

Thursday 12 January 2012 – Morning

AS GCE MUSIC

G353/01 Introduction to Historical Study in Music

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

Duration: 1 hour 45 minutes
(plus 15 minutes' preparation)



Candidate forename		Candidate surname	
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Centre number						Candidate number				
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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 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 answers 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 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.
- This document consists of **16** 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 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 0³ to bar 24²) [Ⓢ track 2]

1 What type of cadence occurs in bar 8? (*Tick one box.*) [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. The rhythm of this passage is indicated above the staff. [4]

3 To what key has the music modulated at bar 16¹?
..... [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)

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

Variation 1 (Bar 25³ to bar 49²) [Ⓞ track 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 25³ to the end of bar 27. [2]

7 (a) **On the score**, circle **one** note 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 33³ to bar 36¹. The rhythm of this passage is indicated above the staff. [4]

9 Explain the **harmonic function** of the following notes in the printed melody:

(a) E at bar 46¹:

..... [1]

(b) G# at bar 47²:

..... [1]

10 In what specific ways is the melody of the **Theme** changed in **Variation 1**?

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

Variation 2 (Bar 50³ to bar 74²) [⊙ track 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) [Ⓢ track 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**

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

17 What **melodic** device is evident in the section from bar 20³ to bar 28?

..... [1]

18 In what ways does the music of the section from bar 20³ to bar 28 contrast with the rest of **Passage 1i**?

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

19 **On the score** complete the countermelody played by the violins from bar 21² to bar 24³. The rhythm of this passage is indicated above the staff. [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) [© track 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** (Ⓢ track 7) and **Extract 2B** (Ⓢ track 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 staff below, write the solo clarinet part in bar 18 and bar 19 at sounding pitch.

[4]

18
19

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

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

Extract 3 [Ⓞ track 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 (Ⓞ track 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).

Write your answer in the space provided.

- 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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