

Please check the examination details below before entering your candidate information

Candidate surname

Other names

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

Centre Number

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Candidate Number

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Time 1 hour 45 minutes plus
1 minute to start CD for Section B

**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.*
- 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.
- Good luck with your examination.

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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 ☒.

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

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

(a) Name the instrument playing the melody at the **start** of the extract. (1)

(b) Identify the two sections heard in the extract. Put a cross ☒ in the correct box. (1)

- A Introduction and verse
- B Instrumental and verse
- C Instrumental and coda
- D Verse and coda

(c) Describe the rhythm played by the instruments at the **start** of the extract.

	Rhythm
Melody instrument	(2)
Accompanying instrument	(2)

(d) Describe the vocal melody. (2)

(Total for Question 1 = 8 marks)



L van Beethoven: 1st movement from Piano Sonata no.8 in C minor 'Pathetique'

2 You will hear two extracts, A and B. You will hear each of them **three** times in the following order: AB, AB, AB.

(a) Compare the **start** of each extract by completing the following table.

(4)

	Extract A	Extract B
Tempo	Allegro	
Tonality		Minor
Texture		

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

(1)

(c) Name the melodic device at the **start** of extract B.

(1)

(d) Describe **three** features of the harmony in extract B which are typical of early Romantic music.

(3)

- 1
- 2
- 3

(Total for Question 2 = 9 marks)

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

3 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** 6/8
- D** 12/8

(b) Name the musical device heard in the bass guitar at the **start** of the extract.

(1)

(c) Identify a folk instrument that plays a solo in this extract.

(1)

(d) Describe the vocal melody.

(2)

(e) Identify the texture when the voice enters.

(1)

(f) Identify **two** musical features heard in this extract which are associated with folk music. You should refer to melody and tonality.

(2)

melody

tonality

(Total for Question 3 = 8 marks)

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


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


(a) Name the melodic interval between the first two pitches when Elphaba sings 'Unlimited'. (1)


(b) Identify the correct rhythm at 'Dreams the way we planned 'em' and 'If we work in tandem'.

Put a cross in the correct box. (1)

A 

B 

C 

D 

(c) Near the start of the extract Elphaba sings 'Unlimited' and at the start of the chorus Elphaba and Glinda sing 'I, defying gravity'. (3)

Identify **two** similarities and **one** difference between these two melodies.

similarities

1

2

difference

.....

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(d) Describe how the composer creates excitement immediately before the chorus.
You should refer to harmony and sonority.

(2)

harmony

.....

sonority

.....

(e) Identify one woodwind instrument heard at the **end** of the extract.

(1)

.....

(Total for Question 4 = 8 marks)



H Purcell: Music for a While

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

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

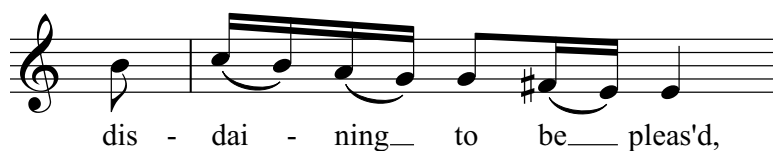
(1)

(b) Explain how Purcell uses word painting to convey the meaning of the word 'eased'.

(3)

(c) Identify the key and cadence at 'disdaining to be pleas'd'. Complete the table below.

(2)



Key	
Cadence	

(d) At the **end** of this extract the soloist tries to soothe the mythical Fury, Alecto.

Explain how Purcell establishes a sense of calm. You should refer to harmony, melody and tonality.

(3)

harmony

melody

tonality

(Total for Question 5 = 9 marks)



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

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

(a) 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)

Drop of a hat she's as will-ing as, — play - ful as a pus-sy cat, — then

mo-men - ta - ri - ly out of ac - tion, tem - po - ra - ri - ly out of gas, —

Location	X	Y	Z
Chord			

(b) Explain how the band create a musical climax at 'drive you wild'. You should comment on instrumentation and rhythm. (2)

instrumentation

.....

rhythm

.....

(c) Describe the part played by the electric guitar at the **start** of the chorus. (1)

.....

(d) Name **two** studio recording techniques used in the **outro**. (2)

1

2

(Total for Question 6 = 8 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 (5)

You may use the manuscript on page 18 for rough work. However you must write your final answer on the stave below.

Lento

(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.

(a) *instruments and rhythm?*

(b) *texture?*

Musical score for measures 1-4. The key signature has one flat (Bb) and the time signature is 4/4. The melody in the treble clef starts with a quarter rest, followed by quarter notes G2, A2, Bb2, C3, D3, E3, F3, G3. Chords Dm and C are indicated above the staff. The bass line in the bass clef consists of whole notes: Bb1, G1, F1, E1.

