

Please check the examination details below before entering your candidate information

Candidate surname		Other names	
Centre Number	Candidate Number		
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**Pearson Edexcel Level 3 GCE**

**Monday 12 June 2023**

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 J. S. Bach, Cantata, *Ein feste Burg*, BWV 80: Movement 1

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

(a) Identify **three** correct features of the vocal part in bar 1 beat 2 to bar 3 beat 1.

(3)

- ☐ **A** Bass voice
- ☐ **B** Chromatic
- ☐ **C** Cross rhythm
- ☐ **D** Diatonic
- ☐ **E** Leap of a 4th
- ☐ **F** Leap of a 7th
- ☐ **G** Syncopated
- ☐ **H** Tenor voice

(b) Describe the bass line played by the continuo and cello in bars 1 to 2.

(2)

(c) Describe the texture at bars 8 to 11.

(3)

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(d) Identify the chord heard at bar 12 beats 1 to 2.

(1)

(e) Identify the order the voices enter at bars 13 to 19.

(1)

- ☐ **A** Alto, Soprano, Tenor, Bass
- ☐ **B** Alto, Tenor, Soprano, Bass
- ☐ **C** Tenor, Alto, Soprano, Bass
- ☐ **D** Tenor, Soprano, Alto, Bass

(f) Describe the music of the vocal part in bar 13 beat 2 to bar 14 beat 3.

(3)

(g) Identify **three** features of this music that are typical of the time in which it was written referring to texture and sonority.

(3)

- ☐ **A** Chromatic
- ☐ **B** Continuo
- ☐ **C** Melody and accompaniment
- ☐ **D** Modal
- ☐ **E** Polyphonic
- ☐ **F** Small orchestra
- ☐ **G** Sonata form
- ☐ **H** String quartet

(Total for Question 1 = 16 marks)



2 **Beatles, *Revolver*: Here, there and everywhere**

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

(a) Describe the music of the lead vocal part in bar 1. (3)

(b) Identify the **two** chords heard in bar 3. (2)

(i) Beats 1 and 2

(ii) Beat 3

(c) Identify the melodic interval heard in the vocal part at the end of bar 10. (1)

(d) Identify the instruments heard in bars 12 to 19. (2)

(e) Name the cadence in bars 21 to 22. (1)

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(f) Explain how a darker mood is created in bar 22.

(2)

(Total for Question 2 = 11 marks)



**3 Kaija Saariaho, Petals for Violoncello and Live Electronics**

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

- (a) Explain how a mysterious mood is created in stave 1.

(3)
- (b) Describe the tempo, metre and rhythm in staves 1 and 2.

(2)
- (c) Describe how the music changes during stave 3.

(3)
- (d) Describe the melody of stave 4.

(3)

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(e) Explain how electronics are used in this excerpt.

(3)

(f) Identify the date this piece was composed.

(1)

☐ **A** 1978

☐ **B** 1988

☐ **C** 1998

☐ **D** 2008

(Total for Question 3 = 15 marks)

4 Listen to Track 4.

Complete the melody in bar 2 beat 3 to bar 4 beat 3.



(Total for Question 4 = 8 marks)

TOTAL FOR SECTION A = 50 MARKS

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**QUESTIONS CONTINUE ON PAGE 10**



## SECTION B

Write your answers in the spaces provided.

### 5 Vocal Music

Listen to Track 5.

This song has the title 'Dawn' and shows the composer's appreciation of nature at this time of day. It captures the atmosphere moving from a calm and gentle start through to the awakening of the day. It was composed at the beginning of the 20th century.

Discuss how the composer reflects this intention through the use of musical elements. Relate your discussion to other relevant works that may include set works and other music.

