

**ADVANCED SUBSIDIARY GCE  
MUSIC**

Introduction to Historical Study

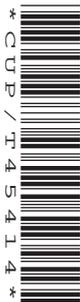
**MONDAY 14 JANUARY 2008**

**2552**

Morning  
Time: 2 hours

Candidates answer on the question paper and Insert  
**Additional materials (enclosed):** Insert (2552/I)  
CD recording

**Additional materials (required):**  
Playback facilities with headphones



Candidate  
Forename

Candidate  
Surname

Centre  
Number

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Candidate  
Number

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**INSTRUCTIONS TO CANDIDATES**

- Write your name in capital letters, your Centre Number and Candidate Number in the boxes above.
- You will be allowed 5 minutes preparation time at the start of the examination.
- 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.
- Playback facilities with headphones for each individual candidate. Any suitable 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:** Answer **all** the questions on **either** Extract 1A (Questions **1** to **11**)  
**or** Extract 1B (Questions **12** to **23**)

**SECTION B:** Answer **all** the questions in this section (Questions **24** to **34**)

**SECTION C:** Answer **one** question from this section (Questions **35** to **39**)

**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 **100**.
- You will be awarded marks for the quality of written communication where an answer requires a piece of extended writing.

**FOR EXAMINER'S USE**

<b>Section A</b>	
<b>Section B</b>	
<b>Section C</b>	
<b>TOTAL</b>	

This document consists of **15** printed pages, **1** blank page and an insert.

## 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 23).

**Extract 1A**

This extract is part of a movement from a string quartet by Schubert. The recording consists of **three** passages: **Passage 1i**, **Passage 1ii** and **Passage 1iii**.

**Passage 1i** (bar 1 to bar 24) [Ⓞ track 2]

1 Which term below describes the **texture** of **Passage 1i** most accurately?

**Chordal****Contrapuntal****Imitative****Unison**

[1]

2 Using bar numbers, identify where the following dynamic changes occur in **Passage 1i**:

(a) A *crescendo* leading to a *forte*: Bar ..... to bar ..... [1]

(b) A *crescendo* leading to a sudden *piano*: Bar ..... to bar ..... [1]

3 The following chords are used in the section from bar 3 to bar 11:

- I (Gm)
- Ib (Gm/B<sup>b</sup>)
- Ic (Gm/D)
- IV (Cm)
- V (D)
- VI (E<sup>b</sup>)

**On the score** indicate where these chords occur by writing in the boxes provided. [6]

4 Identify the cadences that occur at the following points in **Passage 1i**: [2]

(a) *Bar 7 to bar 8:*

- Imperfect
- Interrupted
- Perfect
- Plagal

(b) *Bar 11 to bar 12:*

- Imperfect
- Interrupted
- Perfect
- Plagal

5 (a) To what key has the music modulated at bar 16?  
.....[1]

(b) What is the relationship of this new key to the tonic key of the extract?  
.....[1]

6 **On the score** complete the bass line played by the 'cello from bar 19 to bar 22<sup>2</sup>. The rhythm of this passage is indicated above the stave. [5]

7 (a) **On the score**, circle the note in the violin melody that is ornamented in the section from bar 17 to bar 24. [1]

(b) Name the ornament that is used to decorate the note you have circled.  
.....[1]

**Passage 1ii** (Bar 25 to bar 48) [© track 3]

8 **On the score** complete the melody played by the violin from bar 28<sup>1</sup> to bar 29<sup>2</sup>. The rhythm of this passage is indicated above the stave. [4]

9 What playing technique is used by the 'cello throughout **Passage 1ii**?  
.....[1]

10 Complete the table below to show ways in which the music of **Passage 1ii** is similar to the music of **Passage 1i**, and also ways in which the two passages differ.

<i>Similarities</i>	<i>Differences</i>
.....	.....
.....	.....
.....	.....
.....	.....
.....	.....

[6]

**Passage 1iii** (Bar 49 to bar 60) [Ⓞ track 4]

11 **Passage 1iii** is the coda of the movement.  
In what ways does the music give a sense of the movement coming to an end?

.....

.....

.....

.....

.....

[4]

**Extract 1B**

This extract consists of **three** passages (**Passage 1i**, **Passage 1ii** and **Passage 1iii**) from Ron Goodwin's original score for the 1966 film *The Trap*.

**Passage 1i** (Bar 0<sup>9</sup> to bar 20<sup>6</sup>) [Ⓢ track 5]

**12 (a)** Describe briefly the phrase structure of the melody from the beginning to bar 10.

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

**(b)** What instruments play this melody?

..... [1]

**13** The following chords are used in the section from bar 3 to bar 5:

- **I (F)**
- **Ic (F/C)**
- **IV (B<sup>b</sup>)**
- **V (C)**

**On the score** indicate where these chords occur by writing in the boxes provided. [4]

**14 On the score** write the melody line missing from bar 6 to bar 8. The rhythm of this passage is indicated above the stave. [4]

**15** The melody of bar 0 to bar 8 is repeated at bar 10 to bar 18. Give **three** ways in which this repeat differs from the first statement.

