

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)**

**Monday 17 June 2024**

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

**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.*

## 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 ☒.

**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) Name the instrument which plays the melody at the **start** of the extract.


(1)

(b) Identify the rhythm of the melody heard at the **start** of the extract. Put a cross ☒ in the correct box.

(1)

☒ **A** 

☒ **B** 

☒ **C** 

☒ **D** 

(c) Name the playing technique heard in the violins at the **start** of the extract.

(1)

(d) Explain how the composer uses harmony and texture to create a dramatic atmosphere at the **start** of the extract.

(2)

harmony .....

texture .....



(e) Name **one** percussion instrument heard when the strings play the melody.

(1)

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

(1)

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

(Total for Question 1 = 7 marks)



## H Purcell: Music for a While

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

- (a) Identify **three** features of the harmony at the **start** of the extract that are characteristic of Baroque music.

(3)

1 .....

2 .....

3 .....

- (b) 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
The extract modulates	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
The extract is in a simple time signature	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
The extract contains triplets	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

- (c) Describe **two** features of the vocal melody that create a feeling of grief.

(2)

1 .....

2 .....

**(Total for Question 2 = 8 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) Name the **first** instrument heard in this extract.

(1)

(b) Identify the melody heard at the **start** of the extract. Put a cross ☒ in the correct box.

(1)

☐ A 

☐ B 

☐ C 

☐ D 

(c) Identify **three** features of the texture at the **start** of the extract.

(3)

- 1 .....
- 2 .....
- 3 .....

(d) Describe the music played by the harpsichord at the **end** of the extract.

(2)

(e) Identify **one** melodic device heard at the **end** of the extract.

(1)

(Total for Question 3 = 8 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 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

(b) Describe **three** features of the vocal melody at the **start** of the extract.

(3)

1 .....

2 .....

3 .....

(c) Identify the string instrument associated with folk music which accompanies the voice at the **start** of the extract.

(1)

.....

(d) Describe **two** features of the rhythm which create a sense of excitement in the instrumental section.

(2)

1 .....

2 .....

(e) Describe **two** features of the texture that are characteristic of electronic dance music (EDM).

(2)

1 .....

2 .....

**(Total for Question 4 = 9 marks)**



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

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

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

(3)

(b) Name **one** playing technique used by the acoustic bass guitar in this extract.

(1)

(c) Describe the texture in this extract.

(2)

(d) This is a sorrowful love song. Explain how Esperanza Spalding uses harmony, tempo and rhythm to capture this mood in this extract.

(3)

harmony .....

tempo .....

rhythm .....

**(Total for Question 5 = 9 marks)**

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

**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 **one** woodwind instrument heard when Glinda sings '*still be with the wizard*'.

(1)

(b) Name the harmonic device heard when Glinda sings '*still be with the wizard, What you've worked and waited for*'.

(1)

(c) In extract A Glinda sings '*You can have all you ever wanted*'. Identify the melodic interval between the syllables 'ev' and 'er'.

(1)

(d) Describe the dynamics at the **start** of extract B.

(1)

(e) Explain how the composer uses harmony at the **end** of extract B to create a thrilling atmosphere.

(2)

(f) Identify **three** differences between the use of voices in extract A and extract B.

(3)

Difference 1	
Difference 2	
Difference 3	

**(Total for Question 6 = 9 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) rhythm

(5)

(b) melody

(5)

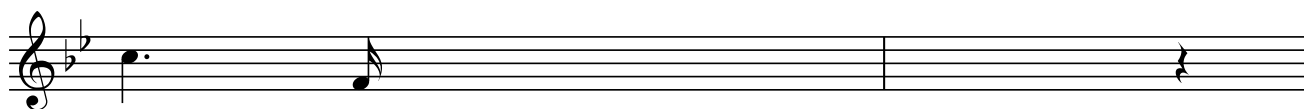
You may use the manuscript on page 17 for rough work. However you must write your final answer on the stave below.

**Allegretto**

(a) rhythm?



(b) melody?



