

Instructions

- ## Information

- ## Advice

- Turn over** ►



P 74769 RA 0124



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 ☒.

1 Courtney Pine, *Back in the Day*: Inner State (of Mind)

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

(a) Describe the music of the vocals at the start.

(3)

(b) Describe the harmony at bars 2 to 9.

(2)

(c) Describe the melody of the vocal line at bars 10 to 13.

(2)

(d) Identify the **two** melodic intervals heard in the vocal part.

(2)

(i) Bar 14 beat 4 to bar 15 beat 1

(ii) Bar 16 beat 2 to beat 3

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(e) Describe features of jazz influence in this excerpt.

(3)

(Total for Question 1 = 12 marks)



2 Bernard Herrmann, *Psycho*: Finale

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

(a) Describe the texture of bars 1 to 13.

(2)

(b) Identify the following **two** melodic intervals.

(2)

(i) Bar 2 beat 3 to bar 3 beat 1 in the viola

(ii) Bar 6 beat 3 to bar 7 beat 1 in the 2nd violin

(c) Describe the music played by the 1st violins in bar 9 beat 3 to bar 14.

(3)



(d) Identify **four** features from the list below heard in bar 17 beat 3 to bar 19.

(4)

- ☐ **A** Diminished 7th
- ☐ **B** Down bows
- ☐ **C** Fall of a 7th
- ☐ **D** Fall of a 9th
- ☐ **E** Fortissimo
- ☐ **F** Homophonic
- ☐ **G** Mezzo forte
- ☐ **H** Monophonic
- ☐ **I** Neapolitan 6th
- ☐ **J** Polyphonic
- ☐ **K** Tremolo

(e) Identify the date this film soundtrack was released.

(1)

- ☐ **A** 1940
- ☐ **B** 1950
- ☐ **C** 1960
- ☐ **D** 1970

(Total for Question 2 = 12 marks)

3 Clara Wieck-Schumann, Piano Trio in G minor, Op. 17: movement 1

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

(a) (i) Name the section from which this excerpt is taken.

(1)

- ☐ **A** Coda
- ☐ **B** Development
- ☐ **C** Exposition
- ☐ **D** Recapitulation

(ii) Identify which part of this section begins in bar 1 of this excerpt.

(1)

(b) (i) Describe the music in bar 1 beat 2 to bar 2 beat 4.

(4)

(ii) Describe the music of the violin and cello in bars 3 and 4.

(3)

(c) Name the cadence heard at bar 12 beat 4 to bar 13 beat 1.

(1)

(d) Identify the chord heard at bar 15 beat 2.

(1)



(e) Identify the following **two** melodic intervals.

(2)

(i) Bar 25 beat 2 to 3 in the cello

(ii) Bar 26 beat 2 to 3 in the violin

(f) Explain how the composer generates excitement in bar 27 to bar 29 beat 1.

(2)

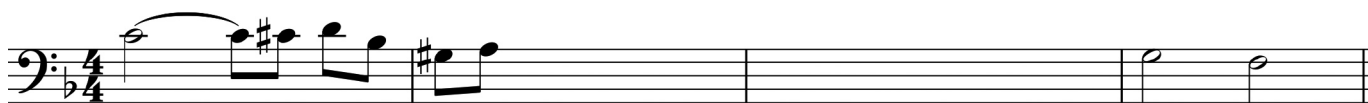
(g) Describe the use of tonality in the excerpt.

(3)

(Total for Question 3 = 18 marks)

4 Listen to Track 4.

Complete the melody in bars 2 to 3.



(Total for Question 4 = 8 marks)

TOTAL FOR SECTION A = 50 MARKS

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 24 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.

(Total for Question 5 = 20 marks)



You must answer either (a) VOCAL MUSIC or

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

EITHER

6 (a) VOCAL MUSIC

Discuss Vaughan Williams' use of melody, harmony and texture in *On Wenlock Edge*: No. 5 Bredon Hill.

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

(30)

OR

6 (b) POPULAR MUSIC AND JAZZ

Discuss The Beatles' use of harmony, structure and sonority in *Revolver*: I want to tell you.

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

(30)

OR

6 (c) FUSIONS

Discuss Debussy's use of harmony, tonality and texture in *Estampes*: No. 2 La soirée dans Grenade.

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

(30)

OR

6 (d) NEW DIRECTIONS

Discuss Saariaho's use of structure, sonority and tempo, metre and rhythm in *Petals for Violoncello and Live Electronics*.

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

(30)



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



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 24 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 24 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Total for Question 6 = 30 marks)

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



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE



Pearson Edexcel Level 3 GCE

Monday 9 June 2025

Afternoon (Time: 2 hours 10 minutes)

**Paper
reference**

9MU0/03

Music

Advanced

COMPONENT 3: Appraising

Resource Booklet

Do not return this Resource Booklet with the question paper.

Turn over ►

P74769RA

©2025 Pearson Education Ltd.
Y:1/1/1/1/1/1/1/1/1/1/1/1/1/1/1/1/1




Pearson

Track Listing

Track Number	Question Number	Excerpt
1	1	Courtney Pine, <i>Back in the Day: Inner State (of Mind)</i>
2	2	Bernard Herrmann, <i>Psycho: Finale</i>
3	3	Clara Wieck-Schumann, Piano Trio in G minor, Op. 17: movement 1
4	4	Aural Dictation
5	5	Unfamiliar listening



1 Courtney Pine, *Back in the Day: Inner State (of Mind)*

b) Describe the harmony

a) Describe the vocals

In-ner state of mind.

