

## Friday 15 October 2021 – 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.
- You may make your own notes on the Insert, but it will not be seen by the examiner.

#### 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.

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 the final movement from Haydn's *Symphony No. 59 in A major, 'Fire', Hob. I:59*.

The recording is played on 'period' instruments, sounding about a semitone lower than modern pitch. Only the first repeat is observed in this performance.

- (a) Identify **two** ways in which the horn of the eighteenth century is different from the modern French horn.

1 .....

.....

2 .....

.....

[2]

- (b) The staves below show the parts for 2 oboes and 2 horns at the beginning of the extract (bar 1 to bar 9<sup>1</sup>). The horns are written in A, not at sounding pitch.

The oboe 1 and horn 1 parts are fully notated. **On the staves below**, complete the parts for oboe 2 and horn 2. The first note of both parts is provided.

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 four musical staves. The top two staves are for oboe 2 and horn 2, and the bottom two are for oboe 1 and horn 1. The oboe 1 and horn 1 parts are fully notated. The oboe 2 and horn 2 parts are partially notated, with the first note of each provided. The staves are arranged in a slightly overlapping, perspective-like manner.

[3]

(c) Listen to the violins in the passage from bar 27 to bar 57. Identify **two** ways in which Haydn writes for the violins (not the tempo or dynamics) to make this passage exciting. Give bar numbers for both examples.

1 .....

.....

2 .....

.....

[2]

(d) (i) Explain the treatment of the thematic material in the passage from bar 58 to bar 83.

.....

.....

.....

.....

.....

.....

.....

.....

[4]

(ii) Relate the thematic material from bar 84 to bar 151 to the overall structure of the movement.

.....

.....

.....

.....

[2]

(e) This symphony dates from about 1765–69. Details of its first performance are unknown.

(i) Identify the most likely venue for the first performance of a symphony by Haydn in the period 1765–69. Underline your answer.

Eszterháza, Hungary

Schönbrunn Palace, Vienna

Hanover Square Rooms, London

Theater an der Wien, Vienna

[1]

(ii) Identify the terms under which Haydn was paid for composing a symphony at this time in his career (1765–69). Circle your answer: **A**, **B**, **C** or **D**.

**A Box office**

Haydn had a share of the money from the sale of concert tickets and subscriptions.

**B Commission**

Haydn received a fee for writing the symphony at the request of a wealthy patron.

**C Contract**

Haydn was paid an annual salary for his employment as a court *Kapellmeister*.

**D Publisher**

Haydn received a fee for the rights to print and sell copies of the symphony.

[1]

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

The extract is 'The Trolley Song' by Hugh Martin and Ralph Blane, which featured in the 1944 movie, *Meet Me in St Louis*. A 'trolley' is an electric tram, a common form of city transport at the beginning of the twentieth century.

This jazz arrangement for singer and piano trio was recorded in 2015.

A lead sheet of the original song is provided: **Extract 2** in the accompanying Insert.

The lyrics sung on the recording are below:

Item removed due to third party copyright restrictions. Link to material: <https://www.musicroom.com/product-detail/product524165/variant524165/judy-garland-the-trolley-song/>

(a) Describe the tempo, rhythm and metre from the beginning of the recording to Ⓢ 2'00" (bar 40).

