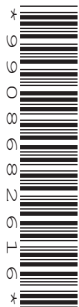


## Monday 12 June 2023 – Afternoon

### 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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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 2: Popular Song: Blues, Jazz, Swing and Big Band.

The extract is 'Happy Talk' by Richard Rodgers and Oscar Hammerstein II, from the musical *South Pacific*. In this jazz arrangement the singer is Nancy Wilson, with Cannonball Adderley on alto saxophone.

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

The lyrics sung on the recording are below:

Happy talk, keep talkin' happy talk,  
Talk about things you'd like to do.  
You gotta have a dream,  
If you don't have a dream  
How you gonna have a dream come true?

Talk about a moon  
Floatin' in the sky  
Lookin' like a lily on a lake;  
Talk about a bird  
Learnin' how to fly  
Makin' all the music he can make.

Happy talk, keep talkin' happy talk,  
Talk about things you'd like to do.  
You gotta have a dream,  
If you don't have a dream  
How you gonna have a dream come true?

Talk about a star  
Lookin' like a toy  
Peekin' through the branches of a tree;  
Talk about a girl  
Talk about a boy  
Countin' all the ripples on the sea.

Happy talk, keep talkin' a happy talk,  
Talk about things you'd like to do.  
You gotta have a dream,  
If you don't have a dream  
How you gonna have a dream come true?

- (a) (i) The repeated pattern that you hear in the introduction is notated in **Fig. 1**. Which part does each of these instruments play?

Cornet in B $\flat$   
 Double bass  
 Drum kit  
 Piano

On **Fig. 1**, write the name of each instrument next to the part it plays.

The musical score for Fig. 1 consists of four staves. The top staff is a single treble clef staff with a key signature of two flats and a 4/4 time signature. The second staff is a drum kit staff with a double bar line at the start and end, and 'x' marks indicating drum hits. The third staff is a grand staff with a treble clef on top and a bass clef on the bottom. The bottom staff is a single bass clef staff. An asterisk (\*) is placed below the final note of the bottom staff.

**Fig. 1**

- (ii) Identify the chord marked with an asterisk (\*) in **Fig. 1**. Underline your answer.

E $\flat$ 7                  E $\flat$ m7                  E $\flat$ 9                  E $\flat$ 11

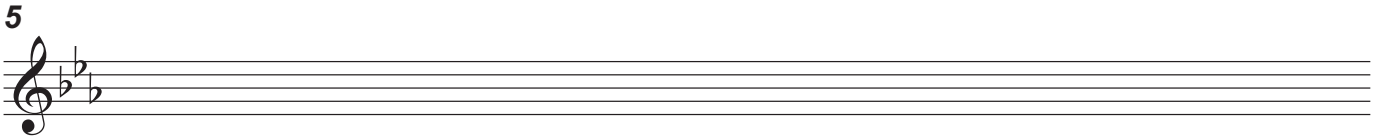
- (b) Identify the style of the bass when the singer begins to sing (after the introduction). Underline your answer.

continuo bass                  ground bass                  riff                  walking bass

- (c) Listen to the melody of bar 5 to bar 12 in the recording and compare it to the lead sheet. The rhythm is different and there are two changes of pitch.

In **Fig. 2** below, re-write the melody (rhythm and pitch) of bar 5 to bar 12 with the changes sung on the recording.

Words:           Happy talk, keep talkin' happy talk,  
                      Talk about things you'd like to do.



**Fig. 2**

[5]

(d) The music of bar 5 to bar 22 is Refrain 1. It is sung twice more:

- Refrain 2 is bar 39 to bar 54 (⊙ beginning at 1'04").
- Refrain 3 is bar 71 to bar 85 (⊙ beginning at 1'53").

Identify **two** differences in Nancy Wilson's singing in Refrain 2 and **two further** differences in Refrain 3. Write your answers in the table below.

|   |   |
|---|---|
| Refrain 2<br>bar 39 to bar 54<br>⊙ beginning at 1'04" | 1 |
|   | 2 |
| Refrain 3<br>bar 71 to bar 85<br>⊙ beginning at 1'53" | 1 |
|   | 2 |

[4]

(e) The recording is taken from an album of duets with the title *Nancy Wilson and Cannonball Adderley*. Explain how the music played by the alto saxophone enhances the arrangement of the song.

.....

.....

.....

.....

..... [3]

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

The extract is from the second movement of Beethoven's *Piano Concerto No. 3 in C minor, Op. 37*.

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

- (a) Briefly describe the writing for the piano from bar 1 to bar 8<sup>1</sup>. You should comment on what is added to the melody in the skeleton score.

.....  
.....  
.....  
.....  
.....  
..... [3]

- (b) Describe the harmony and tonality from bar 8<sup>1</sup> to bar 15<sup>1</sup>. Identify important features (for example, keys, modulations, chords and chord progressions) and refer to bar numbers.

.....  
.....  
.....  
.....  
.....  
..... [4]

- (c) Identify the **two** instruments which play the melody and answering phrases from bar 15 to bar 21<sup>1</sup>.

..... [2]

(d) (i) In which year was this concerto first performed? Underline your answer.

1763                      1783                      1803                      1823

[1]

(ii) Identify the main city where Beethoven lived and worked.

..... [1]

(e) The pianist on the recording plays on a fortepiano, a copy of a piano from Beethoven's lifetime.

Explain the limitations of a fortepiano (for example, compared to a modern piano) and how its construction affects timbre and performance.

.....  
.....  
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.....  
.....  
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.....  
.....  
.....  
..... [4]











## 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 14. Clearly show which questions you are answering.

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

- 5\* Choose **either**:
- bebop and hard bop **OR**
  - bebop and cool jazz.

