

Please check the examination details below before entering your candidate information

Candidate surname

Other names

Centre Number

Candidate Number

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## Pearson Edexcel Level 1/Level 2 GCSE (9–1)

Time 1 hour 45 minutes

Paper  
reference

**1MU0/03**

### Music COMPONENT 3: Appraising

**You must have:**

Source Booklet (enclosed)

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.
- Answer the questions in the spaces provided  
– *there may be more space than you need.*

### Information

- The total mark for this paper is 80.
- Section A has 68 marks and Section B has 12 marks.
- The marks for **each** question are shown in brackets  
– *use this as a guide as to how much time to spend on each question.*
- There are two Audio files for the paper. One for Section A and one for Section B.

### Advice

- Read each question carefully before you start to answer it.
- Try to answer every question.
- Check your answers if you have time at the end.

Turn over ►

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Q:1/1/1/1/1/1



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SECTION A

Answer ALL questions. Write your answers in the spaces provided.

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 ☒.

J Williams: Main title/rebel blockade runner  
(from the soundtrack to Star Wars Episode IV: A New Hope)

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

(a) Identify the metre of this extract. Put a cross ☒ in the correct box.

(1)

- A 3/4
- B 4/4
- C 5/4
- D 9/8

(b) Name the family of instruments which play the melody at the **start** of the extract.

(1)

(c) Describe **two** features of the harmony heard at the **start** of the extract.

(2)

1 .....

2 .....

(d) After a *ritenuto* the main Star Wars theme is heard. Explain how the composer establishes a thrilling atmosphere. You should refer to instrumentation and melody.

(2)

instrumentation

.....

melody

.....

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(e) Describe the texture at the **end** of the extract.

(1)

(f) Name the percussion instrument heard at the **end** of the extract.

(1)

**(Total for Question 1 = 8 marks)**

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**Queen: Killer Queen (from the album 'Sheer Heart Attack')**

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

(a) Name **one** pitched accompanying instrument heard at the **start** of the extract. (1)

(b) Name the playing technique heard on the snare drum at '*kept the same address*'. (1)

(c) Give **two** features of the backing vocals at '*Met a man from China*'. (2)

1 .....

2 .....

(d) Name the studio effect heard at '*anytime*'. (1)

(e) Identify **three** differences between the **start** of the verse and the **start** of the chorus. You should refer to harmony, instrumentation and vocals. (3)

harmony .....

instrumentation .....

vocals .....

**(Total for Question 2 = 8 marks)**

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**J S Bach: 3rd Movement from Brandenburg Concerto no.5 in D major**

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

(a) Describe the texture at the **start** of the extract.

(2)

.....  
.....

(b) The extract starts with a passage for a solo instrument. Describe the music played by the other instruments when they first enter.

(2)

.....  
.....

(c) Identify the tonality of this extract. Put a cross  in the correct box.

(1)

- A** major
- B** minor
- C** modal
- D** pentatonic

(d) Name the cadence at the **end** of the extract.

(1)

.....

(e) Identify **three** features of the instrumentation which are characteristic of a Baroque concerto grosso.

(3)

1 .....  
2 .....  
3 .....

**(Total for Question 3 = 9 marks)**

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.....  
.....

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P 6 6 5 2 7 A 0 5 2 0

**Afro Celt Sound System: Release (from the album 'Volume 2: Release')**

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

(a) Identify **two** studio effects heard before the entry of the vocal melody.

(2)

1 .....

2 .....

(b) The vocal melody is based on a repeated melodic pattern. Identify the melodic pattern. Put a cross ☒ in the correct box.

(1)

A 

B 

C 

D 

(c) Describe the harmony when the vocal melody enters.

(2)

.....

.....

(d) Identify the instrument playing the solo at the **end** of the extract.

(1)

.....

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(e) This extract combines musical features from different cultures. Apart from instrumentation, identify **three** musical features associated with Celtic music in this extract.

(3)

1 .....

2 .....

3 .....

(Total for Question 4 = 9 marks)

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**L van Beethoven: 1st Movement from Piano Sonata no.8 in C minor 'Pathétique'**

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

- (a) Explain how Beethoven creates tension at the **start** of the extract by referring to dynamics, harmony and pitch.

(3)

dynamics

.....

harmony

.....

pitch

.....

- (b) Near the start of the extract there is a monophonic passage. Describe the melody and rhythm of this passage.

(2)

melody

.....

rhythm

.....

- (c) Describe the texture immediately **after** the monophonic passage.