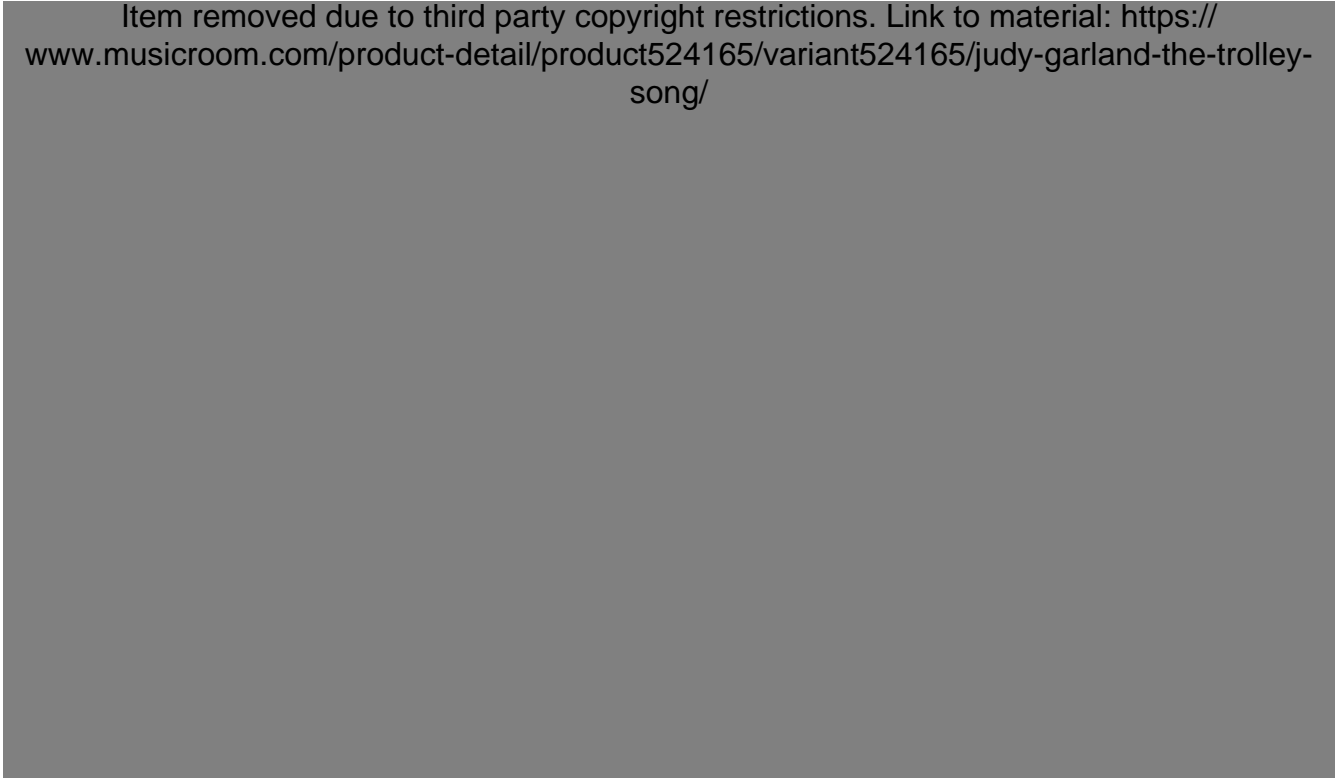
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
..... [4]

(b) Comment on the singer's performance from bar 41 (Ⓢ 2'00") to the end and explain her vocal technique in communicating the meaning of the words.

.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
..... [6]

- (c) The staves below show some of the bass and chords for the passage from bar 117 to bar 127 (© from 3'29" to 3'39"). **On the staves below**, add the **chords** at the five places marked with an asterisk (\*).

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.



[4]

- (d) Suggest the name of one contemporary jazz singer who may have recorded this performance.

..... [1]









(b) Explain the extent to which Joe Williams's career is typical of successful singers of the time.

.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....

[10]

## 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\* Discuss how two or more successful and influential soloists used melody and improvisation to create new and different jazz styles. [25]
- 6\* Explain the significance of cities as centres of instrumental jazz. You may wish to discuss the opportunities provided for musicians and bands by cities such as New York, New Orleans, Chicago or others, such as those on the West Coast or in Europe. [25]

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

- 7\* Compare and contrast different semi-dramatic settings of religious texts during the Baroque era, for example, in cantatas, oratorios or passions. Refer to examples by at least two composers. [25]
- 8\* Evaluate the effectiveness of composers in using a variety of textures to reflect the meanings of the religious texts in their music. Give examples from one or more composers of the Baroque period. [25]

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

- 9\* Explain the similarities and differences between the **concert overture** and the **symphonic poem** and why composers might choose one form rather than the other. Support your answer with examples from two or more composers from 1820 to 1910. [25]
- 10\* Discuss the impact on programme music of the growth of the wealthy middle-class during the Romantic period. Explain how one or more composers responded in their music to the challenges and opportunities of new audiences. [25]

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

- 11\* Compare and contrast the musical styles of two composers from 1900 to the present day from one or two of the following countries:

England                      France                      Russia                      USA                      [25]

- 12\* Some composers from 1950 to the present day have considered alternatives to precisely notating their music. Discuss and evaluate examples of successful and imaginative works by one or more composers which use aleatory techniques, graphic scores, improvisation or other non-traditional notation. [25]

Handwriting practice lines consisting of 25 horizontal dotted lines.







