

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 Subsidiary Component 3: Appraising

Tuesday 22 May 2018 – Morning
Time: 1 hour 30 minutes

Paper Reference

8MU0/03

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 80.
- 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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P 5 2 3 9 7 R A 0 1 1 6



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 Bach, *Ein feste Burg ist unser Gott*, BWV 80: movement 2.

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

- (a) Name the two types of voice singing in this excerpt. (2)

- (b) (i) Identify the chord heard in the second half of bar 2. (1)

- (ii) Identify the chord heard in the first half of bar 3. (1)

- (c) Identify the cadence heard at bar 8 (beat 4) to bar 9 (beat 1). (1)

- (d) Compare the two vocal parts heard in bars 9 to 14 by giving one similarity and two differences. (3)

Similarity

Difference 1

Difference 2

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DO NOT WRITE IN THIS AREA



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(e) Identify two keys through which the music passes, between bar 12 and bar 15. (2)

.....

.....

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

.....

.....

.....

(Total for Question 1 = 13 marks)



2 Rachel Portman, *The Duchess*: 'Mistake of your life'

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

- (a) Identify the harmonic device heard in the lower string parts in bars 1 to 18. (1)

- (b) Identify the percussion instrument that is playing in bars 1 to 18. (1)

- (c) Compare bars 43 to 59 with bars 19 to 34 by giving one similarity and two differences. (3)

Similarity

Difference 1

Difference 2

- (d) Identify the type of non-harmonic note that is frequently heard in the melody from bar 35 to bar 42. (1)

- (e) Describe the tonality of this excerpt. (2)



(f) This music accompanies a scene in the film in which the Duchess realises her marriage to the Duke was a terrible mistake.

Identify three features from the list below that Portman uses to make the music suitable for this scene.

(3)

- A** Accented passing notes
- B** Atonality
- C** Diminished 7th chord
- D** Full orchestra
- E** Mainly consonant
- F** Mainly quiet dynamics
- G** Major key
- H** Motor rhythms
- I** Repeated motif
- J** Triple metre

(Total for Question 2 = 11 marks)

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(f) Identify three features from the list below that can be heard in this excerpt showing that it is representative of the experimental music that was being composed in the middle of the 20th century.

(3)

- A** Aleatoric
- B** Complex rhythms
- C** Exploration of sonority
- D** Influence from other cultures
- E** Modality
- F** Neo-classicism
- G** Parallel triads
- H** Serialism
- I** Use of electronics
- J** Use of piano

(Total for Question 3 = 12 marks)



4 Listen to Track 4 of the CD.

(a) Complete the melody in bars 1 and 2.

(6)

**Listen to Track 5 of the CD.**

The written music given below contains three errors.

(b) Identify the errors by writing a correct version of the melody on the staff below.

(3)

**(Total for Question 4 = 9 marks)****TOTAL FOR SECTION A = 45 MARKS**

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(Total for Question 5 = 15 marks)



**You must answer either (a) VOCAL MUSIC or
(b) INSTRUMENTAL MUSIC or (c) POPULAR MUSIC AND JAZZ**

EITHER

6 (a) VOCAL MUSIC

Evaluate Mozart's treatment of word setting and tonality in *The Magic Flute* Act One No. 4 (Recitative and Aria 'O zittre nicht, mein lieber Sohn!').

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

(20)

OR

(b) INSTRUMENTAL MUSIC

Evaluate Clara Schumann's use of structure and tonality 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.

(20)

OR

(c) POPULAR MUSIC AND JAZZ

Evaluate the use of performing forces and structure in 'Cloudbusting' and 'Under Ice' from Kate Bush's album *Hounds of Love*.

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

(20)

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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 Question 6(a) put a cross in the box .

If you answer Question 6(b) put a cross in the box .

If you answer Question 6(c) put a cross in the box .

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(Total for Question 6 = 20 marks)

TOTAL FOR SECTION B = 35 MARKS
TOTAL FOR PAPER = 80 MARKS



Pearson Edexcel Level 3 GCE

Music

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Tuesday 22 May 2018 – Morning
Resource booklet

Paper Reference
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Do not return this Skeleton Score Booklet with the question paper.