*Behold the Dawn, the fairest of all visions,  
Day's glory now appears.  
Arise! For the night hath fled!  
Arise and greet the Dawn.  
Welcome her! Unveiled she now appeareth,  
All things greet her radiant smile.  
Borne by wingèd horse and car  
She steals across the sky.*

*Child of heav'n arrayed in shining garments,  
Blushing maiden draw thou near:  
Sovran lady of earth and sky,  
We hail thee as our queen.  
Heav'n's breath awakeneth creation,  
The sky is all aflame,  
Th'eastern Portals open wide.  
The Sun draws nigh.*

(20)

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(Total for Question 5 = 20 marks)

**You must answer either (a) INSTRUMENTAL MUSIC or  
(b) MUSIC FOR FILM or (c) POPULAR MUSIC AND JAZZ or (d) FUSIONS**

**EITHER**

**6 (a) INSTRUMENTAL MUSIC**

Discuss Clara Wieck-Schumann's use of melody, texture and sonority in Piano Trio in G minor, Op. 17: movement 1.

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

(30)

**OR**

**(b) MUSIC FOR FILM**

Discuss Danny Elfman's use of tonality, sonority and tempo, metre and rhythm in *Batman Returns: Birth of a Penguin Part II*.

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

(30)

**OR**

**(c) POPULAR MUSIC AND JAZZ**

Discuss the use of melody, harmony and structure in Courtney Pine's *Back in the Day: Lady Day* and (John Coltrane).

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

(30)

**OR**

**(d) FUSIONS**

Discuss Debussy's use of harmony, texture and tempo, metre and rhythm in *Estampes: No. 1 (Pagodes)*.

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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# Pearson Edexcel Level 3 GCE

**Monday 12 June 2023**

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* ►

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**Pearson**



**Track Listing**

Track Number	Question Number	Excerpt
1	1	J. S. Bach, Cantata, <i>Ein feste Burg</i> , BWV 80: Movement 1
2	2	Beatles, <i>Revolver</i> : Here, there and everywhere
3	3	Kaija Saariaho, Petals for Violoncello and Live Electronics
4	4	Aural Dictation
5	5	Unfamiliar listening



# 1 J. S. Bach, Cantata, *Ein feste Burg*, BWV 80: Movement 1

a) Identify three features of the vocal part

b) Describe the continuo and cello bass line

Der al - - te bö - se Feind,\_\_\_\_\_

4

der al - te bö - se Feind, der al - te bö - se

7

Feind, der al - te bö - se Feind,\_\_\_\_\_

10

der al - te bö - se Feind, der al - te bö - se

13

Feind. Ernst

16

ers\_ Ernst\_ ers\_ Ernst\_ ers itzt

19

meint, mit Ernst\_ ers itzt meint.



## 2 Beatles, *Revolver*: Here, there and everywhere

a) Describe the vocal part

b) Chord    bii) Chord

To lead a bet-ter life, I need my love to be here. Here,

5 mak-ing each day\_ of the year, chang-ing my life\_ with a wave\_ of her hand,

9 no-bo-dy can\_ de-ny\_ that there's some - thing there. There,

c) Interval

d) Instruments

13 run-ning my hands through her hair, both of us think-ing how good\_ it can be,

d) Instruments

17 some-one is speak-ing but she\_ does-n't know\_ he's there. I want her

e) Cadence

f) Darker mood

20 ev -'ry where, and if she's be-side\_ me I\_ know I need ne-ver care,

23 but to love\_ her is to need\_ her ev - 'ry\_ where.

