

Paper Reference 9MU0/03
Pearson Edexcel
Level 3 GCE

Music
Advanced
COMPONENT 3: Appraising

Monday 12 June 2023 – Afternoon

Time: 2 hours 10 minutes

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, Ein feste Burg, BWV 80: Movement 1
2	2	Beatles, Revolver: Here, there and everywhere
3	3	Kaija Saariaho, Petals for Violoncello and Live Electronics
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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, - - - der al - te bö - se

5

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

8

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

c) Describe the texture

(continued on the next page)

1. continued.

10

c) Texture

d) Chord

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

13

e) Order of the voices

f) Describe the music of the vocal part

Feind. Ernst

(continued on the next page)

1. continued.

16

e) Voices

— ers- Ernst _____

_____ ers- Ernst _____

_____ ers itzt

19

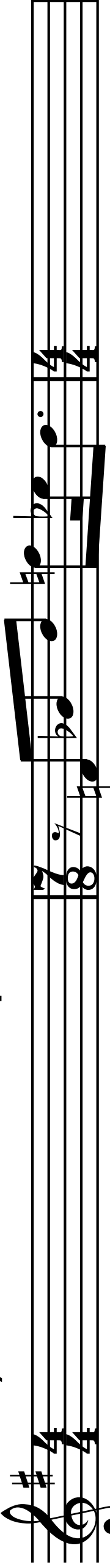
e) Voices

meint, _____ mit Ernst _____

_____ ers itzt meint.

2. Beatles, Revolver: Here, there and everywhere

a) Describe the vocal part



The musical notation is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of two staves. The first staff contains a whole note chord (F#4, A4, C5) followed by a half note (F#4) and a quarter note (A4). The second staff contains a half note (F#4) and a quarter note (A4). The lyrics 'To lead a bet-ter life,-' are written below the first staff, and 'I need my love to be here.' are written below the second staff.

bi) Chord

bii) Chord

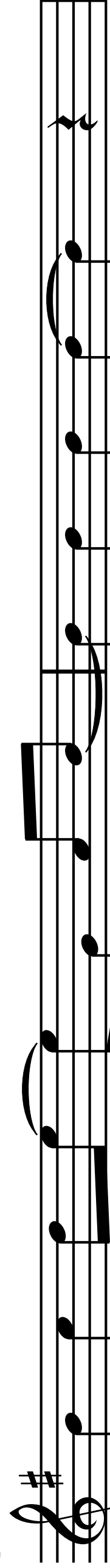
4



The musical notation is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of two staves. The first staff contains a whole note chord (F#4, A4, C5) followed by a half note (F#4) and a quarter note (A4). The second staff contains a half note (F#4) and a quarter note (A4). The lyrics 'Here, mak-ing each day-- of the year,--' are written below the first staff.

