

**ADVANCED SUBSIDIARY GCE
MUSIC**

Introduction to Historical Study

THURSDAY 22 MAY 2008

2552

Afternoon
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.
- Complete the above details on the front cover of the Insert.
- 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 **12**)
or Extract 1B (Questions **13** to **23**)

SECTION B: Answer **all** the questions in this section (Questions **24** to **33**)

SECTION C: Answer **one** question from this section (Questions **34** to **38**)

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

Section A

Section B

Section C

TOTAL

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 12) or **Extract 1B** (Questions 13 to 23).

Extract 1A

This extract is part of a set of variations by Beethoven. The recording consists of **three** passages: **Theme**, **Variation 1** and **Variation 2**.

Theme (bar 0² to bar 24²) [Ⓢ track 2]

- 1 Outline briefly the overall structure of the **Theme**.

.....

.....

.....

.....[2]

- 2 **On the score** complete the bass line played by the piano from bar 1 to bar 3. The rhythm of this passage is indicated above the staff. [4]

- 3 What device is heard in the piano and 'cello bass line from bar 5 to bar 6? (*Tick one box*)

☐

Augmentation

☐

Inversion

☐

Pedal

☐

Sequence

[1]

- 4 (a) What playing technique is used by the strings in bars 9 and 10? (*Tick one box*)

☐

Arco

☐

Double stopping

☐

Glissando

☐

Pizzicato

[1]

- (b) Identify **one** other bar in the **Theme** where this technique is heard.

Bar

[1]

- 5 Give **two** ways in which the **texture** of the music changes at bar 10² to bar 12² and bar 14² to bar 16².

.....

.....

.....[2]

- 6 Explain briefly the **harmony** at the cadence in bar 16.

.....

.....

.....

.....[3]

- 7 The following chords are used in the section from bar 21 to bar 23:

- I (G)
- Ib (G/B)
- IIb (A/C)
- IV (C)
- V⁷ (D7)

On the score indicate where these chords occur by writing in the boxes provided. [5]

Variation 1 (Bar 25⁵ to bar 57⁵) [© track 3]

- 8 Give **two** ways in which the melody of the **Theme** is varied in **Variation 1**.

.....

.....

.....[2]

- 9 Compare the **harmony** of the section from bar 25⁵ to bar 34⁴ with that of bar 0² to bar 8² in the **Theme**. Identify **two** specific points of difference between the two sections, giving your answer in the table below.

<i>Bar & beat</i>	<i>Differences in harmony</i>
.....
.....
.....

[4]

- 10 Describe the music played by the piano in bars 54 and 55.

.....

.....

.....[2]

Variation 2 (Bar 58² to bar 82¹) [Ⓢ track 4]

- 11 **On the score** complete the melody played by the violin in bar 67 and bar 68. The rhythm of this passage is indicated above the stave. [4]

- 12 In what ways does the theme change as **Variation 2** progresses?

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.....[4]

Extract 1B

This extract consists of **three** passages (**Passage 1i**, **Passage 1ii** and **Passage 1iii**) from Jerome Moross' original soundtrack from the film *The Big Country*.

Passage 1i (Bar 0⁴ to bar 16³) [Ⓢ track 5]

13 Describe briefly the overall structure of the theme in **Passage 1i**.

.....

.....

.....

.....[3]

14 Describe briefly the scoring (instrumentation) and texture of the music in **Passage 1i**.

.....

.....

.....

.....[3]

15 The following chords are used in the section from bar 7 to bar 15:

- **I (F)**
- **Ic (F/C)**
- **II (Gm)**
- **V⁷ (C7)**
- **VI (Dm)**

On the score indicate where these chords occur by writing in the boxes provided. [5]

16 Describe the music played by the flute in bar 12.

.....[2]

Passage 1ii (Bar 17⁴ to bar 41²) [Ⓢ track 6]

17 On the score, complete the music played by the 'cellos and double basses from bar 18³ to bar 21⁴. The rhythm of the passage is indicated above the stave [5]

18 On the score identify on which beats the triangle plays in the section from bar 25 to bar 33. Write the rhythm on the single-line stave provided. [2]

