

Please check the examination details below before entering your candidate information	
Candidate surname	Other names
Centre Number	Candidate Number
<div style="display: inline-block; width: 30px; height: 30px; border: 1px solid black; margin: 2px;"></div> <div style="display: inline-block; width: 30px; height: 30px; border: 1px solid black; margin: 2px;"></div> <div style="display: inline-block; width: 30px; height: 30px; border: 1px solid black; margin: 2px;"></div> <div style="display: inline-block; width: 30px; height: 30px; border: 1px solid black; margin: 2px;"></div> <div style="display: inline-block; width: 30px; height: 30px; border: 1px solid black; margin: 2px;"></div>	<div style="display: inline-block; width: 30px; height: 30px; border: 1px solid black; margin: 2px;"></div> <div style="display: inline-block; width: 30px; height: 30px; border: 1px solid black; margin: 2px;"></div> <div style="display: inline-block; width: 30px; height: 30px; border: 1px solid black; margin: 2px;"></div> <div style="display: inline-block; width: 30px; height: 30px; border: 1px solid black; margin: 2px;"></div>
<h2 style="margin: 0;">Pearson Edexcel Level 3 GCE</h2>	
<h1 style="margin: 0;">Monday 10 June 2024</h1>	
Afternoon (Time: 2 hours 10 minutes)	<div style="display: inline-block; border: 1px solid black; padding: 2px 5px;">Paper reference</div> <div style="display: inline-block; background-color: #333; color: white; padding: 5px 10px; font-size: 1.2em; font-weight: bold;">9MU0/03</div>
<h2 style="margin: 0;">Music</h2> <h3 style="margin: 0;">Advanced</h3> <h3 style="margin: 0;">COMPONENT 3: Appraising</h3>	
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.
- Individual links to questions and texts can be found at the bottom of some pages and are shown by a link symbol

Turn over ►

R75875A

©2024 Pearson Education Ltd.
F:1/1/1/1/1/1/1/1

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 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)

- A Diminished 7th chord
- B Dominant 7th chord
- C Homophonic
- D Imitation
- E Octaves
- F Polyphonic
- G Suspension

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

(1)

(c) Identify the **two** melodic intervals heard in the 1st violin part.

(2)

(i) Bar 5 beats 1 to 2

(ii) Bar 5 beats 2 to 3

(d) Identify the cadence heard at bars 9 to 10.

(1)

(e) Identify the cadence heard at bars 17 to 18.

(1)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



(f) Explain how the composer creates sadness and uncertainty in bar 23.

(3)

(g) Describe how the excerpt is typical of music from the Romantic period.

(3)

(Total for Question 1 = 14 marks)

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)

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

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

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

(e) Describe the music played by the violins in bar 25.

(3)

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

(1)

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)

(b) Identify the **two** melodic intervals heard in the violin part. (2)

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

(ii) Bar 10 beat 3

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

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

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

(1)

(ii) Describe the music of this solo.

(2)

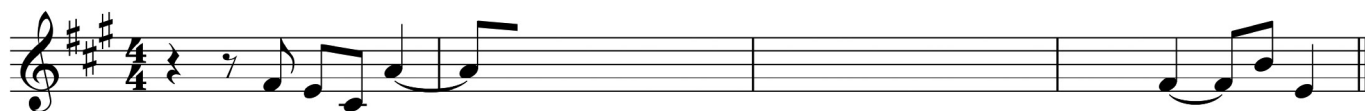
(f) Name the solo instrument heard at bar 22 beat 2 to bar 25.

(1)

(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

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)

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) 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)

(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)

(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)

(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)



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



**Vocal
Music**



**Music for
Film**



**Popular Music
and Jazz**



**New
Directions**

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



**Vocal
Music**



**Music for
Film**



**Popular Music
and Jazz**



**New
Directions**

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



**Vocal
Music**



**Music for
Film**



**Popular Music
and Jazz**



**New
Directions**

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 10 June 2024

Afternoon (Time: 2 hours 10 minutes)

**Paper
reference**

9MU0/03

Music

Advanced

COMPONENT 3: Appraising

Resource Booklet

Do not return this Booklet with the question paper.

Turn over ►

R75875A

©2024 Pearson Education Ltd.
F:1/1/1/1/1/1/1/1

Track Listing

Track Number	Question Number	Excerpt
1	1	Berlioz, <i>Symphonie Fantastique</i> : Movement I
2	2	Elfman, <i>Batman Returns</i> : Batman vs the Circus
3	3	Anoushka Shankar, <i>Breathing Under Water</i> : Burn
4	4	Aural Dictation
5	5	Unfamiliar listening



1 Berlioz, *Symphonie Fantastique: Movement I*

a) 3 features of harmony & texture

b) Chord

ci) Interval cii) Interval

6

d) Cadence

11

16

e) Cadence plus vite

20

22

f) Sadness and uncertainty

25

2 Elfman, *Batman Returns*: Batman vs the Circus

a) Suspense

Bass Drum

b) Interval

accel. - - - c) Surprise

8

rit. ♩ = 136

Tpt. (con sord.)

d) Rhythm

16

d) Rhythm

♩ = 170

22

e) Violin music



3 Anoushka Shankar, *Breathing Under Water: Burn*

a) Texture

6

b) Interval

bii) Interval

11

c) Describe how the music becomes more dramatic

d) Section

am_ lost, _ I am_ lost. _ Dance with me, _ dance with me, _

15

c) More dramatic

1.

