



Oxford Cambridge and RSA

Friday 14 June 2019 – Morning

A Level Music

H543/05 Listening and appraising

Time allowed: 2 hours 30 minutes



You must have:

- CD of listening extracts
- Insert (inserted)
- playback facilities with headphones for each individual candidate

You may use:

- a black pen
- a pencil for all rough working



Please write clearly in black ink. **Do not write in the barcodes.**

Centre number Candidate number

First name(s) _____

Last name _____

INSTRUCTIONS

- The Insert will be found inside this document.
- Use black ink.
- 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.
- You may make your own notes on the Insert, but it will not be seen by the examiner.
- Any suitable audio playback 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.

INFORMATION

- The total mark for this paper is **120**.
- 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 **20** pages.

2
SECTION A

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

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

The extract is a 2007 recording of 'Oh, Lady Be Good!' The words and music are by George Gershwin and Ira Gershwin. The singer is Dianne Reeves.

A lead sheet is provided in **Extract 1** in the accompanying Insert.

The song is sung an octave lower than written.

The lyrics of the **Verse** and **Refrain** (as sung on the recording) are below:

Verse Listen to my tale of woe,
 It's terribly sad, but true.
 All dressed up, no place to go,
 Each ev'ning I'm awf'ly blue.
 I must win some handsome guy;
 Can't go on like this.
 I could blossom out I know,
 With somebody just like you, so,

Refrain Oh, sweet and lovely lady, be good!
 Oh lady, be good to me!
 I am so awf'ly misunderstood,
 So lady, be good to me.
 Oh, please have some pity,
 I'm all alone in this big city.
 I tell you I'm just a lonesome babe in the wood,
 So lady, be good to me!

- (a) Identify the key (tonality) in bar 5 to bar 8. Underline your answer.

$A\flat$ major $A\flat$ minor C minor F minor

[1]

- (b) Identify the key (tonality) in bar 9 to bar 12. Underline your answer.

$A\flat$ major $A\flat$ minor C minor F minor

[1]

(c) Identify **two** ways in which the instrumental writing in the **Verse** (bar 5 to bar 20) helps to express the meaning of the words.

1

.....

2

.....

[2]

(d) Identify the common structure of the **Refrain**. Underline your answer.

12-bar blues 32-bar song form strophic verse and chorus

[1]

(e) Compare the melody from bar 29 to bar 36 in the recording and the lead sheet, listening for the differences in pitch and rhythm.

Then, **on the staff below**, re-write the melody from bar 29 to bar 36 with the changes to pitch and rhythm which are sung on the recording.

Words: I am so awf'ly misunderstood,
 So lady, be good to me.

29

[4]

(f) Name the technique of improvised singing in nonsense syllables used when the Refrain section is repeated (☉ beginning at 1'43").

..... [1]

(g) Identify **two** ways in which the singer makes the first 16 bars of her improvisation musically interesting (the repeat of bar 21 to bar 36). Do not refer to the words or syllables.

1

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2

.....

[2]

(h) The improvisation continues for a further 16 bars. Describe **two** ways in which the brass and reeds support the singer in bar 37 to bar 52 of this section (© 2'08" to 2'32").

1

.....

2

.....

[2]

(i) Identify the alteration of the final chord played in the recording. Underline your answer.

A \flat sus4

A \flat 6

A \flat 7

A \flat 9

[1]

- 2 ☉ **Track 3** on your CD is a recording from Area of Study 1: Instrumental Music of Haydn, Mozart and Beethoven.

A skeleton score is provided: **Extract 2** in the accompanying Insert.

The extract is from the first movement of Haydn's *String Quartet, Op. 64, No. 4 in G major, Hob. III:66*.

The music consists of the **exposition** (bar 0⁴ to bar 38), the **repeat of the exposition** (☉ beginning at 1'25"), and the **development** (bar 38⁴ to bar 60; ☉ beginning at 2'41", ending at 3'23").

- (a) Write the bass from bar 23³ to bar 25³ **on the staff below**. The rhythm of the bass (played on the 'cello) is printed above the staff.

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

The image shows a musical score for a string quartet. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains the melody for bars 23 to 25. The bottom staff is in bass clef with the same key signature and time signature. It shows the bass line for the same bars. Above the bass staff, there are rhythmic markings for the cello part, consisting of quarter notes and eighth notes. The dynamic marking 'p' (piano) is placed below the first staff.

[3]

- (b) Explain briefly how the music of the **exposition** (bar 0⁴ to bar 38) demonstrates Haydn's skill in creating different textures for the string quartet.

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.....

..... [4]

SECTION C

Answer **two** questions from this section.
You **must** select questions from **two different** Areas of Study.

Write your answers on the lines starting on page 12. Make sure you clearly show which questions you are answering.

Area of Study 3: Developments in Instrumental Jazz 1910 to the present day.

- 5* Explain how the working conditions of musicians (for example, in New Orleans but also elsewhere) led to the development of early jazz. Refer to the characteristics of early jazz in one or more recordings. [25]
- 6* Compare the rhythm sections in early jazz and swing to the rhythm sections in bebop and cool jazz. Refer to examples which demonstrate how styles and techniques in rhythm sections (for example in bass, drums, piano and other instruments) have changed over time. [25]

Area of Study 4: Religious Music of the Baroque Period.