19 What instruments play the chords printed in the section from bar 35 to bar 38?

.....[2]

20 What melodic device is heard in the section from bar 34 to bar 40? (*Tick one box*)

☐

Augmentation

☐

Inversion

☐

Pedal

☐

Sequence

[1]

21 What type of cadence occurs at the end of **Passage 1ii**? (*Tick one box*)

☐

Imperfect

☐

Interrupted

☐

Perfect

☐

Plagal

[1]

Passage 1iii (Bar 43⁴ to bar 60) [Ⓢ track 7]

22 **On the score**, complete the melody played by the violins from bar 57⁴ to bar 59. The rhythm of the passage is indicated above the stave. [5]

23 In what ways does **Passage 1iii** vary musical material from **Passage 1i**?

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.....[6]


Section B

Answer **all** the questions in this section (Questions **24** to **33**).

Extract 2

The Insert contains a full score of **Extract 2** which is taken from Weber's overture to his opera *Der Freischütz*. There is no recording for this extract.


24 Explain the following terms and signs as they are used in the extract.

(a)  (3rd horn at bar 3)

.....[1]

(b) Soli (1st & 2nd horns at bar 6):

.....[1]

(c)  (Strings at bar 17 onwards)

.....[1]

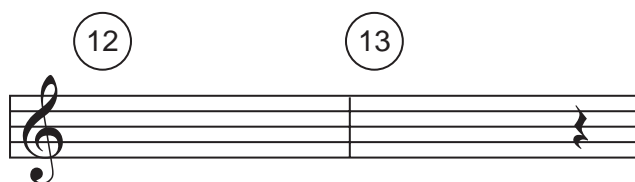
(d) pizz. (Double basses at bar 18)

.....[1]

(e) Muta A in G (Timpani at bar 22)

.....[1]

25 On the blank stave below write out the music played by the 1st horn from bar 12 to bar 13 at sounding pitch.



[4]

26 What playing technique is used by the violas in bar 28?

.....[1]

- 27 How does Weber's use of dynamics in this extract contribute to the dramatic effect of the music?

.....

.....

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.....[3]

- 28 Identify **three** points in the printed extract where Weber's use of instruments is particularly effective and give valid musical reasons for your choices.

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.....[6]

- 29 Describe the music that immediately follows the printed extract.

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.....[4]

- 30 Relate the printed extract to the overall structure of the overture.

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.....[2]

Extract 3 [Ⓢ track 8]

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

This extract is taken from *East St Louis Toodle-O* performed by Duke Ellington and His Kentucky Club Orchestra. In the recording you will hear **two** choruses.

31 In the **1st Chorus**:

- (a) Name the solo instrument heard in the recording.

.....[1]

- (b) What performing technique does the performer use in the second half of this chorus?

.....[1]

- (c) Describe briefly the music of the accompaniment in this chorus.

.....

.....

.....

.....

.....[4]

32 In the 2nd Chorus:

(a) What solo instrument is heard prominently?

.....[1]

(b) Describe briefly how the accompaniment of this 2nd chorus differs from that of the 1st chorus.

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

(c) In what ways does this chorus make use of ideas heard elsewhere in the complete recording of *East St Louis Toodle-O*?

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

33 Describe briefly the music that occurs **immediately before the recorded extract.**

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

Section C

Answer **one** of the following questions (**34** to **38**).

Write your answer in the space provided.

- 34** Compare and contrast the orchestra used by Haydn in his *Concerto for Trumpet and Orchestra in E^b* with the orchestra that Weber uses in his overture to *Der Freischütz*. [25]
- 35** What features of Duke Ellington's recording of *East St. Louis Toodle-O* distinguish it from other styles of jazz you have studied? [25]
- 36** Compare and contrast the rôle of the soloist in Haydn's *Concerto for trumpet and orchestra* and Beethoven's *Concerto in c for piano and orchestra*. [25]
- 37** What features of Miles Davis' recording of *So What* are characteristic of his style? [25]
- 38** Explain why so many early jazz performers were keen to secure contracts with recording companies and radio stations. [25]

[Turn over

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