

Thursday 10 January 2013 – 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

Centre number

Candidate number

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 must 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]: Choose **either** Extract 1A (Questions **1** to **12**)
or Extract 1B (Questions **13** to **22**)

SECTION B [40 marks]: Answer **all** the questions in this section
(Questions **23** to **34**)

SECTION C [20 marks]: Answer **one** question from this section
(Questions **35** to **37**)

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.

Choose **either** Extract 1A (Questions **1** to **12**) **or** Extract 1B (Questions **13** to **22**) and answer all the questions on your chosen Extract.

Extract 1A

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

Passage 1i (bar 1 to bar 36¹) [Ⓢ track 2]

1 What tonal **device** is heard in the bass from bar 1 to bar 3?
 [2]

2 (a) Look at note B $\flat$ bar 4 of the skeleton score. Which of the following terms describes most accurately the printed note B $\flat$? [1]

- ☐ **Acciaccatura**
- ☐ **Anticipatory note**
- ☐ **Appoggiatura**
- ☐ **Auxiliary note**

(b) Explain how this note is **performed** in the recording.
 [1]

3 Identify the melodic device heard in the section from bar 9 to bar 14.
 [2]

4 What **rhythmic** effect is heard in the melody at bar 15 and bar 17?
 [1]

5 Name the performing techniques used at the following points in the extract: [2]

Bars	Instruments	Performing technique
19 ³	Violins	
21-30	Viola & 'cello	

6 **On the score** complete the bass line played by the 'cello from bar 31² to bar 35. The rhythm of this passage is indicated above the stave. [4]

7 What type of cadence occurs at bar 19 to bar 20? [1]

☐

Imperfect

☐

Interrupted

☐

Perfect

☐

Plagal

8 Describe briefly the range of musical **texture** evident in **Passage 1i**.

.....

.....

.....

.....

..... [4]

9 In what key does **Passage 1i** end?

..... [1]

Passage 1ii (Bar 37 to bar 52¹) [Ⓢ track 3]

10 **On the score** complete the melody line played by the 1st violin from bar 39 to bar 40². The rhythm of this passage is indicated above the stave. [4]

11 The following chords are used in the section from bar 47 to bar 51:

- I (C/E)
- Ic (C/G)
- IIb (Dm/F)
- IV (F)
- IVb (F/A)
- V7 (G7)

On the score indicate where these chords occur by writing in the boxes provided. [6]

12 What is the relationship of the key of **Passage 1ii** to the key at the start of **Passage 1i**?

..... [1]

Extract 1B

This extract consists of **three** passages (**Passage 1i**, **Passage 1ii** and **Passage 1iii**) from Jerrold Immel's theme music for the original 1980s' television series *Dallas*.

Passage 1i (Bar 1 to bar 26) [Ⓢ track 4]

13 Name the instrument that plays the melody statement beginning at bar 10³.

..... [1]

14 Identify the following cadences in **Passage 1i**. [2]

(a)		(b)	
<i>Bar 14</i>		<i>Bar 25-26</i>	
☐	Imperfect	☐	Imperfect
☐	Interrupted	☐	Interrupted
☐	Perfect	☐	Perfect
☐	Plagal	☐	Plagal

15 Compare the **accompaniment** of bar 10³–bar 18³ with the accompaniment of bar 19–bar 24.

.....

.....

.....

.....

.....

..... [5]

Passage 1ii (Bar 27 to bar 34) [Ⓢ track 5]

16 What instrument plays the melody at the start of **Passage 1ii**?

..... [1]

17 (a) **On the score**, circle **one** note in the printed melody of **Passage 1ii** that is ornamented in the recorded performance. [1]

(b) Describe precisely how the note you have circled is decorated in this performance.

..... [1]

18 Describe the music of the accompaniment in **Passage 1ii**.

.....

 [3]

Passage 1iii (Bar 35 to bar 47) [Ⓢ track 6]

19 **On the score** complete the melody from bar 38⁴ to bar 42³. The rhythm of this passage is indicated above the staff. [4]

20 The following chords are used in the section from bar 43 to bar 45:

- E
- F#m7
- B7

On the score indicate where these chords occur by writing in the boxes provided. [3]

21 Describe the accompaniment played by the brass instruments in **Passage 1iii**.

.....

 [3]

6

- 22 Compare the use of themes, structure and tonality in **Passages 1i, 1ii and 1iii**, pointing out similarities and differences.

.....

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.....

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.....

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.....

.....

..... [6]

Section B

Answer **all** the Questions in this section (Questions **23** to **34**).

Extract 2

The Insert contains a full score of **Extract 2** which is taken from the first movement of Beethoven's *Concerto in D for violin & orchestra, op.61*.

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.

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

(a) *sempre p* (bar 8):

..... [2]

(b) *arco* (bar 9):

..... [1]

(c) 1. (bar 27):

..... [1]

24 Explain precisely the notation of the 2nd violin part in the section from bar 27 to bar 31².

.....

 [2]

25 What **device** occurs in the music played by horns from bar 21⁴ to bar 28?

..... [1]

26 Describe in detail Beethoven's use of harmony and tonality in this extract.

.....

 [4]

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

..... [8]

.....

.....

.....

.....

.....

[4

..... [2]

Extract 3 [Ⓢ track 9]

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

This extract is taken from *Alligator Crawl* performed by Louis Armstrong and His Hot Seven. The extract is part of a chorus statement.

30 Describe briefly the style of the music in this extract.

.....

.....

..... [2]

31 Describe in detail the music played by the frontline instruments in this extract. Identify the instruments used and the music they play.

.....

.....

.....

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.....

.....

.....

.....

..... [6]

32 Identify **two** features of the music played by the rhythm section in this extract.

.....

.....

.....

..... [2]

10

33 Describe the music of the solo that follows the recorded extract.

.....

.....

.....

.....

..... [4]

34 In what year was this performance recorded?

..... [1]

This image shows a full page of a worksheet designed for handwriting practice. It consists of approximately 20 horizontal rows. Each row is defined by two parallel dashed lines, creating a series of uniform gaps for letter height. The lines are evenly spaced across the entire page, providing a guide for consistent letter formation. There is no text or other markings on the page.

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