Here, mak-ing each day-- of the year,--

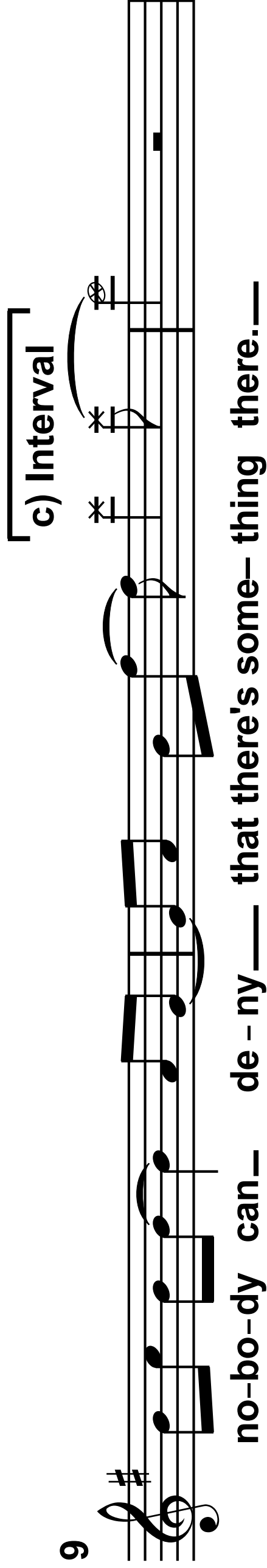
7

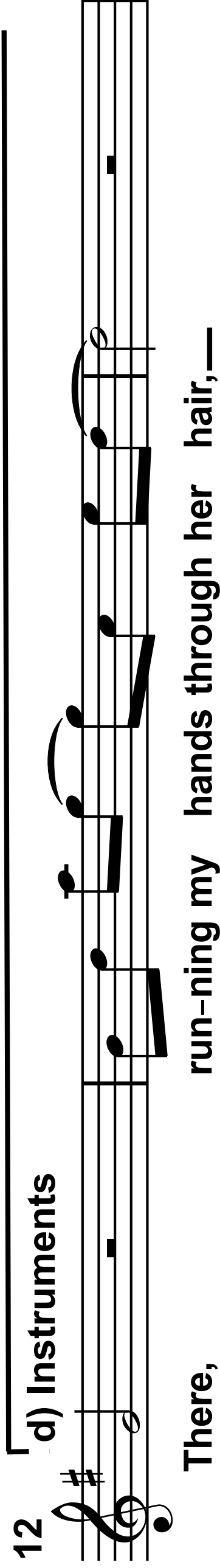


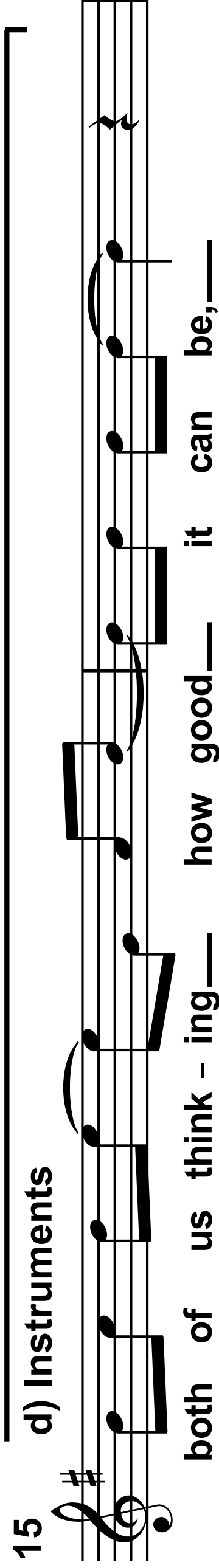
The musical notation is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of two staves. The first staff contains a whole note chord (F#4, A4, C5) followed by a half note (F#4) and a quarter note (A4). The second staff contains a half note (F#4) and a quarter note (A4). The lyrics 'chang-ing my life-- with a wave-- of her hand,--' are written below the first staff.

chang-ing my life-- with a wave-- of her hand,--

(continued on the next page)

9 

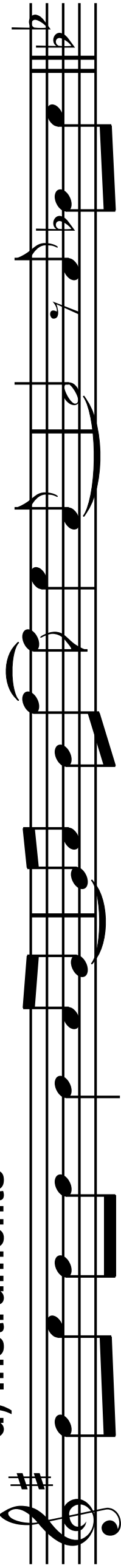
12 

15 

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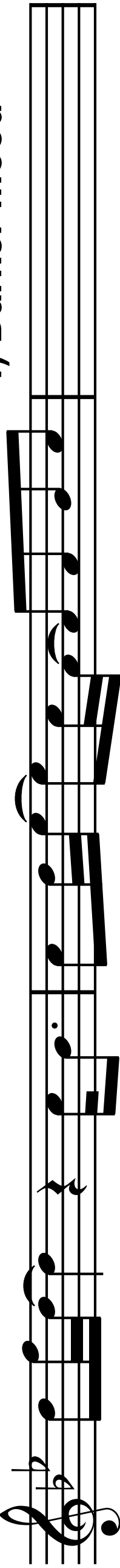
Turn over

17 **d) Instruments**



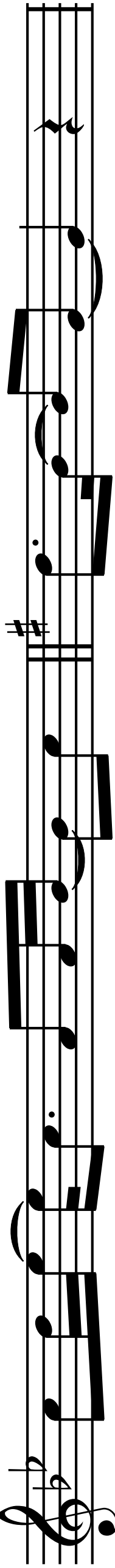
some-one is speak-ing but she—does-n't know he's there.— I want her

20 **e) Cadence**



ev-'ry where, and if she's be-side me I— know I need ne-ver care,

23 **f) Darker mood**

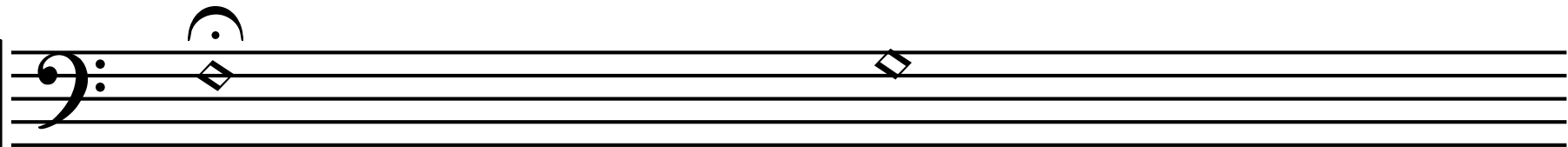


but to love— her is to need her ev - 'ry— where.

