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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

MONDAY 23 MAY 2011: Afternoon

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 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)

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 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. Alternatively, precisely describe each pitch in order. The rhythm of this passage is indicated above the stave. [4]

3 **ON THE SCORE**, complete the bass line played by the 'cello from bar 5² to bar 6. Alternatively, precisely describe each pitch in order. The rhythm of this passage is indicated above the stave. [4]

4 Which of the following is heard in the 'cello in bar 8? Tick ONE box from EACH column. [2]

<input type="checkbox"/>	ACCENTED	<input type="checkbox"/>	ANTICIPATORY NOTE
<input type="checkbox"/>	AUGMENTED	<input type="checkbox"/>	AUXILIARY NOTE
<input type="checkbox"/>	CHROMATIC	<input type="checkbox"/>	PASSING NOTE
<input type="checkbox"/>	INVERTED	<input type="checkbox"/>	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]

- I_b (D/F[#])
- I_c (D/A)
- IV_b (G/B)
- V (A)

ON THE SCORE, indicate where these chords occur by writing in the boxes provided, or write the chords in the correct order.

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, or give the pitches in the Score and their precise location. [2]

(b) Name the ornament that is used to decorate the two notes you have circled, or located.

Ornament: _____ [1]

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, or give the pitches in the score and their precise location. [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, or write the chords in the correct order.

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, or precisely describe the pitches in order. [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, or precisely describe the pitches in order. [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 stave below, write or precisely list in order, the 1st trumpet part from bar 15 to bar 17 AT SOUNDING PITCH. [4]

(15) (16) (17)

The musical staff is divided into three measures by bar lines. Above each measure is a circled number: 15, 16, and 17. The staff begins with a treble clef and a key signature of one sharp (F#). Measure 15 is empty. Measure 16 is empty. Measure 17 contains: a quarter rest, a quarter note G4, a quarter rest, and a quarter note G4.

24 Compare the two performances of this music and comment on the similarities and differences between them. You may wish to refer to aspects such as:

- **tempo**
- **articulation**
- **melodic decoration and ornamentation**
- **the balance between sections of the orchestra**
- **the overall sound of each recording.**

[8]

25 (a) From which movement is this extract taken?

_____ [1]

(b) Name one feature of the extract that is characteristic of this movement's style.

_____ [1]

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

_____ [2]

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]

SECTION C

Answer ONE of the following questions (30 to 32).

Write your answer in the space provided. Clearly state the number of the question you are answering.

30 Compare and contrast the use of wind instruments (woodwind AND brass) in any TWO of the prescribed orchestral works you have studied. [20]

31 Explain the circumstances that influenced the creation and performance of EITHER Charlie Parker's *Ko-ko*, OR Gil Evans and Miles Davis' arrangement of *It ain't necessarily so*. [20]

32 Explain the importance of recordings to the transmission of music in the twentieth century. Refer to at least TWO items of prescribed repertoire in your answer. [20]

Question number _____

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