



Wednesday 18 June 2014 – 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
- 12 page Answer Booklet (OCR12)

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				
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Centre number						Candidate number			
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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 Kurt Weill's *Dirge for Two Veterans*. An observer witnesses the funeral procession of a father and son killed in battle.

The text is as follows:

- 1 The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here, and there beyond, it is looking,
Down a new-made double grave.
- 2 Lo! The moon ascending!
Up from the east, the silvery round moon;
Beautiful over the house tops, ghastly phantom moon;
Immense and silent moon.
- 3 I see a sad procession,
And I hear the sound of coming full-key'd bugles;
All the channels of the city streets they're flooding,
As with voices and with tears.
- 4 I hear the great drums pounding,
And the small drums steady whirring,
And ev'ry blow of the great convulsive drums
Strikes me through and through.
- 5 For the son is brought with the father;
In the foremost ranks of the fierce assault they fell;
Two veterans, son and father, dropt together,
And the double grave awaits them.
- 6 Now nearer blow the bugles
And the drums strike more convulsive
And the daylight o'er the pavement quite has faded,
And the strong dead-march enwraps me.
- 7 O strong dead-march, you please me!
O moon immense, with your silvery face you soothe me!
O my soldiers twain! O my veterans, passing to burial!
What I have I also give you.
- 8 The moon gives you light,
And the bugles and the drums give you music;
And my heart, O my soldiers, my veterans,
My heart gives you love.

[Walt Whitman]

1 (a) Stanzas 1 and 2 set the scene. Show how this is reflected in the vocal part from bar 2 to bar 17¹ (⌚ 0' 06" to 0' 59").

[6]

- [6]

(b) Discuss the contribution of the piano part from bar 1 to bar 15. Include references to harmony and tonality in your answer (⌚ 0' 00" to 0' 55").

- [6]

2 Identify and explain **three** examples of word painting in the setting of stanzas 3 and 4, bar 17 to bar 34³ (⌚ 0' 59" to 1' 50"). Refer to the music of voice and piano in your answer.

[6]

〔6〕

3 In stanzas 5, 6 and 7, bar 34⁴ to bar 61 (⌚ 1' 51" to 3' 12"), discuss how the music interprets the text. You should refer to aspects of:

- vocal melody
- accompaniment
- harmony and tonality
- use of motifs

91

4 In the final stanza, bar 62 to bar 73 (⌚ 3' 13" to 4' 01"), show how the composer brings the song to an effective close.

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[4]

5 Identify **four** examples to illustrate how the performers on this particular recording enhance Weill's music in their interpretation of the score.

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[4]

6 Compare the stylistic features of this song with those found in **one** other song written between 1900 and 1945 with which you are familiar.

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[5]

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

- 7 Discuss the expressive integration of voice and instruments in **at least three** songs from *Eight Songs for a Mad King*. **[25]**
- 8 Compare the expressive features of the songs of Dowland with those of **one** other composer of the same period. **[25]**
- 9 Give an account of the song-writing techniques, including the use of tonality, in the music of **two** composers of the early nineteenth century. **[25]**

Topic 2: Programme Music

- 10 Illustrate the effectiveness of the thematic material in expressing the subject matter in *Symphonie fantastique*. **[25]**
- 11 Compare the expressive use of harmony and tonality in *The Confession of Isobel Gowdie* with that found in **one** other programmatic instrumental work written since 1950 by a different composer. **[25]**
- 12 Discuss the interpretation of subject matter in the programme music of **two** composers from the Baroque period. **[25]**

Topic 3: Music for the Screen

- 13 Explain the expressive use of melody, harmony and tonality in **at least three** scenes from *The Adventures of Robin Hood*. **[25]**
- 14 Compare the use of underscore in the film music of Herrmann and Glass. **[25]**
- 15 Discuss the use of timbre and texture for dramatic effect in **two** film scores from the second half of the twentieth century by different composers. **[25]**

Topic 4: Music and Belief

16 Discuss the rôle of the chorus in the interpretation of the drama in Bach's *St Matthew Passion*. [25]

17 Compare the musical features, including tonality, in interpretations of belief by Stockhausen and **one** other composer writing since 1950. [25]

18 Illustrate how religious music in England at the time of Byrd was influenced by the changing trends in the church. [25]

Topic 5: Music for the Stage

19 Show how Purcell uses harmony and tonality in the interpretation of the text and drama in **at least two** extended passages from *Dido and Aeneas*. [25]

20 Compare the ways in which instrumental timbres and textures are used to enhance the drama in *Die Walküre* and *West Side Story*. [25]

21 Illustrate the effectiveness of the vocal writing in **two** works for the stage by different nineteenth-century composers. [25]

Topic 6: Popular Music

22 Discuss the expressive use of melody, harmony and tonality in **at least four** tracks from *Not Too Late*. [25]

23 Compare the use of instrumental accompaniment in the interpretation of lyrics and/or mood in the songs of The Beatles and **at least one** other British group/solo artist of the 1960s. [25]

24 Give an account of the contrasting musical features found in the songs of **two** groups of the 1970s. [25]

END OF QUESTION PAPER

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