

OCR

Oxford Cambridge and RSA

Monday 23 May 2016 – 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
- Manuscript paper (1 sheet)

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.

SECTION A [30 marks]: Choose **either** Extract 1A (Questions **1** to **10**)
or Extract 1B (Questions **11** to **21**)

SECTION B [40 marks]: Answer **all** the questions in this section
(Questions **22** 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**.
- Quality of written communication will be assessed 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.

Choose **either** Extract 1A (Questions **1** to **10**) or Extract 1B (Questions **11** to **21**) and answer all the questions on your chosen Extract.

Extract 1A

This extract is part of a set of variations for flute and piano by Franz Schubert. The recording consists of **two** passages: **Theme** and **Variation**.

Theme (Bar 1 to bar 32) [Ⓢ track 2]

- 1 (a)** What is the key at the start of the **Theme**?

..... [1]

- (b)** Identify the key to which the music has modulated by bar 4.

..... [1]

- 2** The material of bars 1 to 8 is restated at bars 9 to 16. In what ways is the music altered in the restatement?

.....

.....

.....

..... [3]

- 3** The following chords are used in the section from bar 17 to bar 20:

- **B major**
- **D major**
- **E minor**
- **G major**

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

4 What type of cadence occurs in bar 24? [1]

☐

Imperfect

☐

Interrupted

☐

Perfect

☐

Plagal

5 Comment on the **harmony** and **tonality** of the section from bar 25 to bar 32.

.....

.....

.....

..... [3]

6 **On the score** insert appropriate dynamic markings in the section from bar 29 to bar 32. [2]

7 Outline briefly the structure of the **Theme**. Refer to bar numbers in your answer.

.....

.....

.....

..... [3]

Variation (Bar 33 to bar 55b) [© track 3]

8 On the **score** complete the melody line played by the flute in bar 47 and bar 48. The rhythm of this passage is indicated above the stave, and the pitch of the first note has been indicated. [4]

9 Describe the relationship between the piano and the flute in the **Variation**.

.....

.....

.....

.....

..... [4]

10 Describe the variety of piano writing in the **Variation**. Include reference to texture and figuration in your answer.

.....

.....

.....

.....

..... [4]

Extract 1B

This extract consists of **two** passages (**Passage 1i** and **Passage 1ii**) from Elmer Bernstein's film score for the 1961 Western *The Comancheros*.

Passage 1i (Bar 1 to bar 37) [© track 4]

11 What instruments play the printed melody from bar 1 to bar 16²?

..... [1]

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

- **Am**
- **C**
- **Dm**
- **F**

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

13 Which of the following playing techniques is used by the snare drum player in bar 16? [1]

☐

Drag

☐

Flam

☐

Paradiddle

☐

Roll

14 A new theme begins at bar 16⁴. What instruments play this melody?

..... [1]

15 **On the score**, complete the melody from bar 21³ to bar 24². The rhythm of this passage has been indicated above the staff. [4]

- 16 Describe in detail the **accompaniment** of this theme in the section from bar 16⁴ to bar 31. Refer to specific musical features in your answer.

.....

.....

.....

.....

.....

.....

..... [6]

- 17 What playing technique is used by the guitar in bar 36 and bar 37?

..... [1]

Passage 1ii (Bar 38 to bar 69) [Ⓢ track 5]

- 18 What device is heard in the melody line from bar 46 to bar 51?

..... [1]

- 19 **On the score**, complete the bass line in bar 61 and bar 62. The rhythm of this passage has been indicated above the stave. [3]

- 20 Comment on the **harmony** and **tonality** of the section from bar 61 to the end of **Passage 1ii**. Refer to specific bar numbers in your answer.

.....

.....

.....

.....

.....

..... [5]

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

.....

.....

.....

..... [3]

SECTION B

Answer **all** the questions in this section (Questions **22** to **34**).

Extract 2

The Insert contains a full score of **Extract 2** which is taken from the first movement of Bach's *Brandenburg Concerto no.2 in F, BWV 1047*.

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.

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

(a) *tr* (bar 1)

..... [1]

(b) *piano* (bar 8).

..... [1]

23 Discuss the music of the first eight bars of the extract. Refer to musical motifs, tonality, and the instrumental writing.

.....

 [6]

24 Describe how Bach creates **harmonic** interest in the passage from bar 13 to bar 16¹.

.....

 [4]

- 25** Discuss the use of sequence and suspension in the oboe part from bar 18 to the end of the extract. Refer to bar and beat numbers in your answer.

Sequence

.....

Suspension

.....
 [4]

- 26** 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 instrumental forces used in each performance
- the overall sound of each recording.

.....

 [8]

- 27** What is the structural form of the complete movement from which this extract is taken?

..... [1]

Extract 3 [Ⓢ track 8]

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

This extract is part of *Manteca*, performed by Dizzy Gillespie and His Orchestra. The extract forms part of a solo leading to a chorus statement.

28 Name the solo melodic instrument heard at the start of this extract.

..... [1]

29 Describe the playing techniques employed by the solo performer in this extract.

.....

 [3]

30 Describe the music of the accompaniment at the start of this extract.

.....

 [3]

31 Describe **two** ways in which the **accompaniment** changes around 00'16".

1.
 2.
- [2]

32 In what ways does the music change around 00'28"?

.....

 [2]

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

.....

.....

.....

..... [3]

34 Name **one** other musician who collaborated with Dizzy Gillespie in the composition of *Manteca*.

..... [1]

SECTION C

Answer **one** of the following questions (35 to 37).

Write your answer in the space provided.

- 35** Compare the approaches to the concerto in Bach's *Brandenburg Concerto No.2 in F, BWV 1047* and Mozart's *Concerto for piano & orchestra in d, K.466*. [20]
- 36** Discuss the use of percussion instruments in any **two** items of prescribed repertoire you have studied. [20]
- 37** In what ways did the recording conditions experienced by Miles Davis and Dizzy Gillespie contrast with those of earlier jazz groups such as the New Orleans Rhythm Kings? [20]

Question number

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

[illegible]

G353/01 Jun16

This image shows a full page of primary-ruled paper. It features a vertical solid line on the left side, creating a narrow margin. The rest of the page is filled with horizontal dashed lines, providing a guide for letter height in handwriting practice. There are no markings or text on the page.

BLANK PAGE

PLEASE DO NOT WRITE ON THIS PAGE

PLEASE DO NOT WRITE ON THIS PAGE



Copyright Information

OCR is committed to seeking permission to reproduce all third-party content that it uses in its assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download from our public website (www.ocr.org.uk) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact the Copyright Team, First Floor, 9 Hills Road, Cambridge CB2 1GE.

OCR is part of the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.