Oxford Cambridge and RSA

Tuesday 17 May 2022 – 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 | | | | | | 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 **one** question in Section C.
- 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.

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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 from the second movement of Mozart's *Clarinet Quintet, K. 581*.

(a) Complete **Table 1** to show the pitch names and locations (bar and beat numbers) of an appoggiatura and a passing note in the melody in bar 1 to bar 4.

	Pitch name	**Bar/beat**
harmony note	A	1^1
appoggiatura		
passing note		

Table 1

[2]

(b) On the stave in **Fig. 1**, complete the melody played by the clarinet from bar 11 to bar 13. The rhythm of the melody is given above the stave.

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.

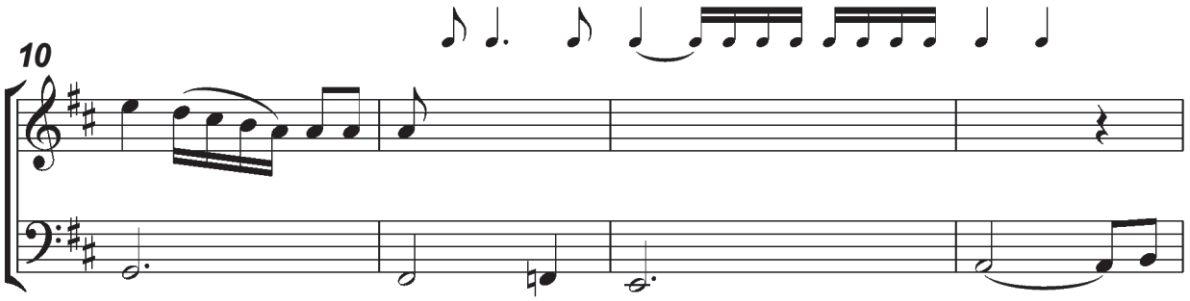

Fig. 1

[4]

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(c) Comment briefly on the structure of the melody from bar 1 to bar 20.

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

(d) Describe the harmony from bar 16^1 to bar 17^1.

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..... **[3]**

(e) Identify the register in which the clarinet plays in bar 17^2 to bar 18^1. Underline your answer.

alto chalumeau clarino tenor

[1]

(f) **(i)** Identify the ornament played in bar 31^1 and bar 33^1. Underline your answer.

acciaccatura mordent trill turn

[1]

(ii) Identify **one** other place (bar and beat) where this ornament is heard.

..... **[1]**

(g) Identify **two** devices in the passage from bar 34 to bar 38^1. Underline your **two** answers.

a cappella diminution fugue hemiola

imitation sequence stretto suspension

[2]

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(h) Mozart wrote this work for Anton Stadler, the leading clarinet player of his day. Explain the background to the development of the clarinet before 1800 and the role of the instrument in the music of Mozart and/or Haydn.

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

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2 ⦿ **Track 3** 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 2** in the accompanying **Insert**.

The extract is 'Public Melody Number One'. The singer is Catherine Russell, recorded in 2013.

The song was written in 1937 by Ted Koehler (lyrics) and Harold Arlen (music). The title, 'Public Melody Number One', is a humorous 'play' on the phrase 'Public Enemy Number One', popular in the American gangster movies of the 1930s.

There are differences between the lyrics in the lead sheet and the recording. The lyrics sung in the recording are below.

Lock your door,
Draw your blind,
You're in danger of the strangest kind.
Grab a train,
Boat or plane,
Spain would even be a safety zone.
You're on a spot,
Don't think you're not,
You're gonna lose all the rhythm you got.
Let me tell you why, then you're on your own.

There's a new kind of enemy on the loose today,
It's a ghost of a melody when it comes your way.
It kinda sneaks right up upon ya'
And kinda puts the finger on ya'.
So, look out for "Public Melody Number One."

If it should be your luck and it greets you face to face,
And your feet start in truckin' it all around the place,
Don't try to call on Hoover's "G" Men,
They're just a lot of A. B. C. men.
So, look out for "Public Melody Number One."

Frankenstein's a bundle of joy,
Jesse James is the teacher's pet,
Gatlin's gun is only a toy
Compared to notes shot from a hot cornet.

