



**Monday 12 May 2014 – Afternoon**

**AS GCE MUSIC**

**G353/01 Introduction to Historical Study in Music**

1  
0  
6  
5  
8  
2  
3  
6  
3  
\*

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 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	
<b>Section A</b>	
<b>Section B</b>	
<b>Section C</b>	
<b>TOTAL</b>	

## 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 0<sup>2</sup> 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 $\sharp$ )**

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

[5]

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]

[4]

6 Describe how the 5-note melodic motif **X** (bar 20b to bar 22<sup>1</sup>) is used in the section from bar 20b to bar 40.

[4]

[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]

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

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 33<sup>1</sup>) [◎ 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 <sup>1</sup>	A	
10 <sup>3</sup>	A	

14 **On the score** complete the melody from bar 7 to bar 8<sup>3</sup>. The rhythm of this passage is indicated above the stave. [4]

15 What device is heard in the melody in the section from bar 13 to bar 16<sup>3</sup>?

..... [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 20<sup>4</sup>. Describe how the music of the **accompaniment** in this section is different from the accompaniment of bar 4<sup>4</sup> to bar 12<sup>3</sup>.

.....  
.....  
.....  
..... [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**

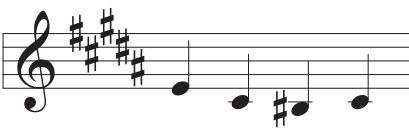
**Interrupted**

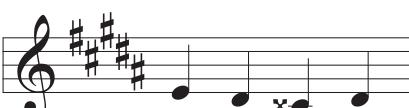
**Perfect**

**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.

[81]

- [8]

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

[1]

• [1]

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

[2]

. [2]

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

[3]

- [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]

11  
**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]

Question number .....  
.....



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