

# ADVANCED SUBSIDIARY GCE MUSIC

Introduction to Historical Study in Music

G353



Candidates answer on the question paper and on the insert.

#### **OCR** supplied materials:

- Insert (G353/I) (inserted)
- CD recording

### Other materials required:

 Playback facilities with headphones for each individual candidate

## Monday 10 January 2011 Afternoon

**Duration:** 1 hour 45 minutes (plus 15 min preparation)



Candidate forename				Candidate surname			
Centre number				Candidate nu	ımber		

#### **INSTRUCTIONS TO CANDIDATES**

- 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 may not write.
- Write your answer 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: these should be fitted with fresh batteries if they cannot be powered from the mains electricity supply.

SECTION A [30 marks]: Answer all the questions on either Extract 1A (Questions 1 to 11)

or Extract 1B (Questions 12 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**.
- You will be awarded marks for the quality of written communication in Section C.
- This document consists of 12 pages. Any blank pages are indicated.

For Exam	iner's Use
Section A	
Section B	
Section C	
TOTAL	

## **Section A**

Section A consists of two recorded extracts. Scores for both extracts are provided in the Insert.

Answer all the Questions on either Extract 1A (Questions 1 to 11) or Extract 1B (Questions 12 to 21).

## **Extract 1A**

This extract is part of a movement from a pia	ano trio by Mozart	. The recording co	onsists of <b>two</b> p	assages:
Passage 1i and Passage 1ii.				

Passage 1i (bar 0<sup>2</sup> to bar 38) [⊙ track 2]

1	On the score, mark in the articulation missing from the printed melody from bar $0^2$ to bar $4^2$ .	[2]
2	What type of cadence is heard in bar 4? ( <i>Tick one box</i> )	[1]
	Imperfect	
	Interrupted	
	Perfect	
	Plagal	
3	The opening theme of the passage is repeated from bar 8 <sup>2</sup> to bar 16 <sup>2</sup> . In what ways does music change when the theme is restated?	the
		. [2]

- I(C)
  - lc (C/G)
  - IIb (Dm/F)
  - V7 (G7)

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

The following chords are used in the section from bar 15 to bar 16:

On the score, complete the bass line played by the 'cello from bar 17<sup>2</sup> to bar 20. The rhythm of this passage is indicated above the stave.

[4]

4

6	What is the harmonic function of the note D# in the melody in the score at bar 20?[2]
7	Describe briefly the overall structure of <b>Passage 1i</b> .
	[3]
Pas	sage 1ii (Bar 39 to bar 101) [⊙ track 3]
8	On the score, complete the melody played by the piano from bar 60 to bar 62. The rhythm of this passage is indicated above the stave.
9	What playing technique is used by the violin player from bar 100 <sup>2</sup> to bar 101 <sup>1</sup> ?
	[1]
10	Describe the various textures of piano writing heard in <b>Passage 1ii</b> . Refer to specific bar numbers in your answer.
	[4]
11	Describe how Passage 1ii makes use of musical ideas from Passage 1i.
	[3]

## Extract 1B

This	extract	consists	of t	three	passages	(Passage	1i,	Passage	1ii	and	<b>Passage</b>	1iii)	from	John
Willia	ıms' sou	undtrack s	core	e for th	ne 1993 Ste	phen Spie	lbei	g film <i>Sch</i>	indl	er's L	.ist.			

sage	e 1i (Bar 1 to bar 10³) [⊙ track 4]	
Wha	at is the key at the start of <b>Passage 1i</b> ?	
		. [1]
(a)	What playing technique is used by the solo violin at the interval of a falling 3 <sup>rd</sup> (A to F) no the end of bar 1?	near
		. [1]
(b)	On the score, place a circle around one other pair of notes in the printed melody where technique is used again in Passage 1i.	this [ <b>2</b> ]
(c)	What playing technique does the solo violin player use on the sustained note A in bar 6?	
		. [1]
The	e following chords are used in the section from bar 2 to bar 9:	[5]
	• Dm	
	<ul><li>F</li><li>Gm7</li></ul>	
	<ul> <li>A7</li> <li>B<sup>i</sup></li> </ul>	
On	the score, indicate where these chords occur by writing in the boxes provided.	
sage	<b>e 1ii</b> (Bar 11 to bar 26) [⊙ track <b>5</b> ]	
J		
Wha	at instrument plays the melody printed in the score at the start of Passage 1ii?	
		. [1]
	———————————————————————————————————————	[1]
	Augmentation Inversion	
	Diminution Ostinato	
Wha	at instrument takes over the melody line at bar 22 <sup>4</sup> ?	
		. [1]
	(b) (c) The	(a) What playing technique is used by the solo violin at the interval of a falling 3 <sup>rd</sup> (A to F) r the end of bar 1?  (b) On the score, place a circle around one other pair of notes in the printed melody where technique is used again in Passage 1i.  (c) What playing technique does the solo violin player use on the sustained note A in bar 6?  The following chords are used in the section from bar 2 to bar 9:  • Dm • F • Gm7 • A7 • B²  On the score, indicate where these chords occur by writing in the boxes provided.  ssage 1ii (Bar 11 to bar 26) [⊙ track 5]  What instrument plays the melody printed in the score at the start of Passage 1ii?  (Tick one box)  Augmentation Inversion  Diminution Ostinato