3. Kaija Saariaho, Petals for Violoncello and Live Electronics

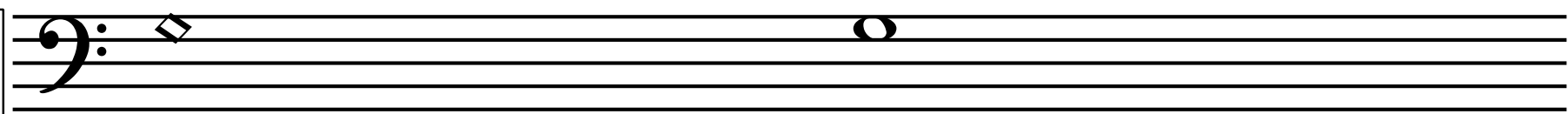
- a) Explain how a mysterious mood is created
- b) Describe the tempo, metre and rhythm

Stave 1
0.01



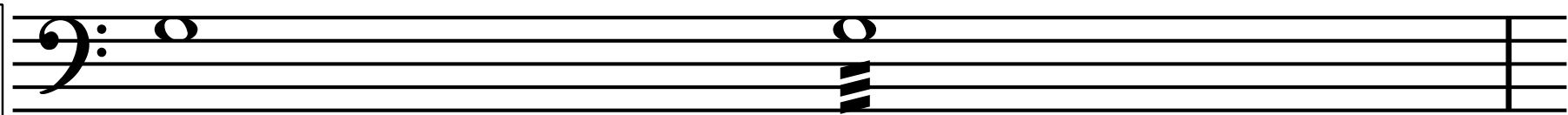
- 2
- b) Describe the tempo, metre and rhythm

Stave 2
0.30



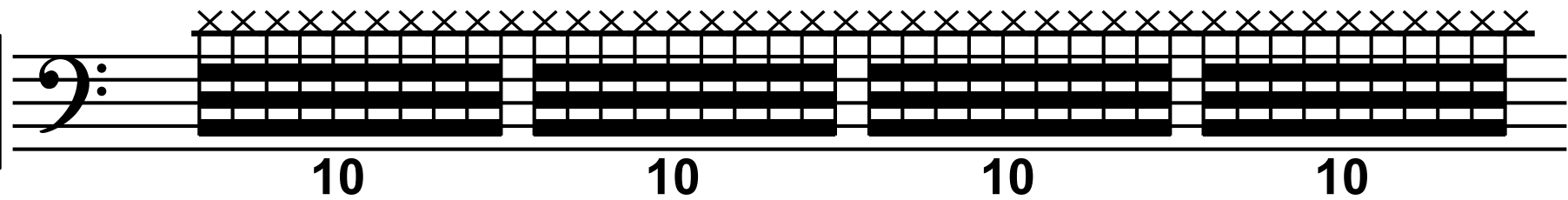
- 3
- c) Describe how the music changes
- tr*

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 ♩ = 152

Violino

Violoncello

Piano

The musical score for the first system shows three staves. The Violino staff is in treble clef with a key signature of two flats and common time. It begins with a piano (p) dynamic and features a melodic line with a slur and a fermata. The Violoncello staff is in bass clef with the same key signature and time signature, starting with a piano (p) dynamic and a single note. The Piano part consists of two staves, both in treble and bass clefs, with the same key signature and time signature. It begins with a piano (p) dynamic and features a complex accompaniment with slurs and a fermata.

4

The musical score for the second system shows two staves. The Violino staff continues the melodic line from the first system. The Piano part continues the accompaniment from the first system, with the same complex texture of slurs and a fermata.

6. (a) continued.

7

p

10

(continued on the next page)

Turn over

6. (a) continued.

13

cresc.

cresc.

cresc.

16

(continued on the next page)

Turn over

6. (a) continued.

19

f

22

sf *p*

ff *p*

(continued on the next page)

Turn over

6. (a) continued.

25

Musical score for measures 25-27. The score is in 3/4 time with a key signature of two flats. It features a vocal line and a piano accompaniment. Measure 25: Vocal has eighth notes G4, A4, Bb4, A4, G4; piano has a whole rest. Measure 26: Vocal has a half note G4 and a quarter note A4; piano has a half note G3 and a quarter note A3. Measure 27: Vocal has a half note Bb4 and a quarter note A4; piano has a half note G3 and a quarter note A3. Dynamics include *sf* (sforzando) in measures 26 and 27, and *p* (piano) in measure 27.

