

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS
AS GCE**

G353/01

MUSIC

Introduction to Historical Study in Music

MONDAY 23 MAY 2016: Morning

**DURATION: 1 hour 45 minutes
(plus 15 minutes' preparation)
plus your additional time allowance**

MODIFIED ENLARGED

Candidate forename		Candidate surname	
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Centre number						Candidate number				
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Candidates answer on the Question Paper and on the Insert.

OCR SUPPLIED MATERIALS:

Insert (G353/01/I)

CD recording

OTHER MATERIALS REQUIRED:

**Playback facilities with headphones for
each individual candidate**

**Manuscript paper in your usual size
(1 sheet)**

For Examiner's Use	
Section A	
Section B	
Section C	
TOTAL	

READ INSTRUCTIONS OVERLEAF

INSTRUCTIONS TO CANDIDATES

Write your name clearly in capital letters, your centre number and candidate number in the boxes on the first page, or write these in at the top of your first page of word processed answers.

You will be allowed 15 MINUTES' PREPARATION TIME plus your additional time allowance 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, or use your approved technology.

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.

Any blank pages are indicated.

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 INSERT show where these chords occur by writing in the boxes provided. [4]

(a) Bar 17, beat 1.

(b) Bar 18, beat 1.

(c) Bar 18, beat 2.

(d) Bar 19, beat 2.

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 Supply appropriate dynamic markings in the section from bar 29 to bar 32, by writing these in the Insert. [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 Complete the melody line played by the flute in bars 47 and 48. The rhythm is given above the staff, along with the pitch of the first note. Write your answers in the Insert. [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 16 beat 2?

_____ **[1]**

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

Am

C

Dm

F

ON THE INSERT show where these chords occur by writing in the boxes provided. [4]

(a) Bar 9, beat 1.

(b) Bar 11, beat 1.

(c) Bar 13, beat 1.

(d) Bar 14, beat 3.

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 16 beat 4. What instruments play this melody?

_____ **[1]**

15 Complete the melody from bar 21 beat 3 to bar 24 beat 2. The rhythm is given above the stave. Write your answers in the Insert. [4]

16 Describe in detail the ACCOMPANIMENT of this theme in the section from bar 16 beat 4 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 Complete the bass line in bars 61 and 62. The rhythm is given above the bass stave. Write your answers in the Insert. [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 16 beat 1.

[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]

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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 16 seconds.

1.

2.

[2]

32 In what ways does the music change around 28 seconds?

[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]

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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]

[illegible]

END OF QUESTION PAPER

ADDITIONAL ANSWER SPACE

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

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