

Paper Reference 9MU0/03
Pearson Edexcel Level 3 GCE

Music
Advanced
COMPONENT 3: Appraising

Time: 2 hours 10 minutes

Resource Booklet

Do not return this Resource Booklet with the Question Paper.

Contents

Page

3 **Track Listing**

SECTION A

4–5 Question 1

6–8 Question 2

9–10 Question 3

SECTION B

11–20 Question 6(a)

21–24 Question 6(b)

25–28 Question 6(c)

29–40 Question 6(d)

Track Listing


Track Number	Question Number	Excerpt
1	1	Clara Wieck–Schumann, ‘Piano Trio in G minor, Op. 17: movement 1
2	2	Courtney Pine, Back in the Day: Love and Affection
3	3	Bernard Herrmann, Psycho: Prelude
4	4	Aural Dictation
5	5	Unfamiliar listening

1. Clara Wieck–Schumann, Piano Trio in G minor, Page 4

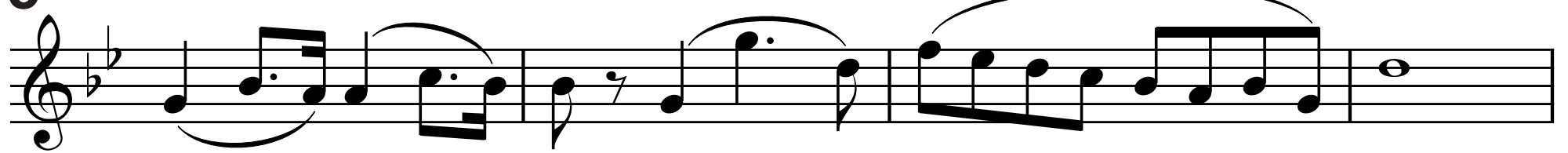
Op. 17: movement 1

a) Describe the melody

b) Cadence

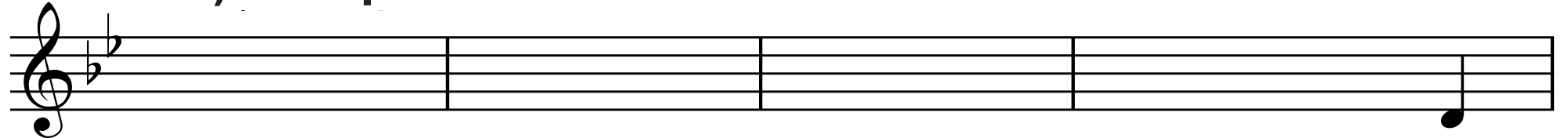


5



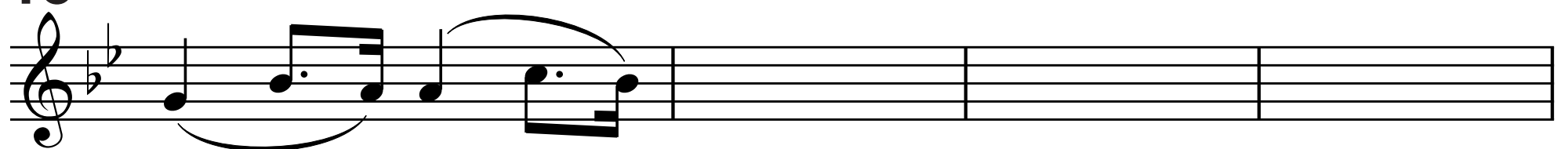
9

c) Compare with bars 1–4



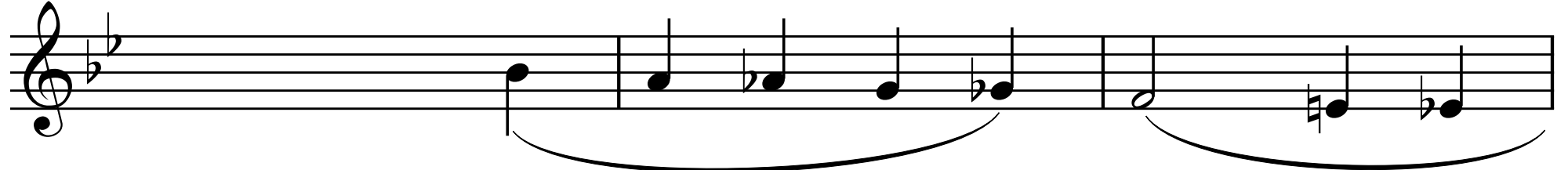
13

d) How is excitement created?