28

Musical score for measures 28-30. The score is in 3/4 time with a key signature of two flats. It features a vocal line and a piano accompaniment. Measure 28: Vocal has eighth notes G4, A4, Bb4, A4, G4; piano has a whole rest. Measure 29: Vocal has a half note G4 and a quarter note A4; piano has a half note G3 and a quarter note A3. Measure 30: Vocal has a half note Bb4 and a quarter note A4; piano has a half note G3 and a quarter note A3. Dynamics include *p* (piano) in measures 28 and 29.

(continued on the next page)

Turn over

6. (a) continued.

31

Musical score for measures 31-33. The score is in 3/4 time with a key signature of two flats. It features a vocal line and a piano accompaniment. The piano part includes arpeggiated chords and sustained notes with crescendo markings.

34

Musical score for measures 34-36. The score continues from the previous page. It features a vocal line and a piano accompaniment. The piano part includes arpeggiated chords and sustained notes with crescendo markings. The vocal line has a crescendo marking in measure 35.

(continued on the next page)

Turn over

6. (a) continued.

37

40

(continued on the next page)

Turn over

6. (a) continued.

44

Musical score for measures 44-47. The score is in B-flat major (two flats) and 4/4 time. It features a vocal line and a piano accompaniment. Measures 44-45 show a vocal melody with a slur and a piano accompaniment with chords. Measures 46-47 show a vocal melody with a slur and a piano accompaniment with chords. Dynamics include *fp* (fortissimo piano) and *p* (piano).

48

Musical score for measures 48-51. The score is in B-flat major (two flats) and 4/4 time. It features a vocal line and a piano accompaniment. Measures 48-49 show a vocal melody with a slur and a piano accompaniment with chords. Measures 50-51 show a vocal melody with a slur and a piano accompaniment with chords. Dynamics include *fp* (fortissimo piano) and *p* (piano).

(continued on the next page)

Turn over

6. (a) continued.

52

56 poco rit.

poco rit.

poco rit.

p

p

ped. *

(continued on the next page)

Turn over

6. (a) continued.

59 **a tempo**

62

(continued on the next page)

Turn over

6. (a) continued.

65

p

p

68

dim.

cresc.

cresc.

cresc.

(continued on the next page)

Turn over

6. (a) continued.

72

f *p* *p*

75

cresc. *cresc.* *cresc.*

(continued on the next page)

Turn over

6. (a) continued.

78

Musical score for measures 78-80. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a piano accompaniment and a vocal line. The piano part has a steady eighth-note accompaniment in the right hand and a more active bass line. The vocal line consists of a melody with some grace notes and a final phrase in measure 80.

81

Musical score for measures 81-83. The score continues in 3/4 time with two flats. Measures 81 and 82 feature a forte (*f*) piano accompaniment with a melodic line in the right hand and a bass line. Measure 83 features a fortissimo (*sf*) piano accompaniment with a sustained chord in the right hand and a melodic line in the bass. The vocal line continues with a melodic phrase in measure 81 and a final phrase in measure 83.

(continued on the next page)

Turn over

6. (a) continued.

84

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

88

fp *fp* 1. 2.

(continued on the next page)

Turn over

6. (a) continued.

92

Musical score for measures 92-94. The score is written for two systems, each with a treble and bass staff. The key signature is B-flat major (two flats). Measure 92: Treble staff has a half note G4, a quarter note A4, a quarter note B-flat4, and a half note C5. Bass staff has a half note G3, a quarter note A3, a quarter note B-flat3, and a half note C4. Measure 93: Treble staff has a half note D5, a quarter note E5, a quarter note F5, and a half note G5. Bass staff has a half note D4, a quarter note E4, a quarter note F4, and a half note G4. Measure 94: Treble staff has a half note A5, a quarter note B5, a quarter note C6, and a half note D6. Bass staff has a half note A3, a quarter note B3, a quarter note C4, and a half note D4. The system ends with a double bar line.

95

Musical score for measures 95-97. The score is written for two systems, each with a treble and bass staff. The key signature is B-flat major (two flats). Measure 95: Treble staff has a half note G4, a quarter note A4, a quarter note B-flat4, and a half note C5. Bass staff has a half note G3, a quarter note A3, a quarter note B-flat3, and a half note C4. Measure 96: Treble staff has a half note D5, a quarter note E5, a quarter note F5, and a half note G5. Bass staff has a half note D4, a quarter note E4, a quarter note F4, and a half note G4. Measure 97: Treble staff has a half note A5, a quarter note B5, a quarter note C6, and a half note D6. Bass staff has a half note A3, a quarter note B3, a quarter note C4, and a half note D4. The system ends with a double bar line.

6. (b) Music for Film

Illustrative excerpt from Danny Elfman,
Batman Returns: Birth of a Penguin Part II.

$\text{♩} = 130$

Violins

pp

Hp.

Strings
Woodwind

2

cresc.

(continued on the next page)

Turn over

6. (b) continued.

4

Hrns. *mf*

Synth. Choir

(Ostinati cont.)

Vc.

(drone cont.)