(Total for Question 7 = 10 marks)

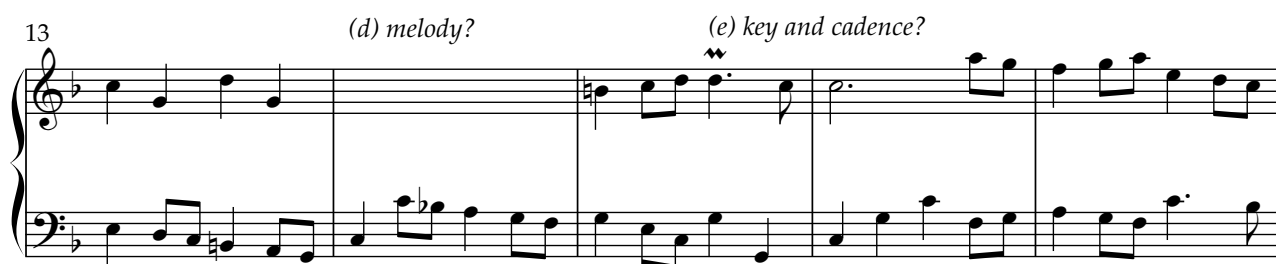


## Unfamiliar listening

8 Listen to the following extract which will be played **five** times.

A skeleton score is provided below.

(b) texture?  
(c) difference on repeat?



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DO NOT WRITE IN THIS AREA



(a) Identify the key of this movement.

(1)

(b) Describe **two** features of the texture of the opening eight bars.

(2)

1 .....

2 .....

(c) The opening eight bars are repeated. Identify **one** way in which the repeat is different.

(1)

(d) Identify the melody in bar 14. Put a cross ☒ in the correct box.

(1)

☐ A 

☐ B 

☐ C 

☐ D 

(e) Identify the key and cadence at bar 15, beat 3 to bar 16, beat 3.

(2)

Key

Cadence

(f) Name the form of this movement.

(1)

(Total for Question 8 = 8 marks)

TOTAL FOR SECTION A = 68 MARKS

## SECTION B

Write your answer in the space 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: The Crickets: That'll Be The Day

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

- 9 That'll Be The Day is a rock and roll love song recorded in the 1950s. Killer Queen is a flamboyant glam rock song recorded in the 1970s.

Evaluate how effectively the bands use **performing forces**, **rhythm** and **structure** to evoke different emotions in these 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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Handwriting practice area with 20 sets of horizontal dotted lines.



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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)**

**Monday 17 June 2024**

Afternoon (Time: 1 hour 45 minutes)

**Paper  
reference**

**1MU0/03**

**Music**

**COMPONENT 3: Appraising**

**Source Booklet**

**Do not return this 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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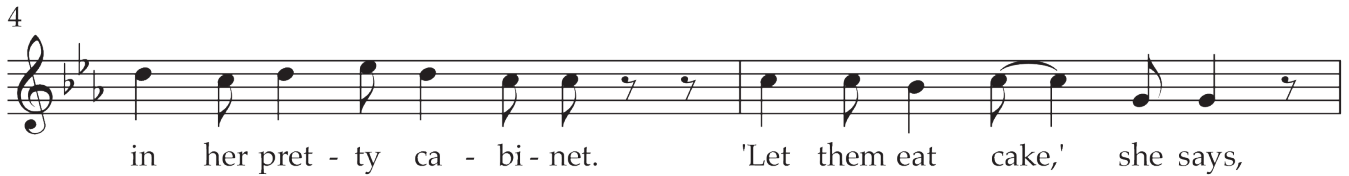
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### Extract A: Queen: Killer Queen

♩ = 112



14

tr'or - di - na - ri - ly nice. She's a kill - er queen,\_\_\_

16

gun - pow - der, ge - la - tine,\_\_\_ dy - na - mite\_ with a la - ser beam.

18

Gua-ran - teed\_ to blow your mind.\_\_\_\_\_ Ooh,

Ba, ba, ba, ba, a - ny - time,\_\_\_\_\_

*8va*

20

re-com-mend - ed at the price, in - sa - tia-ble an ap-pe - tite,\_\_\_

22

wan-na try?\_\_\_\_\_

# Extract B: The Crickets: That'll Be The Day

♩=126





13

all your hugs and kiss - es and your mon-ey too. W - ell a'

15

you know you love me ba - by, st - ill you tell me may - be

17

that some day well I'll be through! Well, \_

19

that - 'll be the day, when you say good-bye. Yes, \_

21

that - 'll be the day, when you make me cry, you

23

say you're gon - na leave, you know it's a lie, 'cause

25

that - 'll be the day when I die.

12

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