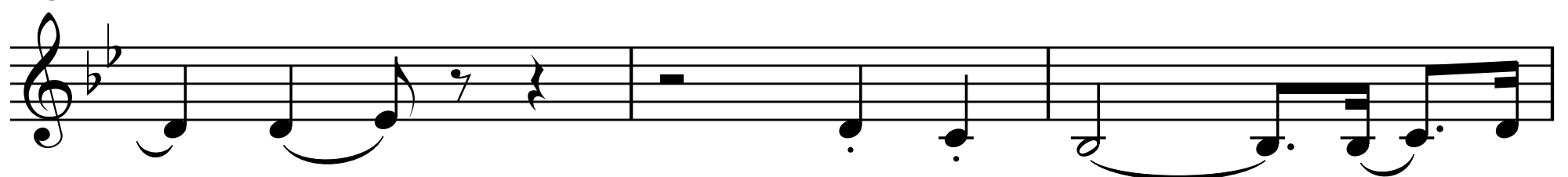


17

e) Interval between violin and cello



20



23

f) Describe the texture

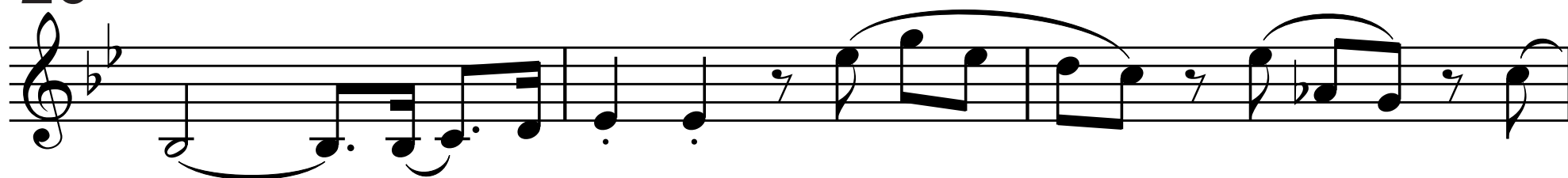


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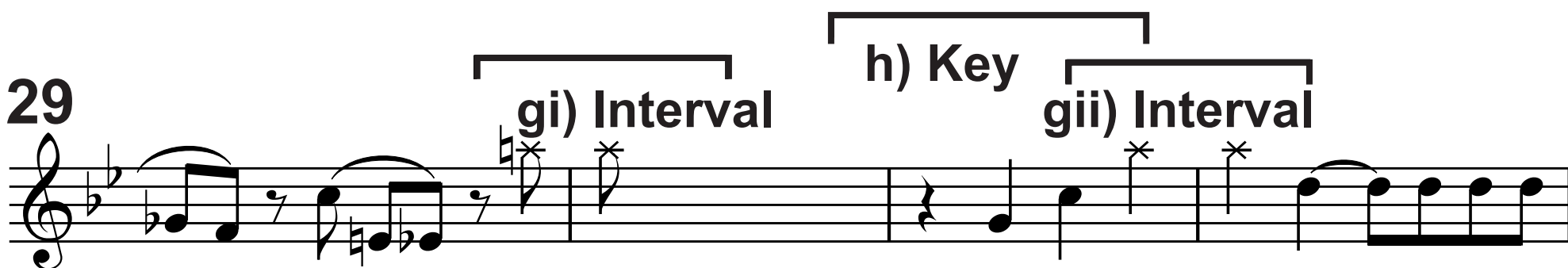
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1. continued.

