Please check the examination details below before entering your candidate information

Candidate surname	Other names

Centre Number | Candidate Number

Pearson Edexcel Level 3 GCE

Monday 10 June 2024

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 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)

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(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)

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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)

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(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)

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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)

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(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)

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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

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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)

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(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)

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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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Music

Advanced

COMPONENT 3: Appraising

Resource Booklet

Do not return this Booklet with the question paper.

Turn over ▶

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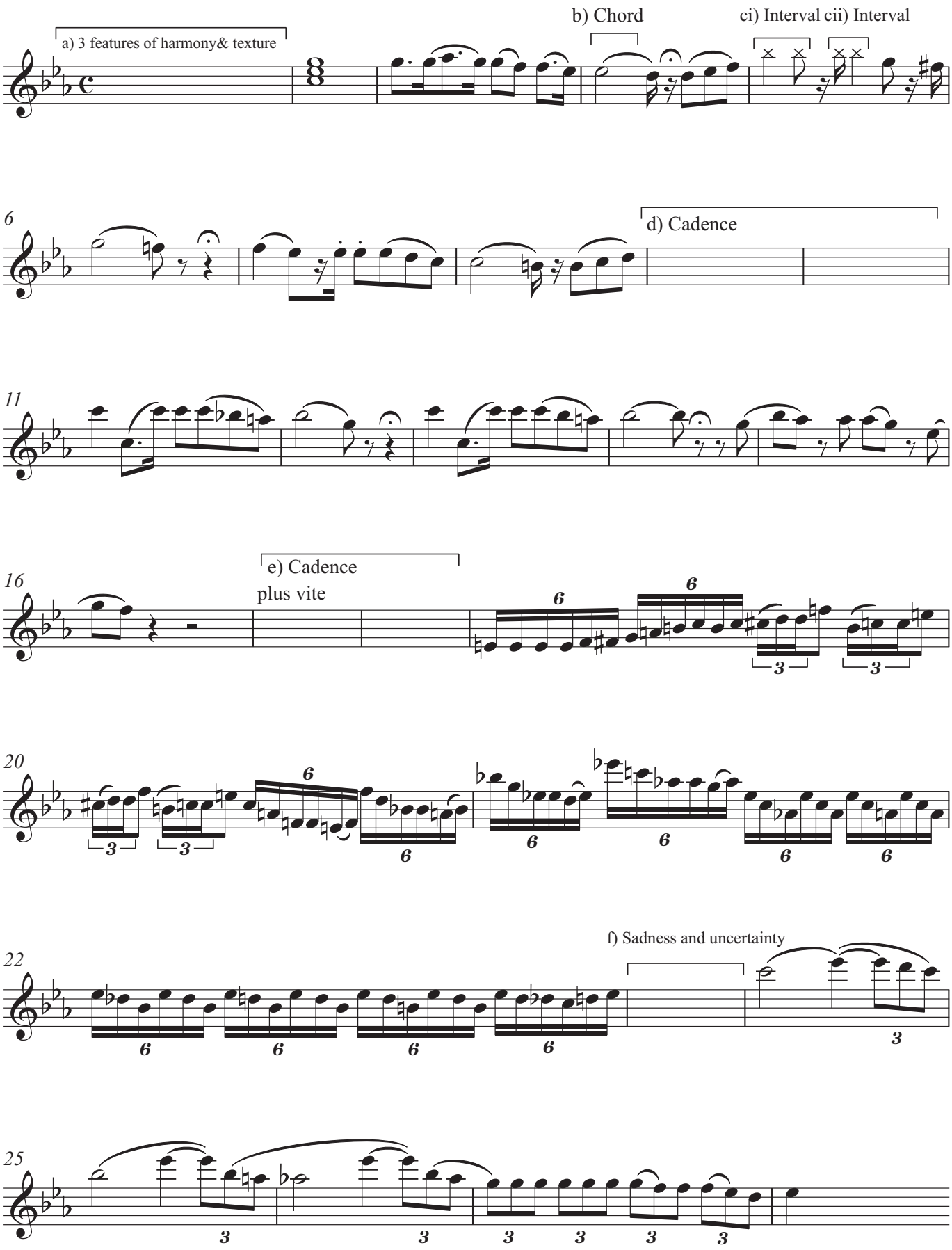
Track Listing

