

**Paper Reference 1MU0/03**  
**Pearson Edexcel**  
**Level 1/Level 2 GCSE (9–1)**

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|--------------------|
| <b>Total Marks</b> |
|--------------------|

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

**Time: 1 hour 45 minutes**

**In the boxes below, write your name, centre number and candidate number.**

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|-------------------------|--|--|--|--|--|
| <b>Surname</b>          |  |  |  |  |  |
| <b>Other names</b>      |  |  |  |  |  |
| <b>Centre Number</b>    |  |  |  |  |  |
| <b>Candidate Number</b> |  |  |  |  |  |

**YOU MUST HAVE**

**Nil**

**YOU WILL BE GIVEN**

**Data Booklet**

**Source Booklet**

**INSTRUCTIONS**

**Answer ALL questions.**

**Answer the questions in the spaces provided in this Question Paper or in the Data Booklet – there may be more space than you need.**

**Turn over**

## **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.**

**There may be spare copies of some data sheets in case you need them.**

**Turn over**

**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.**

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## **SECTION A**

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

**Some questions are multiple choice. Write the letter(s) of your chosen answer(s) in the box(es) provided.**

**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.

**A**    **3/4**

**B**    **4/4**

**C**    **5/4**

**D**    **9/8**

**Answer**

**(1 mark)**

**(continued on the next page)**

**Turn over**

**1. continued.**

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

**(1 mark)**

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**(continued on the next page)**

**Turn over**



**1. continued.**

**(c) Describe TWO features of the  
harmony heard at the START of  
the extract.**

**(2 marks)**

**1** \_\_\_\_\_

\_\_\_\_\_

**2** \_\_\_\_\_

\_\_\_\_\_

**(continued on the next page)**

**Turn over**

**1. continued.**

**(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 marks)**

**instrumentation**

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**melody**

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**(continued on the next page)**

**Turn over**

**1. continued.**

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

**(1 mark)**

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

**(1 mark)**

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

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**Turn over**

# **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 mark)**

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**(continued on the next page)**

**Turn over**

**2. continued.**

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

**(1 mark)**

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**(continued on the next page)**

**Turn over**

**2. continued.**

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

**(2 marks)**

**1** \_\_\_\_\_

\_\_\_\_\_

**2** \_\_\_\_\_

\_\_\_\_\_

**(continued on the next page)**

**Turn over**

**2. continued.**

**(d) Name the studio effect heard at  
‘anytime’.**

**(1 mark)**

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**(continued on the next page)**

**Turn over**

**2. continued.**

**(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 marks)**

**Answer lines continue on the  
next page.**

**harmony**

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**Turn over**



**2. (e) continued.**

**instrumentation**

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**vocals**

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

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**Turn over**

# **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 marks)**

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**(continued on the next page)**

**Turn over**

**3. continued.**

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

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**(continued on the next page)**

**Turn over**

**3. continued.**

**(c) Identify the tonality of this extract.**

**A major**

**B minor**

**C modal**

**D pentatonic**

**Answer**

**(1 mark)**

**(continued on the next page)**

**Turn over**

**3. continued.**

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

**(1 mark)**

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**(continued on the next page)**

**Turn over**

**3. continued.**

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

**(3 marks)**

**1** \_\_\_\_\_

\_\_\_\_\_

**2** \_\_\_\_\_

\_\_\_\_\_

**3** \_\_\_\_\_

\_\_\_\_\_

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

\_\_\_\_\_

**Turn over**

**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 marks)**

**1** \_\_\_\_\_

\_\_\_\_\_

**2** \_\_\_\_\_

\_\_\_\_\_

**(continued on the next page)**

**Turn over**



**4. continued.**

**Look at the melodic patterns for  
Question 4(b) in the Data Booklet.**

**(b) The vocal melody is based on  
a repeated melodic pattern.  
Identify the melodic pattern.**

**Answer**

**(1 mark)**

**(continued on the next page)**

**Turn over**

**4. continued.**

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

**(2 marks)**

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

**(1 mark)**

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**(continued on the next page)**

**Turn over**

**4. continued.**

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

**(3 marks)**

**Answer lines continue on the next page.**

**1** \_\_\_\_\_

\_\_\_\_\_

**2** \_\_\_\_\_

\_\_\_\_\_

**Turn over**

4. (e) continued.