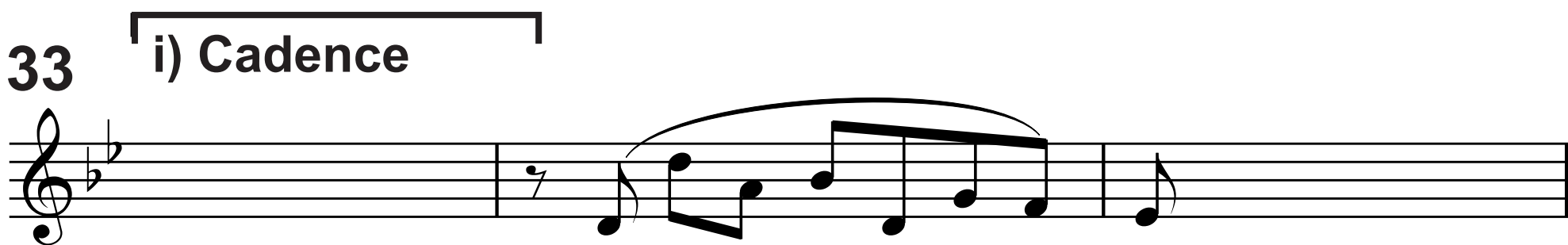
26



29



33



2. Courtney Pine, Back in the Day: Love and Affection

Page 6

ai and ii) Instrument and describe the music



I am not in love____ but I'm_ O -

4

b) Describe the melody

pen to per-sua - sion. East or West, _

6

__ where's the best____ for ro - man - cing?

9

With a friend____ I can smile, _

11

__ but with a lov - er I could hold my head

12

ci and ii) Instrument and music

__ back, real-ly laugh, real - ly laugh. _

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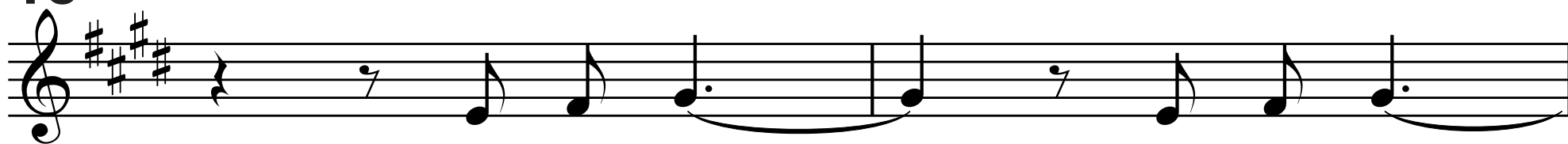
2. continued.

14



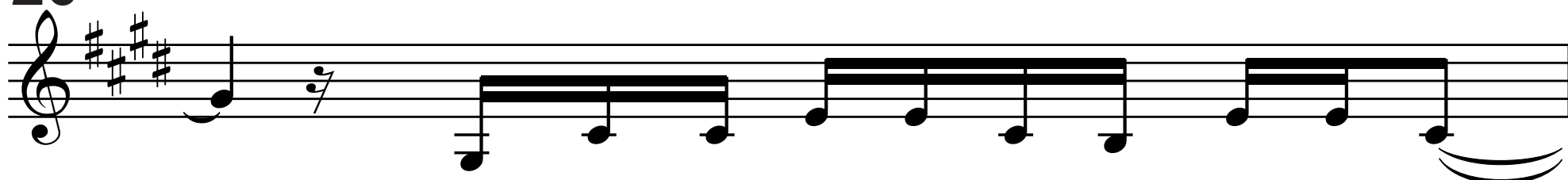
you took me danc - ing__

18



'cross the floor,____ cheek to cheek.__

20



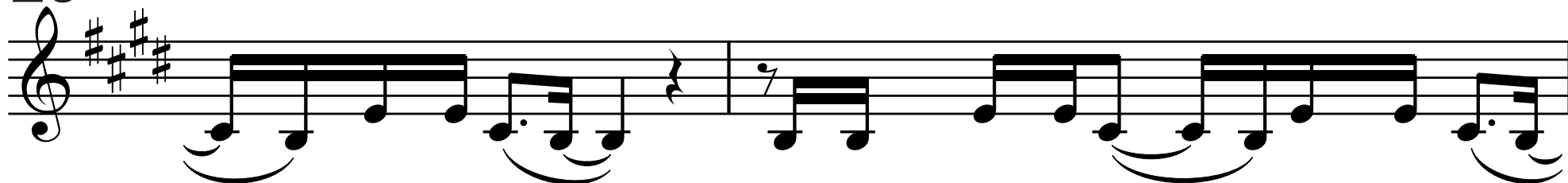
____ But with a lov-er I could real-ly move,

