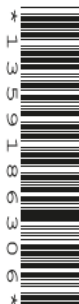


Monday 10 June 2024 – Afternoon

A Level Music

H543/05 Listening and appraising

Time allowed: 2 hours 30 minutes



You must have:

- the Insert (inside this document)
- the music tracks (⊙)
- 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

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.

⦿ **Tracks 1–5** 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.

The extract is the third movement from Haydn's *Symphony No. 78*.

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

- (a) Identify the woodwind instrument playing from bar 9 to bar 12.

..... [1]

- (b) What is the key of the music from bar 12³ to bar 15²?

..... [1]

(c)

- (i) Which performance technique is used by the accompanying strings from bar 38 to bar 42?

..... [1]

- (ii) At bar 43 the strings play with the bow. Which Italian word is used to give this instruction to the performers?

..... [1]

- (d) Identify **three** features of the music that are characteristic of the third movements of symphonies by Haydn.

1

.....

2

.....

3

.....

[3]

- (e) On the staff below, write the notes of the melody from bar 46³ to bar 50². The rhythm is in quavers throughout.

45

48

[4]

- (f) Explain how Haydn's music in Extract 1 uses witty, humorous and unexpected features to hold the listener's attention.

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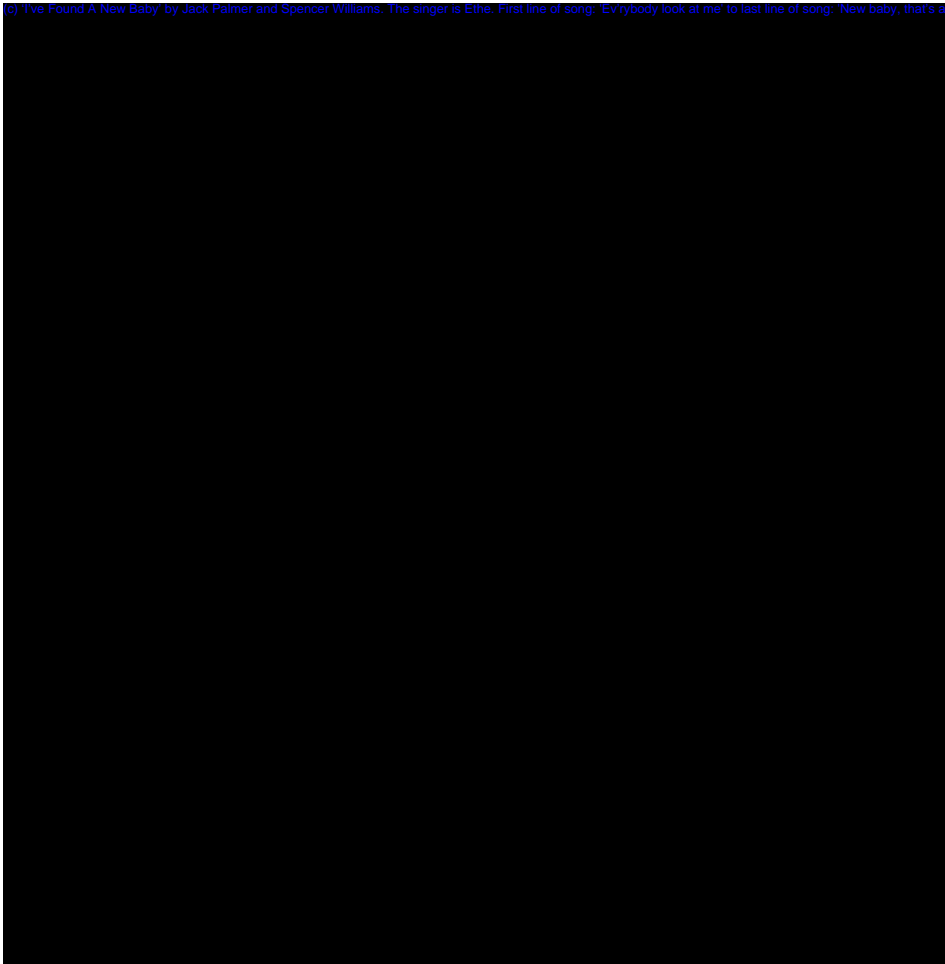
..... [4]

- 2 ⦿ **Track 2** is a recording from Area of Study 2: Popular Song: Blues, Jazz, Swing and Big Band.