(c) *melodic device?*

(d) *chords?*

Musical score for measures 5-8. The key signature has one flat (Bb) and the time signature is 4/4. The melody in the treble clef is mostly empty, with notes G3, A3, Bb3, C4 in measures 7 and 8. Chords F, C, F, C, F, C, Gm are indicated above the staff. The bass line in the bass clef consists of whole notes: Bb1, G1, F1, E1.

Musical score for measures 11-15. The key signature has one flat (Bb) and the time signature is 4/4. The melody in the treble clef consists of quarter notes: G3, A3, Bb3, C4, D4, E4, F4, G4. Chords Dm, A7, Dm are indicated above the staff. The bass line in the bass clef consists of quarter notes: Bb1, G1, F1, E1.

Musical score for measures 16-21. The key signature has one flat (Bb) and the time signature is 4/4. The melody in the treble clef consists of quarter notes: G3, A3, Bb3, C4, D4, E4, F4, G4. The bass line in the bass clef consists of quarter notes: Bb1, G1, F1, E1.

(e) *harmonic device?*

Musical score for measures 22-25. The key signature has one flat (Bb) and the time signature is 4/4. The melody in the treble clef consists of quarter notes: G3, A3, Bb3, C4, D4, E4, F4, G4. The bass line in the bass clef consists of quarter notes: Bb1, G1, F1, E1.

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(a) This extract of film music anticipates a vast ancient battle.

Identify how the composer uses instrumentation and rhythm to establish an appropriate mood in bars 1 to 7.

instrumentation

(2)

1

2

rhythm

(1)

(b) Identify the texture in bars 1 to 4.

(1)

(c) Name the melodic device in bar 5 beat 2 to bar 8 beat 1.

(1)

(d) You have been given the chord indications above the melody line for bars 1 to 10.

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

(2)

Bar 9 beat 4	Bar 10 beat 1

(e) Identify a harmonic device used in bars 23 to 27.

(1)

(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 1: Instrumental Music; one familiar and one unfamiliar. In order to answer the question you should refer to the Source Booklet.

The familiar extract, Extract A: J S Bach: 3rd movement from Brandenburg Concerto no.5 in D major

The unfamiliar extract, Extract B: W A Mozart: 2nd movement from Quintet for Clarinet, 2 Violins, Viola and Violoncello in A major, K581

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

- 9 The familiar extract was composed in the Baroque period and the unfamiliar extract was composed in the Classical period.

Evaluate how effectively Bach and Mozart exploit **melody** and **texture** in these two extracts.

The skeleton scores are provided in the Source Booklet.

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

(12)

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Area with horizontal dotted lines for writing.

(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 with 10 sets of horizontal lines for rough work.

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

Time 1 hour 45 minutes plus
1 minute to start CD for Section B

**Paper
reference**

1 MU0/03

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.
- Good luck with your examination.

Turn over ►

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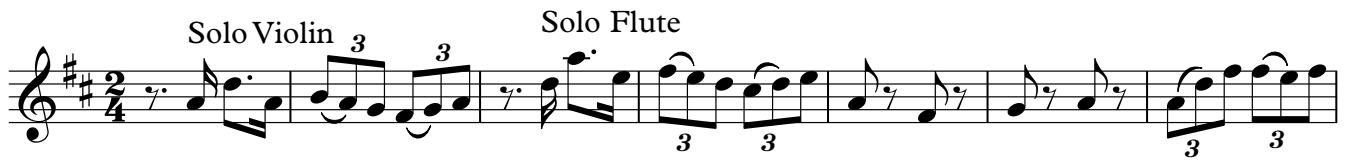
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Extract A: J S Bach: 3rd movement from Brandenburg Concerto no.5 in D major

Solo Violin ³ Solo Flute





8





Harpsichord (left hand)



15



22



27



33

40

48

55

60

Extract B: W A Mozart: 2nd movement from Quintet for Clarinet, 2 Violins, Viola and Violoncello in A major, K581

Clarinet in A

Violoncello

Measures 1-3: Clarinet in A (treble clef, key signature of two sharps, 3/4 time) and Violoncello (bass clef, key signature of two sharps, 3/4 time). The Clarinet part features a melodic line with slurs and ties. The Violoncello part provides a harmonic accompaniment with a steady bass line.

4

Measures 4-6: Continuation of the musical extract. The Clarinet part shows more melodic development with slurs and ties. The Violoncello part continues its accompaniment.

7

Measures 7-10: Continuation of the musical extract. The Clarinet part features a long slur across measures 7 and 8. The Violoncello part continues its accompaniment.

11

Measures 11-13: Continuation of the musical extract. The Clarinet part has a more active melodic line with slurs and ties. The Violoncello part continues its accompaniment.

14

Measures 14-16: Continuation of the musical extract. The Clarinet part features a melodic line with slurs and ties. The Violoncello part continues its accompaniment.

17

Measures 17-19: Continuation of the musical extract. The Clarinet part features a melodic line with slurs and ties. The Violoncello part continues its accompaniment.

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