



Oxford Cambridge and RSA

# Monday 29 November 2021 – Morning

## GCSE (9–1) Music

### J536/05 Listening and Appraising

Time allowed: up to 1 hour 30 minutes

The time allowed for the examination is the duration of the CD.



**You can use:**

- an HB pencil



Please write clearly in black ink. **Do not write in the barcodes.**

Centre number

Candidate number

First name(s) \_\_\_\_\_

Last name \_\_\_\_\_

### INSTRUCTIONS

- Use black ink. You can use an HB pencil, but only for writing on the score.
- 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.
- After the CD has started, you will have **2 minutes** to read through this question paper.

### INFORMATION

- The total mark for this paper is **80**.
- The marks for each question are shown in brackets [ ].
- Time is allowed for you to write your answers between the playing of extracts.
- 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.

Answer **all** the questions.

**1 This question is based on Area of Study 3 – Rhythms of the World.**

You will hear this extract played **three** times.

(a) (i) What style is this extract? ..... [1]

(ii) Where does this style originate? ..... [1]

(b) (i) Give the name for the instrument that plays the main melody.

..... [1]

(ii) Give **two** words that describe the timbre of this instrument.

1 .....

2 .....

[2]

(c) Give **four** features of the music that are typical of this style. (Credit will not be given for repeating answers given above.)

1 .....

2 .....

3 .....

4 .....

[4]

**3**  
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2 This question is based on Area of Study 2 – The Concerto Through Time.

You will hear this extract played **three** times.

(a) Suggest a tempo for this extract. .... [1]

(b) Give the name for this type of concerto.  
..... [1]

(c) Give **two** compositional and/or melodic devices that you can hear in this extract.

1 .....  
2 ..... [2]

(d) (i) Name the period of composition for this extract.  
..... [1]

(ii) Give **three** reasons for your answer. (Credit will not be given for repeating answers given above.)

1 .....  
2 .....  
3 ..... [3]

5  
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You may use this page to make notes in preparation for your answer to Question 3.

This page will **not** be marked.

**4 This question is based on Area of Study 4 – Film Music.**

You will hear this extract played **three** times.

This extract is from a piece of music by Smetana that was used to accompany a scene from the film *The Tree of Life*.

**(a)** Give the name for the articulation generally used by the flutes in this extract.

..... [1]

**(b)** Give the name for the way the strings are played at the beginning of this extract.

..... [1]

**(c)** Give the name for the percussion instrument that enters towards the end of the extract (when the flutes stop).

..... [1]

The music was played during a scene where a young boy was playing with his brothers.

**(d)** Give **five** reasons why this music is suitable to portray such a playful scene. (Credit will not be given for just naming instruments or for repeating answers given above.)

- 1 .....
- 2 .....
- 3 .....
- 4 .....
- 5 .....

[5]



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**5 This question is based on Area of Study 5 – Conventions of Pop.**

You will hear this extract played **four** times.

A single stave score of the main melody is printed opposite. There is an introduction before the voice enters.

**(a)** Using the given rhythm, fill in the missing notes in bars 11 and 12. (There is no need to write anything in bar 13.) **[7]**

**(b) (i)** Underline the name for the curved line written above the word ‘troubled’ that goes from bars 2 to 3.

Phrase mark                  Slur                  Tie                  Tremolo **[1]**

**(ii)** Underline the name for the curved line written above the word ‘need’ that goes from bars 3 to 4.

Phrase mark                  Slur                  Tie                  Tremolo **[1]**

**(c)** The singer stretches out the word ‘there’ in bar 30 over several notes. What is the name given to this vocal feature?

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

**(d) (i)** What style of popular song is this?

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

**(ii)** Give **two** reasons for your answer.

1 .....

2 .....

**[2]**

2 3 4

When you're down\_ and troub - led and you need some lov-in' care

5 6 7 8

and noth-ing, noth-ing is go - ing\_ right.\_

9 10 11 12

Close your eyes and think of me and soon I\_\_\_ will be there

13 14 15

to bright-en up ev - en your dark - est - night.

16 17 18 19

You just call\_\_\_ out my-name and you know

20 21 22

where ev - er I am\_\_\_ I'll come run - ing\_\_\_

23 24 25 26

to see you a- gain.\_ Win-ter, spring, sum-mer or fall

27 28 29

all you have to do is call\_\_\_ and I'll be\_

30 31 32

there.\_ You've got a friend.\_

**6 This question is based on Area of Study 4 – Film Music.**

You will hear **two** extracts of film music. Extract A will be played **twice**, during which you should answer **(a)**, **(b)** and **(c)**. Extract A followed by Extract B will then be played **three** times, during which you should answer **(d)**.

