

Please check the examination details below before entering your candidate information

Candidate surname

Other names

Centre Number

Candidate Number

Pearson Edexcel Level 3 GCE

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 ►

R70816A

©2022 Pearson Education Ltd.

1/1/1/1/1/1



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 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)

(b) Identify the cadence heard at bar 4.

(1)

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

(2)

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

(2)

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

(1)

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



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

(2)

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

(i) Bar 29 beat 4 to bar 30 beat 1

(1)

(ii) Bar 31 beat 4 to bar 32 beat 1

(1)

(h) Name the key in bar 31.

(1)

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

(1)

(j) Identify the year this piece was completed.

(1)

☐ **A** 1826

☐ **B** 1836

☐ **C** 1846

☐ **D** 1856

(Total for Question 1 = 16 marks)



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)

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

(2)

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

(2)

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

(1)

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

(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



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

(3)

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

(1)

☐ **A** 1990

☐ **B** 1995

☐ **C** 2000

☐ **D** 2005

(Total for Question 2 = 13 marks)



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)

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

(3)

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

(2)

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

(1)

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

(2)

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



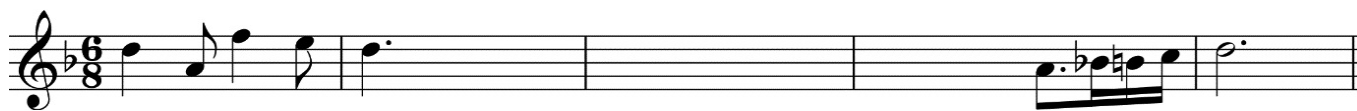
(e) Describe the melody at bars 37 to 44.

(4)

(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

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

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)

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



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



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 5 = 20 marks)

**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)

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)

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)

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)

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

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 ☒ .

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

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Main writing area for the page.



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

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



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

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

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

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 ►

R70816A

©2022 Pearson Education Ltd.

1/1/1/1/1/1



Pearson

Track Listing

| Track Number | Question Number | Excerpt |
|--------------|-----------------|--|
| 1 | 1 | Clara Wieck-Schumann, 'Piano Trio in G minor, Op. 17: movement 1 |
| 2 | 2 | Courtney Pine, <i>Back in the Day: Love and Affection</i> |
| 3 | 3 | Bernard Herrmann, <i>Psycho: Prelude</i> |
| 4 | 4 | Aural Dictation |
| 5 | 5 | Unfamiliar listening |

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

a) Describe the melody

b) Cadence

7 c) Compare with bars 1-4

14 d) How is excitement created?

e) Interval between violin and cello

21 f) Describe the texture

26 gi) Interval

h) Key

31 gii) Interval

i) Cadence

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

ai and ii) Instrument and describe the music

I am not in love_____ but I'm o - pen to per-sua- sion.

5 b) Describe the melody

East or West,_____ where's the best_____ for ro- man - cing?

9 With a friend_____ I can smile,_____ but with a lov-er I could hold my head

12 ci and ii) Instrument and music

_____back, real-ly laugh, real-ly laugh._____ you took me

17 danc - ing_____ 'cross the floor,_____ cheek to cheek._____

20 _____ But with a lov-er I could real-ly move,_____ real-ly move._____

22 I could real-ly dance,_____ real - ly dance,_____

24 d) Describe the vocal melody and rhythm

I could real-ly move, real-ly move._____ Now if I can feel_____ the sun

27 _____ in my eyes_____ and the rain on my face,_____

29





3 Bernard Herrmann, *Psycho*: Prelude

b) Describe the music

c) Harmonic device

8

d) Compare with bars 5-8

16

23

30

37 e) Describe the melody



BLANK PAGE

EXCERPT FOR QUESTION 6(A) BEGINS ON THE NEXT PAGE

6 (a) Vocal Music

Illustrative excerpt from J.S. Bach, *Cantata, Ein feste Burg, BWV 80: Movement 2.*

Aria

Oboe

Violono I, II,
Viola in unisono

Soprano

Basso

Continuo

5

Ob.

Vln. I, II
Vla.

S.

B.

Cont.

9

Ob.

Vln. I, II
Vla.

S.

B.

Cont.

Mit uns - rer Macht

Al - les, al -

12

Ob.

Vln. I, II
Vla.

S.

B.

Cont.

ist nichts ge - tan,

les, was von Gott ge - bo - ren, al - les, was von Gott ge - bo - ren, ist zum Sie - gen aus - er -

15

Ob.

Vln. I,II
Vla.

S.
wir sind gar bald ver- lo-

B.
ko- ren, zum Sie- gen_ aus- er-ko-

Cont.

18

Ob.

Vln. I,II
Vla.

S.
ren.

B.
ren, ist zum Sie- gen aus- er- ko-

Cont.

21

Ob.

Vln. I,II
Vla.

S.

