

**Monday 13 May 2013 – 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

**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 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: these should be fitted with fresh batteries if they cannot be powered from the mains electricity supply.

**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 31**)

**SECTION C [20 marks]:** Answer **one** question from this section (Questions **32 to 34**)

**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 your answer in Section C.
- This document consists of **16** 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.

Choose **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 set of variations for violin, 'cello and piano by Beethoven. The recording consists of **two** passages: **Theme** and **Variation & Coda**.

**Theme** (bar 0<sup>2</sup> to bar 32) [Ⓞ track 2]

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

**Binary**

**Ternary**

**Rondo**

**Through-composed**

2 **On the score** complete the violin melody from bar 4<sup>2</sup> to the end of bar 7. The rhythm of this passage is indicated above the staff. [5]

3 Name the key and cadence from bar 7 to bar 8. [2]

Key: ..... Cadence: .....

4 The following chords are used in the section from bar 21 to bar 23: [4]

- **Ib (E<sup>b</sup>/G)**
- **IIb (Fm/A<sup>b</sup>)**
- **IVb (A<sup>b</sup>/C)**
- **V (B<sup>b</sup>)**

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

5 **On the score** complete the bass line played by the 'cello from bar 28 to bar 30<sup>1</sup>. The rhythm of this passage is indicated above the staff. [4]

**Variation & Coda** (Bar 33 to bar 68) [© track 3]

6 What device is heard in the bass from bar 42 to bar 45<sup>1</sup>?  
..... [2]

7 Which of the following is heard in the piano right hand in bar 49b? [1]

- Acciaccatura**
- Appoggiatura**
- Passing note**
- Suspension**

8 What type of cadence occurs from bar 60 to bar 61? [1]

- Imperfect**
- Interrupted**
- Perfect**
- Plagal**

9 Describe the piano writing in the **Variation & Coda**. Refer to bar numbers in your answer.  
.....  
.....  
.....  
.....  
.....  
.....  
..... [6]

10 How are musical ideas from the **Theme** treated in the Coda?

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..... [4]

**Extract 1B**

This extract consists of **two** passages (**Passage 1i** and **Passage 1ii**) from Ken Howard and Alan Blaikley's theme music for the BBC television series *Miss Marple*.

**Passage 1i** (Bar 1 to bar 56) [© track 4]

- 11 The four-bar introduction consists of a two-bar phrase that is repeated. In what ways is the music of bars 1 & 2 changed in bars 3 & 4?

.....

.....

..... [2]

- 12 What instrument plays the melody from bar 5 to bar 12?

..... [1]

- 13 The following chords are used in the section from bar 2 to bar 7: [4]

- C
- Dm
- F/A
- G/B

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

- 14 **On the score** complete the melody from bar 8<sup>4</sup> to the end of bar 12. The rhythm of this passage is indicated above the staff. [4]

- 15 What percussion instrument is heard in the section from bar 13 to bar 20?

..... [1]

- 16 What type of cadence occurs at bar 19–20? [1]

**Imperfect**

**Interrupted**

**Perfect**

**Plagal**

17 **On the score** complete the bass line from bar 21<sup>3</sup> to bar 24. The rhythm of this passage is indicated above the staff. [4]

18 Describe briefly the **instrumentation** of the section from bar 21 to bar 28.

.....

.....

.....

.....

.....

..... [5]

19 Outline the structure of **Passage 1i**.

.....

.....

..... [2]

**Passage 1ii** (Bar 57 to bar 70) [Ⓞ track 5]

**20** Discuss how the musical ideas from **Passage 1i** and any new material are used in **Passage 1ii**.

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..... [6]

Section B

Answer **all** the Questions in this section (Questions 21 to 31).

**Extract 2**

The Insert contains a full score of **Extract 2**, which is taken from the fourth movement of Haydn's *Symphony no.103 in E flat, Hob.I:103 ("Drum roll")*.

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 How many beats per bar are indicated by the time signature?

..... [1]

22 Explain how the writing for horns is characteristic of Haydn.

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

23 On the blank staff below, write out the music played by the clarinets from bar 5 to bar 8<sup>1</sup> at sounding pitch. [4]

5
6
7
8

24 Describe in detail the music that occurs in the section from bar 14 to bar 19.

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





**Extract 3** [© track 8]

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

This extract is part of *Ko-Ko* performed by Duke Ellington & His Famous Orchestra. The extract is taken from a solo statement.

**27 (a)** Identify the instrument playing the main melody in this extract.

..... [1]

**(b)** In what way has the sound of this instrument been modified?

..... [1]

**(c)** Describe how the sound of this instrument changes toward the end of the recorded extract (at 0'18" onwards).

..... [1]

**(d)** Where else in the **complete** recording of *Ko-Ko* is this sound heard?

..... [1]

**28** Comment on the nature and use of ostinato/riff patterns in the music of the **accompaniment** in this extract.

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

**29** What changes occur in the music of the **accompaniment** for the section from 0'18" to the end of the recorded extract?

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

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

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

31 Give the year in which this recording was made. [1]

.....

Section C

Answer **one** of the following questions (32 to 34).

Write your answer in the space provided.

- 32 Discuss the instrumental ensembles and their use in Vivaldi's *Concerto in e minor for bassoon and orchestra, RV484*, and Beethoven's *Concerto in D for violin and orchestra, op.61*, pointing out similarities and differences. [20]
  
- 33 What is distinctive about the use of instruments in Duke Ellington's *Ko-Ko* **and/or** Miles Davis' *Boplicity*? [20]
  
- 34 Outline some of the ways in which developments in recording technology have affected music and its transmission to audiences. [20]

Question number  .....

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