

Paper Reference 9MU0/03
Pearson Edexcel Level 3 GCE

Music
Advanced
COMPONENT 3: Appraising

Total Marks

Monday 10 June 2024 – Afternoon

Time: 2 hours 10 minutes

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

Candidate surname					
Other names					
Centre Number					
Candidate Number					

YOU MUST HAVE

Resource Booklet (enclosed)

Audio files, headphones and individual audio player

YOU WILL BE GIVEN

Nil

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
– 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.


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 .

(continued on the next page)

SECTION A continued.**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 marks)

- | | | |
|----------|--------------------------|-----------------------------|
| A | <input type="checkbox"/> | Diminished 7th chord |
| B | <input type="checkbox"/> | Dominant 7th chord |
| C | <input type="checkbox"/> | Homophonic |
| D | <input type="checkbox"/> | Imitation |
| E | <input type="checkbox"/> | Octaves |
| F | <input type="checkbox"/> | Polyphonic |
| G | <input type="checkbox"/> | Suspension |

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Turn over

QUESTION 1 continued.

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

- (c) Identify the TWO melodic intervals heard in
the 1st violin part.
(2 marks)**

- (i) Bar 5 beats 1 to 2**
-

- (ii) Bar 5 beats 2 to 3**
-

(continued on the next page)

QUESTION 1 continued.

- (d) Identify the cadence heard at bars 9 to 10.
(1 mark)**
-

- (e) Identify the cadence heard at bars 17 to 18.
(1 mark)**
-

(continued on the next page)

QUESTION 1 continued.

- (f) Explain how the composer creates sadness and uncertainty in bar 23.**
(3 marks)

(continued on the next page)

QUESTION 1 continued.

- (g) Describe how the excerpt is typical of music from the Romantic period.**
(3 marks)

(Total for Question 1 = 14 marks)

Turn over

**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 marks)**

Answer space continues on the next page.

QUESTION 2 (a) continued.

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

(continued on the next page)

QUESTION 2 continued.

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

(continued on the next page)

QUESTION 2 continued.

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

(continued on the next page)

QUESTION 2 continued.

- (e) Describe the music played by the violins
in bar 25.
(3 marks)**

(continued on the next page)

QUESTION 2 continued.

- (f) Identify the year the soundtrack to **Batman Returns** was released.

(1 mark)

A ☐ 1982

B ☐ 1992

C ☐ 2002

D ☐ 2012

(Total for Question 2 = 15 marks)

**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 marks)**

(continued on the next page)

QUESTION 3 continued.

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

(2 marks)

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

(ii) Bar 10 beat 3

(continued on the next page)

QUESTION 3 continued.

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

(continued on the next page)

Turn over

QUESTION 3 continued.

- (d) Name the section heard at bar 13.
(1 mark)**
-

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

(continued on the next page)

QUESTION 3 (e) continued.

- (ii) Describe the music of this solo.
(2 marks)**

(continued on the next page)

QUESTION 3 continued.

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

(Total for Question 3 = 13 marks)

4 Listen to Track 4.

Complete the melody in bars 2 to 4.

A spare copy is provided at the end of this paper.



Total for Question 4 = 8 marks)

TOTAL FOR SECTION A = 50 MARKS

Turn over

SECTION B

Write your answers in the spaces provided.

5 Fusions

Listen to Track 5.

This piece is taken from a collection of pieces called Stories of Spain and was composed in 1918. The composer was influenced by traditional Spanish music. The music represents a beautiful and peaceful garden in a region of southern Spain.

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

(20 marks)

Answer space continues on the next 10 pages.

QUESTION 5 continued.

Turn over

QUESTION 5 continued.

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QUESTION 5 continued.

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QUESTION 5 continued.

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QUESTION 5 continued.

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QUESTION 5 continued.

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QUESTION 5 continued.

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QUESTION 5 continued.

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QUESTION 5 continued.

QUESTION 5 continued.

(Total for Question 5 = 20 marks)

Turn over

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 marks)

(continued on the next page)

QUESTION 6 continued.

(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 marks)

(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 marks)

(continued on the next page)

Turn over

QUESTION 6 continued.

(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 marks)

(continued on the next page)

SECTION B continued.

Indicate which question you are answering by marking a cross in a 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 ☐.

(continued on the next page)

QUESTION 6 continued.

Answer space continues on the next 13 pages.

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Turn over

QUESTION 6 continued.

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QUESTION 6 continued.

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QUESTION 6 continued.

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QUESTION 6 continued.

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QUESTION 6 continued.

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QUESTION 6 continued.

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QUESTION 6 continued.

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QUESTION 6 continued.

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QUESTION 6 continued.

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QUESTION 6 continued.

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QUESTION 6 continued.

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QUESTION 6 continued.

Turn over

QUESTION 6 continued.

(Total for Question 6 = 30 marks)

TOTAL FOR SECTION B = 50 MARKS

TOTAL FOR PAPER = 100 MARKS

END OF PAPER

SPARE COPY for Question 4

