

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) Describe the dynamics at the **start** of the extract.

(1)

(b) Identify the metre of the extract.

Put a cross ☒ in the correct box.

(1)

A 2/2

B 3/2

C 6/8

D 12/8

(c) Near the start of the extract Elphaba sings 'And if I'm flying solo' and 'at least I'm flying free.'

(i) Identify **one** similarity and **one** difference in the melody of these two phrases.

(2)

similarity

difference

(ii) Identify **one** similarity and **one** difference in the rhythm of these two phrases.

(2)

similarity

difference

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(d) Name **one** instrument that plays the quaver accompaniment in the chorus.

(1)

(e) After the chorus, Schwartz creates dramatic musical contrast.

Give **three** ways in which he does this by referring to the accompaniment, tempo and dynamics.

(3)

accompaniment

tempo

dynamics

(Total for Question 1 = 10 marks)



L van Beethoven: First movement from Piano Sonata no. 8 in C minor 'Pathétique'

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

(a) Name the harmonic device at the **start** of the extract.

(1)

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

(3)

(c) After the opening melody there is a passage where both hands play repeated quavers.

Describe the dynamics during this passage.

(2)

(d) Describe the tempo and rhythm at the start of the **coda**.

(2)

tempo

rhythm

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(e) This movement is in sonata form.

State **one** way in which a recapitulation is different from an exposition in sonata form.

(1)

(Total for Question 2 = 9 marks)



H Purcell: Music for a While

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

(a) Identify the structure of this song.

Put a cross in the correct box.

(1)

- A** ground bass
- B** strophic
- C** theme and variations
- D** verse-chorus

(b) Purcell creates a sense of drama by using word painting to set the word 'drop'.

Explain how Purcell achieves this through the use of melody and rhythm.

(2)

melody

rhythm

(c) Identify the cadence at the end of the phrase 'whip from out her hands'.

(1)

(d) Name the melodic interval in the vocal line between 'Music' and 'music'.

(1)

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(e) Identify **three** features of this extract that are characteristic of the Baroque period by referring to the instrumentation, harmony, and melody.

(3)

instrumentation

harmony

melody

(Total for Question 3 = 8 marks)



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

4 You will hear two extracts, A and B.

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

(a) The melody in extract A is based on a repeated rhythmic pattern.

Identify the rhythmic pattern.

Put a cross ☒ in the correct box.

(1)

A 

B 

C 

D 

(b) Name the musical device played by the Bodhrán.

(1)

(c) Identify **two** similarities between extract A and extract B.

You should refer to musical elements.

(2)

1

2

(d) Identify **one** instrument heard in extract B but not in extract A.

(1)

(e) These extracts combine elements of African and Irish music.

Apart from instrumentation, identify **two** African musical features heard in either of these extracts.

(2)

.....

.....

(Total for Question 4 = 7 marks)



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

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

(a) Describe the texture at the **start** of the extract.

(1)

(b) (i) Name the instrument that has an extended solo near the start of the extract.

(1)

(ii) Describe this solo referring to rhythm, texture and tonality.

(3)

rhythm

texture

tonality

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

(1)

(d) This is the final movement of the concerto.

Identify **one** feature that is typical of a final movement of a concerto grosso by J S Bach.

(1)

(Total for Question 5 = 7 marks)

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

6 Listen to the following extract which will be played **four** times.

(a) (i) Name the accompanying instrument heard first at 'Moët et Chandon in her pretty cabinet'. (1)

.....

(ii) Describe the accompaniment played during this phrase. (2)

.....

.....

(b) Identify **two** ways in which the backing vocals are different in the chorus. (2)

1

2

(c) Above the vocal line, **three** chords have been omitted.

Complete the chord sequence for bars three and four of the extract in the table below.

(3)

| | | | | | |
|----------|---------|---|---|---|-----------|
| Location | 3rd bar | X | Y | Z | Last bar |
| Chord | A | | | | B flat 11 |

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(d) Name **one** studio effect heard only in the chorus.

(1)

(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:

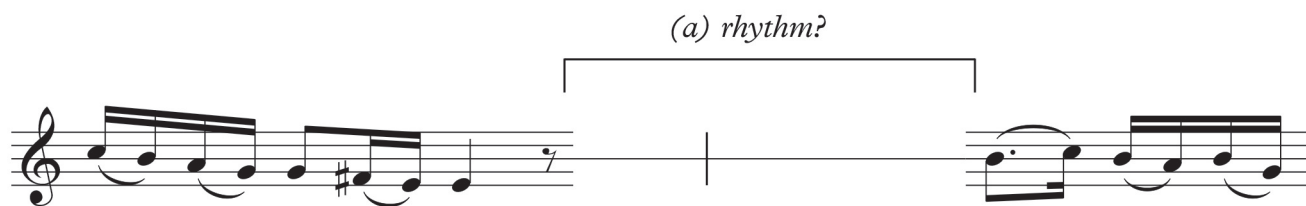
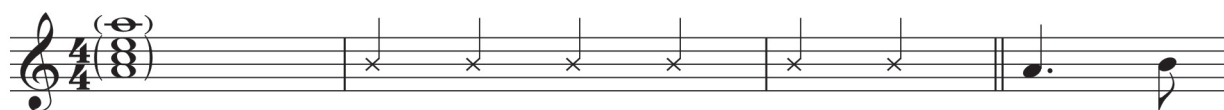
(a) rhythm

(5)

(b) melody

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

(5)



(b) melody?



(Total for Question 7 = 10 marks)

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Unfamiliar listening

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

A skeleton score is provided below.

