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Centre Number						Candidate Number				
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OXFORD CAMBRIDGE AND RSA EXAMINATIONS
ADVANCED SUBSIDIARY GCE
G353
MUSIC

Introduction to Historical Study in Music

FRIDAY 28 MAY 2010: Morning
DURATION: 1 hour 45 minutes
(plus 15 min preparation)

SUITABLE FOR VISUALLY IMPAIRED CANDIDATES

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

READ INSTRUCTIONS OVERLEAF

INSTRUCTIONS TO CANDIDATES

- Write your name clearly in capital letters, your Centre Number and Candidate Number in the boxes on the first page.
- 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 **9**) or Extract 1B (Questions **10** to **18**)

SECTION B [40 marks]: Answer **ALL** the questions in this section (Questions **19** to **28**)

SECTION C [20 marks]: Answer **ONE** question from this section (Questions **29** to **31**)

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.**

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 9) OR Extract 1B (Questions 10 to 19).

EXTRACT 1A

This extract is part of a movement from a string quartet by Haydn. The recording consists of two passages: PASSAGE 1i and PASSAGE 1ii.

PASSAGE 1i (Bar 0² to bar 20) [Ⓢ track 2]

- 1 The following chords are used in the section from bar 2 to bar 4: [4]
- i. Ib (A/C#)
 - ii. Ic (A/E)
 - iii. IV (D)
 - iv Vb (E/G#)

EITHER ON THE SCORE indicate where these chords occur by writing in the boxes provided or state the bar and beat for each chord listed.

2 **EITHER ON THE SCORE** complete the bass line played by the 'cello from bar 5² to the end of bar 7 **OR** write the precise pitches of this passage. The rhythm of this passage is indicated above the stave. [5]

3 Explain briefly the harmony from bar 7 beat 2 to bar 8 beat 2.

[3]

4 The extract modulates during the course of bars 1–8 beat 2. Name the new key at bar 8 and state its relationship to the tonic key of the passage. [2]

<i>Key</i>	<i>Relationship</i>

5 What melodic device is heard in the 1st violin line from bar 12 to bar 14? (*Tick one box*) [1]

- a. **AUGMENTATION**
- b. **INVERSION**
- c. **SEQUENCE**
- d. **OSTINATO**

- 6 **EITHER ON THE SCORE** complete the melody played by the 1st violin from bar 14 beat 2 to bar 16 beat 1 **OR** write the precise pitches of this passage. The rhythm of this passage is indicated above the stave. [4]

PASSAGE 1ii (Bar 21 to bar 40) [⊙ track 3]

- 7 What harmonic device is heard in the 'cello from bar 33 to bar 37 beat 1?

[2]

- 8 Describe how the music of this passage differs from that of **PASSAGE 1i**.

[6]

9 Compare the final cadence of PASSAGE 1ii with that of PASSAGE 1i, pointing out musical similarities and differences.

[3]

EXTRACT 1B

This extract consists of THREE passages (PASSAGE 1i, PASSAGE 1ii and PASSAGE 1iii) from Andy Price's music for the BBC television series *Robin Hood*.

PASSAGE 1i (Bar 1 to bar 25) [Ⓞ track 4]

- 10 Describe briefly the overall structure of the theme in PASSAGE 1i.

[3]

- 11 EITHER ON THE SCORE, circle TWO notes of the printed melody of PASSAGE 1i that are ornamented in the recorded performance OR give the pitch names, bar and beat(s) of these two notes. [2]

12 In what ways does the music of the section from bar 9 to bar 17 contrast with the rest of PASSAGE 1i?

[4]

13 EITHER ON THE SCORE, write the rhythm played by the cymbals from bar 22 to the end of bar 25 on the single-line stave provided OR write out the note values of this passage.

[3]

PASSAGE 1ii (Bar 26 to bar 44²) [⊙ track 5]

14 The following chords are used in the section from bar 27 to bar 31: [4]

- i. E^b
- ii. E^b/G
- iii. Fm
- iv. A^b

EITHER ON THE SCORE indicate where these chords occur by writing in the boxes provided OR state the bar and beat for each chord listed.

