



Oxford Cambridge and RSA

Thursday 16 June 2016 – 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 the quality of written communication in your answer 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 Frank Bridge's *Far, far from each other*. The song is a setting of words from Matthew Arnold's poem *Parting* and is scored for voice, viola and piano.

The text is as follows:

Far, far from each other
our spirits have flown,
And what heart knows another?
Ah! who knows his own?

Blow ye winds! Lift me with you!
I come to the wild.
Fold closely, O nature!
Thine arms round thy child.

Ah! calm me! restore me
and dry up my tears.
On thy high mountain platforms,
where morn first appears.

1 (a) Identify the main features of the vocal melody in stanza 1, bar 5 to bar 13 (⌚ 0' 20" to 0' 49"). Include **at least one** reference to text setting in your answer.

[4]

[4]

(b) Discuss the accompaniment in the passage from bar 0³ to bar 12⁴ (⌚ 0' 00" to 0' 46"). Include reference to the use of motifs in your answer.

[6]

2 In the passage from bar 13 to bar 30 (⌚ 0' 46" to 1' 48"), discuss how the music interprets the text. You should refer to aspects of:

- vocal melody
- instrumental writing
- harmony and tonality

- [9]

3 Identify **four** examples to illustrate how the performers on this particular recording enhance Bridge's music in their interpretation of stanza 2, bar 13 to bar 35 (⌚ 0' 46" to 2' 09"). Include reference to specific bar numbers in your answer.

- [4]

4 The music of the final section, bar 36 to bar 55 (⌚ 2' 12" to 3' 28"), begins in the same way as stanza 1. Identify and explain **three** ways in which the composer extends this section to bring the song to an effective close.

61

[6]

5 Explain the various ways in which voice, viola and piano interact in this song.

[51]

[5]

6 Compare the stylistic features of this song with those found in **one** other song for solo voice 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

- 7 Discuss the expressive use of word setting in **at least four** songs from Dowland's *Firste Booke of Songs or Ayres*. **[25]**
- 8 Compare Schumann's use of accompaniment with that of another Lieder writer of the early nineteenth century. **[25]**
- 9 Give an account of the song-writing techniques, including the use of harmony and tonality, in the music of **at least two** composers of songs for solo voice written since 1950. **[25]**

Topic 2: Programme Music

- 10 Discuss the expressive musical features found in **at least two** extended passages from *The Confession of Isobel Gowdie*. **[25]**
- 11 Give an account of the use of melody and rhythm in the interpretation of subject matter in the descriptive music of Vivaldi and **one** other composer of the same period. **[25]**
- 12 Illustrate the effectiveness of the descriptive writing, including the use of tonality, in the instrumental programme music of **two** composers of the nineteenth century. **[25]**

Topic 3: Music for the Screen

- 13 Discuss how the music enhances the dialogue and action in **at least three** scenes from *Vertigo*. **[25]**
- 14 Explain the relationship between music and dramatic action in *The Hours* and **one** other film score written since 1990 by a different composer. **[25]**
- 15 Give an account of the expressive use of harmony and tonality in **two** film scores written before 1950 by different composers. **[25]**

Topic 4: Music and Belief

16 Discuss the expressive use of timbre and texture in *Stimmung*. [25]

17 Give an account of the harmonic and tonal processes found in Byrd's *Mass for Four Voices* and the religious music of **at least one** other composer of the same period. [25]

18 Illustrate the effectiveness of the writing for chorus in **two** musical settings of belief by different composers from the Baroque period. [25]

Topic 5: Music for the Stage

19 Explain how Bernstein uses melody and rhythm in the interpretation of drama in *West Side Story*. [25]

20 Compare ways in which vocal timbres and textures are used for dramatic effect in Purcell's *Dido and Aeneas* and **one** other work for the stage by a different composer of the same period. [25]

21 Discuss the expressive use of harmony and tonality in **two** works for the stage by different composers of the nineteenth century. [25]

Topic 6: Popular Music

22 Explain the musical features, including the expressive use of tonality, found in **at least three** contrasting tracks from *A Night at the Opera*. [25]

23 Compare the interpretation of lyrics and/or mood in the songs of Norah Jones and **one** other contemporary singer-songwriter. [25]

24 Give an account of the musical techniques, including the use of technology, in **two** albums of the 1960s. [25]

END OF QUESTION PAPER

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