

Tuesday 17 November 2020 – Afternoon

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

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Candidate number

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First name(s)

Last name

INSTRUCTIONS

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

INFORMATION

- The total mark for this paper is **80**.
- The marks for each question are shown in brackets [].
- You will have time to write your answers between the playing of the 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 5 – Conventions of Pop.

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

The extract is from a Rock Anthem and contains many features typical of this genre.

(a) (i) Tick the box next to the repeated pattern played by the bass instruments at the beginning.

[1]

(ii) Name **one** instrument that plays this pattern.

..... [1]

(iii) Underline the term that best describes this pattern.

[1]

Glissando Chord Cadenza Riff

(b) Like most Rock Anthems this extract is generally loud. Give the Italian musical term for the word "loud".

..... [1]

(c) Suggest the name of a group that might have performed this song.

..... [1]

Here are the words of the song:

You got me runnin' goin' out of my mind
You got me thinkin' that I'm wastin' my time
(Don't bring me down, no no no no no)
I'll tell you once more before I get off the floor
(Don't bring me down)

You wanna stay out with your fancy friends
I'm tellin' you it's got to be the end
(Don't bring me down, no no no no no)
I'll tell you once more before I get off the floor
(Don't bring me down)

Chorus
Don't bring me down, groos
Don't bring me down, groos
Don't bring me down, groos
Don't bring me down

(d) Give **two** features of the way the **first two lines** of each verse are sung.

- 1
- 2 [2]

(e) Give **four** features of the way the **chorus** is sung.

- 1
- 2
- 3
- 4 [4]

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) During the first four bars the accompaniment plays repeated chords. Underline the correct note values for these chords.

Semibreves Minims Triplets Quavers [1]

(c) (i) Give the name for the passage where the solo instrument plays completely alone.

..... [1]

(ii) Give **two** features of the music in this unaccompanied passage.

1

2

[2]

(d) Describe the articulation used by the solo instrument and/or the orchestra after the unaccompanied passage.

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

(e) Suggest a suitable composer for this extract.

..... [1]

5
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PLEASE DO NOT WRITE ON THIS PAGE

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 3 – Rhythms of the World.

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

(a) Underline the region of the world from which this extract originates.

India Eastern Mediterranean Africa South America [1]

(b) Name **two** instruments you can hear in this extract.

1

2 [2]

(c) Give **five** features of the music that are typical of this folk style. (Credit will not be given for just naming instruments).

1

2

3

4

5 [5]

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PLEASE DO NOT WRITE ON THIS PAGE

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

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

A single stave score of the main melody is printed opposite.

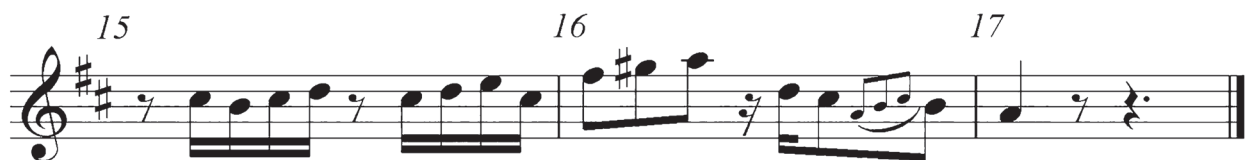
(a) Using the given rhythm, fill in the missing notes in bars 8 and 9. [7]

(b) Give the name of the ornament that occurs in bar 11 and bar 12.
..... [1]

(c) The extract begins in D major. In what key does the extract end? [1]

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

(ii) Give **two** reasons for your answer.
1
2 [2]



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

You will hear **two** extracts from Calypso songs. Extract A was recorded in 1946 and Extract B was recorded in 1987. Extract A followed by Extract B will be played **three** times.

(a) How many beats in a bar do both extracts have? [1]

(b) Compare the features of the style of singing in both extracts.

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

(c) Suggest **two** ways you can tell that Extract A was recorded much earlier than Extract B.

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

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

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

A single stave score of the extract is printed opposite.

The chords in bars 1 to 4, bar 12 and bars 22 to 24 sound an octave lower than they are written.

The vocal melody sounds at the written pitch.

(a) What is the tonality of this extract? [1]

(b) (i) In the box **above** bars 1 and 2 give the name of an instrument that plays the written chords. [1]

(ii) In the box **above** bar 4 give the name of the percussion instrument that enters. [1]

(iii) Underline the term that describes what this percussion instrument plays.

Riff Ostinato Glissando Arpeggio [1]

(iv) In the box **above** bar 13 give the name of the instrumental family that starts playing sustained chords. [1]

(c) (i) In which bar do you first hear **harmony** in the vocal parts? [1]

(ii) In which bar do you first hear the drum kit play? [1]

(d) Give **three** ways in which technology has been used in this extract.

1

2

3

[3]

(Instrument)
(b)(i)

(percussion instrument)
(b)(ii)

1 2 3 4

5 6

Can't be-lieve that I'm home all a - lone Does-n't stop me from want - ing to see you

7 8

Why the hell won't you pick up the phone hell - o

9 10

Don't know which way is up an - y-more No ex-cus - es and noth-ing to cling to

(instrumental family)
(b)(iv)

11 12 13

Oh, you're shak-ing me right to the core Just wan-na let you

14 15 16

know I won't let this one go You got me down_ but I_ ain't out_

17 18 19

_ Think you got me good left me like some dead-wood I may be down

20 21 22 23 24

_ but I'll_ turn it round

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

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

The extract is from a science fiction video game that is set 700 years in the future.

The music has three short sections:

- The first section shows a spacecraft moving through space.
- The second section (the only section with percussion in it) is when the spacecraft breaks through a planet’s atmosphere.
- The third section (after a silence) is played while some men move around the planet’s surface.

(a) Give **three** musical features of the first section that help to convey the spacecraft moving through space.

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

(b) Give **three** musical features of the second section that help to convey the spacecraft breaking through the planet’s atmosphere.

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

(c) Name **three** instruments that play in the third section.

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

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, consisting of 25 horizontal dotted lines. A solid vertical line runs down the left side of the page, creating a margin. The lines are evenly spaced and extend across the width of the page.

A large rectangular area for writing, bounded by a solid vertical line on the left and horizontal dotted lines on the top, bottom, and right.



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