



**ADVANCED SUBSIDIARY GCE
MUSIC**

G353

Introduction to Historical Study in Music

**Friday 28 May 2010
Morning**

**Duration: 1 hour 45 minutes
(plus 15 min preparation)**

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



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 9) **or** Extract 1B (Questions 10 to 18)

SECTION B [40 marks]: Answer **all** the questions in this section (Questions 19 to 28)

SECTION C [20 marks]: Answer **one** question from this section (Questions 29 to 31)

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 9) **or** Extract 1B (Questions 10 to 19).

Extract 1A

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

Passage 1i (Bar 0² to bar 20) [Ⓢ track 2]

1 The following chords are used in the section from bar 2 to bar 4: [4]

- **Ib (A/C#)**
- **Ic (A/E)**
- **IV (D)**
- **Vb (E/G#)**

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

2 **On the score** complete the bass line played by the 'cello from bar 5² to the end of bar 7. The rhythm of this passage is indicated above the stave. [5]

3 Explain briefly the harmony from bar 7² to bar 8².

.....

.....

.....

..... [3]

4 The extract modulates during the course of bars 1–8². Name the new key at bar 8 and state its relationship to the tonic key of the passage. [2]

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

5 What melodic device is heard in the 1st violin line from bar 12 to bar 14? (*Tick one box*) [1]

- Augmentation**
- Inversion**
- Sequence**
- Ostinato**

6 **On the score** complete the melody played by the 1st violin from bar 14² to bar 16¹. The rhythm of this passage is indicated above the staff. [4]

Passage 1ii (Bar 21 to bar 40) [⊙ track 3]

7 What harmonic device is heard in the 'cello from bar 33 to bar 37¹?
.....
.....
..... [2]

8 Describe how the music of this passage differs from that of **Passage 1i**.
.....
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.....
.....
..... [6]

9 Compare the final cadence of **Passage 1ii** with that of **Passage 1i**, pointing out musical similarities and differences.
.....
.....
..... [3]

Extract 1B

This extract consists of **three** passages (**Passage 1i**, **Passage 1ii** and **Passage 1iii**) from Andy Price's music for the BBC television series *Robin Hood*.

Passage 1i (Bar 1 to bar 25) [© track 4]

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

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

11 **On the score**, circle **two** notes of the printed melody of **Passage 1i** that are ornamented in the recorded performance. [2]

12 In what ways does the music of the section from bar 9 to bar 17 contrast with the rest of **Passage 1i**?

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

13 **On the score**, write the rhythm played by the cymbals from bar 22 to the end of bar 25 on the single-line stave provided. [3]

Passage 1ii (Bar 26 to bar 44²) [⊙ track 5]

14 The following chords are used in the section from bar 27 to bar 31: [4]

- E^b
- E^b/G
- Fm
- A^b

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

15 What device is heard in the bass in bars 32 to 33? (*Tick one box*) [1]

Inversion

Imitation

Ostinato

Pedal

16 **On the score** complete the melody played by the 1st violins from bar 34 to bar 39². The rhythm of this passage is indicated above the staff. [4]

17 Describe briefly the **harmony** of the final cadence of **Passage 1ii** (bar 41 to bar 44²).

.....

.....

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..... [3]

Passage 1iii (Bar 45 to bar 56) [© track 6]

18 In what ways does **Passage 1iii** make use of melodic material from **Passage 1i**?

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..... [6]

Section B

Answer **all** the Questions in this section (Questions **19** to **28**).

Extract 2

The Insert contains a full score of **Extract 2** which is taken from the first movement of Schubert's *Symphony no.8 in b ("Unfinished")*, D.759. 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) *pizz.* (strings at bar 1):

..... [1]

(b) > (woodwind at bar 4):

..... [1]

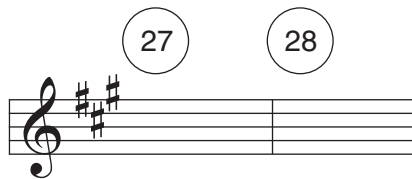
(c) I^o (oboe and clarinet at bar 29):

..... [1]

20 Explain the notation of the timpani part from bar 17 to bar 24.

..... [1]

21 On the blank stave below, write the horn parts at bar 27 and bar 28 **at sounding pitch**. [4]



22 Explain the **harmony** of the section from bar 27 to bar 29 (the final three bars of the extract).

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

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

- dynamics
- articulation
- the balance between sections of the orchestra
- the overall sound of each recording.

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..... [8]

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

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..... [2]

(b) Describe briefly the music that follows this extract.

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..... [4]

Extract 3 [⊙ track 9]

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

This extract is taken from *So What* from *Kind of Blue* performed by the Miles Davis Sextet. The extract is taken from a solo statement.

25 (a) Name the soloist in this extract.

..... [1]

(b) Which **two** of the following performing techniques can be heard in the extract? [2]

- Arco**
- Double stopping**
- Glissando**
- Half valving**
- Muting**
- Pizzicato**

(c) Describe briefly the main features of the piano writing in the recorded extract.

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

26 Describe briefly the music of the **accompaniment**, writing your answers in the boxes below. [5]

<i>Bass</i>	<i>Percussion</i>
.....
.....
.....
.....

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

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..... [3]

28 In what city was this performance recorded?

..... [1]

Section C

Answer **one** of the following questions (**29 to 31**).

Write your answer in the space provided.

- 29** Compare and contrast the orchestral forces and their use in any **two** of the prescribed orchestral scores you have studied. **[20]**

- 30** Explain the circumstances that influenced the creation and performance of Miles Davis' *So What*. **[20]**

- 31** Describe some of the ways in which the limitations of early recording technology affected the style and performance of jazz in the early twentieth century. **[20]**

Question number

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