

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	<b>1MU0/03</b>
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**Music**

**COMPONENT 3: Appraising**

<p><b>You must have:</b></p> <p>Source Booklet (enclosed)</p>	<p>Total Marks</p>
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### 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 ►

**R66527A**

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

## 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)

**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)**

**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)



(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)

**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)**



### 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

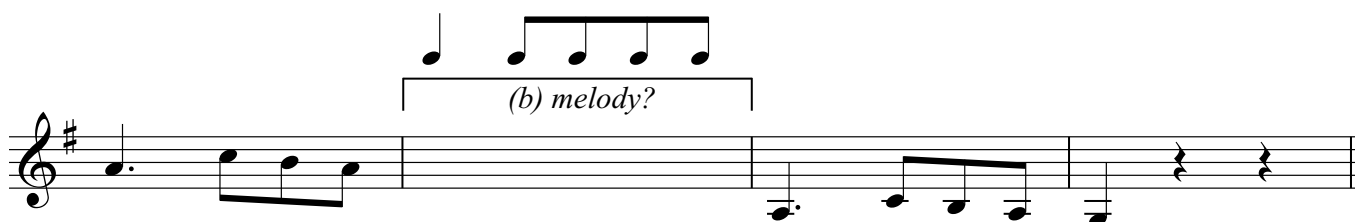
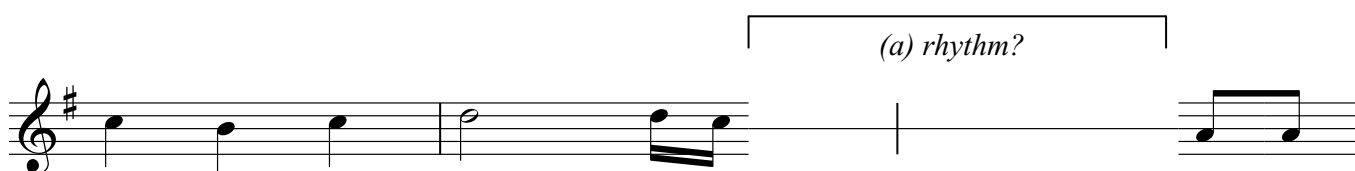
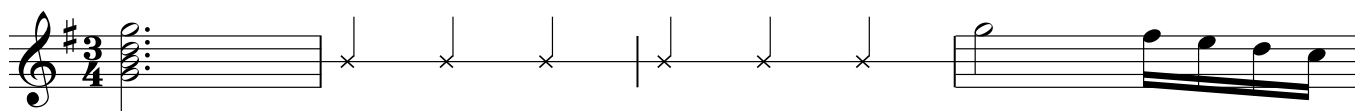
(5)

- (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.

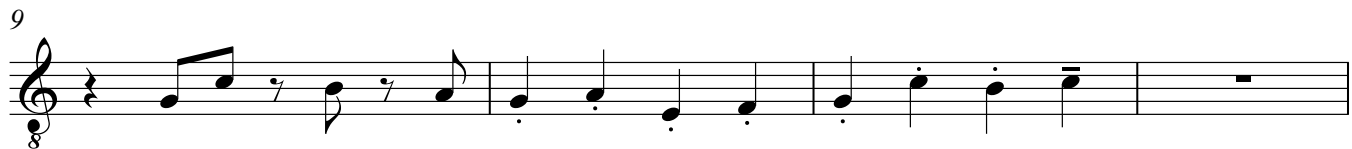
Introduction *(a) describe hi-hat part?*



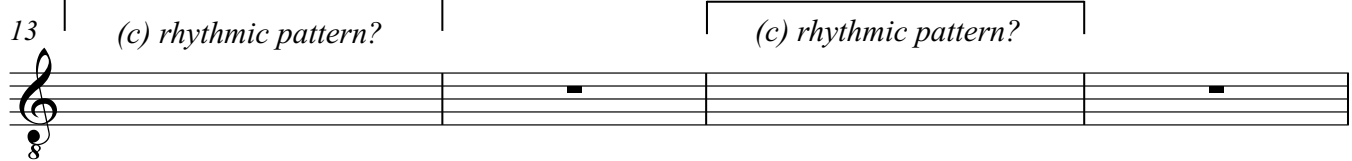
5 Head



9



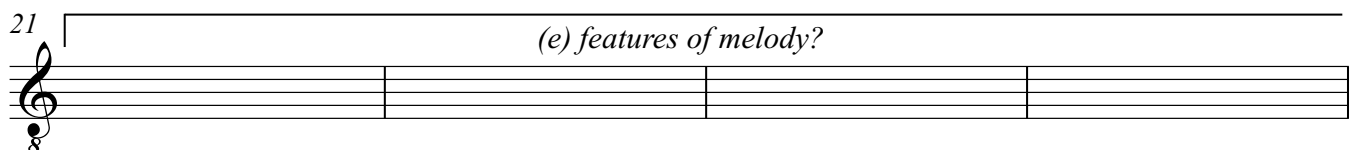
13 *(c) rhythmic pattern?* *(c) rhythmic pattern?*



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**

## 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.

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.

- 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)

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Main answer area for the test.





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(Total for Question 9 = 12 marks)

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



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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



**Pearson**



**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' in 2/2 time, key of D major. The vocal line starts with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a single eighth note followed by a half note.

5

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

The second system of musical notation, starting at measure 5. The vocal line features a triplet of eighth notes. The piano accompaniment continues with a single eighth note followed by a half note.

9

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

The third system of musical notation, starting at measure 9. The vocal line includes a measure with a double bar line and a repeat sign. The piano accompaniment continues with a single eighth note followed by a half note.

13

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

The fourth system of musical notation, starting at measure 13. The vocal line ends with a half note. The piano accompaniment continues with a single eighth note followed by a half note.

17

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

The fifth system of musical notation, starting at measure 17. The vocal line includes a measure with a double bar line and a repeat sign. The piano accompaniment continues with a single eighth note followed by a half note.



21

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

Handwritten musical notation for measures 21-24. The melody is in treble clef with a key signature of one sharp (F#). The lyrics are written below the staff. The bass line is in bass clef with a key signature of one sharp (F#) and contains chords.

25

match them in — re - nown. — And

Handwritten musical notation for measures 25-27. The melody continues in treble clef. The lyrics are written below the staff. The bass line continues in bass clef.

28

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

Handwritten musical notation for measures 28-31. The melody is in treble clef. The lyrics are written below the staff. The bass line is empty.

32

ev - er gon - na bring me — down. —

Handwritten musical notation for measures 32-35. The melody is in treble clef. The lyrics are written below the staff. The bass line is empty.

36

— Bring me down. —

Handwritten musical notation for measures 36-39. The melody is in treble clef. The lyrics are written below the staff. The bass line is empty.

40

— Aah! —

Handwritten musical notation for measures 40-43. The melody is in treble clef. The lyrics are written below the staff. The bass line is empty.

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

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 -



27

ret, old chum, Come to the cab - a - ret.

32

And as for me, as for me,

36

I made my mind up, back in Chel-sea. When I go I'm go-ing like El - sie.

41

Start by ad - mit - ting, from cra - dle to tomb

45

Is - n't that long a stay.

49

Life is a cab - a - ret, old chum.

53

On - ly a cab - a - ret, old chum. And

57

I love a cab - a - a -

61

ret.



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