

Please check the examination details below before entering your candidate information

Candidate surname		Other names	
Centre Number		Candidate Number	
Pearson Edexcel Level 1/Level 2 GCSE (9–1)			
Tuesday 9 June 2020			
Afternoon (Time: 1 hour 45 minutes plus 1 minute to start CD for Section B)		Paper Reference 1MU0/03	
Music Component 3: Appraising			
You must have: Source Booklet (enclosed)			Total Marks

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.*
- 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.*

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 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 ☒.

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)

(b) Identify **two** technological processes used when the first voice enters.

(2)

1

2

(c) Describe the melody heard at the **end** of the extract.

(2)

(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)

harmony

rhythm and metre

texture

(Total for Question 1 = 8 marks)

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)

- (b) Identify the rhythm played by the keyboards and brass which accompanies the spoken dialogue. Put a cross ☒ in the correct box.

(1)



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

(2)

1

2

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

Describe the melody of this phrase.

(2)

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

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

(3)

accompaniment

.....

harmony

.....

rhythm

.....

(Total for Question 2 = 9 marks)

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)

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

(1)

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

(3)

(c) Identify the texture when the ripieno enters. Put a cross ☒ in the correct box.

(1)

- ☐ **A** contrapuntal
- ☐ **B** homophonic
- ☐ **C** monophonic
- ☐ **D** unison

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

(2)

1

2

(Total for Question 3 = 8 marks)

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**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)

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

(1)

(c) Complete the table below.

(4)

	Extract A	Extract B
Metre		
Texture at the start of the extract		

(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)

harmony

tempo

(Total for Question 4 = 8 marks)

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)

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

(1)

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

(3)

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

(1)

☐ **A** 3/4

☐ **B** 4/4

☐ **C** 9/8

☐ **D** 12/8

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

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

(2)

1

2

3

(Total for Question 5 = 8 marks)

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)

(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)

dynamics

texture

(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)

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

(1)

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

(2)

1

2

(Total for Question 6 = 9 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) 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.

Moderato

The musical notation shows a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The notation includes a tonic chord (F major) followed by a pulse. The melody is written on a staff with a bracket indicating a missing section. The missing section is labeled '(a) melody?'. Below the staff, there is a bracket indicating a missing section labeled '(b) rhythm?'. The notation includes various musical symbols such as notes, rests, and a fermata.

(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.

(a) accompaniment?

(b) melodic device?

(c) melody?

(d) difference with 21/22?

(d) difference with 17/18?

(e) key and cadence?

The skeleton score is written for piano in 3/8 time, key of B-flat major. It consists of six systems of staves. The first system (measures 1-6) features a complex accompaniment in the right hand and a simple melody in the left hand. The second system (measures 7-11) continues the accompaniment and melody. The third system (measures 12-16) shows a change in the accompaniment pattern. The fourth system (measures 17-22) features a continuous triplet accompaniment in the left hand and a melody in the right hand. The fifth system (measures 23-26) includes a trill in the right hand. The sixth system (measures 27-30) concludes the extract with a cadence.

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

(2)

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

(1)

(c) Describe the melody in bar 17 to bar 20.

(2)

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

(1)

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

(2)

key	
cadence	

(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: 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 Booklet.

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

(12)

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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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You may use this manuscript paper for rough work for Question 7.

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

Tuesday 9 June 2020

Afternoon (Time: 1 hour 45 minutes
plus 1 minute to start CD for Section B)

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 examination paper.
- Any notes made in this booklet will not be marked or credited.

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Pearson

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

$\text{♩} = 112$

She keeps a Mo - ët et Chan - don__

$\text{♩} = 112$

4

in her pret - ty ca - bi - net. 'Let them eat cake,' she says,

6

just like__ Ma-rie An-toi - nette. A built - in__ re - me - dy__ for

2

8

Krush - chev and Ken-ne-dy, at a-ny time an in - vi-ta - tion you can't de -

11

cline. Ca-vi-ar and ci-ga-rettes, well versed in e - ti-quette, ex-

14

tr'or - di-na-ri-ly nice. She's a kill-er queen, gun - pow - der, ge-la-tine,

17

dy - na - mite with a la - ser beam. Gua-ran - teed to blow your mind.

19

Ooh, re-com-mend - ed at the price, in -

21

sa-tia-ble an ap-pe-tite, wan-na try?

24

To a -

27

void com - pli - ca - tions she ne - ver kept the same ad-dress,

4

29

in con - ver - sa - tion_ she spoke just_ like a ba - ron - ess._

31

Met a man_ from Chi - na,_ went down to Gei - sha Mi - nah,_ but

33

then a - gain in - ci - dent - 'ly if you're that way in - clined._ Per - fume came

36

nat - 'ral - ly from Pa - ris, for cars she could - n't care less, fas - ti - di - ous and pre - cise.

Extract B: Chicago: Hard to Say I'm Sorry (from the album 'Chicago 16')

Ev-'ry-bod-y needs a lit-tle time a-way,

The first system of the musical score for 'Hard to Say I'm Sorry' in E major (three sharps) and common time. It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, and then a quarter note F#4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

I heard you say,— from each oth - er.

The second system of the musical score, starting at measure 4. The vocal line continues with a half note G4, a quarter note F#4, and a half note E4. The piano accompaniment maintains its rhythmic pattern.

E-ven lov-ers need a hol - i - day,— far a - way from each

The third system of the musical score, starting at measure 7. The vocal line continues with a half note G4, a quarter note F#4, and a half note E4. The piano accompaniment maintains its rhythmic pattern.

13

16

19

7

22

go. Could-n't stand to be kept a- way,___ just for the day,

26

___ from your bod - y. Would-n't wan-na be swept a way,___

30

far a - way, from the one that I love. Hold___ me now. It's

33

hard for me to say I'm sor - ry. I just want you to know.___