

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS**  
**A2 GCE**  
**G356/01**  
**MUSIC**

**Historical and Analytical Studies in Music**  
**THURSDAY 16 JUNE 2016: Morning**  
**DURATION: 1 hour 45 minutes**  
**(plus 15 minutes' preparation)**  
**plus your additional time allowance**  
**MODIFIED ENLARGED 24pt**

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 in your usual size (2 sheets)**

**READ INSTRUCTIONS OVERLEAF**

For Examiner's Use	
Section A	
Section B	
TOTAL	

# **INSTRUCTIONS TO CANDIDATES**

**Write your name, centre number and candidate number in the boxes on the first page, or write these in at the top of your first page of word processed answers. Please write clearly and in capital letters.**

**Write your name, centre number and candidate number in the spaces provided on the Answer Booklet, or use your approved technology 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, or use your approved technology.**

**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 the quality of written communication in your answer 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 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.**

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- [4]

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- [6]

**2 In the passage from bar 13 to bar 30 (© 46 seconds to 1 minute 48 seconds), 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 (Ⓢ 46 seconds to 2 minutes 9 seconds). Include reference to specific bar numbers in your answer.**

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**[4]**

**4 The music of the final section, bar 36 to bar 55 (Ⓢ 2 minutes 12 seconds to 3 minutes 28 seconds), 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.**

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**[6]**

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

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**[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.**

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**[6]**



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## **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 Songes 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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