7

Synth. Choir

+ Bsn, Bass Cl.

Tuba

(continued on the next page)

Turn over

6. (b) continued.

9 Hrns.

Tpt. 3 3 3 *f*

11 Vlns.

Choir *mf*

Bsn

Timp., Snare

Str., Ww.

(continued on the next page)

6. (b) continued.

12

Cl,
Hrn. (stopped)

Bsn, Bass Cl.

14

Hrns.

(Vln., Bsn. ostinati
Timp, Snare simile)

(continued on the next page)

Turn over

6. (b) continued.

Fl., Ob.

Hrns., Ww.

Ww.

Hrns.

B Trb.

16

18

5/4

5/4

(continued on the next page)

6. (b) continued.

Vlns. **rit.**
Tpt. (con sord.)

20

+ Choir

sfz

♩ = 146

21 **Tutti**

ff

Str., Timp., B.D.

♩ = 146

(continued on the next page)

6. (b) continued.

24 (ostinato sim.)

The musical score for measures 24-26 is written for a piano. Measure 24 begins with a treble clef, a key signature of two flats (Bb), and a 3/8 time signature. The bass clef part also has a 3/8 time signature and a key signature of two flats. Measure 25 continues the pattern with triplets and accents. Measure 26 concludes the section with a repeat sign. The notation includes various musical symbols such as notes, rests, triplets, and accents.

27 Hrns. 3

sempre marcato

The musical score for measures 27-30 is written for a horn. Measure 27 begins with a treble clef, a key signature of two flats (Bb), and a 3/8 time signature. The bass clef part also has a 3/8 time signature and a key signature of two flats. Measure 28 continues the pattern with triplets and accents. Measure 29 concludes the section with a repeat sign. The notation includes various musical symbols such as notes, rests, triplets, and accents.

(continued on the next page)

6. (b) continued.

29 Ww., Vlins., Hrns. (+8va) Hrns.

3

3

3

3

31 Ww., Vlins. Trb.

3

3

3

3

(continued on the next page)

Turn over

6. (b) continued.

33

Hrns.

34

Vlns.

Ww. (+8va lower)

(continued on the next page)

Turn over

6. (b) continued.

36

Musical score for measures 36-37. Measure 36 features a treble staff with a half note chord (F#4, A#4, C#5) and a bass staff with a half note chord (F#2, A#2, C#3). Measure 37 features a treble staff with a half note chord (F#4, A#4, C#5) and a bass staff with a half note chord (F#2, A#2, C#3). The bass staff in measure 37 includes a triplet of eighth notes (F#2, A#2, C#3) and a triplet of eighth notes (F#2, A#2, C#3).

37

Timp. (ostinato sim.)

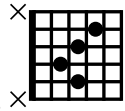
Musical score for measures 38-40. Measure 38 features a treble staff with a half note chord (F#4, A#4, C#5) and a bass staff with a half note chord (F#2, A#2, C#3). Measure 39 features a treble staff with a half note chord (F#4, A#4, C#5) and a bass staff with a half note chord (F#2, A#2, C#3). Measure 40 features a treble staff with a half note chord (F#4, A#4, C#5) and a bass staff with a half note chord (F#2, A#2, C#3). The bass staff in measure 40 includes a triplet of eighth notes (F#2, A#2, C#3) and a triplet of eighth notes (F#2, A#2, C#3).

6. (c) Popular Music and Jazz

Illustrative excerpt from Courtney Pine, Back in the Day: Lady Day and
(John Coltrane).

$\text{♩} = 160$

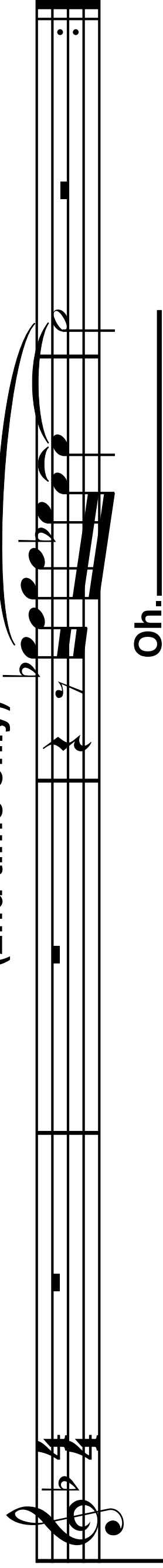
$C7(\sharp 9)$



A fingerboard diagram for the C7(#9) chord. It shows a 6-string guitar fretboard with dots indicating finger positions: index on 1st fret, middle on 2nd fret, ring on 3rd fret, and pinky on 4th fret for the left hand. The right hand has the index on the 1st string, middle on the 2nd string, and ring on the 3rd string.

