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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 9 June 2017 – 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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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

G.F. Handel: Chorus: And the Glory of the Lord from *Messiah*, HWV 56

1 Listen to the following extract, which will be played **four** times.

(a) Two melodies are sung together in the opening bars. Complete the box below to show which voice parts sing the given words.

(2)

WORDS	VOICE PARTS
<i>For the mouth of the Lord hath spoken it</i> and
<i>And all flesh shall see it together</i> and

(b) These words are then repeated.

(i) Name the voice part that now sings *for the mouth of the Lord hath spoken it*.

(1)

(ii) Name the instrument that doubles this vocal line.

(1)

(c) Alto and tenor entries of *and all flesh shall see it together* follow.

What is the texture between these voice parts?

Put a cross in the correct box.

(1)

- A Counterpoint
- B Homophony
- C Octaves
- D Unison

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(d) Complete the following sentences.

(2)

The extract begins in the key of major, which has three sharps.

In the middle of the extract the music modulates to

..... major, which has five sharps.

(e) Give **two** features of Baroque music heard in this extract.

(2)

1

2

(Total for Question 1 = 9 marks)



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) Name the section of the piece heard in the extract.

Put a cross in the correct box.

(1)

- A Codetta
- B Repeat of section A
- C Section A
- D Section B

(b) Give **two** features of the melody (right hand) and **two** features of the accompaniment (left hand) in the extract.

(4)

Melody (right hand)

1

2

Accompaniment (left hand)

1

2

(c) Give the meanings of the following markings that are used in the score.

(2)

Ped.

.....

*

.....

(d) Name **two** Romantic keyboard techniques used in this extract.

(2)

1

2

(Total for Question 2 = 9 marks)

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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 **three** instruments share the melody in the opening bars of the extract?

Put a cross in the correct box.

(1)

- A** Flute, oboe, tuba
- B** Flute, trumpet, cello
- C** Flute, viola, bass clarinet
- D** Flute, violin, tuba

(b) Describe the dynamics of the music in the extract. Make **three** points.

(3)

1

2

3

(c) Describe the texture of the music in the extract. Make **two** points.

(2)

1

2

(d) Identify **two** features of expressionist music heard in the extract.

(2)

1

2

(Total for Question 3 = 8 marks)



Area of Study 2

Bernstein: *Something's Coming* from *West Side Story*

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

(a) Compare the following two phrases in the extract.

Phrase 1: *Could it be? Yes, it could.*

Phrase 2: *Something's coming, something good.*

(i) Give **two** ways in which phrase 1 and phrase 2 are similar.

(2)

1

2

(ii) Give **two** ways in which phrase 2 is different from phrase 1.

(2)

1

2

(b) Look at the following melody, which is heard in the extract. Fill in the missing notes in bars 4 to 6. The rhythm is given above the staff.

(4)

Some-things co-ming, I don't know - what it is, but it is - gon-na be great.

(c) The score of the extract is marked to be played *with rhythmic excitement*.

Give **one** way this is achieved in the music.

(1)

.....

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(d) Which of the following best describes the structure of the extract?

Put a cross in the correct box.

(1)

- A** A B A B
- B** A B B A
- C** A B C B
- D** A C A B

(Total for Question 4 = 10 marks)



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 **two** instruments that play in the opening four bars.

(2)

1

2

(b) In Jazz the accompanying instruments are called the rhythm section.

What is the group of solo instruments called?

(1)

.....

(c) After the opening four bars the two saxophones play a four bar link.

Describe the saxophone parts of these four bars.

(2)

1

2

(d) The next section features a trumpet.

(i) Give the name of this section.

(1)

.....

(ii) What does Miles Davis use to alter the tone of the trumpet in this extract?

(1)

.....

(Total for Question 5 = 7 marks)

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Area of Study 3

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

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

(a) Name the instrument playing the chord sequence in the introduction. (1)

(b) Complete the chord sequence for the introduction, filling in the missing chords in bars 4, 5 and 7. (3)

Bars	1	2	3	4
Chords	<i>Am</i>	<i>Am</i>	<i>Em</i>	
Bars	5	6	7	8
Chords		<i>G</i>		<i>D</i>

(c) Give the time signature and key of this chord sequence. (2)

Time signature

Key

(d) Name **two** parts that join in after the chord sequence has been played twice. (2)

1

2

(e) The Yamaha SPX990 Multi-effects unit is used in the song.
Name **one** effect that this device adds to the music. (1)

(Total for Question 6 = 9 marks)

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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 from *Skye Waulking Song*, which will be played **twice**.

(a) Complete the following sentence.

(2)

Skye Waulking Song is a fusion of and
..... music.

(b) In addition to the fiddle, which of the following instruments also plays the melody line?

Put a cross in the correct box.

(1)

- A** Bass guitar
- B** Bouzouki
- C** Uilleann pipes
- D** Wurlitzer piano

(c) Which word best describes the texture of the melody of this instrumental section?

(1)

(d) What happens to the dynamics when the voice enters?

(1)

(e) Circle the **two** musical elements that are most similar in both traditional waulking songs and this set work by Capercaillie.

(2)

Melody Metre Dynamics Texture Timbre

(Total for Question 7 = 7 marks)

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Area of Study 4

Koko: Yiri

8 Listen to the following extract taken from Yiri, which will be played **three** times.

(a) Describe **two** features of the drum accompaniment in the extract.

(2)

1

2

(b) Listen to the first balafon solo.

Put a cross in the correct box to show whether each statement is true or false.

(4)

STATEMENT	TRUE	FALSE
(i) The melody uses syncopated rhythms	<input type="checkbox"/>	<input type="checkbox"/>
(ii) The melody includes an ascending major scale	<input type="checkbox"/>	<input type="checkbox"/>
(iii) The melody features many repeated notes	<input type="checkbox"/>	<input type="checkbox"/>
(iv) The melody uses chromatic notes	<input type="checkbox"/>	<input type="checkbox"/>

(c) Describe the vocal part in this extract. Make **two** points.

(2)

1

2

(d) There is another balafon solo towards the end of the extract.

Give **one** way in which this is different from the solo at the start of the extract.

(1)

.....

(Total for Question 8 = 9 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 the box .

9 The following questions are about the 1st movement from *Symphony no.40 in G minor, K550* by Mozart.

(a) In which century was this work composed?

Put a cross in the correct box.

(1)

- A Seventeenth
- B Eighteenth
- C Nineteenth
- D Twentieth

(b) The tempo marking for this movement is *Molto Allegro*. *Molto* means *very*.

What does *Allegro* mean?

(1)

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*(c) Comment on how Mozart uses the following musical elements in the 1st movement from *Symphony no.40 in G minor*.

- Harmony (chords)
- Instrumentation
- Melody
- Structure
- Texture

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

(10)

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(Total for Question 9 = 12 marks)



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

10 The following questions are about *Rag Desh* as performed by Steve Gorn and Benjy Wertheimer.

(a) Which of the following is the complete structure of this Rag?

Put a cross in the correct box.

(1)

- A Gat 1, Alap, Gat 2
- B Gat 1, Gat 2, Alap
- C Alap, Gat 1, Gat 2
- D Gat 1, Alap, Alap

(b) At what time of day is Rag Desh traditionally meant to be performed?

(1)

.....
*(c) Comment on how Steve Gorn uses the following musical elements in *Rag Desh*.

- Dynamics
- Instrumentation
- Melody
- Playing techniques
- Rhythm

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



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