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Surname

Other names

Pearson
Edexcel GCSE

Centre Number

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Candidate Number

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Music

Unit 3: Listening and Appraising

Friday 10 June 2016 – Afternoon

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.
- Check your answers if you have time at the end.

Turn over ►

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PEARSON

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

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

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

(a) Name the family of instruments that plays the **first three** chords of the extract. (1)

.....

(b) Which of the following statements describes this opening series of chords?
Put a cross in the correct box. (1)

- A Ascending and legato
- B Ascending and staccato
- C Descending and legato
- D Descending and staccato

(c) Complete the following sentence. (1)

Just after the beginning of the extract the violins play a version of the
..... subject.

(d) After the violin melody has been played, the violas, bassoons, cellos and double basses all play the same part. Describe this part. Make **two** points. (2)

1

2

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(e) Describe the dynamics in the extract. Make **two** points.

(2)

1

2

(f) Give **one** common feature of the development section in a sonata form movement.

(1)

.....

.....

(Total for Question 1 = 8 marks)



P 4 6 5 2 7 A 0 3 2 0

Area of Study 1

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

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

(a) Which of the following statements describes the two sections played in the extract?

Put a cross in the correct box.

(1)

- A** End of section A and start of section B
- B** End of section B and repeat of section A
- C** Repeat of section A and codetta
- D** Sections B and C

(b) Give the degree of the scale used for the repeated quavers heard in most of the extract.

(1)

.....

(c) Give **three** features of the melody in the first half of the extract.

(3)

- 1
- 2
- 3

(d) Name the **two** different textures in the extract.

(2)

- 1
- 2

(e) Describe the tempo towards the end of the extract. Make **two** points.

(2)

- 1
- 2

(Total for Question 2 = 9 marks)

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QUESTION 3 BEGINS ON THE NEXT PAGE.



Area of Study 2

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

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

There are announcements to indicate the locations of 3(c) and 3(e).

(a) Which of the following instruments play the opening bars of the extract?

Put a cross in the correct box.

(1)

- A Cellos
- B French horns
- C Oboes
- D Tubas

(b) Which of the following words best describes the texture of the opening bars?

Put a cross in the correct box.

(1)

- A Heterophonic
- B Homophonic
- C Monophonic
- D Polyphonic

(c) Name **two** instruments that play the melody immediately after the opening bars.

(2)

1

2

(d) Describe the tempo of the music in the extract. Make **two** points.

(2)

1

2

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(e) Which of the following is the flute melody at the end of the extract?

Put a cross in the correct box.

(1)

A 

B 

C 

D 

(f) What is the tonality of this extract?

(1)

.....

(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) Name the part played by the live (solo) guitar.

(1)

.....

(b) (i) How many bass guitars can be heard in this extract?

(1)

.....

(ii) Which of the following best describes the bass part(s)?

Put a cross in the correct box.

(1)

- A** Descending scale
- B** Melody in canon
- C** Strummed chords
- D** Two bar ostinato

(c) Put a cross in the correct boxes to show whether each statement is **true** or **false**.

(4)

STATEMENT	TRUE	FALSE
(i) During the extract the metre changes several times		
(ii) The tempo increases throughout the extract		
(iii) The music stays in the same key throughout		
(iv) The texture of the music is polyphonic		

(d) Describe how the texture changes towards the end of the extract. Make **two** points.

(2)

1

2

(Total for Question 4 = 9 marks)



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Area of Study 3

Miles Davis: *All Blues* from the album *Kind of Blue*

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

(a) Name the first section heard in the extract.

(1)

.....

(b) Name the **two** instruments that play the riff in the opening bars of the extract.

(2)

1

2

(c) Name the ornament played by the piano in the opening bars of the extract.

(1)

.....

(d) A new section starts when the trumpet enters.

Name this section.

(1)

.....

(e) Give **two** features of the chord sequence used in *All Blues*.

(2)

1

2

(f) Complete the following sentence selecting from the words below.

(2)

Bows

Chord

Pedal

Plucks

Riff

Strums

Tremolo

The string bass player a one bar

(Total for Question 5 = 9 marks)



Area of Study 3

J. Buckley: *Grace* from the album *Grace*

6 Listen to the following extract, 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 bar 2. The rhythm is given above the staff.

(4)

My fa - ding voice_ sings_ of love_

(b) Which of the following best describes the harmony on the word *fire*?

Put a cross in the correct box.

(1)

- A Atonal
- B Chromatic
- C Major
- D Pentatonic

(c) Describe the vocals in this extract. Make **three** points.

(3)

1

2

3

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

(2)

1

2

(Total for Question 6 = 10 marks)

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Area of Study 4

Koko:Yiri

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

(a) Describe the melody of the word *yiri* heard three times at the beginning of the extract. Make **two** points.

(2)

1

2

(b) Circle **two** of the following features that best describe what the Balaphons play in the extract.

(2)

Chords Ostinati Pedals Solo Sustained notes

(c) Describe the rhythms heard in the extract. Make **three** points.

(3)

1

2

3

(d) Describe **two** ways in which different pitches are achieved on the talking drum.

(2)

1

2

(Total for Question 7 = 9 marks)



P 4 6 5 2 7 A 0 1 1 2 0

Area of Study 4

Rag Desh

8 Listen to the following extract, which will be played **twice**.

(a) What is the name given to this type of vocal raga? (1)

.....

(b) Name the bowed string instrument playing during the alap section. (1)

.....

(c) Name **two** features of the music in the alap. (2)

1

2

(d) What is the mood of this raga? (1)

.....

(e) What is the term used for a rhythmic cycle in Indian raga? (1)

.....

(Total for Question 8 = 6 marks)

TOTAL FOR SECTION A = 68 MARKS

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SECTION B

Answer EITHER Question 9 OR Question 10.

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

9 The following questions are about *And the Glory of the Lord* from *Messiah* by G. F. Handel.

(a) In which musical period was this work composed?

Put a cross in the correct box.

(1)

- A Baroque
- B Classical
- C Romantic
- D Twentieth century

(b) What type of work is *Messiah*?

Put a cross in the correct box.

(1)

- A Concerto
- B Opera
- C Oratorio
- D Symphony

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*(c) Comment on how Handel uses the following musical elements in *And the Glory of the Lord*.

- Melody
- Texture
- Tonality (key)
- Dynamics
- Instrumentation

Remember to use correct **musical vocabulary** where appropriate.

(10)

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(Total for Question 9 = 12 marks)



If you answer Question 10 put a cross in the box .

10 The following questions are about *Skye Waulking Song* by Capercaillie.

(a) From which country does the folk song come?

Put a cross in the correct box.

(1)

- A England
- B Scotland
- C United States of America
- D Wales

(b) What type of piece is *Skye Waulking Song*?

Put a cross in the correct box.

(1)

- A Aria
- B Chorus
- C Lament
- D Reel



*(c) Comment on how Capercaillie uses the following musical elements in *Skye Waulking Song*.

- Instrumentation
- Harmony
- Structure
- Dynamics
- 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**

