



Monday 12 May 2014 – Afternoon

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 can be found inside 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 **11**)
or Extract 1B (Questions **12** to **25**)

SECTION B [40 marks]: Answer **all** the questions in this section
(Questions **26** to **38**)

SECTION C [20 marks]: Answer **one** question from this section
(Questions **39** to **41**)

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 **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.

Choose **either** Extract 1A (Questions **1** to **11**) **or** Extract 1B (Questions **12** to **25**) and answer all the questions on your chosen Extract.

Extract 1A

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

The Extract is performed at period pitch.

Passage 1i (bar 0² to bar 40) [Ⓢ track 2]

1 What type of cadence occurs at bar 7 to bar 8a? [1]

☐

Imperfect

☐

Interrupted

☐

Perfect

☐

Plagal

2 To what key has the music modulated at bar 8a?

..... [1]

3 **On the score** mark in the dynamic indication *f* at the appropriate point in the section from bar 8b to bar 20a. [1]

4 The following chords are used in the section from bar 11 to bar 19:

- **I (D)**
- **Ic (D/A)**
- **IVb (G/B)**
- **V (A)**
- **V7b (A7/C#)**

On the score indicate where these chords occur by writing in the boxes provided. [5]

3

- 5 Comment on the **harmony** and **tonality** of the section from bar 20b to bar 28a. Refer to specific bars in your answer and to chords, cadences and tonal relationships.

.....

.....

.....

.....

..... [4]

- 6 Describe how the 5-note melodic motif **X** (bar 20b to bar 22¹) is used in the section from bar 20b to bar 40.

.....

.....

.....

..... [4]

- 7 **On the score** complete the lower stave line from bar 31 to bar 33. The rhythm of this passage is indicated above the stave. [4]

- 8 Describe the piano **textures** used in **Passage 1i**. Refer to bar numbers in your answer.

.....

.....

.....

.....

..... [4]

Passage 1ii (Bar 42 to bar 71) [Ⓢ track 3]

- 9 **On the score** complete the right-hand melody line in bar 46 and bar 47. The rhythm of this passage is indicated above the stave. [3]

- 10 What type of figuration is heard in the bass part in the section from bar 50 to bar 56?

..... [1]

11 Describe the **structure** of **Passage 1ii**.

.....

.....

..... [2]

Extract 1B

This extract consists of **two** passages (**Passage 1i** and **Passage 1ii**) from Christopher Gunning's theme music for the television series *Poirot*.

Passage 1i (Bar 1 to bar 33¹) [Ⓢ track 4]

12 Identify the instrument that plays the main melody in **Passage 1i**.

..... [1]

13 The printed melody is decorated at several points in the recorded performance. In the table below identify the ornaments heard at each of the points in the passage. [2]

<i>Bar/beat</i>	<i>Note</i>	<i>Ornament heard</i>
6 ¹	A	
10 ³	A	

14 **On the score** complete the melody from bar 7 to bar 8³. The rhythm of this passage is indicated above the staff. [4]

15 What device is heard in the melody in the section from bar 13 to bar 16³?

..... [1]

16 The following chords are used in the section from bar 14 to bar 17:

- **C7**
- **Cm**
- **Fm**
- **G7/F**

On the score indicate where these chords occur by writing in the boxes provided. [4]

17 The main theme returns at bar 20⁴. Describe how the music of the **accompaniment** in this section is different from the accompaniment of bar 4⁴ to bar 12³.

.....

.....

.....

..... [3]

- 18** From bar 29 the piano right hand plays continuous quavers. What is the interval between each note? [1]

☐

Major 3rd

☐

Perfect 4th

☐

Perfect 5th

☐

Octave

Passage 1ii (Bar 34 to bar 49) [🎧 track 5]

- 19** Explain how the melody of bar 36 and bar 37 differs from the melody heard in bar 7 and bar 8.

.....

.....

..... [2]

- 20** Describe the music of the piano accompaniment in the section from bar 34 to bar 41. Give specific details in your answer.

.....

.....

.....

..... [3]

- 21** What type of cadence occurs at bar 41 to bar 42? [1]

☐

Imperfect

☐

Interrupted


☐


Perfect


☐


Plagal

- 22 Which of the following patterns is played by the piano in bar 42 and bar 43? (Tick **one** box). [1]

☐ **A** 

☐ **B** 

☐ **C** 

☐ **D** 

- 23 What device is heard in the bass in bars 46 and 47?

..... [2]

- 24 What ideas from **Passage 1i** return in the accompaniment of bar 48 and bar 49?

.....

.....

..... [2]

- 25 Compare the structure of **Passage 1ii** with that of **Passage 1i**.

.....

.....

.....

..... [3]

SECTION B

Answer **all** the questions in this section (Questions **26** to **38**).

Extract 2

The Insert contains a full score of **Extract 2** which is part of one of the prescribed sections from Handel's *Water Music Suite no. 2 in D, HWV349*.

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.

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

(a) *tr* (bar 10):

..... [1]

(b) da capo (bar 35):

..... [1]

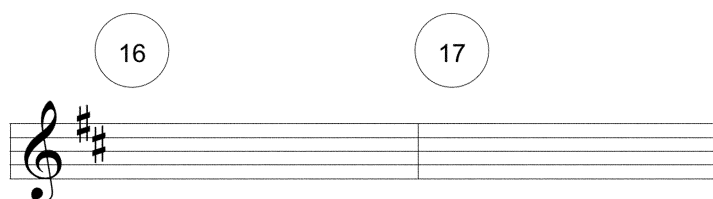
27 (a) What rhythmic effect is evident in the oboe parts in bar 6 and bar 9?

..... [1]

(b) Give the number of one other bar in the extract where this rhythmic effect recurs.

Bar: [1]

28 On the blank stave below, write out the viola part in bar 16 and bar 17, using the treble clef provided. [3]



29 Describe Handel's use of harmony and tonality in the section from bar 33 to bar 35. Refer to key and chords in your answer.

.....

.....

.....

.....

..... [4]

30 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
- dynamics
- the instrumental forces used and the overall sound.

.....

.....

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.....

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.....

.....

..... [8]

31 (a) From which section in Handel's *Water Music Suite No. 2* does this extract come?

..... [1]

(b) Relate the printed extract to the overall structure of the section from which it is taken.

.....

.....

..... [2]

32 Describe the music that **immediately** follows the recorded extract.

.....

.....

.....

..... [3]

Extract 3 [⊙ track 8]

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

This extract is part of *Hotter than that* performed by Louis Armstrong and His Hot Five.

33 Identify the vocal style used by Louis Armstrong throughout this extract.

..... [1]

34 Describe in detail the treatment of the main melody in this extract.

.....
.....
.....
.....
.....
..... [5]

35 Describe briefly the music of the accompaniment.

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

36 Describe the music that **immediately** follows the recorded extract.

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

37 Give the month in which this recording was made.

..... [1]

38 What company was responsible for issuing the original recording of this performance?

..... [1]

SECTION C

Answer **one** of the following questions (39 to 41).

Write your answer in the space provided.

- 39** Compare the use of brass instruments in Handel's *Water Music Suite no. 2 in D*, HWV349 and Mozart's *Concerto no. 4 in E♭ for horn and orchestra*, K.495, pointing out similarities and differences. **[20]**
- 40** Describe how Beethoven's use of the orchestra in his *Symphony no. 5 in c*, op.67, reflects the musical style of its time. **[20]**
- 41** Discuss the impact of recording companies on the development of jazz music. Refer to at least **two** items of prescribed repertoire you have studied. **[20]**

[illegible]

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