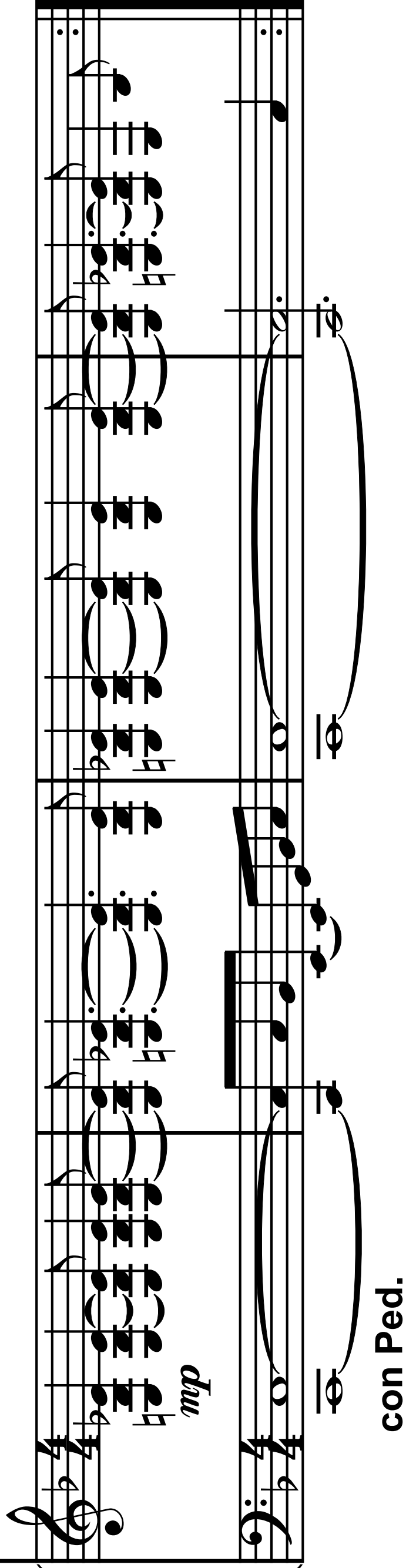
(2nd time only) *mf*

Vocals



A single staff of music in 4/4 time, key of B-flat major. It contains a vocal line starting with a whole note G4, followed by a half note F#4, and then a half note E4. The lyrics "Oh." are written below the notes, followed by a horizontal line.

Piano

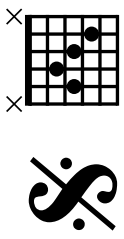


A piano accompaniment staff in 4/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a whole note G4, followed by a half note F#4, and then a half note E4. The bass line starts with a whole note G3, followed by a half note F#3, and then a half note E3. The dynamics *mp* and *con Ped.* are indicated.

(continued on the next page)

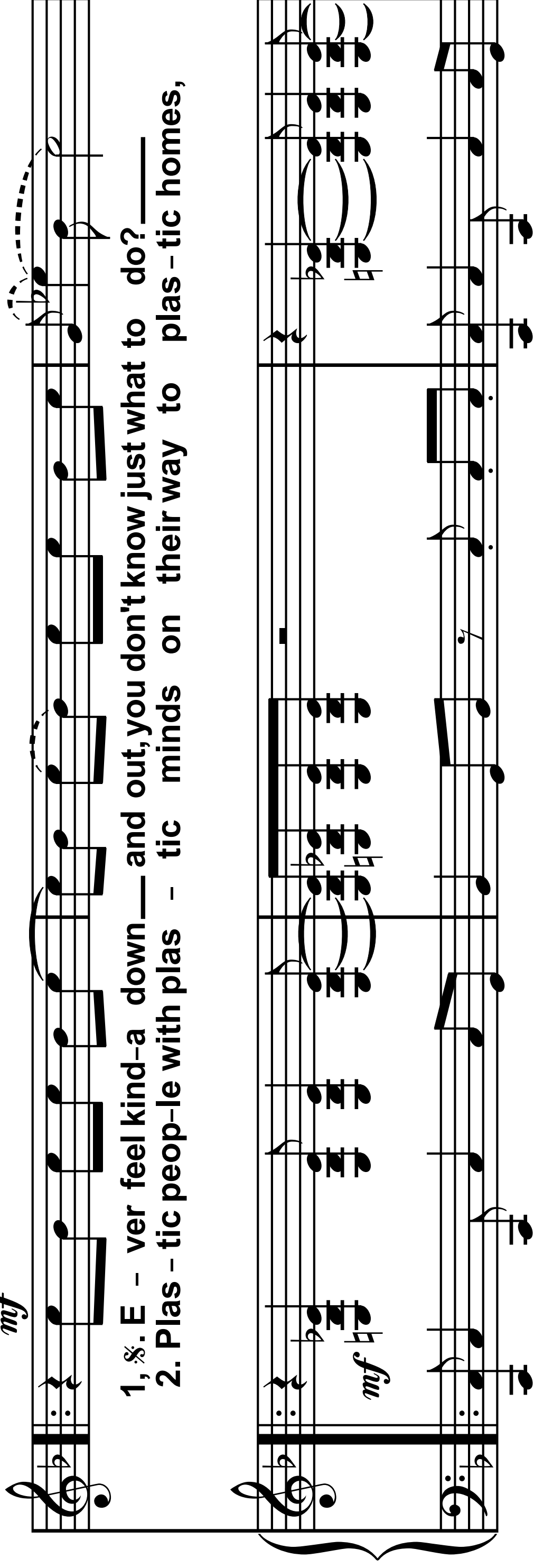
Turn over

6. (c) continued.