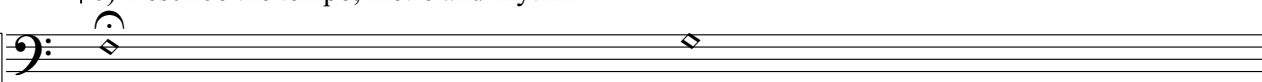


### 3 Kaija Saariaho, *Petals for Violoncello and Live Electronics*

a) Explain how a mysterious mood is created

b) Describe the tempo, metre and rhythm

Stave 1  
0.01



2 b) Describe the tempo, metre and rhythm

Stave 2  
0.30



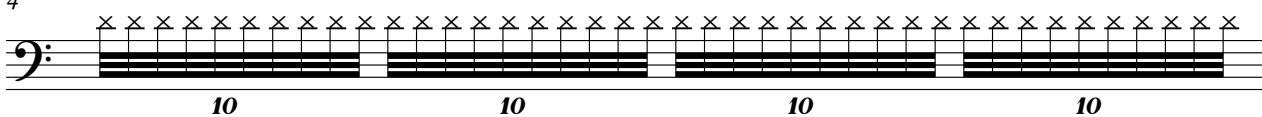
3 c) Describe how the music changes

Stave 3  
0.55



4 d) Describe the melody

Stave 4  
1.14



## 6 (a) Instrumental Music

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

Allegro moderato  $\text{♩} = 152$

The musical score is for a Piano Trio in G minor, Op. 17, movement 1, by Clara Wieck-Schumann. It is in 3/4 time, with a tempo of Allegro moderato (♩ = 152). The key signature is G minor (three flats). The score is divided into four systems of measures. The first system (measures 1-6) features a Violino part with a melody starting on G4, a Violoncello part with a bass line starting on G2, and a Piano part with a rhythmic accompaniment. The second system (measures 7-12) continues the themes, with the Violino part moving to a higher register. The third system (measures 13-18) introduces a crescendo in all parts. The fourth system (measures 19-20) features a forte (f) dynamic in the Violino and Violoncello parts, and a fortissimo (ff) dynamic in the Piano part, followed by a piano (p) dynamic in the Violino and Violoncello parts.

Violino

Violoncello

Piano

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25

*sf* *p* *p*

31

*cresc.* *cresc.* *cresc.*

37

*fp* *fp*

44

*fp* *p* *fp* *p* *p*

Detailed description: This is a musical score for piano and voice. It consists of four systems of staves. The first system (measures 25-30) features a vocal line with notes and rests, and piano accompaniment with chords and moving lines. Dynamics include *sf* (sforzando), *p* (piano), and *ff* (fortissimo). The second system (measures 31-36) continues the vocal and piano parts, with *cresc.* (crescendo) markings. The third system (measures 37-43) shows more complex piano textures with *fp* (fortissimo/piano) dynamics. The fourth system (measures 44-49) concludes with various dynamic markings including *fp* and *p*.



50

*fp* *p*

56 *poco rit.* *a tempo* *fp* *p*

*poco rit.* *a tempo* *fp* *p*

*poco rit.* *p* *p* *fp*

62

*dim.* *cresc.* *f* *p*

*cresc.* *cresc.*

68

*dim.* *cresc.* *f* *p*

*cresc.*

\*  $\text{Re}0$





(Click here to go to Question 6.)

74

cresc.

cresc.

cresc.

80

*f*

*f*

*p*

*p*

*f*

*sf*

86

*fp*

*fp*

*fp*

*fp*

*p*

1.

2.

92

## 6 (b) Music for Film

**Illustrative excerpt** from Danny Elfman, *Batman Returns*: Birth of a Penguin Part II.

♩ = 130

**Violins**  
*pp*  
*cresc.*

**Strings**  
**Woodwind**

**4**  
**Synth. Choir**  
(*Ostinati cont.*)  
**Hrns.**  
*mf*  
**Vc.**  
**+ Bsn, Bass Cl.**  
**Tuba**  
(*drone cont.*)

**8**  
**Synth. Choir**  
**Hrns.**  
**Tpt.**  
*f*

**11**  
**Vlins.**  
**Choir**  
*mf*  
**Bsn.**  
**Timp., Snare**  
**Str., Ww.**  
**Bsn, Bass Cl.**  
**Cl, Hrn. (stopped)**

**14**  
**Hrns.**  
**Fl., Ob.**  
**Hrns., Ww.**  
(*Vln., Bsn. ostinati*  
*Timp, Snare simile*)

2

18 Ww. *3* *3* *3* *3* Hrns. Vlns. *rit.* Tpt. (con sord.) *sfz*

Hrns. *3* B Trb.