The extract is '*I've Found A New Baby*' by Jack Palmer and Spencer Williams. The singer is Ethel Waters, recorded in 1926.

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

The lyrics sung on the recording are below.



- (a) Describe the structure of the song in the recording.

.....

.....

.....

.....

..... [3]

- (b) Comment on Ethel Waters's singing in this recording, including her vocal style and technique and her interpretation of the song.

.....

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..... [4]

- (c) Describe the piano accompaniment in the recording.

.....

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..... [3]

- (d) This recording dates from the 'jazz age'. Explain the role of women in popular song in the 1920s and 1930s. You may refer to singers and/or songwriters of the time to support your answer.

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..... [5]

● **Track 3** is a recording of **Extract 3**. It is part of the prescribed movement from Beethoven's *Piano Concerto No. 4 in G major, Op. 58*, first movement.

(a) Describe the harmony and tonality in this extract.

[10]

- (b)** Comment on the differences between Beethoven's concertos and those by Haydn or Mozart. Refer to the prescribed work and at least one other concerto.

..... [10

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

Extract 4 is '*Lonely Town*' in two different performances.

- **Extract 4a (⊙ Track 4)** is the prescribed recording from *Mel Tormé Swings Shubert Alley*.
- **Extract 4b (⊙ Track 5)** is sung by Shirley Horn, recorded in 1999.

There is no score of this music.

- (a) Compare the two versions of this song. Refer to the singing as well as the arrangement and accompaniment.

[10]

- (b)** Evaluate the effectiveness of the musical partnership of Mel Tormé and Marty Paich in the album *Mel Tormé Swings Shubert Alley*. Support your answer with examples from one or more songs (**not** 'Lonely Town').

[10]

SECTION C

Answer **two** questions from this section.
You **must** choose questions from **two different** Areas of Study.

Write your answers on the lines that start on page 11. Clearly show which questions you are answering.

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

- 5*** Evaluate the impact of innovations in harmony and tonality on two contrasting styles of jazz. Use examples to support your answer. [25]
- 6*** Which jazz musicians have, in your opinion, produced the most exciting and interesting music since 1960? Give reasons for your judgement. Use examples from the music of **one or more** jazz musicians to support your answer. [25]

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

- 7*** Baroque composers sometimes wrote religious music for specific events, for example an oratorio, passion, *Te Deum* or Coronation music. Evaluate the effectiveness of **one or more** of these works. Use examples to support your answer. [25]
- 8*** Explain which Baroque composers were most successful at setting religious texts for choir or chorus. Write about **one or more** composers. Use examples to support your answer. [25]

Area of Study 5: Programme Music 1820–1910.

- 9*** Explain how the relationship between composer and audience changed between 1820 and 1910 and how this affected the development of programme music. Use examples from the music of **one or more** composers to support your answer. [25]
- 10*** Evaluate the effectiveness of programme music in expressing national identity. Use examples from the music of **one or more** composers between 1820 and 1910 to support your answer. [25]

