

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)

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Tuesday 4 June 2019

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.*

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 CDs 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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Pearson

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 ☒.

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

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

(a) Identify the tonality of this extract.

Put a cross ☒ in the correct box.

(1)

- A atonal
- B minor
- C modal
- D pentatonic

(b) Apart from dynamics, describe the music played by each hand at the **start** of the extract.

Left hand	Right hand
(2)	(2)

(c) Name the harmonic device at the start of the exposition.

(1)

.....

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(d) Identify **three** differences between the start of the extract and the start of the exposition. You should refer to rhythm, metre and tempo.

(3)

rhythm

metre

tempo

(Total for Question 1 = 9 marks)

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

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

(a) Name **one** percussion instrument heard at the **start** of the extract.

(1)

(b) Put a cross ☒ in the correct boxes to show whether each statement is true or false.

(3)

Statement	True	False
The melody starts with a leap of a perfect 5th	<input type="checkbox"/>	<input type="checkbox"/>
The melody is played in octaves	<input type="checkbox"/>	<input type="checkbox"/>
The melody has a dotted rhythm	<input type="checkbox"/>	<input type="checkbox"/>

(c) Identify the playing technique used by the harp at the **end** of the opening melody.

(1)

(d) Describe how the composer establishes an exciting and heroic atmosphere in this extract. You should refer to dynamics, harmony and rhythm.

(3)

dynamics

harmony

rhythm

(Total for Question 2 = 8 marks)

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H Purcell: Music for a While

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

(a) Describe the instrumental melody at the **start** of the extract. (2)

.....

.....

(b) Name **one** instrument that plays the ground bass. (1)

.....

(c) Identify the texture when the voice enters. (1)

.....

(d) Name the cadence at the **end** of the extract. (1)

.....

(e) Describe **three** features of the harmony that are characteristic of Baroque music. (3)

1

2

3

(Total for Question 3 = 8 marks)

.....

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

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

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

- A** introduction and verse
- B** verse and chorus
- C** chorus and instrumental
- D** chorus and coda

(b) Give **two** features of the vocal texture at the **start** of the extract. (2)

1

2

(c) Name **two** playing techniques used by the solo electric guitar in this extract. Describe the sound produced by the playing technique. (4)

Playing technique 1	Description of sound produced by playing technique 1
Playing technique 2	Description of sound produced by playing technique 2

(d) Describe **two** ways the texture changes towards the **end** of the extract. (2)

1

2

(Total for Question 4 = 9 marks)

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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) Identify the tempo of the extract. Put a cross ☒ in the correct box.

(1)

- A** andante
- B** allegro
- C** moderato
- D** presto

(b) Name the first solo instrument heard.

(1)

(c) The first section of the extract is for three solo instruments. Describe the music played by the harpsichord.

(3)

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

(1)

(e) Describe **two** features of the texture that are characteristic of Baroque orchestral music.

(2)

1

2

(Total for Question 5 = 8 marks)

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


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) Identify the rhythm of the opening vocal melody in extract A. Put a cross ☒ in the correct box. (1)

☒ **A** 

☒ **B** 

☒ **C** 

☒ **D** 

(b) Name the accompanying instrument heard in extract A. (1)

.....

(c) Name the instrument heard in extract B but not in extract A. (1)

.....

(d) Identify **two** similarities between the **start** of extract A and the **start** of extract B. (2)

1

2

(e) Explain how the **end** of extract B is different to the **end** of extract A. (1)

.....

(f) Identify **two** features used in extract B that are characteristic of Jazz. (2)

1

2

(Total for Question 6 = 8 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.

Moderato

(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.

1 (a) *rhythm?*

Voice

Love quick - ly is pall'd tho' with la - bour 'tis gain'd;

Bass

6 (b) *melodic device?*

Wine nev - er does cloy, no, nev - er does cloy, tho' with

11 (c) *key and cadence?*

ease, with ease 'tis ob - tain'd.

15 (d) *melody?*

We sing we sing

20

while you sigh, we laugh, we laugh, we

27 (e) *texture and tonality?*

laugh, laugh while you weep;

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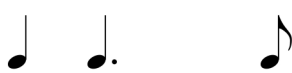


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(a) The vocal melody in bar 1 to bar 3 is based on a repeated rhythmic pattern. Identify the rhythmic pattern. Put a cross ☒ in the correct box. (1)

- A 
- B 
- C 
- D 

(b) Name the melodic device in bar 6 beat 3 to bar 10 beat 1. (1)

(c) Identify the key and cadence at bar 12 beat 3 to bar 13 beat 1. (2)

key	
cadence	

(d) Describe **two** features of the melody of the lyrics 'sing, we sing'. (2)

- 1
- 2

(e) Describe the texture and tonality of bar 30 to the end of the extract. (2)

texture

tonality

(Total for Question 8 = 8 marks)