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

1 Berlioz, *Symphonie Fantastique*: Movement I



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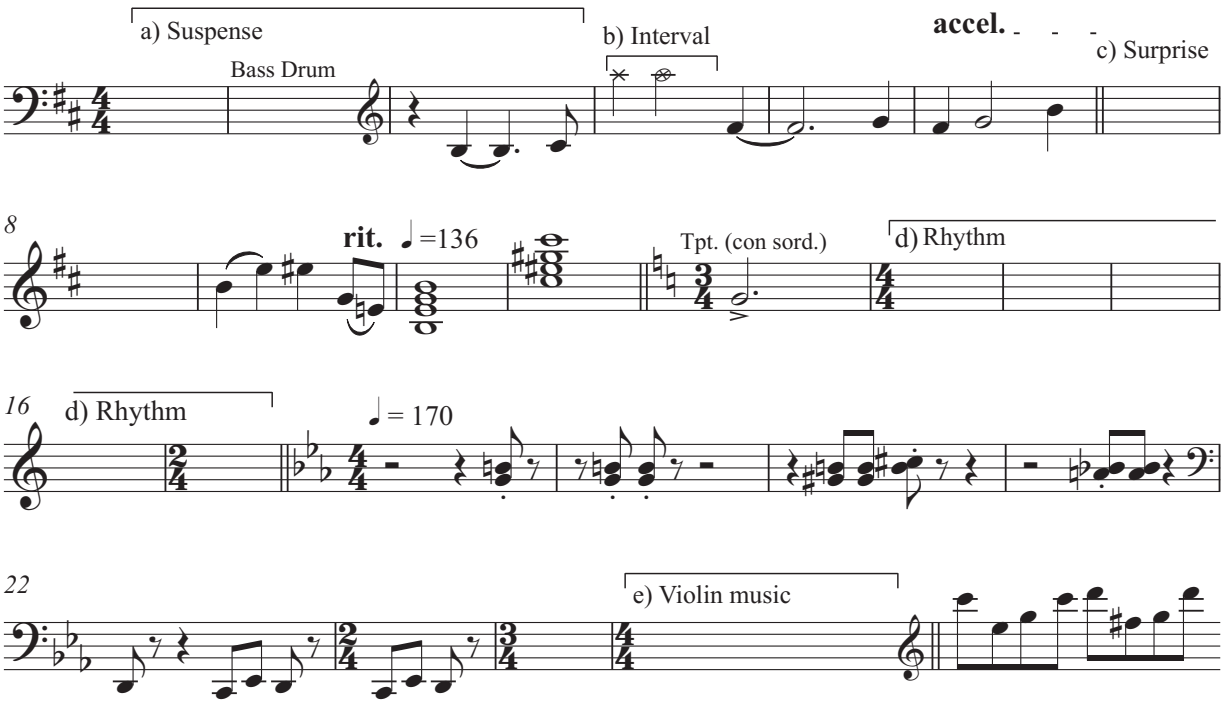
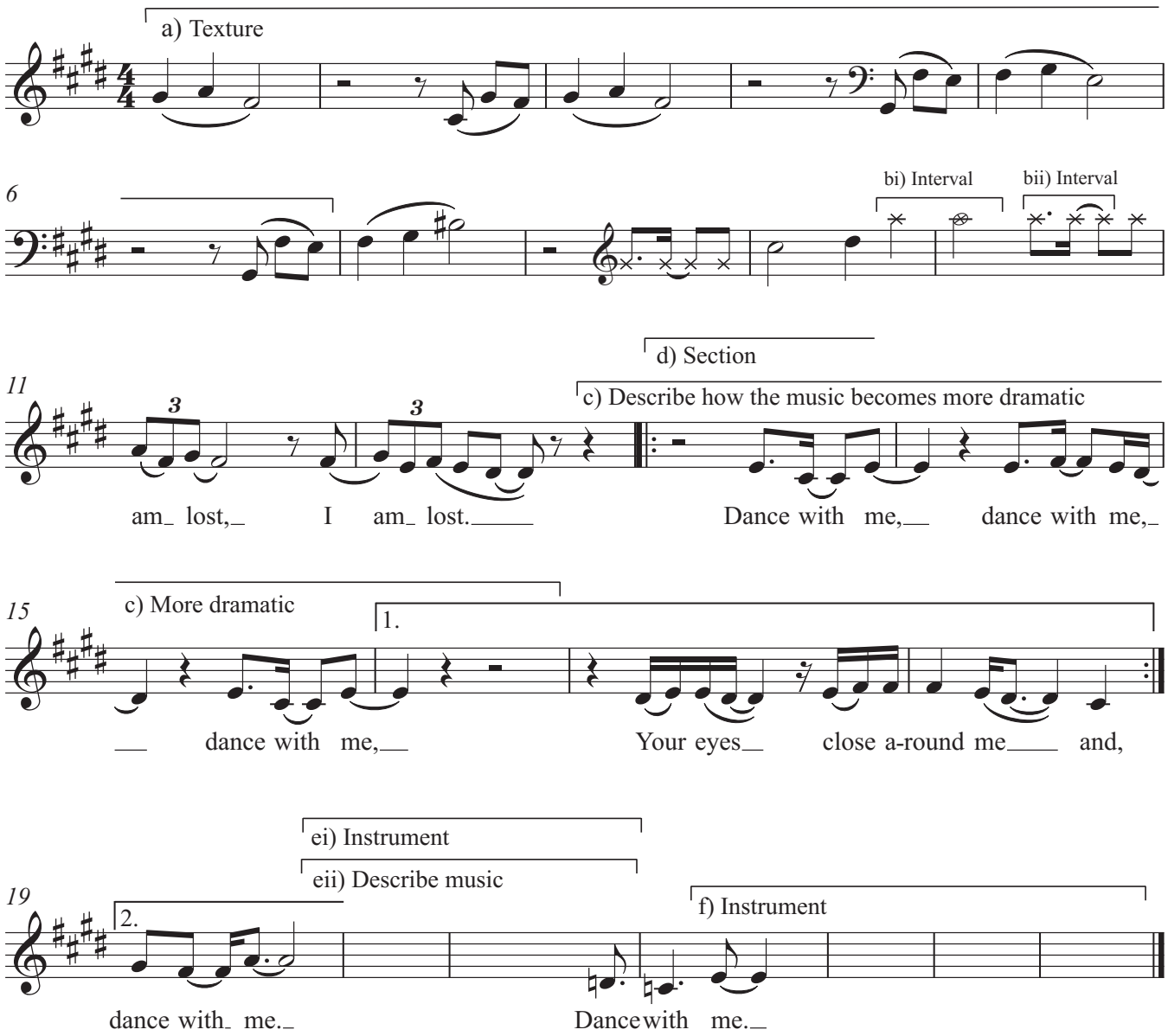
2 Elfman, *Batman Returns*: Batman vs the Circus

