

**OCR**

Oxford Cambridge and RSA

**Wednesday 10 June 2015 – Morning****A2 GCE MUSIC****G356/01** Historical and Analytical Studies in Music

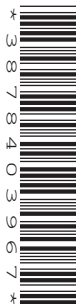
Candidates answer on the Question Paper and Answer Booklet.

**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					
Centre number						Candidate number					

**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.

**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	
<b>Section A</b>	
<b>Section B</b>	
<b>TOTAL</b>	

## 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.

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..... [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.

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

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..... [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.

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..... [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.

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..... [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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