

ADVANCED GCE

MUSIC

Historical and Analytical Studies in Music

G356

Candidates answer on the question paper and the answer booklet.

OCR Supplied Materials:

- Insert (G356/I) (inserted)
- CD Recording
- 8 page answer booklet (sent with general stationery)

Other Materials Required:

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

Thursday 23 June 2011
Afternoon

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 in the centre of 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.
- Use black ink. Pencil may be used for graphs and diagrams only.
- 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	
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 *Falstaff and the Fairies* from *In Windsor Forest* by Vaughan Williams. In the scene, the comic character Falstaff is duped by townsfolk dressed as fairies.

The text is as follows:

*Round about in a fair ring-a,
Thus we dance and thus we sing-a,
Trip and go, to and fro, over this green-a.
All about, in and out over this green-a.*

*Fairies, black, grey, green and white
You moonshine revellers and shades of night,
You orphan heirs of fixèd destiny,
Attend your office and your quality.*

*But till 'tis one o'clock, our dance of custom round
About the oak of Herne the hunter let us not forget.
Lock hand in hand, yourselves in order set,
And twenty glow-worms shall our lanterns be
To guide our measure round about the tree.
About, fairies, about.*

*But stay! I smell a man of middle earth.
Vile worm, thou wast o'erlooked even in thy birth.
A trial, come.
Corrupt and tainted in desire!
Come, will this wood take fire?*

About him, fairies, sing a scornful rhyme; and, as you sing, pinch him to your time.

*Pinch him pinch him black and blue,
Saucy mortals must not view
What the Queen of Stars is doing,
Nor pry into our fairy wooing
Pinch him blue, and pinch him black,
Let him not lack
Sharp nails to pinch him blue and red,
Till sleep has rocked his addled head,
Pinch him fairies, mutually, pinch him for his villainy,
Pinch him and burn him and turn him about, till candles and starlight and moonshine be out.*

[Shakespeare, Ravenscroft and Lyly]

1 In the section from bar 1 to bar 41, (© 0' 00" to 1' 16"):

(a) Describe the choral textures.

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..... [3]

(b) Show how the writing for voices and instruments interprets the text.

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..... [5]

(c) Identify and explain the expressive use of tonality and harmony.

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..... [4]

- 2 Discuss how a change of mood is created when the fairies enter, urged on by the soloist, in the section from bar 42 to bar 55, (Ⓢ 1' 20" to 2' 23"). Refer to the music of voices and instruments in your answer.

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..... [5]

- 3 Discuss tonality and harmony in the passage from bar 56 to bar 76¹, (Ⓢ 2' 24" to 2' 56"). Give bar numbers to support your answer.

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- 4 In the section from bar 88 to bar 104¹, (Ⓢ 3' 19" to 3' 59"), identify and explain in detail features of the setting that you find effective.

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5 Comment on features of interpretation in the solo soprano part in this performance in the passage from bar 104 to bar 109, (Ⓢ 4' 00" to 4' 17").

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..... [3]

6 How does the final section from bar 109 (Ⓢ 4' 16") build up excitement?

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..... [3]

7 Compare the tonality of this piece with that found in another choral work from the period 1900 to 1945 with which you are familiar.

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..... [5]

Section A Total Marks [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 instrumental techniques used in the expressive interpretation of text in *Eight Songs for a Mad King*. Give detailed illustrations in support of your observations. [25]
- 9 Compare Schumann's song writing techniques, including the use of tonality, with those of another Lieder writer of the early nineteenth century. Refer to **at least two** songs by each composer in your answer. [25]
- 10 Discuss the characteristic features of consort music in England in the late sixteenth and early seventeenth centuries. [25]

Topic 2: Programme Music

- 11 Discuss the effectiveness of the descriptive writing in Vivaldi's *The Four Seasons*. Give detailed illustrations of musical features and instrumental techniques from **at least two** movements in support of your observations. [25]
- 12 Compare the expressive use of harmony and tonality in Berlioz' *Symphonie fantastique* and MacMillan's *The Confession of Isobel Gowdie*. [25]
- 13 Give an account of the use of timbre and texture in **two** post-1950 descriptive instrumental works by different composers. [25]

Topic 3: Music for the Screen

- 14 Discuss the use of melody, harmony and tonality in the interpretation of dialogue and action in Herrmann's score for *Vertigo*. Give detailed examples from **at least three** scenes to illustrate your answer. [25]
- 15 Compare the use of underscore in the film music of Korngold and Glass. [25]
- 16 Illustrate the ways in which **two** contrasting symphonic film scores by different composers explore the integration of music and drama. [25]

Topic 4: Music and Belief

- 17 Give a detailed account of the expressive setting of text in Byrd's *Mass for Four Voices*. Give detailed illustrations from **at least two** movements to support your observations. [25]
- 18 Compare the effectiveness of the musical features found in *Stimmung* with those found in another musical interpretation of belief composed since 1950. [25]
- 19 Discuss the expressive use of harmony and tonality in **two** small-scale religious works by different composers of the Baroque period. [25]

Topic 5: Music for the Stage

- 20 Discuss ways in which instrumental timbres and textures are used for dramatic effect in *West Side Story*. Support your answer with detailed references to **at least two** extended sections from this stage work. [25]
- 21 Compare the expressive use of harmony and tonality in a stage work by Wagner with that of one of his contemporaries. [25]
- 22 Give a detailed account of the vocal writing in the music of **at least two** works for the English stage by different composers of the late seventeenth and early eighteenth centuries. [25]

Topic 6: Popular Music

- 23** Evaluate the effectiveness of the expressive integration of voice and accompaniment in *Not Too Late*. Give detailed examples from **at least four** tracks from the album to support your observations. [25]
- 24** Discuss the musical interpretation of lyrics in the songs of The Beatles and another British group of the 1960s. [25]
- 25** Explain the contrasting musical features, including the expressive use of tonality, found in songs performed by **two** 'super-groups'. [25]

Section B Total Marks [50]

Paper Total Marks [90]

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