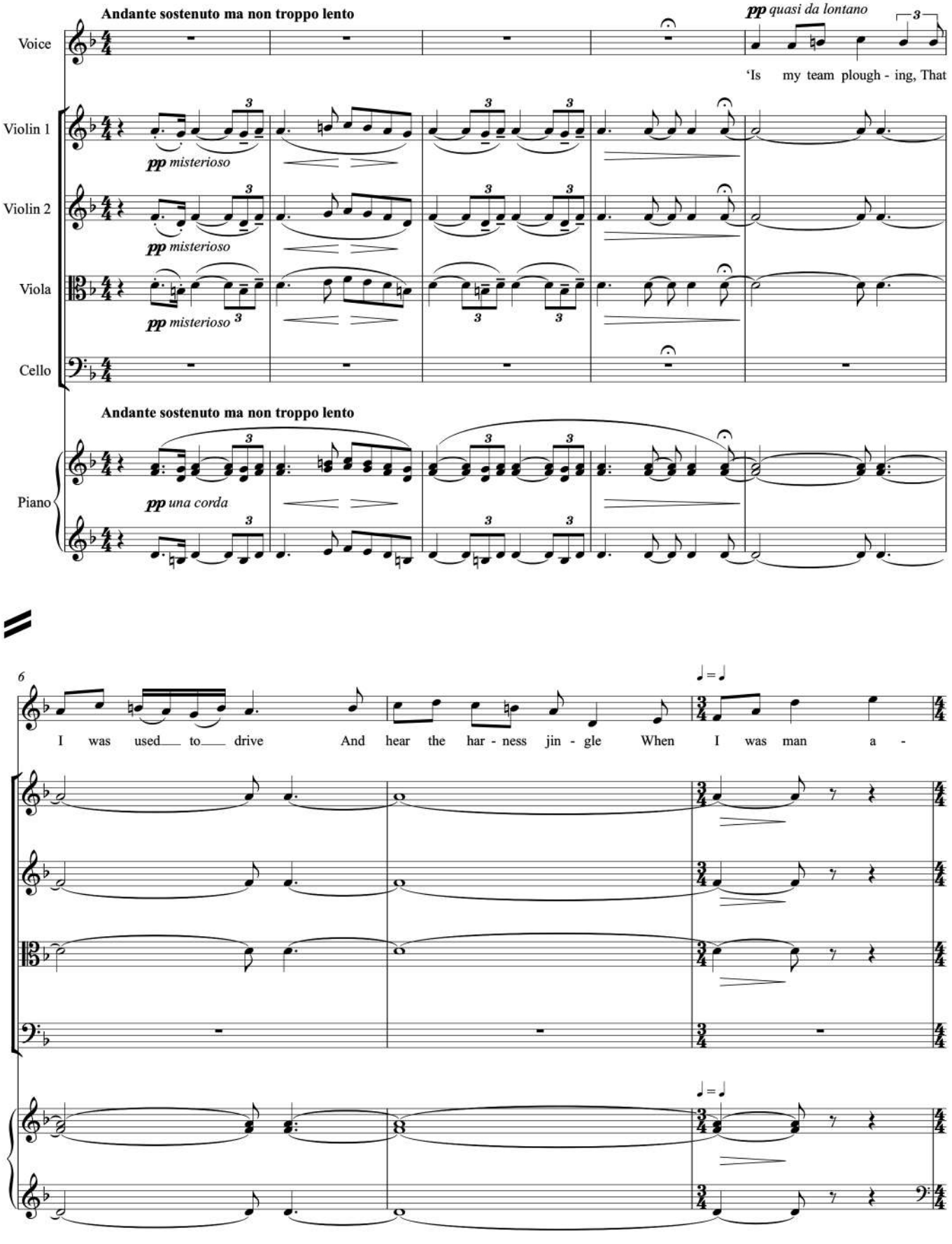


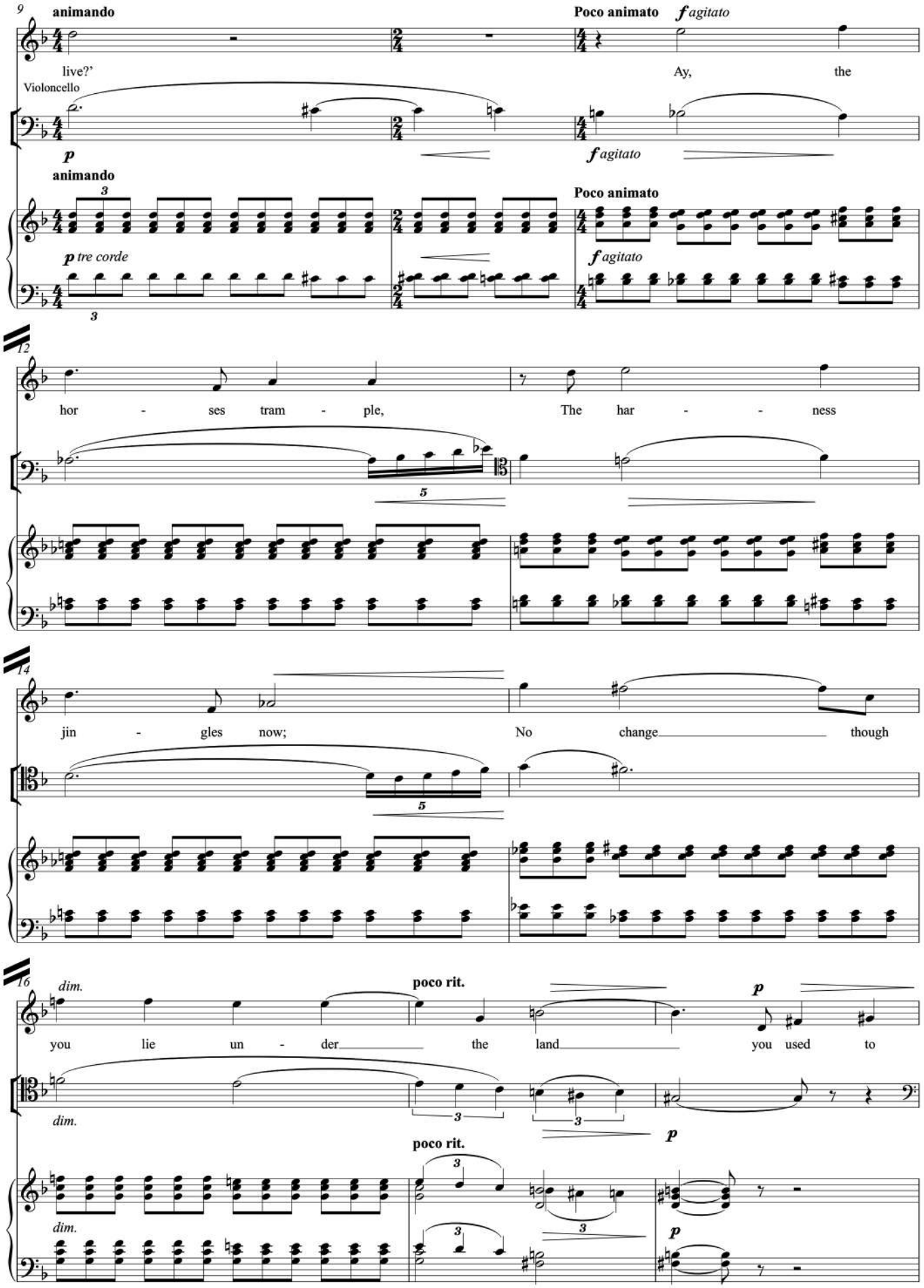
3 Anoushka Shankar, *Breathing Under Water*: Burn