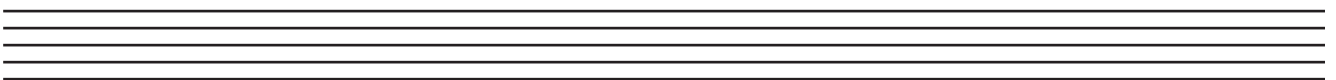
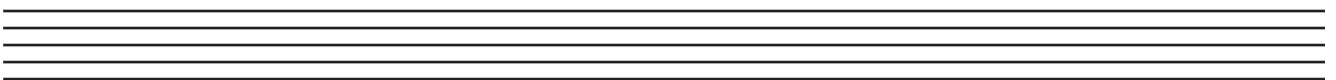
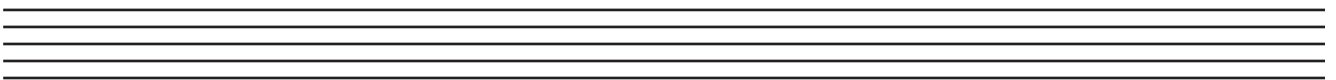
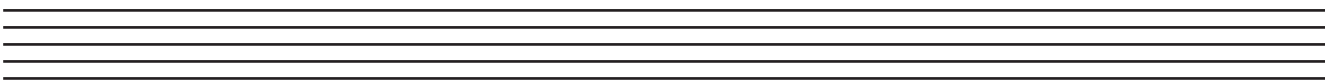
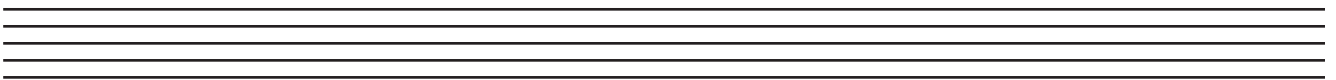
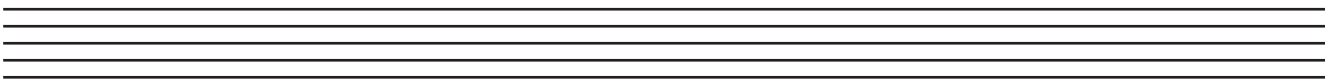
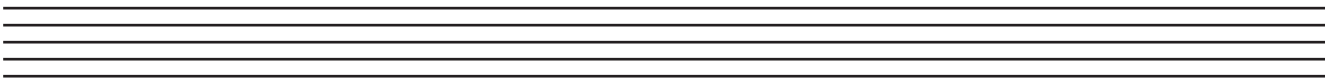
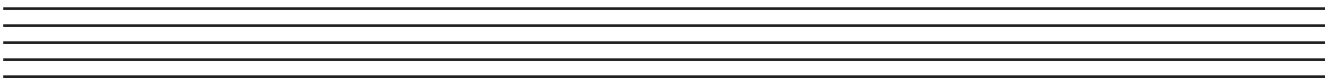
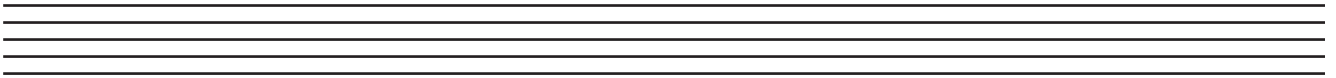
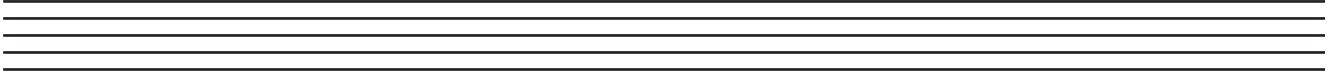
Area of Study 6: Innovations in Music 1900 to the present day.

- 11*** After 1900 some composers began to move away from tonality (writing music in a key). Others looked for new ways to compose in a tonal style.
- Explain the musical and expressive effect of innovations in **either** atonal **or** tonal music. Use examples from the music of **one or more** composers from 1900 to the present day to support your answer. [25]
- 12*** “Innovations in contemporary music make it difficult to listen to.”
- Evaluate this statement and suggest what could be done to help innovative contemporary music reach a wider audience. Use examples of music from **one or more** composers writing between 1970 and the present day to support your answer. [25]

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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.



This image shows a blank sheet of white paper designed for writing. It features a series of evenly spaced horizontal blue lines across its entire width. A single vertical red line runs down the left side, creating a narrow margin. The paper is otherwise completely empty, with no text or markings.

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