- 7* Evaluate the effectiveness of two or more works for solo voices and/or choir written for Catholic worship during the Baroque period. You may wish to consider vocal textures, the setting of Latin text, and the context in which the music was created and performed. [25]
- 8* Explain how German composers of the Baroque period adapted their church music in response to change (for example changes in society, the Lutheran church or the demands of employers). Refer to examples from one or more composers in your answer. [25]

Area of Study 5: Programme Music 1820–1910.

- 9* Explain the popularity of the symphonic poem with composers of programme music in this period. Give examples from the symphonic poems of two or more composers for whom it was an effective form for expressing stories, ideas and emotions. [25]
- 10* Evaluate the impact on composers of advances in the construction and manufacture of orchestral instruments and/or pianos. Refer in your answer to the music of at least two composers of programme music from 1820 to 1910. [25]

Area of Study 6: Innovations in Music 1900 to the present day.

- 11* Explain how composers between 1900 and 1950 exploited innovations in harmony and tonality to create powerful and expressive music. Refer to works by two or more composers in your answer. [25]
- 12* Describe what, in your opinion, is most exciting or interesting in the work of contemporary composers. Explain their music and justify your views, referring to one or more pieces written since 1980. [25]

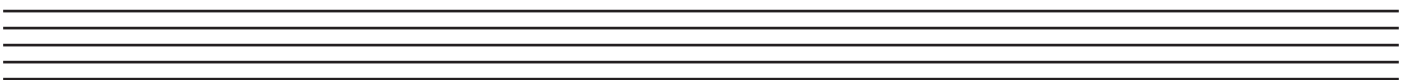
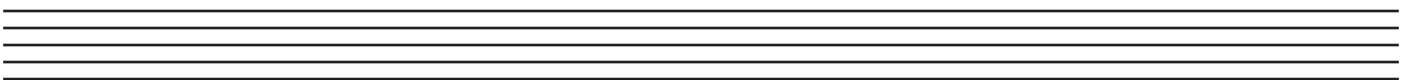
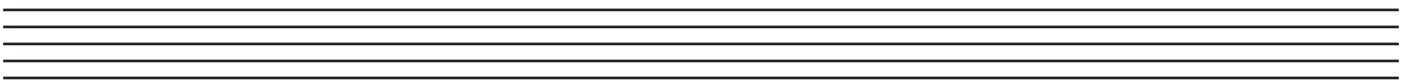
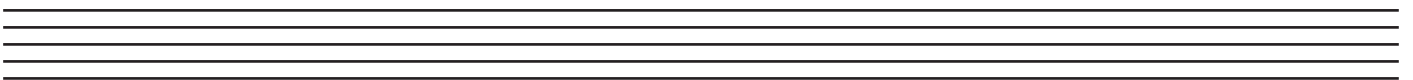
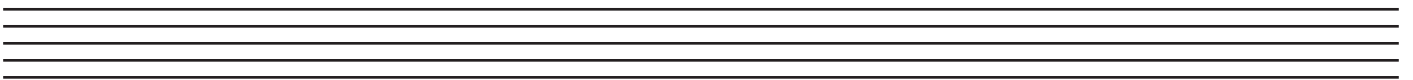
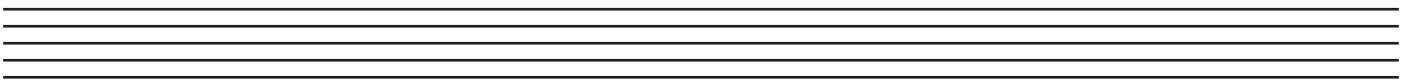
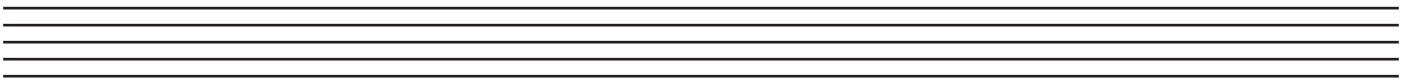
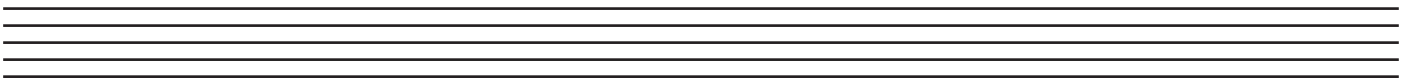
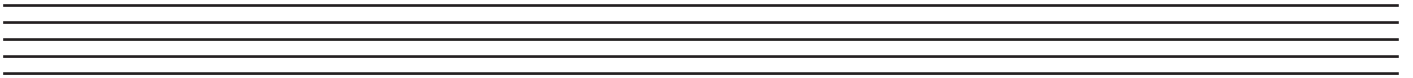
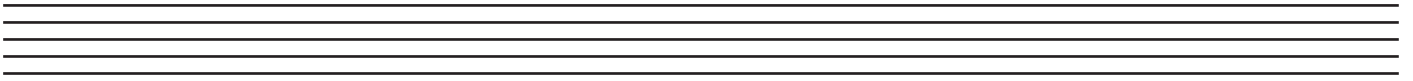
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MANUSCRIPT PAPER

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



ADDITIONAL ANSWER SPACE

If additional space is required, you should use the following lined page(s). The question number(s) must be clearly shown in the margin(s).

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A large area of the page is reserved for writing, featuring a vertical solid line on the left side and horizontal dotted lines extending across the page.



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