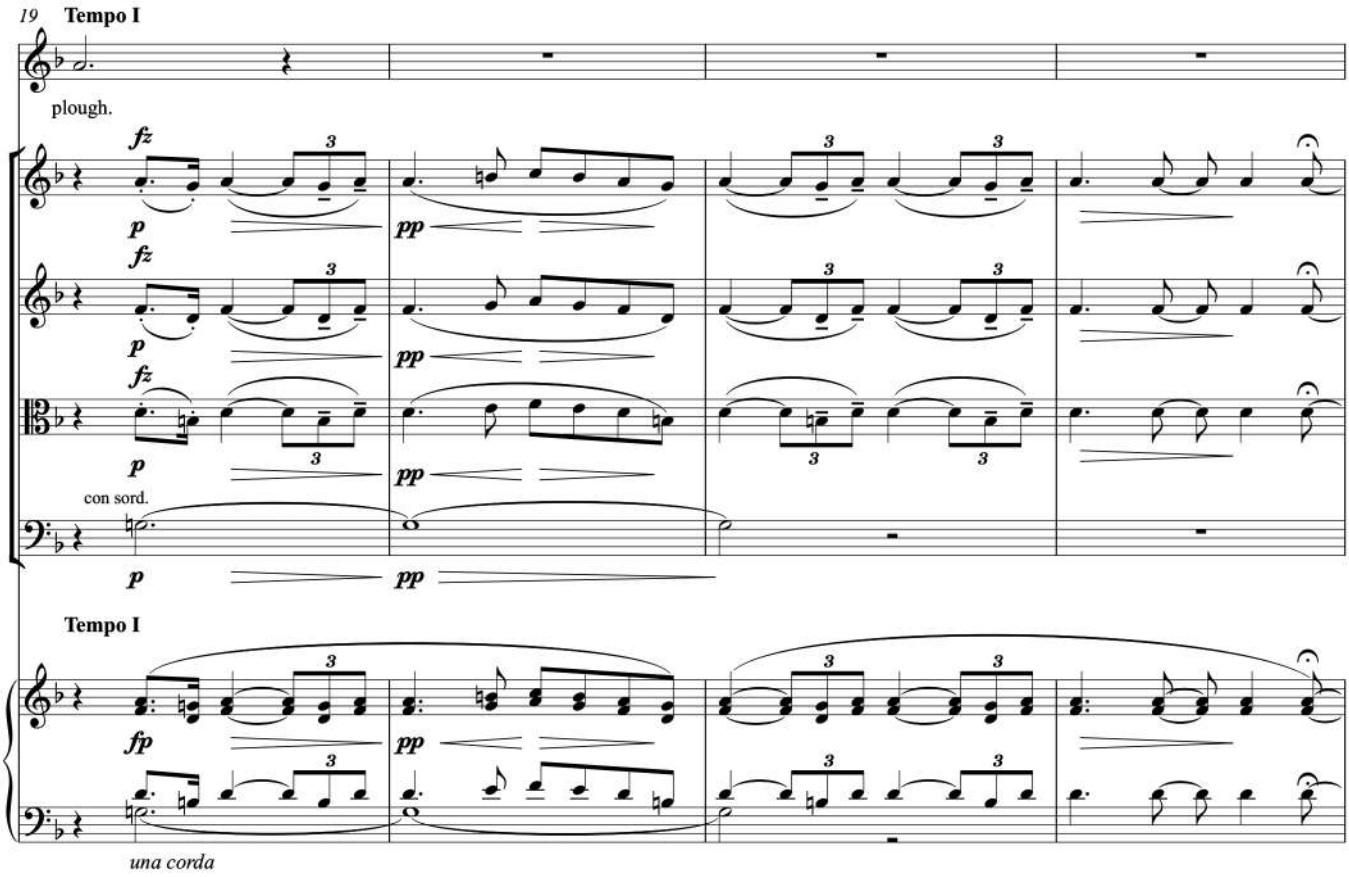
6 (a) **Vocal Music**

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



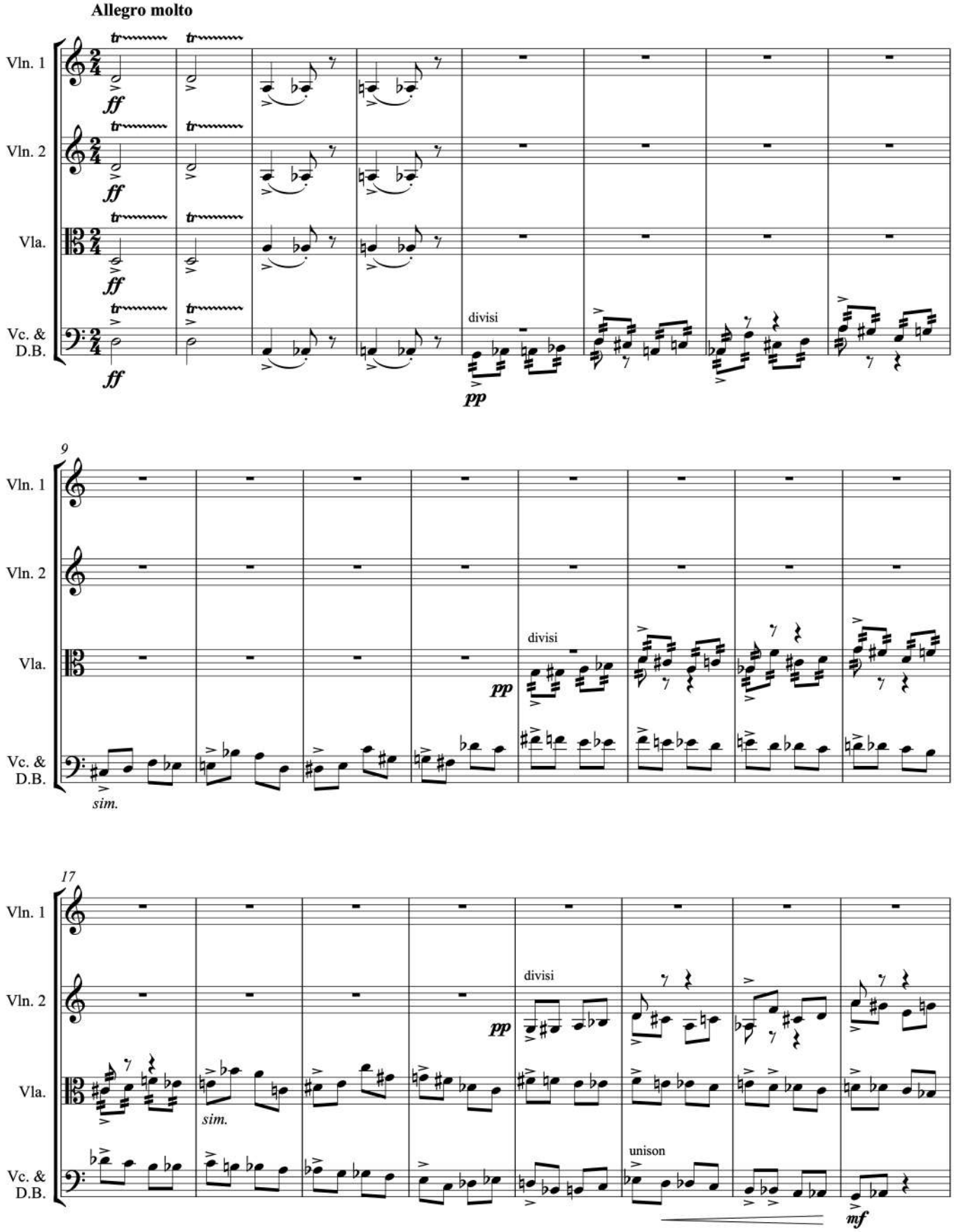

9
animando
Poco animato
f agitato
live?'
Ay,
the
Violoncello
p
animando
f agitato
Poco animato
p tre corde
f agitato
12
hor - ses tram - ple,
The har - - ness
14
jin - gles now;
No change
though
16
dim.
poco rit.
p
you lie un - der
the land
you used to
dim.
poco rit.
p
dim.
p

