

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

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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

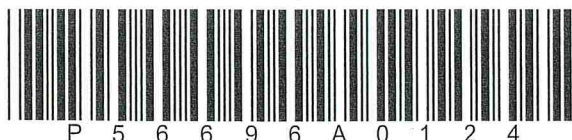
- Read each question carefully before you start to answer it.
- Try to answer every question.
- Check your answers if you have time at the end.
- You may listen to excerpts as many times as you wish.
- You are reminded of the importance of clear and orderly presentation in your answers.

Turn over ►

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Pearson

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 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)



P 5 6 6 9 6 A 0 3 2 4

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)

.....

(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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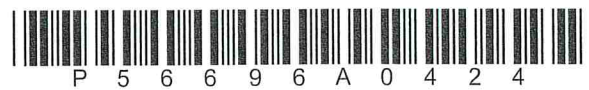
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(d) Identify three features from the list below that can be heard in the music from bar 25 to the end. (3)

- 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)

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(b) Identify the chord in bar 11.

(1)

.....

(c) Identify the key in bar 17.

(1)

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

(4)

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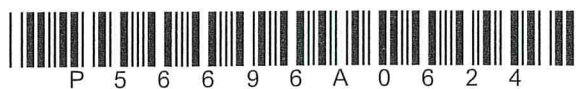
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(e) Compare bars 33 to 44 with bars 9 to 20.

(6)

(Total for Question 3 = 16 marks)

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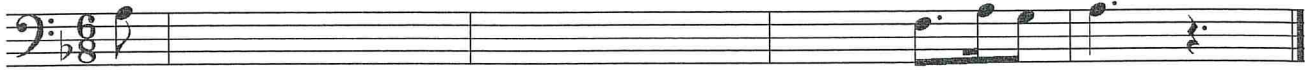
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4 Listen to Track 4 of the CD.

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)



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 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 .

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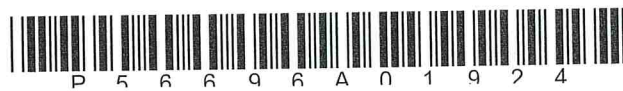
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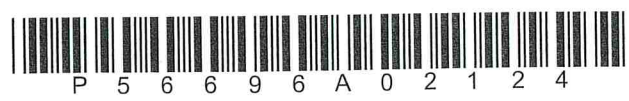
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(Total for Question 6 = 30 marks)

TOTAL FOR SECTION B = 50 MARKS
TOTAL FOR PAPER = 100 MARKS



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