

Please check the examination details below before entering your candidate information

Candidate surname

Other names

Centre Number

Candidate Number

Pearson Edexcel Level 3 GCE

Monday 10 June 2024

Afternoon (Time: 2 hours 10 minutes)

Paper
reference

9MU0/03

Music **Advanced** **COMPONENT 3: Appraising**

You must have:

Resource Booklet (enclosed)

Audio files, headphones and individual audio player

Total Marks

Instructions

- Use **black** ink or ball-point pen. You may use pencil for rough work in Question 4.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions in Section A. In Section B answer Question 5 and **either** Question 6(a) **or** 6(b) **or** 6(c) **or** 6(d).
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 100.
- 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.
- Check your answers if you have time at the end.
- You may listen to excerpts as many times as you wish.
- You are reminded of the importance of clear and orderly presentation in your answers.

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 ☒.

1 Berlioz, *Symphonie Fantastique: Movement I*

Listen to Track 1 and refer to Excerpt 1 in the Resource Booklet.

(a) Identify **three** features of the harmony and texture in bar 1.

(3)

- A Diminished 7th chord
- B Dominant 7th chord
- C Homophonic
- D Imitation
- E Octaves
- F Polyphonic
- G Suspension

(b) Identify the chord heard at bar 4 beats 1 to 2.

(1)

(c) Identify the **two** melodic intervals heard in the 1st violin part.

(2)

(i) Bar 5 beats 1 to 2

(ii) Bar 5 beats 2 to 3

(d) Identify the cadence heard at bars 9 to 10.

(1)

(e) Identify the cadence heard at bars 17 to 18.

(1)

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(f) Explain how the composer creates sadness and uncertainty in bar 23.

(3)

.....

.....

.....

.....

(g) Describe how the excerpt is typical of music from the Romantic period.

(3)

.....

.....

.....

.....

(Total for Question 1 = 14 marks)

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P 7 5 8 7 5 A 0 3 2 4

2 Elfman, *Batman Returns*: Batman vs the Circus

Listen to Track 2 and refer to Excerpt 2 in the Resource Booklet.

(a) Explain how the composer creates suspense in bars 1 to 3. (4)

.....

.....

.....

.....

.....

(b) Identify the melodic interval heard in the trumpet part in bar 4 beats 1 to 2. (1)

.....

(c) Explain how the composer creates surprise at bar 7. (3)

.....

.....

.....

.....

(d) Describe the rhythm at bars 13 to 17. (3)

.....

.....

.....

.....



3 Anoushka Shankar, *Breathing Under Water: Burn*

Listen to Track 3 and refer to Excerpt 3 in the Resource Booklet.

(a) Describe the texture in bars 1 to 6.

(2)

.....

.....

.....

(b) Identify the **two** melodic intervals heard in the violin part.

(2)

(i) Bar 9 beat 4 to bar 10 beat 1

.....

(ii) Bar 10 beat 3

.....

(c) Describe how the music becomes more dramatic at bar 12 beat 4 to bar 16.

(4)

.....

.....

.....

.....

(d) Name the section heard at bar 13.

(1)

.....



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(e) (i) Name the solo instrument heard at bar 19 beat 4 to bar 21.

(1)

(ii) Describe the music of this solo.

(2)

(f) Name the solo instrument heard at bar 22 beat 2 to bar 25.

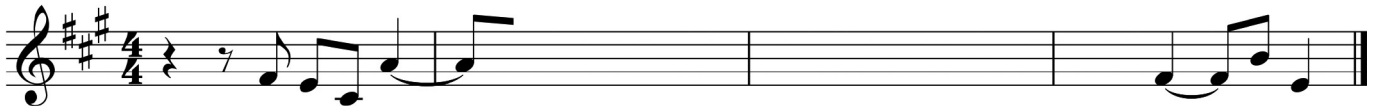
(1)

(Total for Question 3 = 13 marks)



4 Listen to Track 4.

Complete the melody in bars 2 to 4.



(Total for Question 4 = 8 marks)

TOTAL FOR SECTION A = 50 MARKS

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(Total for Question 5 = 20 marks)



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You must answer either (a) VOCAL MUSIC or

(b) MUSIC FOR FILM or (c) POPULAR MUSIC AND JAZZ or (d) NEW DIRECTIONS

6 (a) **VOCAL MUSIC**

Discuss Vaughan Williams' use of harmony, structure and tempo, metre and rhythm in *On Wenlock Edge: No. 3, Is my team ploughing?*

Relate your discussion to other relevant works. These may include set works or other music.

