

**ADVANCED SUBSIDIARY GCE****MUSIC**

Introduction to Historical Study

2552

Candidates answer on the question paper and Insert

OCR Supplied Materials:

- Insert (2552/I)
- CD recording

Other Materials Required:

- Playback facilities with headphones for each individual candidate

Thursday 21 May 2009**Afternoon****Duration: 2 hours**

Candidate Forename		Candidate Surname	
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Centre Number						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, in which you can listen to the CD, read the question paper and refer to the Insert.
- 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 and any additional paper used 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: Answer **all** the questions on **either** Extract 1A (Questions **1 to 12**) **or** Extract 1B (Questions **13 to 22**)**SECTION B:** Answer **all** the questions in this section (Questions **23 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.
- This document consists of **16** pages. Any blank pages are indicated.

FOR EXAMINER'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 12) or **Extract 1B** (Questions 13 to 22).

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 16b) [© track 2]

- 1 The extract begins in C major and modulates to **two** different keys during the course of bars 1–8. Name the two keys and state their relationship to the tonic key of the passage.

<i>Key</i>	<i>Relationship</i>

[4]

- 2 **On the score** complete the melody played by the 1st violin in bar 7 and bar 8. The rhythm of this passage is indicated above the staff. [5]

- 3 What device is heard in the section from bar 9 to bar 10? (*Tick one box*)

☐**Augmentation**☐**Inversion**☐**Pedal**☐**Sequence**

[1]

- 4 What performance instruction (not printed in the score) is followed by the performers in bar 11?

..... [1]

- 5 **On the score** complete the bass line played by the 'cello in bar 10 and bar 11. The rhythm of this passage is indicated above the staff. [4]

6 What cadence occurs in bar 16b? (*Tick one box*)

☐

Imperfect

☐

Interrupted

☐

Perfect

☐

Plagal

[1]

Passage 1ii (Bar 17 to bar 40) [Ⓢ track 3]

7 In the section from bar 17 to bar 28 describe how the music of the **accompaniment** differs from that of **Passage 1i**.

.....

.....

..... [2]

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

- I (C)
- Ib (C/E)
- V7b (G7/B)
- V7c (G7/D)

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

9 Compare the **structure** of **Passage 1ii** with that of **Passage 1i**, pointing out **one** similarity and **one** difference.

.....

.....

.....

..... [2]

- 10** Compare the **tonality** and **harmony** of bars 29–40 in **Passage 1ii** with the corresponding section of **Passage 1i** (bars 13–16b). Refer to specific chords and keys in your answer.

.....

.....

.....

.....

.....

.....

..... [6]

Passage 1iii (Bar 41 to bar 56) [Ⓢ track 4]

- 11** What device is heard in the 'cello bass line (not printed in the score) from bar 49 to bar 52?
(Tick one box)

☐

Augmentation

☐

Inversion

☐

Pedal

☐

Sequence

[1]

- 12** Show how the rhythm of the opening melody from **Passage 1i** is used in **Passage 1iii**.

.....

.....

.....

.....

..... [4]

Extract 1B

This extract consists of **two** passages (**Passage 1i** and **Passage 1ii**) from Edwin Astley's theme music for the 1972 television series *Randall and Hopkirk (Deceased)*.

Passage 1i (Bar 0⁴ to bar 16) [Ⓢ track 5]

13 Name the instrument that plays the melody line printed in the score.

..... [1]

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

.....

 [3]

15 **On the score**, write the following on the blank single stave printed:

(a) The rhythm played by the (electric) bass in bar 1. [2]

(b) The rhythm of the brass chords in bar 8. [3]

16 (a) **On the score**, circle **two** notes of the printed melody that are ornamented in the recorded performance. [2]

(b) Name the ornament used to decorate the notes you have circled.

Ornament: [1]

17 The following chords are used in the section from bar 9 to bar 16: [4]

- **Cm**
- **D_b/F**
- **Fm**
- **G7**

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

Passage 1ii (Bar 17⁴ to bar 44) [Ⓢ track 6]

18 Which **two** of the following features can be heard in bars 19, 20 and 22? (*Tick two boxes*)

☐**Flam**☐**Fluttertongue**☐**Lip smear**☐**Rim shot**☐**Swung rhythm**☐**Tremolando****[2]**

19 Comment on the way in which the melody from **Passage 1i** is treated in the section from bar 17⁴ to bar 22³ of **Passage 1ii**.

