

**OCR**

Oxford Cambridge and RSA

**Monday 22 May 2017 – 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  
forenameCandidate  
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 **20**)**SECTION B [40 marks]:** Answer **all** the questions in this section  
(Questions **21** to **32**)**SECTION C [20 marks]:** Answer **one** question from this section  
(Questions **33** to **35**)**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 **20**) and answer all the questions on your chosen Extract.

**Extract 1A**

This extract is part of a movement from an instrumental work by Schubert. The recording consists of **two** passages: **Theme** and **Variation**.

**Theme** (bar 1 to bar 24) [© track 2]

- 1** Which of the following terms describes most accurately the structure of the **Theme**? **[1]**

☐

**Binary**

☐

**Rondo**

☐

**Ternary**

☐

**Through-composed**

- 2 (a)** On the score circle **one** note of the printed melody that is ornamented in the recorded performance of the section from bar 1 to bar 16a. **[1]**

- (b)** Describe accurately the ornamentation at the point you have indicated.

.....

..... **[2]**

- 3** Describe accurately the harmonic function of the melody notes marked **X** and **Y** in the section from bar 1 to bar 16a. **[2]**

<i>Note</i>	<i>Bar</i>	<i>Harmonic function</i>
<b>X</b>	6	
<b>Y</b>	8	

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

☐

Imperfect

☐

Interrupted

☐

Perfect

☐

Plagal

- 5 **On the score** complete the bass line played by the 'cello from bar 9<sup>2</sup> to bar 12. The rhythm of this passage is indicated above the stave. [4]

- 6 The music of bar 1 to bar 8 is repeated in the section from bar 9 to bar 16a. In what ways is the music changed in the repetition?

.....

.....

..... [2]

- 7 The following chords are used in the section from bar 13 to bar 16a:

- I (C)
- Ib (C/E)
- IV (F)
- V7 (G7)
- V7c (G7/D)

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

- 8 Describe the tonality and harmony in the section from bar 17 to bar 21. Refer to keys and chords together with specific bar references in your answer.

.....

.....

.....

.....

..... [4]

**Variation** (bar 25 to bar 41) [© track 3]

9 **On the score** complete the violin melody in bar 26 and bar 27. The rhythm of this passage is printed above the stave. [4]

10 Describe the **instrumentation** (scoring) in the section from bar 33b to bar 41. Refer to specific instruments and the music they play, and support your observations with bar references.

.....

.....

.....

.....

..... [4]

**Extract 1B**

This extract consists of **two** passages (**Passage 1i** and **Passage 1ii**) from Jim Parker's original theme music for the television mystery series *Midsomer Murders*.

In this performance the main theme is played by a theremin: an electronic instrument invented in 1920.

**Passage 1i** (Bar 1 to bar 84) [Ⓢ track 4]

- 11 (a)** Name the instrument playing the motif on the upper stave from bar 1 to bar 4.

..... [1]

- (b)** Describe the tone quality of this instrument in these bars.

.....  
 ..... [2]

- (c)** Explain how this motif is used in the section from bar 5 to bar 16.

.....  
 .....  
 ..... [2]

- 12 (a)** Which of the following musical features is heard in the theremin part in this passage? [1]

☐

**Double stopping**

☐

**Glissando**

☐

**Roll**

☐

**Strumming**

- (b)** On the score circle **two** points in the melody where this feature is heard in the section from bar 5 to bar 20. [2]

- 13** What is the key of the music at the start of this passage?

..... [1]

- 14 Describe briefly the music played by the **violins** in the section from bar 5 to bar 36.

.....

.....

.....

..... [3]

- 15 **On the score** complete the melody from bar 13 to bar 16. The rhythm of this passage is printed above the stave. [4]

- 16 Identify ways in which the **scoring** of the music changes in the section from bar 37 to bar 52.

.....

.....

.....

.....

.....

..... [5]

- 17 Describe briefly the overall structure of **Passage 1i**.

.....

.....

..... [2]

**Passage 1ii** (Bar 85 to bar 116) [Ⓢ track 5]

- 18** Describe in detail the music played by the piano in this passage. Refer to specific detail and give clear bar references in your answer.

.....

.....

.....

.....

.....

..... [4]

- 19** What performance indication is missing from the final four bars of the score?

..... [1]

- 20** In what ways is the **structure** of **Passage 1ii** different to that of **Passage 1i**?

.....

.....

..... [2]

## SECTION B

Answer **all** the questions in this section (Questions **21** to **32**).

**Extract 2**

The Insert contains a full score of **Extract 2** which is taken from Rossini's Overture to the opera *La Gazza Ladra* (*The Thieving Magpie*).

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.

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

(a) *a tempo* (bar 1):

..... [1]

(b) 1. (bar 13):

..... [1]

(c) *a2* (bar 22):

..... [1]

**22** Explain precisely the notation of the violin parts in bar 28.


.....  
 .....  
 ..... [2]

**23** Describe Rossini's use of **harmony** and **tonality** in the section from bar 1 to bar 22. Refer to specific bars and keys in your answer.

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



- ..... [2]

- 17
- 
- A musical staff with a treble clef. A single eighth note is written on the first line of the staff.

- [8]

27 Describe in detail the music that occurs **immediately before** the recorded extract.

.....

.....

.....

..... [3]

**Extract 3** [⊙ track 8]

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

This extract is part of *Tin Roof Blues* performed by the New Orleans Rhythm Kings.

28 (a) Identify the solo instrument heard in this extract.

..... [1]

(b) Name the performer in this recording.

..... [1]

29 Describe in detail the music played by the solo instrument in this passage, referring to melody, phrasing and performing techniques.

.....

.....

.....

.....

.....

.....

..... [4]

30 Describe the music of the accompaniment in this extract.

.....

.....

.....

.....

..... [4]

31 Describe the music that occurs immediately **before** the recorded extract.

.....

.....

.....

.....

..... [4]

32 In what year was this recording made?

..... [1]

**12**  
**SECTION C**

[illegible]

**END OF QUESTION PAPER**



[illegible]

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