



Oxford Cambridge and RSA

Tuesday 16 May 2023 – Morning

AS Level Music

H143/03 Listening and appraising

Time allowed: 2 hours



You must have:

- the Insert (inside this document)
- the music 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 and **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.

Tracks 1–6 are the music extracts for **Section A** and **Section B**. You can listen to them as many times as you like.

SECTION A

- 1 **Track 1** is a recording from Area of Study 1: Instrumental Music of Haydn, Mozart and Beethoven.

A skeleton score is provided: **Extract 1** in the **Insert**.

The extract is from the first movement of a piano sonata by Beethoven, composed in 1802.

The whole movement is in sonata form. The extract comprises the end of the **development** (bar 1 to bar 6), the **recapitulation** (bar 7 to bar 89) and the **coda** (bar 90 to bar 123).

- (a) Listen to the broken (arpeggiated) chord of **F minor** in bar 1 to bar 7. Identify the position or inversion of this chord. Underline your answer.

root position first inversion second inversion third inversion [1]

- (b) Identify the chord in bar 10 and bar 11. Underline your answer.

diminished 7th dominant 7th Neapolitan 6th secondary dominant [1]

- (c) Identify the position or inversion of the chord of **E flat major** in bar 12. Underline your answer.

root position first inversion second inversion third inversion [1]

- (d) Give the English meaning of the performance instructions in bar 9 to bar 13.

Italian	Meaning in English
<i>ritard.</i>	
<i>cresc.</i>	
<i>a tempo</i>	

[3]

- (e) Listen to the writing for the piano at the five locations shown in the **Insert** by the boxes **A, B, C, D** and **E**. Each location has a different texture, described below.

Complete the table to show the texture at each of the locations **A, B, C, D** and **E**. Use each letter once only.

Texture	Location (A, B, C, D or E)
Melody, accompanied in left hand by detached, syncopated chords	
Both hands an octave apart	
Block chords	
Inverted pedal in the right hand, broken chords in the left hand	
Lyrical melody accompanied by Alberti bass	

[4]

- (f) Explain how the **coda** (bar 90 to bar 123) repeats and develops themes and melodic ideas from the **recapitulation** (bar 7 to bar 89).

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

[5]

- (g) Which city did Beethoven live and work in for most of his life? Underline your answer.

Berlin Bonn Salzburg Vienna

[1]

(h) Beethoven sold the rights to print and sell the first copies of this sonata to publishers in both London and Zürich. Explain why having his piano sonatas published was important to Beethoven and his career.

.....

.....

.....

.....

.....

.....

..... [4]

- 2 Ⓞ **Track 2** 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 **Insert**.

The extract is 'Angel Eyes'. The singer is Jack Jones.

The song was written in 1946 by Earl Brent (lyrics) and Matt Dennis (music). The arrangement, by Marty Paich, was made for Jones's album, *Wives and Lovers* (1963).

The lyrics sung in the recording are below.

Try to think that love's not around.
Still it's uncomfort'ly near.
My old heart ain't gainin' no ground
Because my angel eyes ain't here.

Angel eyes that old devil sent,
They glow unbearably bright.
Need I say that my love's misspent,
Misspent with angel eyes tonight.

So drink up, drink up, all you people,
And order anything you see.
Have fun, you happy people,
The drink and the laugh's on me.

Pardon me, but I gotta run,
The fact's uncommonly clear.
I gotta find who's now "Number One"
And why my angel eyes ain't here.

I gotta find who's now the "Number One"
And why my angel eyes ain't here.
'Scuse me while I disappear.

(a) Listen to how the singer interprets the pitch and rhythm in the passage from bar 9 to bar 12.

9

An-gel eyes_ that old dev-il sent, they glow un-bear - a-bly bright.____

(i) On the staff above, circle **two** notes which are different to the pitch sung in the recording. Then, below, name the sung pitches.

1

2

[2]

(ii) Describe **two** ways in which the rhythm is sung differently.