Turn over ►

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CD Track Listing

Track Number	Question Number	Excerpt
1	1	Bach: <i>Ein feste Burg ist unser Gott</i>, BWV 80: movement 2
2	2	Rachel Portman, <i>The Duchess</i>: 'Mistake of your life'
3	3	Cage, <i>Three Dances for two prepared pianos</i>: No.1
4	4a	Aural Dictation
5	4b	Aural Dictation
6	5	Unfamiliar listening

Excerpt 1

Bach: *Ein feste Burg ist unser Gott*, BWV 80: movement 2

Continuo

(b) Chords?

4

8

(c) Cadence? (d) Vocal parts?

11

(e) Keys?

14

17

21

24

etc

Excerpt 2

Rachel Portman, *The Duchess*: 'Mistake of your life'

♩=69

pp (a) Harmonic device? (b) Percussion Instrument?

12

p

22

32

(d) Non-harmonic note?

41

rit. (c) Compare with bars 19-34 *accel. poco a poco*

51

60

ff *rit.*

68

p *p*

Tempo primo

75

Excerpt 3

Cage, Three Dances for two prepared pianos: No.1

88

Piano

88

Piano

pp

fz

5

10

15

19

Musical score for measures 19-23. The score is written for two systems of piano. The first system (measures 19-21) features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The second system (measures 22-23) continues the melodic line in the treble clef and the accompaniment in the bass clef. Dynamics include *p cresc.* and accents.

24

Musical score for measures 24-27. The score is written for two systems of piano. The first system (measures 24-25) features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The second system (measures 26-27) continues the melodic line in the treble clef and the accompaniment in the bass clef. Dynamics include *p cresc.* and accents.

28

Musical score for measures 28-30. The score is written for two systems of piano. The first system (measures 28-29) features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The second system (measures 30) continues the melodic line in the treble clef and the accompaniment in the bass clef. Dynamics include *p*, *p cresc.*, and *f*.

Question 6

(a) Vocal Music

Illustrative excerpt from Mozart's *The Magic Flute* Act One No.4 (Recitative and Aria 'O zittre nicht, mein lieber Sohn!')

Allegro maestoso

Piano

Str. *p*

Hrn.

Fg. *cresc.*

f

Ob.

7

Rezitativ

11 Königin der Nacht

O zitt - re nicht, mein lie - ber Sohn! Du bist un - schul - dig,

Str. *p*

p *cresc.* *f* *p* Str.

Ob. u. Fg.

Hrn.

15

wei - se, fromm. Ein Jüng - ling, so wie du, ver - mag am

Ob. u. Fg.

p *cresc.* *f* *p*

19

Arie [Larghetto]

be - sten, dies tief - be - trüb - te Mut - ter - herz zu trö - sten. Zum Lei - den bin ich aus - er -

Vln.

p

Br. u. Vc.

24

- ko - ren, denn mei - ne Toch - ter feh - let mir, — durch sie ging all mein Glück ver - lo - ren, durch

30

sie ging all mein Glück ver - lo - ren: ein Bö - se - wicht, ein Bö - - -

35

- se - wicht ent - floh mit ihr. Noch seh — ich ihr Zit - tern mit

39

ban - gem Er - schüt - tern, ihr ängst - li - ches Be - ben, ihr

43

schüch - ter - nes Stre - ben. Ich muß - te sie mir rau - ben se - hen: 'Ach — helft! ach —

48

helft! war al - les, was sie sprach; al - lein ver - ge - bens war ihr Fle - hen, denn mei - ne

54

Hil - fe war zu... schwach, denn mei - ne Hil - fe, mei - ne Hil - fe war zu

61 **Allegro moderato**

schwach. Du, du, du wirst.

G. Orch. *f* Str. *p*

66

sie zu be - frei - en ge - hen, du wirst der Toch - ter Ret - ter

70

sein, ja, du wirst der Toch - ter Ret - ter sein.

f *p* *cresc.* *f*

(b) INSTRUMENTAL MUSIC

Illustrative excerpt from Clara Schumann's Piano Trio in G minor, Op.17: movement 1.

Allegro moderato $\text{♩} = 152$

Violino

Violoncello

Piano

p

p

p

7

11

cresc.

cresc.

cresc.

19

f

f

f

p

ff

p

Musical score for a piano piece, measures 25-44. The score is written for a single piano (piano solo) and consists of three systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes dynamic markings such as *ff*, *p*, *cresc.*, and *fp*. The music features a mix of melodic lines and harmonic accompaniment, with some measures containing rests for the vocal line.

Measures 25-30: Vocal line starts with a melodic phrase, followed by a rest. Piano accompaniment features a rhythmic pattern of eighth notes and chords. Dynamics include *ff* and *p*.

