

Write your name here

Surname

Other names

Pearson Edexcel
Level 3 GCE

Centre Number

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Candidate Number

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Music

Advanced

Component 3: Appraising

Monday 18 June 2018 – Morning

Time: 2 hours

Paper Reference

9MU0/03

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 on Question 4.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 100.
- You may listen to excerpts as many times as you wish.
- 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 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 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 Beatles, Revolver: I Want to Tell You

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

(a) Name the recording technique used at the start of the excerpt. (1)

(b) Identify **three** words or phrases from the list below that describe the harmony in bars 1 to 4. (3)

- A Added 6th chords
- B Alternating chords
- C Augmented 6th
- D Circle of fifths
- E Diminished 7th
- F Dominant pedal
- G Imperfect cadence
- H sus4
- I Tonic pedal

(c) Compare the vocal parts in bars 10 to 15 with bars 5 to 9 by giving **one** similarity and **one** difference. (2)

(d) Describe the harmony in bars 10 to 13. (2)

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(e) (i) Name the section that starts at bar 5.

(1)

(ii) Name the section that starts at bar 27.

(1)

(f) Describe the melody and rhythm from bars 27 to 34.

(4)

(Total for Question 1 = 14 marks)



2 Familia Valera Miranda, Caña quema: Alla vá candela

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

(a) Name **two** percussion instruments used in this piece. (2)

.....
.....

(b) Describe the cuatro solo from bars 5 to 15. (3)

.....
.....
.....

(c) Name the chords heard in the following bars: (2)

bar 29

bar 30

(d) Name the section starting at bar 39. (1)

.....

(e) Describe **four** musical changes in this new section starting at bar 39. (4)

.....
.....
.....
.....

(f) Explain **three** ways in which this piece is typical of Cuban music. (3)

.....
.....
.....

(Total for Question 2 = 15 marks)



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3 Vivaldi, Concerto in D minor, Op. 3 No. 11: Allegro

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

(a) Name the interval between the first two notes at the start. (1)

.....

(b) Describe the music played by the cello in bar 4 to bar 6 beat 2. (2)

.....

.....

(c) Name the cadence in bars 13 to 14. (1)

.....

(d) Describe the melody in bar 15 beat 4 to bar 19 beat 3. (2)

.....

.....

(e) Name the harmonic device in bars 23 to 26. (1)

.....

(f) Describe the texture in this excerpt. (3)

.....

.....

.....

(g) Describe the use of tonality in this excerpt. (2)

.....

.....



(h) Identify the year when this music was first published.

(1)

- A** 1701
- B** 1711
- C** 1721
- D** 1741

(Total for Question 3 = 13 marks)

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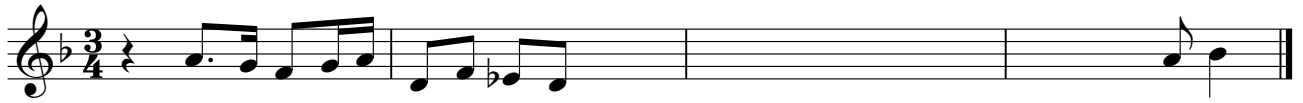
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4 Listen to Track 4 of the CD.

Complete the melody from bar 2 (beat 3) to bar 4 (beat 2).

(8)



(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 ONE of the following: (a) VOCAL MUSIC or
(b) MUSIC FOR FILM or (c) NEW DIRECTIONS**

EITHER

6 (a) VOCAL MUSIC

Discuss Vaughan Williams' use of melody, texture and sonority (including vocal timbres and instrumental techniques) in *On Wenlock Edge No. 1: On Wenlock Edge*.

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

(30)

OR

6 (b) MUSIC FOR FILM

Discuss Herrmann's use of melody, harmony and texture in *Prelude, The Murder (Shower Scene)* and *The Toys* from *Psycho*.

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

(30)

OR

6 (c) NEW DIRECTIONS

Discuss Cage's use of rhythm, structure and sonority in *Three Dances for Two Prepared Pianos: No. 1*.

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

(30)

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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

Music

Advanced Component 3: Appraising

Monday 18 June 2018 – Morning
Resource Booklet

Paper Reference
9MU0/03

Do not return this resource booklet with the question paper.

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CD Track Listing

Track Number	Question Number	Excerpt
1	1	Beatles, Revolver: I Want to Tell You
2	2	Familia Valera Miranda, Caña quema: Alla vá candela
3	3	Vivaldi, Concerto in D minor, Op. 3 No. 11: Allegro
4	4	Aural Dictation
5	5	Unfamiliar listening

1 Beatles, Revolver: I Want to Tell You

b) harmony?

a) recording technique?

5 e) i) section?

I want to_ tell_____you,

10 c) compare vocal part with bars 5 to 9

When you're here,_____ all those words_____ they seem to

d) harmony?