So, get undercover, rhythm rascals, run.
Hide out until he passes,
He's out to get the masses.
So, look out for "Public Melody Number One."

(Instrumental)

Frankenstein's a bundle of joy,
Jesse James is the teacher's pet,
Gatlin's gun is only a toy
Compared to notes shot from a hot cornet.

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So, look out, all you rhythm rascals, run.
Hide out until he passes,
He's out to get the masses.
Look out for Public Melody Number One.

'truckin' it' means moving easily
'Hoover's "G" Men' are the FBI
'A. B. C. men' means simple-minded
'Gatlin' refers to Gatling, the inventor of an early machine gun

(a) Compare the instrumental introductions in the recording and in the lead sheet (bar 0^2 to bar 4). Identify **two changes** made by the arranger of the recorded version. Do not comment on the instruments.

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[2]

(b) Explain the uses of the different instruments in the band to accompany the voice in bar 5 to bar 64.

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

(c) Listen to the singer's performance of bar 40^2 to bar 48^1 (⊙ from 0'47 to 0'56"). Locate and explain **three** differences in her interpretation of the pitch or rhythm printed in the lead sheet.

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2 .....

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[3]

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(d) Comment on the effectiveness of the song in this recording. Identify strengths **and/or** weaknesses in the singing, the accompaniment, the arrangement or the composition.

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

(e) **(i)** Arlen composed songs for both Broadway and Hollywood. Explain why **one** of these places provided good opportunities for songwriters in the 1920s and 1930s.

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

(ii) Identify **one** other composer who wrote songs for Broadway and/or Hollywood in the 1920s or 1930s.

..... **[1]**

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SECTION B

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

3 Area of Study 1: Instrumental Music of Haydn, Mozart and Beethoven.

A score of **Extract 3** is in the accompanying **Insert**.

There is a recording of the extract on your **CD**: ⊙ **Track 4**.

The extract is part of the prescribed movement from Beethoven: *Symphony No. 5 in C minor, Op. 67*, fourth movement.

(a) Describe the treatment of melody in this extract.

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..... **[10]**

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(b) Comment on the features in *Symphony No. 5* which demonstrate Beethoven's development as a composer of symphonies.

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4 Area of Study 2: Popular Song: Blues, Jazz, Swing and Big Band.

Extract 4 consists of part of 'The Party's Over' in two different performances:

- Extract 4a (⊙ **Track 5**) is taken from the prescribed recording by Nat King Cole (1957) from *Nat King Cole: The Billy May Sessions*.
- Extract 4b (⊙ **Track 6**) is sung by Shirley Bassey, recorded in 1959.

There is no score of this music.

(a) Compare the vocal style and interpretation (not the arrangement) of Nat King Cole and Shirley Bassey in the two versions of the song.

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(b) Comment on Billy May's contribution as an arranger to the recordings of Nat King Cole. You should refer to the prescribed songs, but you may also refer to others.

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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 work: Herbie Hancock: 'Maiden Voyage', from *Maiden Voyage* (1965)

Discuss the extent to which 'Maiden Voyage' combines elements of different jazz styles, such as bebop, cool jazz and hard bop. Support your answer with musical examples.

[20]

OR

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

Prescribed work: Antonio Vivaldi: *Stabat Mater*, RV621

Explain the ways in which Vivaldi's *Stabat Mater* shares characteristics of religious music in Italy from Monteverdi to Vivaldi. Support your answer with musical examples.

[20]

OR

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

Prescribed work: Fanny Mendelssohn Hensel: *Das Jahr* ('The Year'): from 'September' to 'Nachspiel'

Explain how *Das Jahr* demonstrates typical features of programme music for piano composed between 1820 and 1910. Support your answer with musical examples.

[20]

OR

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

Prescribed work: Igor Stravinsky: *Symphony of Psalms*, part 3, 'Alleluia, Laudate Dominum'

Stravinsky's *Symphony of Psalms* can be described as 'neo-classical' or 'neo-tonal' in style. Discuss how suitable these terms are in understanding this music, supporting your answer with musical examples.

[20]

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END OF QUESTION PAPER

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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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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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