1

2

[2]

(b) Briefly describe the changes in **tonality** in the bridge section (bar 17 to bar 24).

Do not simply write out the chord symbols shown in the lead sheet. You should refer in your answer to keys, key relationships, cadences and modulations.

The music is in the key of D minor in bar 16.

.....

.....

.....

.....

.....

.....

.....

.....

..... [4]

(c) (i) Comment on the qualities of Jack Jones's voice heard in this recording.

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

(ii) Assess Jack Jones's performance of this song, commenting on his vocal technique and his ability to communicate with the listener. Refer to examples to support your answer.

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

(d) Explain the approach of record companies in the 1960s to recording and marketing singles and albums by young singers such as Jack Jones.

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

SECTION B

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

Scores for **Extract 3** are in the **Insert**. ⦿ **Track 3** and **Track 4** are recordings of the music.

The extract is **two** passages from the prescribed movement from Haydn: *String Quartet in B flat major, Op. 76 No. 4, 'Sunrise'*, first movement.

- **Extract 3a** (⦿ **Track 3**) is the beginning (exposition) of the movement.
- **Extract 3b** (⦿ **Track 4**) is the end (recapitulation) of the movement.

(a) Compare the music of **Extract 3a** with the music of **Extract 3b**. Explain how ideas first heard in the exposition are changed in the recapitulation.

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

..... [10]

SECTION C

Answer **one** question from this section.

Write your answer on the lines that start on page 13. Clearly show which question you are answering.

EITHER

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

Prescribed work: Jelly Roll Morton: Victor recordings with the Red Hot Peppers (1926):
(i) 'Black Bottom Stomp', (ii) 'Wolverine Blues', (iii) 'Grandpa's Spells'

Explain Jelly Roll Morton's significance in the development of early jazz. Use examples from his recordings with the Red Hot Peppers in your answer.

[20]

OR

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

Prescribed work: George Frideric Handel: *Messiah*, HWV 56, from recit., 'Comfort ye, my people' to chorus, 'For unto us a child is born'

Discuss how the music of *Messiah* is characteristic of the oratorio in England during the Baroque era.

[20]

OR

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

Prescribed work: Jean Sibelius: *En saga*, Op. 9

Explain the impact of the growing awareness of national identity on programme music composed between 1820 and 1910. Use examples from Sibelius's *En saga* in your answer. You may also refer to any other relevant music.

[20]

OR

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

Prescribed work: György Ligeti: *Clocks and Clouds*

Discuss some of the significant experimental approaches of composers since 1945. Use examples from Ligeti's *Clocks and Clouds* in your answer. You may also refer to any other relevant compositions of the period.

[20]

