



Oxford Cambridge and RSA

## AS Level Music

**H143/03** Listening and appraising

**Monday 22 May 2017 – Morning**

**Time allowed: 2 hours**



**You must have:**

- CD of listening extracts
- Insert (inserted)
- Playback facilities with headphones for listening to the CD

**You may use:**

- A pencil for all rough working



First name

Last name

Centre  
number

Candidate  
number

### INSTRUCTIONS FOR CANDIDATES

- Use black ink.
- Complete the boxes above with your name, centre number and candidate number.
- Write your answer to each question in the space provided.
- If additional space is required, use the lined page(s) at the end of this booklet. The question number(s) must be clearly shown.
- If you have music examples as part of your answer, use the music manuscript page at the end of this booklet. The question number(s) must be clearly shown.
- Do **not** write in the barcodes.
- You may make your own notes on the Insert, but it will not be seen by the examiner.

### INFORMATION FOR CANDIDATES

- The total mark for this paper is **100**.
- The marks for each question are shown in brackets [ ].
- Quality of extended responses will be assessed in questions marked with an asterisk(\*).
- This document consists of **16** pages.

**2**  
**SECTION A**

Answer **all** the questions in this section.

- 1** Track 2 on your CD is a recording from Area of Study 1: Instrumental Music of Haydn, Mozart and Beethoven.

A skeleton score is provided: Extract 1 in the accompanying Insert.

The extract is from the opening of Haydn's Symphony No. 44 in E minor. The work dates from about 1771.

- (a)** Identify the texture in bar 1 to bar 4<sup>2</sup>. Underline your answer.

duet                      homophonic                      octaves                      solo

**[1]**

- (b)** The grid below shows the harmony in the passage from bar 6 to bar 9<sup>1</sup>. Complete the grid by adding the chords for bar 7 and bar 9<sup>1</sup>.

Write your answer **either** in Roman numerals **or** in chord symbols.

Bar number	Chord
6	V7c (B7/F#)
7	
8	I (Em)
9 <sup>1</sup>	

**[2]**

- (c) The opening motif in bar 1 to bar 2<sup>2</sup> is labelled **X** in the score. The opening motif X returns at the locations **A**, **B**, **C** and **D**. Each treatment of motif X is described in the grid below.

Complete the grid to show the location of each treatment of X.

Treatment of X	Location (A, B, C or D)
Motif X is played in the bass	
Motif X is shortened to one bar and passed between instruments	
Motif X is repeated in the tonic	
Motif X is played in harmony and modulates to D major	

[3]

- (d) Explain the notation in bar 15<sup>1</sup> and bar 16<sup>1</sup>.

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

- (e) Comment on the composing devices used in bar 28 to bar 35<sup>1</sup>.

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

- (f) Write the melody from bar 47<sup>3</sup> to bar 49<sup>4</sup> **on the stave below**. The rhythm of the melody is printed above the stave.

You may write on the Insert but you must copy your final answer on the stave below. Examiners will see and mark only this answer.

47

*f*

[4]

- (g) Explain the tonality at the end of the extract (from bar 53 to bar 61).

.....

.....

..... [2]

- (h) The German phrase 'Sturm und Drang' (*Storm and Stress*) is sometimes applied to the style of Haydn's music in this symphony. Identify **two** features of the extract which are characteristic of 'Sturm und Drang'.

1 .....

2 .....

[2]

- 2 Track 3 on your CD is a recording from Area of Study 2: Popular Song: Blues, Jazz, Swing and Big Band.

A lead sheet is provided in Extract 2 in the accompanying Insert.

The extract is an arrangement of *Willow Weep For Me*. The singer is Rebecca Ferguson, recorded in 2015.

The song was composed by Ann Ronell and first published in 1932. The words and music are printed in the Insert.

The lyrics are below:

Willow, weep for me, willow, weep for me,  
Bend your branches down along the ground and cover me.  
Listen to my plea, hear me, willow, and weep for me.

Gone my lovely dreams, lovely summer dreams,  
Gone and left me here to leave my tears along the stream,  
Sad as I can be, hear me, willow, and weep for me.

Whisper to the wind,  
And say that love has sinned,  
To leave my heart a-sighing, crying all alone.  
Murmur to the night, hide her starry light,  
So none will find me sighing, crying all alone.

Weeping willow tree, weep in sympathy,  
Bend your branches down along the ground and cover me.  
Listen to my plea, hear me, willow, and weep for me.

- (a) Compare the beginning of the melody (from bar 1 to bar 8) in the recording and in the lead sheet. Identify differences in rhythm and/or pitch.

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.....

.....

..... [4]

- (b) Comment on the instrumental textures in the accompaniment to the song and explain how they enhance the meaning of the words.

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.....

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.....

.....

..... [6]

- (c) Discuss the effectiveness of Rebecca Ferguson's singing in this performance. You may wish to refer to vocal technique and to the delivery and expression of the lyrics.

.....

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.....

..... [6]

- (d) Describe the structure of the song.

.....

.....

.....

.....

..... [4]

### 3 Area of Study 1: Instrumental Music of Haydn, Mozart and Beethoven.

There is a recording of the extract on your CD: track 4.

- [10]

- (b)** Describe how the instruments are used in the movement as a whole. You should refer to the solo clarinet part, the writing for orchestra and the relationship between the soloist and accompaniment.

..... [10]



**Extract 4a** (track 5 on your CD) is the prescribed track from Sammy Davis Jr.'s *Greatest Hits Live* album.

There is no score of this music.