Turn over ▶


19
Tempo I
plough.
fz
p
fz
p
fz
p
con sord.
p
pp
pp
pp
pp
Tempo I
fp
pp
una corda

6 (b) **Music for Film**

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



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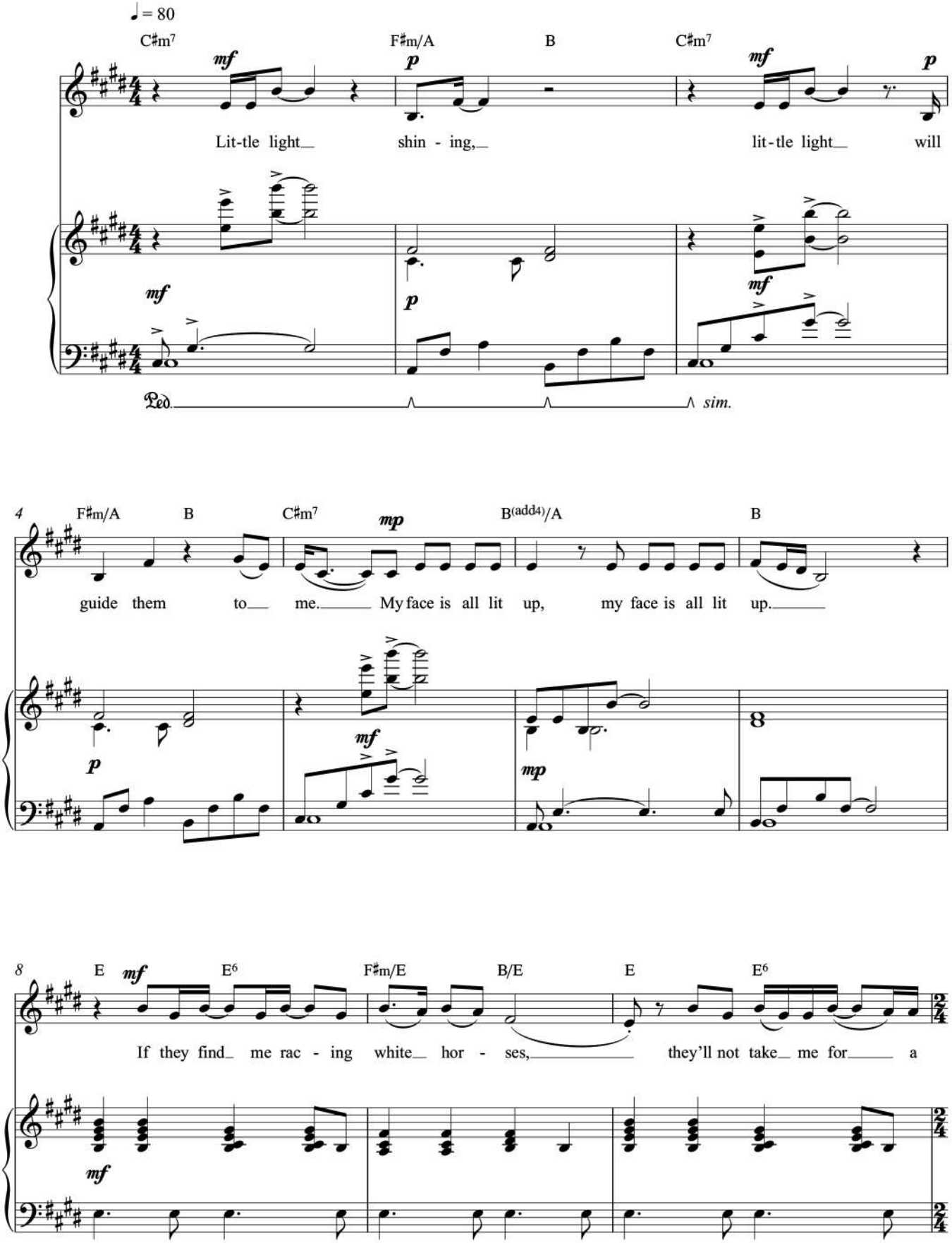
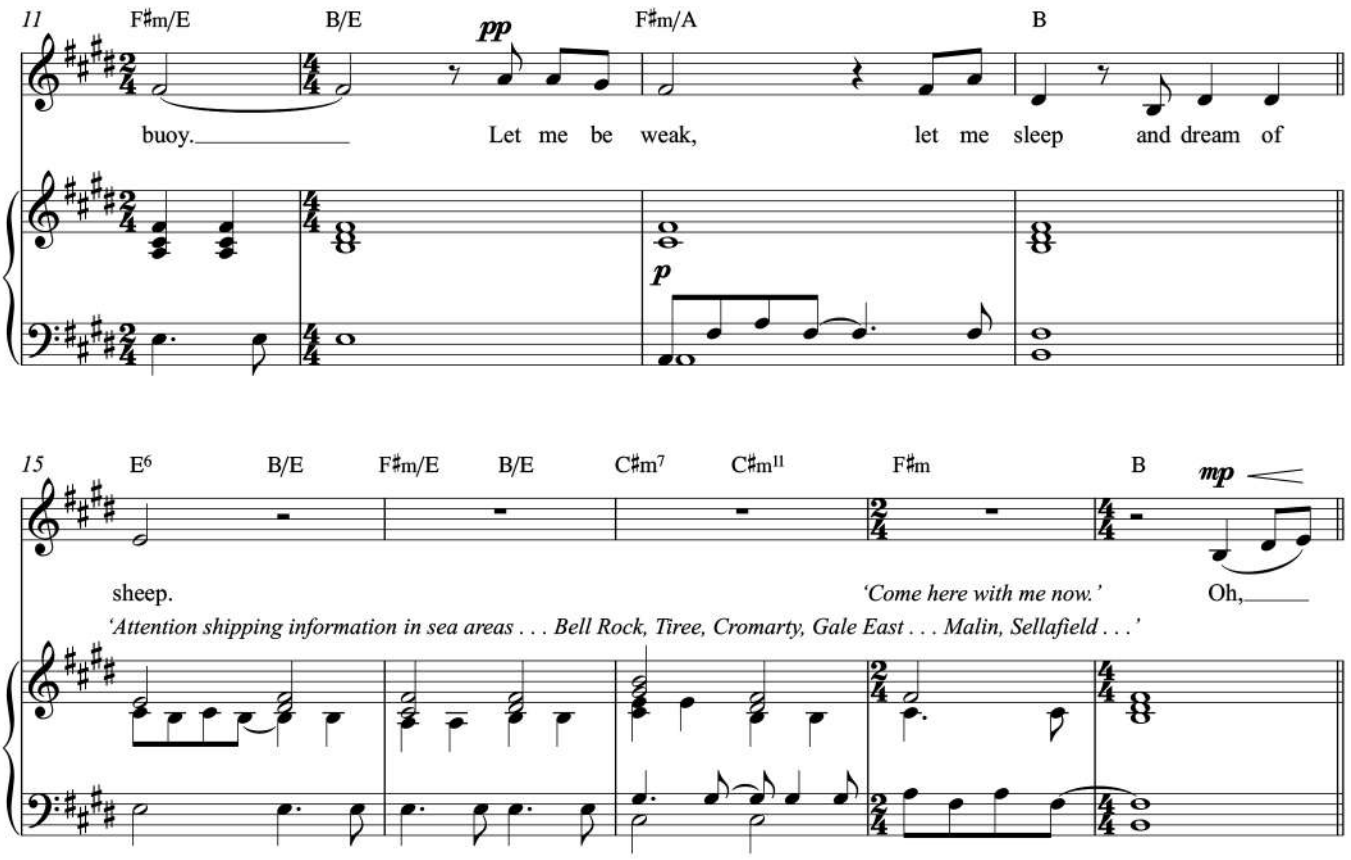
6 (c) **Popular Music and Jazz**