21



____real-ly move.____ I could real-ly dance,

23



____real-ly dance, I could real-ly move,_real-ly move.

25

d) Describe the vocal melody and rhythm

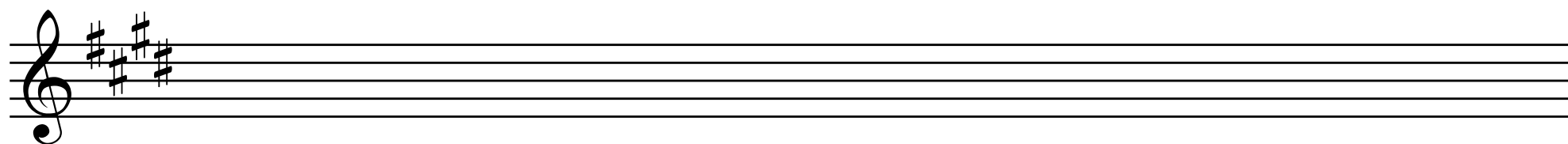


Now if I can feel____ the sun____ in my eyes

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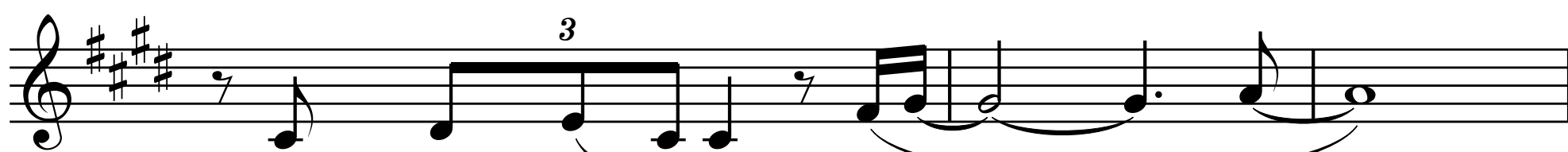
Turn over

28



___ and the rain on my___ face, _

29



why can't I ___ feel ___

3. Bernard Herrmann, Psycho: Prelude

b) Describe the music **c) Harmonic device**

5

8

d) Compare with bars 5–8

12

16

21

27

(continued on the next page)

Turn over

Aria

Oboe

Violono I, II
Viola in
Unisono

Soprano

Basso

Continuo

2

Ob.

Vln. I, II
Vla.

S.

B.

Cont.

6. (a) continued.

4

Ob.

Vln. I, II
Vla.

S.

B.

Cont.

6

Ob.

Vln. I, II
Vla.

S.

B.

Cont.

(continued on the next page)

Turn over

8

Ob.

Vln. I, II
Vla.

S.

B.

Cont.

Al- - - - -

10

Ob.

Vln. I, II
Vla.

S.

B.

Cont.

Mit uns - rer Macht

- - - - - les, al- - - - -

6. (a) continued.

12

Ob. *tr*

Vln. I, II
Vla.

S. *ist nichts ge-*

B. *les, was von Gott ge-*

Cont.

13

Ob.

Vln. I, II
Vla.

S.

B. *tan,*
bo - ren, al - les, was von Gott ge-

Cont.

(continued on the next page)

Turn over

14

Ob.

Vln. I, II
Vla.

S.

B.

Cont.

bo - ren, ist zum Sie - gen_ aus - er -



15

Ob.

Vln. I, II
Vla.

S.

B.

Cont.

wir

ko_ - - - - -



6. (a) continued.

16

Ob.

Vln. I, II
Vla.

S.
sind gar bald ver -

B.

Cont.

17

Ob.

Vln. I, II
Vla.

S.
lo_

B.
- ren, zum Sie - gen aus- er-ko-

Cont.

(continued on the next page)

Turn over

6. (a) continued.
18

Ob.

Vln. I, II
Vla.

S.

B.

Cont.

ren.
ren, ist zum Sie - gen aus - er - ko - - -

19

Ob.

Vln. I, II
Vla.

S.

B.

Cont.

- - - - -

(continued on the next page)

Turn over

6. (a) continued.

20

Ob.

Vln. I, II
Vla.

S.

B.

Cont.

22

Ob.

Vln. I, II
Vla.

S.

B.

Cont.

- - - - ren, zum Siegen aus - er - ko - ren;

(continued on the next page)

Turn over

6. (a) continued.

24

Ob.

Vln. I, II
Vla.

S.

B.

Cont.

Es streit' für

al_ _ _ _ _

25

Ob.

Vln. I, II
Vla.

S.

B.

Cont.

uns der_ rech - _ _ _ _

_ les, al_ _ _ _ _

(continued on the next page)

Turn over

6. (a) continued.

26

Ob. *tr*

Vln. I, II
Vla.

