

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 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 . 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)

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.....

.....

(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)

.....



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

(2)

.....

.....

.....

**(Total for Question 2 = 11 marks)**

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P 7 0 8 9 0 A 0 5 2 4

**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)

.....

.....

.....

.....



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

(3)

.....

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.....

(f) Identify the date this piece was composed.

(1)

- A 1978
- B 1988
- C 1998
- D 2008

**(Total for Question 3 = 15 marks)**

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P 7 0 8 9 0 A 0 7 2 4



4 Listen to Track 4.

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

Oboe

The musical notation is on a single staff for Oboe. It is in the key of D major (one sharp) and 3/4 time. The melody begins in bar 1 with a quarter note D4, followed by an eighth note E4, a quarter note F#4, and a quarter note G4. In bar 2, it continues with an eighth note A4, a quarter note B4, and a quarter note C5. From bar 2 beat 3 to bar 4 beat 3, the melody is blank for completion. The melody concludes in bar 4 with a quarter note D5.

(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)



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**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 . 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 .

Area with horizontal dotted lines for writing answers.



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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.**

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## 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, <i>Petals for Violoncello and Live Electronics</i>
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, \_\_\_\_\_

c) Describe the texture

10

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

c) Texture

d) Chord

13

Feind. Ernst

e) Order of the voices

f) Describe the music of the vocal part

16

ers Ernst ers Ernst ers itzt

e) Voices

19

meint, mit Ernst ers itzt meint.

e) Voices



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

a) Describe the vocal part

bi) 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,

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

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

20 e) Cadence f) Darker mood 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.

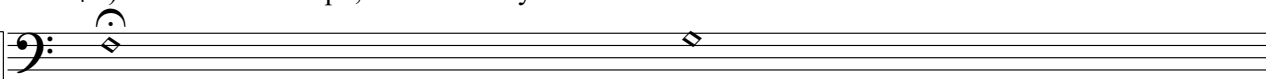


### 3 Kaija Saariaho, Petals for Violoncello and Live Electronics

a) Explain how a mysterious mood is created

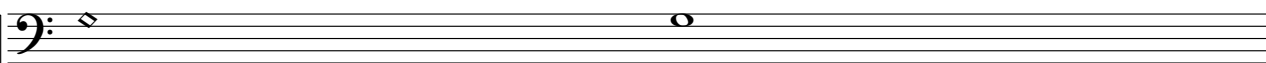
b) Describe the tempo, metre and rhythm

Stave 1  
0.01



2 b) Describe the tempo, metre and rhythm

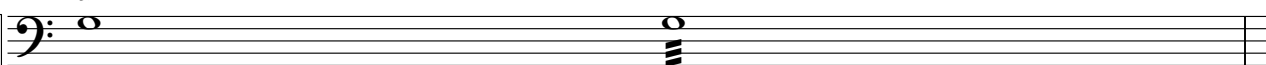
Stave 2  
0.30



3 c) Describe how the music changes

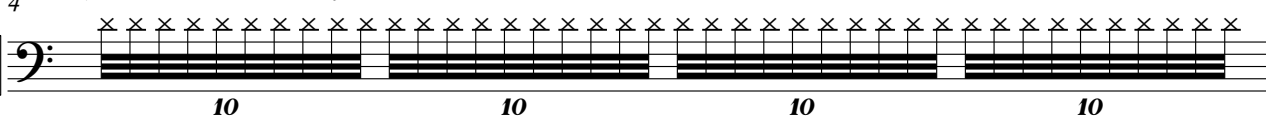
*trm*

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  $\text{♩} = 152$

Violino  
*p*

Violoncello  
*p*

Piano  
*p*

7

13  
*cresc.*

19  
*f* *sf* *p*  
*f* *sf* *ff* *p*



25

Musical score for measures 25-30. The system consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature has two flats. Measure 25 starts with a vocal line containing a half note G4 and a quarter note A4. The piano accompaniment features a strong *sf* dynamic. Measure 26 has a vocal line with a half note G4 and a quarter note A4, and piano accompaniment with a *p* dynamic. Measure 27 has a vocal line with a half note G4 and a quarter note A4, and piano accompaniment with a *p* dynamic. Measure 28 has a vocal line with a half note G4 and a quarter note A4, and piano accompaniment with a *p* dynamic. Measure 29 has a vocal line with a half note G4 and a quarter note A4, and piano accompaniment with a *p* dynamic. Measure 30 has a vocal line with a half note G4 and a quarter note A4, and piano accompaniment with a *p* dynamic.