TOTAL FOR SECTION A = 68 MARKS



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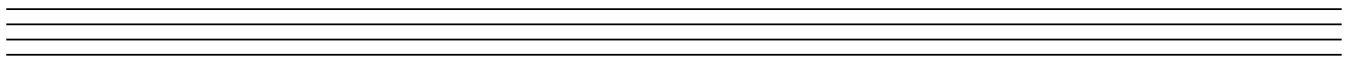
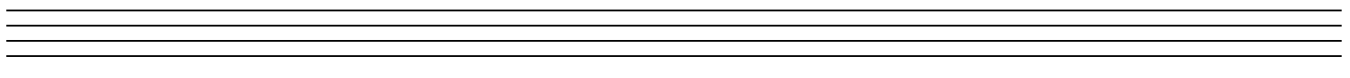
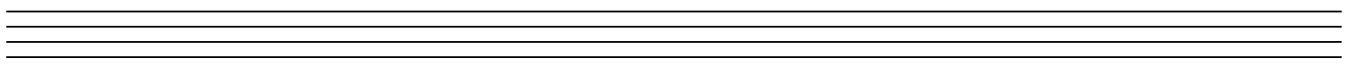
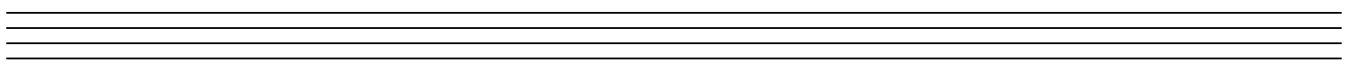
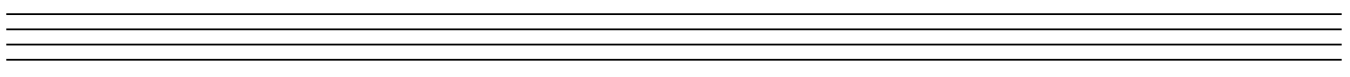
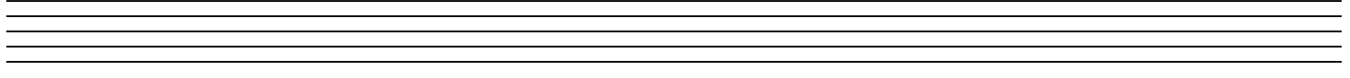
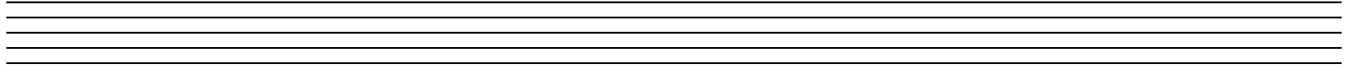
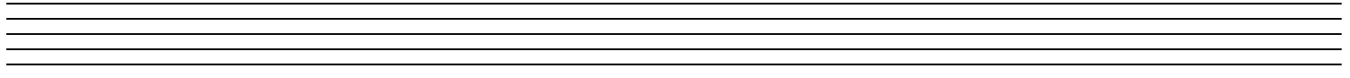
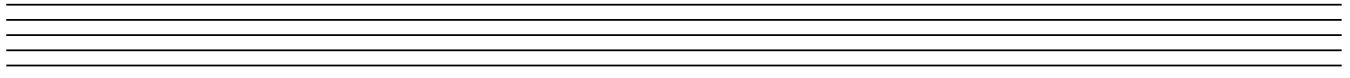
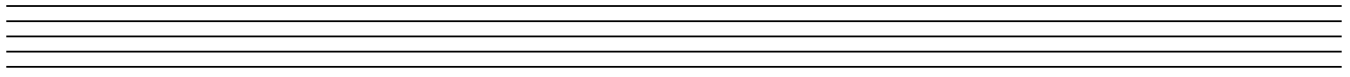
(Total for Question 9 = 12 marks)

TOTAL FOR SECTION B = 12 MARKS

TOTAL FOR PAPER = 80 MARKS



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



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

Tuesday 4 June 2019

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.

Turn over ►

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Familiar, Extract A: Afro Celt Sound System: Release (from the album 'Volume 2: Release')

This skeleton score shows loops which drop in and out of the mix and the two solos

Loop A



Loop B



Loop C



Loop D



Loop E



Loop F



Loop G

Solo 1

Solo 2

Unfamiliar, Extract B: Panjabi MC: Mundian To Bach Ke (from the album 'The Album')

This skeleton score shows loops which drop in and out of the mix and the two solos

Loop A

Loop A consists of two staves of treble clef music in 4/4 time. The first staff contains four measures of music, and the second staff contains four measures, ending with a double bar line. The melody is primarily composed of eighth and sixteenth notes, with a consistent rhythmic pattern.

Loop B

Loop B consists of one staff of bass clef music in 4/4 time. It features a rhythmic pattern of eighth and sixteenth notes, with a double bar line at the end of the staff.

Loop C

Loop C consists of two staves of bass clef music in 4/4 time. Above the first staff, there is a musical notation: a quarter note followed by a triplet of eighth notes, with the text "♩ = $\overline{\text{♩} \text{♩} \text{♩}}$ " below it. The first staff contains four measures, and the second staff contains four measures, ending with a double bar line.

Loop D

Loop D consists of one staff of bass clef music in 4/4 time. Above the staff, there is a musical notation: a quarter note followed by a triplet of eighth notes, with the text "♩ = $\overline{\text{♩} \text{♩} \text{♩}}$ " below it. The staff contains four measures, ending with a double bar line.

Solo 1

Musical notation for Solo 1, consisting of two staves of music in 4/4 time with a key signature of one flat. The first staff contains four measures of eighth-note patterns. The second staff contains four measures, with the final measure ending in a fermata and a cross symbol.

Solo 2

Musical notation for Solo 2, consisting of seven staves of music in 4/4 time with a key signature of one flat. The first staff has four measures. The second staff begins with a '4' above the staff and contains four measures. The remaining five staves each contain four measures, with the final measure of the last staff ending in a fermata and a cross symbol.



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