

**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 23 May 2011

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 11) **or** Extract 1B (Questions 12 to 20)

SECTION B [40 marks]: Answer **all** the questions in this section (Questions 21 to 29)

SECTION C [20 marks]: Answer **one** question from this section (Questions 30 to 32)

For Examiner's Use	
Section A	
Section B	
Section C	
TOTAL	

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.

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 11) **or** Extract 1B (Questions 12 to 20).

Extract 1A

This extract is part of a movement from a string trio by Beethoven. The recording consists of **two** passages: **Theme** and **Variation**.

Theme (bar 0² to bar 16) [Ⓢ track 2]

- 1 What is the harmonic function of the crotchet D in the violin at bar 2¹? [1]
(Tick one box)

Anticipatory note

Appoggiatura

Passing note

Lower auxiliary note

- 2 **On the score**, complete the melody line played by the violin from bar 2² to bar 4. The rhythm of this passage is indicated above the staff. [4]

- 3 **On the score**, complete the bass line played by the 'cello from bar 5² to bar 6. The rhythm of this passage is indicated above the staff. [4]

- 4 Which of the following is heard in the 'cello in bar 8? Tick **one** box from **each** column. [2]

Accented

Anticipatory note

Augmented

Auxiliary note

Chromatic

Passing note

Inverted

Suspension

- 5 To what key has the music modulated by bar 8²?

..... [1]

- 6 The following chords are used in the section from bar 12 to bar 14: [4]
- **Ib (D/F#)**
 - **Ic (D/A)**
 - **IVb (G/B)**
 - **V (A)**

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

- 7 What playing technique is used by the violin in the section from bar 13² to bar 14¹? [1]
-

Variation (Bar 17 to bar 53) [Ⓞ track 3]

- 8 What **articulation** marking is missing from the bass line printed in the score? [1]
-

- 9 (a) **On the score**, circle two notes of the printed violin melody from bar 33³ to bar 41² that are ornamented in the recorded performance. [2]

(b) Name the ornament that is used to decorate the two notes you have circled. [1]

Ornament:

- 10 Describe briefly the **harmony** in the section from bar 47² to the end of the **Variation**. [3]
-
-
-
-

- 11 Describe how the music of this passage differs from that of the **Theme**. [6]
-
-
-
-
-
-
-
-

Extract 1B

This extract consists of **two** passages (**Passage 1i** and **Passage 1ii**) from Jerry Goldsmith's *The Generals' Suite*: music from the film scores for *MacArthur* and *Patton*.

Passage 1i (Bar 0⁴ to bar 20⁴) [Ⓞ track 4]

12 Describe briefly the texture of the music from the start of **Passage 1i** to the end of bar 8.

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

13 **On the score**, in the section from bar 9 to bar 13, circle **two** notes of the printed trumpet melody that are highlighted by *pizzicato* violin chords. [2]

14 The theme from the start of the passage returns at the end of bar 14.

(a) Mention **three** ways in which the **scoring** of the music differs when the theme is restated.

1:
.....
2:
.....
3:
..... [3]

(b) Mention **two** ways in which the **melodic line** is changed when it is restated.

1:
.....
2:
..... [2]

15 The following chords are used in the section from bar 9 to bar 18: [4]

- C
- E^b
- G
- A^b

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

Passage 1ii (Bar 21 to bar 51) [Ⓞ track 5]

16 On the score, complete the melody played by the 1st violins from bar 36³ to bar 38⁴. The rhythm of this passage is indicated above the stave. [4]

17 On the score, complete the bass line played by the tubas from bar 43³ to bar 47⁴. The rhythm of this passage is indicated above the stave. [5]

18 What type of cadence occurs from bar 49 to bar 50?
..... [1]

19 In what ways does the **scoring** of **Passage 1ii** contrast with that of **Passage 1i**?
.....
.....
.....
.....
..... [4]

20 How does the **structure** of **Passage 1ii** differ from that of **Passage 1i**?
.....
.....
.....
..... [2]

Section B

Answer **all** the Questions in this section (Questions 21 to 29).

Extract 2

The Insert contains a full score of **Extract 2** which is part of a movement from J.S. Bach's *Overture (Orchestral Suite) no.3 in D, BWV 1068*. Two recordings of the extract from **different** performances are provided on the CD: **Extract 2A** (Ⓢ track 6) and **Extract 2B** (Ⓢ track 7). No CD timings for these recordings are given in the score.

21 Explain the following terms or signs used in the printed extract:

(a) ♪ (oboes at bar 15):

..... [1]

(b) *tr* (oboes at bar 23):

..... [1]

(c) ◡ (full score at bar 24):

..... [1]

22 Explain Bach's use of composing devices and tonal (key) centres in the passage from bar 4 to bar 14.

.....
.....
.....
.....
.....
.....
..... [6]

23 On the blank staff below, write the 1st trumpet part from bar 15 to bar 17 **at sounding pitch**. [4]

15
16
17

Extract 3 [Ⓞ track 8]

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

This extract is taken from *Alligator Crawl* performed by Louis Armstrong and His Hot Seven. The extract is the clarinet solo.

26 Who is the soloist in this recording?

..... [1]

27 Describe the music, including performing techniques, played by the soloist.

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

28 Describe the music of the **accompaniment**. Identify the instruments used and the music they perform.

.....
.....
.....
.....
.....
..... [6]

29 Describe briefly the section that follows the recorded extract.

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

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