

OXFORD CAMBRIDGE AND RSA EXAMINATIONS
A2 GCE
G356/01
MUSIC

**Historical and Analytical Studies
in Music**

WEDNESDAY 10 JUNE 2015: Morning

**DURATION: 1 hour 45 minutes
(plus 15 minutes' preparation)
plus your additional time allowance**

MODIFIED ENLARGED

Candidate forename		Candidate surname	
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Centre number						Candidate number				
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Candidates answer on the Question Paper and Answer Booklet.

OCR SUPPLIED MATERIALS:

Insert – Score (G356/01/I)

Audio CD

12 page Answer Booklet (OCR12)

(sent with general stationery)

OTHER MATERIALS REQUIRED:

Playback facilities with headphones for each individual candidate

Manuscript paper

READ INSTRUCTIONS OVERLEAF

INSTRUCTIONS TO CANDIDATES

Write your name, centre number and candidate number in the boxes on the first page. 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 plus your additional time allowance 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.

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.

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.**

[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.**

[4]

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

[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]

- 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.**

[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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