5  *mf*

C7(#9)

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,



(continued on the next page)

6. (c) continued.

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__

(continued on the next page)

Turn over

6. (c) continued.

F7(#9)
x x 7fr

11

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

(continued on the next page)

Turn over

14

The musical score is presented in two systems. The first system features a vocal melody in treble clef and piano accompaniment in bass clef. The second system continues the piece with more complex piano textures, including chords and arpeggios. Lyrics are placed below the vocal staff.

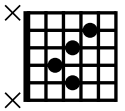
- how, some-where you lost your way, — yeah,—
— a - fraid_ to say that they're a - lone, —

(continued on the next page)

Turn over

6. (c) continued.

C7(#9)



17

Musical score for guitar and voice. The guitar part is in the upper system, and the voice part is in the lower system. The score includes lyrics and musical notation for both instruments.

if you don't get a help—quick, you won't make it through the day.—
un - til our_ he - ro rides_ in on his sax - o - phone. Yeah, Yeah,

(continued on the next page)

Turn over

6. (c) continued.

Gm⁷
x 10fr

Fm⁷
x 8fr

20

could you call on— La - dy Day,—

(continued on the next page)

6. (c) continued.

26

To Coda

N.C.

(Small notes
2nd time)

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

(continued on the next page)

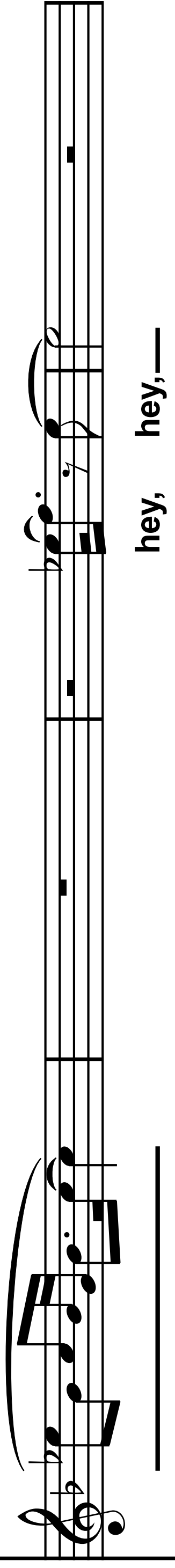
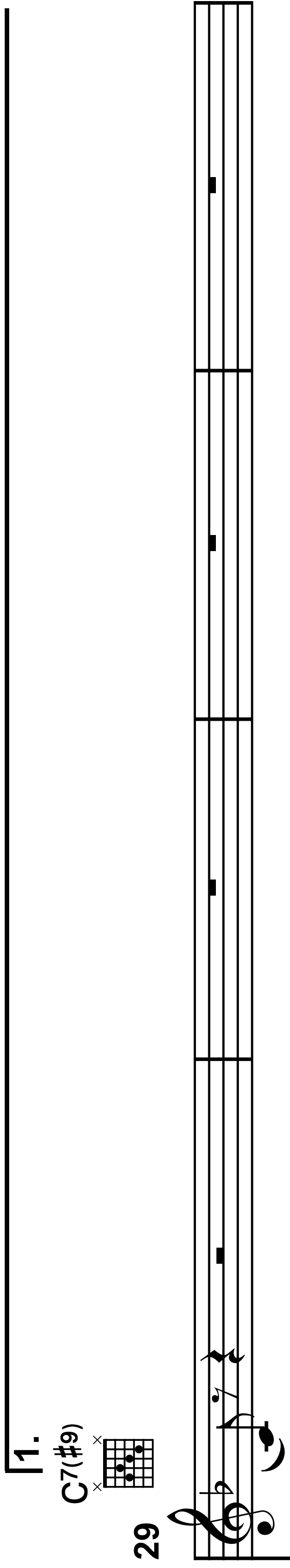
Turn over

6. (c) continued.

