

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS
AS GCE**

G353/01

MUSIC

**Introduction to Historical Study
in Music**

MONDAY 13 MAY 2013: Morning

**DURATION: 1 hour 45 minutes
(plus 15 minutes' preparation)
plus your additional time allowance**

MODIFIED ENLARGED

Candidate forename		Candidate surname	
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Centre number						Candidate number				
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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 with 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 your centre number, candidate number and your full name at the 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 must 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]: Choose **EITHER** Extract 1A (Questions **1** to **10**) **OR** Extract 1B (Questions **11** to **20**)

SECTION B [40 marks]: Answer **ALL** the questions in this section (Questions **21** to **31**)

SECTION C [20 marks]: Answer **ONE** question from this section (Questions **32** to **34**)

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.**
- **Any blank pages are indicated.**

SECTION A

Section A consists of two recorded extracts. Scores for both extracts are provided in the Insert.

Choose **EXTRACT 1A** (Questions 1 to 10) or **EXTRACT 1B** (Questions 11 to 20) and answer all the questions on your chosen Extract.

EXTRACT 1A

This extract is part of a set of variations for violin, 'cello and piano by Beethoven. The recording consists of TWO passages: **THEME** and **VARIATION & CODA**.

THEME (bar 0 beat 2 to bar 32) [Ⓢ track 2]

1 What is the structure of the THEME? [1]

☐

BINARY

☐

TERNARY

☐

RONDO

☐

THROUGH-COMPOSED

2 ON THE SCORE complete the violin melody from bar 4 beat 2 to the end of bar 7. Alternatively describe the pitches used precisely. The rhythm of this passage is indicated above the stave. [5]

3 Name the key and cadence from bar 7 to bar 8. [2]

Key: _____ **Cadence:** _____

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

- Ib (E \flat /G)
- IIb (Fm/A \flat)
- IVb (A \flat /C)
- V (B \flat)

ON THE SCORE indicate where these chords occur by writing in the boxes provided. Alternatively, you may write your answers identifying the chords at A to D.

- A Bar 21, beat one**
- B Bar 21, beat two**
- C Bar 22, beat two**
- D Bar 23, beat one**

5 ON THE SCORE complete the bass line played by the 'cello from bar 28 to bar 30 beat 1. Alternatively, describe the pitches used precisely. The rhythm of this passage is indicated above the stave. [4]

VARIATION & CODA (Bar 33 to bar 68) [⊙ track 3]

6 What device is heard in the bass from bar 42 to bar 45 beat 1?

_____ [2]

7 Which of the following is heard in the piano right hand in bar 49b? [1]

- ☐ ACCIACCATURA
- ☐ APPOGGIATURA
- ☐ PASSING NOTE
- ☐ SUSPENSION

8 What type of cadence occurs from bar 60 to bar 61?[1]

- ☐ IMPERFECT
- ☐ INTERRUPTED
- ☐ PERFECT
- ☐ PLAGAL

- 9 Describe the piano writing in the VARIATION & CODA. Refer to bar numbers in your answer.**

[6]

- 10 How are musical ideas from the THEME treated in the Coda?**

[4]

EXTRACT 1B

This extract consists of TWO passages (PASSAGE 1i and PASSAGE 1ii) from Ken Howard and Alan Blaikley's theme music for the BBC television series Miss Marple.

PASSAGE 1i (Bar 1 to bar 56) [⊙ track 4]

- 11 The four-bar introduction consists of a two-bar phrase that is repeated. In what ways is the music of bars 1 & 2 changed in bars 3 & 4?**

[2]

- 12 What instrument plays the melody from bar 5 to bar 12?**

[1]

13 The following chords are used in the section from bar 2 to bar 7: [4]

- C
- Dm
- F/A
- G/B

ON THE SCORE indicate where these chords occur by writing in the boxes provided. Alternatively, you may write your answers identifying the chords at A to D.

