



ADVANCED SUBSIDIARY GCE MUSIC

Introduction to Historical Study in Music

G353



Candidates answer on the Question Paper and on the Insert.

OCR Supplied Materials:

- Insert (G353/I) (inserted)
- CD recording

Other Materials Required:

- Playback facilities with headphones for each individual candidate

**Monday 11 January 2010
Afternoon**

Duration: 1 hour 45 minutes
(plus 15 min preparation)



Candidate Forename					Candidate Surname				
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Centre Number						Candidate Number			
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INSTRUCTIONS TO CANDIDATES

- Write your name clearly in capital letters, your Centre Number and Candidate Number in the boxes above.
- 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.
- 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.
- 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 [30 marks]: Answer **all** the questions on either Extract 1A (Questions 1 to 10)
or Extract 1B (Questions 11 to 21)

SECTION B [40 marks]: Answer **all** the questions in this section (Questions 22 to 32)

SECTION C [20 marks]: Answer **one** question from this section (Questions 33 to 35)

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 the quality of written communication in Section C.
- This document consists of **12** pages. Any blank pages are indicated.

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

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 10) or **Extract 1B** (Questions 11 to 21).

Extract 1A

This extract is part of movement from a symphony by Haydn. The recording consists of **two** passages: **Passage 1i** and **Passage 1ii**.

Passage 1i (Bar 0² to bar 24) [◎ track 2]

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

.....

 [3]

- 2 To what key has the music modulated by bar 8?

..... [1]

- 3 What melodic device is heard in the section from bar 9 to bar 12? (*Tick one box*) [1]

- Antiphony**
 Augmentation
 Sequence
 Ostinato

- 4 The following chords are used in the section from bar 12 to bar 16: [5]

- I (C)
- II^b (Dm/F)
- IV (F)
- IV^b (F/A)
- V (G)

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

- 5 **On the score** complete the melody played by the 1st violins from bar 15 to bar 16². The rhythm of this passage is indicated above the stave. [4]

- 6 On the score complete the bass line played by the 'cello from bar 21 to bar 22¹. The rhythm of this passage is indicated above the stave. [4]

Passage 1ii (Bar 25 to bar 51¹) [◎ track 3]

- 7 What device is heard in the bassoon bass line from bar 26 to bar 32¹? (Tick one box) [1]

Augmentation

Inversion

Sequence

Pedal

- 8 What performing technique is used by the strings from bar 26 to bar 33¹?

..... [1]

- 9 Describe how the melody and structure of **Passage 1ii** differs from that of **Passage 1i**. Do **not** refer to aspects of instrumentation in your answer to this question.

.....

 [5]

- 10 Compare the instrumentation of **Passage 1ii** with that of **Passage 1i**.

.....

 [5]

Extract 1B

This extract consists of **three** passages (**Passage 1i**, **Passage 1ii** and **Passage 1iii**) from Jerome Moross' theme music for the 1960s television series *Wagon Train*.

Passage 1i (Bar 0⁴ to bar 24) [◎ track 4]

- 11 Describe briefly the overall structure of the theme in **Passage 1i**.

.....

[3]

- 12 On the score complete the bass line played by the double basses from bar 9² to bar 11.

The rhythm of this passage is indicated above the stave.

[5]

- 13 What device is heard in the bass line from bar 13 to bar 18? (Tick one box)

[1]

Augmentation

Inversion

Sequence

Pedal

Passage 1ii (Bar 21² to bar 43) [◎ track 5]

- 14 What is the relationship of the key of **Passage 1ii** to the key of **Passage 1i**?

..... [1]

- 15 Complete the table below to indicate the instruments that play the melody line in **Passage 1ii**. [5]

<i>Bar numbers</i>	<i>Instrument(s) playing the melody line</i>
21 ⁴ to 27 ³	
27 ⁴ to 29 ³	
29 ⁴ to 33 ³	
33 ⁴ to 41 ³	
41 ⁴ to 43 ³	

- 16 What playing technique is used by the strings from bar 30 to bar 33³?

