

**ADVANCED GCE
MUSIC**

Historical and Analytical Studies in Music

G356

Candidates answer on the question paper and answer booklet.

OCR Supplied Materials:

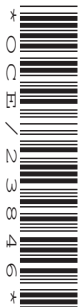
- Insert (G356/1) (inserted)
- CD Recording

Other Materials Required:

- Playback facilities with headphones for each individual candidate
- Answer Booklet (8 page)
- Manuscript paper (2 sheets)

**Friday 21 January 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 the song *Bredon Hill* by George Butterworth, a setting of a poem from A E Housman's *A Shropshire Lad*. The poem describes a lover reflecting on the sounds of English country church bells at times of love, hope and sadness in his life.

The text of the poem is as follows:

*In summertime on Bredon
The bells they sound so clear;
Round both the shires they ring them
In steeples far and near,
A happy noise to hear.*

*Here of a Sunday morning
My love and I would lie,
And see the coloured counties,
And hear the larks so high
About us in the sky.*

*The bells would ring to call her
In valleys miles away;
"Come all to church, good people;
Good people come and pray."
But here my love would stay.*

*And I would turn and answer
Among the springing thyme,
"Oh, peal upon our wedding,
And we will hear the chime,
And come to church in time."*

*But when the snows at Christmas
On Bredon top were strown,
My love rose up so early
And stole out unbeknown
And went to church alone.*

*They tolled the one bell only,
Groom there was none to see,
The mourners followed after,
And so to church went she,
And would not wait for me.*

*The bells they sound on Bredon,
And still the steeples hum,
"Come all to church, good people," –
O noisy bells, be dumb;
I hear you, I will come.*

[A E Housman]

1 Comment on how the accompaniment responds to the text in bar 0⁴ to bar 19, (Ⓢ 0' 00" to 0' 34").

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..... [5]

2 Discuss the features of the vocal melody and the use of tonality in the setting of the first four stanzas of the poem, bars 2⁴ to 68³, (Ⓢ 0' 06" to 1' 55"). Comment on how these reflect the mood of the text.

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..... [7]

5 Identify and explain **three** examples to illustrate how the performers on this particular recording enhance Butterworth's music in their interpretation of the score. Give bar numbers to support your answer.

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..... [6]

6 Compare the stylistic features of this song with those found in another song for voice and piano 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 Explain the effectiveness of the word setting techniques found in **at least three** songs from *Dichterliebe*. [25]
- 8 Discuss the integration of voice and instruments in the songs of Maxwell Davies and one other composer writing since 1950. [25]
- 9 Give a detailed account of the use of the lute as solo and accompanying instrument in the music of Dowland's time. [25]

Topic 2: Programme Music

- 10 Discuss the writing for dramatic effect in *The Confession of Isobel Gowdie*. Give detailed illustrations from **at least two** extended passages to support your observations. [25]
- 11 Compare the expressive use of harmony and tonality in Vivaldi's *The Four Seasons* and Berlioz' *Symphonie fantastique*. [25]
- 12 Give a detailed account of the musical features used in the interpretation of subject matter in **two** nineteenth-century symphonic poems and/or programmatic overtures by different composers. [25]

Topic 3: Music for the Screen

- 13 Evaluate the dramatic effectiveness of Glass's music for *The Hours*. Give detailed examples from **at least two** extended scenes to illustrate your answer. [25]
- 14 Discuss the use of instruments in the interpretation of dialogue and action in the film music of Herrmann and another composer of the same period. [25]
- 15 Explain the characteristic techniques used by **two** composers writing film scores in the post-Mahlerian tradition. [25]

Topic 4: Music and Belief

- 16 Discuss the contrasting vocal timbres used in the musical interpretation of belief in *Stimmung*. Give detailed illustrations from **at least two** extended passages to support your observations. [25]
- 17 Give an account of the contrasting harmonic and tonal processes found in Byrd's *Mass for Four Voices* and Bach's *St Matthew Passion*. [25]
- 18 Explain the characteristic musical features found in English motets and anthems of the late sixteenth and early seventeenth centuries. [25]

Topic 5: Music for the Stage

- 19 Discuss the expressive use of harmony and tonality in the interpretation of drama in *Dido and Aeneas*. Support your answer with detailed references to **at least two** extended passages from the work. [25]
- 20 Show how Wagner and Bernstein integrate music and drama in their works for the stage. [25]
- 21 Illustrate the ways in which the drama is interpreted in an Italian opera of the nineteenth century. [25]

Topic 6: Popular Music

- 22 Discuss the use of technology and recording processes found in *A Night at the Opera*. Give detailed illustrations from **at least four** tracks from the album to support your observations. [25]
- 23 Compare the use of harmony and tonality in the songs of Norah Jones and another contemporary singer/songwriter. Give examples from **at least two** tracks by each artist. [25]
- 24 Explain the contrasting musical styles found in the songs of **at least two** British pop groups of the 1960s. [25]

Section B Total Marks [50]

Paper Total Marks [90]

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