14

slip a - way._____ When I get_ near_____you,

19

it's all right,_____ I'll make you

24

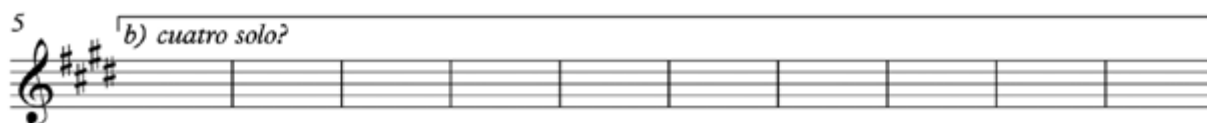
f) melody and rhythm?

e) ii) section?

_____may-be next time a - round._____

29

2 Familia Valera Miranda, Caña quema: Alla vá candela



Ten-go la bo-ca_ co-mo lin-ter - na, ten-go los o - jos co-mo un fa-rol.



— Que se que-ma-do_ to-das las fib - ras que es-tán su-je - ta a mi co-ra



zón. Co-ra- zón_ que na co-mo u-na tum - ba que_ ya re-



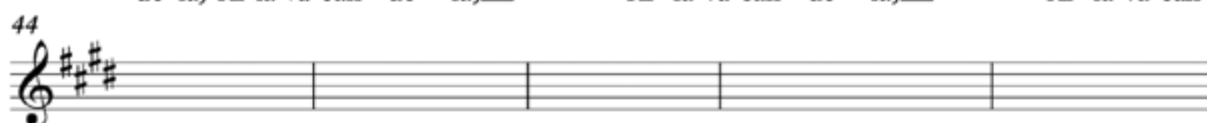
tum - ba_ tu - cu-tu-cu-tu-cu - tá. Des - de los pi - es_



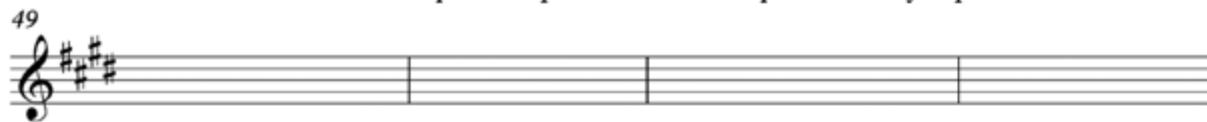
has - ta_ la ca - be - za_ to - do mi cuer-po_ se ha vuel - to_ can



de-la, Al-lá va can - de - la, Al-lá va can - de - la, Al-lá va can



de - la_ mi-ra que me que- mo_ que me es-toy que - man-do_



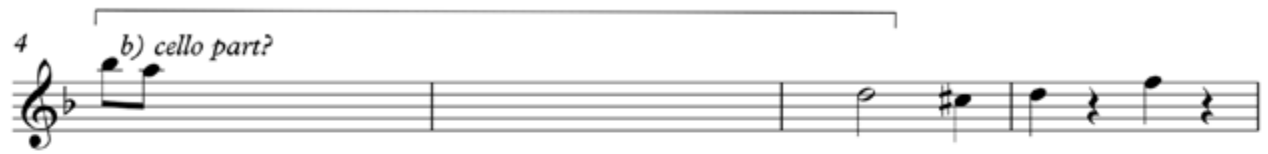
se que-ma el tre - se - ro, se que-ma el ma-ra - que - ro,

3 Vivaldi, Concerto in D minor, Op. 3 No. 11: Allegro

a) interval?



4 b) cello part?



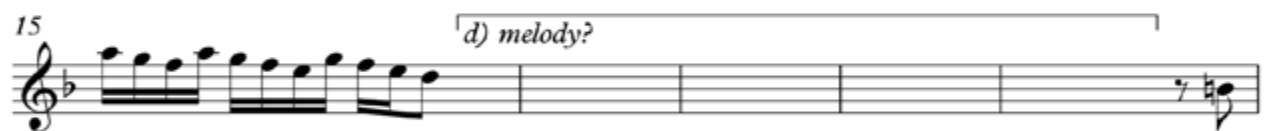
8



13 c) cadence?



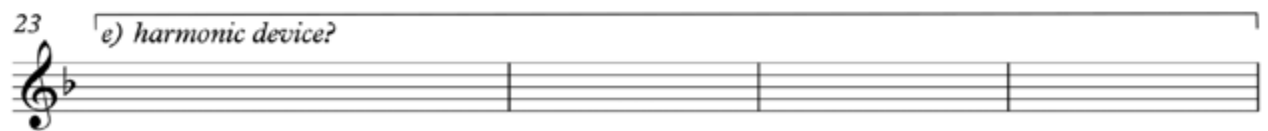
15 d) melody?



20



23 e) harmonic device?



27



6a On Wenlock Edge No. 1: On Wenlock Edge

Allegro moderato

Voice

Violin 1 *f agitato*

Violin 2 *f agitato*

Viola *f agitato*
pizz.