31

Musical score for measures 31-36. The system consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature has two flats. Measure 31 has a vocal line with a half note G4 and a quarter note A4, and piano accompaniment with a *ff* dynamic. Measure 32 has a vocal line with a half note G4 and a quarter note A4, and piano accompaniment with a *p* dynamic. Measure 33 has a vocal line with a half note G4 and a quarter note A4, and piano accompaniment with a *p* dynamic. Measure 34 has a vocal line with a half note G4 and a quarter note A4, and piano accompaniment with a *p* dynamic. Measure 35 has a vocal line with a half note G4 and a quarter note A4, and piano accompaniment with a *p* dynamic. Measure 36 has a vocal line with a half note G4 and a quarter note A4, and piano accompaniment with a *p* dynamic.

37

Musical score for measures 37-43. The system consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature has two flats. Measure 37 has a vocal line with a half note G4 and a quarter note A4, and piano accompaniment with a *fp* dynamic. Measure 38 has a vocal line with a half note G4 and a quarter note A4, and piano accompaniment with a *fp* dynamic. Measure 39 has a vocal line with a half note G4 and a quarter note A4, and piano accompaniment with a *fp* dynamic. Measure 40 has a vocal line with a half note G4 and a quarter note A4, and piano accompaniment with a *fp* dynamic. Measure 41 has a vocal line with a half note G4 and a quarter note A4, and piano accompaniment with a *fp* dynamic. Measure 42 has a vocal line with a half note G4 and a quarter note A4, and piano accompaniment with a *fp* dynamic. Measure 43 has a vocal line with a half note G4 and a quarter note A4, and piano accompaniment with a *fp* dynamic.

44

Musical score for measures 44-49. The system consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature has two flats. Measure 44 has a vocal line with a half note G4 and a quarter note A4, and piano accompaniment with a *fp* dynamic. Measure 45 has a vocal line with a half note G4 and a quarter note A4, and piano accompaniment with a *p* dynamic. Measure 46 has a vocal line with a half note G4 and a quarter note A4, and piano accompaniment with a *fp* dynamic. Measure 47 has a vocal line with a half note G4 and a quarter note A4, and piano accompaniment with a *p* dynamic. Measure 48 has a vocal line with a half note G4 and a quarter note A4, and piano accompaniment with a *p* dynamic. Measure 49 has a vocal line with a half note G4 and a quarter note A4, and piano accompaniment with a *p* dynamic.



50

*fp* *p*

*fp* *p*

56

*poco rit.* *a tempo*

*poco rit.* *a tempo*

*fp* *p*

*fp* *p*

*poco rit.* *a tempo*

*p* *fp*

Red. \*

62

*p*

*p*

68

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

*cresc.* *cresc.*





74

*cresc.*

*cresc.*

*cresc.*

80

*f*

*f*

*p*

*p*

*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.*

$\text{♩} = 130$

Violins *pp*

Strings Woodwind *Hp.* *cresc.*

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

8 Synth. Choir Hrns. Tpt. *f*

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

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



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

Hrns. + Choir *sfz*

B Trb.

♩ = 146

21 Tutti *ff* (ostinato sim.)

Str., Timp., B.D.

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

31 Ww., Vlns. Trb. Hrns.

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).

$\text{♩} = 160$

**C7(#9)**

Vocals

(2nd time only) *mf*

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

Piano

*mp*

*con Ped.*

5 **C7(#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\_\_



F7(#9)



11

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

14

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

C7(#9)



17

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,

20



could you call on — La - dy Day, —

23



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

26

To Coda  

N.C.

-bles, — your trou - bles, — trou - bles, — your trou- bles a - way,  
(It will

*(Small notes 2nd time)*



1.  
C7(#9)  
x x x x

29

hey, hey,

33

hey, hey, mmm.

2.  
C7(#9)  
x x x x

37

wide, controlled vibrato between the two notes

Sax. *p*

be al - right, ba - by, It will

6 (d) Fusions

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

*Modérément animé* *m.g.* *délicatement et presque sans nuances*

Piano *pp* *m.d.*

2. *Ped.*

4 *8va* *3* *a tempo* *rit.* *8va* *3* *rit.*

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

10 *8va* *3* *p* *3*

2. *Ped.*





13

*p*

\*

16

*p*

Animez un peu

19

*p*

*poco cresc.*

Toujours animé

22

*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. Ped.

30

*rit.*

*m.g.*

*m.d.*

\*

33

*sans lenteur*

*p*

37

*dans une sonorité plus claire*

*p*

39

*cresc.*

VI



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