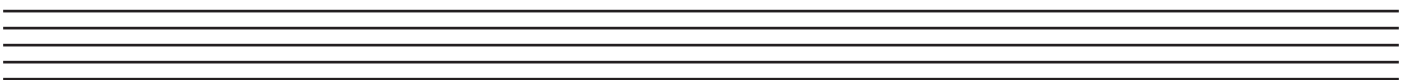
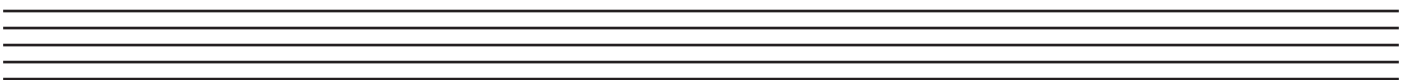
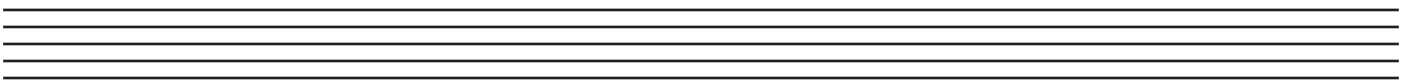
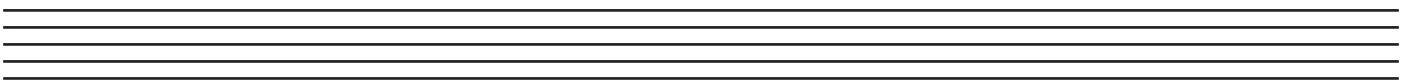
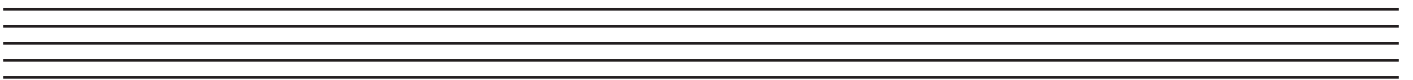
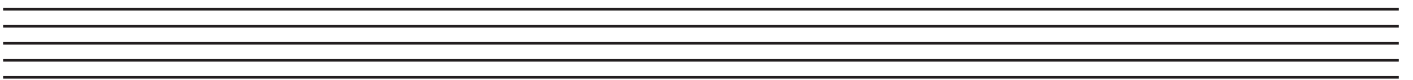
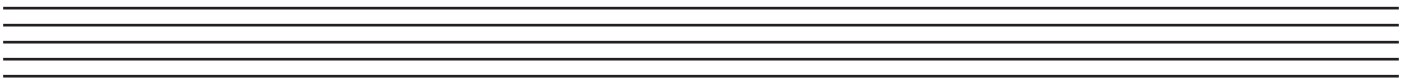
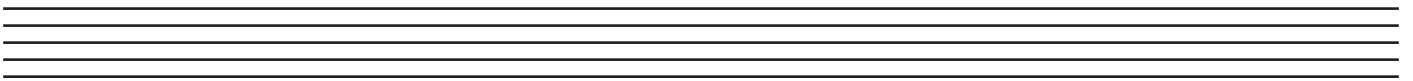
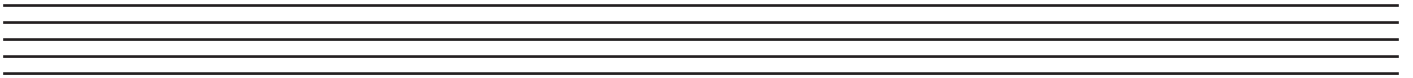
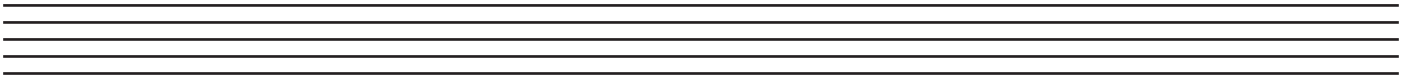


A series of 28 horizontal dotted lines spanning the width of the page, intended for writing answers.

**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).

A large rectangular area with a vertical solid line on the left side and horizontal dotted lines extending across the page, providing space for writing answers.

A large rectangular area with a solid vertical line on the left and horizontal dotted lines extending across the page, providing a space for writing answers.



**Copyright Information**

OCR is committed to seeking permission to reproduce all third-party content that it uses in its assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper to avoid the issue of disclosure of answer-related information to candidates. All copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements Booklet, which is produced for each series of examinations and is freely available to download from our public website ([www.ocr.org.uk](http://www.ocr.org.uk)) after the live examination series.

OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material. OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact the OCR Copyright Team, Triangle Building, Shaftesbury Road, Cambridge CB2 8EA.

OCR is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.