



**ADVANCED GCE**

**MUSIC**

Historical and Analytical Studies in Music

**G356**

**Friday 25 June 2010**

**Morning**

**Duration:** 1 hour 45 minutes  
(plus 15 minutes preparation time)



Candidates answer on the Question Paper and the Answer Booklet.

**OCR Supplied Materials:**

- Insert (G356/I)
- CD Recording

**Other Materials Required:**

- Playback facilities with headphones for each individual candidate
- Answer Booklet (8 page)
- Manuscript paper (2 sheets)



Candidate Forename		Candidate Surname	
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Centre Number						Candidate Number				
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**INSTRUCTIONS TO CANDIDATES**

- Write your name clearly in capital letters, your Centre Number and Candidate Number in the boxes above.
- 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 may not write.
- Any suitable CD equipment may be used, including personal stereo players of good quality with both fast forward and reverse scan facilities: these should be fitted with fresh batteries if they cannot be powered from the mains electricity supply.
- **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.

**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 accurate spelling, punctuation and grammar in your answers to questions in **Section B**.
- This document consists of **8** pages. Any blank pages are indicated.

Examiner's Use Only	
Section A	
Section B	
<b>Total</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 *West London*, a song for voice with piano, by Charles Ives. The text tells of a tramp and her children. Despite her poverty, she wishes to beg only from the ordinary people who will give willingly, rather than from rich strangers who would give uncaringly.

The text of the extract is as follows:

Crouch'd on the pavement, close by Belgrave Square,  
A tramp I saw, ill, moody, and tongue-tied.  
A babe was in her arms, and at her side  
A girl; their clothes were rags, their feet were bare.

Some labouring men, whose work lay somewhere there,  
Pass'd opposite; she touch'd the girl, who hied  
Across, and begg'd, and came back satisfied.  
The rich she had let pass with a frozen stare.

Thought I: Above her state this spirit towers;  
She will not ask of Aliens, but of friends,  
Of sharers in a common human fate.

She turns from the cold succour, which attends  
The unknown little from the unknowing great,  
And points us to a better time than ours.

[Matthew Arnold (1822–1888)]

3

1 Explain the main features of the vocal melody of bar 1 to bar 12<sup>3</sup>, (© 0' 00" to 0' 46") and how it reflects the mood of the text. Refer to the melodic shape and the tonality in your answer.

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..... [6]

2 Describe the accompaniment of bar 1 to bar 8, (© 0' 00" to 0' 29"), and its response to the text.

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..... [5]

3 Explain **three** examples of word painting in the passage from bar 12<sup>4</sup> to bar 30, (© 0' 46" to 2' 01").

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..... [6]

4 Show how the performers on this recording interpret the section from bar 22 to bar 30<sup>3</sup>, (Ⓢ 1' 26" to 2' 01").

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..... [3]

5 Referring to the music of the voice and the piano, discuss the section from bar 31<sup>2</sup> to bar 42, (Ⓢ 2' 03" to 2' 55") under the following headings:

**(a) Rhythm**

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..... [4]

**(b) Harmony and Tonality**

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..... [6]

6 Explain the music of the piano postlude, bar 43 to bar 45, (© 2' 56" to 3' 19") and its impact.

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..... [5]

7 Compare the stylistic features, including tonality, with those of another song from the period 1900 to 1945. Give detailed references to your chosen song to illustrate similarities and/or differences.

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..... [5]

**Section A Total [40]**

**Section B**

Answer **two** questions in this section.

Where questions mention works or composers, answers should refer to the Prescribed Repertoire, though they need not be restricted to this music.

Candidates are reminded that material should not be duplicated in the **two** questions they answer from this section of the paper.

**Topic 1: Song**

- 8 Discuss the expressive use of harmony and tonality in **at least three** songs from Schumann's *Dichterliebe*. [25]
- 9 Compare the effectiveness of Dowland's techniques of word setting with those of other English madrigals. [25]
- 10 Discuss the vocal techniques used by **at least two** composers of songs for solo voice written in the period since 1950. Give detailed examples to support your observations. [25]

**Topic 2: Programme Music**

- 11 Discuss the transformation of themes in the interpretation of subject matter in *Symphonie fantastique*. Give detailed illustrations to support your observations. [25]
- 12 Compare the style and techniques in Vivaldi's *The Four Seasons* with those used in other descriptive instrumental music by a different composer of the period. [25]
- 13 Give an account of the contrasting harmonic and tonal processes found in the programme music of **two** composers writing since 1950. Give detailed examples to support your observations. [25]

**Topic 3: Music for the Screen**

- 14 Describe in detail how Korngold's music for *The Adventures of Robin Hood* enhances the dialogue and the action. Give **at least three** detailed examples to illustrate your answer. [25]
- 15 Show how timbre and texture are used in the interpretation of dialogue and action in the film music of Glass and **one** other contemporary composer. [25]
- 16 Discuss the use of transformation of themes in interpreting the dialogue and action in **at least two** films by different composers. Support your answer with detailed references to the music. [25]

**Topic 4: Music and Belief**

- 17 Discuss the use of musical features, including tonality, in the expressive and dramatic setting of text in the *St Matthew Passion*. Give detailed illustrations from **at least two** extended sections to support your observations. [25]
- 18 Compare the musical features of Byrd's *Mass for Four Voices* with those found in the church music of another English composer of the same period. Give detailed examples to illustrate your answer. [25]
- 19 Discuss the effectiveness of the musical interpretation of belief in the music of **at least two** composers writing since 1950. [25]

**Topic 5: Music for the Stage**

- 20 Describe in detail the use of vocal forces for dramatic effect in *Dido and Aeneas*. Support your answer with detailed references to **at least two** extended sections from the work. [25]
- 21 Compare the expressive use of harmony and tonality in *West Side Story* with that found in **one** other stage work written since 1945 by a different composer. Give detailed examples to support your answer. [25]
- 22 Discuss the effectiveness of the word setting techniques found in any **two** works for the stage by different nineteenth-century composers. [25]

**Topic 6: Popular Music**

- 23** Illustrate the contrasting musical techniques, including the use of technology, found in *Sergeant Pepper's Lonely Hearts Club Band*. Give detailed examples from **at least three** tracks from the album to support your observations. **[25]**
- 24** Explain the rôle of instrumental accompaniment in interpreting the lyrics in the songs of Queen and Norah Jones. Give examples from **at least two** tracks by **each** artist to support your answer. **[25]**
- 25** Give an account of the interpretation of lyrics and/or mood in the music of **at least two** British artists of the 1960s. Provide detailed examples to support your observations. **[25]**

**Section B Total [50]****Paper Total [90]****Copyright Information**

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