18	passage is indicated above the stave.	t this [4]
19	<b>On the score</b> , complete the melody played by the violin from bar 43 to bar 45 <sup>3</sup> . The rhythm o passage is indicated above the stave.	f this <b>[4</b> ]
20	In what ways does Passage 1iii make use of musical ideas from Passage 1i?	
		[6]
21	Describe briefly the <b>harmony</b> of the final section of <b>Passage 1iii</b> (bar 49 to bar 51 <sup>2</sup> ).	
		[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 part of the third movement from Mozart's *Concerto in A for clarinet and orchestra, K 622*. Two recordings of the extract from **different** performances are provided on the CD: **Extract 2A** ( $\odot$  track **7**) and **Extract 2B** ( $\odot$  track **8**). No CD timings for these recordings are given in the score.

Both performances are played on a basset clarinet.

22	Explain the following terms or signs as they are used in the printed extract:	
	(a) sfp (all instruments at bar 1):	
	(In) A following at at how Q2:	[2]
	<b>(b)</b> ♦ (clarinet at bar 3 <sup>2</sup> ):	[1]
23	What harmonic device occurs from bar 1 to bar 6?	[0]
24	On the blank stave below, write the clarinet part from bar 7 to bar 9 at sounding pitch.	[4]
2-7	7 8 9	(*)
25	Name the cadence that occurs from bar 14 to bar 15.	F41
26	Describe the relationship between the clarinet and the orchestra in this extract.	נין

	7
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:
	<ul> <li>dynamics</li> <li>articulation (in both the orchestral and solo parts)</li> <li>differences in the solo clarinet line</li> <li>the balance between sections of the orchestra</li> <li>the overall sound of each recording.</li> </ul>

(b) Relate the printed extract to the overall structure of the movement from which it is taken.

.....[2]

(a) Describe the music that immediately follows this extract.

## Extract 3 [⊙ track 9]

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

This extract is taken from *Black Bottom Stomp* performed by Jelly Roll Morton and His Red Hot Peppers. The extract consists of two chorus statements.

29	Des	cribe briefly the texture of the music in the extract.
		[2]
30	In th	ne break of the <b>first</b> chorus (00'11" - 00'13"):
	(a)	What instrument is playing?
		[1]
	(b)	Describe briefly the music it plays.
		[2]
31	(a)	Describe briefly the music played by the trombone at the start of the $second$ chorus $(00^{\circ}24^{\circ}-00^{\circ}29^{\circ})$ .
		[3]
	(b)	Name the trombone player in this performance of <i>Black Bottom Stomp</i> .
		[1]

32	In the break of the <b>second</b> chorus (00'30" – 00'32"):	
	Describe briefly the music played by the trombone.	
		[2]
33	Describe briefly the music that occurs <b>immediately before</b> the recorded extract.	
		[3]
34	In what city was this performance recorded?	
		[1]

## **Section C**

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

Write your answer in the space provided.

35	Compare the rôle and the use of the clarinet in Mozart's <i>Concerto for clarinet and orchestra</i> <b>either</b> Jelly Roll Morton's <i>Black Bottom Stomp</i> <b>or</b> Count Basie's <i>Jumpin' at the Woodside</i> .	a with [ <b>20</b> ]
36	How does Bach's Orchestral Suite no.3 reflect the nature of orchestral music at the time?	[20]
37	Discuss the approaches to jazz performance shown in <b>two</b> of the prescribed recordings you studied.	have <b>[20]</b>
	estion number	

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