



Oxford Cambridge and RSA

Wednesday 14 May 2025 – Afternoon

AS Level Music

H143/03 Listening and appraising

Time allowed: 2 hours

You must have:

- the Insert (inside this document)
- the music tracks (🎧 Tracks 1–5)
- 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 1: Instrumental Music of Haydn, Mozart and Beethoven.

The extract is a slow movement and Rondo from a sonata for horn and piano by Beethoven.

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

- (a) Identify the tonic key at the beginning of the extract.

- A** A flat major
B A flat minor
C D flat minor
D F minor

Your answer

[1]

- (b) Give the meaning of the performing instructions in the score. Write your answers in the table.

Bar number	Performing instruction	Italian	Meaning
0 ² to 1	<i>Poco Adagio, quasi Andante</i>	Poco Adagio, quasi Andante	
14 to 15	<i>sf</i>	sforzando	
16	<i>cresc.</i>	crescendo	
17	<i>attacca subito il Rondo</i>	attacca subito il Rondo	

[4]

- (c) Describe the harmony from bar 9 to bar 17 (⊙ 0'43" to 1'27").

.....

.....

.....

.....

..... [4]

- (d) Complete the horn part from bar 33² to bar 37 (beginning at ⊙ 1'55"). Use the rhythm provided above the staff.

33

[4]

- (e) Describe the piano accompaniment and its relationship with the horn from bar 48 (beginning at ⊙ 2'19") to the end of the extract.

.....

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.....

.....

..... [3]

(f) Identify **two** features of the extract that are characteristic of a Rondo.

1

.....

2

.....

[2]

(g) Give **two** ways in which the horn of Beethoven's time was different from a modern horn.

1

.....

2

.....

[2]

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

The extract is 'Let's Face The Music And Dance' by Irving Berlin. The singer is Ella Fitzgerald, from the album *Ella Fitzgerald Sings the Irving Berlin Songbook* (1958).

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

The lyrics sung on the recording are below:

© Irving Berlin, Let's Face The Music And Dance, musicnotes.com, Music Notes. Item removed due to third party copyright restrictions. From first line "There may be trouble ahead," to last line "Let's face the music and dance.". L

- (a) Identify the solo woodwind instrument from the beginning of the extract to  0'41".

..... [1]

- (b)** In the lead sheet (in the **Insert**) the song is written in C major (beginning in C minor). The range is from middle C to E, a tenth above.

What does Fitzgerald do (**A**, **B**, **C**, or **D**) to perform the song in a key that suits the range of her voice?

- A** She sings at the pitch of the lead sheet.
- B** She sings it an octave lower.
- C** She sings a fifth lower, in F major (F minor).
- D** She sings a fourth higher, in F major (F minor).

Your answer

11

[1]

- (c)** Listen to the treatment of the melody at the **beginning** (⊙ 0'17" to 0'42") and at the **end** (⊙ 2'13" to the end).

Explain how the singer and arranger enhance the meaning of the words. Do **not** write about the accompaniment.

..... [6

. [6]

- (d)** Listen to the accompaniment in the band from $\odot$ 0'42" to 1'57".

- (i)** Describe the music played by the double bass.

.....

.....

..... [2

. [2]

(ii) Describe the music played by the saxophones, trumpets and trombones.

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.....

..... [4]

(e) Identify **one** other singer who was recording this type of music in the 1950s.

..... [1]

(f) In what form was Ella Fitzgerald's album sold to the public in 1958?

- A compact disc (CD)
- B long-playing vinyl disc (LP)
- C shellac disc (78 rpm)
- D tape cassette

Your answer

[1]

(g) Explain why the album format became popular with record companies in the 1950s.

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..... [4]

● **Track 3** is a recording of **Extract 3**. It is part of the prescribed work, Beethoven's *Overture to 'Coriolan'* (1807).

(a) Explain how Beethoven uses melody, rhythm and the orchestra to create a feeling of drama in this extract.

..... [10

- (b)** Compare and contrast the musical style of this overture with that of other music for orchestra by Haydn, Mozart or Beethoven.

..... [10]

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

- **Extract 4a** (☉ **Track 4**) is the prescribed recording from Michael Bublé: *Call Me Irresponsible*.
- **Extract 4b** (☉ **Track 5**) is sung by Nancy Wilson, recorded in 1964.

There is no score of this music.

- (a) Compare the singing in the two performances. Comment on the similarities and differences in the performance and interpretation of the song.

[10]

- (b)** The three prescribed songs ('The Best Is Yet To Come', 'It Had Better Be Tonight' and 'Call Me Irresponsible') were written between 1959 and 1963. Explain how the arrangements of the songs for Michael Bublé's album try to appeal to modern audiences.

[10]

Section C

Answer **one** question from this section.

Write your answers on the lines that start on page 14. Clearly show which question you are answering.

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

Prescribed work: Hiromi: *Move* (2012): (i) 'Move', (ii) 'Brand New Day'

Discuss how successful contemporary jazz musicians have been in bringing new life to instrumental jazz.