(30)

(b) **MUSIC FOR FILM**

Discuss Bernard Herrmann's use of texture, sonority and tempo, metre and rhythm in *Psycho: The Cellar*.

Relate your discussion to other relevant works. These may include set works or other music.

(30)

(c) **POPULAR MUSIC AND JAZZ**

Discuss Kate Bush's use of melody, harmony and texture in *Hounds of Love: And Dream of Sheep*.

Relate your discussion to other relevant works. These may include set works or other music.

(30)

(d) **NEW DIRECTIONS**

Discuss Stravinsky's use of melody, texture and tonality in *The Rite of Spring: Introduction*.

Relate your discussion to other relevant works. These may include set works or other music.

(30)



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Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

If you answer part (a) put a cross in the box .

If you answer part (b) put a cross in the box .

If you answer part (c) put a cross in the box .

If you answer part (d) put a cross in the box .

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(Total for Question 6 = 30 marks)

TOTAL FOR SECTION B = 50 MARKS
TOTAL FOR PAPER = 100 MARKS



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Do not return this Booklet with the question paper.

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Track Listing

Track Number	Question Number	Excerpt
1	1	Berlioz, <i>Symphonie Fantastique</i>: Movement I
2	2	Elfman, <i>Batman Returns</i>: Batman vs the Circus
3	3	Anoushka Shankar, <i>Breathing Under Water</i>: Burn
4	4	Aural Dictation
5	5	Unfamiliar listening



1 Berlioz, *Symphonie Fantastique: Movement I*

a) 3 features of harmony & texture

b) Chord

ci) Interval cii) Interval

6

d) Cadence

11

16

e) Cadence plus vite

20

22

f) Sadness and uncertainty

25



2 Elfman, *Batman Returns*: Batman vs the Circus

a) Suspense
Bass Drum

b) Interval

accel. . . . c) Surprise

8

rit. ♩ = 136

Tpt. (con sord.)

d) Rhythm

16

d) Rhythm

♩ = 170

22

e) Violin music

The musical score is written on four staves. The first staff (bass clef, 4/4) shows a bass drum pattern for 'a) Suspense' and a melodic line for 'b) Interval'. The second staff (treble clef, 4/4) features a melodic line with a 'rit.' marking and a tempo of 136 bpm, followed by a trumpet part 'Tpt. (con sord.)' and a 'd) Rhythm' section. The third staff (treble clef, 4/4) continues the 'd) Rhythm' section with a tempo of 170 bpm. The fourth staff (bass clef, 4/4) shows a violin part for 'e) Violin music'.



3 Anoushka Shankar, *Breathing Under Water: Burn*

a) Texture

6

11

d) Section

c) Describe how the music becomes more dramatic

15

c) More dramatic

1.

19

2.

ei) Instrument

eii) Describe music

f) Instrument



6 (a) Vocal Music

Illustrative excerpt from Vaughan Williams': *On Wenlock Edge*:
No. 3, Is My Team Ploughing?

Andante sostenuto ma non troppo lento *pp quasi da lontano*

Voice *pp quasi da lontano* 3
'Is my team plough - ing, That

Violin 1 *pp misterioso* 3

Violin 2 *pp misterioso* 3

Viola *pp misterioso* 3 3

Cello

Piano *pp una corda* 3

6 *J = ♩*

I was used to drive And hear the har - ness jin - gle When I was man a -



9 **animando** **Poco animato** *fagitato*

live?' Ay, the

Violoncello

animando **Poco animato**

p *fagitato*

3

12 hor - ses tram - ple, The har - ness

14 jin - gles now; No change though

16 *dim.* **poco rit.** *p*

you lie un - der the land you used to

dim. **poco rit.** *p*

dim. **poco rit.** *p*

19 **Tempo I**

plough.

fz
p
fz
p
pp
pp
pp
pp

Tempo I

fp
pp
una corda



6 (b) Music for Film

Illustrative excerpt from Bernard Herrmanns' *Psycho: The Cellar*

Allegro molto

Musical score for measures 1-8. The score is in 2/4 time and features four staves: Vln. 1, Vln. 2, Vla., and Vc. & D.B. The first three staves (Vln. 1, Vln. 2, Vla.) have a tremolo marking above the first two measures. The Vln. 1 and Vln. 2 parts play a melodic line with accents and slurs. The Vla. part plays a similar melodic line. The Vc. & D.B. part plays a bass line with a tremolo in the first two measures, then a melodic line starting at measure 5 marked "divisi" and "pp". The dynamic "ff" is indicated at the beginning of each staff.