B.
ren, zum Sie- gen_ aus- er-ko- ren;

Cont.

24

Ob.

Vln. I,II
Vla.

S.
Es streit' für uns der_ rech- te, der rech- te

B.
al- les, al- les, was von_ Gott ge-

Cont.

♩ = 108

13 A(sus2) *mf* Fmaj7(#4)

The riv - er has froz - en

17 Dm⁹ D⁵/A A(sus2) Am/C

o - ver. Not a soul on the ice. On - ly me,

6 (c) Fusions

Illustrative excerpt from Anoushka Shankar, *Breathing Under Water*: Easy.

$\text{♩} = 84$
N.C.

gliss. *gliss.* *gliss.*

p

Sitar

Piano

Guitar

Warm Pad

p

p

sim.

3

gliss. *gliss.*

gliss.

$\text{G}\flat(\text{sus}2)/\text{B}\flat$ $\text{C}\flat(\text{sus}2)$

Pno.

Gtr.

6

$\text{D}\flat(\text{sus}4)$ *gliss.*

$\text{G}\flat(\text{sus}2)/\text{B}\flat$ $\text{C}\flat(\text{sus}2)$

gliss.

3 3 3 3

8 $D\flat(sus4)$ **Female vox *p*** $G\flat(sus2)/B\flat$ $C\flat(sus2)$

1. It's on - ly love, _____
 (2.) young, _____

gliss. **Sitar vamp**

Pno. (2° only)

10 $D\flat(sus4)$ $G\flat(sus2)/B\flat$ $C\flat(sus2)$

it's on - ly love, you know_
 when I was young, you know_

(Vamp sim. throughout under melodic lines)

12 $D\flat(sus4)$ $G\flat(sus2)/B\flat$ $C\flat(sus2)$ $D\flat(sus4)$

(Small notes 2° only)

how_ it feels_ Feel- ing_
 it_ was real, my heart_

Pno.

Synth Bass (2° only)

15 $G\flat(sus2)/B\flat$ $C\flat(sus2)$ $D\flat(sus4)$

is — eas — y, — I — know. —
was — o — pen, — now...

Sitar (1° only) *gliss.* *gliss.*

Synth Bass (2° only)

17 1. $G\flat(sus2)/B\flat$ $C\flat(sus2)$ $D\flat(sus4)$

gliss.

19 $G\flat(sus2)/B\flat$ $C\flat(sus2)$ $D\flat(sus4)$

2. When I — was

3 7

BLANK PAGE

EXCERPT FOR QUESTION 6(D) BEGINS ON THE NEXT PAGE

6 (d) New Directions

Illustrative excerpt from Stravinsky, *The Rite of Spring*: The Augurs of Spring.

76 13 **Tempo giusto** ♩ = 50

C. Ing.

Fag. 1
2

12 34
Cor. in Fa

56 78

1 & 2 senza sord.

sf sempre

sf sempre

arco (non div.) *sempre simile*

f *sempre stacc.*

Tutti arco (non div.) *sempre simile*

f *sempre stacc.*

arco (non div.) *sempre simile*

Tutti *f* *sempre stacc.*

arco (non div.) *sempre simile*

Tutti *f* *sempre stacc.*

f *sempre stacc.*



83 14 Solo

C. Ing.

Fag. 1
2

12 34
Cor. in Fa

56 78

mf

f

f come sopra

f come sopra

pizz. *meno f*

f come sopra

f come sopra

f come sopra

101

1 Picc. *ff* 3 3

2 Picc. *ff* 3 3

1 Fl. Fltzg. *ff* 6 6

2 Fl. *ff* 6 6

Ob. 1, 2 à 2 *sempre simile*

C. Ing.

Cl. Picc. in Re *f* 3 *sim.* 3

Cl. in La 1 *f* 3 *sim.* 3

Cl. in Si 2 *f* 3 *sim.* 3

Fag. 1 2 *tr*

Cor. in Fa *con sord.* 3 *f*

Picc. Tpt. in Re *con sord.* 3 *f*

Tpt. in Do 1 2 3 4 *con sord.* 3 *f*

Vln. 1 *sf* *mf* *sf*

Vln. 2 *pizz.* *sf* *sf*

Via.

Vc. *sf* *meno f* *sf* *meno f*

Cb.



22
23

147

ff

Picc. 1

ff

Picc. 2

ff

Fl. 1

ff

Ob. 1

ff

Ob. 2

f

C. Ing.

f

mf

Cl. in Sib. 2

f

6

6

Fag. 2

mf

Picc. Tpt. in Ré

f

Tpt. in Do 1

f

mf

Tbe. 1

mf

Tbe. 2

mf

Vln. Soli

mf

Vln. 1

pizz.

f

arco

f

Vln. 2

pizz.

f

arco

f

Vla.

Solo stacc. marc.

BLANK PAGE