

Tuesday 15 January 2013 – Morning

A2 GCE MUSIC

G356/01 Historical and Analytical Studies in Music

Candidates answer on the Question Paper and Answer Booklet.

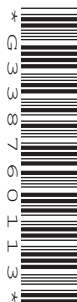
OCR supplied materials:

- Insert – Score (G356/01/I inserted)
- Audio CD
- Answer Booklet (8 pages)

Other materials required:

- Playback facilities with headphones for each individual candidate
- Manuscript paper (2 sheets)

Duration: 1 hour 45 minutes
(plus 15 minutes' preparation)



Candidate forename		Candidate surname	
Centre number		Candidate number	

INSTRUCTIONS TO CANDIDATES

- The Insert will be found in the centre of this document.
- Write your name, centre number and candidate number in the boxes above. Please write clearly and in capital letters.
- Write your name, centre number and candidate number in the spaces provided on the Answer Booklet and manuscript paper.
- You will be allowed **15 minutes' preparation time** at the start of the examination. During this time you may listen to the CD and look at the Question Paper and the Insert, but you must not write.
- Any suitable CD equipment may be used, including personal stereo players of good quality with both fast forward and reverse scan facilities: these should be fitted with fresh batteries if they cannot be powered from the mains electricity supply.
- **Section A [40 marks]**
Answer **all** the questions in this section.
- **Section B [50 marks]**
Answer any **two** questions from this section.
- Write your answers to Section A on the question paper; write your answers to Section B on the separate answer booklet provided.
- At the end of the examination, fasten the question paper, answer booklet and any other answer sheets securely together before handing them in.
- Do **not** write in the bar codes.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part question.
- The total number of marks for this paper is **90**.
- You will be awarded marks for accurate spelling, punctuation and grammar in your answers to questions in **Section B**.
- This document consists of **8** pages. Any blank pages are indicated.

For Examiner's Use	
Section A	
Section B	
TOTAL	

Section A

Answer **all** the questions in this section.

Your CD contains a recording of an extract of accompanied vocal music composed between 1900 and 1945.

A score of the extract is provided in the accompanying Insert.

The music is from *These Things Shall Be* by John Ireland. It was commissioned to celebrate the coronation of King George VI in 1937, and expresses the composer's hope for the future of humanity.

The text is as follows:

*Say, heart, what will the future bring
To happier men when we are gone?
What golden days shall dawn for them,
Transcending all we gaze upon?*

*These things shall be! A loftier race
Than e'er the world hath known, shall rise
With flame of freedom in their souls
And light of science in their eyes.*

*They shall be gentle, brave, and strong,
Not to shed human blood, but dare
All that may plant man's lordship firm
On earth and fire and sea and air.*

[From *A Vista* by John Addington Symonds]

3

- 1 (a) Describe the music of the introduction, bar 1 to bar 8 (© Track 2, 0' 00" to 0' 20") and comment on how it sets the mood.

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..... [5]

- (b) Comment on how the music of this introduction is used in the passage from bar 8³ to bar 41 (© Track 2, 0' 21" to 1' 56").

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..... [4]

- 2 Show how the choral textures interpret the text in bar 8³ to bar 36 (© Track 2, 0' 21" to 1' 42").

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..... [5]

- [4]

- [8]

5

- 5 Identify and explain **three** examples of word painting in the passage from bar 57 to bar 95 (© Track 3, 0' 38" to 2' 20").

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..... [6]

- 6 What musical features create excitement in bar 96 to bar 105 (© Track 3, 2' 20" to 2' 47")?

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..... [3]

- 7 Compare the use of choir and orchestra in this extract with that found in **one** other choral work from the period 1900 to 1945 with which you are familiar.

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..... [5]

Section A Total Marks [40]

Section B

Answer **two** questions in this Section.

Candidates are reminded that material should not be duplicated in the two questions they answer from this section of the paper.

Topic 1: Song

- 8 Discuss the musical features found in **at least four** songs from Dowland's *Firste Booke of Songes or Ayres*. [25]
- 9 Explain the harmonic and tonal processes found in the songs of Dowland and Schumann. [25]
- 10 Illustrate the effectiveness of the use of accompaniment in the songs of **two** composers writing since 1950. [25]

Topic 2: Programme Music

- 11 Discuss the musical features, including structure, in **at least two** movements from *The Four Seasons*. [25]
- 12 Compare the use of texture and timbre in MacMillan's music with that found in **one** other descriptive instrumental work composed since 1950. [25]
- 13 Give an account of the expressive use of harmony and tonality in **two** nineteenth century programmatic orchestral works by different composers. [25]

Topic 3: Music for the Screen

- 14 Explain Herrmann's expressive use of timbre and texture in **at least three** scenes from *Vertigo*. [25]
- 15 Compare the expressive use of harmony and tonality in *The Hours* and **one** other contemporary film score by a different composer. [25]
- 16 Illustrate the effectiveness of the musical techniques found in **two** film scores written before 1950 by different composers. [25]

Topic 4: Music and Belief

- 17 Discuss the harmonic and tonal processes found in **at least two** movements from Byrd's *Mass for Four Voices*. [25]
- 18 Give an account of the expressive use of the voice in Bach's *St Matthew Passion* and Stockhausen's *Stimmung*. [25]
- 19 Illustrate the effectiveness of the musical interpretation of belief in the music of **at least two** composers writing since 1950. [25]

Topic 5: Music for the Stage

- 20 Discuss the expressive use of harmony and tonality in the interpretation of drama in **at least two** extended passages from *West Side Story*. [25]
- 21 Show how Purcell and Wagner integrate music and drama in their works for the stage. [25]
- 22 Illustrate the ways in which the composer interprets the drama in **one** Italian opera of the nineteenth century. [25]

Topic 6: Popular Music

- 23 Discuss the expressive use of harmony and tonality in **at least three** tracks from *A Night at the Opera*. [25]
- 24 Illustrate the musical features found in the songs of The Beatles and **one** other British group of the 1960s. [25]
- 25 Explain the rôle of instrumental accompaniment in interpreting the lyrics in the music of **at least two** contemporary singer-songwriters. [25]

Section B Total Marks [50]**Paper Total Marks [90]**

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