S. *tr*
- - - - - te, der' rech - - - te

B. *tr*
- - - - - les, __ was von __ Gott ge-

Cont.

6. (b) Popular Music

Illustrative excerpt from Kate Bush, Hounds of Love: Under Ice.

All Synths: ♩ = 65

♩ = 100

Fairlight CMI

accel..... ♩ = 74

accel poco a poco

A^(sus2)

The first system of the musical score consists of three staves. The top staff is labeled 'Synth Pad' and features a treble clef, a 4/4 time signature, and a key signature of one flat. It begins with a whole rest, followed by a half note G² (labeled 'A^(sus2)' above the staff), which is sustained with a slur. The bottom two staves are labeled 'Synth Strings' and feature a bass clef and a 4/4 time signature. The bottom staff has a key signature of one flat and a dynamic marking of *mf*. It contains a continuous eighth-note pattern. The middle staff has a treble clef and a 4/4 time signature, with a dynamic marking of *mf* and a melodic line that includes a half note G⁴ (labeled 'niente' above) and a half note F⁴ (labeled 'p' above).

.....

The second system of the musical score consists of three staves. The top staff is labeled '4' and features a treble clef, a 4/4 time signature, and a key signature of one flat. It begins with a whole note F² (labeled 'sim. F^{maj7(#4)}' above), which is sustained with a slur. The bottom two staves are labeled '4' and feature a bass clef and a 4/4 time signature. The bottom staff has a key signature of one flat and a dynamic marking of *sim.*. It contains a continuous eighth-note pattern. The middle staff has a treble clef and a 4/4 time signature, with a dynamic marking of *sim.* and a melodic line that includes a half note G⁴ (labeled 'sim.' above) and a half note F⁴ (labeled 'sim.' above).

(continued on the next page)

Turn over

6. (b) continued.

.....

7 **Dm⁹** *mp* **A(sus2)**

It's won-der-ful

.....

10 **Am/C** **D(sus2)**

ev-'ry-where, so _____ white._

6. (b) continued.
♩ = 108

13 A^(sus2) *mf*

The

Measure 13: Treble clef has a whole note A3 with a sus2 chord symbol. Bass clef has a whole note A2. The lyrics 'The' are under measure 13.

Measure 14: Treble clef has a whole note A3 with a sus2 chord symbol. Bass clef has a whole note A2.

15 F^{maj7(#4)}

riv - er has froz - en

Measure 15: Treble clef has a whole note F3 with a maj7(#4) chord symbol. Bass clef has a whole note F2. The lyrics 'riv - er' are under measure 15.

Measure 16: Treble clef has a whole note F3 with a maj7(#4) chord symbol. Bass clef has a whole note F2. The lyrics 'has froz - en' are under measure 16.

6. (b) continued.

