

Pearson Edexcel Level 3 GCE

Music

Advanced

Component 3: Appraising

Sample assessment material for first teaching
September 2016

Paper Reference(s)

9MU0/03

Resource Booklet

Return this resource booklet with the question paper.

CD Track Listing

Track Number	Question Number	Excerpt
1	1	Vaughan Williams: 'On Wenlock Edge, No. 3 (Quartet and Piano)
2	2	Debussy: Estampes, No 2
3	3	Beatles: Eleanor Rigby
4	4	
5	5	Fusions: Unfamiliar listening

Excerpts to be used to answer Q1-3 and Q6

Q1 Vaughan Williams: On Wenlock Edge, No. 3

(a) performance direction for strings

Musical notation for strings, measures 1-4. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of eighth notes with triplets in measures 1, 2, and 3, and a fermata in measure 4.

(b) mode of vocal part

5

Musical notation for vocal part, measures 5-8. The key signature has one flat, and the time signature is 3/4. The melody includes a triplet in measure 6. Lyrics: 'Is my team plough - ing, That I was used to drive And hear the har - ness jin - gle When

(c) instrument entering here

8

Musical notation for instrument entering, measures 8-12. The key signature has one flat, and the time signature is 3/4. The melody starts with a quarter note, followed by a half note, and then rests. Lyrics: I was man a - live? Ay, the hor - ses tram - ple,

(d) texture, rhythm and metre

13

Musical notation for vocal part, measures 13-17. The key signature has one flat, and the time signature is 3/4. The melody includes a fermata in measure 14. Lyrics: The har - ness jin - gles now; No change though you lie un - der The land

(e) (i) interval (e) (ii) interval

(f) Two differences from bars 1-4

18

Musical notation for vocal part, measures 18-21. The key signature has one flat, and the time signature is 3/4. The melody starts with a quarter note, followed by a half note, and then rests. Lyrics: — you used to plough.

Q2 Debussy: Estampes, No 2

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The staff contains six measures of music, each consisting of a pair of eighth notes with a downward-pointing 'x' above them. An arrow points to the end of the sixth measure.

Musical staff 2: Treble clef, key signature of three sharps. The staff contains six measures of music. The first measure has a dotted quarter note followed by an eighth note. The second measure has a quarter note followed by an eighth note. The third measure has a quarter note followed by an eighth note. The fourth measure has a quarter note followed by an eighth note. The fifth measure has a quarter note followed by an eighth note. The sixth measure has a quarter note followed by an eighth note. There are triplets of eighth notes in the third and sixth measures.

(a) rhythm

Musical staff 3: Treble clef, key signature of three sharps. The staff contains six measures of music. The first measure has a quarter note followed by an eighth note. The second measure has a quarter note followed by an eighth note. The third measure has a quarter note followed by an eighth note. The fourth measure has a quarter note followed by an eighth note. The fifth measure has a quarter note followed by an eighth note. The sixth measure has a quarter note followed by an eighth note. There are triplets of eighth notes in the third and sixth measures.

Musical staff 4: Treble clef, key signature of three sharps. The staff contains six measures of music. The first measure has a quarter note followed by an eighth note. The second measure has a quarter note followed by an eighth note. The third measure has a quarter note followed by an eighth note. The fourth measure has a quarter note followed by an eighth note. The fifth measure has a quarter note followed by an eighth note. The sixth measure has a quarter note followed by an eighth note. There are triplets of eighth notes in the third and sixth measures.

(b) compare with bars 17-20

Musical staff 5: Treble clef, key signature of three sharps. The staff contains six measures of music. The first measure has a quarter note followed by an eighth note. The second measure has a quarter note followed by an eighth note. The third measure has a quarter note followed by an eighth note. The fourth measure has a quarter note followed by an eighth note. The fifth measure has a quarter note followed by an eighth note. The sixth measure has a quarter note followed by an eighth note. There are triplets of eighth notes in the first and third measures.

Musical staff 6: Treble clef, key signature of three sharps. The staff contains six measures of music. The first measure has a quarter note followed by an eighth note. The second measure has a quarter note followed by an eighth note. The third measure has a quarter note followed by an eighth note. The fourth measure has a quarter note followed by an eighth note. The fifth measure has a quarter note followed by an eighth note. The sixth measure has a quarter note followed by an eighth note. There are triplets of eighth notes in the first and third measures.

Musical staff 7: Treble clef, key signature of three sharps. The staff contains six measures of music. The first measure has a quarter note followed by an eighth note. The second measure has a quarter note followed by an eighth note. The third measure has a quarter note followed by an eighth note. The fourth measure has a quarter note followed by an eighth note. The fifth measure has a quarter note followed by an eighth note. The sixth measure has a quarter note followed by an eighth note. There are triplets of eighth notes in the first and third measures.

Q3 Beatles: Eleanor Rigby

(a) instrumental writing

Ah, Look at all the lone - ly peo - ple.

5

Ah, Look at all the lone - ly peo - ple.

(b) vocal line

9

E-lea-nor Rig - by picks up the rice in the church. Where a wed - ding has been

13

Lives in a dream. Waits at the win - dow, wear-ing the face that she keeps in a jar by the door.

(c) (i) interval

17

Who is it for. All the lone - ly peo - ple, where do they all come from

(c) (ii) interval

22

All the lone - ly peo - ple, where do they all be long.

