

Advance Information for Summer 2022

A Level

Music

H543

We have produced this advance information to help support teachers and students with revision for the Summer 2022 examinations.

Information

- This notice covers the examined component only (H543/05 Listening and appraising).
- This notice does **not** cover non-examined assessment (NEA) components (Performing H543/01/02 and Composing H543/03/04).
- There are no restrictions on who can use this notice.
- You are **not** permitted to take this notice into the exam.
- The format and structure of the exam paper remains unchanged.
- This document has **3** pages.

Advice

- This notice is meant to help students to focus their revision time.
- Due to the nature of questions in section A, advance information is not being included for this section.
- Students and teachers can discuss this notice.
- Students can ask their teachers for advice.

If you have any queries about this notice, please call our Customer Support Centre on **01223 553998** or email general.qualifications@ocr.org.uk.

H543/05 Listening and appraising

Section A

There is no advance information for Section A.

Section B

Students may focus their revision on the specified sections of the prescribed works, but it is still important they understand the whole work to ensure they have a full understanding of the music in context and to aid progression.

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

Section of Prescribed work: Second movement, bars 1-38, from Haydn's Symphony No. 48 in C major, 'Maria Theresa', first and second movements.

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

Section of Prescribed work: 'Yesterdays' from Barbra Streisand: *Color Me Barbra*.

Section C

The specified areas of content are suggested as key areas of focus for revision and final preparation, in relation to the Summer 2022 examinations.

Students should still study the whole of the content for their chosen Areas of Study to ensure they have a full understanding of the music in context, and to aid progression.

Area of Study	Focus for assessment
Area of Study 3 Developments in Instrumental Jazz 1910 to the present day	<ul style="list-style-type: none"> 1910-1960: early jazz, swing, bebop, cool jazz The dissemination of jazz to a wider audience in the United States of America and Europe The role of radio and recording in the development of jazz OR <ul style="list-style-type: none"> Improvisation Devices, e.g. chorus, call and response, riff or ostinato Roles of solo and ensemble, rhythm section (drums, bass etc.)
Area of Study 4 Religious Music of the Baroque Period	<ul style="list-style-type: none"> Textures e.g. chordal, fugal, imitative, solo and choral writing, instrumental Word setting and interpretation of text Resources, accompaniment e.g. obbligato OR <ul style="list-style-type: none"> Styles of religious music in smaller forms (i.e. not oratorios, passions or settings of the mass) Structures, e.g. recitative, aria, chorus Worship, liturgy, opportunities and restrictions, e.g. Lent, Holy Week, use of instruments in church, use of Latin or vernacular

Area of Study	Focus for assessment
Area of Study 5 Programme Music 1820-1910	<ul style="list-style-type: none"> • Solo works • Integrating structural principles and expressive freedom, e.g. melodic writing, rhythm, adaptations of sonata form • Instrumental resources, e.g. expansion of the orchestra, improvements in piano technology, instrumental technique, virtuoso soloists, the conductor <p>OR</p> <ul style="list-style-type: none"> • Instrumental resources, e.g. expansion of the orchestra, improvements in piano technology, instrumental technique, virtuoso soloists, the conductor • Development of dynamics, expression, articulation, complex textures, dramatic contrast and other effects • Technological advances, e.g. valved brass, piano making
Area of Study 6 Innovations in Music 1900 to the present day	<ul style="list-style-type: none"> • Exploration of sonority, timbre, textures, instrumental and vocal techniques and resources, percussion, technology • Audience reaction to innovation • Technology and mass media <p>OR</p> <ul style="list-style-type: none"> • Music from 1945 to present day, e.g. neo-classical developments, reinterpretation of traditional forms • Post-1945 avant-garde, experimental approaches, electronic music, post-modern response e.g. to Eastern or African influence • Minimalism • Contemporary approaches to composition

END OF ADVANCE INFORMATION



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