

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)

Wednesday 14 June 2023

Afternoon (Time: 1 hour 45 minutes)	Paper reference	1 MU0/03
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Music

COMPONENT 3: Appraising

You must have: Source Booklet (enclosed)	Total Marks <input style="width: 50px; height: 30px;" type="text"/>
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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 ►

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SECTION A

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

Some questions must be answered with a cross in a box ☒. If you change your mind about an answer, put a line through the box ☒ and then mark your new answer with a cross ☒.

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. Put a cross ☒ in the correct box.

(1)

- ☐ **A** chorus
- ☐ **B** coda
- ☐ **C** instrumental
- ☐ **D** verse

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

(1)

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

(2)

1

2

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

(1)

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

(1)

.....

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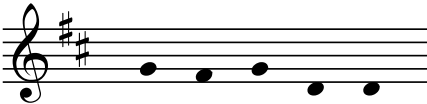
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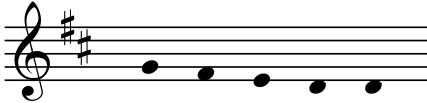
- (f) Describe how the composer uses rhythm to generate a feeling of excitement at 'it's time to try defying gravity'.

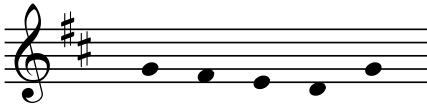
(1)

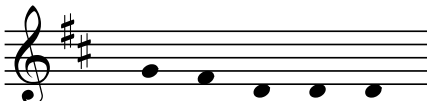
- (g) Identify the pitches at 'you can't pull me down'. Put a cross ☒ in the correct box.

(1)

☒ A 

☒ B 

☒ C 

☒ D 

(Total for Question 1 = 8 marks)

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.

- (a) Describe **three** features of the melody played by the flute at the **start** of the extract.

(3)

1

2

3

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

(2)

- (c) Identify **two** features of the texture that are characteristic of Baroque orchestral music.

(2)

1

2

- (d) Identify the tonality of this extract. Put a cross ☒ in the correct box.

(1)

- ☐ **A** major
- ☐ **B** modal
- ☐ **C** starts major and ends minor
- ☐ **D** starts minor and ends major

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

(1)

.....

(Total for Question 2 = 9 marks)

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

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

(a) Put a cross ☒ in the correct box to show whether each statement is true or false.

(2)

Statement	True	False
A The opening vocal melody is chromatic	<input type="checkbox"/>	<input type="checkbox"/>
B The opening vocal melody is melismatic	<input type="checkbox"/>	<input type="checkbox"/>

(b) Describe **two** features of the melody played by the acoustic bass guitar at the **start** of the extract.

(2)

1

2

(c) Describe the rhythm of both instruments when the second accompanying instrument enters.

(2)

	Rhythm
acoustic bass guitar	
second accompanying instrument	

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

(2)

1

2

(Total for Question 3 = 8 marks)



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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)

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

(2)

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

(2)

(d) Describe the rhythm when the music modulates to a major key.

(2)

(e) Identify **one** feature of the texture that is characteristic of early Romantic keyboard music.

(1)

(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)

(b) Identify **one** word which describes the articulation of the opening melody. Put a cross ☒ in the correct box.

(1)

☐ **A** detached

☐ **B** legato

☐ **C** staccato

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

(2)

accompaniment

melody

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

(1)

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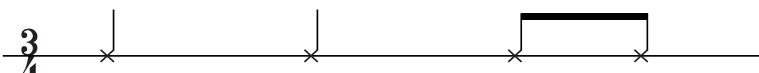
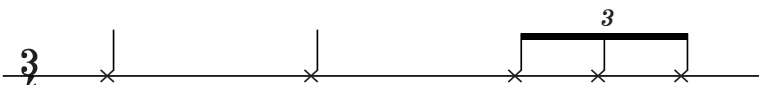

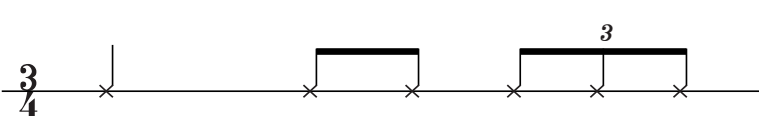
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- (e) Identify the rhythm of the ostinato played by the strings and timpani in the final, fast section of the extract. Put a cross ☒ in the correct box.

