

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

Total Marks

Music
COMPONENT 3: Appraising

Wednesday 14 June 2023 – Afternoon

Time: 1 hour 45 minutes

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

Surname					
Other names					
Centre Number					
Candidate Number					

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 on the separate data sheets – 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.

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.

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.

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

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

(a) Name the section heard at the START of the extract.

A chorus

B coda

C instrumental

D verse

Answer

(1 mark)

(continued on the next page)

Turn over

1. continued.

(b) Name the instrumental playing technique heard in the strings at the START of the extract.

(1 mark)

(continued on the next page)

Turn over

1. continued.

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

(2 marks)

1 _____

2 _____

(continued on the next page)

Turn over

1. continued.

**(d) Name the instrument which
is first heard at 'the rules of
someone else's game'.**

(1 mark)

**(e) Name the melodic interval in the
vocal line between the words
'and' and 'leap'.**

(1 mark)

1. continued.

(f) Describe how the composer uses rhythm to generate a feeling of excitement at 'it's time to try defying gravity'.

(1 mark)

(continued on the next page)

Turn over

1. continued.

**(g) Look at staves A–D for
Question 1(g) in the Data Booklet.
Identify the pitches at ‘you can’t
pull me down’.**

Answer

(1 mark)

(Total for Question 1 = 8 marks)

Turn over

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

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

(continued on the next page)

2. continued.

(a) Describe THREE features of the melody played by the flute at the START of the extract.

(3 marks)

1

2

3

(continued on the next page)

Turn over

2. continued.

**(b) Describe the accompaniment
played by the harpsichord at the
START of the extract.**

(2 marks)

(continued on the next page)

2. continued.

(c) Identify TWO features of the texture that are characteristic of Baroque orchestral music.

(2 marks)

1 _____

2 _____

(continued on the next page)

Turn over

2. continued.

(d) Identify the tonality of this extract.

A major

B modal

C starts major and ends minor

D starts minor and ends major

Answer

(1 mark)

(continued on the next page)

Turn over

2. continued.

**(e) Name the melodic device heard
at the END of the extract.**

(1 mark)

(Total for Question 2 = 9 marks)

Turn over

**Esperanza Spalding: Samba
Em Preludio (from the album
'Esperanza')**

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

**(a) Look at the table for
Question 3(a) in the Data Booklet.
Mark the correct box in the table
in the Data Booklet to show
whether each statement is true or
false.**

(2 marks)

(continued on the next page)

Turn over

3. continued.

(b) Describe TWO features of the melody played by the acoustic bass guitar at the START of the extract.

(2 marks)

1 _____

2 _____

(continued on the next page)

Turn over

3. continued.

**(c) Look at the table for
Question 3(c) in the Data Booklet.
Complete the table by describing
the rhythm of both instruments
when the second accompanying
instrument enters.**

There are two spaces to fill.

(2 marks)

(continued on the next page)

Turn over

3. continued.

**(d) Identify TWO features which
create a sad mood in this love
song.**

(2 marks)

1 _____

2 _____

(Total for Question 3 = 8 marks)

Turn over

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

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

(a) This movement is in sonata form.

**Name the section played in this
extract.**

(1 mark)

(continued on the next page)

Turn over

4. continued.

**(b) Explain how the composer
uses harmony to create a sense
of drama at the START of the
extract.**

(2 marks)

(continued on the next page)

4. continued.

**(c) Describe the melody at the
START of the extract.**

(2 marks)

(continued on the next page)

4. continued.

- (d) Describe the rhythm when the music modulates to a major key.
(2 marks)**

(continued on the next page)

4. continued.

- (e) Identify ONE feature of the texture that is characteristic of early Romantic keyboard music.
(1 mark)**
-
-

(Total for Question 4 = 8 marks)

**J Williams: Main title/rebel
blockade runner**

**(from the soundtrack to Star Wars
Episode IV: A New Hope)**

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

(a) Name the instrument which plays the melody at the START of the extract.

(1 mark)

(continued on the next page)

5. continued.

(b) Identify ONE word which describes the articulation of the opening melody.

A detached

B legato

C staccato

Answer

(1 mark)

(continued on the next page)

Turn over

5. continued.