Musical score for measures 9-16. The Vln. 1 and Vln. 2 staves are silent. The Vla. and Vc. & D.B. staves continue the music. The Vla. part has a tremolo in measures 9-10 and then a melodic line starting at measure 11 marked "divisi" and "pp". The Vc. & D.B. part has a melodic line starting at measure 9 marked "sim.". The dynamic "mf" is indicated at the end of the system.

Musical score for measures 17-24. The Vln. 1 and Vln. 2 staves are silent. The Vla. and Vc. & D.B. staves continue the music. The Vla. part has a melodic line starting at measure 17 marked "sim.". The Vc. & D.B. part has a melodic line starting at measure 17 marked "unison". The dynamic "mf" is indicated at the end of the system.

6 (c) Popular Music and Jazz

Illustrative excerpt from Kate Bush's *Hounds of Love: And Dream of Sheep*

♩ = 80

C#m7 *mf* F#m/A *p* B C#m7 *mf* *p*

Lit-tle light_ shin - ing, lit-tle light_ will

mf *p* *mf*

Red. *sim.*

4 F#m/A B C#m7 *mp* B(add4)/A B

guide them to_ me. My face is all lit up, my face is all lit up.

p *mf* *mp*

8 E *mf* E6 F#m/E B/E E E6

If they find_ me rac - ing white_ hor - ses, they'll not take_ me for_ a

mf



11 *F#m/E* *B/E* *pp* *F#m/A* *B*

buoy. Let me be weak, let me sleep and dream of

15 *E6* *B/E* *F#m/E* *B/E* *C#m7* *C#m11* *F#m* *B* *mp*

sheep. 'Come here with me now.' Oh, _____

'Attention shipping information in sea areas . . . Bell Rock, Tieve, Cromarty, Gale East . . . Malin, Sellafield . . .'



6 (d) New Directions

Illustrative excerpt from Igor Stravinsky's, *The Rite of Spring: Introduction*

Lento ♩ = 50 *tempo rubato*
colla parte

Clarinetto in La

Clarinetto Basso in Sib

Fagotto

Corno in Fa

1

p

Solo ad lib.

mp

poco accelerando
Solo (un poco en dehors) **a tempo**

Cl. Picc. in Re

1

Cl. in La

2

1

Cl. Bass. in Sib

2

Fag.

mp

p

p

p

p

p

2 **3**

C. Ing.

Cl. in La

Cl. Bass. in Sib

Fag.

p espress.

p

p

p

p



Più mosso ♩ = 68

C. Ing. *mf* 3 3 3 6 3

Cl. Bass. in Sib

Fag. *poco più f* 3 3 3 3 3 3 3 3 3 3 3 3



4

Ob. *mf stacc.* 3 3 3

C. Ing. 6

Cl. Picc. in Re *Solo espress.* 3 3 3 *tr* *mp*

Cl. in La *tr* *mp*

Cl. Bass. in Sib *mf* 3

Fag. 3 3 3

Cor. *p* *p*

Vln. 2 *pizz.* *mf* *sim.*

Vc. *pizz.* *mf* *sim.*

1

Fl. 2

3

A. Fl.

Ob. 2

Cl. Picc. in Re

1 Cl. in La

2 Cl. in La

Cl. Bass. in Sib

2 3 4 Cor.

6 7 8

Vln. 2

Vc.

5

p

p 3

p

p

1 Solo *f*

mf

mp

mf

mp un poco en dehors

p



1
Fl. 2
3
A. Fl.
Ob.
C. Ing.
Cl. Picc. in Re
1
Cl. in La
2
1
Cl. Bass. in Sib
2
Fag.
1
Cor.
3
4

5
3
5
(tr)
(tr)
Solo
3
Solo (en dehors)
mf
sim.
6
mp
6
6
mf
3
f stacc.



