

ADVANCED SUBSIDIARY GCE UNIT

2552

MUSIC

Introduction to Historical Study

MONDAY 15 JANUARY 2007

Morning

Time: 2 hours

Candidates answer on the question paper and Insert.

Additional materials:

Insert

CD recording

Playback facilities with headphones for each individual candidate.

Any suitable 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.



Candidate
Name

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Centre
Number

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Candidate
Number

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TIME 2 hours (plus 5 minutes preparation time at the start of the Examination.)

INSTRUCTIONS TO CANDIDATES

- Write your name, centre number and candidate number in the boxes above.
- Complete the above details on the front cover of the Insert.
- Write your answer in the space provided on the question paper or on the Insert.
- At the end of the examination, fasten the separate Insert securely to the question paper.

SECTION A: Answer **all** the questions on **either** Extract 1A (Questions **1** to **14**)
or Extract 1B (Questions **15** to **26**)

SECTION B: Answer **all** the questions in this section (Questions **27** to **37**)

SECTION C: Answer **one** question from this section (Questions **38** to **42**)

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 100.
- You will be awarded marks for the quality of written communication where an answer requires a piece of extended writing.

FOR EXAMINER'S USE	
Section A	
Section B	
Section C	
TOTAL	

This document consists of **15** printed pages, **1** blank page and an Insert.

Section A

Section A consists of two recorded extracts. Scores for both extracts are provided in the Insert. Answer all the Questions on either **Extract 1A** (Questions 1 to 14) or **Extract 1B** (Questions 15 to 26).

Extract 1A

This extract is part of a movement from a trio for violin, 'cello and piano composed by Haydn. The recording consists of **three** passages: **Theme**, **Variation 1** and **Variation 2**.

Theme (bar 1 to bar 24) [© track 2]

1 Describe briefly the overall structure of the **Theme**.

.....

 [2]

2 (a) To what key has the music modulated at bar 8?

..... [1]

(b) What is the relationship of this new key to the tonic key of the extract?

..... [1]

3 (a) Explain the way in which the melody note E at the start of bar 4 is ornamented in the recorded performance.

..... [1]

(b) Give the bar and beat number to show where this type of melodic decoration occurs elsewhere in the section from bar 5 to bar 8.

Bar number *beat number* [2]

4 Identify the cadences that occur at the following points in the **Theme**:

(a) *Bar 15 to bar 16*: [1]

(b) *Bar 23 to bar 24*: [1]

5 **On the score** complete the melody played by the piano from bar 17 to bar 18. The rhythm of this passage is indicated above the staff. [4]

6 **On the score** circle **one** note in the melody that is decorated by a trill in the recorded performance. [1]

Variation 1 (Bar 25 to bar 48) [Ⓢ track 3]

7 The following chords are used in the section from bar 37 to bar 44:

- **Ic (C/G)**
- **IIb (Dm/F)**
- **V (G)**
- **V⁷b (G7/B)**

On the score indicate where these chords occur by writing in the boxes provided. [4]

8 What playing technique is used by the violin in bar 45 and bar 46?
.....[1]

9 **On the score** complete the bass line played by the 'cello from bar 45 to bar 47. The rhythm of this passage is indicated above the staff. [4]

Variation 2 (Bar 49 to bar 72) [Ⓢ track 4]

10 Describe briefly the main characteristics of the music played by the violin in **Variation 2**.
.....
.....
.....
.....[3]

11 Describe briefly the main characteristics of the music played by the piano in **Variation 2**.
.....
.....
.....
.....[3]

12 **On the score** circle the non-harmony note in the melody of bar 55. [1]

13 Which of the following terms describes the function of the note F# in bar 59²?

- | | | | |
|--------------------------|----------------------|--------------------------|--------------|
| <input type="checkbox"/> | Appoggiatura | <input type="checkbox"/> | Passing note |
| <input type="checkbox"/> | Lower auxiliary note | <input type="checkbox"/> | Suspension |

[1]

14 (a) Identify **two** ways in which the music of **Variation 2** is related to that of the **Theme**.

.....

.....

.....[2]

(b) Identify **two** ways in which the theme is varied in **Variation 2**.

.....

.....

.....[2]

Extract 1B

This extract consists of **two** passages (**Passage 1i** and **Passage 1ii**) from Henry Mancini's score for the 1964 film comedy *A Shot in the Dark*.

Passage 1i (Bar 1 to bar 38¹) [Ⓞ track 5]

15 What is the key of the music at the start of **Passage 1i**?

..... [1]

16 The bass line printed in the score is missing a number of accidentals.

On the score add the accidentals to the bass line **in bars 1 and 2 only**. [3]

17 Describe briefly the overall structure of **Passage 1i**.

.....
.....
.....
..... [2]

18 Identify any **two** non-harmony notes in the melody of bar 7. **On the score** circle the notes you choose. [2]

19 (a) What instrument plays the line printed in the score from bar 1 to bar 2?

..... [2]

(b) What technique does the player use to perform this music?