(1)

- (d) Name the harmonic device heard at the **end** of the extract.

(1)

- (e) Identify the structure of this movement.

(1)

**(Total for Question 5 = 8 marks)**

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### H Purcell: Music for a While

6 You will hear two extracts, A and B.

You will hear each of them **three times** in the following order: AB, AB, AB.

(a) Name the musical device heard throughout both extracts.

(1)

(b) Identify **two** differences between the vocal melody at the **start** of extract A and the **start** of extract B.

(2)

1 .....

2 .....

(c) Complete the following table by putting a cross  in the correct box to show whether each statement is true or false.

(3)

Statement	true	false
Extract A ends in the tonic key	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Extract A ends with a perfect cadence	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Extract A ends with triplets in the vocal melody	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

(d) Describe **two** features of the harpsichord melody at the **end** of extract B.

(2)

1 .....

2 .....

(Total for Question 6 = 8 marks)





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### Musical dictation

7 Listen to the following melody which will be played **four** times.

Before the melody, you will hear the tonic chord followed by the pulse.

Complete the score below by writing in the missing:

(a) rhythm

(5)

(b) melody

(5)

You may use the manuscript on page 18 for rough work. However you must write your final answer on the stave below.

**Moderato**

(Total for Question 7 = 10 marks)

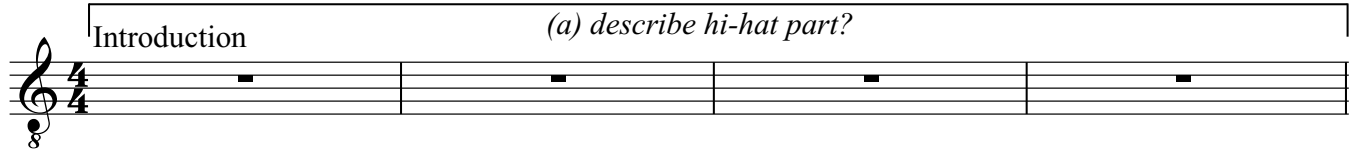


## Unfamiliar listening

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

A skeleton score is provided below.

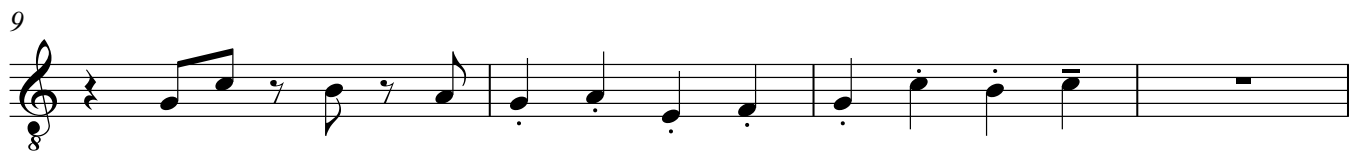
Introduction *(a) describe hi-hat part?*



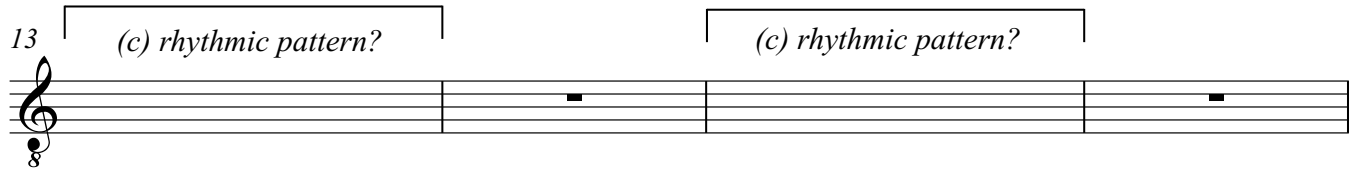
5 Head



9



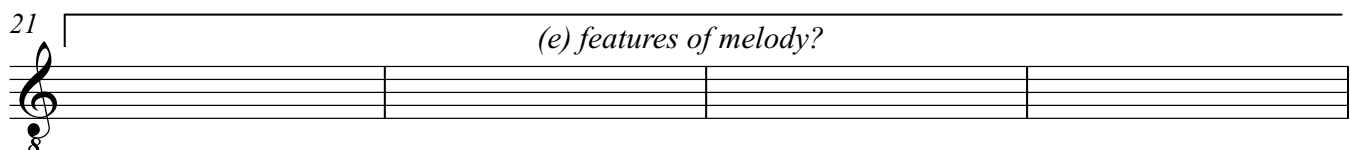
13 *(c) rhythmic pattern?* *(c) rhythmic pattern?*



17



21 *(e) features of melody?*



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(a) Describe the hi-hat part in the Introduction.


