



Oxford Cambridge and RSA

Tuesday 2 June 2015 – Morning

AS GCE MUSIC

G353/01 Introduction to Historical Study in Music

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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
- Manuscript paper (1 sheet)

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 14)
or Extract 1B (Questions 15 to 23)

SECTION B [40 marks]: Answer **all** the questions in this section
(Questions 24 to 33)

SECTION C [20 marks]: Answer **one** question from this section
(Questions 34 to 36)

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. Skeleton scores for both extracts are provided in the Insert.

Chose **either** Extract 1A (Questions **1** to **14**) **or** Extract 1B (Questions **15** to **23**) and answer all the questions on your chosen Extract.

Extract 1A

This extract is part of a movement from an instrumental sonata by Francesco Barsanti. The recording consists of **three** passages: **Passage 1i**, **Passage 1ii** and **Passage 1iii**.

The music is performed at period pitch.

Passage 1i (bar 1 to bar 16) [◎ track 2]

1 Identify the instrument playing the melody line in this performance.

..... [1]

2 On the score circle **one** note that is ornamented in the **repeat** playing of the section from bar 1 to bar 8 of the recorded performance. [1]

3 On the score complete the bass line played by the 'cello from bar 5 to bar 8. The rhythm of this passage is indicated above the stave. [3]

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

Imperfect

Interrupted

Perfect

Plagal

5 What is the key of the music at bar 9 to bar 10?

..... [1]

6 Which of the following terms describes most accurately the harmonic function of the note C printed at bar 10¹? [1]

Acciaccatura

Anticipatory note

Appoggiatura

Auxiliary note

7 What **device** is heard in the melody from bar 9 to bar 12?

..... [1]

8 Name the instrument that plays chords in the accompaniment.

..... [1]

9 The following chords are used in the section from bar 13 to bar 15:

- I (F)
- Ib (F/A)
- IV (B_{flat})
- V7b (C7/E)
- V7d (C7/B_{flat})

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

[5]

10 Which of the following terms describes the structure of **Passage 1i**? [1]

Binary

Rondo

Ternary

Through-composed

Passage 1ii (Bar 17 to bar 32) [○ track 3]

11 **On the score** complete the melody line from bar 22 to bar 23. The rhythm of this passage is indicated above the stave. [4]

12 Compare the accompaniment of **Passage 1ii** with that of **Passage 1i**, identifying similarities and differences.

Passage 1iii (Bar 33 to bar 48) [○ track 4]

13 In what ways does the player vary the melody of bar 41 to bar 48 when the section is repeated in this performance (0'42" to 0'59")? Refer to bar numbers in your answer.

.....
.....
.....

14. Identify the figurehead board in the repeat of the accompaniment in bar 48.

Extract 1B

This extract consists of **two** passages (**Passage 1i** and **Passage 1ii**) from one of Malcolm Arnold's *English Dances*.

Passage 1i (Bar 1 to bar 37¹) [◎ track 5]

15 (a) Identify the instrument that plays the rhythm printed on the single-line stave in bars 1 to 4.

..... [1]

(b) **On the score** complete the rhythm played by this instrument from bar 5 to bar 6. [3]

(c) Which of the following playing techniques is used in the section from bar 1 to bar 8? [1]

Flam

Paradiddle

Roll

Ruff

16 The main theme of the extract begins at the end of bar 4. Which **two** instruments play this theme from the end of bar 4 to bar 12?

..... [2]

17 (a) **On the score** circle any **one** note of the printed melody from bar 5 to bar 12 that is ornamented in the recorded performance. [1]

(b) Describe precisely how the note you have identified in answer to (a) above is ornamented in this performance.

.....
..... [1]

18 Describe the music played by the **woodwind and brass** instruments in the section from bar 13 to bar 20. Give specific details in your answer.

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

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

(a) Bar 16	(b) Bar 20
<input type="checkbox"/>	Imperfect
<input type="checkbox"/>	Interrupted
<input type="checkbox"/>	Perfect
<input type="checkbox"/>	Plagal

20 On the score complete the melody in bars 27 and 28. The rhythm of this passage is printed above the stave. [4]

21 Comment on the **harmony and tonality** of **Passage 1i**.

.....

.....

.....

.....

.....

.....

[4]

22 Describe the overall **structure** of **Passage 1i**.

.....

.....

.....

.....

[2]

Passage 1ii (Bar 38 to bar 55¹) [⊕ track 6]

23 Describe in detail the music of **Passage 1ii**, referring to specific groups of instruments and the music they play.

- [5]

SECTION B

Answer **all** the questions in this section (Questions **24** to **33**).

Extract 2

The Insert contains a full score of **Extract 2** which is taken from the third movement of Mozart's *Concerto no.4 in E_b for horn & orchestra, K.495*.

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.

24 On the blank stave below write out the solo horn part of bars 13 and 14 **at sounding pitch**. [4]

25 Describe Mozart's use of **harmony** and **tonality** in this extract. Refer to specific bars and keys in your answer.

.....

 [6]

26 Describe Mozart's writing for the solo horn in this extract. Refer to specific bar numbers in your answer.

.....

 [3]

27 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:

- tempo
- articulation
- the sound of the solo horn
- the sound of the accompaniment in each recording.

- [8]

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

[4]

〔4〕

Extract 3 [○ track 9]

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

This extract is part of '*Round Midnight*' performed by the Miles Davis Quintet. The extract forms part of a chorus.

