

Please check the examination details below before entering your candidate information

Candidate surname

Other names

**Pearson Edexcel  
Level 3 GCE**

Centre Number

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Candidate Number

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**Friday 14 June 2019**

Morning (Time: 2 hours)

Paper Reference **9MU0/03**

**Music**

**Advanced**

**Component 3: Appraising**

**You must have:**

Resource booklet (enclosed)  
CD and individual CD 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).
- 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.
- Try to answer every question.
- 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 Mozart: *The Magic Flute*: Act I no.4 Aria**

Listen to Track 1 of the CD and refer to Excerpt 1 in the resource booklet.

(a) Name the interval in the melody between the last note in bar 2 and the first note in bar 3. (1)

(b) Identify the chords in bar 6 beats 1 and 2. (2)

(i) Bar 6 beat 1

(ii) Bar 6 beat 2

(c) Describe the texture in bars 15 to 22. (3)

(d) Name the device heard in bar 19 beat 1. (1)

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(e) Identify the keys in the following bars. (2)

(i) Bar 10

.....

(ii) Bar 19

.....

(f) Name the chord in bar 26. (1)

.....

(g) Identify the cadence in bars 34 to 35. (1)

.....

(h) Describe four characteristics of the 18th-century Classical style heard in this music. (4)

.....

.....

.....

.....

.....

.....

**(Total for Question 1 = 15 marks)**



## 2 Stravinsky: *The Rite of Spring*, Introduction

Listen to Track 2 of the CD and refer to Excerpt 2 in the resource booklet.

(a) Describe the rhythm of the bassoon part in bars 1 to 5.

(2)

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(b) Name the instrument playing the melody in bars 10 to 12.

(1)

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(c) Explain how the orchestral writing generates excitement in bars 20 to 24. You may refer to melody, rhythm and sonority.

(4)

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(d) Identify three features from the list below that can be heard in the music from bar 25 to the end.

(3)

- A** Ascending chromatic scales
- B** Augmented 6th chord
- C** Bass clarinet
- D** Bassoon solo
- E** Descending chromatic scales
- F** Homophonic
- G** Timpani
- H** Wind section only



(e) Identify the year this piece was first performed.

(1)

- A 1903
- B 1913
- C 1923
- D 1933

(Total for Question 2 = 11 marks)

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**3 Rachel Portman, *The Duchess*: 'Mistake of your life'**

Listen to Track 3 of the CD and refer to Excerpt 3 in the resource booklet.

(a) Describe the music of the introduction (bars 1 to 8). (4)

.....

.....

.....

.....

.....

.....

(b) Identify the chord in bar 11. (1)

.....

(c) Identify the key in bar 17. (1)

.....

(d) Describe the melody and texture of the piano part in bars 25 to 32. (4)

.....

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.....

.....

.....

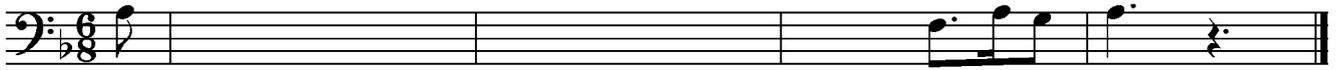
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4 Listen to Track 4 of the CD.

Complete the melody in bars 1 to 3.



(Total for Question 4 = 8 marks)

TOTAL FOR SECTION A = 50 MARKS

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(Total for Question 5 = 20 marks)



P 5 6 6 9 6 A 0 1 3 2 4

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

**EITHER**

**6 (a) INSTRUMENTAL MUSIC**

Discuss Clara Wieck-Schumann's use of structure, tonality and harmony in Piano Trio in G minor, Op. 17: movement 1.

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

(30)

**OR**

**6 (b) POPULAR MUSIC AND JAZZ**

Discuss The Beatles' use of structure, sonority and texture in 'Tomorrow never knows'.

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

(30)

**OR**

**6 (c) FUSIONS**

Discuss Debussy's use of texture, melody and rhythm (including tempo and metre) in *Estampes*: No.2 'La soirée dans Grenade'.

Relate your discussion to other relevant works. These may include set works, wider listening 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 .

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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**

**Friday 14 June 2019**

Morning

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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## CD Track Listing

Track Number	Question Number	Excerpt
1	1	<b>Mozart: <i>The Magic Flute</i>: Act I no.4 Aria</b>
2	2	<b>Stravinsky: <i>The Rite of Spring</i>, Introduction</b>
3	3	<b>Rachel Portman, <i>The Duchess</i>: 'Mistake of your life'</b>
4	4	<b>Aural Dictation</b>
5	5	<b>Unfamiliar listening</b>

1 Mozart: *The Magic Flute*: Act I no.4 Aria

a) interval

Zum Lei - den bin ich aus-er - denn mei - ne Toch - ter feh-let

6 b) chords

mir;— durch sie ging all mein Glück ver - lor - en,

10 e i) key

ein Bö - se-wicht ein Bö - se-wicht ent-floh mit

15 c) texture d) device

ihr. Noch mit ban-gem Er- ihr

20

ängst - li - ches Be - ben, ihr schüch-ter - nes Stre - ben. Ich

24 f) chord

muss - te sie mir rau-ben se - hen: 'Ach\_\_ helft! ach\_\_ helft!'

