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**OXFORD CAMBRIDGE AND RSA EXAMINATIONS
AS GCE
G353/01
MUSIC**

Introduction to Historical Study in Music

THURSDAY 12 JANUARY 2012: Morning

DURATION: 1 hour 45 minutes

SUITABLE FOR VISUALLY IMPAIRED CANDIDATES

Candidates answer on the Question Paper and on the Insert.

OCR SUPPLIED MATERIALS:

Insert (G353/01/I) (inserted)

CD recording

OTHER MATERIALS REQUIRED:

Playback facilities with headphones for each individual candidate

READ INSTRUCTIONS OVERLEAF

INSTRUCTIONS TO CANDIDATES

- The Insert will be found in the centre of this document.
- Write your name clearly in capital letters, your Centre Number and Candidate Number in the boxes on the first page. Alternatively you may use your permitted technology to type your answers. In this case, write initial(s) at top of your first page of answers.
- 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 answers in the space provided on the Question Paper or on the Insert or use your permitted technology.
- 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 **12**)

OR Extract 1B (Questions **13** to **24**)

SECTION B [40 MARKS]:

Answer **ALL** the questions in this section (Questions **25** to **37**)

SECTION C [20 MARKS]:

Answer **ONE** question from this section (Questions **38** to **40**)

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 your answer 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 12) OR Extract 1B (Questions 13 to 24).

EXTRACT 1A

This extract is part of a divertimento by Mozart. The recording consists of THREE passages: THEME, VARIATION 1 and VARIATION 2.

THEME (Bar 0, beat 3 to bar 24, beat 2) [beat 2]

1 What type of cadence occurs in bar 8? [1]

- IMPERFECT
- INTERRUPTED
- PERFECT
- PLAGAL

2 ON THE SCORE complete the bass line played by the 'cellos and double basses from bar 9 to bar 12 or describe precisely each note in words. The rhythm of this passage is indicated above the stave. [4]

3 To what key has the music modulated at bar 16, beat 1?

_____ [1]

4 The following chords are used in the section from bar 21 to bar 23: [5]

- I (D)
- Ib (D/F#)
- IV (G)
- Vb (A/C#)
- V7c (A7/E)

Identify the chords which occur at the following points.

- (i) Bar 21, beat 1
- (ii) Bar 21, beat 2
- (iii) Bar 21, beat 3
- (iv) Bar 22, beat 1
- (v) Bar 23, beat 2

VARIATION 1 (Bar 25, beat 3 to bar 49, beat 2) [beat 3]

5 What instrument plays the melody in this variation?

_____ [1]

6 ON THE SCORE mark the appropriate ARTICULATION indications for the printed melody in the section from bar 25, beat 3 to the end of bar 27, or describe precisely in words. [2]

7 (a) ON THE SCORE, circle ONE note or give the bar and beat number, in the printed melody from bar 25 to bar 33 that is ornamented in the recorded performance. [1]

(b) Name the ornament heard in the recording at the point you circled in answer to QUESTION 7(a):

Ornament:_____ [1]

8 ON THE SCORE complete the missing section of the melody from bar 33, beat 3 to bar 36, beat one, or describe precisely each note in words. The rhythm of this passage is indicated above the stave. [4]

9 Explain the HARMONIC FUNCTION of the following notes in the printed melody:

(a) E at bar 46, beat 1:

_____ [1]

(b) G# at bar 47, beat 2:

_____ [1]

10 In what specific ways is the melody of the THEME changed in VARIATION 1?

_____ [3]

VARIATION 2 (Bar 50, beat 3 to bar 74, beat 2) [beat 4]

11 Comment on the music played by the 1st Violin in VARIATION 2.

[2]

12 Comment briefly on the scoring (instrumentation) in all three passages, noting similarities and differences.

[3]

EXTRACT 1B

This extract consists of TWO passages (PASSAGE 1i and Passage 1ii) from Barry Gray's theme music for the 1968 Gerry Anderson puppet adventure series *Joe 90*.

PASSAGE 1i (Bar 1 to bar 40) [beat 5]

In the introduction (bar 1 to bar 4):

13 (a) What instrument plays the melody?

[1]

(b) Describe briefly the music of the introduction (bar 1 to bar 4), including the use of instruments.

[4]

14 (a) Name the percussion instrument that is added to the music at bar 5.

[1]

(b) Describe briefly the rhythm played by this instrument.

[1]

15 The main theme is repeated at bar 13. Give TWO ways in which the music of this section differs from the statement that begins in bar 5.

[2]

16 The following chords are used in the section from bar 25 to bar 28: **[4]**

- **D7**
- **F**
- **G**
- **B^b**

Identify the chords which occur at the following points.