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

16 On the score in the section from bar 10<sup>9</sup> to bar 20:

(a) Circle any two **melody** notes that are joined by a *portamento* (slide). [1]

(b) Place a square bracket  above the section in which the **melody** is doubled in parallel 3rds and/or 6ths. [2]

17 To what key does the music modulate at bar 17<sup>7</sup>?

.....[1]

18 What rhythmic device occurs in the **accompaniment** from bar 11<sup>1</sup> to bar 20<sup>7</sup>? (*Tick one box*).

**Augmentation**

**Diminution**

**Ostinato**

**Syncopation**

[1]

**Passage 1ii** (Bar 21 to bar 30) [© track 6]

19 Describe briefly the music played by the violins in **Passage 1ii**.

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

20 Give **two** significant features of the **texture** of the music in **Passage 1ii**.

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

**Passage 1iii** (Bar 31 to bar 40) [Ⓢ track 7]

**21** What type of cadence occurs at bar 34<sup>7</sup> to bar 35<sup>7</sup>? (*Tick one box*)

**Imperfect**

**Interrupted**

**Perfect**

**Plagal**

[1]

**22** **On the score** write the music played by the 'cellos and double basses from bar 33 to bar 35. The rhythm of this passage is indicated above the stave and the pitch of the first note has been given. [4]

**23** Compare the music of **Passage 1iii** with the first statement of the theme (bar 0<sup>9</sup> to bar 10<sup>6</sup>) in **Passage 1i**. Organise your comments under the following headings:

**(a)** Melody:

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

**(b)** Harmony/tonality:

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

**(c)** Scoring/instrumentation & texture

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

**Section B**

Answer **all** the questions in this section (Questions **24** to **34**).

**Extract 2**

The Insert contains a full score of **Extract 2**, which is taken from the first movement of Schubert's *Symphony in b ("Unfinished")*, D.759. There is no recording for this extract.

**24** Explain the meaning of the following terms or signs as they are used in the printed extract:

(a) > (*brass at bar 1*):

.....[1]

(b) arco (*cellos and double basses at bar 5*):

.....[1]

(c) *fz* (*clarinets & bassoons at bar 25*):

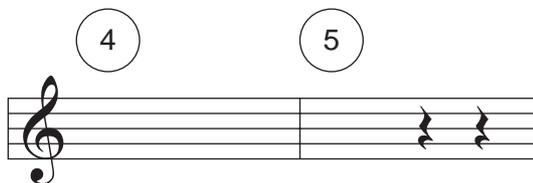
.....[1]

**25** Identify the key and explain the harmony of the woodwind and brass in the section from bar 1 to bar 5.

Key: ..... [1]

Harmony: .....  
.....  
.....[2]

**26** On the blank stave below, write the **clarinet** parts from bar 4 to bar 5 **at sounding pitch**.



[4]

27 The theme that begins in bar 5 is first heard at the start of the movement. Give **one** way in which it is similar to and **two** ways in which the music of the printed extract differs from the first statement of the theme.

*Similarity:*

.....  
.....[1]

*Differences:*

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

28 Explain how the sense of harmonic uncertainty from bar 13 to bar 25 is achieved.

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

29 What **melodic** device occurs in the section from bar 13 to bar 20?

.....[2]

30 Comment on Schubert's **instrumentation** in the printed extract, mentioning particularly the aural effect of the scoring.

.....  
.....  
.....  
.....  
.....  
.....  
.....[5]

31 Relate the printed extract to the overall structure of the 1<sup>st</sup> movement of the symphony.

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

**Extract 3** [© track 8]

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

This extract is taken from *So What* from *Kind of Blue* performed by the Miles Davis Sextet. The extract consists of a single solo statement.

32 (a) Name the soloist in this extract.

.....[1]

(b) Describe briefly the main **textures** of the piano writing in the recorded extract.

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

(c) Identify **two** musical **devices** that are heard in the recorded extract.

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

(d) Describe briefly the music of the **accompaniment**, writing your answers in the boxes below.

<i>Brass and reeds</i>	<i>Percussion</i>
.....	.....
.....	.....
.....	.....
.....	.....

[4]

33 In what ways does the recorded extract make use of musical ideas heard elsewhere in the complete recording of *So What*?

.....

.....

.....[2]

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

.....

.....

.....[2]

**Section C**

Answer **one** of the following questions (35 to 39).

Write your answer in the space provided.

- 35** In what ways is Jelly Roll Morton's *Black Bottom Stomp* typical of jazz music of its time? [25]
- 36** Compare and contrast the design and the rôle of the solo trumpet in Haydn's *Concerto for trumpet and orchestra* and Miles Davis' *So What*. [25]
- 37** Describe the main similarities and differences between Schubert and Weber's use of the woodwind section of the orchestra during the early 19<sup>th</sup> century. [25]
- 38** Consider what effect the circumstances of composition and performance had on music by comparing and contrasting the audiences for which Haydn's *Concerto for trumpet and orchestra* and Miles Davis' *So What* were performed. [25]
- 39** Compare and contrast the approaches to instrumental sonorities shown in Jelly Roll Morton's *Black Bottom Stomp* and Duke Ellington's *East St Louis Toodle-O*. [25]







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