

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

Total Marks
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**Music**  
**Component 3: Appraising**

**Tuesday 9 June 2020 – Afternoon**

**Time: 1 hour 45 minutes plus 1 minute to start CD for  
Section B plus your additional time allowance.**

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

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

**YOU WILL BE GIVEN**

**Source Book**

**Data Book**

**INSTRUCTIONS**

**Answer ALL questions.**

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

**There are two CDs for the paper. One for Section A and one for Section B.**

**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 may be spare copies of some data sheets.**

**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.**

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

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

- (a) Name the first percussion instrument heard.  
(1 mark)**

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- (b) Identify TWO technological processes used when the first voice enters.  
(2 marks)**

**1** 

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**2** 

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**(continued on the next page)**

**Turn over**

1. continued.

(c) Describe the melody heard at the END of the extract.

(2 marks)

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(continued on the next page)

1. continued.

(d) Identify **THREE** features of this extract which are characteristic of electronic dance music.

You should refer to the following: harmony, rhythm and metre, and texture.

(3 marks)

harmony

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rhythm and metre

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texture

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(Total for Question 1 = 8 marks)

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

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

**(a) Name the instrumental playing technique heard in the timpani at the START of the extract.**

**(1 mark)**

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**(continued on the next page)**



**2. continued.**

**(b) Look at the four rhythms for Question 2(b) in the Data Book.**

**Identify the rhythm labelled A, B, C or D played by the keyboards and brass which accompanies the spoken dialogue. Write your answer in the box provided.**

**Answer**

**(1 mark)**

**(continued on the next page)**

2. continued.

(c) Name TWO instruments that accompany the voice at 'You can still be with the wizard'.

(2 marks)

1 \_\_\_\_\_

2 \_\_\_\_\_

(d) At the start of the verse Elphaba sings 'Something has changed within me'.

Describe the melody of this phrase.

(2 marks)

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

(continued on the next page)

Turn over

**2. continued.**

**(e) During the verse the composer creates a feeling of anticipation.**

**Give THREE ways he does this, referring to accompaniment, harmony and rhythm.**

**(3 marks)**

**accompaniment**

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**harmony**

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**rhythm**

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**(Total for Question 2 = 9 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) (i) Name the first solo instrument heard in this  
extract.**

**(1 mark)**

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**(ii) Describe the rhythm played by this solo  
instrument before the entry of the next  
instrument.**

**(1 mark)**

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**(continued on the next page)**

**3. continued.**

**(b) Describe the melody played by the harpsichord  
before the ripieno enters.**

**(3 marks)**

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**(continued on the next page)**

**3. continued.**

**(c) Identify the texture labelled A, B, C or D, when the ripieno enters. Write your answer in the box provided.**

**A** contrapuntal

**B** homophonic

**C** monophonic

**D** unison

**Answer**

**(1 mark)**

**(continued on the next page)**

**3. continued.**

**(d) Identify TWO features of the harmony which are characteristic of the Baroque period.**

**(2 marks)**

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

\_\_\_\_\_

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

\_\_\_\_\_

**(Total for Question 3 = 8 marks)**

\_\_\_\_\_

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

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

- (a) Identify the percussion instrument heard at the START of both extracts.**

**(1 mark)**

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- (b) Identify a percussion instrument heard in extract A but not in extract B.**

**(1 mark)**

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**(continued on the next page)**



**4. continued.**

**(c) Look at the table for Question 4(c) in the Data Book.**

**Complete the table.**

**There are four spaces to fill.**

**(4 marks)**

**(d) Extract B accompanies the start of a space battle.**

**Explain how the composer uses harmony and tempo to establish a battle-like atmosphere.**

**(2 marks)**

**harmony**

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**tempo**

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**(Total for Question 4 = 8 marks)**

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**Turn over**

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

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

**(a) Name the instrument that accompanies the  
voice at the START of the extract.**

**(1 mark)**

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**(b) Describe the tonality at the START of the  
extract.**

**(1 mark)**

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**(continued on the next page)**

**5. continued.**

**(c) Describe the vocal melody from when the second instrument enters.**

**(3 marks)**

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**(continued on the next page)**

5. continued.

(d) Identify the metre labelled A, B, C or D, of this extract. Write your answer in the box provided.

A 3/4

B 4/4

C 9/8

D 12/8

Answer

(1 mark)

(continued on the next page)

**5. continued.**

**(e) This song fuses elements of Brazilian music with elements of jazz.**

**Describe THREE features of the harmony that are characteristic of jazz.**

**(2 marks)**

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

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

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

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

**Turn over**

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

**6. 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)**

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**(continued on the next page)**

6. continued.

(b) Beethoven creates a sense of drama at the  
**START** of the extract.

Give **TWO** ways he does this by referring to  
dynamics and texture.

(2 marks)

dynamics

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texture

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(continued on the next page)

6. continued.

(c) Near the start of the extract there is a change in tempo to **Allegro molto e con brio**.

Describe the melody played at this point.

(3 marks)

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(d) Identify the texture at the **END** of the extract.

(1 mark)

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(continued on the next page)



6. continued.

(e) Describe TWO features of the instrumental writing that are typical of early Romantic music.

(2 marks)

1 \_\_\_\_\_

\_\_\_\_\_

2 \_\_\_\_\_

\_\_\_\_\_

(Total for Question 6 = 9 marks)

\_\_\_\_\_

## Musical dictation

7. Look at the score for Question 7 in the Data Book. 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 Book by writing in the missing:

(a) melody  
(5 marks)

(b) rhythm  
(5 marks)

You may use the manuscript on pages 12 and 13 of the Data Book for rough work. However you must write your final answer on the stave on pages 7 and 8 of the Data Book.

(Total for Question 7 = 10 marks)

## Unfamiliar listening

8. Look at the skeleton score for Question 8 in the Data Book.

Listen to the following extract which will be played FIVE times.

- (a) Describe the accompaniment in the opening four bars.

(2 marks)

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- (b) Name the melodic device in bar 13 beat 2 to bar 16 beat 3.

(1 mark)

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(continued on the next page)

Turn over

**8. continued.**

- (c) Describe the melody in bar 17 to bar 20.  
(2 marks)**

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- (d) Identify the difference between the music of  
bar 17 to bar 18 and bar 21 to bar 22.  
(1 mark)**

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- (e) Look at the table for Question 8(e) in the  
Data Book.**

**Identify the key and the cadence at  
bar 29 beat 3 to bar 30 beat 1.  
(2 marks)**

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

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**TOTAL FOR SECTION A = 68 MARKS**

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**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 Book.**

**The familiar extract, Extract A: Queen: Killer Queen (from the album 'Sheer Heart Attack')**

**The unfamiliar extract, Extract B: Chicago: Hard to Say I'm Sorry (from the album 'Chicago 16')**

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

9. **Killer Queen is a playful glam rock song.**

**Hard to Say I'm Sorry is a soft rock ballad in which the singer asks for forgiveness.**

**Evaluate how effectively Queen and Chicago use melody, tonality and harmony to capture the different atmospheres in these two rock songs.**

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

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

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

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**9. continued.**

[illegible]

**Turn over**

**9. continued.**

[illegible]

**Turn over**



**9. continued.**

[illegible]

**Turn over**

**9. continued.**

[illegible]

**Turn over**

**9. continued.**

[illegible]

**Turn over**

**9. continued.**

[illegible]

**Turn over**

**9. continued.**

[illegible]

**Turn over**

**9. continued.**

[illegible]

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

**Turn over**

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**TOTAL FOR SECTION B = 12 MARKS**

**TOTAL FOR PAPER = 80 MARKS**

**END OF PAPER**

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