Measures 31-36: Vocal line continues with a melodic phrase, followed by a rest. Piano accompaniment features a rhythmic pattern of eighth notes and chords. Dynamics include *cresc.* and *fp*.

Measures 37-43: Vocal line continues with a melodic phrase, followed by a rest. Piano accompaniment features a rhythmic pattern of eighth notes and chords. Dynamics include *fp* and *p*.

Measure 44: Vocal line continues with a melodic phrase, followed by a rest. Piano accompaniment features a rhythmic pattern of eighth notes and chords. Dynamics include *fp* and *p*.

50

fp *p*

fp *p*

56

poco rit. *a tempo*

poco rit. *a tempo* *fp* *p*

poco rit. *a tempo* *fp* *p*

poco rit. *a tempo* *p* *fp*

p *p* *fp*

rit.

62

p

p

68

dim. *cresc.* *f* *p*

cresc. *p*

cresc. *cresc.*

(c) POPULAR MUSIC AND JAZZ

Illustrative excerpt from Kate Bush's album *Hounds of Love* in 'Cloudbusting' and 'Under Ice'.

Cloudbusting

$\text{♩} = 112$
C^{#m7} B^(add9) A⁶ B^(add9) C^{#m7} B^(add9) A⁶

mf

Voice: I still dream of Or - go - non, I wake up

Backing Vocals

Balalaika

Keyboard 1

Keyboard 2

Keyboard 3

Violin 1

Violin 2

Strings
mf

Percussion 1: Snare Drum

Percussion 2: High and Low Toms

Drums

5 *B(add9)* *C#m7* *B(add9)* *A9* *B(add9)* *C#m7* *B(add9)*

Vox. cry - ing, you're mak - ing rain, and you're just in reach.

Bk. *mf*

Vln. 2

Str.

9 *A9* *B(add9)* *C#m7* *B(add9)* *A9* *B(add9)* *G#m*

Vox. When you and sleep es - cape. me you're like my yo - yo that glowed

Bk. *mf*

Kbd. 2 *Vocal sample* *mf*

Str.

Dr. *mf*

13 *C#m7* *B(add9)* *C#m7* *B(add9)* *A9* *B(add9)* *G#m* *C#m7* *B(add9)* *C#m7* *B(add9)*

Vox. in the dark. What made it spe - cial made it dan - ge - rous, so I

Kbd. 2

Str.

Dr.

16 *A*6 *B*(add9) *C*#m7 *B*(add9) *F*#7(sus4)

Vox. bu - ry it, and for - get,

Kbd. 2

Vln. 2 *mf*

Str.

Perc. 2 *mf* High Tom Low Tom

Dr.



21 *B*(add9) *C*#m7 *B*(add9) *F*#7(sus4)

Vox. but ev-'ry time it rains, — you're here in my head, —

Vln. 2

Str.

Perc. 2 Perc. 2 and Dr. sim.

Dr.

Under Ice

All Synths:
Fairlight CMI

♩ = 65

accel. ♩ = 74 ♩ = 100 accel poco a poco

A(sus2)

sim.

Synth Pad

Synth Strings

Synth Strings

niente

p

mf

mf

5

Fmaj7(#4)

Dm⁹

mp

It's

Synth Pad

Synth Strings

Synth Strings

sim.

9

A(sus2)

Am/C

D(sus2)

won-der-ful,

ev-'ry-where,

so

white.

Synth Pad

Synth Strings

Synth Strings

♩ = 108

13 A(sus2) *mf* Fmaj7(♯4)

The riv - er has froz - en

17 Dm⁹ D⁵/A A(sus2) Am/C

o - ver. Not a soul on the ice. On - ly me,

22 D(sus2) A(sus2) Fmaj7(♯4)

skat - ing fast. (Ah.) I'm speed - ing

26 Dm⁷ D⁵/A

past trees leav - ing lit - tle lines

30 A(sus2) Am/C D(sus2) A(sus2) Am/C

in the ice, cut-ting out lit-tle lines in the ice, split-ting,

35 D(sus2) A(sus2) Am/C D(sus2)

split-ting sound, sil-ver heels spit-ting, spit-ting snow...

39 A(sus2) F#maj7(♯4) F#maj7

There's some-thing mov-ing

43 Dm7 D♯/A A(sus2) Am/C

un-der, un-der the ice, mov-ing un-der ice,

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