

OCR

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
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 **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^b)
 - 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 \flat 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.

.....

.....

.....

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..... [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 staff. [4]

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

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

..... [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.

.....

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..... [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.

.....

.....

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.....

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..... [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.

.....

.....

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.....

..... [4]

- tempo
- articulation
- the sound of the solo piano
- the sound of the orchestra
- the overall sound of each recording.

[8]

..... [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.

.....

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.....

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..... [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

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[illegible]

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