Use examples from the music of Hiromi to support your answer. You can also refer to other performers and composers to support your answer if you wish.

[20]

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

Prescribed work: Heinrich Schütz: *Christmas Story*, SWV435/435a (1660), from Intermedium 1 ('Fürchtet euch nicht') to Intermedium 5 ('Zu Bethlehem im jüdischen Lande') (ed. Neil Jenkins, Novello, nos. 2–11)

Discuss how voices are used to express the text in German religious music.

Use examples from Schütz's *Christmas Story* to support your answer. You can also refer to other composers from the Baroque period if you wish.

[20]

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

Prescribed work: Edvard Grieg: *Lyric Pieces*, Book 5, Op. 54 (1889–91)

Explain the growth in popularity of programme music for the piano between 1820 and 1910.

Use examples from Grieg's *Lyric Pieces* to support your answer. You can also refer to other piano music by Grieg and/or other composers if you wish.

[20]

OR

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

Prescribed work: Gustav Holst: *The Planets*, Op. 32 (1914–16): IV ‘Jupiter’, V ‘Saturn’, VI ‘Uranus’

An early critic said *The Planets* was ‘elaborately contrived and painful to hear’. Explain how challenging and innovative this music was for the audiences of its time.

Use examples from *The Planets* to support your answer. You can also refer to other music by Holst and/or other composers if you wish.

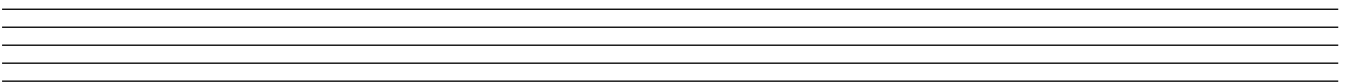
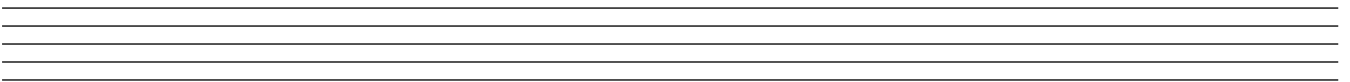
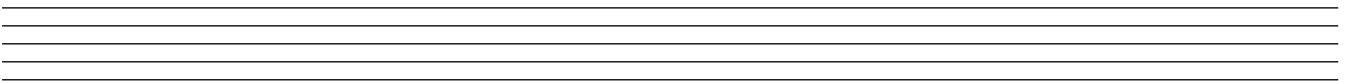
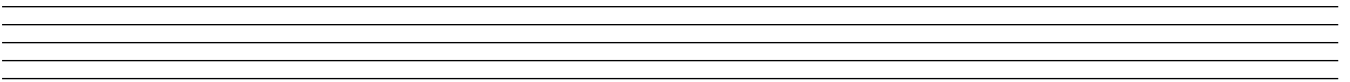
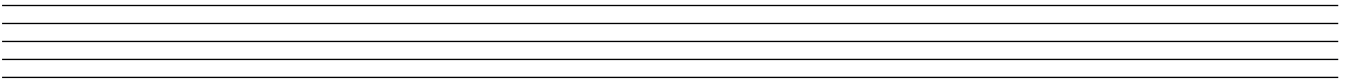
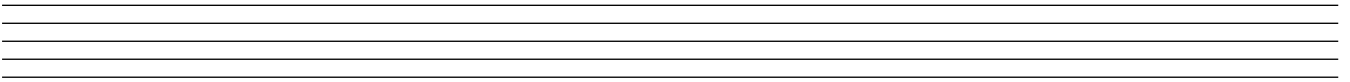
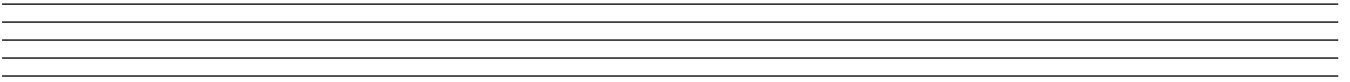
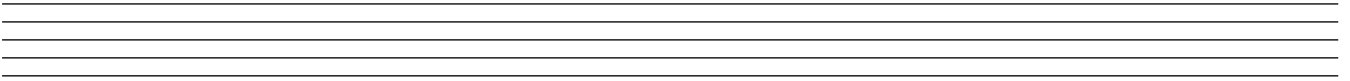
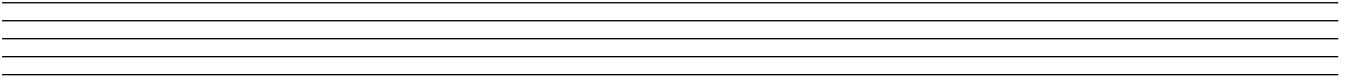
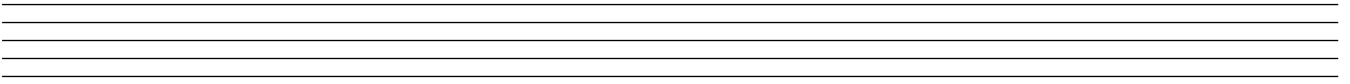
[20]

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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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