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Oxford Cambridge and RSA

Monday 18 June 2018 – 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** 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 barcodes.

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.

For Examiner's Use	
Section A	
Section B	
TOTAL	

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 *Gloria* from Kodály's *Missa Brevis*.

The Latin text, with a translation, is as follows:

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te.
Benedicimus te.
Adoramus te.

Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram,
Qui sedes ad dexteram Patris,
miserere nobis.

Quoniam tu solus Sanctus.
Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu,
in gloria Dei Patris.
Amen.

Glory to God in the highest.
And on earth peace to men of good will.
We praise you.
We bless you.
We adore you.

We glorify you.
We give you thanks for your great glory.
Lord God, King of heaven,
God the Father almighty.
Lord, only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.

You who take away the sins of the world,
have mercy on us.
You who take away the sins of the world,
receive our prayer,
You who sit at the right hand of the Father,
have mercy on us.

For you only are Holy.
You only are Lord.
You only are Most High, Jesus Christ.
With the Holy Spirit,
in the glory of God the Father.
Amen.

Translation of some individual words in the text:

pax = peace
miserere = have mercy
solus = only
Altissimus = Most High

- 1 (a) Describe the choral writing in the section from the opening to bar 16 (Ⓢ 0' 00" to 0' 38"). Include **at least one** reference to text setting in your answer.

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..... [6]

- (b) Discuss the harmony and tonality of bar 1 to bar 16 (Ⓢ 0' 09" to 0' 38").

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- 2 Comment on the contribution of the accompaniment in the passage from bar 17 to bar 39 (Ⓢ 0' 39" to 1' 23").

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- 3 Explain how the passage from bar 40 to bar 77 (⊙ 1' 25" to 2' 46") contrasts with the rest of the extract.

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- 4 In the passage from bar 78 to bar 98 (⊙ 2' 47" to 3' 25"), identify and explain **three** examples of word painting.

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- 5 Discuss the harmony and tonality of bar 99 to bar 111 (⊙ 3' 25" to 3' 57") and explain how the music reflects the text.

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- 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.

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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 Dowland's use of harmonic and tonal processes in **at least four** songs from his *Firste Booke of Songes and Ayres*. [25]
- 8 Illustrate the effectiveness of the word-setting techniques found in the songs of Schumann and Maxwell Davies. [25]
- 9 Explain the musical features found in English and Italian madrigals of the late sixteenth and/or early seventeenth centuries. [25]

Topic 2: Programme Music

- 10 Discuss the expressive use of harmony and tonality in **at least two** movements from *The Four Seasons*. [25]
- 11 Compare the characteristic techniques of Berlioz's music with those found in **one** descriptive instrumental work of the nineteenth century by a different composer. [25]
- 12 Illustrate the effectiveness of the interpretation of subject matter in **two** post-1950 programmatic instrumental works by different composers. [25]

Topic 3: Music for the Screen

- 13 Discuss the integration of music and dramatic action in **at least three** scenes from *Vertigo*. [25]
- 14 Compare the use of instruments in the interpretation of dialogue and action in the film scores of Korngold and **one** other composer of the same period. [25]
- 15 Explain the expressive use of harmony and tonality in **two** film scores written since 1990 by different composers. [25]

Topic 4: Music and Belief

- 16 Discuss the musical features found in **at least two** movements from Byrd's *Mass for Four Voices*. [25]
- 17 Compare the expressive use of harmony and tonality in the religious music of Bach and Handel. [25]
- 18 Give an account of the vocal writing in **two** contrasting musical interpretations of belief composed since 1950. [25]

Topic 5: Music for the Stage

- 19 Illustrate the effectiveness of the vocal writing in the interpretation of drama in **at least two** extended passages from *West Side Story*. [25]
- 20 Compare the expressive use of harmony and tonality in stage works by Wagner and Bernstein. [25]
- 21 Give an account of the integration of music and drama in **two** works for the English stage by different composers of the late seventeenth and/or early eighteenth centuries. [25]

Topic 6: Popular Music

- 22 Illustrate the effectiveness of the vocal writing in **at least four** tracks from *Not Too Late*. [25]
- 23 Compare the musical interpretation of lyrics in the songs of The Beatles and Queen. [25]
- 24 Discuss the expressive use of harmony and tonality in **two** albums of the 1960s. [25]

END OF QUESTION PAPER

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