

Monday 9 June 2025 – 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 (⊙ Tracks 1–4)
- 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 1–4** 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 'You Make Me Feel So Young' by Josef Myrow & Mack Gordon. The singer is Barry Manilow, recorded in 1998.

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

The lyrics sung on the recording are below:

You make me feel so young,
 You make me feel so spring has sprung,
 And ev'ry time I see you grin,
 I'm such a happy individual.
 The moment that you speak,
 I wanna go play hide and seek,
 I wanna go and bounce the moon
 Just like a toy balloon.

You and I
 Are just like a couple of tots,
 Running across the meadow,
 Picking up lots of forget-me-nots.

You make me feel so young,
 You make me feel there are songs to be sung,
 Bells to be rung,
 And a wonderful fling should be flung.
 And even when I'm old and gray
 I'm going to feel the way I do today,
 'Cause, you make me feel so young.

(Instrumental)

You and I
 Are just like a couple of tots,
 Running across the meadow,
 Picking up lots of forget-me-nots.

'Cause you make me young,
 Give me songs to be sung,
 Feel like bells should be rung,
 And a wonderful fling to be flung.
 And even when I'm old and gray
 I'm gonna feel the way I do today,
 'Cause, you make me feel so,
 You make me feel so,
 You make me feel,
 I feel so young.

(a) In what key is the music at the beginning of the song?

..... [1]

(b) Explain how the vocal melody in bar 1 to bar 8 is constructed.

.....

 [3]

(c) What device is played by the bass from bar 17 to bar 20 (Ⓢ 0'46" to 0'52")?

A cadence

B pedal

C riff

D sequence

Your answer

☐

[1]

(d) Identify **two** features of the tonality in the instrumental section from Ⓢ 1'23" to 1'48".

1

 2
 [2]

- (e) The second time ($\odot$ 1'59"), Manilow sings bar 23 to bar 24 as an ascending scale.

If bar 23 is 'A' and bar 24 is 'B', which combination of A **and** B matches what he sings on the recording? Write your two answers below.

A1



Pick - ing up lots of for -

B1



get - me - nots, 'Cause

A2



Pick-ing up lots of for -

B2

get - me - nots, 'Cause

A3



Pick-ing up lots of for -

B3



get - me - nots, 'Cause

A4



Pick-ing up lots of for -

B4



get - me - nots, 'Cause

Your answers [2]

- (f) Explain Manilow's treatment of the melody at the end of the song (from bar 25, @ 2'03").

..... [6]

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

The extract is from a string quartet by Mozart.

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

- (a) Describe **three** contrasting passages to show the variety of textures in this extract. Give the bar numbers for each of your chosen examples.

1

.....

.....

2

.....

.....

3

.....

.....

[6]

- (b) Listen to bar 39 to bar 42¹ (☉ 2'38" to 2'50"). The first violin and viola parts are written in the score.

Complete the second violin and 'cello parts in bar 39 and bar 40.

39

[4]

(c) What is the date of composition for this music?

A 1762

B 1782

C 1802

D 1822

Your answer

[1]

(d) Explain how Mozart was able to earn money from composing music, including his string quartets.

.....

.....

.....

.....

.....

.....

..... [4]

● **Track 3** is a recording of **Extract 3**. It is part of one of the prescribed movements from Haydn's *Symphony No. 103 in E flat major*.

(a) Comment on the melody and harmony in this extract.

[10]

- (b)** Compare Haydn's 'London' symphonies (such as No. 103) with his earlier symphonies. Comment on differences in, for example, structure, orchestration and musical style.

[10]

There is no score of this music.

- (a) Compare Cécile McLorin Salvant's performance of 'Wives And Lovers' with one or more recordings of the same song by other singers. Use examples of vocal style and technique to explain how the singers interpret the song.

..... [10

- (b) Discuss the effectiveness of Cécile McLorin Salvant's recordings. Refer to songs from the prescribed album and/or other examples of her performances. Do **not** refer to 'Wives And Lovers'.

[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 13. Clearly show which questions you are answering.

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

- 5*** Discuss the challenges of improvisation for jazz musicians. You should consider the features of successful improvised jazz (not jazz that is notated), for example, New Orleans style, 'head arrangements', 'free jazz' or another style of your choice.

Use examples from the music of **one or more** jazz musicians to support your answer. [25]

- 6*** Evaluate attempts to maintain the popularity of jazz from 1960 to the present day.

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*** Choose **one** composer you think has had the greatest impact on the development of Baroque religious music. Explain your choice.

Use examples from the music to support your answer. [25]

- 8*** Compare recitatives and/or arias by composers of the Baroque period. Comment on their effectiveness in setting Biblical or religious texts.