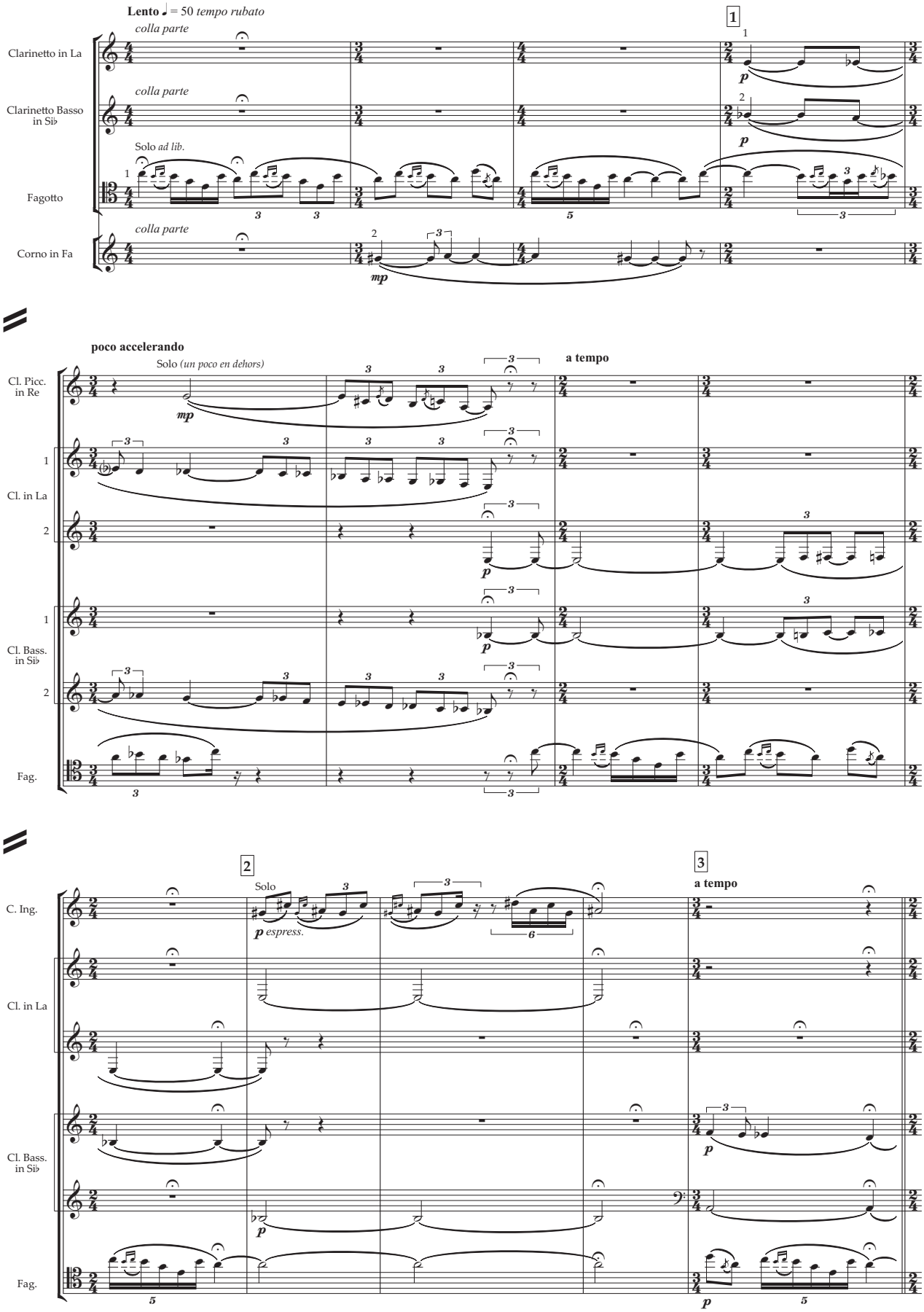
Illustrative excerpt from Kate Bush's *Hounds of Love*: And Dream of Sheep