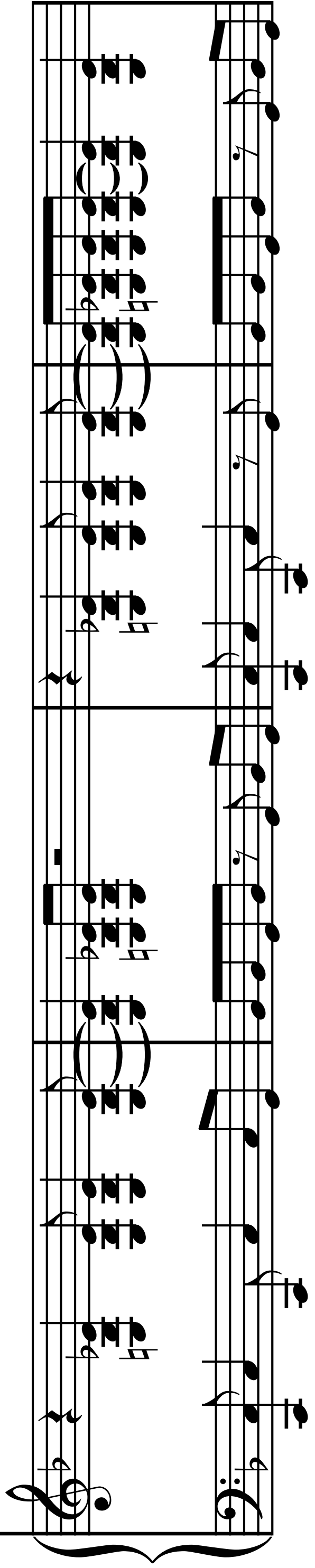
1.

C7(#9)

29



hey, hey,—



(continued on the next page)

Turn over

6. (c) continued.

33

The musical score consists of two systems. The first system (measures 33-36) features a piano accompaniment in the left hand and a vocal line in the right hand. The piano part has a long horizontal line above measures 33 and 34, indicating a continuation from the previous page. The vocal line begins in measure 35 with the lyrics "hey, hey,—" and continues with a melodic phrase in measure 36. The second system (measures 37-40) continues the piano accompaniment and the vocal line. The vocal line concludes with the lyrics "mmm.—" in measure 39. The piano part includes various chords and melodic fragments throughout the measures.

(continued on the next page)

Turn over

2. C7(#9)

37

Sax.

wide, controlled vibrato
between the two notes

p

It will

be al - right, ba - by,

6. (d) Fusions

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

Modérément animé

Piano

pp

m.g.

m.d.

2. Ped.

(continued on the next page)

6. (d) continued.

délégatément et presque sans nuances

3

8va

3

rit.

The image shows a musical score for a piece titled "délégatément et presque sans nuances". The score is written for piano (p) and features a treble and bass staff. The key signature is D major (two sharps). The tempo/mood is indicated as "rit." (ritardando). The score includes a triplet of eighth notes in the treble staff, marked with a "3" above it. There is also a triplet of eighth notes in the bass staff, marked with a "3" below it. The score is marked with "8va" (octave up) and "rit." (ritardando). The piece is performed by a pianist, as indicated by the "p" marking.

5 a tempo

8^{va} 3

rit.

This musical score is for the 'a tempo' section, measures 5-8. The key signature is D major (two sharps). The melody in the treble clef starts with a quarter rest, followed by a half note D5, a quarter note E5, and a half note F#5. A slur covers measures 6 and 7, containing a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. Measure 8 features a triplet of eighth notes: G5, A5, and B5. The bass line begins with a quarter rest, followed by a half note D4, a quarter note E4, and a half note F#4. A slur covers measures 6 and 7, containing a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 8 ends with a half note D5. The tempo marking 'a tempo' is at the beginning, and 'rit.' (ritardando) is at the end of the section.

(continued on the next page)

11

p

3

2. Ped.

Turn over

6. (d) continued.

13

-----*

15

-----*

17

-----*

(continued on the next page)

Turn over

6. (d) continued.

Animez un peu

19

p 3 3 3

21

poco cresc.

*

in Durand

(continued on the next page)

Turn over

6. (d) continued.

Toujours animé

23

pp

25

pp

Revenez au 1° Tempo

27

pp

2. Ped.

6. (d) continued.

29 **rit.**

3 3 3 3 3 3

id id

31

sans lenteur

m.g.

m.d.

p

34

(continued on the next page)

Turn over

6. (d) continued.

dans une sonorité plus claire

37

Measure 37 of the musical score. The key signature is D major (two sharps). The time signature is 4/4. The music is written for piano (p). The right hand features a melodic line with eighth notes and quarter notes, accented with a 'p' dynamic. The left hand provides a harmonic accompaniment with chords and single notes. A large slur covers the entire measure.

38

Measure 38 of the musical score. The key signature is D major. The right hand continues the melodic line with eighth notes and quarter notes. The left hand features a series of chords and single notes. A large slur covers the entire measure.

39

Measure 39 of the musical score. The key signature is D major. The right hand continues the melodic line with eighth notes and quarter notes. The left hand features a series of chords and single notes. A large slur covers the entire measure. The dynamic marking 'cresc.' is present.

(continued on the next page)

Turn over

6. (d) continued.

40

The musical score consists of two staves. The right staff (treble clef) begins with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with eighth notes, followed by a descending half-note scale in the final measure. The left staff (bass clef) contains a bass line with eighth notes and rests. A double bar line is present after measure 42, with a VI finger position indicated below the staff.