



**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

**Thursday 21 May 2009
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 and any additional paper 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 30)

SECTION C (20 marks): Answer **one** question from this section (Questions 31 to 33)

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 for your responses 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 9) or **Extract 1B** (Questions 10 to 18).

Extract 1A

This extract is part of movement from a string quartet by Schubert. The recording consists of **three** passages: **Passage 1i**, **Passage 1ii** and **Passage 1iii**.

Passage 1i (Bar 1 to bar 16b) [Ⓞ track 2]

- 1 The extract begins in C major and modulates to **two** different keys during the course of bars 1-8. Name the two keys and state their relationship to the tonic key of the passage. [4]

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

- 2 **On the score** complete the melody played by the 1st violin in bar 7 and bar 8. The rhythm of this passage is indicated above the staff. [5]

- 3 What performance instruction (not printed in the score) is followed by the performers in bar 11?
 [1]

- 4 **On the score** complete the bass line played by the 'cello in bar 10 and bar 11. The rhythm of this passage is indicated above the staff. [4]

Passage 1ii (Bar 17 to bar 40) [Ⓞ track 3]

- 5 The following chords are used in the section from bar 21 to bar 23:

- **I (C)**
- **Ib (C/E)**
- **V7b (G7/B)**
- **V7c (G7/D)**

On the score indicate where these chords occur by writing in the boxes provided beneath the staff. [4]

6 In the section from bar 17 to bar 28 describe how the music of the **accompaniment** differs from that of **Passage 1i**.

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

7 Compare the **structure** of **Passage 1ii** with that of **Passage 1i**, pointing out **one** similarity and **one** difference.

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

8 Describe the **tonality** and **harmony** of bars 29-40 in **Passage 1ii**. Refer to specific chords and keys in your answer.

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

Passage 1iii (Bar 41 to bar 56) [Ⓞ track 4]

9 Show how the rhythm of the opening melody from **Passage 1i** is used in **Passage 1iii**.

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

Extract 1B

This extract consists of **two** passages (**Passage 1i** and **Passage 1ii**) from Edwin Astley's theme music for the 1972 television series *Randall and Hopkirk (Deceased)*.

Passage 1i (Bar 0⁴ to bar 16) [© track 5]

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

.....

.....

.....

..... [3]

11 **On the score**, write the following on the blank single-line stave printed:

(a) The rhythm played by the (electric) bass in bar 1. [2]

(b) The rhythm of the brass chords in bar 8. [3]

12 What type of cadence occurs from bar 3 to bar 4? (*Tick one box*). [1]

Imperfect**Interrupted****Perfect****Plagal**

13 What ornament is used by the performer to decorate the first note of the melody printed in bar 7? (*Tick one box*). [1]

Acciaccatura (*crushed note*)**Mordent****Trill****Turn**

14 The following chords are used in the section from bar 9 to bar 16: [4]

- **Cm**
- **D^b/F**
- **Fm**
- **G7**

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

Passage 1ii (Bar 17⁴ to bar 44) [⊙ track 6]

15 Which **two** of the following features can be heard in bars 19, 20 and 22? (*Tick two boxes*). [2]

- Flam
- Fluttertongue
- Lip smear
- Rim shot
- Swung rhythm
- Tremolando

16 In what ways is the melody that begins at bar 23³ different from its statement in **Passage 1i**?

.....

.....

.....

.....

.....

.....

..... [5]

17 Describe briefly the scoring (instrumentation) of the **accompaniment** in the section from bar 24 to bar 40.

.....

.....

.....

.....

.....

..... [5]

18 Comment briefly on the use of **harmony** at the end of **Passage 1ii** (bar 39 to bar 44).

.....

.....

.....

.....

..... [4]

Section B

Answer **all** the questions in this section (Questions 19 to 30).

Extract 2

The Insert contains a full score of **Extract 2** which is taken from one of the prescribed movements from J.S. Bach's *Orchestral Suite (Overture) no.3 in D, BWV 1068*. 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) *tr* (Violin 1 at bar 6³):

..... [1]

(b) \frown (All parts at bar 12³):

..... [1]

(c) ♩ (C# printed in small font size immediately before the minim B in the 1st violin part at bar 4³):

..... [1]

20 What device is heard in bars 7 and 8?

..... [1]

21 Name the key at the following points in the extract:

(a) Bar 2³: [1]

(b) Bar 4³: [1]

(c) Bar 10³: [1]

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

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

(b) What features of the printed extract are characteristic of the movement?

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

Extract 3 [Ⓞ track 9]

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

This extract is taken from *Black Bottom Stomp* performed by Jelly Roll Morton and His Red Hot Peppers. In the recording you will hear **two** solo sections.

26 In the **1st solo** (0'04"-0'23"):

(a) Name the solo instrument heard in the recording.

..... [1]

(b) In what way has the sound of this instrument been modified?

..... [1]

(c) Describe briefly the music of the accompaniment in this solo.

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

27 In the **2nd solo** (0'24"-0'41"):

(a) What solo instrument is heard prominently?

..... [1]

(b) Who is the soloist in this performance?

..... [1]

(c) Describe briefly how the accompaniment of this 2nd solo differs from that of the 1st solo.

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

28 What performing technique is heard in the clarinet at the end of the recorded extract (0'41"-0'42")?

..... [1]

29 Describe briefly the music that occurs **immediately before** the recorded extract.

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

30 In what year was this performance of *Black Bottom Stomp* recorded?

..... [1]

Section C

Answer **one** of the following questions (**31** to **33**).

Write your answer in the space provided.

- 31** Compare the instrumental ensembles used to perform J.S. Bach's *Orchestral Suite (Overture) no.3 in D* and Schubert's *Symphony no.8 in b ("Unfinished")*, pointing out similarities and differences. **[20]**
- 32** Explain the circumstances that influenced the creation and performance of numbers such as Count Basie's *Jumpin' at the Woodside*. **[20]**
- 33** Describe some of the ways in which jazz and orchestral music have reached later audiences. Refer to at least **one** orchestral and **one** jazz work from the prescribed repertoire (set works) in your answer. **[20]**