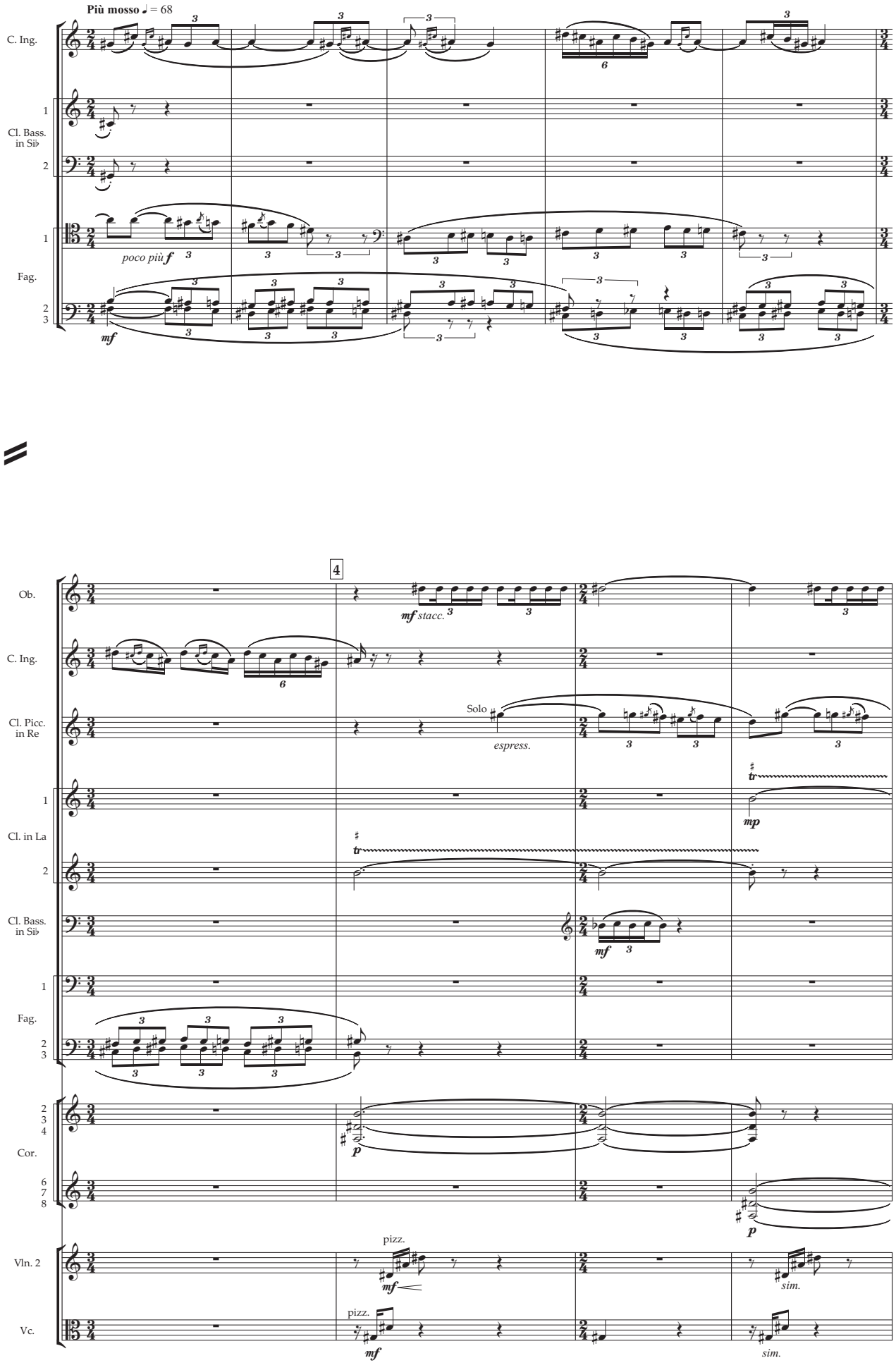



11
F♯m/E
B/E
pp
F♯m/A
B
buoy.
Let me be weak,
let me sleep and dream of
p
15
E6
B/E
F♯m/E
B/E
C♯m7
C♯m11
F♯m
B
mp
sheep.
'Come here with me now.'
Oh,
'Attention shipping information in sea areas . . . Bell Rock, Tiree, Cromarty, Gale East . . . Malin, Sellafield . . .'

