

## Tuesday 14 June 2022 – 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.

## 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 'Let's Take The Long Way Home' by Johnny Mercer and Harold Arlen. The singer is Cab Calloway.

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

The lyrics sung on the recording are below:

Let's take the long way home,  
Let's look for the long way home  
And on the way, let's pretend  
That this wonderful night won't end.

Through Asia won't be much too soon,  
We'll circle once around the moon,  
Our dream boat will carry us across the foam,  
We'll take the long way, make sure it's the wrong way,  
Let's take the long way home.

Shall we fly through the night,  
Shall we dream as we go?  
Shall we see the star on the right,  
See the farm down below?

The whole trip appears,  
Only takes a million years.  
If you're in the mood to roam  
Then let's take the long way home.

If you're in the mood to roam  
Then let's take the long way home.

- (a) Identify the instrument playing the bass in the recording. Underline your answer.

baritone saxophone

bass guitar

bass tuba

double bass

[1]

- (b) Listen to Cab Calloway singing 'And on the way, let's pretend' in bar 8<sup>2</sup> to bar 11. Compare the notes that he sings with the notation in the lead sheet, shown in **Fig. 1** below.

**Three** pitches are different in the recorded version. Circle these three notes **and** write the sung pitches on the line below the lyrics.

You may write on the Insert but you must copy your final answer onto **Fig. 1** below. Examiners will see and mark only this answer.

8

And on the way, let's pre - tend

Sung pitch: .....

**Fig. 1**

[3]

- (c) Comment on Calloway's interpretation of the phrasing in bar 20<sup>2</sup> to bar 28 ('We'll circle once around the moon, Our dream boat will carry us across the foam').

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

- (d) Explain how contrasts of mood are achieved in the passage from bar 36<sup>2</sup> to bar 49<sup>1</sup> in **either** the voice **or** the band.

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

- (e) Identify the type of dance for which the music on this recording was intended. Underline your answer.

Foxtrot                      Jitterbug                      Tango                      Waltz

[1]

(f) (i) Identify the year in which the recording was made. Underline your answer.

1925

1945

1965

1985

[1]

(ii) Identify **three** features of the recorded performance that are characteristic of the year you have chosen.

1 .....

.....

2 .....

.....

3 .....

.....

[3]

- 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 beginning of the final movement from Beethoven's *Symphony No. 3 in E flat major, 'Eroica', Op. 55*.

- (a) On the bass staff in **Fig. 2** below, write the notes played by the 'cellos from bar 45 to bar 48 (☉ 0'59", repeated 1'09"). Use the rhythm indicated above the staff.

You may write on the Insert but you must copy your final answer onto **Fig. 2** below. Examiners will see and mark only this answer.

The image shows a musical score for a cello part. The top staff is in treble clef and contains a melodic line starting at bar 43. The bottom staff is in bass clef and is mostly empty, with some notes in the first few bars. Dynamics 'cresc.' and 'p' are indicated. Rhythmic patterns are shown above the bass staff.

Fig. 2

[4]

- (b) (i) Briefly outline the **structure** of the music from bar 1 to bar 64 (☉ 0'08" to 1'44").

.....

.....

.....

.....

.....

.....

..... [3]

(ii) Identify **three** ways in which the structure of the music develops from bar 65 (⊙ 1'45") to the end of the extract. Refer to bar numbers for each answer.

1 .....

.....

2 .....

.....

3 .....

.....

[3]

(c) Listen to the passage from bar 126 to bar 171 (⊙ 2'45" to 3'26").

Explain how the **harmony and tonality** contribute to the growing intensity of the music from bar 126 to bar 160, and then to the more relaxed mood from bar 164 to bar 171.

.....

.....

.....

.....

.....

.....

.....

.....

[5]











**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\* Explain why jazz was at the height of its popularity in the period from 1920 to 1960. You should consider historical reasons for jazz's place in society and/or the popular appeal of the music and its different styles. Refer to examples from one or more bands, band leaders or players. [25]
- 6\* Discuss changes over time in the role of the 'front line' (instruments such as clarinet, saxophone, trumpet, trombone) in jazz from 1910 to the present day. Refer to the music of **two** or more contrasting musicians. [25]

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

- 7\* Evaluate the effectiveness of the writing for solo voice in religious music by **two** composers of the Baroque period. [25]
- 8\* Explain the development of **one** of the following forms of music during the Baroque period:
- anthem
  - cantata
  - motet.

Support your answer with examples from the music of one or more composers. [25]

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

- 9\* Discuss the role of the solo instrument in programme music from 1820 to 1910. Refer to the work of one or more composers from one or more of the following:
- piano music
  - instrumental solos accompanied by orchestra
  - other examples of solo music.
- [25]
- 10\* Explain how composers between 1820 and 1910 used effects such as dynamics, expression, articulation, complex textures and dramatic contrast to illustrate a programme. [25]

**TURN OVER FOR AREA OF STUDY 6**

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

- 11\*** Discuss how one composer (or more than one) from 1900 to the present day has explored a new world of **sonority** and **timbre**. Explain how this contributes to the impact of the music on its audience.

