

Paper Reference 9MU0/03  
Pearson Edexcel Level 3 GCE

Total Marks
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Music  
Advanced  
COMPONENT 3: Appraising

Time: 2 hours 10 minutes

In the boxes below, write your name, centre number and candidate number.

Surname					
Other names					
Centre Number					
Candidate Number					

## **YOU MUST HAVE**

**Audio files, headphones and individual audio player**

## **YOU WILL BE GIVEN**

**Data Booklet**

**Resource Booklet**

## **INSTRUCTIONS**

**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 in this Question Paper or on the separate data sheets – 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.**

**There may be spare copies of some data sheets in case you need them.**

**Turn over**

**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.**

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**SECTION A**

**Answer ALL questions. Write your answers in the spaces provided in this Question Paper.**

**Some questions are multiple choice. Write the letter(s) of your chosen answer(s) in the box(es) provided.**

**1. Clara Wieck–Schumann, Piano Trio in G minor, Op. 17: movement 1**

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

- (a) Describe the melody at bars 1 to 4.**  
**(3 marks)**

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**(continued on the next page)**

**1. continued.**

**(b) Identify the cadence heard at bar 4.**

**(1 mark)**

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**(c) Compare bars 9 to 12 with bars 1 to 4, noting the differences.**

**(2 marks)**

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**(continued on the next page)**

**1. continued.**

**(d) Explain how the composer creates excitement  
in bars 14 to 16.**

**(2 marks)**

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**(e) Identify the interval between the violin and cello  
at bar 17 beat 4 to bar 20 beat 3.**

**(1 mark)**

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**Turn over**

1. continued.

(f) Describe the texture at bar **23** beat **3** to bar **25**.  
(2 marks)

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(continued on the next page)



**1. continued.**

**(g) Identify the TWO melodic intervals heard in the violin part.**

**(i) Bar 29 beat 4 to bar 30 beat 1.  
(1 mark)**

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**(ii) Bar 31 beat 4 to bar 32 beat 1.  
(1 mark)**

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**(continued on the next page)**

**Turn over**

**1. continued.**

**(h) Name the key in bar 31.**

**(1 mark)**

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**(i) Name the cadence heard in bars 33 to 34.**

**(1 mark)**

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**(continued on the next page)**

1. continued.

(j) Identify the year this piece was completed.

A 1826

B 1836

C 1846

D 1856

Answer

(1 mark)

(Total for Question 1 = 16 marks)

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Turn over

**2. Courtney Pine, Back in the Day: Love and affection**

**Listen to Track 2 and refer to Excerpt 2 in the resource booklet.**

**(a) (i) Name the instrument playing the accompaniment in bars 1 to 12.**

**(1 mark)**

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**(ii) Describe the music played by this instrument at bars 1 to 4.**

**(2 marks)**

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**(continued on the next page)**

**Turn over**

**2. continued.**

**(b) Describe the melody at bar 5 to bar 7 beat 2.**

**(2 marks)**

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**(continued on the next page)**

**Turn over**

**2. continued.**

**(c) (i) Name the wind instrument that enters at bar 13.**

**(1 mark)**

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**(ii) Describe the music played by this instrument in bars 13 to 15.**

**(3 marks)**

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**Turn over**

**2. continued.**

**(d) Describe the vocal melody and rhythm in  
bar 25 beat 3 to bar 28.**

**(3 marks)**

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**(continued on the next page)**

2. continued.

(e) Identify the year the album **Back in the Day** was released.

**A 1990**

**B 1995**

**C 2000**

**D 2005**

Answer

(1 mark)

(Total for Question 2 = 13 marks)

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Turn over



**3. Bernard Herrmann, Psycho: Prelude**

**Listen to Track 3 and refer to Excerpt 3 in the resource booklet.**

**(a) (i) Name the type of ensemble playing in this piece.**

**(1 mark)**

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**(ii) Identify THREE playing techniques used in the excerpt.**

**(3 marks)**

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**Turn over**

**3. continued.**

**(b) Describe the music of the first two bars.**

**(2 marks)**

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**(c) Identify the harmonic device heard in the cello  
and double bass at bar 3 beat 2 to bar 8.**

**(1 mark)**

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**Turn over**

**3. continued.**

**(d) Compare bars 11 to 14 to bars 5 to 8.**

**(2 marks)**

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**(e) Describe the melody at bars 37 to 44.**

**(4 marks)**

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**(Total for Question 3 = 13 marks)**

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4. Refer to the music for Question 4 in the Data Booklet.

Listen to Track 4.

Complete the melody in bars 2 to 4 in the Data Booklet.

(Total for Question 4 = 8 marks)

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**TOTAL FOR SECTION A = 50 MARKS**

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**SECTION B**

**Write your answers in the spaces provided.**

## 5. Music for Film

**Listen to Track 5.**

**This piece is taken from a film soundtrack depicting the struggles of a heroic character taking on the enemy in a battle scene.**

**Discuss how the composer reflects this through the use of musical elements.**

**Relate your discussion to other relevant works which may include set works and other music.**

**(20 marks)**

**Answer lines continue on the next ten pages.**

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**Turn over**

**5. continued.**

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**Turn over**

**5. continued.**

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**Turn over**



**5. continued.**

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**5. continued.**

[illegible]

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**5. continued.**

[illegible]

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**5. continued.**

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**5. continued.**

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**(Total for Question 5 = 20 marks)**

**Turn over**



**You must answer either (a) VOCAL MUSIC or  
(b) POPULAR MUSIC or (c) FUSIONS or  
(d) NEW DIRECTIONS**

**EITHER**

**6. (a) VOCAL MUSIC**

**Discuss J.S. Bach's use of melody, tonality  
and texture in *Cantata, Ein feste Burg*,  
BWV 80: Movement 2.**

**Relate your discussion to other relevant works.  
These may include set works or other music.  
(30 marks)**

**(continued on the next page)**

6. continued.

**OR**

**(b) POPULAR MUSIC**

**Discuss Kate Bush's use of harmony, sonority and tempo, metre and rhythm in *Hounds of Love: Under Ice*.**

**Relate your discussion to other relevant works. These may include set works or other music.  
(30 marks)**

**(continued on the next page)**

6. continued.

**OR**

**(c) FUSIONS**

**Discuss Anoushka Shankar's use of melody, harmony and structure in *Breathing Under Water*: Easy.**

**Relate your discussion to other relevant works. These may include set works or other music.  
(30 marks)**

**(continued on the next page)**

**Turn over**

6. continued.

**OR**

**(d) NEW DIRECTIONS**

**Discuss Stravinsky's use of harmony, texture and tempo, metre and rhythm in *The Rite of Spring: The Augurs of Spring*.**

**Relate your discussion to other relevant works. These may include set works or other music.  
(30 marks)**

**(continued on the next page)**

6. continued.

**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 this box**

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**If you answer part (b) put a cross in this box**

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**If you answer part (c) put a cross in this box**

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**If you answer part (d) put a cross in this box**

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**Answer lines are on the next fifteen pages.**

**Turn over**

**6. continued.**

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**6. continued.**

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**6. continued.**

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6. continued.

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(Total for Question 6 = 30 marks)

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**TOTAL FOR SECTION B = 50 MARKS**

**TOTAL FOR PAPER = 100 MARKS**

**END OF PAPER**

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