

**Monday 21 May 2012 – Afternoon**

**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

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



Candidate forename		Candidate surname	
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Centre number						Candidate number				
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**INSTRUCTIONS TO CANDIDATES**

- The Insert will be found in the centre of 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 may 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: 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 10**) **or** Extract 1B (Questions **11 to 20**)

**SECTION B [40 marks]:** Answer **all** the questions in this section (Questions **21 to 30**)

**SECTION C [20 marks]:** Answer **one** question from this section (Questions **31 to 33**)

- Do **not** write in the bar codes.

**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**.
- This document consists of **12** pages. Any blank pages are indicated.

For Examiner's Use	
<b>Section A</b>	
<b>Section B</b>	
<b>Section C</b>	
<b>TOTAL</b>	

## 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 10) **or** Extract 1B (Questions 11 to 20).

## Extract 1A

This extract is part of set of variations for 'cello and piano by Beethoven. The recording consists of **two** passages: **Theme** and **Variation**.

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

1 What is the overall structure of the **Theme**? [1]

**Binary**

**Ternary**

**Rondo**

**Through-composed**

2 **On the score** complete the bass line played by the piano from bar 9<sup>2</sup> to bar 11<sup>3</sup>. The rhythm of this passage is indicated above the staff. [4]

3 **On the score** complete the melody line played by the piano right hand from bar 13 to bar 16. The rhythm of this passage is indicated above the staff. [5]

4 Name the key and cadence at the following points in the music: [4]

<i>Bars</i>	<i>Key</i>	<i>Cadence</i>
11–12		
15–16		

5 The following chords are used in the section from bar 18 to bar 19: [4]

- **I (G)**
- **Ib (G/B)**
- **V (D)**
- **V7b (D7/F#)**

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

6 Which of the following best describes the function of the note A# at bar 20<sup>4</sup>? Tick **one** box. [1]

**Appoggiatura**

**Chromatic auxiliary note**

**Chromatic passing note**

**Suspension**

7 In what ways does the music of bar 17 to bar 24 differ from the music of bar 1 to bar 8?

.....  
.....  
.....  
..... [3]

**Variation** (Bar 25 to bar 48) [© track 3]

8 In the **Variation** the main theme is played by the 'cello.

(a) **On the score**, circle **one** note in the melody that is ornamented in the recorded performance. [1]

(b) Name the ornament heard in the recording at the point you circled in answer to **Question 8(a)**:

..... [1]

9 Compare the piano writing in the **Variation** with that in the **Theme**.

.....  
.....  
.....  
..... [3]

10 How are ideas from the main melody of the **Theme** treated in the **Variation**?

.....  
.....  
.....  
..... [3]

**Extract 1B**

This extract consists of **two** passages (**Passage 1i** and **Passage 1ii**) from John Williams' arrangement of Vangelis' music from the score for the 1981 film *Chariots of Fire*.

**Passage 1i** (Bar 1 to bar 26<sup>2</sup>) [© track 4]

**11** The opening bass line printed in the score is played by strings.

(a) What **articulation** marking would be appropriate in the score at this point?

..... [1]

(b) What **device** is heard in the bass at the opening of the passage?

..... [2]

**12 (a)** In the section from bar 1 to bar 6, a two-note motif (marked **X** in the score at its first appearance) is heard several times above the bass. What interval is produced by the two pitches that form this motif? [1]

**Perfect 4<sup>th</sup>**

**Perfect 5<sup>th</sup>**

**Major 6<sup>th</sup>**

**Octave**

(b) Identify precisely **TWO** places where this motif appears in the section from bar 7 to bar 14.

**1:** .....

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

13 (a) In which bar of **Passage 1i** does the drum kit begin to play?

Bar: ..... [1]

(b) Which of the patterns below most accurately represents the rhythm pattern played by the snare drum throughout most of **Passage 1i**? (*Tick one box*) [1]

**A** 

**B** 

**C** 

**D** 

14 What instruments play the theme from bar 10<sup>3</sup> to bar 14<sup>2</sup>?

..... [1]

15 The theme is restated in the section from bar 14<sup>3</sup> to bar 18<sup>3</sup>. In what ways is the music of this section different to that of bar 10<sup>2</sup> to bar 14<sup>2</sup>?