(c) Explain how the composer establishes a sense of outer space at the START of the extract by referring to accompaniment and melody.

(2 marks)

ACCOMPANIMENT

MELODY

(continued on the next page)

Turn over

5. continued.

(d) Explain how the composer uses rhythm to create tension when the brass instruments enter.

(1 mark)

(continued on the next page)

Turn over

5. continued.

**(e) Look at the rhythms for
Question 5(e) in the Data Booklet.
Identify the rhythm of the
ostinato played by the strings
and timpani in the final, fast
section of the extract.**

Answer

(1 mark)

(continued on the next page)

Turn over

5. continued.

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

(1 mark)

(Total for Question 5 = 7 marks)

Turn over

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

- 6. You will hear two extracts, A and B.
You will hear each of them THREE
times in the following order: AB, AB,
AB**

(continued on the next page)

6. continued.

(a) Look at the extract for Question 6(a) in the Data Booklet. Above the vocal line THREE chords have been omitted.

Complete the chord sequence for bars 4, 5 and 6 of extract A in the table on the following page. There are three spaces to fill. There is a spare copy of this table on page 21 of the Data Booklet.

(3 marks)

(continued on the next page)

Turn over

6. continued.

Location	Chord
Bar 3	C minor
X	
Y	
Z	
Bar 6 beat 3	E^b major

(continued on the next page)

Turn over

6. continued.

- (b) Look at the table for Question 6(b) in the Data Booklet. Identify TWO similarities and TWO differences between the START of extract A and the START of extract B. There are four spaces to fill.**
- (4 marks)**

(continued on the next page)

6. continued.

**(c) Describe the backing vocals in
extract A.**

(2 marks)

(continued on the next page)

Turn over

6. continued.

**(d) Describe how the backing vocals
are different in extract B.**

(1 mark)

(Total for Question 6 = 10 marks)

Turn over

Musical dictation

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

Listen to the melody which will be played FOUR times.

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

(continued on the next page)

Turn over

7. continued.

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

**(a) melody
(5 marks)**

**(b) rhythm
(5 marks)**

(continued on the next page)

7. continued.

**You may use the manuscript on
pages 14–16 and 25–27 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)

Turn over

Unfamiliar listening

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

- (a) Identify the key of this extract.
(1 mark)**

(continued on the next page)

Turn over

8. continued.

**(b) Name the instrument playing
the theme at the START of the
extract.**

(1 mark)

(continued on the next page)

8. continued.

**(c) (i) Describe the accompaniment
to the theme in bars 1 to 34.
(2 marks)**

(continued on the next page)

Turn over

8. (c) continued.

**(ii) Describe the accompaniment
to the theme from bar 42 to
the end of the extract.**

(2 marks)

(continued on the next page)

8. continued.

(d) This extract accompanies a scene from a film about wizards, witches, spells and magical animals.

(continued on the next page)

8. (d) continued.

**Explain how the composer uses
harmony to establish a magical
atmosphere.**

(2 marks)

(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 2: Vocal Music; one familiar and one unfamiliar.

In order to answer the question you should refer to the Source Booklet.

**The familiar extract, Extract A:
H Purcell: Music for a While**

(continued on the next page)

Turn over

Section B continued.

**The unfamiliar extract, Extract B:
Ellington and Mills: It Don't Mean
a Thing**

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

Turn over

- 9. These two songs are both about music. The familiar extract comes from a song written for a play whilst the unfamiliar extract comes from a popular song.**

Evaluate how effectively MELODY, TONALITY and HARMONY are used to evoke different emotions in these songs.

The skeleton scores are provided in the Source Booklet.

(continued on the next page)

Turn over

9. continued.

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

(12 marks)

**Answer lines continue on the next
thirteen pages.**

Turn over

9. continued.

Turn over

9. continued.

Turn over

9. continued.

Turn over

9. continued.

Turn over

9. continued.

Turn over

9. continued.

Turn over

9. continued.

Turn over

9. continued.

Turn over

9. continued.

Turn over

9. continued.

Turn over

9. continued.

Turn over

9. continued.

Turn over

9. continued.

(Total for Question 9 = 12 marks)

TOTAL FOR SECTION B = 12 MARKS

TOTAL FOR PAPER = 80 MARKS

END OF PAPER
