

Monday 19 June 2017 – 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 (G356/01/1 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 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 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.

[*John Henry Newman*]

1 Describe the passage from bar 0⁴ to bar 8 (Ⓢ 0' 00" to 0' 39") and comment on how it sets the mood.

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..... [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.

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..... [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").

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..... [6]

- 3 Discuss the harmony and tonality of bar 22⁴ to bar 35¹ (© 1' 35" to 2' 19"). Use bar numbers to support your answer.

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..... [6]

- 4 Comment on Elgar's use of dynamic markings in response to the text in the passage from bar 22⁴ to bar 35¹ (© 1' 35" to 2' 19").

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..... [3]

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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