



Oxford Cambridge and RSA

# Monday 18 May 2020 – Morning

## AS Level Music

H143/03 Listening and appraising

Time allowed: 2 hours



**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

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Candidate number

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First name(s)

\_\_\_\_\_

Last name

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### 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 **one** question in Section C.
- Use the Insert to answer Questions 1, 2 and 3.
- 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 **100**.
- 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.

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

The song is the jazz standard, 'Georgia On My Mind' by Hoagy Carmichael and Stuart Gorrell, composed in 1930. This arrangement is sung by Michael Bublé, recorded in 2009.

The lyrics sung in the recording are below.

Georgia, Georgia,  
The whole day through,  
Just an old sweet song  
Keeps that Georgia on my mind, on my mind.

I said, Georgia, mm, Georgia,  
A song of you  
Comes as sweet and clear  
As moonlight through the pines.

Other arms reach out to me,  
Other eyes smile tenderly.  
Still in peaceful dreams I see  
The road leads back to you.

Oh, I, Georgia, Georgia,  
No peace I find.  
Just an old sweet song, old sweet song,  
Georgia on my mind.  
Oh, just an old sweet song,  
Keeps Georgia on my mind.

There'll always be Georgia.

- (a)** Compare the instrumentation of the bass in the introduction (bar 1 to bar 4) and the beginning of the song (bar 5 to bar 8).

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**[3]**

(b) (i) Tick **one** box from the chord progressions **A**, **B**, **C** and **D** to show the harmony in the introduction (bar 1 to bar 4).

**A**

Cm Ab/C A°/C Ab/C

**C**

Cm E/C Am/C E/C

**B**

Cm Db/C D/C Db/C

**D**

Cm Fm/C F#°/C Fm/C

[1]

(ii) Give the location of **two** places in the recorded arrangement where the chord progression from the introduction is heard again.

1 .....

2 .....

[2]

(iii) Identify the relationship between the tonality of the introduction and the tonality of the vocal melody. Underline your answer.

dominant minor      relative minor      subdominant minor      tonic minor

[1]

(c) Identify **four** techniques or devices characteristic of **blues** style in the voice and/or piano in bar 5 to bar 12. Give a precise location for each answer.

1 .....

2 .....

3 .....

4 .....

[4]

(d) Describe **two** different textures in the writing for the strings in bar 13 to bar 20.

1 .....

2 .....

[2]

(e) Explain how the voice and accompaniment work together from bar 25 ('Still in peaceful dreams I see...') (from Ⓞ 1'45") to make an expressive climax to the song.

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..... [5]

(f) Listen to the vocal melody when the words 'keeps Georgia on my mind' are sung for the last time (Ⓞ 2'38"). **On the staff below**, complete the four missing notes of the vocal melody. The rhythm of the melody 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 staff in G minor (one flat) with lyrics: "keeps Geor-gia on my mind.\_\_\_\_\_". Above the staff, four rhythmic patterns are indicated by notes and stems: a quarter note followed by a dotted quarter note, a quarter note followed by a quarter note, a half note, and a dotted half note. The staff shows the beginning of the melody for "keeps Geor-gia" and "on my mind" with a fermata over the final note "mind" and a line extending from it for the missing notes.

[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 from the 'Rondo' third movement of Mozart's *Bassoon Concerto in B flat major, K. 191*.

- (a) Identify the **two** pairs of instruments in the orchestra (in addition to the bassoon and the strings). Underline your two answers.

2 clarinets

2 flutes

2 oboes

2 horns

2 trombones

2 trumpets

[2]

- (b) Write the bass from bar 1<sup>2</sup> to bar 5<sup>1</sup> **on the staff below**. The rhythm of the bass 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.

1

[4]

(c) Comment on the variety in the writing for the bassoon (not the performance) in the first solo, bar 21 to bar 50.

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..... [5]

(d) Explain the solo performer's interpretation of the second solo (bar 59 to bar 80) and briefly comment on its effectiveness.

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..... [5]

(e) The beginning of the score in the Insert is headed 'Rondo' **and** 'Tempo di Menuetto'. Explain the significance of these headings in this music **and** in other examples by Mozart and/or Haydn and/or Beethoven.

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..... [4]











## SECTION C

Answer **one** question from this section.

Write your answer on the lines starting on page 13. Show clearly which question you are answering.

## EITHER

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

Prescribed works: Dizzy Gillespie: (i) 'Things to come', (ii) 'Manteca', (iii) 'A Night in Tunisia'

Explain the distinctive features of bebop which are heard in the rhythm, timbre and texture of Dizzy Gillespie's music. Give examples from two or more of the prescribed works.

[20]

## OR

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

Prescribed work: J.S. Bach: *Magnificat in D major, BWV 243*, from mvt. 1 (chorus, 'Magnificat') to mvt. 6 (duet, 'Et Misericordia')

Explain the circumstances in which Bach composed his music for the church in Leipzig, with specific reference to his setting of the *Magnificat*.

