



Oxford Cambridge and RSA

Friday 16 October 2020 – Morning

A Level Music

H543/05 Listening and appraising

Time allowed: 2 hours 30 minutes



You must have:

- the Insert (inside this document)
- the CD of listening extracts
- playback facilities with headphones



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

Centre number Candidate number

First name(s) _____

Last name _____

INSTRUCTIONS

- Use black ink.
- Write your answer to each question in the space provided. If you need extra space use the lined pages at the end of this booklet. The question numbers must be clearly shown.
- Answer **all** the questions in Sections A and B.
- Answer **two** questions in total in Section C from **two different** Areas of Study.
- If you have music examples as part of your answer, use the music manuscript page at the end of this booklet. The question numbers must be clearly shown.

INFORMATION

- The total mark for this paper is **120**.
- The marks for each question are shown in brackets [].
- Quality of extended response will be assessed in questions marked with an asterisk (*).
- This document has **20** pages.

ADVICE

- Read each question carefully before you start your answer.

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 British recording of 'Close Your Eyes', recorded in 1933. The singer is Al Bowlly with Ray Noble & His Orchestra. The song was composed by Bernice Petkere.

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

The melody is heard three times. The band plays the first and third time. The second time is the **vocal refrain** (Ⓞ from 1'11" to 2'11"), as shown in the lead sheet.

The lyrics are below:

Close your eyes.
Rest your head on my shoulder and sleep.
Close your eyes and I will close mine.

Close your eyes.
Let's pretend that we're both counting sheep.
Close your eyes. Oh, this is divine.

Music play
Something dreamy for dancing
While we're here romancing.
It's love's holiday
And love will be our guide.

Close your eyes.
When you open them, dear, I'll be near,
By your side, so won't you close your eyes.

- (a) The vocal refrain is in the key of E flat minor. Identify the key of the melody when it is played by the band. Underline your answer.

D minor F minor G \flat minor G minor

[1]

- (b) Listen to the beginning of the **vocal refrain**. Bar 0² to bar 16¹ is printed on the next page. Some performance markings have been added to the melody:

- **slide / glissando lines** in bar 1, bar 5 and bar 13.
- a **breath mark** in bar 2.

- (i) Identify the performance marking in bar 9. Underline your answer.

doit fall-off mordent scoop

[1]

Answer questions (ii), (iii) and (iv) on the staves below. You may write on the Insert but you must copy your final answers on the staves below. Examiners will see and mark only these answers.

(ii) The breath mark in bar 2 (a tick) shows where the singer takes a breath. Write a tick in **one** other place where the singer takes a breath. [1]

(iii) Write a slide symbol in **one** other place where the singer slides up to the printed pitch. [1]

(iv) Write each of the following chords in the appropriate box on the staff to show the harmony in bar 1, bar 3, bar 5 and bar 13. [3]

E \flat (I)	E \flat m (i)	A \flat m/F (ii7)	B \flat 7 (V7)
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Close your eyes. Rest your head on my shoulder and

4 sleep. Close your eyes and I will close mine.

8 — Close your eyes. Let's pre-tend that we're both count-ing

12 sheep. Close your eyes. Oh, this is di - vine.

(c) (i) Identify **two** features of Al Bowlly's vocal timbre that are typical of singers of popular song in the early 1930s.

1

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2

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[2]

(ii) Name **one** other singer of popular song in the early 1930s, British or American, who had a similar voice and style of singing.

..... [1]

(d) Explain how the dynamics created by the band add to or detract from the mood or atmosphere **either** before the vocal refrain **or** after the vocal refrain.

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..... [3]

(e) The composer of the song, Bernice Petkere, was known as 'The Queen of Tin Pan Alley'. Explain what is meant by 'Tin Pan Alley' in reference to popular song of the early twentieth century.

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..... [2]

- 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 part of a movement from Mozart's *Flute Quartet in D major, K. 285*.

- (a) Identify the **two** instruments in this quartet in addition to the flute and violin.

..... [2]

- (b) Complete the notes of the bass from bar 51 to bar 56¹ **on the staff below**. The rhythm of the bass is printed above the staff. The passage ends with a perfect cadence in A major.

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.

49

55

[3]

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 13. Make sure you clearly show which questions you are answering.

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

- 5* The period between 1930 and 1970 saw rapid and significant changes in instrumental jazz. Assess the importance to the development of instrumental jazz of the work of two contrasting musicians of this time. [25]
- 6* Evaluate the success of modern jazz composers in creating innovative and imaginative works to engage contemporary audiences. Refer to one or more recordings of jazz after 1970. You may wish to discuss the fusion of jazz with other genres of music. [25]

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

- 7* Evaluate the influence of music from other parts of Europe on religious music in England **after** the Restoration of King Charles II (1660). Refer to at least one work from 1660 to 1750 by Purcell or Handel or any other suitable English composer. [25]
- 8* Explain how Baroque composers used the vocal and instrumental resources available to them locally (for example, in their church, town or court) to express the meaning of religious text in music of the period. Give examples from the music of two contrasting composers. [25]

Area of Study 5: Programme Music 1820–1910.

