

Wednesday 19 June 2013 – 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
- 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 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 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: 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 consists of three short songs by Hindemith. They are settings of thoughtful and reflective poems by Rilke.

The text, with a translation, is as follows:

Lampe du soir

Lampe du soir, ma calme confidente,
mon cœur n'est point par toi dévoilé;
(on s'y perdrait peut-être;)
mais sa pente du côté sud est doucement
éclairée.

C'est encore toi, ô lampe d'étudiant,
qui veut que le liseur de temps en temps
s'arrête, étonné, et se dérange
sur son bouquin, te regardant.

(Et ta simplicité supprime un Ange.)

Eau qui se presse

Eau qui se presse, qui court –, eau oublieuse
que la distraite terre boit,
hésite un petit instant dans ma main creuse,
souviens-toi!

Clair et rapide amour, indifférence,
presque absence qui court,
entre ton trop d'arrivée et ton trop
de partance tremble un peu de séjour.

On arrange et on compose

On arrange et on compose
les mots de tant de façons,
mais comment arriverait-on
à égaler une rose?

Si on supporte l'étrange
prétention de ce jeu,
c'est que, parfois, un ange
le dérange un peu.

Evening lamp

Evening lamp, my calm confidant,
my heart is not unveiled by you at all;
(one might perhaps lose oneself there;)
but its southern slope is gently lit.

It is still you, O student's lamp,
that wants the reader, from time to time,
to stop in astonishment and be disturbed
at his book, looking at you.

(And your simplicity suppresses an angel.)

Water that hurries

Water that hurries, that runs –, forgetful water
that the absent-minded earth drinks,
hesitate for just a moment in the hollow of my hand,
remember!

Bright and rapid love, indifference,
fleeting near-absence,
between your excess of arrival and excess
of leaving trembles a short stay.

Words are arranged and composed

Words are arranged and composed
in so many ways;
but how can one manage
to equal a rose?

If one supports the strange
claim of this game,
it is that, sometimes, an angel
deranges it a little.

[R M Rilke]

[Trans. R G Cohn]

1 In *Lampe du Soir* (© Track 2):

(a) Describe the first three bars of the piano part (© 0' 00" to 0' 18") and comment on how these bars set the mood. Include reference to tonality in your answer.

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..... [5]

(b) Discuss the features of the vocal melody from bar 2 to bar 9 (© 0' 06" to 0' 52").

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..... [5]

2 In bar 10 to bar 20 (© 0' 57" to 2' 04"), comment on the musical features of the voice and piano parts, and show how Hindemith uses material from earlier in the song.

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..... [8]

3 In *Eau qui se presse* (© Track 3):

(a) Comment on the structure and show how it interprets the text.

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..... [4]

(b) Comment on the contribution of the accompaniment.

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..... [5]

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

- 6 Give a detailed account of the expressive use of harmony and tonality in **at least three** songs from Schumann's *Dichterliebe*. [25]
- 7 Discuss the relationship between voice and instrument(s) in the songs of Dowland and Maxwell Davies. [25]
- 8 Illustrate the effectiveness of the word setting techniques used by **at least two** composers of songs for solo voice written in the period since 1950. [25]

Topic 2: Programme Music

- 9 Discuss the expressive use of harmony and tonality in **at least two** movements from *Symphonie fantastique*. [25]
- 10 Explain the expressive use of instrumental techniques found in Vivaldi's *The Four Seasons* and MacMillan's *The Confession of Isobel Gowdie*. [25]
- 11 Give an account of the style and techniques found in the programme music of **two** composers from the Baroque period. [25]

Topic 3: Music for the Screen

- 12 Explain the use of motifs in Korngold's music for *The Adventures of Robin Hood*. Give detailed examples from **at least three** scenes to illustrate your answer. [25]
- 13 Compare the expressive use of harmony and tonality in the film music of Herrmann and **one** other composer of the same period. [25]
- 14 Discuss the composing techniques used by **two** composers of film scores written in the twenty-first century. [25]

Topic 4: Music and Belief

- 15 Illustrate the effectiveness of the vocal writing used in the musical interpretation of belief in *Stimmung*. [25]
- 16 Compare the expressive harmonic and tonal processes found in Byrd's *Mass for Four Voices* and Bach's *St Matthew Passion*. [25]
- 17 Give a detailed account of the expressive setting of religious text by Handel. [25]

Topic 5: Music for the Stage

- 18 Discuss ways in which vocal timbres and textures are used for dramatic effect in **at least two** extended sections from *Dido and Aeneas*. [25]
- 19 Compare the dramatic interpretation of text in a stage work by Wagner with that of **one** of his contemporaries. [25]
- 20 Explain the contrasting musical features, including the expressive use of tonality, found in **two** stage works written since 1945 by different composers. [25]

Topic 6: Popular Music

- 21 Illustrate the contrasting musical techniques, including the use of technology, found in **at least three** tracks from *Sergeant Pepper's Lonely Hearts Club Band*. [25]
- 22 Compare the expressive use of harmony and tonality in the songs of Norah Jones and **one** other contemporary singer-songwriter. [25]
- 23 Discuss the use of production and recording techniques to enhance the music and lyrics in **two** albums of the 1970s. [25]

Section B Total Marks [50]

Paper Total Marks [90]

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