6 b) Harmony

10 c) Describe the vocal melody

In-ner-state of mind__ and_ the liv-ing ain't ea - sy,

14 di) Interval dii) Interval

know - ledge is pow - er, so know your self,__ man kind.

18

Know-ledge is pow-er,__ know- ledge__ is pow - er.__

2 Bernard Herrmann, *Psycho*: Finale

a) Describe the texture

viola

bi) Interval
viola

2nd violin

bii) Interval
2nd violin

c) Describe the music of the 1st violins

9 a) Describe the texture

2nd violin

14 c) music of 1st violins

d) Identify 4 features

3 Clara Wieck-Schumann, Piano Trio in G minor, Op. 17: movement 1

bi) Describe the music bii) Describe the music
violin and cello

10

c) Cadence

d) Chord

16

21

25

ei) Interval eii) Interval f) Explain how excitement is generated

6 (a) Vocal Music

Illustrative excerpt from Vaughan Williams' *On Wenlock Edge: No. 5 Bredon Hill*.

[illegible]

18

accel. rit.

accel. rit.

pppp

Lead.

24 *a tempo* (to be sung freely)

In sum - mer-time on Bre - don The bells³ they sound so clear; Round both the

a tempo

ppp

* *Lead.*

29

shires they ring ——— them In stee - ples far and near, A hap - - py

34

noise to hear. Here of a Sun-day morn - ing My

ppp

ppp

ppp

ppp

ppp



41

love³ and I would lie, And see the col - - oured coun - ties, And hear the larks so

46

high A - bout us in the sky.

ppp

ppp

ppp

ppp

To Pno.

6 (b) Popular Music and Jazz

Illustrative excerpt from The Beatles, *Revolver*: I want to tell you.

$\text{♩} = 124$ $\text{♪} = \text{♪} \text{ (triple)} \text{♪}$

System 1 (Measures 1-4):

Chords: A^7 , $D(sus4)/A$, D/A , A^7 , $D(sus4)/A$, D/A

Dynamics: p (fade in), f

System 2 (Measures 5-7):

Chord: A

Lyrics: 1. I want to tell you, my head is filled

System 3 (Measures 8-11):

Chords: B^7 , E^7

Lyrics: with things to say. When you're here,

System 4 (Measures 12-15):

Chords: A , $D(sus4)/A$, D/A

Lyrics: all those words they seem to slip a way.

6 (c) Fusions

Illustrative excerpt from Claude Debussy's, *Estampes*: No. 2 La soirée dans Grenade.

Mouvement de habanera

Commencer lentement dans un rythme nonchalamment gracieux

Piano

ppp

8^{va}

5

pp expressif (et lointain)

3

10

Retenu Tempo giusto

15

ppp

pp

7

19

pp

8^{va}

pp

Tempo rubato

23

p *expressif*

dim.

p

Retenu

Tempo giusto

29

pp

pp

33

mf

dim.

p

Très rythmé

mf *en augmentant beaucoup*

38

ff

43

mf

6 (d) New Directions

Illustrative excerpt from Kaija Saariaho's, *Petals for Violoncello and Live Electronics*.

Lento (very slowly: the duration of every stave in this tempo should always be at least 20"!)

1. S.P. *tr* *very slow bow* *gliss.* *tr*

Vlc. *sul D* *mp*

R ϕ 40% -----

rev. time ca. 2.5"

2. S.P. *tr* *tr* *gliss.* *tr*

mp *mf*

R (40%) -----

H ϕ 50% -----

3. *tr* *molto vibrato* *more frequent bow changes* *tremolo: as dense as poss.* *rit.*

mf *ff* *f*

R (40%) -----

H (50%) -----

4. (S.P.) $\bullet = c.60$ *energico* S.P. *N*

ff 10 *ff* 10 *mf* 10

R (40%) -----

5. N S.T. S.P. *N*

mf 10 *p* *mf* 10 *mp*

R (40%) -----

6. N S.T. S.P. S.T. S.P. S.T.

mp 10 *p* *mf* 10 *pp* *f* 10 *mf*

R (40%) -----

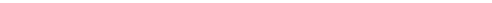
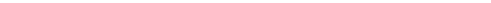
[illegible]

Lento
S.P. $\longrightarrow$ S.T. $\longrightarrow$ S.T. $\longrightarrow$ S.P.

8 *dolce*
tr very slow bow *tr* *gliss.* *tr*

ppp *pp* (less and less pressure with the left hand) *ppp*

R (40%) -----

H  

R (40%) ----- 30%

H 30%  ϕ

[illegible]

R 30% -----

11

S.P.
poco agitato

5

5

gliss.

gliss.

S.P. → S.T.

N → S.P.

calando

rit. poco a tempo

p *f* *mf* *ff* *p* *f* *p* *f*

5 3 3

R (30%) -----

H ϕ 50% ϕ



BLANK PAGE



BLANK PAGE