- (a) Compare and contrast the two performances, including similarities and differences in your answer. You may refer to:

- vocal styles
- instrumentation
- the arrangements
- any other performing techniques.

..... [10]

..... [10]

## SECTION C

Answer **one** question from this section.

Write your answer on the lines starting on page 12. Show clearly which question you are answering.

**EITHER**

- 5\*** Area of Study 3: Developments in Instrumental Jazz 1910 to the present day.

Prescribed works: Duke Ellington: (i) *Ko-Ko*, (ii) *Concerto for Cootie*, (iii) *Harlem Airshaft*.

Explain the process by which Duke Ellington's music was created, evaluating both Ellington's role as composer and the contribution of the performers.

[20]

**OR**

- 6\*** Area of Study 4: Religious Music of the Baroque Period.

Prescribed work: J.S. Bach: Cantata No. 140 *Wachet Auf*.

Explain the extent to which the musical features of J.S. Bach's *Wachet Auf* (including melody and harmony) are typical of Lutheran church music of the Baroque period.

[20]

**OR**

- 7\*** Area of Study 5: Programme Music 1820–1910.

Prescribed work: Mendelssohn: *The Hebrides Overture (Fingal's Cave)*.

Discuss the techniques Mendelssohn uses to create the atmosphere of the Hebrides in his overture.

[20]

**OR**

- 8\*** Area of Study 6: Innovations in Music 1900 to the present day.

Prescribed work: Stravinsky: *The Rite of Spring*, part 1.

Compare and contrast Stravinsky's innovative use of timbre and texture in *The Rite of Spring* with their use by **one** other composer writing after 1900 in a late Romantic style.

[20]

**END OF QUESTION PAPER**

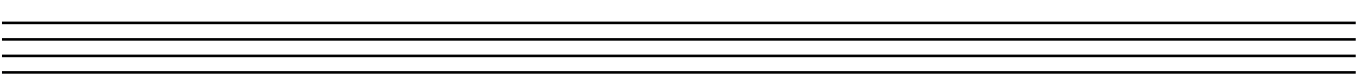
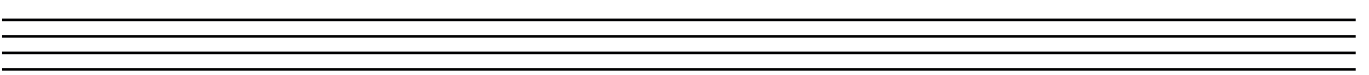
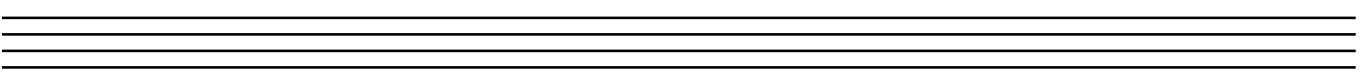
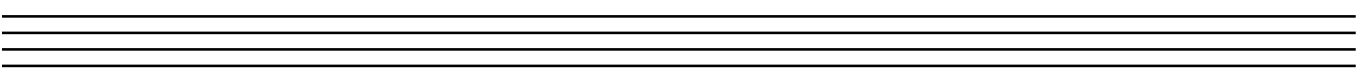
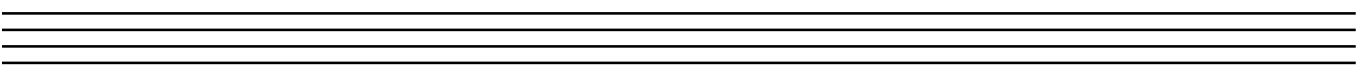
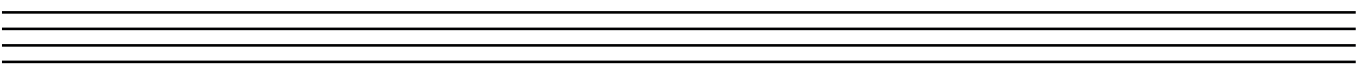
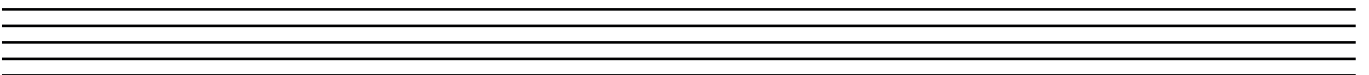
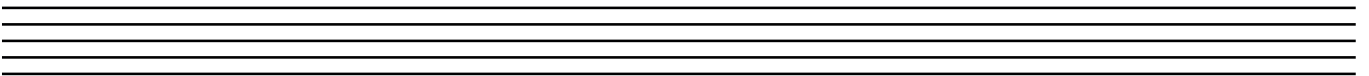
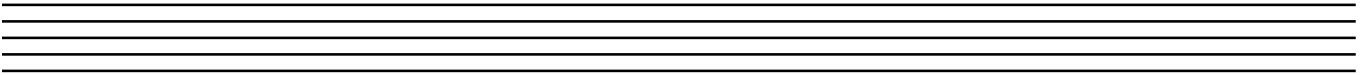
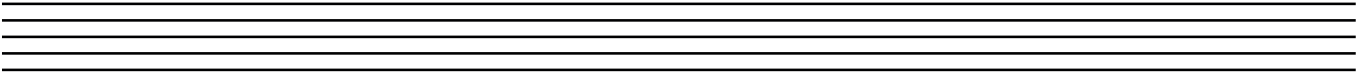
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**MANUSCRIPT PAPER**

If you have music examples as part of your answer, use the music manuscript page here. The question number must be clearly shown.



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