3

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**(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 marks)**

**Answer lines are on the next  
page.**

**Turn over**

5. (a) continued.

dynamics

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harmony

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pitch

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(continued on the next page)

Turn over

**5. continued.**

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

**(2 marks)**

**melody**

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**rhythm**

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**(continued on the next page)**

**Turn over**

**5. continued.**

**(c) Describe the texture immediately  
AFTER the monophonic  
passage.**

**(1 mark)**

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

**(1 mark)**

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**(continued on the next page)**

**Turn over**



**5. continued.**

**(e) Identify the structure of this movement.**

**(1 mark)**

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

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**Turn over**

# 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 mark)**

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**(continued on the next page)**

**Turn over**

**6. continued.**

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

**(2 marks)**

**1** \_\_\_\_\_

\_\_\_\_\_

**2** \_\_\_\_\_

\_\_\_\_\_

**(continued on the next page)**

**Turn over**

**6. continued.**

**Look at the table for Question 6(c) in the Data Booklet.**

**(c) Complete the table in the Data Booklet by marking the correct answer to show whether each statement is true or false.**  
**(3 marks)**

**(continued on the next page)**

**6. continued.**

**(d) Describe TWO features of the  
harpsichord melody at the END  
of extract B.**

**(2 marks)**

**1** \_\_\_\_\_

\_\_\_\_\_

**2** \_\_\_\_\_

\_\_\_\_\_

**(Total for Question 6 = 8 marks)**

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**Turn over**

## **Musical dictation**

**7. Look at the score for Question 7 in the Data Booklet.**

**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 in the Data Booklet by writing in the missing:**

**(a) rhythm**

**(5 marks)**

**(continued on the next page)**

**Turn over**

**7. continued.**

**(b) melody**

**(5 marks)**

**You may use the manuscript**

**on pages 9 and 10 in the**

**Data Booklet for rough work.**

**However you must write your**

**final answer on the stave in the**

**Data Booklet.**

**(Total for Question 7 = 10 marks)**

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**Turn over**

## Unfamiliar listening

- 8. Look at the skeleton score for Question 8 in the Data Booklet.**
- Listen to the following extract which will be played FIVE times.**

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

**(1 mark)**

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**(continued on the next page)**

**Turn over**



**8. continued.**

**(b) Name ONE accompanying  
instrument that starts to play in  
the HEAD.**

**(1 mark)**

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**(continued on the next page)**

**8. continued.**

**Look at the rhythmic patterns for  
Question 8(c) in the Data Booklet.**

**(c) The melody in bar 13 and bar 15  
is based on the same rhythmic  
pattern.**

**Identify the rhythmic pattern.**

**Answer**

**(1 mark)**

**(continued on the next page)**

**Turn over**

**8. continued.**

**(d) Identify ONE way in which the  
accompaniment is different in the  
REPEAT of the Head.**

**(1 mark)**

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**(continued on the next page)**

**Turn over**

**8. continued.**

- (e) Describe TWO features of the melody from bar 21 to bar 24.  
(2 marks)**

**1** \_\_\_\_\_

\_\_\_\_\_

**2** \_\_\_\_\_

\_\_\_\_\_

**(continued on the next page)**

**Turn over**

**8. continued.**

- (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 marks)**

**1** \_\_\_\_\_  
\_\_\_\_\_

**2** \_\_\_\_\_  
\_\_\_\_\_

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

**TOTAL FOR SECTION A = 68 MARKS**

**Turn over**

## **SECTION B**

**Write your answer in the spaces provided.**

**You will hear extracts from Area of Study 3: Music for Stage and Screen; one familiar and one unfamiliar. In order to answer the question you should refer to the Source Booklet.**

**(continued on the next page)**

**Turn over**

**Section B continued.**

**The familiar extract,**

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

**The unfamiliar extract,**

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

**You will hear both extracts three times in the following order: familiar unfamiliar, familiar unfamiliar, familiar unfamiliar.**

**Turn over**

9. **Defying Gravity** is sung by witches in a fantasy world. **Cabaret** is sung by a performer in a 1930s jazz club.

**Evaluate how effectively MELODY, TEMPO and RHYTHM are used to capture the different atmospheres of these two songs.**

**The skeleton scores are provided in the Source Booklet.**

**You should use your knowledge of musical elements, context and language in your response.**

**(12 marks)**

**Answer lines are on the next eleven pages.**

**Turn over**



9. continued.

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Turn over

9. continued.

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Turn over

9. continued.

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Turn over

9. continued.

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Turn over

9. continued.

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Turn over

9. continued.

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Turn over

9. continued.

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Turn over

9. continued.

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Turn over



9. continued.

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Turn over

9. continued.

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Turn over

9. continued.

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(Total for Question 9 = 12 marks)

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**TOTAL FOR SECTION B = 12 MARKS**

**TOTAL FOR PAPER = 80 MARKS**

**END OF PAPER**

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