..... [1]

(c) Describe the music played by **two** other instruments heard in the section from bar 1 to bar 4².

<i>Instrument heard</i>	<i>Music it plays</i>
.....
.....

[4]

20 What device is used throughout the passage from bar 1 to bar 10?

.....[1]

21 Give **two** ways in which the music of the accompaniment changes when the new melody appears (bar 20).

.....
.....
.....[2]

22 **On the score** write the melody missing from bar 22 and bar 23. The rhythm of this passage is indicated above the stave. [4]

23 **On the score** write the counter-melody played by the saxophones in bar 27 and bar 28. The rhythm of this passage is indicated above the stave and the starting note has been printed in the score. [3]

Passage 1ii (Bar 39 to bar 60) [Ⓢ track 6]

24 In what ways does the structure of music of **Passage 1ii** differ from that of **Passage 1i**?

.....

.....

.....[2]

25 Compare the scoring (instrumentation) of **Passage 1ii** with that of **Passage 1i**, pointing out **two** main similarities and noting **two** significant differences. Refer to both the melody and the accompaniment in your answer.

Similarities

.....

.....

.....[2]

Differences

.....

.....

.....[2]

26 Compare bar 11 to bar 12 with the ending of **Passage 1i** and **Passage 1ii**.

.....

.....

.....

.....

.....[4]

Section B

Answer **all** the Questions in this section (Questions **27** to **37**).

Extract 2

The Insert contains a full score of **Extract 2** which is taken from the first movement of Schubert's *Symphony in b ('Unfinished'), D.759*. There is no recording for this extract.

27 Name the key at the following points in the extract:

(a) Bar 1: [1]

(b) Bar 13: [1]

(c) Bar 21: [1]

28 What device is used in the section from bar 9 to bar 24?

.....[1]

29 (a) What playing technique is used by the 1st violins in bar 25?

.....[1]

(b) Explain the notation of the 1st violin part at bar 18³.

.....[1]

30 Give the meaning of the following terms or signs as they are used in the printed extract:

(a) *a 2* (*Flutes at bar 2*):

.....[1]

(b) *>* (*1st violins at bar 3*):

.....[1]

(c) *▼* (*Strings at bars 5 to 8*):

.....[1]

(d) *tr* (*Woodwind at bar 30*):

.....[1]

31 On the blank staff below, write the 1st and 2nd clarinet parts from bar 9 to bar 12 at sounding pitch.

9 10 11 12

[3]

32 Comment briefly on Schubert's use of dynamics and instrumentation in the printed extract.

.....
.....
.....
.....
.....
.....

[5]

33 (a) Relate the printed extract to the overall structure of the 1st movement of the symphony.

.....
.....

[2]

(b) Explain in detail what features of the printed extract are characteristic of the section you have identified in (a). Refer to the use of melodic ideas, rhythms and tonality.

.....
.....
.....
.....
.....

[5]

Extract 3 [© track 7]

There is no score for **Extract 3**.

This extract is taken from *Jumpin' at the Woodside* performed by Count Basie and his orchestra. The extract consists of three chorus statements.

34 In the **first statement** of the chorus the clarinet and trombone share the main melodic material.

(a) Describe briefly the music played by each of these instruments in the first chorus.

<i>Clarinet</i>	<i>Trombone</i>
.....
.....
.....
.....

[6]

(b) What musical device is used at the start of the first chorus?

..... [1]

(c) How is the clarinet motif used in the first chorus?

.....

 [2]

(d) Where in *Jumpin' at the Woodside* is this clarinet motif first heard?

..... [1]

35 Later in the recorded extract a new theme is stated by the saxophones.

Give **two** ways in which the music changes when this new theme is repeated.

.....

 [2]

36 Relate the recorded extract to the overall structure of *Jumpin' at the Woodside*.

.....[1]

37 Describe briefly the music that **immediately** follows the recorded extract.

.....
.....
.....
.....[2]

Section C

Answer one of the following questions (38 to 42).

Write your answer in the space provided.

- 38 In what ways does Louis Armstrong's performance of *Hotter than that* reflect the style of jazz typical of the late 1920s? [25]
- 39 In what ways does the music of the first movement of Schubert's *Symphony in b, D.795 ('Unfinished')* reflect the changes that were taking place in the symphony orchestra during the early 19th century? [25]
- 40 Explain the differences between the music written for brass instruments in the final movement of Haydn's *Concerto for trumpet and orchestra* and that in the first movement of Schubert's *Symphony in b, D.795 ('Unfinished')*. [25]
- 41 Compare and contrast the performance contexts in which Berlioz's *Symphonie fantastique* and Count Basie's *Jumpin' at the Woodside* were first heard. [25]
- 42 The photograph printed below was taken at a 1958 recording session for *Porgy and Bess* and shows Miles Davis (left) and Gil Evans (right). Explain how the recording conditions experienced by Evans and Davis contrasted with those of jazz groups from the early twentieth century. [25]

A photo has been removed due to third party copyright restrictions

Details:

A photo of a recording session in 1958

© Sony Music Entertainment Inc

Question number

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