[20]

## OR

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

Prescribed work: Richard Strauss: *Don Juan*

Discuss the growth of the symphonic poem as an effective form of programme music (from the 1840s to 1910) and explain Strauss's contribution to this.

You should refer to *Don Juan*, but you may also write about other works by Strauss and/or symphonic poems by other composers.

[20]

## OR

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

Prescribed work: Béla Bartók: *Violin Concerto No. 2*, first movement

Discuss the distinctive and innovative features of Bartók's musical style in the *Violin Concerto No. 2*.

[20]











**ADDITIONAL ANSWER SPACE**

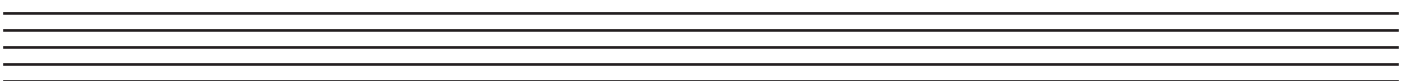
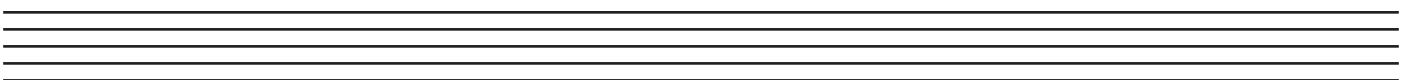
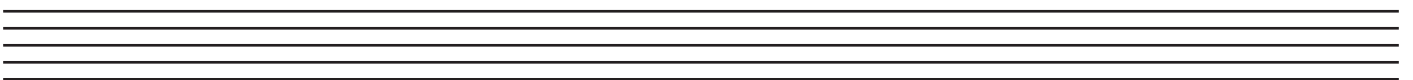
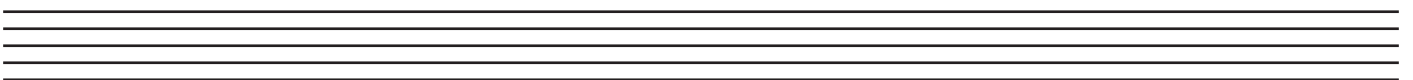
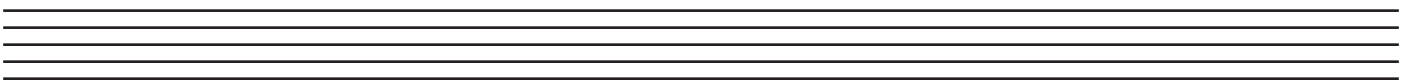
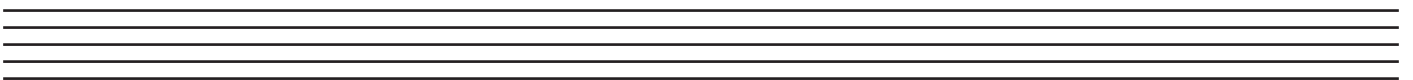
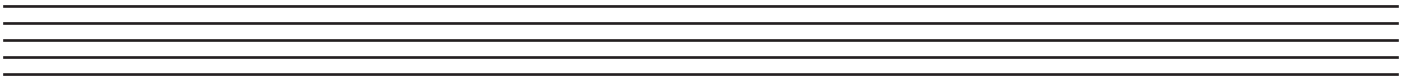
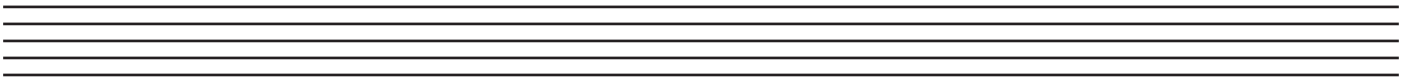
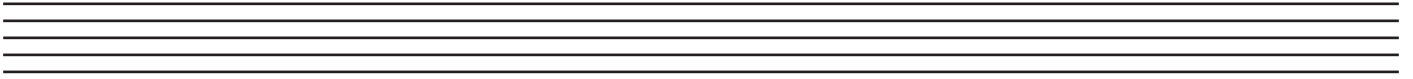
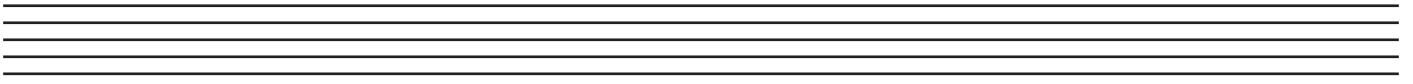
If additional space is required, you should use the following lined page(s). The question number(s) must be clearly shown in the margin(s).

A large area of lined paper for writing, consisting of 25 horizontal dotted lines. A solid vertical line runs down the left side of the page, creating a margin. The rest of the page is open for writing.

A large empty rectangular area with horizontal dotted lines, typical of a notebook page for writing.

**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.



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