- 9* The period between 1850 and 1910 saw a number of composers exploring national identity in their music. Evaluate the extent to which one or more composers were able to create distinctively national programme music. [25]
- 10* Discuss how the development of new ideas in harmony and tonality helped composers to express the programme effectively in one or more works. In your answer you could refer to, for example, innovations in chords, chromatic harmonies and modulations. [25]

TURN OVER FOR AREA OF STUDY 6

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

11* Discuss **how** and **why** composers between 1900 and 1940 moved away from the extravagant sounds of late romantic music to exploit new sonorities, textures and timbres in their works. Refer to at least two contrasting pieces in your answer. **[25]**

12* Evaluate the success of composers in creating **music which communicates new ideas** to an audience. Refer to one or more works from 1900 onwards in your answer.

You could write, for example, about music inspired by discoveries or developments in one or more of:

science, engineering or mathematics
technology or mass media
sound recording or studio technology
psychology or philosophy
the exploration of the world or space.

[25]

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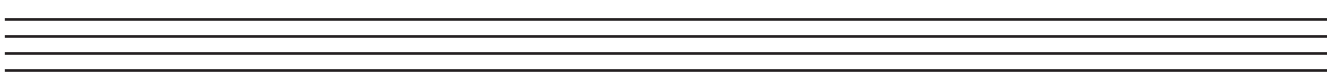
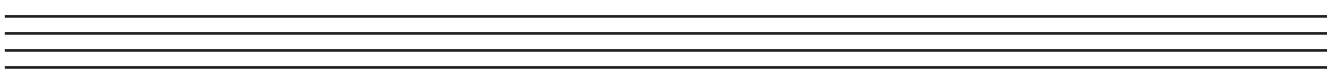
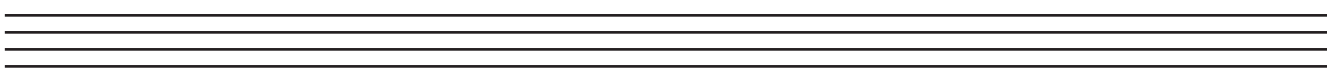
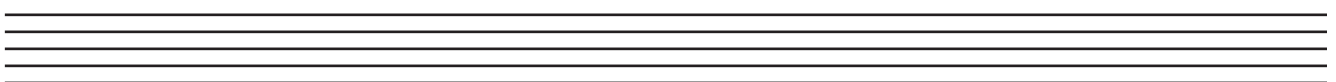
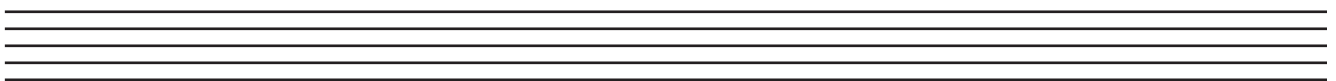
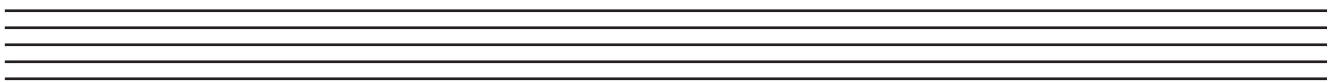
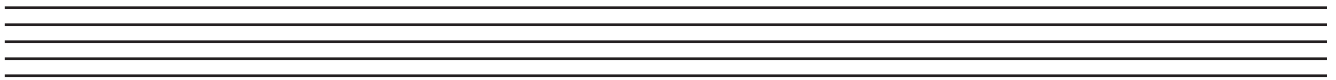
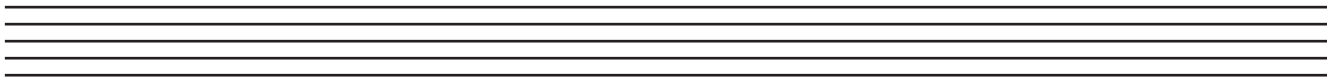
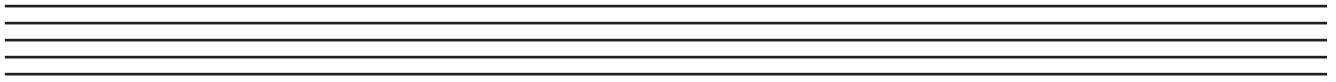
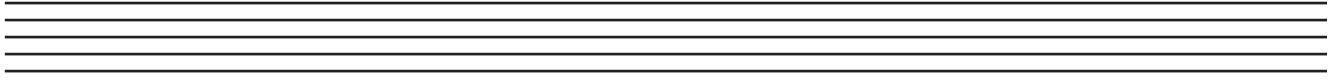
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END OF QUESTION PAPER

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 rectangular area with a solid vertical line on the left side and horizontal dotted lines across the rest of the page, intended for writing answers.



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