.....  
.....  
.....  
..... [3]

16 **On the score** complete the melody played by the violins from bar 18<sup>3</sup> to bar 20<sup>2</sup>. The rhythm of this passage is indicated above the staff and the pitch of the first note has been printed in the score. [4]

17 In the section from bar 18<sup>3</sup> to the end of **Passage 1i**:

(a) What percussion instrument is introduced?

..... [1]

(b) Describe briefly the music of the 'fill' played by woodwind instruments at bar 20.

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

(c) Give the number of **one** other bar in which this 'fill' is heard.

Bar: ..... [1]

(d) Where precisely do the 'cellos play the main melody in this section?

..... [1]

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

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

**Passage 1ii** (Bar 27 to bar 41) [Ⓞ track 5]

19 Show how ideas from **Passage 1i** are used in **Passage 1ii**. Refer not just to musical themes and instrumental sounds that return, but show how they are changed or used in a different way in **Passage 1ii**.

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.....  
.....  
.....  
.....  
.....  
.....  
.....  
..... [6]

20 What tempo indication would be appropriate in the score for the section from bar 38 to bar 39?

..... [1]

**Section B**

Answer **all** the Questions in this section (Questions **21** to **30**).

**Extract 2**

The Insert contains a full score of **Extract 2** which is taken from the first movement of Vivaldi's *Concerto in e for bassoon & orchestra, RV484*. 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) 1 Solo (*bar 1*):

..... [1]

(b) Tutti (*bar 5*):

..... [1]

(c) *tr* (*bar 9*):

..... [1]

(d) 3 (*bar 9*):

..... [1]

**22** Describe Vivaldi's writing for the bassoon in this extract, showing how he exploits the instrument's potential.

.....  
.....  
.....  
.....  
..... [4]

23 Show how Vivaldi makes use of the following devices in the printed extract. Support your answer with precise references to musical detail.

(a) Sequence

.....  
.....  
.....  
..... [3]

(b) Antiphony

.....  
.....  
.....  
..... [3]

24 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:

- articulation
- melodic decoration and ornamentation
- the balance between the soloist and the rest of the orchestra
- the overall sound of each recording.

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.....  
..... [8]



25 Describe the music that **immediately** follows the recorded extract.

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

26 What is the form of the movement from which this extract is taken?

..... [1]

**Extract 3** [⊙ track 8]

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

This extract is part of *It ain't necessarily so* from Gil Evans and Miles Davis' arrangement of music from Gershwin's *Porgy and Bess*. The extract is taken from a chorus statement.

**27 (a)** Describe the music of the **accompaniment** at the start of the chorus.

.....  
.....  
.....  
.....  
..... [4]

**(b)** Describe some ways in which the music of the **accompaniment** changes in the section from 00'31" to 00'41".

.....  
.....  
.....  
..... [4]

**28** The main theme of Gershwin's *It ain't necessarily so* is stated in the section that begins at 0'42".

**(a)** What instrument plays this melody?

..... [1]

**(b)** Where in the **complete** recording of *It ain't necessarily so* is the music that accompanies this melody first heard?

..... [1]

**29** Describe briefly the music that **immediately** follows the recorded extract.

.....  
.....  
..... [3]

**30 (a)** In which year was this recording made?

..... [1]

**(b)** What company was responsible for releasing the original recording?

..... [1]

**Section C**

Answer **one** of the following questions (**31** to **33**).

Write your answer in the space provided.

- 31 Describe the approaches to improvisation in any **two** examples of the prescribed works (scores and/or recordings) you have studied. [20]
  
- 32 Compare and contrast the approaches to the concerto in Vivaldi's *Concerto in e for bassoon & orchestra, RV484* and Beethoven's *Concerto in D for violin & orchestra, op.61*. [20]
  
- 33 Explain why so many performers in the period from 1920 to 1960 were keen to secure contracts with recording companies and radio stations. [20]

Question number  .....

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