$\text{♩} = 146$

21 *Tutti* *ff* *(ostinato sim.)*

Str., Timp., B.D. *3* *3* *3* *3*

27 Hrns. *3* Ww., Vlns., Hrns. (+ 8va) Hrns. *3*

*sempre marcato*

31 Ww., Vlns. Trb. Hrns. *3*

34 Vlns. Ww. (+8va lower) Timp. *(ostinato sim.)*

## 6 (c) Popular Music and Jazz

**Illustrative excerpt** from Courtney Pine, *Back in the Day*: Lady Day and (John Coltrane).

$\text{♩} = 160$

$\text{C7}(\sharp 9)$

Vocals

(2nd time only) *mf*

Oh. \_\_\_\_\_

Piano

*mp*

*con Ped.*

5  $\text{C7}(\sharp 9)$  *mf*

1. ♫. E - ver feel kind - a down - and out, you don't know just what to do? \_\_\_\_\_  
2. Plas - tic peop - le with plas - tic minds on their way to plas - tic homes,

8 Sax. *mp*

Liv - ing all of your days - in dark - ness, let the  
no be - gin - ning, there ain't - no end - ing, just -

11

F7(#9)



sun on shine and through. and on. E - ver feel like some  
on and on and on. All be - cause they're so



Musical score for measures 11-13. Measure 11: Treble clef has a whole rest, bass clef has a half note C2. Measure 12: Treble clef has a half note D2, bass clef has a half note C2. Measure 13: Treble clef has a half note E2, bass clef has a half note C2.

14

- how, some - where you lost your way, yeah,  
a - fraid to say that they're a - lone,



Musical score for measures 14-16. Measure 14: Treble clef has a half note D2, bass clef has a half note C2. Measure 15: Treble clef has a half note E2, bass clef has a half note C2. Measure 16: Treble clef has a half note F2, bass clef has a half note C2.

17

C7(#9)



if you don't get a help quick, you won't make it through the day. Yeah,  
un - til our he - ro rides in on his sax - o - phone. Yeah,



Musical score for measures 17-19. Measure 17: Treble clef has a half note D2, bass clef has a half note C2. Measure 18: Treble clef has a half note E2, bass clef has a half note C2. Measure 19: Treble clef has a half note F2, bass clef has a half note C2.



20

Gm<sup>7</sup> 10fr Fm<sup>7</sup> 8fr

could you call on La - dy Day,

23

Bb<sup>13</sup> C7(#9) Gm<sup>7</sup> 10fr F#m<sup>7</sup> 9fr Fm<sup>7</sup> 8fr

could you call on John Col - trane? Now 'cos they'll, they'll wash your trou -

26

To Coda Bb<sup>13</sup> N.C.

-bles, your trou - bles, trou - bles, your trou-les a - way,  
(Small notes 2nd time)  
(It will





## 6 (d) Fusions

Illustrative excerpt from Debussy, *Estampes*: No. 1 (Pagodes).

*délicatement et presque sans nuances*

**Modérément animé**  
*m.g.*

Piano *pp*  
*m.d.*

2. Ped.

4

*8va* 3 *a tempo*  
*rit.*

7

*a tempo* *8va* 3 *a tempo*  
*rit.*

10

*p*  
*3*  
2. Ped.



13

*p*

\*

16

*p*

19

Animez un peu

*p*

*poco cresc.*

22

Toujours animé

*pp*

25

*pp*

in Durand

Revenez au 1<sup>o</sup> Tempo

27

*pp*

3 3 3 3 3 3 3 3 3 3 3 3

2. Red. ....

30

rit.

3 3

*m.g.*

*m.d.*

..... \*

33

*sans lenteur*

*p*

37

*dans une sonorité plus claire*

*p*

39

*cresc.*

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