28 g) cadence

war al - les, was sie sprach; al-lein ver - ge - bens war ihr

31

Fle - hen, denn mei - ne Hil - fe war zu\_\_ schwach,

## 2 Stravinsky: *The Rite of Spring*, Introduction

a) rhythm in bassoon

poco accelerando

7 a tempo

b) instrument

a tempo

13 a tempo

Più mosso

a tempo

Più mosso

17

6 3 6

20 c) orchestral writing

c) orchestral writing

25 d) three features

d) three features



## Question 6

### (a) Instrumental Music

Illustrative excerpts 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

25

*sf* *p* *sf* *p* *ff* *p*

Musical score for measures 25-30. The system includes a vocal line and two piano accompaniment staves. The vocal line starts with a melodic phrase in measure 25, followed by rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamic markings include *sf* (sforzando), *p* (piano), and *ff* (fortissimo).

31

31

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

Musical score for measures 31-36. The vocal line continues with a melodic line that includes a crescendo. The piano accompaniment maintains a steady rhythmic accompaniment. Dynamic markings include *cresc.* (crescendo).

37

37

*fp* *fp*

Musical score for measures 37-43. The vocal line features a melodic phrase with a forte-piano dynamic. The piano accompaniment has a more active bass line. Dynamic markings include *fp* (forte-piano).

44

44

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

Musical score for measures 44-50. The vocal line has a melodic phrase with a forte-piano dynamic. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamic markings include *fp* (forte-piano) and *p* (piano).

50

*fp* *p*

*fp* *p*

56

*poco rit.* *a tempo*

*poco rit.* *a tempo*

*fp* *p*

*poco rit.* *a tempo*

*p* *fp*

*rit.* \*

62

*p*

*p*

68

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

*cresc.* *cresc.* *p*

(b) Popular Music and Jazz

Illustrative excerpts from The Beatles 'Tomorrow never knows'

Sitar fades in

Intro

C

Loop 1

Sitar

Bass

Bass

Drums

*mf*

*mf*

*mf*

6

Verse

C

1. Turn off your mind, re - lax and float down - stream, it is not  
 (2.) down all thought, sur - ren - der to the void, it is  
 (3.) you may see the mean - ing of with-in, it is  
 (4.) love is all and love is ev - 'ry - one, it is  
 (5.) ig - nor - ance and hate may mourn the dead, it is be-  
 (6.) lis - ten to the col - our of your dreams, it is not  
 play the game "ex - is - tence" to the end of the be-

Sitar

Bass

Drums

*Sitar, bass and drums continue throughout with the same material.*

(c) **Fusions**

Illustrative excerpts from Debussy *Estampes*: No.2 'La soirée dans Grenade'.

**Mouvement de habanera**

*Commencer lentement dans un rythme nonchalamment gracieux*

Piano *ppp*

The first system of the musical score is for the piano. It consists of two staves, treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music begins with a piano (*ppp*) dynamic. The right hand features a series of chords and single notes, while the left hand plays a rhythmic pattern of eighth notes. The first measure is marked with a fermata.

5 *pp* *expressif (et lointain)* 3

The second system of the musical score starts at measure 5. It continues with the piano. The right hand has a melodic line with a fermata over the first measure. The left hand has a rhythmic accompaniment. The dynamic is *pp* and the instruction is *expressif (et lointain)*. There is a triplet of eighth notes in the right hand at the end of the system.

10 3

The third system of the musical score starts at measure 10. It continues with the piano. The right hand has a melodic line with a fermata over the first measure. The left hand has a rhythmic accompaniment. There are triplets of eighth notes in both hands at the end of the system.

15 **Retenu** ..... **Tempo giusto** *ppp* *pp* 7

The fourth system of the musical score starts at measure 15. It is divided into two parts: **Retenu** and **Tempo giusto**. The **Retenu** part has a piano (*ppp*) dynamic and features triplets of eighth notes in both hands. The **Tempo giusto** part has a piano (*pp*) dynamic and features a complex chordal texture in the right hand and a rhythmic accompaniment in the left hand. There is a fermata over the first measure of the **Tempo giusto** section.

19 *pp* *pp* 8

The fifth system of the musical score starts at measure 19. It continues with the piano. The right hand has a melodic line with a fermata over the first measure. The left hand has a rhythmic accompaniment. The dynamic is *pp*. There is a fermata over the first measure of the system.

23 **Tempo rubato** **Retenu** -----

*p* *expressif* *pp* *dim.* *p*

29 **Tempo giusto**

*pp* *pp*

33

*mf* *dim.* *p*

38 **Très rythmé**  
*mf en augmentant beaucoup*

*ff*

43

*mf* (b)



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