



Oxford Cambridge and RSA

Wednesday 10 June 2015 – 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) (sent with general stationery)

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 inside 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.
- **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.

For Examiner's Use	
Section A	
Section B	
TOTAL	

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.

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 the motet *O, Clap Your Hands* by Vaughan Williams.

The text is as follows:

O, clap your hands, all ye people;
shout unto God with the voice of triumph.

For the Lord most high is *terrible;
He is a great King over all the earth.

God is gone up with a shout,
the Lord with the sound of a trumpet.
Sing praises to God, sing praises;
sing praises unto our King, sing praises.

For God is the King of all the earth;
sing ye praises, everyone that hath understanding.

God reigneth over the heathen,
God sitteth upon the throne of His holiness.
Sing praises unto our King. Sing praises.

[From Psalm 47]

**terrible* = awe inspiring

1 Describe the passage from bar 1 to bar 11 (⌚ 0' 00" to 0' 13") and comment on how it sets the mood of this song of praise. Refer to voices and accompaniment in your answer.

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[4]

2 (a) Describe the choral writing in the section from bar 15 to bar 23 (⌚ 0' 18" to 0' 29"). Include **at least two** references to text setting in your answer.

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[4]

(b) Discuss the harmony of bar 15 to bar 23 (⌚ 0' 18" to 0' 29"). Use bar numbers to support your answer.

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[4]

3 Explain how the instrumental accompaniment in the passage from bar 30 to bar 62 (⌚ 0' 36" to 1' 18") contributes to the setting of the text.

[6]

[6]

4 Explain how the vocal writing in the passage from bar 77 to bar 82 (⌚ 1' 40" to 2' 05") contrasts with the rest of the extract.

[5]

5 Discuss the harmony and tonality of bar 106 to bar 128 (⌚ 2' 39" to 3' 02"). Use bar numbers to support your answer.

[6]

6 Discuss Vaughan Williams' varied treatment of the four-note motif on *O, clap your hands* (bars 4 and 5) during this work. Support your answer by reference to specific examples in the music.

[5]

7 Compare the choral writing of this extract with that found in **one** other choral work written between 1900 and 1945 with which you are familiar.

[61]

[6]

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 expressive interaction of voice and piano in **at least three** songs from Schumann's *Dichterliebe*. **[25]**
- 9 Give a detailed account of the expressive use of the voice in the songs of Maxwell Davies and **one** other composer writing since 1950. **[25]**
- 10 Explain the harmonic and tonal processes found in the vocal music of **at least two** English composers of the late sixteenth and/or early seventeenth centuries. **[25]**

Topic 2: Programme Music

- 11 Discuss the use of melody and rhythm in the interpretation of the subject matter in *The Confession of Isobel Gowdie*. **[25]**
- 12 Compare the expressive use of timbre and texture in Vivaldi's *The Four Seasons* and Berlioz's *Symphonie fantastique*. **[25]**
- 13 Give an account of the expressive use of harmony and tonality found in the programme music of **two** composers from the Baroque period. **[25]**

Topic 3: Music for the Screen

- 14 Discuss the musical techniques found in Glass's score for *The Hours*. Give detailed examples from **at least three** scenes to support your observations. **[25]**
- 15 Compare the expressive use of harmony and tonality in the film music of Korngold and Herrmann. **[25]**
- 16 Explain how transformation of themes is used to interpret dialogue and action in **two** film scores written before 1950 by different composers. **[25]**

Topic 4: Music and Belief

17 Discuss the expressive use of musical features, including tonality, in **at least three** movements for solo voice from Bach's *St Matthew Passion*. **[25]**

18 Give an account of the expressive use of voices in Byrd's *Mass for Four Voices* and Stockhausen's *Stimmung*. **[25]**

19 Illustrate the effectiveness of the setting of text in **two** small-scale religious works from the Baroque period. **[25]**

Topic 5: Music for the Stage

20 Explain how Wagner integrates music and drama in **at least two** extended passages from *Die Walküre*. **[25]**

21 Illustrate the effectiveness of the word-setting techniques found in music for the stage by Purcell and Bernstein. **[25]**

22 Discuss the expressive use of harmony and tonality in **two** works for the English stage by different composers of the late seventeenth and/or early eighteenth centuries. **[25]**

Topic 6: Popular Music

23 Give a detailed account of the expressive use of melody, harmony and tonality in **at least three** tracks from *Sergeant Pepper's Lonely Hearts Club Band*. **[25]**

24 Illustrate the effectiveness of the vocal writing in the songs of Queen and **one** other band of the 1970s. **[25]**

25 Discuss the expressive integration of voice and accompaniment in the music of **two** contemporary singer-songwriters. **[25]**

END OF QUESTION PAPER



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