

Write your name here

Surname

Other names

**Pearson
Edexcel GCSE**

Centre Number

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Candidate Number

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Music

Unit 3: Listening and Appraising

Monday 2 June 2014 – 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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PEARSON

SECTION A

Answer all questions in this section.

Some questions must be answered with a cross . 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) Which vocal part sings the opening two bars? Put a cross in the correct box.

(1)

A Soprano

B Alto

C Tenor

D Bass

(b) (i) What is the texture in the opening two bars?

(1)

.....
(ii) Describe the texture in the rest of the extract.

(2)

.....
.....



(c) Which **one** of the following terms best describes the repeated notes in the violins, sopranos and altos towards the end of the extract? Put a cross in the correct box.

(1)

- A** Cadence
- B** Continuo
- C** Pedal
- D** Suspension

(d) List **three** ways in which Handel sets the words 'hath spoken it' at the very end of the extract.

(3)

- 1
- 2
- 3

(e) Complete the following sentence:

(1)

This piece of music was composed in the Era.

(Total for Question 1 = 9 marks)



Area of Study 1

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

2 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 bars 3 and 4. The rhythm is given above the staff.

(4)

The musical notation shows a melody in G minor, 4/4 time. The staff contains four bars. The first two bars are: G4 (quarter), Bb4 (quarter), D5 (quarter), G4 (quarter). The third and fourth bars are: G4 (quarter), Bb4 (quarter), D5 (quarter), G4 (quarter). Above the staff, the rhythm for bars 3 and 4 is indicated as four quarter notes.

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

(1)

- A 1st Subject
- B 2nd Subject

(c) Complete the following sentences:

(4)

(i) The extract ends with a cadence in the
key of major.

(ii) This extract is taken from the section of
sonata form.

(iii) When this theme returns in the recapitulation, it is in the key of

..... .

(Total for Question 2 = 9 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 of the following play the opening four chords of the extract? Put a cross in the correct box.

(1)

- A Bass clarinets
- B Double basses
- C French horns
- D Tubas

(b) The fourth chord is sustained. Which of the following play the ostinato below this? Put a cross in the correct box.

(1)

- A Bass clarinet and bassoons
- B Cello and double basses
- C Trombone and tubas
- D Oboe and clarinets

(c) Describe the tempo of the music in the extract.

(3)

.....

.....

.....

(d) Describe the dynamics in the extract.

(3)

.....

.....

.....

(e) List **two** features of the melody that are typical of expressionistic music.

(2)

1

2

(Total for Question 3 = 10 marks)



Area of Study 2

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


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


(a) What type of work is *West Side Story*?


(1)


(b) Which of the following rhythms is heard in the introduction? Put a cross in the correct box.

(1)

A $\frac{3}{4}$ 

B $\frac{3}{4}$ 

C $\frac{3}{4}$ 

D $\frac{3}{4}$ 

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

(4)

STATEMENT	TRUE	FALSE
(i) the rhythm of the introduction is heard in the vocal part	<input type="checkbox"/>	<input type="checkbox"/>
(ii) the phrases <i>could be</i> and <i>who knows</i> are identical	<input type="checkbox"/>	<input type="checkbox"/>
(iii) the music is in a minor key	<input type="checkbox"/>	<input type="checkbox"/>
(iv) there is a crescendo on the last note	<input type="checkbox"/>	<input type="checkbox"/>

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

(2)

- 1
- 2

(Total for Question 4 = 8 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 the **three** sections of *All Blues* featured in the extract.

(3)

1

2

3

(b) How is the timbre of the trumpet changed during the extract?

(1)

.....

(c) Which part of the drum kit is introduced towards the end of the extract?

(1)

.....

(d) What is the term used to describe the way the pianist plays the chords?

(1)

.....

(e) Complete the following sentence:

(1)

The bass plays a one bar for most of the extract.

(f) List **two** reasons why *All Blues* is a good title for this piece.

(2)

1

2

(Total for Question 5 = 9 marks)



Area of Study 3

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

6 Listen to the following extract taken from the last three sections of the song, which will be played **three** times.

BREAKDOWN

(a) Name **two** studio effects heard in the opening bar of the extract. (2)

1

2

CHORUS

(b) Name **two** instruments that are added during this section of music. (2)

1

2

OUTRO

(c) Name the **two** parts remaining in the outro. (2)

1

2

(d) List **two** characteristics of dance music heard in the extract. (2)

1

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, which will be played **three** times.

(a) Complete the chord sequence for the first four bars of the extract.

(2)

Bars	1	2	3	4
Chords	Em			G

(b) What new chord is added to the chord sequence in the second half of the extract?

(1)

(c) Name **two** parts that are added at the start of the second half of the extract.

(2)

1

2

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

(2)

1

2

(Total for Question 7 = 7 marks)



Area of Study 4

Koko: Yiri

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

(a) Describe the vocal parts in the extract.

(3)

.....

.....

.....

(b) Name the **two** different instruments that accompany the voices in the extract.

(2)

1

2

(c) List **two** rhythmic features heard in the extract.

(2)

1

2

(d) Which **one** of the following best describes the section heard at the end of the extract? Put a cross in the correct box.

(1)

- A** Chorus
- B** Instrumental
- C** Introduction
- D** Verse

(Total for Question 8 = 8 marks)

TOTAL FOR SECTION A = 68 MARKS



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Turn over for Question 9



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 *Electric Counterpoint (movement III)* by Reich.

(a) In which country was this work composed? (1)

(b) What is the style of this piece of music? Put a cross in the correct box. (1)

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

*(c) Comment on how Reich uses the following musical elements in *Electric Counterpoint (movement III)*.

- Instrumentation
- Melody
- Rhythm and metre
- Texture
- Tonality

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

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

10 The following questions are about *Rag Desh*.

(a) Which Indian musical tradition do the *Rag Desh* set works come from? Put a cross in the correct box. (1)

- A Carnatic
- B Hindustani

(b) What time of day is *Rag Desh* traditionally performed? (1)

* (c) Comment on how the following musical elements are used in **one** of the three versions of *Rag Desh*.

- Dynamics
- Instrumentation
- Melody
- Rhythm
- Structure

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

State which version of *Rag Desh* you will base your answer on below.

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(Total for Question 10 = 12 marks)

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



P 4 3 3 5 0 A 0 1 5 1 6

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