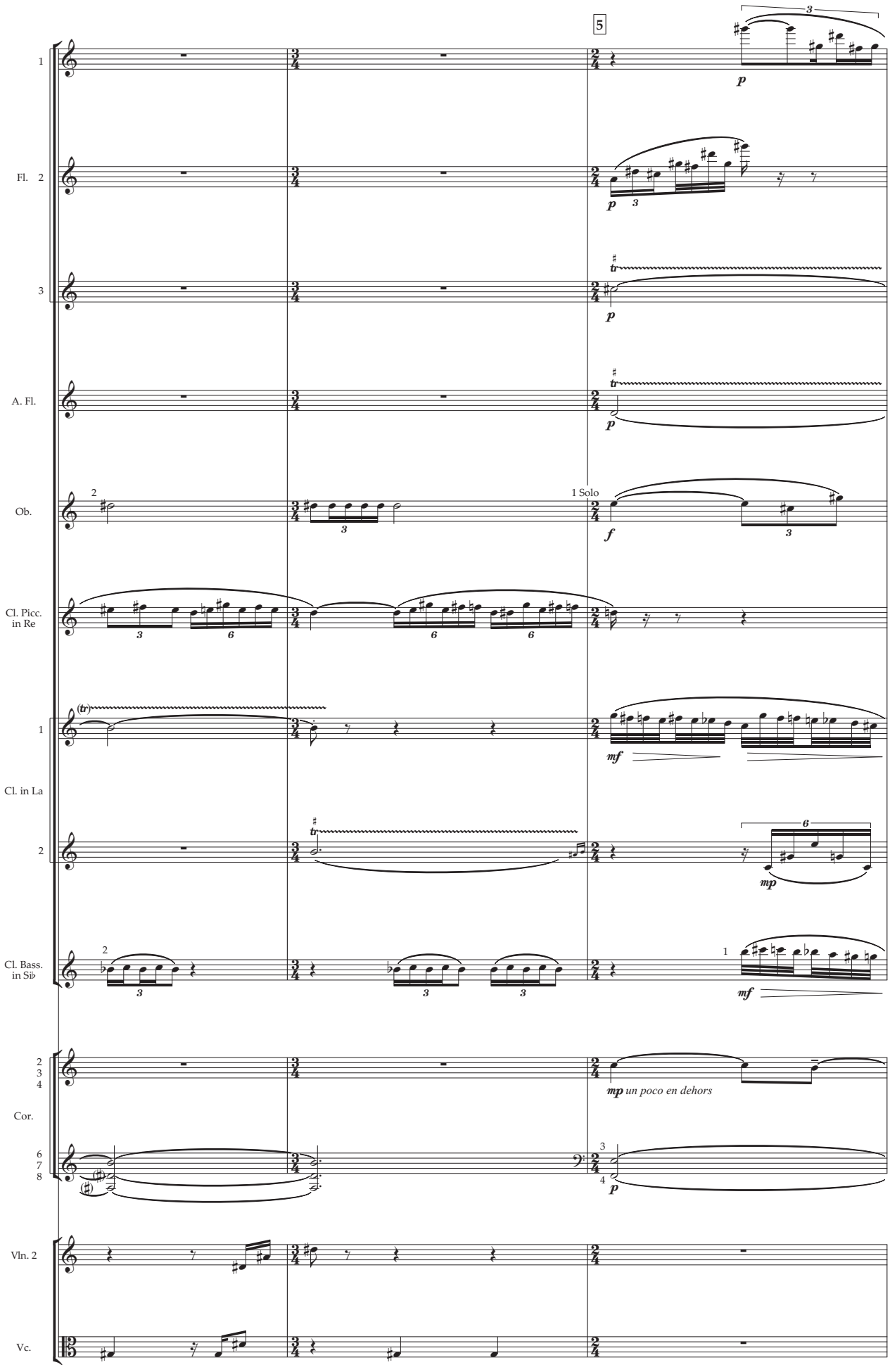
6 (d) **New Directions**

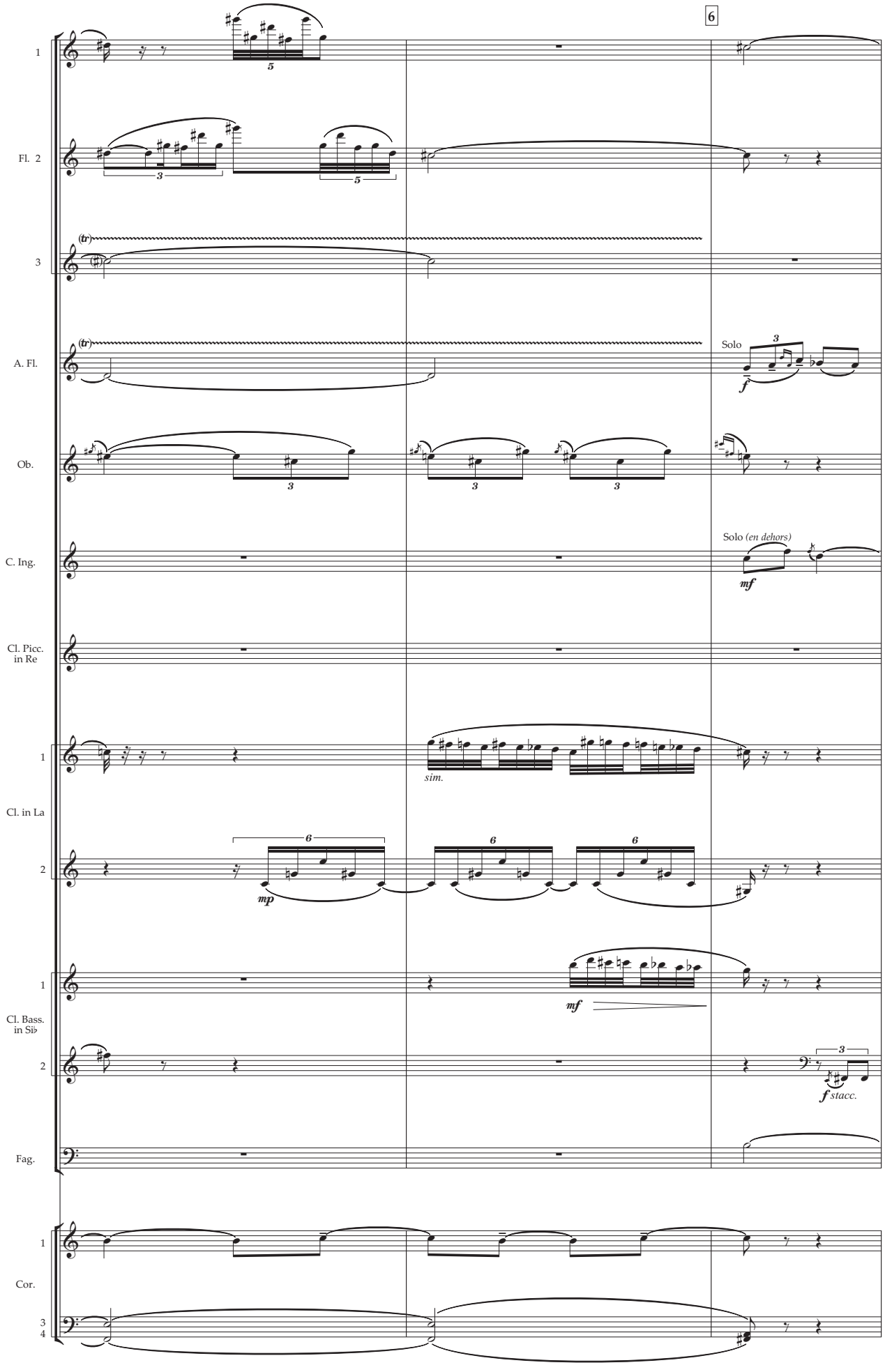
Illustrative excerpt from Igor Stravinsky's, *The Rite of Spring: Introduction*

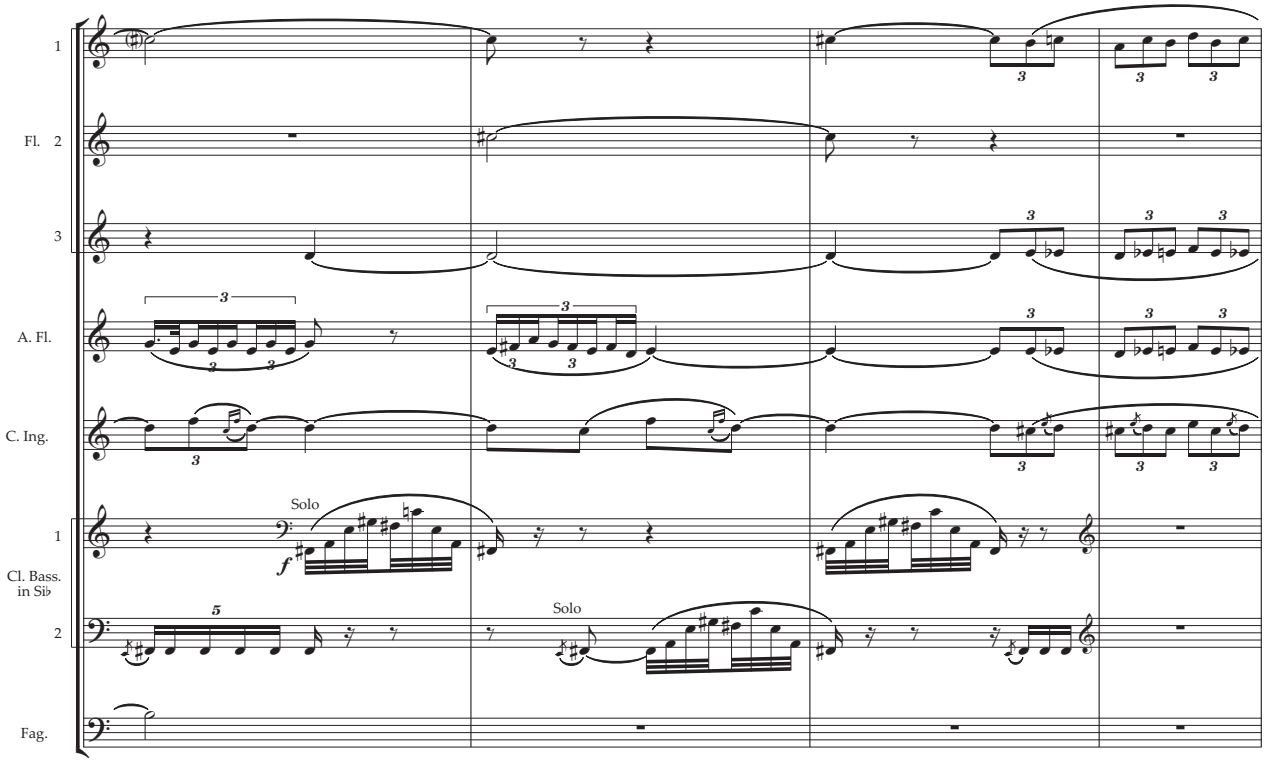



Più mosso ♩ = 68
C. Ing.
1
Cl. Bass. in Si♭
2
poco più f
1
Fag.
2
3
mf
4
Ob.
mf stacc.
C. Ing.
Cl. Picc. in Re
Solo
espress.
1
Cl. in La
tr
mp
2
Cl. Bass. in Si♭
mf
1
Fag.
2
3
2
3
4
Cor.
p
6
7
8
p
Vln. 2
pizz.
mf
sim.
Vc.
pizz.
mf
sim.

Turn over ▶


5
1
Fl. 2
3
A. Fl.
Ob.
1 Solo
Cl. Picc. in Re
1
Cl. in La
2
Cl. Bass. in Sib
2 3 4
Cor.
6 7 8
Vln. 2
Vc.
p
mf
mp un poco en dehors
f


6
1
Fl. 2
3
A. Fl.
Solo
Ob.
C. Ing.
Solo (en dehors)
Cl. Picc. in Re
1
sim.
Cl. in La
2
1
Cl. Bass. in Si♭
2
f stacc.
Fag.
1
Cor.
3
4


1
Fl. 2
3
A. Fl.
C. Ing.
Solo
1
Cl. Bass. in Si♭
Solo
2
Fag.