For example, you may wish to write about music with unusual instruments or innovative playing techniques or new combinations of vocal, instrumental or electronic sounds. **[25]**

- 12\*** Evaluate the success of **one or two** composers from 1945 to the present day in **either** writing new music in traditional forms (for example, symphony, concerto, opera) **or** writing new music in innovative forms. **[25]**







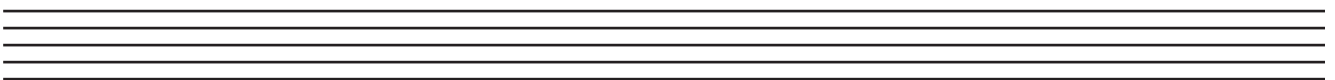
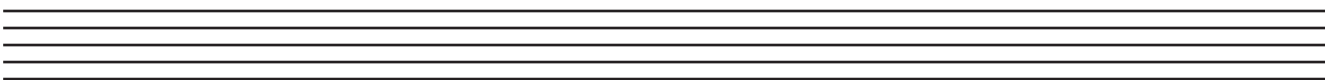
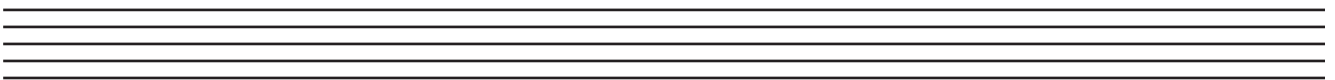
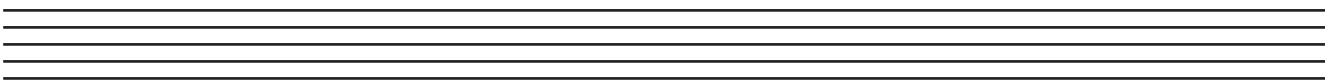
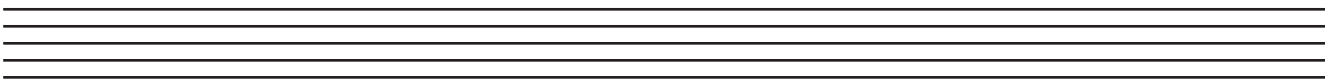
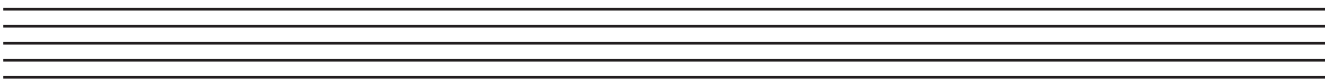
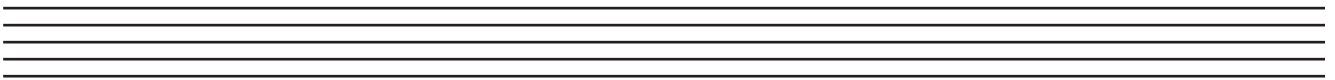
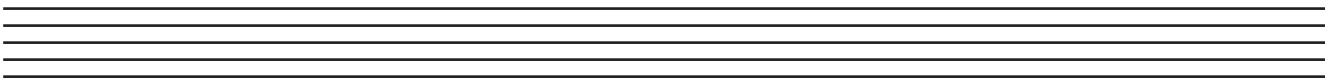
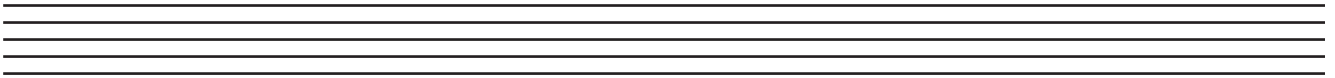
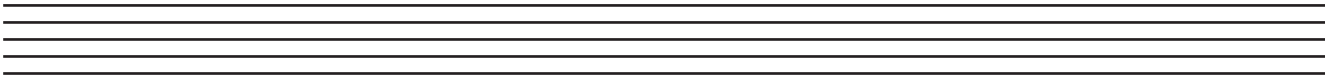






**MANUSCRIPT PAPER**

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 area of lined paper for writing. It features a vertical margin line on the left side and horizontal dotted lines for writing. The lines are evenly spaced and extend across the width of the page.

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.

---

# OCR

Oxford Cambridge and RSA

## 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. This 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.

If 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, The Triangle Building, Shaftesbury Road, Cambridge CB2 8EA.

OCR is part of Cambridge University Press & Assessment, which is itself a department of the University of Cambridge.