_ dance with me, _ Your eyes _ close a-round me _ and,

19

2.

ei) Instrument

eii) Describe music

f) Instrument

dance with me. _ Dance with me. _

6 (a) Vocal Music

Illustrative excerpt from Vaughan Williams': *On Wenlock Edge*:
No. 3, Is My Team Ploughing?

Andante sostenuto ma non troppo lento *pp quasi da lontano*

Voice 'Is my team plough - ing, That

Violin 1 *pp misterioso*

Violin 2 *pp misterioso*

Viola *pp misterioso*

Cello

Andante sostenuto ma non troppo lento

Piano *pp una corda*



6 ♩ = ♩

I was used to drive And hear the har - ness jin - gle When I was man a -



9 **animando** **Poco animato** **fagitato**

live?' Ay, the

Violoncello

p **animando** **Poco animato**

p *tre corde* **fagitato**

3

12

hor - ses tram - ple, The har - - ness

5

14

jin - gles now; No change. though

5

16 **dim.** **poco rit.** **p**

you lie un - der the land you used to

dim. **poco rit.** **p**

3 3 3

dim. **poco rit.** **p**

3 3 3



19 **Tempo I**

plough.

fz *p* *pp*

fz *p* *pp*

fz *p* *pp*

con sord.

p *pp*

Tempo I

fp *pp*

una corda



6 (b) Music for Film

Illustrative excerpt from Bernard Herrmanns' *Psycho*: The Cellar

Allegro molto

Score for Vln. 1, Vln. 2, Vla., and Vc. & D.B. (Measures 1-8).

Measures 1-2: Vln. 1 and Vln. 2 play *ff* (fortissimo) with tremolos. Vla. and Vc. & D.B. play *ff* with tremolos.

Measures 3-4: Vln. 1 and Vln. 2 play *ff* with tremolos. Vla. and Vc. & D.B. play *ff* with tremolos.

Measures 5-8: Vln. 1 and Vln. 2 play *ff* with tremolos. Vla. and Vc. & D.B. play *ff* with tremolos. Vc. & D.B. also has a *pp* (pianissimo) line starting in measure 5, marked *divisi*.

Score for Vln. 1, Vln. 2, Vla., and Vc. & D.B. (Measures 9-16).

Measures 9-16: Vln. 1 and Vln. 2 are silent. Vla. and Vc. & D.B. play *pp* (pianissimo) with tremolos. Vc. & D.B. also has a *sim.* (sustained) line starting in measure 9.

Score for Vln. 1, Vln. 2, Vla., and Vc. & D.B. (Measures 17-24).

Measures 17-24: Vln. 1 and Vln. 2 are silent. Vla. and Vc. & D.B. play *pp* (pianissimo) with tremolos. Vc. & D.B. also has a *sim.* (sustained) line starting in measure 17. Vc. & D.B. also has a *unison* line starting in measure 21, marked *mf* (mezzo-forte).

6 (c) Popular Music and Jazz

Illustrative excerpt from Kate Bush's *Hounds of Love: And Dream of Sheep*

♩ = 80

C#m7 *mf* F#m/A *p* B C#m7 *mf* *p*

Lit-tle light__ shin - ing,__ lit-tle light__ will

mf *p* *mf*

Red. *sim.*

4 F#m/A B C#m7 *mp* B(add4)/A B

guide them to__ me. My face is all lit up, my face is all lit up.

p *mf* *mp* 8

8 E *mf* E6 F#m/E B/E E E6

If they find__ me rac - ing white__ hor - ses, they'll not take__ me for__ a

mf



11 F#m/E B/E *pp* F#m/A B

buoy. _____ Let me be weak, let me sleep and dream of

15 E⁶ B/E F#m/E B/E C#m⁷ C#m¹¹ F#m B *mp* *<*

sheep. 'Come here with me now.' Oh, _____

'Attention shipping information in sea areas . . . Bell Rock, Tiree, Cromarty, Gale East . . . Malin, Sellafield . . .'

6 (d) New Directions

Illustrative excerpt from Igor Stravinsky's, *The Rite of Spring: Introduction*

Lento ♩ = 50 tempo rubato
colla parte

Clarinetto in La

Clarinetto Basso in Sib

Solo ad lib.

Fagotto

Corno in Fa

mp

1

1

2

3

3

3

5

3

poco accelerando
Solo (un poco en dehors)

a tempo

Cl. Picc.
in Re

1

Cl. in La

2

Cl. Bass.
in Sib

1

2

Fag.

mp

p

2 Solo 3 3 6

C. Ing.

Cl. in La

Cl. Bass. in Sib

Fag.

3 a tempo

5 5

R75875A



14

Fl. 1

Fl. 2

3

A. Fl.

Ob.

Cl. Picc. in Re

Cl. in La

Cl. Bass. in Sib

Cor.

Vln. 2

Vc.

5

p

p 3

p

p

2

1 Solo

f

3

3

6

6

6

mf

mp

6

mp

3

3

3

mf

1

mp un poco en dehors

3

p



6

1

Fl. 2

3

A. Fl.

Ob.

C. Ing.

Cl. Picc.
in Re

1

Cl. in La

2

1

Cl. Bass.
in Sib

2

Fag.

1

Cor.

3

4

5

3

5

(tr)

(tr)

Solo

3

3

3

Solo (en dehors)

mf

sim.

6

mp

6

6

mf

3

f stacc.