- A Bar two, beats one and two**
- B Bar three, beats three and four**
- C Bar five, beats one and two**
- D Bar seven, beats one and two**

14 ON THE SCORE complete the melody from bar 8 beat 4 to the end of bar 12. Alternatively, describe the pitches used precisely. The rhythm of this passage is indicated above the stave. [4]

15 What percussion instrument is heard in the section from bar 13 to bar 20?

_____ [1]

16 What type of cadence occurs at bar 19–20? [1]

- ☐ **IMPERFECT**
- ☐ **INTERRUPTED**
- ☐ **PERFECT**
- ☐ **PLAGAL**

17 ON THE SCORE complete the bass line from bar 21 beat 3 to bar 24. Alternatively, describe the pitches used precisely. The rhythm of this passage is indicated above the stave. [4]

18 Describe briefly the INSTRUMENTATION of the section from bar 21 to bar 28.

[5]

19 Outline the structure of PASSAGE 1i.

[2]

PASSAGE 1ii (Bar 57 to bar 70) [⊙ track 5]

20 Discuss how the musical ideas from PASSAGE 1i and any new material are used in PASSAGE 1ii.

[6]

SECTION B

**Answer ALL the Questions in this section
(Questions 21 to 31).**

EXTRACT 2

The Insert contains a full score of EXTRACT 2, which is taken from the fourth movement of Haydn's Symphony no.103 in E flat, Hob.I:103 ("Drum roll").

Two recordings of the extract from DIFFERENT performances are provided on the CD: EXTRACT 2A (⊙ track 6) and EXTRACT 2B (⊙ track 7). No CD timings for these recordings are given in the score.

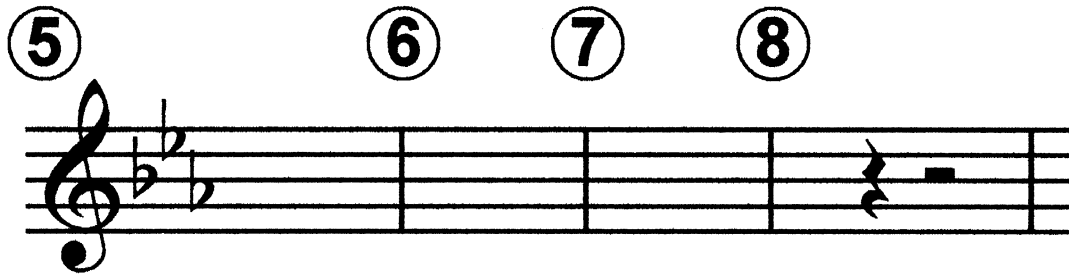
21 How many beats per bar are indicated by the time signature?

_____ [1]

22 Explain how the writing for horns is characteristic of Haydn.

_____ [3]

- 23 On the blank stave below, write out the music played by the clarinets from bar 5 to bar 8 beat 1 AT SOUNDING PITCH. [4]**



- 24 Describe in detail the music that occurs in the section from bar 14 to bar 19.**

[6]

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

articulation;

tempo;

the balance between the sections of the orchestra;

the overall sound of each recording.

[8]

26 Describe the music that occurs IMMEDIATELY BEFORE the recorded extract.

[3]

EXTRACT 3 [⊙ track 8]

There is no score for EXTRACT 3.

This extract is part of Ko-Ko performed by Duke Ellington & His Famous Orchestra. The extract is taken from a solo statement.

- 27 (a) Identify the instrument playing the main melody in this extract.**

_____ [1]

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

_____ [1]

- (c) Describe how the sound of this instrument changes toward the end of the recorded extract (at 0 minutes 18 seconds onwards).**

_____ [1]

- (d) Where else in the COMPLETE recording of Ko-Ko is this sound heard?**

_____ [1]

28 Comment on the nature and use of ostinato/riff patterns in the music of the ACCOMPANIMENT in this extract.

[3]

29 What changes occur in the music of the ACCOMPANIMENT for the section from 0 minutes 18 seconds to the end of the recorded extract?

[3]

30 Describe the music that IMMEDIATELY follows the recorded extract.

[4]

31 Give the year in which this recording was made. [1]

SECTION C

Answer ONE of the following questions (32 to 34).

- 32 Discuss the instrumental ensembles and their use in Vivaldi's Concerto in e minor for bassoon and orchestra, RV484, and Beethoven's Concerto in D for violin and orchestra, op.61, pointing out similarities and differences. [20]**
- 33 What is distinctive about the use of instruments in Duke Ellington's Ko-Ko AND/OR Miles Davis' Boplicity? [20]**
- 34 Outline some of the ways in which developments in recording technology have affected music and its transmission to audiences. [20]**

Question number _____

[illegible]

[illegible]

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