15 What device is heard in the bass in bars 32 to 33? [1]
(*Tick one box*)

a. INVERSION

b. IMITATION

c. OSTINATO

d. PEDAL

16 **ON THE SCORE** complete the melody played by the 1st violins from bar 34 to bar 39². The rhythm of this passage is indicated above the stave. [4]

17 Describe briefly the HARMONY of the final cadence of PASSAGE 1ii (bar 41 to bar 44 beat 2).

[3]

PASSAGE 1iii (Bar 45 to bar 56) [⊙ track 6]

18 In what ways does PASSAGE 1iii make use of melodic material from PASSAGE 1i?

[6]

SECTION B

Answer ALL the Questions in this section
(Questions 19 to 28).

EXTRACT 2

The Insert contains a full score of EXTRACT 2 which is taken from the first movement of Schubert's *Symphony no.8 in b ("Unfinished")*, D.759. 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.

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

(a) *pizz.* (*strings at bar 1*):

_____ [1]

(b) $>$ (*woodwind at bar 4*):

_____ [1]

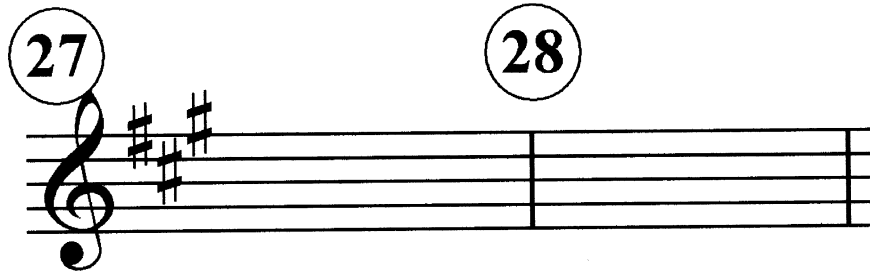
(c) I° (*oboe and clarinet at bar 29*):

_____ [1]

20 Explain the notation of the timpani part from bar 17 to bar 24.

_____ [1]

21 On the blank staff below, write the horn parts at bar 27 and bar 28 AT SOUNDING PITCH. [4]



22 Explain the HARMONY of the section from bar 27 to bar 29 (the final three bars of the extract).

_____ [3]

24 (a) Relate the printed extract to the overall structure of the movement from which it is taken.

[2]

(b) Describe briefly the music that follows this extract.

[4]

EXTRACT 3 [Ⓞ track 9]

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

This extract is taken from *So What* from *Kind of Blue* performed by the Miles Davis Sextet. The extract is taken from a solo statement.

25 (a) Name the soloist in this extract.

_____ [1]

(b) Which **TWO** of the following performing techniques can be heard in the extract? [2]

i. **ARCO**

ii. **DOUBLE STOPPING**

iii. **GLISSANDO**

iv. **HALF VALVING**

v. **MUTING**

vi. **PIZZICATO**

(c) Describe briefly the main features of the piano writing in the recorded extract.

_____ [3]

26 Describe briefly firstly the bass and secondly the percussion in the ACCOMPANIMENT. You may write in the boxes below. [5]

<i>Bass</i>	<i>Percussion</i>
<hr/> <hr/> <hr/> <hr/>	<hr/> <hr/> <hr/> <hr/>

27 Describe briefly the music that immediately follows the recorded extract.

[3]

28 In what city was this performance recorded?

[1]

SECTION C

Answer **ONE** of the following questions (**29** to **31**).

Clearly state the number of the question you are answering.

- 29 Compare and contrast the orchestral forces and their use in any TWO of the prescribed orchestral scores you have studied. [20]**
- 30 Explain the circumstances that influenced the creation and performance of Miles Davis' *So What*. [20]**
- 31 Describe some of the ways in which the limitations of early recording technology affected the style and performance of jazz in the early twentieth century. [20]**

Question number _____

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