

Wednesday 15 May 2024 – Afternoon

AS Level Music

H143/03 Listening and appraising

Time allowed: 2 hours



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 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 1–5** 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 2: Popular Song: Blues, Jazz, Swing and Big Band.

The extract is ‘Quiet Nights Of Quiet Stars’ (‘Corcovado’) by Antônio Carlos Jobim. The singer is Queen Latifah, recorded in 2007.

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

The lyrics sung on the recording are below:

Quiet nights and quiet stars,
Quiet chords from my guitar
Floating on the silence that surrounds us.
Quiet thoughts and quiet dreams,
Quiet walks by quiet streams,
Climbing hills where lovers go
To watch the world below together.

We will live eternally
In this mood of reverie,
Away from all the earthly cares around us.
My world was dull each minute
Until I found you in it,
And all at once the happiness I knew
Became these quiet nights of loving you.

(a)

(i) Identify the solo instrument playing at the beginning of the song (bar 1 to bar 8).

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

(ii) Other than the choice of solo instrument, give **three** ways in which the voice and/or accompaniment express the mood of the words in bar 1 to bar 8.

1

.....

2

.....

3

.....

[3]

(b) Identify the characteristic rhythm which begins at bar 9.

- A bossa nova
- B Charleston
- C foxtrot
- D waltz

Your answer

[1]

(c)

(i) Describe the construction of the melody in bar 1 to bar 8.

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

(ii) If bar 1 to bar 8 is 'A', what is the structure of the melody from bar 1 to bar 36 (⊙ 0'07"–1'24")?

- A AAAB
- B ABAB
- C ABABC
- D ABCA

Your answer

[1]

(d)

(i) Identify the melodic device in bar 25 to bar 30.

- A call and response
- B imitation
- C inversion
- D sequence

Your answer

[1]

- (ii) On the empty staff below, rewrite the pitches of the melody from bar 29 to bar 33 (given below) in the **rhythm** sung in the recording at 1'08" to 1'15".

Do not rewrite the words.

29

And all at once the hap-pi - ness_ I knew_____

[3]

- (e) Identify one woman in popular song whose singing is similar to Queen Latifah's in the extract. Give **two** reasons for your choice.

Name of singer

1

.....

2

.....

[2]

- (f)
(i) Describe the arrangement from 1'20" to the end of the song.

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.....

.....

..... [4]

(ii) Identify **one** feature in the final section of the song (from Ⓞ 1'20" to the end) which you think is effective **or** ineffective. Explain why you think this.

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.....

[2]

- 2 **Track 2** is a recording from Area of Study 1: Instrumental Music of Haydn, Mozart and Beethoven.

The extract is the 'Scherzo & Trio' from Beethoven's *Septet, Op. 20*, for violin, viola, horn, clarinet, bassoon, 'cello and double bass.

A skeleton score is provided: **Extract 2** in the **Insert**.

- (a) Identify the key of this movement. [1]

- (b) What does the instruction 'forte piano' mean in bar 3¹ and bar 4¹, and in bar 11¹ and bar 12¹?
..... [1]

- (c) Describe the harmony and tonality from bar 16a to bar 37¹ (the first time, from 0'23" to 0'33").
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..... [5]

- (d) On the staff below, write the notes of the melody from bar 81 to bar 88¹ (the first time, this begins at Ⓞ 1'26"). Use the rhythm given above the staff.

[4]

- (e) Describe the instrumentation and texture of the **Trio** section (from bar 80a to bar 128).

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..... [4]

- (f) Explain the similarities and differences between the scherzo and the minuet in the time of Haydn, Mozart and Beethoven. You may use examples to support your answer.

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.....

..... [5]

SECTION C

Answer **one** question from this section.

Write your answers 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: The Modern Jazz Quartet: *European Concert* (live) (1960): (i) 'Django', (ii) 'It Don't Mean A Thing (If It Ain't Got That Swing)', (iii) 'Round Midnight'

Discuss how the music of The Modern Jazz Quartet is characteristic of the jazz of its time. Use examples from the prescribed work to support your answer.

[20]

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

Prescribed work: Barbara Strozzi: 'Salve Regina', from *Sacri Musicali Affetti, Op. 5*

Assess the significance of Barbara Strozzi and her contribution to Italian religious music. Support your answer with musical examples.

[20]

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

Prescribed work: Franz Liszt: *Les Préludes, S.97*

Explain the innovative nature of Liszt's symphonic poems and how they influenced other composers of programme music. Use examples from *Les Préludes* and/or other symphonic poems to support your answer.

[20]

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

Prescribed work: Sofia Gubaidulina: *Offertorium (concerto for violin and orchestra)*, beginning to Fig. 38

Evaluate Gubaidulina's *Offertorium* and give your opinion of why the work is still performed by soloists and orchestras today. Use examples from *Offertorium* to support your answer.

[20]

EXTRA ANSWER SPACE

If you need extra space use these lined pages. You must write the question numbers clearly in the margin.

A large area of horizontal dotted lines for writing answers, with a solid vertical line on the left side for a margin.

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.

The page contains ten sets of blank music manuscript staves. Each set consists of five horizontal lines, providing a template for writing musical notation. The staves are arranged vertically down the page, with a small gap between each set.

PLEASE DO NOT WRITE ON THIS PAGE

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