The extracts of music are from the action films *Mission Impossible*. Extract A is the main theme from the third film and is heard during the opening introduction.

**(a)** What is the name of the ornament played at the beginning of the extract?

..... [1]

**(b)** Give **four** ways in which the music shows the excitement of the action that is to follow.

1 .....

2 .....

3 .....

4 .....

[4]

**(c)** Suggest a suitable composer for this music. .... [1]

Extract B is the main theme from the sixth *Mission Impossible* film, but is this time heard at the end of the film when the mission has been accomplished.

(d)\* Using your knowledge of film music, **compare**, using similarities and/or differences, the music in both extracts. You may wish to refer to instruments, tempo, rhythm, pitch, dynamics or any other features that are relevant.

You may refer to the answers you gave earlier or you may refer to other features of the music but you must make detailed comparisons between the extracts.

.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
..... [6]

**7 This question is based on Area of Study 2 – The Concerto Through Time.**

You will hear an extract of the slow movement from a Romantic Concerto played **four** times. A single stave score of the extract is printed opposite.

- (a) What is the tonality at the start of this extract? ..... [1]
  
- (b) In the **vertical** box on the stave at the beginning of this extract write the time signature. [1]
  
- (c) (i) In the box **above** bars 1 and 2 give the name of the instrument that plays the written melody. [1]
  
- (ii) In the box **above** bar 6 give the name of the instrument that plays the written melody. [1]
  
- (iii) In the box **above** bars 7 and 8 give the name of the instrument that plays the written melody. [1]
  
- (iv) Underline the term that best describes what this melody instrument plays in bars 7 and 8.  

Arpeggio	Glissando	Ostinato	Riff	[1]
----------	-----------	----------	------	-----
  
- (d) In the box **above** bar 10 give the name for the ornament played by the solo instrument. [1]
  
- (e) (i) In the oval box **below** bar 20 write an appropriate dynamic. [1]
  
- (ii) In the oval box **below** bar 22 write an appropriate dynamic. [1]
  
- (f) Give **three** features of the music played by the accompaniment in support of the soloist.
  - 1 .....
  - 2 .....
  - 3 ..... [3]

(melody instrument)  
(c)(i)

1 2 3 4

*p*

(b) (time signature)

(melody instrument)  
(c)(ii)

(melody instrument)  
(c)(iii)

5 6 7 8

*p*

(ornament)  
(d)

9 10 11 12

*p*

13 14 15 16

*p*

17 18 19 20

*p*

(dynamic) (e)(i)

21 22 23 24

*p*

(dynamic) (e)(ii)

**8 This question is based on Area of Study 5 – Conventions of Pop.**

You will hear this extract played **three** times.

**(a)** Give **three** features of the introduction.

- 1 .....
- 2 .....
- 3 ..... **[3]**

**(b)** How many beats are there in a bar? ..... **[1]**

**(c)** Give **three** features of the singing.

- 1 .....
- 2 .....
- 3 ..... **[3]**



(d) Tick the box next to the correct melody for the chorus phrase that begins 'I'll be riding shotgun' towards the end of the extract. [1]

Musical notation (treble clef, B-flat key signature) with a melody starting on G4, moving up stepwise to D5, then down stepwise to G4. A box is provided for marking the answer.

Musical notation (treble clef, B-flat key signature) with a melody starting on G4, moving up stepwise to D5, then down stepwise to G4. A box is provided for marking the answer.

Musical notation (treble clef, B-flat key signature) with a melody starting on G4, moving up stepwise to D5, then down stepwise to G4. A box is provided for marking the answer.

Musical notation (treble clef, B-flat key signature) with a melody starting on G4, moving up stepwise to D5, then down stepwise to G4. A box is provided for marking the answer.

(e) Suggest the name of an artist who might have performed this song.  
..... [1]

END OF QUESTION PAPER

**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).

A large area of lined paper for writing. It features a vertical solid line on the left side, creating a margin. The rest of the page is filled with horizontal dotted lines, providing space for writing answers.

A series of horizontal dotted lines for writing, spanning the width of the page. A solid vertical line runs down the left side of the page, approximately one-tenth of the way from the left edge, creating a margin.

A large area of the page is reserved for writing, featuring a vertical solid line on the left side and horizontal dotted lines extending across the page.



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