

**Thursday 19 January 2012 – 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 A – Score (G356/01/I/A inserted)
- Insert B – Text (G356/01/I/B inserted)
- Audio CD
- Answer Booklet (8 pages)

**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 Inserts 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.
- 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 Inserts, 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.

For Examiner's Use	
<b>Section A</b>	
<b>Section B</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 Insert A.

The text, with a translation, is given in Insert B. Reference letters have been included in the text and the score for ease of location.

The music is from Puccini's opera *Il Tabarro*, which is set on a barge on the River Seine near Paris. In this scene, Frugola dreams of a cottage in the country where she can rest with her husband and cat (*Corporal*). Her friend, Giorgetta, who is married to Michele, dreams of Paris. She recalls her early life in Belleville, where her lover, Luigi, was also born.

- 1 Discuss the vocal writing for Frugola and how it reflects the text in the section from bar 11 to bar 26 (Text **A**, © 0' 21" to 0' 43").

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..... [4]

- 2 Discuss the vocal writing for Giorgetta and how it reflects the text in the section from bar 33 to bar 52<sup>1</sup> (Text **B**, © 0' 53" to 1" 37").

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..... [4]



4 Discuss the use of melody in bar 56 to bar 76<sup>1</sup> (Text **D**, Ⓞ 1' 47" to 2' 37").

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..... [4]

5 Explain **three** ways in which Puccini achieves a change of mood in bar 78 to bar 92 (Text **E**, Ⓞ 2' 41" to 3' 26").

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..... [6]

6 Discuss how the music creates dramatic impact in the section from bar 93 to the end of the extract (Text **F**, Ⓞ 3' 26" to 4' 43").

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..... [5]

7 Compare the stylistic features of this extract with those found in another dramatic vocal 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 Explain the harmonic and tonal processes found in Dowland's *Firste Booke of Songes or Ayres*. Give detailed illustrations from **at least four** songs to support your observations. [25]
- 9 Discuss the relationship between voice and instrument(s) in the songs of Schumann and Maxwell Davies. [25]
- 10 Illustrate the effectiveness of the word setting techniques in the music of **two** composers of the late sixteenth and early seventeenth centuries. [25]

**Topic 2: Programme Music**

- 11 Discuss the descriptive use of timbre and texture in **at least two** movements from *The Four Seasons*. [25]
- 12 Compare the style and techniques of MacMillan's music with those found in one other descriptive instrumental work composed since 1950. [25]
- 13 Illustrate the effectiveness of the interpretation of subject matter in **two** nineteenth-century programmatic works by different composers. [25]

**Topic 3: Music for the Screen**

- 14 Discuss the musical techniques used in Korngold's music for *The Adventures of Robin Hood*. Refer in detail to **at least three** scenes to support your observations. [25]
- 15 Compare the use of melody, harmony and tonality for dramatic effect in the film music of Herrmann and Glass. [25]
- 16 Illustrate the relationship between music and dramatic action in **two** recent film scores by different composers. [25]

**Topic 4: Music and Belief**

- 17 Illustrate the effectiveness of the compositional processes used in *Stimmung*. [25]
- 18 Give a detailed account of the use of vocal forces for dramatic effect in Bach's *St Matthew Passion* and an oratorio by Handel. [25]
- 19 Discuss the expressive setting of text in **two** religious works by different English composers of the late sixteenth and early seventeenth centuries. [25]

**Topic 5: Music for the Stage**

- 20 Discuss the harmonic and tonal processes used in the interpretation of drama in **at least two** extended passages from *Die Walküre*. [25]
- 21 Compare the use of vocal forces for dramatic effect in *West Side Story* with that found in a post-1945 stage work by a different composer. [25]
- 22 Give a detailed account of the dramatic interpretation of text found in any **two** works for the stage by different composers of the late seventeenth and early eighteenth centuries. [25]

**Topic 6: Popular Music**

- 23 Explain in detail the use of instruments in interpreting the lyrics in **at least three** tracks from *Sergeant Pepper's Lonely Hearts Club Band*. [25]
- 24 Compare the expressive use of harmony and tonality in the songs of Queen and **one** other band of the 1970s. [25]
- 25 Give an account of the interpretation of lyrics and/or mood in the music of **at least two** contemporary singer-songwriters. [25]

**Section B Total Marks [50]**

**Paper Total Marks [90]**

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