

Write your name here

Surname

Other names

Centre Number

Candidate Number

Edexcel GCSE

Music

Unit 3: Listening and Appraising

Monday 14 May 2012 – Morning

Time: 1 hour 30 minutes

Paper Reference

5MU03/01

You do not need any other materials.

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions in Section A and **one** question from Section B.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 80.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- Questions labelled with an **asterisk** (*) are ones where the quality of your written communication will be assessed
– *you should take particular care on these questions with your spelling, punctuation and grammar, as well as the clarity of expression.*

Advice

- Read each question carefully before you start to answer it.
- Keep an eye on the time.
- Check your answers if you have time at the end.

Turn over ►

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SECTION A

Answer all questions in this section.

Some questions must be answered with a cross in a box ☒. If you change your mind about an answer, put a line through the box ☒ and then mark your new answer with a cross ☒.

Area of Study 1

Mozart: 1st movement from Symphony No. 40 in G minor, K.550

1 Listen to the following extract taken from the development section, which will be played **three** times.

(a) Name **three** instruments that play the **three-note motif** at the start of the extract. (3)

- 1
- 2
- 3

(b) Which theme does Mozart use in the extract? Put a cross in the correct box. (1)

- A** 1st Subject
- B** 2nd Subject

(c) How does Mozart develop this theme in the extract? (2)

- 1
- 2

(d) What musical device is heard in the horn and bassoon parts towards the end of the extract? (1)

.....

(e) Complete the following sentence: (1)

A sonata form movement has three main sections: the **exposition**, the **development** and the

(Total for Question 1 = 8 marks)



Area of Study 1

Chopin: Prelude No. 15 in D flat major, Op.28

2 Listen to the following extract taken from the end of the first section and start of the second, which will be played **four** times.

(a) Look at the following melody, which is heard at the beginning of the extract. Fill in the missing notes in bars 2 and 3. The rhythm is given above the staff.

(4)

(b) Compare these two sections of music. Identify **two** similarities and **two** differences.

(4)

Similarities

1

2

Differences

1

2

(c) Circle the correct words to complete the following statements.

(2)

- (i) The performer plays this piece in a [legato / staccato] style.
- (ii) The complete prelude is in [rondo / ternary] form.

(Total for Question 2 = 10 marks)



Area of Study 2

Schoenberg: *Peripetie* from Five Orchestral Pieces, Op.16

3 Listen to the following extract, which will be played **three** times.

(a) Which word describes the technique of passing the melody through different instruments? Put a cross in the correct box.

(1)

- A Augmentation
- B Complement
- C Hexachord
- D Klangfarbenmelodie

(b) Which **two** families of instruments are used in the second half of the extract? Put a cross in the **two** correct boxes.

(2)

- A Woodwind
- B Brass
- C Percussion
- D Strings

(c) Which instrument plays the solo towards the end of the extract?

(1)

(d) Describe how the dynamics change during this extract.

(3)

(e) When was this piece composed? Put a cross in the correct box.

(1)

- A 1709
- B 1809
- C 1909
- D 2009

(Total for Question 3 = 8 marks)







Area of Study 2

Steve Reich: 3rd movement (fast) from *Electric Counterpoint*

4 Listen to the following extract, which will be played **three** times.

(a) Which of the following best describes the rhythm of the **resultant** melody at the beginning of the extract? (1)

- A 
- B 
- C 
- D 

(b) How does Reich indicate a change from one section to the next in this extract? (1)

(c) What studio effect is applied to the recorded parts to separate out the sounds? (1)

(d) Name **three** minimalist techniques used in *Electric Counterpoint*. (3)

- 1
- 2
- 3

(e) State **two** musical reasons why *Electric Counterpoint* is a good title for this piece. (2)

- 1
- 2

(Total for Question 4 = 8 marks)



Area of Study 3

Moby: *Why does my heart feel so bad?* from the album *Play*

5 Listen to the following extract taken from the last chorus, which will be played **three** times.

(a) State **two** ways in which Moby makes the vocals sound distant in the first half of the extract.