.....

.....

.....

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

20 In what ways is the melody that begins at bar 23³ different from its statement in **Passage 1i**?

.....

.....

.....

.....

.....

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

- 21** Describe briefly the scoring (instrumentation) of the **accompaniment** in the section from bar 24 to bar 40.

.....

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.....

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.....

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

- 22** Comment briefly on the use of **harmony** at the end of **Passage 1ii** (bar 39 to bar 44).

.....

.....

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.....

.....

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

Section B

Answer **all** the questions in this section (Questions **23** to **34**).

Extract 2

The Insert contains a full score of **Extract 2** which is taken from the third movement of Haydn's *Concerto in E \flat for trumpet and orchestra, Hob. VIIe:1*. There is no recording for this extract.

HAYDN, *Concerto in E \flat for trumpet and orchestra, Hob. VIIe:1*, 3rd movement, bar 245¹ to bar 279².

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

(a) *tr* (Solo trumpet at bar 5):

..... [1]

(b) Tutti (Bassoons at bar 12):

..... [1]

(c) \blacktriangledown (1st violins at bar 12):

..... [1]

24 What devices occur at the following points in the extract:

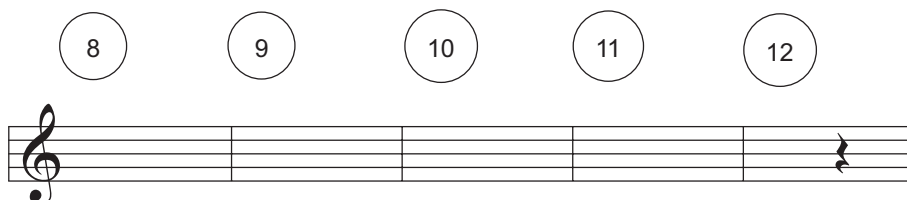
(a) 'cello & basses from bar 1 to bar 4?

..... [2]

(b) 2nd violins from bar 4² to bar 10²?

..... [2]

25 On the blank stave below write out the music played by the solo trumpet from bar 8 to bar 12 at sounding pitch. [4]



- 26** Complete the table below by identifying the chords used at specific points in the extract.

<i>Bar numbers</i>	<i>Chord</i>
12–13	
14–15	
16–17	
18–19	

[4]

- 27** Describe the string writing in the section from bar 22 to bar 35.

.....

.....

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..... [4]

- 28** Comment on Haydn's writing for the trumpet in the extract, showing how he exploits the new keyed trumpet's potential but also makes references to the older style of writing for the natural trumpet.

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.....

.....

..... [3]

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

.....

.....

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..... [3]

Extract 3 [⊙ track 7]

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. In the recording you will hear **two** solo sections.

30 In the **1st solo**:

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

..... [1]

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

..... [1]

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

.....

 [3]

31 In the **2nd solo**:

- (a) What solo instrument is heard prominently?

..... [1]

- (b) Who is the soloist in this performance?

..... [1]

- (c) Describe briefly how the accompaniment of this 2nd solo differs from that of the 1st solo.

.....

 [3]

32 What performing technique is heard in the clarinet at the end of the recorded extract?

..... [1]

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

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

34 In what year was this performance of *Black Bottom Stomp* recorded?

..... [1]

Section C

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

Write your answer in the space provided.

- 35** What effects did the development of recording technology have on jazz musicians between the late 1920s and 1960? **[25]**
- 36** Compare and contrast the performing venues and conditions of any **two** items of prescribed repertoire (set works) you have studied. **[25]**
- 37** What is distinctive about the use of instruments in the recorded performances of Duke Ellington's *East St. Louis Toodle-O* **and/or** Miles Davis' *So What*? **[25]**
- 38** Compare and contrast the orchestral forces and their use in Haydn's *Concerto for Trumpet and Orchestra* and Beethoven's *Piano Concerto in c*. **[25]**
- 39** Compare the use of the piano in Beethoven's *Piano Concerto in c* with that of Duke Ellington's *East St. Louis Toodle-O*. **[25]**

[illegible]

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