- (i) Bar 25**
- (ii) Bar 26**
- (iii) Bar 27**
- (iv) Bar 28**

17 What MELODIC device is evident in the section from bar 20, beat 3 to bar 28?

_____ [1]

18 In what ways does the music of the section from bar 20, beat 3 to bar 28 contrast with the rest of PASSAGE 1i?

_____ [3]

19 ON THE SCORE complete the countermelody played by the violins from bar 21, beat 2 to bar 24, beat 3, or describe precisely in words. The rhythm of this passage is indicated above the stave. [4]

20 The music of the main theme returns at bar 29. State ONE way in which the scoring of this statement is different from earlier statements of the theme.


_____ [1]

**21 Outline briefly the overall musical structure of
PASSAGE 1i.**


[2]


PASSAGE 1ii (Bar 41 to bar 50) [beat 6]

22 Which of the following represents most accurately the pattern heard in the bass at the start of PASSAGE 1ii (bar 41 to bar 44)? [1]

A 

B 

C 

D 

23 What instrument plays the main theme at the start of PASSAGE 1ii?

_____ [1]

24 Other than its use of instruments, in what ways does the music of PASSAGE 1ii differ from that of PASSAGE 1i?

[4]

SECTION B

Answer ALL the Questions in this section
(Questions 25 to 37).

EXTRACT 2

The Insert contains a full score of EXTRACT 2 which is part of the 3rd movement from Mozart's *Concerto in A for clarinet and orchestra (K.622)*. Two recordings of the extract from DIFFERENT performances are provided on the CD: EXTRACT 2A (beat 7) and EXTRACT 2B (beat 8). No CD timings for these recordings are given in the score.

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

(a) Tutti Bassi (*bar 1*):

_____ [1]

(b) *a2 (bar 3)*:

_____ [1]

26 Identify the chords used in the music from bar 10 to bar 13.

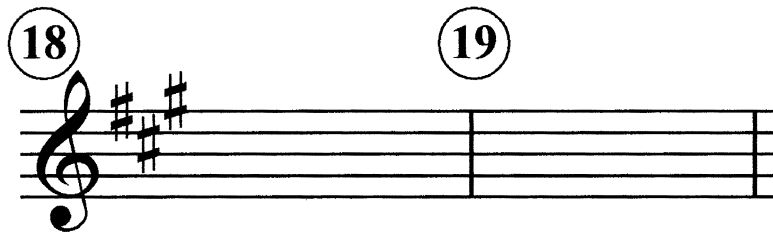
_____ [3]

27 What is the harmonic function of the note E# in the viola part at bar 14?

_____ [2]

28 ON THE BLANK STAVE BELOW, write the SOLO CLARINET part in bar 18 and bar 19 at sounding pitch, or describe precisely in words.

[4]



29 Explain the notation of the violin parts in bars 21 and 23.

_____ [2]

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

- **tempo**
- **articulation**
- **melodic decoration and ornamentation**
- **the overall sound of each recording.**

[8]

31 Describe briefly the music that occurs IMMEDIATELY BEFORE THE PRINTED EXTRACT.

[4]

EXTRACT 3 [beat 9]

There is no score for EXTRACT 3.

This extract is taken from Charlie Parker's *Ko-ko*. The extract is the Coda section of the recording.

32 Describe briefly the TEXTURE of the music at the start of the extract.

[2]

33 The music of the recorded extract is heard elsewhere in the complete recording of *Ko-ko*.

(a) Where in the complete recording of *Ko-ko* is this music FIRST heard?

[1]

(b) Mention TWO ways in which the earlier statement of the music differs from that of the recorded extract (beat 9).

[2]

34 (a) What two melodic instruments alternate in this extract?

_____ [2]

(b) What is the interval between the notes played by these instruments at the start of the recorded extract?

_____ [1]

(c) What is the interval between the notes played by these instruments in the final phrase of the recorded extract?

_____ [1]

35 Describe briefly the music that occurs IMMEDIATELY before the recorded extract (☉ track 9).

_____ [2]

36 Outline briefly the main features of *Ko-ko* that make it typical of Bebop.

[3]

37 In what year was this performance recorded?

_____ [1]

SECTION C

Answer ONE of the following questions (38 to 40).

- 38 In what ways is Alligator Crawl typical and unusual in the context of 1920s jazz? [20]
- 39 In what ways does Mozart's use of instrumental forces in his Concerto in A for clarinet and orchestra, K.622, reflect the style of its time? [20]
- 40 Explain how the recording conditions experienced by Gil Evans and Miles Davis in 1958 contrasted with those of jazz groups from the early twentieth century. [20]

Question number _____

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