

OXFORD CAMBRIDGE AND RSA EXAMINATIONS
A2 GCE
G356/01
MUSIC

**Historical and Analytical
Studies in Music**

MONDAY 19 JUNE 2017: 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
Audio CD

OTHER MATERIALS REQUIRED:

**Playback facilities with headphones for each individual
candidate**
Manuscript paper (2 sheets)

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 the quality of written communication in your answer in SECTION 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 from ‘The Dream of Gerontius’ by Elgar. In the extract Gerontius’s friends gather at his bedside as he lies dying.

The text is as follows:

Chorus:

Kyrie eleison. [Lord have mercy.]

Gerontius:

**Rouse thee, my fainting soul, and play the man;
And thro’ such waning span
Of life and thought as still has to be trod,
Prepare to meet thy God.
And while the storm of that bewilderment
is for a season spent,
And, ere afresh the ruin on me fall,
Use well the interval.**

Chorus:

**Be merciful, be gracious; Spare him, Lord.
Be merciful, be gracious; Lord deliver him.
From the sins that are past;
From Thy frown and Thine ire;
From the perils of dying;
From any complying**

**With sin, Or denying
his God, Or relying
On self, at the last;
From the nethermost fire;
From all that is evil;
From pow'r of the devil;
Thy servant deliver,
For once and forever.**

**By Thy birth, and by Thy cross,
Rescue him from endless loss;
By Thy death and burial,
By Thy rising from the tomb,
By Thy mounting up above,
By the Spirit's gracious love,
Save him in the day of doom.**

Written by John Henry Newman

- 1 Describe the passage from bar 0 to beat 4 to bar 8 (© 0' 00" to 0' 39") and comment on how it sets the mood.**

[5]

- 2 (a) Discuss how the vocal writing in the passage from bar 10 to bar 22 (♩ 0' 42" to 1' 35") interprets the text.**

[6]

(b) Identify and explain THREE examples of how the instrumental accompaniment reflects the text in the passage from bar 8 to bar 22 (© 0' 38" to 1' 35").

[6]

- 3 Discuss the harmony and tonality of bar 22 to beat 4 to bar 35 beat 1 (© 1' 35" to 2' 19"). Use bar numbers to support your answer.**

[6]

- 4 Comment on Elgar's use of dynamic markings in response to the text in the passage from bar 22 to beat 4 to bar 35 beat 1 (© 1' 35" to 2' 19").**

[3]

- 5 Discuss the varied choral textures in the passage from bar 37 beat 3 to bar 54 beat 1 (♩ 2' 27" to 3' 29") and explain how these textures interpret the text. Refer to specific examples in your answer.**

[8]

- 6 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]

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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 timbre and texture in AT LEAST THREE songs from ‘Eight Songs for a Mad King’. [25]**
- 8 Compare the expressive use of harmony and tonality in ‘Dichterliebe’ with that found in Lieder by a different composer of the early nineteenth century. [25]**
- 9 Give an account of the song-writing techniques in the music of AT LEAST TWO composers of the late sixteenth and/or early seventeenth centuries. [25]**

Topic 2: Programme Music

- 10 Discuss Vivaldi's interpretation of subject matter in AT LEAST TWO movements from 'The Four Seasons'. [25]**
- 11 Compare the expressive use of harmony and tonality in 'Symphonie fantastique' with that found in ONE other programmatic work by a different composer of the nineteenth century. [25]**
- 12 Give an account of the techniques found in the descriptive instrumental music of TWO composers writing since 1950. [25]**

Topic 3: Music for the Screen

- 13 Explain Korngold's expressive use of timbre and texture in AT LEAST THREE scenes from 'The Adventures of Robin Hood'. [25]**
- 14 Compare the use of underscore in 'Vertigo' and ONE other film score written in the second half of the twentieth century by a different composer. [25]**
- 15 Illustrate the effectiveness of the musical techniques, including the use of tonality, found in TWO film scores written since 1990 by different composers. [25]**

Topic 4: Music and Belief

- 16 Discuss the expressive use of texture in AT LEAST TWO movements from Byrd's 'Mass for Four Voices'. [25]**
- 17 Compare the expressive setting of text in Bach's 'St Matthew Passion' and ONE other religious work by a different composer of the same period. [25]**
- 18 Give an account of the musical features, including tonality, in interpretations of belief by TWO composers writing since 1950. [25]**

Topic 5: Music for the Stage

- 19 Discuss the expressive setting of text in AT LEAST TWO extended sections from 'Dido and Aeneas'. [25]**
- 20 Compare the musical features, including the expressive use of tonality, in 'Die Walküre' and ONE other work for the stage by a different composer of the same period. [25]**
- 21 Give an account of the integration of music and drama in TWO stage works written since 1945 by different composers. [25]**

Topic 6: Popular Music

- 22 Discuss the contrasting musical styles and techniques found in AT LEAST FOUR tracks from 'Not Too Late'. [25]**
- 23 Compare the expressive use of melody, harmony and tonality in 'A Night at the Opera' and ONE other album by a different band of the 1970s. [25]**
- 24 Illustrate the effectiveness of the use of instruments in the interpretation of lyrics and/or mood in the songs of TWO British groups of the 1960s. [25]**

END OF QUESTION PAPER

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