(1)


(b) Name **one** accompanying instrument that starts to play in the **Head**.


(1)


(c) The melody in bar 13 and bar 15 is based on the same rhythmic pattern. Identify the rhythmic pattern. Put a cross ☒ in the correct box.

(1)

A 

B 

C 

D 

(d) Identify **one** way in which the accompaniment is different in the **repeat** of the Head.

(1)

(e) Describe **two** features of the melody from bar 21 to bar 24.

(2)

- 1 .....
- 2 .....

(f) This piece of music fuses elements of folk music, Caribbean music and jazz. Apart from instrumentation, identify **two** musical features associated with jazz.

(2)

- 1 .....
- 2 .....

(Total for Question 8 = 8 marks)

**TOTAL FOR SECTION A = 68 MARKS**



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Large writing area with horizontal dotted lines.



Handwriting practice area with 20 sets of horizontal dotted lines.

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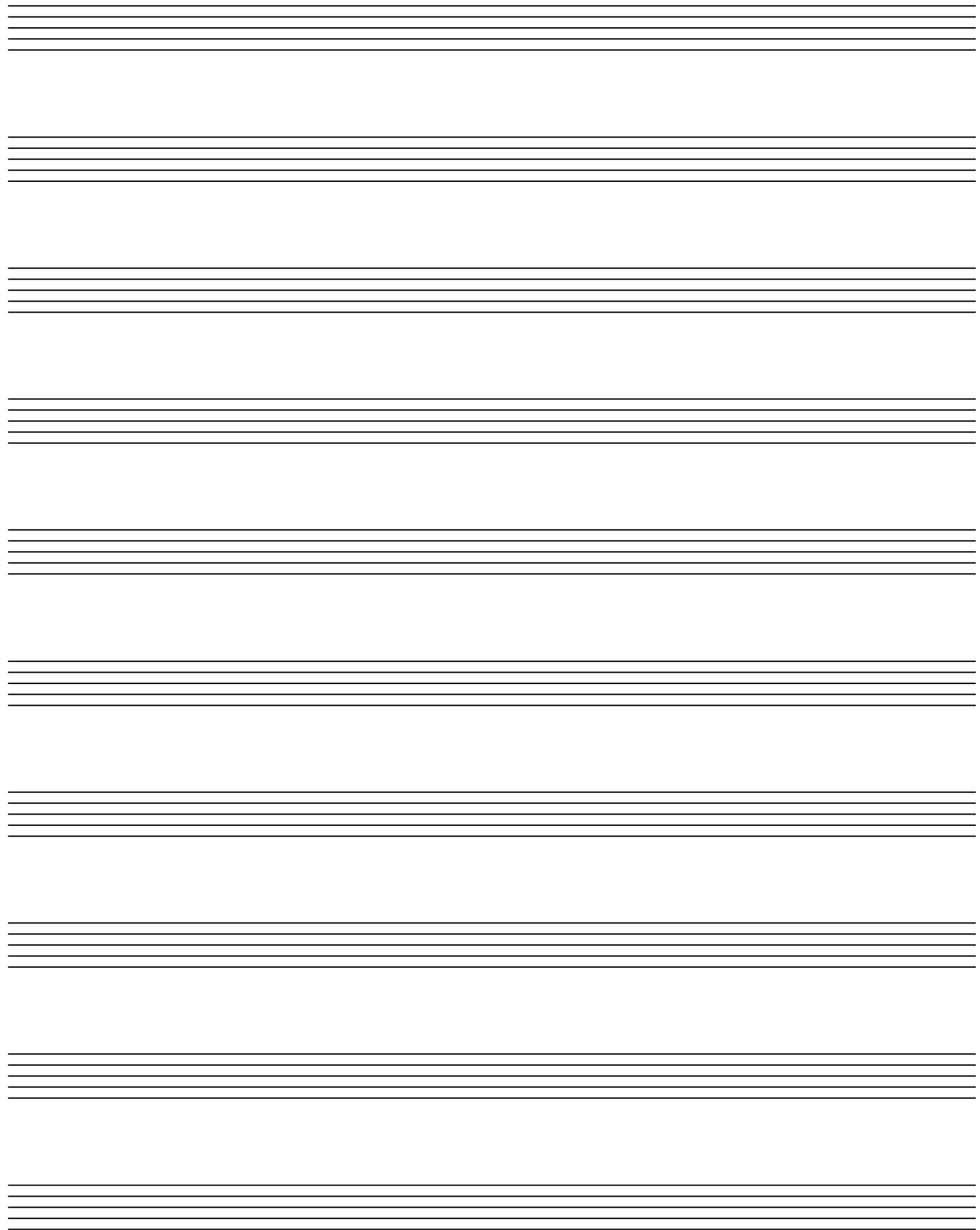
Area with horizontal dotted lines for writing.