Cello *f*

Piano *f agitato*

3

p *f*

p *f* *f*

p *f*

arco *p* *p*

5

agitato

On

Musical score for measures 5-6. The score includes vocal line, piano accompaniment, and strings. The vocal line has a rest in measure 5 and a note in measure 6. The piano accompaniment features a rhythmic pattern in the right hand and a bass line in the left hand. Dynamics include *p*, *f*, and *fp*.

7

Wen - lock Edge the wood's in trou - ble:

Musical score for measures 7-8. The score includes vocal line, piano accompaniment, and strings. The vocal line has lyrics. The piano accompaniment features a rhythmic pattern in the right hand and a bass line in the left hand. Dynamics include *p*, *f*, and *pizz*.

9

His for - est fleece the Wrek - 3 in heaves;

p

arco *pizz.* *fz*

g

11

The gale, it plies the sap - lings dou - ble,

p *tr*

arco

13

And thick on Se - vern

f *p* *fp* *f* *fp* *f* *p* *f*

15

snow the leaves.

p *f* *p* *f* *p* *f* *pizz.* *f*

6b Prelude from Psycho

Allegro (molto agitato)

Tutti con sordini

non div.

Musical score for measures 1-6 of the Prelude from Psycho. The score is for Violin 1, Violin 2, Viola, Cello, and Double bass. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is Allegro (molto agitato). The dynamics are marked as *ff* (fortissimo) for Violin 1, Violin 2, and Cello; *mp* (mezzo-piano) for Viola; and *p* (piano) for Double bass. The Viola part is marked *non div.* (non-divisi). The Cello and Double bass parts have *pizz.* (pizzicato) markings. The Violin 1 part has *mf* (mezzo-forte) markings and triplet markings in measures 5 and 6. The Violin 2 part has *div.* (divisi) markings in measures 5 and 6.

Musical score for measures 7-10 of the Prelude from Psycho. The score is for Violin 1, Violin 2, Viola, Cello, and Double bass. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The dynamics are marked as *f* (forte) for Violin 1, Violin 2, Viola, Cello, and Double bass. The Viola part is marked *div.* (divisi) in measure 8. The Violin 1 part has triplet markings in measures 7 and 8. The Violin 2 part has *mp* (mezzo-piano) markings in measures 8 and 9.

13

Vln.1 *mf*

Vln.2 *mp* *p*

Vla. *mp* *p*

Vc. *div.* *arco* *p*

D.B. *p*

19

Vln.1 *f*

Vln.2 *f*

Vla. *f*

Vc. *f*

D.B. *f*

25

Vln.1 *ff*

Vln.2 *ff* *mp*

Vla. *ff* *p*

Vc. *ff* *pizz.* *p*

D.B. *arco*

31

Vln.1 *mp* *pizz.* *p* *div.*

Vln.2 *p*

Vla. *pizz.* *pp*

Vc. *arco* *div.* *p*

D.B. *pizz.* *pp*

36

Vln.1 *arco* *div.* *pp*

Vln.2 *arco* *div.* *p*

Vla. *arco* *div.* *p*

Vc. *pizz.*

D.B.

41

Vln.1 *arco* *div.* *p*

Vln.2 *arco* *div.* *p*

Vla. *pizz.* *arco* *p*

Vc. *arco* *pizz.* *p*

D.B.

6b The Murder from Psycho

Molto forzando e feroce

Tutti senza sordini

Violin 1 *sfz sfz sfz*

Violin 2 *sfz sfz sfz*

Viola 1 *sfz sfz sfz*

Viola 2 *sfz sfz sfz*

Cello 1 *sfz sfz sfz*

Cello 2 *sfz sfz sfz*

Double bass 1

Double bass 2

Vln. 1 *gliss.*

Vln. 2 *gliss.*

Vla. 1 *gliss.*

Vla. 2 *gliss.*

Vc. 1

Vc. 2

D.B. 1 *sfz sfz sfz*

D.B. 2 *sfz sfz sfz*

6b The Toys from Psycho

Violin I $\text{♩} = 54$

Violin II

Viola

Cello

Double bass

divisi à 4 con sord.

ppp \leftarrow *pp*

arco con sordini

mp

pizz. con sordini

pp

con sordini

p

6

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

pp

pp

pp

pp

pp

arco

6c Three Dances for Two Prepared Pianos: No. 1

$\text{♩} = 88$

Piano 1

p

Piano 2

pp

fz

2

3

4

5

13

17 6 7

p cresc.

21 8

p cresc.

25

p

29 9 10

p cresc. *f* *f*

cresc. *f*

33 **11**

pp cresc. *f* *dim.*

37 **12** **13**

pp *fp* *dim.*

41 **14**

mf *pp*

45 **15**

mf

49 16 17

53

57 18

61 19 20

64

p *mf*

68 **21** **22**

f *pp*

71 **23**

mf *p* *f*

74

cresc. *pp* *cresc.*

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