17

Dm⁹

D⁵/A

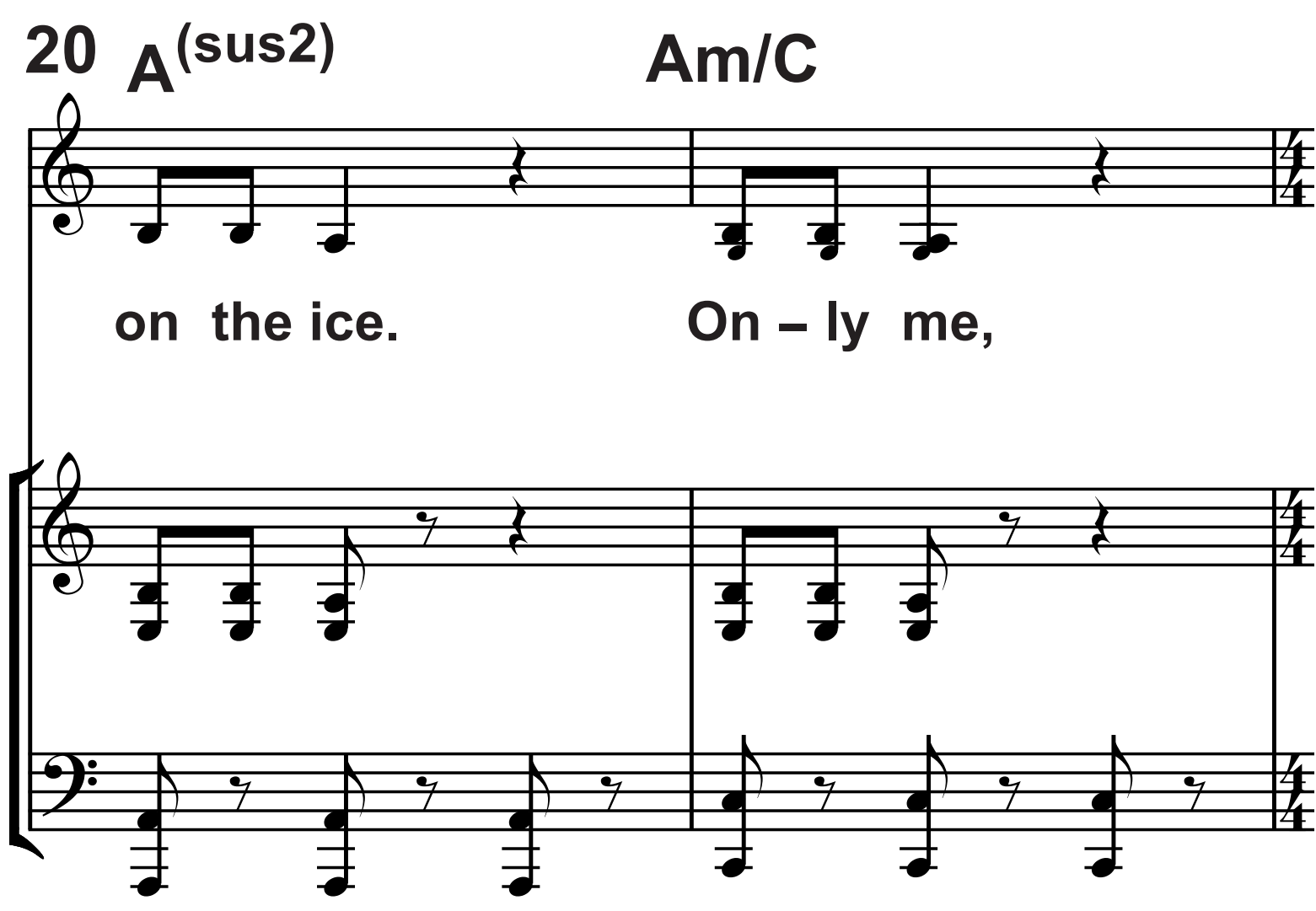


o - ver. Not a soul

20

A^(sus2)

Am/C



on the ice. On - ly me,

6. (c) Fusions

Illustrative excerpt from Anoushka Shankar, **Breathing Under Water: Easy.**

♩ = 84 D_b (sus4)

N.C.

gliss gliss gliss.

Sitar

Piano

Guitar

Warm pad

sim.

3

gliss. gliss. gliss

Pno.

Gtr.

G_b(sus2)/B_b C_b(sus2)

6

D_b(sus4) gliss

G_b(sus2)/B_b C_b(sus2) gliss

6. (c) continued.

8 **D_b(sus4)** Female vox *p* **G_b(sus2)/B_b** **C_b(sus2)**

1. It's on - ly love, ____
 (2.) young, ____

gliss. Sitar vamp

Pno. (2^o only)

10 **D_b(sus4)** **G_b(sus2)/B_b** **C_b(sus2)**

it's on - ly ____ love, ____ you know
 when I ____ was ____ young, ____ you know

(Vamp sim. throughout under melodic lines)

(continued on the next page)

Turn over

6. (c) continued.

12 $D_b(\text{sus}4)$ $G_b(\text{sus}2)/B_b$ $C_b(\text{sus}2)$ $D_b(\text{sus}4)$
 (Small notes 2° only)

how it feels. _____
 it was real, _____
 Pno.

Feel-ing
 my heart

Synth Bass (2° only)

15 $G_b(\text{sus}2)/B_b$ $C_b(\text{sus}2)$ $D_b(\text{sus}4)$

is_ eas - y, I_ know. _____
 was o - pen now... _____

Sitar (1° only) gliss. gliss.

(Small notes 2° only)

(continued on the next page)

Turn over

6. (c) continued.

1. 17 $G_b^{(sus2)}/B_b$ $C_b^{(sus2)}$ $D_b^{(sus4)}$

gliss.

19 $G_b^{(sus2)}/B_b$ $C_b^{(sus2)}$ $D_b^{(sus4)}$

2. When I_ was

3 7

6. (d) New Directions
Illustrative excerpt from Stravinsky, The Rite of Spring:
The Augurs of Spring.