Question 6

NOTE: All scores are not finalised. Currently awaiting copyright clearance and typesetting. A representation is included to illustrate the resource booklet. Fully typeset scores of excerpts will be provided in examinations

(a) Instrumental Music

Illustrative excerpt from Berlioz *Symphonie Fantastique*, Movement I

Rêveries - Passions

Largo (♩ = 56)

Flûtes I, II

Hautbois I, II

Clarinettes (En Sib) I, II

Bassons I, II unis. ...

Cors (En Mib) I, II

(En Ut) III, IV

Trompettes (En Ut) I, II

Cornets à Pistons (En Sol) I, II

Timbales (En Ut, Sol)

Violons (au moins 15) I

(au moins 15) II

Altos (au moins 10)

Violoncelles (au moins 11)

Contre-Basses (au moins 9)

Vns

Altos

Vlles

C.-B.

25

sf *p₂* *sf* *p₃* *poco ritard.*

Fl.

Hb.

Cl. (Sib)

Bns

(Mib)
Corns

(Ut)

Vns

Altos

Vlles

C.-B.

28

D tempo 10
dolce

Fl.

Hb.

Cl. (Sib)

Bns

(Mib)
Corns

(Ut)

Vns

Altos

Vlles

C.-B.

30

F1. *p*

Cl. (Sib) *p*

Bns *p*

Cors (Mib) *p*

(Ut) *p* III

Vns

Altos

Vlles

C.-B.

32

F1. *cresc.*

Cl. (Sib) *cresc.*

Bns *unis.*

Cors (Mib) *p* III

(Ut) *p*

Vns *cresc.*

Altos

Vlles

C.-B.

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(b) Fusions

Illustrative excerpt from *Caña quema (Familia Valera Miranda)*:
'Se quema la chumbambá'

Caña quema (Familia Valera Miranda): 'Se quema la chumbambá'

Words and Music by Felix Valera Miranda

$\text{♩} = 109$

Gm D7 Gm

Cuatro *mf*

Guitar *mf*

Double Bass *mf* pizz.

Bongos *mf*

6 D7 Gm

Maracas

Bongos

Claves

10 D⁷ Gm **Lead Vocal *mf*** 4-bar riff continues in all instruments

Can - de - la

14 D⁷ Gm

¡eh!, se que - ma la chum - bam - bá, (1, §) Can - de - la
(2.) Can - de - la

18 D⁷ Gm **Backing Vocals**

¡eh!, se que - ma y no cues - ta na'. (1)
¡eh!, se que - ma la chum - bam - bá. (2) (Can - de - la'

22 D⁷ Gm

¡eh!, se que - ma la chum - bam - bá, can - de - la

26 D⁷ Gm **Lead Vocal**

¡eh!, se que - ma la chum - bam - bá.) (1.) Ma - má que me es -
(2.) Que se que - ma
(3.) Ma - má que se

30 D⁷ Gm

-to - y que-man - do, ma - má mi - ra que me que - mo,
la sa - ba - na, se que - man los sa - ba - ne - ros, En no que-mán -
que - me Em - i - lia, se que - man los sa - ba - ne - ros,

34 D⁷ Gm **Backing Vocals**

-do - me yo, que se que-me el mun - do en - te - ro. (Can - de - la'

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(c) New Directions

Illustrative excerpt from Stravinsky, *Le sacre du printemps*
Introduction

Le sacre du printemps

Introduction

Igor Stravinsky

Lento ♩ = 50 *tempo rubato*
colla parte

Clarinetto in La
Clarinetto Basso in Sib
Fagotto
Corno in Fa

mp

poco accelerando
Solo (un peu en dehors)
mp
a tempo

Cl. Picc. in Re
Cl. in La 1
Cl. in La 2
Cl. Bass. in Sib 1
Cl. Bass. in Sib 2
Fag.

Solo
p espress.
a tempo

C. Ing.
Cl. in La
Cl. Bass. in Sib
Fag.

14 Più mosso ♩ = 66

C. Ing. 3 3 3 6 3 3

Cl. Bass. in Sib 1 2

Fag. 1 2 3 *poco più f* 3 3 3 3 3 3 3 3 3 3 3 3 *mf*

19

Ob. 4 *mf stacc.* 6 6 6

C. Ing. 6

Cl. Picc. in Re Solo *espress.* 3 3 3

Cl. in La 1 2 *tr* *mp*

Cl. Bass. in Sib *mf* 3

Fag. 1 2 3 3 3 3

Cor. in Fa 2 3 4 *p* 6 7 8 *p*

Vln. 2 *pizz.* *mf* *sim.*

Vc. *pizz.* *mf* *sim.*

26

6

1

Fl. 2

3

A. Fl.

Ob.

C. Ing.

Cl. Picc. in Re

1

Cl. in La

2

1

Cl. Bass. in Sib

2

Fag.

1

Cor. in Fa

3

4

5

3

5

(tr)

(tr)

3

3

3

Solo

f

3

Solo (en dehors)

mf

sim.

6

6

6

mf

3

f stacc.

2

29

1
Fl. 2
3
A. Fl.
C. Ing.
1
Cl. Bass. in Sib
2
Fag.



33

1
Fl. 2
3
A. Fl.
C. Ing.
Vln. 1

Fl. 3 muta in Fl. picc. 2