**(Total for Question 9 = 12 marks)**

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



You may use this manuscript paper for rough work for Question 7.



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# Pearson Edexcel Level 1/Level 2 GCSE (9–1)

Time 1 hour 45 minutes

Paper  
reference

**1MU0/03**

## **Music** **COMPONENT 3: Appraising**

### **Source Booklet**

**Do not return this Source Booklet with the question paper.**

### **Instructions**

- This booklet contains the scores in relation to Question 9 of the question paper.
- Any notes made in this booklet will not be marked or credited.

*Turn over* ►

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Q:1/1/1/1/1/1



  
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Extract A: S Schwartz: Defying Gravity (from the album of the cast recording of Wicked)

So if you care to find me, look to the West-ern sky.

The first system of musical notation for 'Defying Gravity' consists of a vocal line and a piano accompaniment line. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 2/2 time signature. It begins with a quarter rest, followed by a series of eighth notes: B4, A4, G4, F#4, E4, D4, C4. There is a whole rest for the next measure, followed by a dotted quarter note G4, an eighth note F#4, and a quarter note E4. The piano accompaniment is in bass clef with the same key signature and time signature. It features a series of chords: a whole note chord of B2, D3, F#2, and A2; a half note chord of B2, D3, F#2, and A2; and another whole note chord of B2, D3, F#2, and A2.

5

As some-one told me late - ly: Ev - 'ry-one de-serves the chance to

The second system of musical notation continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by eighth notes: C4, B3, A3, G3, F#3, E3, D3, C3. It then has a quarter rest, followed by a dotted quarter note G3, an eighth note F#3, and a quarter note E3. The piano accompaniment continues with a series of chords: a whole note chord of B2, D3, F#2, and A2; a half note chord of B2, D3, F#2, and A2; and another whole note chord of B2, D3, F#2, and A2.

9

fly! And if I'm fly-ing so - lo at least I'm fly - ing free..

The third system of musical notation continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by eighth notes: D4, E4, F#4, G4, A4, B4, A4, G4. It then has a quarter rest, followed by eighth notes: F#4, E4, D4, C4. The piano accompaniment continues with a series of chords: a whole note chord of B2, D3, F#2, and A2; a half note chord of B2, D3, F#2, and A2; and another whole note chord of B2, D3, F#2, and A2.

13

To those who'd ground me, take a mes - sage back from me.

The fourth system of musical notation continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by eighth notes: D4, E4, F#4, G4, A4, B4, A4, G4. It then has a quarter rest, followed by eighth notes: F#4, E4, D4, C4. The piano accompaniment continues with a series of chords: a whole note chord of B2, D3, F#2, and A2; a half note chord of B2, D3, F#2, and A2; and another whole note chord of B2, D3, F#2, and A2.

17

Tell them how I am de - fy - ing gra - vi - ty.

The fifth system of musical notation continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by eighth notes: D4, E4, F#4, G4, A4, B4, A4, G4. It then has a quarter rest, followed by eighth notes: F#4, E4, D4, C4. The piano accompaniment continues with a series of chords: a whole note chord of B2, D3, F#2, and A2; a half note chord of B2, D3, F#2, and A2; and another whole note chord of B2, D3, F#2, and A2.



21

I'm fly - ing high, de - fy - ing gra - vi - ty, and soon I'll

25

match them in re - nown. And

28

no - bo - dy in all of Oz, no wi-zard that there is or was is

32

ev - er gon - na bring me down.

36

Bring me down.

40

Aah!



Extract B: J Kander and R Ebb: Cabaret (from the musical Cabaret)

1  
What good is sit - ting a - lone in your room?—

5  
Come hear the mu - sic play.

9  
Life is a cab - a - ret, old chum,—

13  
Come to the cab - a - ret. Put down the

18  
knit - ting, the book and the broom,— Time for a hol - i -

23  
day.— Life is a cab - a -









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