Explain the characteristic features of the two styles of jazz you have chosen and the extent to which the two styles are different. Use examples from **one or more** works in **each** of your chosen styles to support your answer. [25]

- 6\* Choose **one** soloist or band/ensemble you consider has had a significant impact on the development of instrumental jazz. Evaluate their contribution to the genre. Use examples of their music to support your answer. [25]

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

- 7\* Discuss the importance of one or more major centres of religious music during the Baroque period. For example, you could consider their influence on the styles and structures of music for worship or on the education of church musicians.

Examples may include:

- England: Westminster Abbey or the Chapel Royal
- France: the Chapelle Royale, Versailles
- Germany: St. Thomas's, Leipzig or the Court of Saxony, Dresden
- Italy: St. Mark's, Venice or St. Peter's, Rome

[25]

- 8\* Choose **one or two** works written for the Lutheran Church. Explain how the music reflects the style of worship in German churches of the period. [25]

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

- 9\* Discuss the influence of popular literature on programme music. Use examples from the music of one or more composers between 1820 and 1910 to support your answer.

Examples of popular literature could include, for example, work by Shakespeare, Goethe, Byron, Walter Scott or Cervantes. [25]

- 10\* Explain how composers of programme music made sure that their music both conveyed the programme and had a satisfying musical structure. Use examples of works from 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\*** Evaluate the effectiveness of music composed in response to political and social events, for example, revolution, war, persecution or censorship. Refer to the music of one or more composers between 1900 and the present day to support your answer. **[25]**
- 12\*** Discuss the extent to which neo-classical or neo-tonal music could be considered 'innovative', for example, compared to the music of composers who were writing atonal or experimental music. Use examples from the music of one or more composers between 1900 and the present day to support your answer. **[25]**

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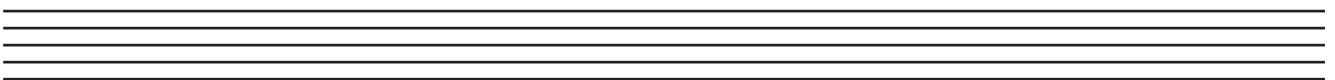
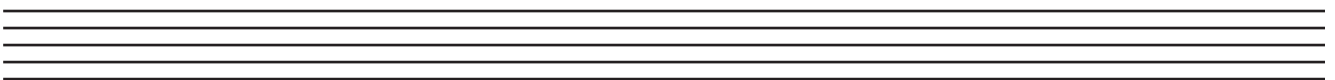
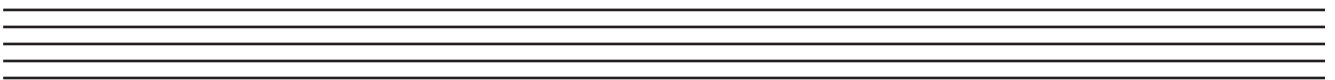
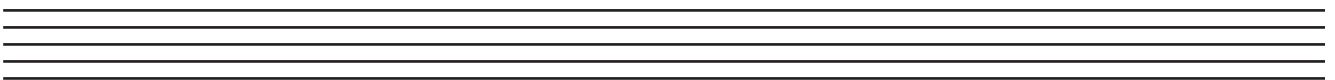
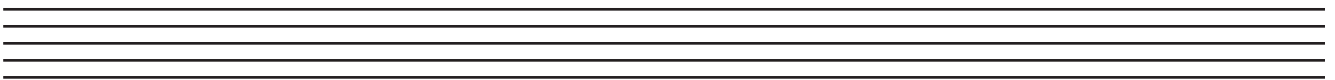
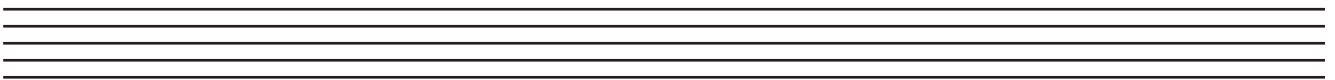
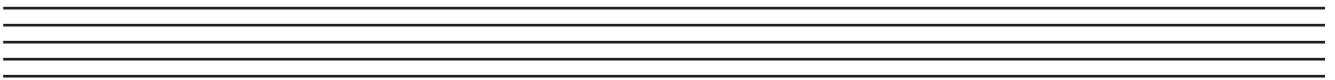
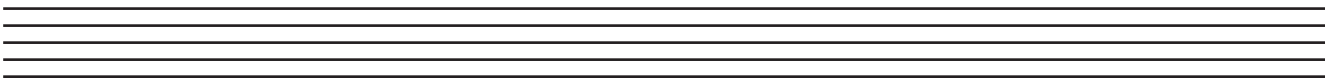
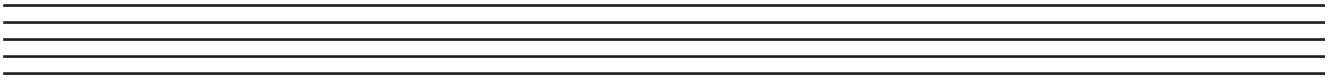
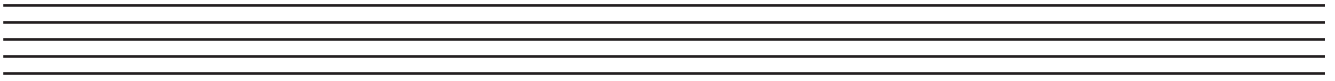


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**END OF QUESTION PAPER**

**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.



**ADDITIONAL ANSWER SPACE**

If additional space is required, you should use the following lined page(s). The question number(s) must be clearly shown in the margin(s).

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