13

76 Tempo giusto ♩ = 50

C. Ing.

Fag. 1 2

1 & 2 senza sord.

Cor. 12 34 56 78 in Fa

sf sempre

Vln. 2

f arco (non div.) sempre simile

f arco (non div.) stacc. sempre simile

Tutti

Vla.

f arco (non div.) stacc. sempre simile

Tutti

Vc.

f arco (non div.) stacc. sempre simile

Tutti

Cb.

f sempre stacc.

6. (d) continued.

14

83

Solo

C. Ing.

Fag. 1
2

Cor. 34
in Fa 56
78

Vln. 2

Vla.

Vc.
pizz.
meno f

Cb.

f come sopra

f come sopra arco

f come sopra

f come sopra

(continued on the next page)

Turn over

89

15

Picc. 1 2

Ob. 1 2

C. Ing

Cl. Picc. in Re

Cl. in 2 Si_b 3

Cor in Fa 12 34 56 78

Tpt. in Do

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

come sopra

come sopra

Solo con sord.

pizz.

sf sf

f 3

mf

(continued on the next page)

Turn over

6. (d) continued.

95

16

Ob.3 12

C. Ing.

Fag. 1 2

Tpt. in Do

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(pizz.)

f

mf

mf

mf

pizz.

poco meno f

pizz.

poco meno f

(continued on the next page)

Turn over

101

101

Picc.

Flttzg.

Ob.
12
3

C. Ing.

Cl. Picc.
in Re

Cl. in
La 1

Cl. in
Si \flat 2
3

Fag.

Cor
in Fa 4

Picc.
Tpt.
in Re

Tpt. 12
in Do 34

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff *f* *sim.* *con sord.* *pizz. sf* *mj* *sfi* *meno f*

sempre simile

(continued on the next page)

Turn over

(continued on the next page)

Turn over

109 18

Ob.

C. Ing.

Cl. muta in Mi \flat

Picc. in Re muta in Si \flat

Cl. in La 1

Fag. (tr)

Cor. 12 34 56 78 in Fa

Picc. Tpt. in Re

Tpt. in Do

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

4 senza sord. *sf* sempre

senza sord. *sf* sempre

senza sord.

arco *f* (non div.) sempre sim.

unis. *ff* arco *ff* come sopra *f* (non div.) sempre sim.

arco *f* (non div.) sempre sim.

arco *f* (non div.) sempre sim.

arco *f* (non div.) sempre sim.

6. (d) continued.

114

19 1, 2 à 2

Fag. 12
3

Cbsn. 1

Cor. in Fa
12 34
56 78

Vln. 1

Vla.

Vc.

Cb.

(continued on the next page)

Turn over

122 1, 2 à 2

20

Fag. 12
3

Cbsn. 1

Tbe. 1

Vln. 1

Vla.

Vc.

Cb.

p sub. *f* *p sub.*

p sub. *f* *p sub.*

p sub. *f* *p sub.*

p sub. *f* *p sub.*

più f

mf

≡

130

21

Ob. 12
3

Fag. 12
3

Cbsn. 1

Vln. 1

Vla.

Vc.

Cb.

f *p sub.*

f *p sub.*

f *p sub.*

f *p sub.*

f *p sub.*

1, 2 *f*

(continued on the next page)

Turn over

138

Fl. 1

Ob. 1 2

Fag. 12 3

Cbsn. 1

Cor. 15 26 in Fa 37 48

Tbe. 1 2

Tba. 1 2

Timp.

G.C.

Vln. 1

Vla.

Vc.

Cb.

f

più f

più f

f

1, 2 à 2

Turn over

er (a) Contrabass

Page 10

147 **22** **23**

Picc. 1 *ff*

Picc. 2 *ff*

Fl. 1 *ff*

Ob. 1 *ff*

Ob. 2 *f*

C. Ing. *f* *mf*

Cl. in 2 *f* *tr* *6*

Sib 3 *f* *tr* *6*

Fag. 2 *mf*

Picc. Tpt. in Re *f*

Tpt. 1 in Do *f*

Tbe. 1 *mf*

Tbe. 2 *mf*

Vln. Soli *mf* pizz.

Vln. 1 *f* arco

Vln. 2 *f* arco

Vla. *f*

Solo Stacc. marc.