Rubato

Gm Cm D Gm Cm D Gm Cm D Gm Cm

Eh, _____ se acer

(a) chords?

8 D Gm Cm

- ca la ma-dru-ga - da Los gal-los es -tán can-tan-do se a - cer-

12 D

- ca la ma-dru-ga - da Los gal - los es - tán can-tan-do Com-pa -dr'es-tán

16

— a-nun-ci an - do Que se a-cer - ca la jor - na - da bi - en

(c) solo instrument?

20

(d) musical feature?

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(a) You have been given the chord indications above the staff for bars 1 to 12.

Complete the table below by filling in the chords for bars 9 to 10.

(3)

| Bar 9, beat 1 | Bar 9, beat 3 | Bar 10, beat 1 |
|---------------|---------------|----------------|
| | | |

(b) This song fuses elements of Latin American music with West African music.

Identify **two** features of Latin American music heard in this extract.

(2)

1

2

(c) At the end of the verse there is an instrumental solo.

(i) Name the instrument playing the solo.

(1)

.....

(ii) Describe **one** musical feature of the instrumental solo.

(1)

.....

.....

(d) This extract is from a melancholy work song.

State **one** musical way in which an appropriate mood is achieved.

(1)

.....

(Total for Question 8 = 8 marks)

TOTAL FOR SECTION A = 68 MARKS



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Handwriting practice area with 20 horizontal dotted lines.



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Handwriting practice area with 20 horizontal dotted lines.



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DO NOT WRITE IN THIS AREA

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Handwriting practice area with 15 horizontal dotted lines.

(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 for rough work with 15 horizontal solid lines.



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

Music

Component 3: Appraising

Wednesday 6 June 2018 – Afternoon

Source Booklet

Paper Reference

1MU0/03

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.

Turn over ►

P57884A

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1/1/1/1/1/1/1/1/1/1/1/1



Pearson

Extract A: J Williams: Main Title/Rebel Blockade Runner (from the soundtrack to Star Wars Episode IV: A New Hope)

$\text{♩} = 100$ rit. a tempo

ff

4

8

11

13

2

Musical score for measures 15-16. The piece is in 4/4 time with a key signature of three flats. Measure 15 features a complex melodic line in the right hand with triplets and slurs, and a bass line with quarter notes. Measure 16 continues the melodic development with more triplets and slurs.

Musical score for measures 17-19. Measure 17 has a piano (*p*) dynamic and a trill (*tr*) in the right hand. A *8va* marking is present above the staff. Measure 18 features a sixteenth-note triplet in the right hand. Measure 19 shows a change in time signature to 5/4 and a dynamic of *ff*.

Musical score for measures 20-21. Measure 20 is in 4/4 time with a piano (*p*) dynamic and a crescendo (*cresc.*). It features sixteenth-note triplets in the right hand. Measure 21 continues the triplet pattern in the right hand.

Musical score for measures 22-23. Measure 22 continues the sixteenth-note triplet pattern in the right hand. Measure 23 features a dynamic of *ff* and a sixteenth-note triplet in the right hand.

Musical score for measures 24-25. Measure 24 is in 3/4 time and features a triplet in the right hand. Measure 25 continues the triplet pattern in the right hand.

Musical score for measures 26-28. Measure 26 is in 3/4 time with a *rit.* (ritardando) marking. It features a triplet in the right hand. Measure 27 continues the triplet pattern. Measure 28 concludes the section with a triplet in the right hand.

Extract B: E Morricone: Love Theme (from the soundtrack to Cinema Paradiso)

Slowly, with motion

Measures 1-5 of the Love Theme. The score is in G minor (two flats) and 4/4 time. The tempo is 'Slowly, with motion'. The first measure is marked *p tranquillo*. The music features a melodic line in the right hand and a bass line in the left hand, with various time signature changes (4/4, 2/4, 4/4).

Measures 6-10. Measure 6 is marked with a '6'. The music continues with melodic and bass lines. Measure 10 is marked *mp*. The time signature changes to 2/4 for the final two measures.

Measures 11-14. Measure 11 is marked with an '11'. The music continues with melodic and bass lines. The time signature changes to 2/4 for the final two measures.

Measures 15-19. Measure 15 is marked with a '15'. The music continues with melodic and bass lines. The time signature changes to 2/4 for the final two measures.

Measures 20-24. Measure 20 is marked with a '20'. The music continues with melodic and bass lines. Measure 21 is marked *f*. The time signature changes to 4/4, 2/4, 4/4, and 4/4 for the subsequent measures.

25

Musical notation for measures 25-28. The piece is in B-flat major (two flats) and 4/4 time. Measure 25 features a melodic line in the right hand with eighth and sixteenth notes, and a bass line with quarter notes. Measures 26-28 continue the melodic and harmonic development.

29

Musical notation for measures 29-33. Measure 29 includes a dynamic marking of *f* (forte). Measures 30-31 show a change in meter to 2/4, and measures 32-33 return to 4/4. The notation includes various note values and rests.

34

Musical notation for measures 34-38. This system continues the melodic and harmonic patterns established in the previous system, with similar note values and rests.

39

Musical notation for measures 39-43. Measure 39 features a dynamic marking of *ff* (fortissimo). Measures 40-41 show a change in meter to 2/4, and measures 42-43 return to 4/4. The notation includes various note values and rests.

rit.

44

Musical notation for measures 44-47. Measure 44 includes a dynamic marking of *rit.* (ritardando). The notation features a melodic line with eighth notes and a bass line with quarter notes.

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