(2)

1

2

(b) Which instrumental part plays chords underneath the vocal sample in the first half of the extract?

(1)

(c) Complete the chord sequence heard in the extract.

(4)

1st half

Bars	1-2	3-4	5-6	7-8
Chords	C major			A minor

2nd half

Bars	9-10	11-12	13-14	15-16
Chords	F major	C major		

(d) What is the tonality in the second half of the extract?

(1)

(e) State two ways in which Moby has altered the vocal sample in the second half of the extract.

(2)

1

2

(Total for Question 5 = 10 marks)



Area of Study 3

Jeff Buckley: *Grace* from the album *Grace*

6 Listen to the following two extracts of verses two and three of the song, which will each be played **three** times.

(a) Identify **two** differences and **two** similarities between the **vocal lines** of the two verses.

Differences	Similarities
1	1
.....
2	2
.....
(2)	(2)

(b) Describe the **guitar parts** in the extracts, making **two** points about each verse. You should refer to playing techniques and/or musical features.

Verse 2	1
	2
	(2)
Verse 3	1
	2
	(2)

(Total for Question 6 = 8 marks)



Area of Study 4

**Capercaillie: *Chuir M'Athair Mise Dhan Taigh Charraideach*
(*Skye Waulking Song*) from the album *Nadurra***

7 Listen to the following extract taken from the introduction and first verse, which will be played **three** times.

(a) Describe the sounds played by the synth and violin in the opening two bars.

(2)

Synth

Violin

(b) Name four **other** instruments heard in this extract.

(4)

1

2

3

4

(c) Which of the following scales is the vocal melody based on?

Put a cross in the correct box.

(1)

- A** C major
- B** Whole tone scale
- C** E minor pentatonic
- D** A minor

(d) This song is a lament based on an Irish legend. Give **two** musical features of this extract that are typical of a lament.

(2)

1

2

(Total for Question 7 = 9 marks)



Area of Study 4

Rag Desh

8 Listen to the following two extracts taken from the *alap* and *gat* sections, which will each be played **twice**.

(a) Name the solo instrument in the alap.

(1)

.....

(b) Which instrument plays the drone in the alap?

(1)

.....

(c) State **two** differences between the alap and gat sections.

(2)

1

2

(d) What are the fast scale passages in the gat section of the extract called?

(1)

.....

(e) Give **two** musical reasons why you like or dislike this piece of music.

(2)

1

2

(Total for Question 8 = 7 marks)

TOTAL FOR SECTION A = 68 MARKS



SECTION B

Answer EITHER Question 9 OR Question 10

If you answer Question 9 put a cross in this box.

9 The following questions are about *Something's Coming* from *West Side Story* by Bernstein.

(a) Which Shakespeare play is the musical *West Side Story* based on? (1)

(b) Which style of music most influenced this piece? Put a cross in the correct box. (1)

- A Expressionism
- B Folk
- C Jazz
- D Minimalism

*(c) Comment on how Bernstein uses the following musical elements in *Something's Coming*.

- Melody
- Rhythm
- Harmony/Tonality
- Structure
- Instrumentation

Remember to use correct **musical vocabulary** where appropriate. (10)

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(Total for Question 9 = 12 marks)



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Turn over for Question 10



If you answer Question 10 put a cross in this box. ☒

10 The following questions are about *Yiri* by Koko.

(a) Which term describes the repeated pattern played by the drums throughout the piece? (1)

.....

(b) Which country does this music come from? (1)

.....

*(c) Comment on how the group Koko uses the following musical elements in *Yiri*.

- Rhythm
- Instruments
- Structure
- Vocal parts
- Texture

Remember to use correct **musical vocabulary** where appropriate. (10)

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(Total for Question 10 = 12 marks)

TOTAL FOR SECTION B = 12 MARKS
TOTAL FOR PAPER = 80 MARKS

