



**ADVANCED SUBSIDIARY GCE
MUSIC**

Introduction to Historical Study in Music

G353

Candidates answer on the Question Paper and on the Insert.

OCR Supplied Materials:

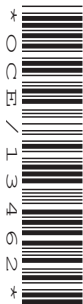
- Insert (G353/I) (inserted)
- CD recording

Other Materials Required:

- Playback facilities with headphones for each individual candidate

**Monday 11 January 2010
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 10) **or** Extract 1B (Questions 11 to 21)

SECTION B [40 marks]: Answer **all** the questions in this section (Questions 22 to 32)

SECTION C [20 marks]: Answer **one** question from this section (Questions 33 to 35)

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.

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 10) or **Extract 1B** (Questions 11 to 21).

Extract 1A

This extract is part of movement from a symphony by Haydn. The recording consists of **two** passages: **Passage 1i** and **Passage 1ii**.

Passage 1i (Bar 0² to bar 24) [© track 2]

1 Describe briefly the overall structure of **Passage 1i**.

.....

 [3]

2 To what key has the music modulated by bar 8?

..... [1]

3 What melodic device is heard in the section from bar 9 to bar 12? (*Tick one box*) [1]

Antiphony

Augmentation

Sequence

Ostinato

4 The following chords are used in the section from bar 12 to bar 16: [5]

- I (C)
- IIb (Dm/F)
- IV (F)
- IVb (F/A)
- V (G)

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

5 **On the score** complete the melody played by the 1st violins from bar 15 to bar 16². The rhythm of this passage is indicated above the staff. [4]

6 On the score complete the bass line played by the 'cello from bar 21 to bar 22¹. The rhythm of this passage is indicated above the stave. [4]

Passage 1ii (Bar 25 to bar 51¹) [Ⓞ track 3]

7 What device is heard in the bassoon bass line from bar 26 to bar 32¹? (Tick one box) [1]

Augmentation

Inversion

Sequence

Pedal

8 What performing technique is used by the strings from bar 26 to bar 33¹?
..... [1]

9 Describe how the melody and structure of **Passage 1ii** differs from that of **Passage 1i**. Do **not** refer to aspects of instrumentation in your answer to this question.
.....
.....
.....
.....
.....
..... [5]

10 Compare the instrumentation of **Passage 1ii** with that of **Passage 1i**.
.....
.....
.....
.....
..... [5]

Extract 1B

This extract consists of **three** passages (**Passage 1i**, **Passage 1ii** and **Passage 1iii**) from Jerome Moross' theme music for the 1960s television series *Wagon Train*.

Passage 1i (Bar 0⁴ to bar 24) [© track 4]

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

.....

.....

..... [3]

12 **On the score** complete the bass line played by the double basses from bar 9² to bar 11. The rhythm of this passage is indicated above the staff.

[5]

13 What device is heard in the bass line from bar 13 to bar 18? (*Tick one box*)

[1]

Augmentation**Inversion****Sequence****Pedal**

Passage 1ii (Bar 21² to bar 43) [Ⓞ track 5]

14 What is the relationship of the key of **Passage 1ii** to the key of **Passage 1i**?

..... [1]

15 Complete the table below to indicate the instruments that play the melody line in **Passage 1ii**. [5]

<i>Bar numbers</i>	<i>Instrument(s) playing the melody line</i>
21 ⁴ to 27 ³	
27 ⁴ to 29 ³	
29 ⁴ to 33 ³	
33 ⁴ to 41 ³	
41 ⁴ to 43 ³	

16 What playing technique is used by the strings from bar 30 to bar 33³?

..... [1]

17 Describe briefly the variety of musical texture in **Passage 1ii**.

.....

 [5]

Passage 1iii (Bar 44⁴ to bar 53) [© track 6]

18 What device is heard in the bass from bar 45 to bar 50³? (*Tick one box*) [1]

- Dominant pedal
- Imitation
- Sequence
- Tonic Pedal

19 What tempo indication has been omitted from the score in bar 51?
..... [1]

20 **On the score** complete the melody from bar 50⁴ to bar 51⁴. The rhythm of this passage is indicated above the staff. [4]

21 Describe briefly the **scoring** of the final chord of **Passage 1iii** (bar 52 to bar 53³).
.....
.....
.....
..... [3]

Section B

Answer **all** the Questions in this section (Questions 22 to 32).

Extract 2

The Insert contains a full score of **Extract 2** which is taken from the third movement of Mozart's *Clarinet concerto in A, K 622*. 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.

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

(a) *a2* (bassoons at bar 17):

..... [1]

(b) **Tutti** (full score above bar 17):

..... [1]

(c) *tr* (clarinet at bar 40):

..... [1]

23 On the blank stave below, write the clarinet part from bar 1 to bar 4 **at sounding pitch**. [4]

1
2
3
4

24 Complete the table below to indicate the key centres at the chosen points in the extract. [2]

Bar number	Key
16 ²	
21 ¹	

25 Describe briefly Mozart's writing for the solo clarinet in the printed extract.

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

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

- the music played by the clarinet in each recording
- articulation
- the sound of the orchestral accompaniment in each recording.

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
..... [8]

27 Describe briefly the music that immediately follows this extract.

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

28 What is the form of the complete movement from which the extract is taken?

..... [1]

Extract 3 [⊙ track 9]

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

This extract is taken from *Jumpin' at The Woodside* performed by Count Basie and His Orchestra. The extract is taken from a solo statement.

29 (a) Identify the solo instrument in this extract.

..... [1]

(b) Which of the following performing techniques can be heard at the start of the extract (00'04" to 00'06")? [1]

Ghost notes

Glissando

Half valving

Pitch bending

(c) In what way has the sound of the solo instrument been modified?

..... [2]

30 (a) Describe briefly the music of the **accompaniment** in the first part of the extract (00'04" to 00'21").

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

(b) Mention **one** way in which the music of the accompaniment changes at the start of the second part of the extract (00'21" to 00'29").

.....
..... [1]

(c) Explain the significance of the new theme that the soloist states briefly at 00'29" to 00'35".

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

31 Describe briefly the music that **immediately** follows the recorded extract.

.....

.....

.....

..... [3]

32 In what year was this performance recorded?

..... [1]