..... [1]

- 17 Describe briefly the variety of musical texture in **Passage 1ii**.

.....

 [5]

Passage 1iii (Bar 44⁴ to bar 53) [◎ track 6]

- 18 What device is heard in the bass from bar 45 to bar 50³? (*Tick one box*) [1]

Dominant pedal

Imitation

Sequence

Tonic Pedal

- 19 What tempo indication has been omitted from the score in bar 51?

..... [1]

- 20 On the score complete the melody from bar 50⁴ to bar 51⁴. The rhythm of this passage is indicated above the stave. [4]

- 21 Describe briefly the scoring of the final chord of **Passage 1iii** (bar 52 to bar 53³).

.....
.....
.....
..... [3]

Section B

Answer **all** the Questions in this section (Questions **22** to **32**).

Extract 2

The Insert contains a full score of **Extract 2** which is taken from the third movement of Mozart's *Clarinet concerto in A, K 622*. Two recordings of the extract from **different** performances are provided on the CD: **Extract 2A** [track 7] and **Extract 2B** [track 8]. No CD timings for these recordings are given in the score.

22 Explain the following terms or signs as they are used in the printed extract:

(a) *a2 (bassoons at bar 17):*

..... [1]

(b) *Tutti (full score above bar 17):*

..... [1]

(c) *tr (clarinet at bar 40):*

..... [1]

23 On the blank stave below, write the clarinet part from bar 1 to bar 4 **at sounding pitch**. [4]

The image shows a musical staff consisting of five horizontal lines. At the beginning of the staff, there is a treble clef, followed by a key signature of two sharps, and then a common time signature. The first measure is numbered '1' in a circle above it. The second measure is numbered '2'. The third measure is numbered '3'. The fourth measure is numbered '4'. There is a vertical bar line before the fifth measure, and a fermata symbol is placed above the fourth measure.

24 Complete the table below to indicate the key centres at the chosen points in the extract. [2]

Bar number	Key
16 ²	
21 ¹	

- 25** Describe briefly Mozart's writing for the solo clarinet in the printed extract.

[4]

[4]

- 26** Compare the two performances of this music and comment on the differences between them. You may refer to aspects such as:

- the music played by the clarinet in each recording
 - articulation
 - the sound of the orchestral accompaniment in each recording.

[81]

[8]

- 27** Describe briefly the music that immediately follows this extract.

[3]

[31]

- 28** What is the form of the complete movement from which the extract is taken?

[1]

Extract 3 [◎ track 9]

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 is taken from a solo statement.

- 29 (a)** Identify the solo instrument in this extract.

..... [1]

- (b)** Which of the following performing techniques can be heard at the start of the extract (00'04" to 00'06")? [1]

- Ghost notes**
- Glissando**
- Half valving**
- Pitch bending**

- (c)** In what way has the sound of the solo instrument been modified?

..... [2]

- 30 (a)** Describe briefly the music of the **accompaniment** in the first part of the extract (00'04" to 00'21").

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

- (b)** Mention **one** way in which the music of the accompaniment changes at the start of the second part of the extract (00'21" to 00'29").

.....
..... [1]

- (c)** Explain the significance of the new theme that the soloist states briefly at 00'29" to 00'35".

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

10

- 31** Describe briefly the music that **immediately** follows the recorded extract.

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

[3]

- 32** In what year was this performance recorded?

.....

[1]

Section C

Answer **one** of the following questions (33 to 35).

Write your answer in the space provided.

- 33** Compare the use of brass instruments in J.S. Bach's *Orchestral Suite (Overture) no.3 in D* and Miles Davis' *So What*, pointing out similarities and differences. [20]

34 In what ways does Schubert's use of the orchestra in his *Symphony no.8 in b ("Unfinished")*, D 759, reflect the style of its time? [20]

35 Describe some of the ways in which approaches to recording changed between Jelly Roll Morton's recording of *Black Bottom Stomp* in 1926 and Miles Davis' recording of *So What* in 1959. [20]

Question number
.....



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