(1)

- ☒ A $\frac{3}{4}$ 
- ☒ B $\frac{3}{4}$ 
- ☒ C $\frac{3}{4}$ 
- ☒ D $\frac{3}{4}$ 

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

(1)

(Total for Question 5 = 7 marks)

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
- (a) 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 below. (3)

Sheet music for 'Killer Queen' showing two extracts. Extract A (bars 3-6) includes lyrics: 'She keeps a Mo-ët et Chan-don in her pret-ty ca-bi-net. 'Let them eat cake,' she says, just like Ma-rie An-toi-nette. A built-in_ re-me-dy_ for

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

- (b) Identify **two** similarities and **two** differences between the **start** of extract A and the **start** of extract B. (4)

Similarities	1	2
Differences	1	2

- (c) Describe the backing vocals in extract A. (2)
- (d) Describe how the backing vocals are different in extract B. (1)

(Total for Question 6 = 10 marks)

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) melody

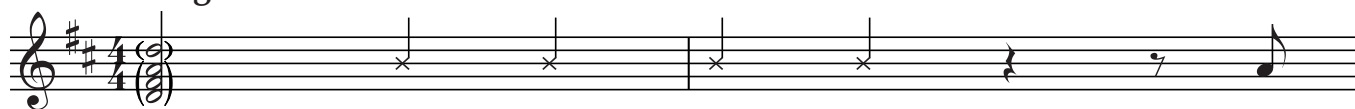
(5)

(b) rhythm

(5)

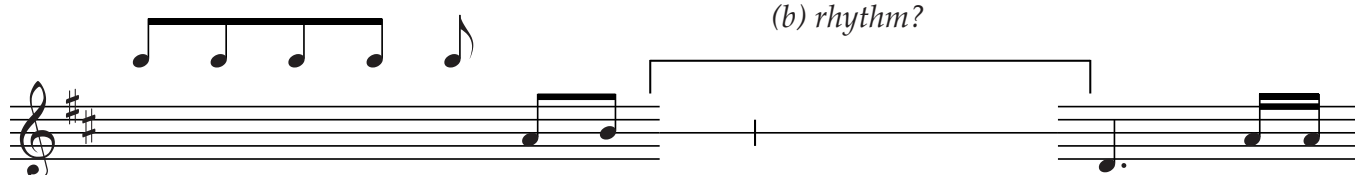
You may use the manuscript on page 19 for rough work. However you must write your final answer on the stave below.

Allegretto



(a) melody?

(b) rhythm?



(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.

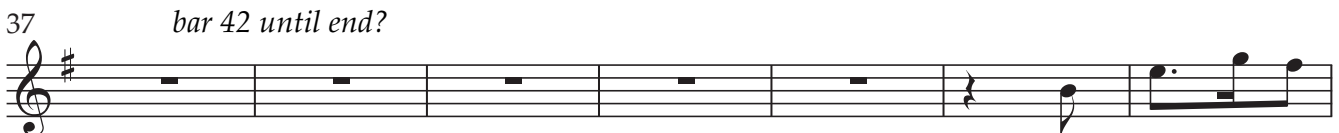
(b) *instrument?*

(ci) *accompaniment until bar 34?*



(cii) *accompaniment*

bar 42 until end?



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(a) Identify the key of this extract.

(1)

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

(1)

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

(2)

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

(2)

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

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

(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 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

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.

- 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.

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

(12)

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(Click here to go to Extract A.)

(Click here to go to Extract B.)

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(Click here to go to Extract A.)

(Click here to go to Extract B.)

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(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.

Manuscript paper lines (first set).

Manuscript paper lines (second set).

Manuscript paper lines (third set).

Manuscript paper lines (fourth set).

Manuscript paper lines (fifth set).

Manuscript paper lines (sixth set).

Manuscript paper lines (seventh set).

Manuscript paper lines (eighth set).

Manuscript paper lines (ninth set).

Manuscript paper lines (tenth set).



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

Wednesday 14 June 2023

Afternoon (Time: 1 hour 45 minutes)

**Paper
reference**

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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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Extract A: H Purcell: Music for a While

Mu - sic, mu - sic for a while Shall all your cares be -

guile: shall all, all, all, shall all all, all shall all your cares be -

guile: Won - d'ring, won - d'ring how your pains were

eas'd, eas'd, eas'd. And dis - dai - ning to be pleas'd. Till A -

lec - to free the dead, till A - lec - to free the dead From

their e - ter - nal, e - ter -

- - - - - nal bands,

Extract B: Ellington and Mills: It Don't Mean a Thing

Freely **10**

What good is mus - ic, what good is mel-o - dy,

If it ain't pos-sess-in' some-thing sweet, It ain't the mus - ic,

It ain't the mel-o - dy, There's some-thing else that makes the tune com plete.

It don't mean a thing, if it ain't got that swing,

(ah,doo wah, doo wah, doo wah, doo wah, doo wah, doo wah,) It don't mean a thing, all you got to do is sing.

(ah,doo wah, doo wah, doo wah, doo wah, doo wah, doo wah,) Makes no diff'-rence if it's sweet or hot, You just

give that rhy-thm ev'-ry-thing you got, Well it

don't mean a thing, if it ain't got that swing, (ah,doo wah, doo wah, doo wah, doo wah, doo wah, doo wah,)

doo wah, doo wah, doo wah, doo wah, doo wah, doo wah,)





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