



ADVANCED GCE

MUSIC

Historical and Analytical Studies in Music

G356

Candidates answer on the Question Paper and Answer Booklet.

OCR Supplied Materials:

- Insert (G356/I)
- CD Recording

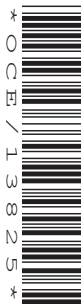
Other Materials Required:

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

Friday 22 January 2010

Afternoon

Duration: 1 hour 45 minutes
(+15 minutes preparation time)



Candidate Forename		Candidate Surname	
--------------------	--	-------------------	--

Centre Number						Candidate Number				
---------------	--	--	--	--	--	------------------	--	--	--	--

INSTRUCTIONS TO CANDIDATES

- Write your name clearly in capital letters, your Centre Number and Candidate Number in the boxes above.
- 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.

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 three carols from Britten's *A Ceremony of Carols*. The words were written in medieval times and are in Middle English. The carols refer to the Virgin Mary and the baby Jesus.

The text of the carols [with a version in Modern English] is as follows:

THAT YONGË CHILD

That yongë child when it gan weep
With song she lullèd him asleep:
That was so sweet a melody
It passèd alle minstrelsy.
The nightingalë sang also:
Her song is hoarse and nought thereto:
Whoso attendeth to her song
And leaveth the first then doth he wrong.

(Anon. 14th Century)

THAT YOUNG CHILD

*That young child when it began to weep
With song she lulled him asleep:
That was so sweet a melody
It surpassed all minstrelsy.
The nightingale sang also:
Her song is hoarse and adds nothing:
Whoever attends to her song
And leaves the first then does he wrong.*

BALULALOW

O my deare hert, young Jesu sweet,
Prepare thy creddil in my spreit,
And I sall rock thee to my hert,
And never mair from thee depart.

But I sall praise thee evermoir
With sanges sweet unto thy gloir:
The knees of my hert sall I bow,
And sing that richt Balulalow!

(Wedderburn, 16th century)

BALULALOW

*O my dear heart, young Jesu sweet,
Prepare your cradle in my spirit,
And I shall rock you to my heart,
And never more from you depart.*

*But I shall praise you evermore
With songs sweet unto your glory.
The knees of my heart shall I bow,
And sing that right Balulalow!*

AS DEW IN APRILLE

I sing of a maiden That is makèles:
King of all kings To her son she ches.

He came al so stille There his moder was,
As dew in Aprille That falleth on the grass.

He came al so stille To his moder's bour,
As dew in Aprille That falleth on the flour.

He came al so stille There his moder lay,
As dew in Aprille That falleth on the spray.

Moder and mayden was never none but she:
Well may such a lady Goddes moder be.

(Anon. 14th century)

AS DEW IN APRIL

*I sing of a maiden That is matchless:
King of all kings To her son she chose.*

*He came all so still There his mother was,
As dew in April That falls on the grass.*

*He came all so still To his mother's bower,
As dew in April That falls on the flower.*

*He came all so still There his mother lay,
As dew in April That falls on the spray.*

*Mother and maiden was never none but she:
Well may such a lady God's mother be.*

1 In *That Yongé Child*, bar 1 to bar 18, (Ⓢ Track 2):

(a) Identify the main features of the vocal melody and explain how they interpret the text. Include reference to tonality in your answer.

.....

.....

.....

.....

.....

.....

.....

..... [6]

(b) Describe the harp accompaniment and its relationship to the vocal part.

.....

.....

.....

.....

.....

.....

..... [5]

2 In *Balulalow*, bar 19 to bar 49, (© Track 3):

(a) Verse 1 (bar 19 to bar 32) is a lullaby. How does the music reflect this?

.....
.....
.....
.....
..... [4]

(b) There is a change of mood in Verse 2 to one of praise and glory. How does the music reflect this change in bar 31⁶ to bar 40⁴?

.....
.....
.....
.....
..... [5]

3 Discuss the tonality and harmony of *As Dew in Aprille*, bar 49b to bar 79², (© Track 4). Give bar numbers to support your answer.

.....
.....
.....
.....
..... [5]

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

- 6 Describe in detail the characteristic musical features found in Dowland's *First Booke of Songes or Ayres*. Give detailed illustrations from **at least four** songs to support your observations. [25]
- 7 Discuss the expressive word setting techniques found in the works of Schumann and Maxwell Davies. Give examples from **at least two** songs by **each** composer. [25]
- 8 Evaluate the effectiveness of the use of accompaniment in the music of **two** composers of Lieder writing in the early nineteenth century. [25]

Topic 2: Programme Music

- 9 Discuss MacMillan's use of contrasting instrumental timbres and textures to interpret the subject matter in *The Confession of Isobel Gowdie*. Give detailed illustrations from **at least two** extended passages to support your observations. [25]
- 10 Compare the descriptive writing in the music of Berlioz with that of another composer of the nineteenth century. Support your answer with detailed references to **at least two** contrasting extended passages from **each** composer. [25]
- 11 Discuss the effectiveness of the interpretation of subject matter in the instrumental music of **at least two** composers writing in the eighteenth century. Give detailed examples to support your observations. [25]

Topic 3: Music for the Screen

- 12 Discuss the use of instruments in the musical interpretation of dialogue and action in *The Hours*. Give detailed examples from **at least two** extended scenes to illustrate your answer. [25]
- 13 Compare the use of melody and harmony for dramatic effect in the film music of Korngold and Herrmann. Illustrate your answer with detailed examples from a film score by **each** composer. [25]
- 14 Evaluate the effectiveness of the musical techniques found in the film scores of **two** composers writing before 1950. Support your answer with detailed examples from a film score by **each** composer. [25]

Topic 4: Music and Belief

- 15 Evaluate the effectiveness of the vocal writing in Byrd's *Mass for Four Voices*. Give detailed illustrations from **at least two** movements to support your observations. [25]
- 16 Compare the rôle of the chorus in the religious music of Bach and Handel. Give examples from **at least two** passages of music by **each** composer. [25]
- 17 Discuss the expressive use of timbre and texture in **two** musical interpretations of belief by different composers writing since 1950. Give detailed examples to support your observations. [25]

Topic 5: Music for the Stage

- 18 Illustrate the ways in which the drama is interpreted in the music of *West Side Story*. Support your answer with detailed references to **at least two** extended passages from the work. [25]
- 19 Compare Wagner's interpretation of subject matter with that of a nineteenth-century Italian opera composer. Give detailed examples from **one** work by **each** composer to support your answer. [25]
- 20 Discuss the musical features of English court masque, opera or theatre music of the late seventeenth century. Refer to the music of **at least two** composers to support your answer. [25]

Topic 6: Popular Music

- 21** Discuss the characteristic musical features, including the use of technology, in *Not Too Late*. Give detailed illustrations from **at least four** tracks from the album to support your observations. [25]
- 22** Compare the musical techniques, including tonality, found in the songs of *The Beatles* and another British group of the 1960s. Give examples from **at least two** tracks by each band. [25]
- 23** Evaluate the effectiveness of the interpretation of lyrics found in the songs of **at least two** glam rock bands of the 1970s. Give detailed examples to support your observations. [25]

Section B Total [50]

Paper Total [90]

**Copyright Information**

OCR is committed to seeking permission to reproduce all third-party content that it uses in its assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements Booklet. This is produced for each series of examinations, is given to all schools that receive assessment material and is freely available to download from our public website (www.ocr.org.uk) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact the Copyright Team, First Floor, 9 Hills Road, Cambridge CB2 1GE.

OCR is part of the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.