

OXFORD CAMBRIDGE AND RSA EXAMINATIONS
A2 GCE
G356/01
MUSIC

**Historical and Analytical Studies
in Music**

WEDNESDAY 19 JUNE 2013: Morning

**DURATION: 1 hour 45 minutes
(plus 15 minutes' preparation)
plus your additional time allowance**

MODIFIED ENLARGED

Candidate forename		Candidate surname	
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Centre number						Candidate number				
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Candidates answer on the Question Paper and Answer Booklet.

OCR SUPPLIED MATERIALS:

Insert – Score (G356/01/I inserted)

Audio CD

Answer Booklet (8 pages)

OTHER MATERIALS REQUIRED:

Playback facilities with headphones for each individual candidate

Manuscript paper (2 sheets)

READ INSTRUCTIONS OVERLEAF

INSTRUCTIONS TO CANDIDATES

- The Insert will be found with this document.
- Write your name, centre number and candidate number in the boxes on the first page. 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 or use your approved technology labelling your answers carefully.
- You will be allowed **15 MINUTES' PREPARATION TIME** plus your additional time allowance 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 or use your approved technology labelling your answers carefully.

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.
- Any blank pages are indicated.

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.

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.

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.

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.

(Et ta simplicité supprime un Ange.) (And your simplicity suppresses an angel.)

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.

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.

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.

[R M Rilke]

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.

[Trans. R G Cohn]

1 In 'Lampe du Soir' (⊙ Track 2):

- (a) Describe the first three bars of the piano part (⊙ 0 minutes 0 seconds to 0 minutes 18 seconds) and comment on how these bars set the mood. Include reference to tonality in your answer.**

[5]

- (b) Discuss the features of the vocal melody from bar 2 to bar 9 (⊙ 0 minutes 6 seconds to 0 minutes 52 seconds).**

[5]

- 2 In bar 10 to bar 20 (© 0 minutes 57 seconds to 2 minutes 4 seconds), comment on the musical features of the voice and piano parts, and show how Hindemith uses material from earlier in the song.**

[8]

3 In 'Eau qui se presse' (☉ Track 3):

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

[4]

(b) Comment on the contribution of the accompaniment.

[5]

mood.

[8]

- 5 Compare the harmony in these songs with the harmony in ONE other song written between 1900 and 1945 with which you are familiar.**

[5]

SECTION A TOTAL MARKS [40]

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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