29 Explain how the sound of the trumpet in this recording is characteristic of Miles Davis' playing.

[31]

3

30 Describe the music of the accompaniment.

A horizontal dotted line with a vertical dashed line extending downwards from its center.

[6]

31 Which of the following intervals is featured in the piano link at the end of the recorded extract? [1]

1

Major 3rd

1

Minor 3rd

A small, empty square box with a black border, likely a placeholder for a drawing or diagram.

Major 6th

1

Octave

11

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

.....
.....
.....
.....

[4]

33 Name the composer of the original melody '*Round Midnight*', on which this arrangement is based.

.....

[1]

12

Answer **one** of the following questions (34 to 36).

Write your answer in the space provided.

34 Compare and contrast the performing conditions associated with any **two** items of prescribed repertoire. [20]

35 Discuss the financial and social pressures facing jazz musicians working before 1960. [20]

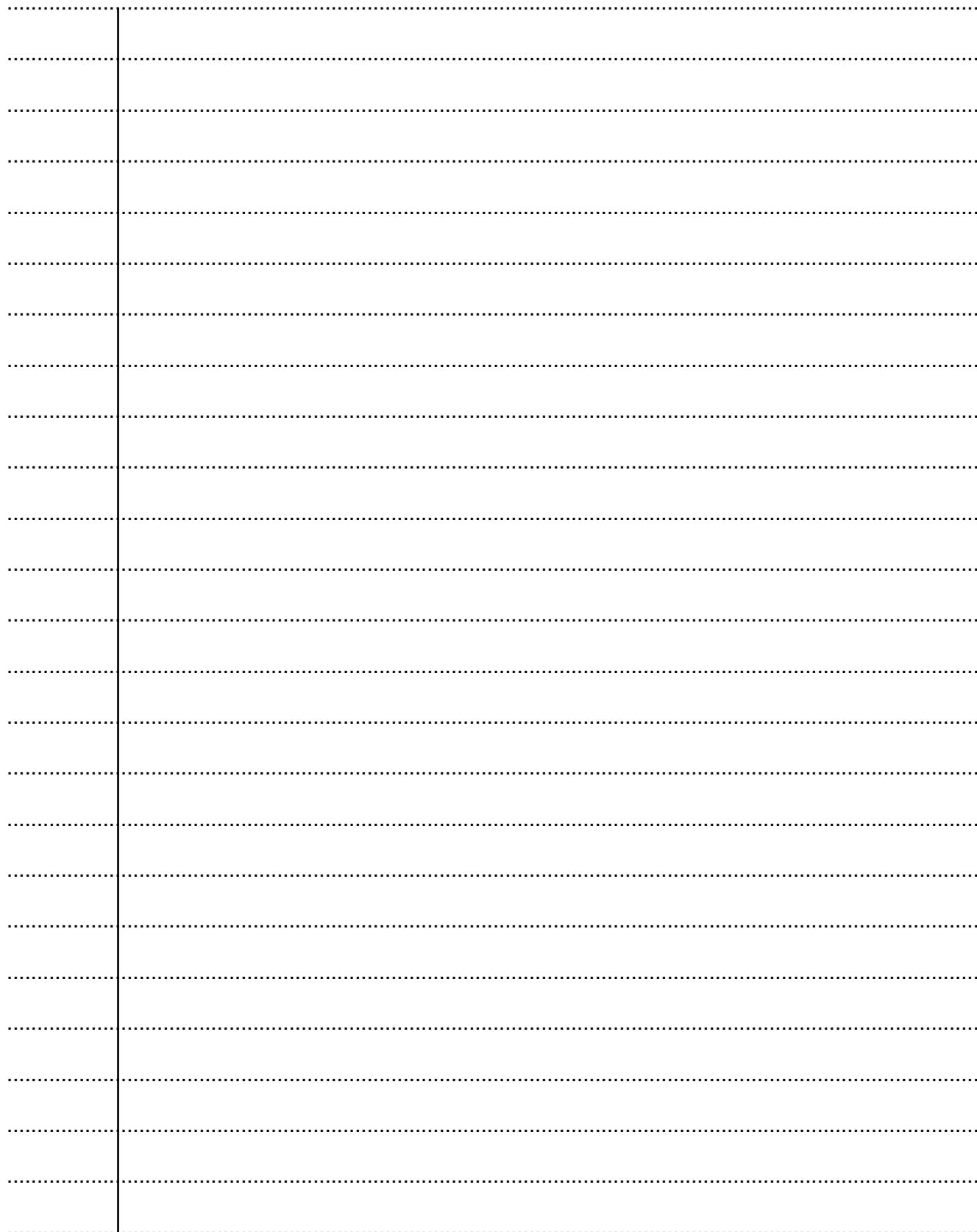
36 Discuss some of the ways in which **at least two** of the prescribed items of repertoire make innovative or unusual use of timbre and sonority. [20]

Question number

END OF QUESTION PAPER

ADDITIONAL ANSWER SPACE

If additional answer space is required, you should use the following lined page(s). The question number(s) must be clearly shown in the margins.



This image shows a blank sheet of handwriting practice paper. It features a vertical solid black line on the left side, followed by a series of horizontal dotted lines for writing practice. There are 22 rows of these dotted lines, providing ample space for practicing letter formation and alignment.

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