Use examples from the music of **two or more** composers to support your answer. [25]

Area of Study 5: Programme Music 1820–1910.

- 9*** Discuss the importance of melody in expressing the programme in music composed between 1820 and 1910.

Use examples from the music of **one or more** composers to support your answer. [25]

- 10*** Explain the social and musical influences that made the tone poem / symphonic poem a popular form of programme music from the 1840s to 1910.

Use examples from the music of **one or more** composers to support your answer. [25]

TURN OVER FOR AREA OF STUDY 6

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

- 11*** Discuss the impact of **traditional music** on music from 1900 to the present day. Traditional music may mean the melodies, rhythms and sounds of a composer's own country or those of another culture or continent.

Use examples from the music of **one or more** composers to support your answer. **[25]**

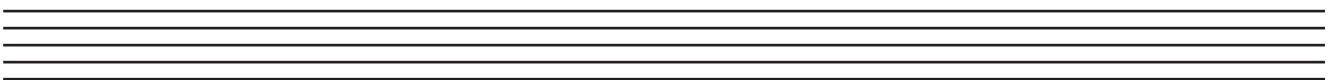
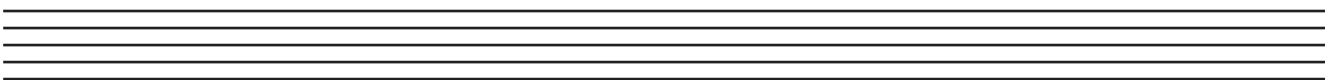
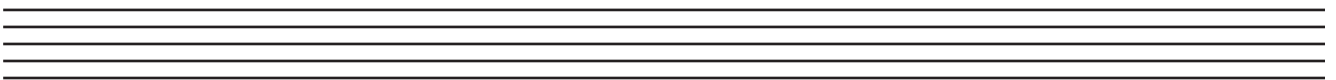
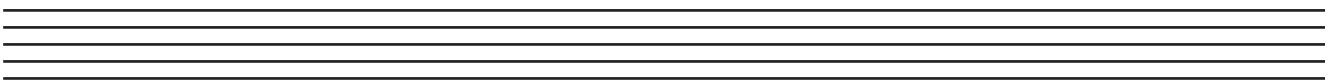
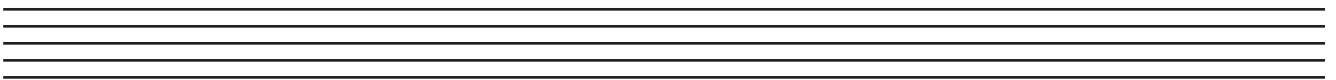
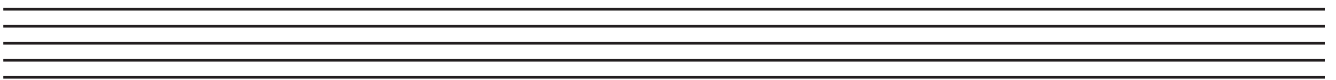
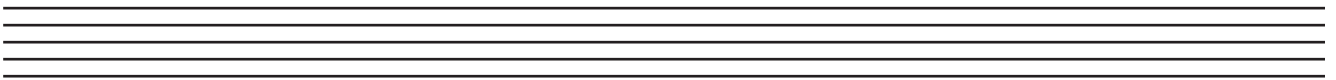
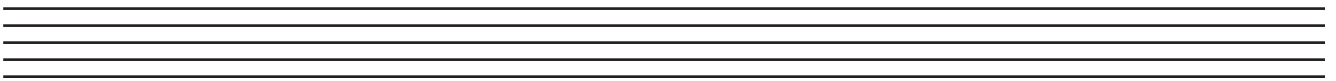
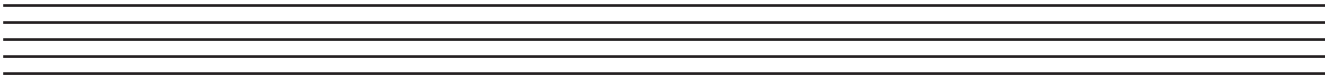
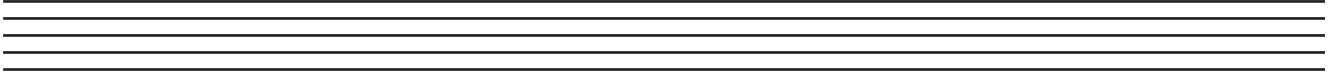
- 12*** Evaluate the effectiveness of different approaches to composing music between 1960 and the present day.

Use examples from the music of **two or more** composers 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 blue 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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