

Friday 15 June 2012 – Afternoon

A2 GCE MUSIC

G356/01 Historical and Analytical Studies in Music

Candidates answer on the Question Paper and Answer Booklet.

OCR supplied materials:

- Insert (G356/01/I) (inserted)
- CD Recording
- Answer Booklet (8 page)

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 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 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.

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 Tippett's oratorio *A Child of Our Time*. It depicts wartime persecution and a boy's attempts to save his mother.

The text is as follows:

Narrator: *And a time came when in the continual persecution one race stood for all.*

Persecutors and Persecuted:

Away with them!

Curse them! Kill them!

They infect the state.

Where? Why? How?

We have no refuge.

Narrator: *Where they could, they fled from the terror.*

And among them a boy escaped secretly, and was kept in hiding in a great city.

Self-righteous:

We cannot have them in our Empire.

They shall not work, nor draw a dole.

Let them starve in No-Man's-Land!

Narrator: *And the boy's mother wrote a letter, saying:*

Mother: *O my son! in the dread terror, they have brought me near to death.*

Boy: *Mother! Ah Mother!*

Though men hunt me like an animal, I will defy the world to reach you.

Aunt: *Have patience. Throw not your life away in futile sacrifice.*

Uncle: *You are as one against all. Accept the impotence of your humanity.*

Boy: *No! I must save her.*

[Words by the composer]

1 In the section from bar 18 to bar 49 (© 0' 25" to 1' 00"):

(a) Describe the choral textures.

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..... [5]

(b) Show how this use of choral forces interprets the text.

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..... [5]

2 Discuss the harmony and tonality of bar 40 to bar 54 (© 0' 47" to 1' 07").

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..... [4]

5 Comment on the music and rôle of the bass solo in this extract. Include reference to the accompaniment in your answer.

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..... [5]

6 Compare the stylistic features of this extract with those 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

- 7 Give an account of the vocal techniques used in the expression of text in **at least three** songs from *Eight Songs for a Mad King*. [25]
- 8 Compare Dowland's song-writing techniques with those found in Italian madrigals of the period. [25]
- 9 Discuss the expressive features found in **at least three** character pieces for piano written in the early Romantic period. [25]

Topic 2: Programme Music

- 10 Explain the use of harmony and tonality in the interpretation of the subject matter in *The Confession of Isobel Gowdie*. [25]
- 11 Compare the expressive use of timbre and texture in *Symphonie fantastique* with that found in another programmatic work of the nineteenth century. [25]
- 12 Discuss the effectiveness of the descriptive writing in the music of **two** composers of the Baroque period. [25]

Topic 3: Music for the Screen

- 13 Discuss the ways in which Glass achieves integration between the three storylines in his music for *The Hours*. [25]
- 14 Give a detailed account of the musical techniques used in the interpretation of dialogue and action in the film music of Korngold and **one** other composer of the same period. [25]
- 15 Explain in detail how the music enhances the dialogue and action in **two** film scores from the second half of the twentieth century by different composers. [25]

Topic 4: Music and Belief

- 16 Discuss Bach's use of instrumental timbres and textures in interpreting the text in the *St Matthew Passion*. [25]
- 17 Compare the musical techniques found in *Stimmung* with those in another interpretation of belief written since 1950 by a different composer. [25]
- 18 Discuss the harmonic and tonal processes found in **at least two** musical settings of belief by different English composers of the late sixteenth and early seventeenth centuries. [25]

Topic 5: Music for the Stage

- 19 Discuss Wagner's musical approach to dramatic realisation in **at least two** extended passages from *Die Walküre*. [25]
- 20 Compare the dramatic interpretation of text in *Dido and Aeneas* and *West Side Story*. [25]
- 21 Discuss the expressive use of harmony and tonality in **two** stage works written since 1945 by different composers. [25]

Topic 6: Popular Music

- 22 Discuss the contrasting musical styles found in Queen's *A Night at the Opera*. [25]
- 23 Compare the use of melody and structure in the interpretation of lyrics and/or mood in *Sergeant Pepper's Lonely Hearts Club Band* and *Not Too Late*. [25]
- 24 Discuss the use of production and recording techniques to enhance the music and lyrics in **two** albums of the 1960s. [25]

Section B Total Marks [50]

Paper Total Marks [90]

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