



Oxford Cambridge and RSA

Tuesday 22 May 2018 – 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 11)
or Extract 1B (Questions 12 to 22)

SECTION B [40 marks]: Answer **all** the questions in this section
(Questions 23 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**.
- 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 **11**) **or** Extract 1B (Questions **12** to **22**) and answer all the questions on your chosen Extract.

Extract 1A

This extract is part of a movement from a piano concerto by Mozart. The recording consists of **two** passages: **Passage 1i** and **Passage 1ii**.

Passage 1i (bar 0² to bar 16) [◎ track 2]

1 Explain precisely the time signature at the start of **Passage 1i**.

..... [1]

2 What instruments play the printed melody throughout **Passage 1i**?

..... [1]

3 (a) To what key has the music modulated at bar 8¹?

..... [1]

(b) What is the relationship of this key to the key at the start of **Passage 1i**?

..... [1]

4 On the score complete the melody line from bar 5 to bar 7, omitting the ornamentation. The rhythm for your answer is indicated above the stave. [4]

5 The following chords are used in the section from bar 9 to bar 15: [5]

- I (Cm)
- Ic (Cm/G)
- IVb (Fm/A \flat)
- V (G)
- V7b (G7/B)

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

6 What is the harmonic function of the melody note A♭ at the start of bar 11? [1]

Acciaccatura

Anticipatory note

Passing note

Suspension

7 Outline briefly the structure of **Passage 1i**.

.....

.....

.....

[2]

Passage 1ii (bar 17² to bar 33) [© track 3]

8 On the score complete the bass line from bar 18 to bar 21. The rhythm of this passage is indicated above the stave. [4]

9 Comment in detail on the range of piano writing heard in **Passage 1ii**.

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

[4]

10 Compare the use of instruments in **Passage 1ii** with that in **Passage 1i**, pointing out similarities and differences.

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

[4]

11 In what ways is the structure of **Passage 1ii** different from that of **Passage 1i**?

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

[2]

Extract 1B

This extract consists of **two** passages (**Passage 1i** and **Passage 1ii**) from Tony Hatch's original theme music for the television series *Emmerdale Farm*.

Passage 1i (Bar 1 to bar 20²) [◎ track 4]

12 Identify the key of the music at the start of **Passage 1i**.

..... [1]

13 Identify the instrument that plays the printed melody in **Passage 1i**.

..... [1]

14 What melodic device is heard in the section from bar 2 to bar 5?

..... [1]

15 **On the score** complete the bass line in bar 4 and bar 5. The rhythm of this passage is indicated above the stave. [4]

16 **On the score** complete the melody from bar 8 to bar 9². The rhythm of this passage is indicated above the stave. [4]

17 What type of cadence occurs at bar 8³ to bar 9¹? [1]

Imperfect

Interrupted

Perfect

Plagal

18 There is a new statement of the theme from bar 10 to bar 20. Compare the **accompaniment** of this statement with that of the section from bar 2 to bar 9, pointing out similarities and differences.

[5]

[5]

19 What is the relationship of the key at the end of **Passage 1i** to the key at the opening of the extract?

..... [1]

[1]

Passage 1ii (Bar 21 to bar 39) [◎ track 5]

20 The following chords are used in the section from bar 21 to bar 25: [5]

- C7/E
- D7/A
- Dm/F
- F
- Gm

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

21 Identify **two** ways in which the **scoring** (instrumentation) of **Passage 1ii** is different from that of **Passage 1i**.

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

[2]

22 Comment in detail on **melody** and **harmony** in the section from bar 35 to bar 39. Refer to specific detail and precise bar references in your answer.

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

[5]

SECTION B

Answer **all** the Questions in this section (Questions **23** to **33**).

Extract 2

The Insert contains a full score of **Extract 2** which is taken from the first movement of Mozart's *Concerto for Piano and Orchestra in d, K466*.

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.

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

(a) the notation for violin 2 (bar 2):

..... [1]

(b) a 2 (bar 7):

..... [1]

(c) ∞ (bar 22):

..... [1]

24 On the blank stave below write the music played by the bassoons in bar 10 using the treble clef provided. [4]



25 Describe Mozart's use of instrumental textures in the passage from bar 13 to bar 34. Refer to specific bar numbers in your answer.

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

[5]

26 Describe Mozart's use of harmony and tonality in the passage from bar 30 to bar 44. Refer to specific bar numbers in your answer.

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

[4]

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 piano
- the sound of the orchestra
- the overall sound of each recording.

. [8]

28 Explain where in the structure of the movement this extract is heard.

..... [1]

. [1]

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.

29 Identify **two** features of this extract that are typical of New Orleans jazz.

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

[2]

30 Identify the **three** frontline instruments heard in this extract and describe in detail the music they play.

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

[6]

31 Describe briefly the music played by the piano in this extract.

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

[3]

32 Describe briefly the music that occurs immediately **before** the recorded extract.

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

[3]

33 In what city was this recording made?

.....

[1]

SECTION C

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

Write your answer in the space provided.

34 By referring to **at least three** prescribed items of repertoire you have studied, explain how the use of wind instruments (woodwind and/or brass) has changed over time. **[20]**

35 In the late 1950s Miles Davis' style of jazz was considered new and revolutionary. Referring to the music of *'Round midnight*, explain what might have led listeners to agree with this view. **[20]**

36 Discuss the circumstances surrounding the creation and early performances of any **two** items of prescribed repertoire. **[20]**

Question number

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 margin(s).



A vertical column of 20 horizontal dotted lines for additional answer space. The lines are evenly spaced and extend across the width of the page, starting from the left margin.

PLEASE DO NOT WRITE ON THIS PAGE



Oxford Cambridge and RSA

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.