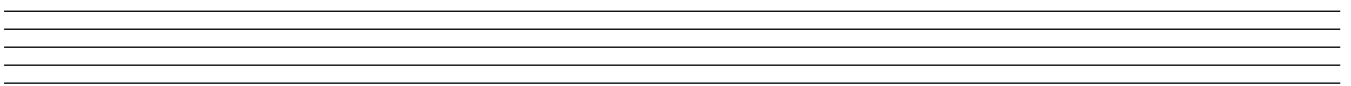
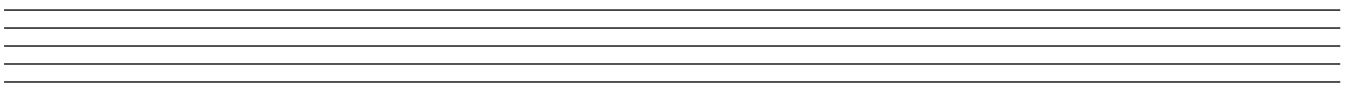
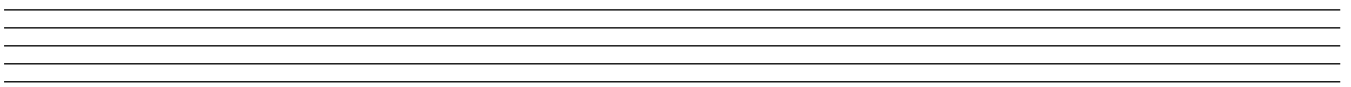
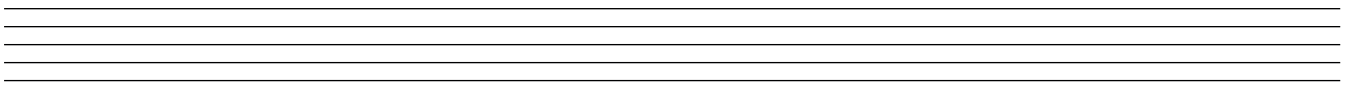
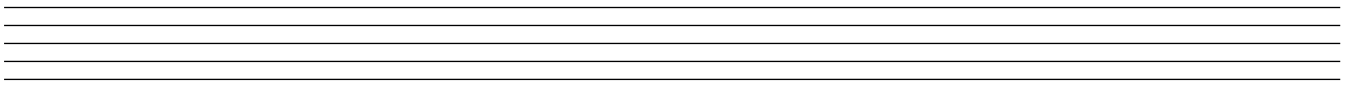
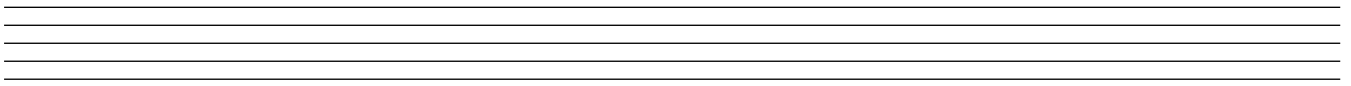
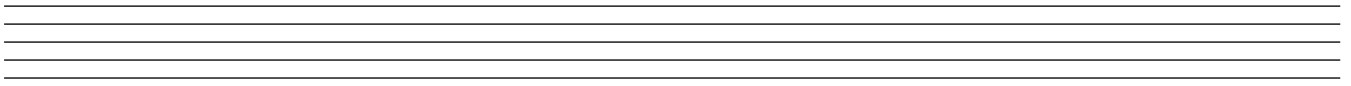
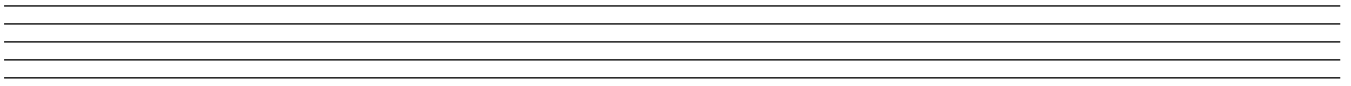
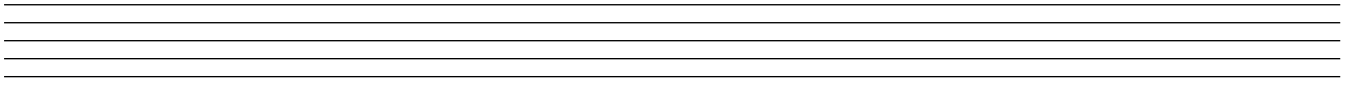
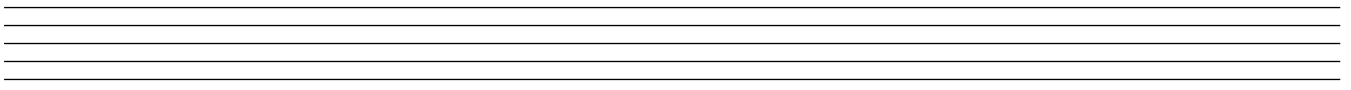
ADDITIONAL ANSWER SPACE

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).

This section of the page is a large, empty area of lined paper. It consists of approximately 25 horizontal dotted lines spaced evenly down the page. A solid vertical line runs down the left side of this area, creating a margin. The rest of the page is blank white space.

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.



PLEASE DO NOT WRITE ON THIS 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) 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.