

Please check the examination details below before entering your candidate information

Candidate surname

Other names

Pearson Edexcel
Level 3 GCE

Centre Number

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Candidate Number

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Monday 20 May 2019

Morning (Time: 1 hour 30 minutes)

Paper Reference **8MU0/03**

Music

Advanced Subsidiary

Component 3: Appraising

You must have:

Resource booklet (enclosed)
CD and individual CD player

Total Marks

--

Instructions

- Use **black** ink or ball-point pen.
- **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.
- 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.

Turn over ►

P58370A

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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 Clara Wieck-Schumann, Piano Trio in G minor, Op. 17: movement 1

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

- (a) Identify the two sections heard by completing the following sentence: (2)

The excerpt consists of the end of the section
and the beginning of the

- (b) Describe the bass line of the piano part in bars 10 and 11. (3)

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

- (c) Name the harmonic device heard in the cello part from bar 6 beat 3 to bar 15. (1)

.....

- (d) Identify the melodic interval between the two violin notes in bar 12. (1)

.....

- (e) Identify the cadence heard at bar 15 beat 4 to bar 16 beat 1. (1)

.....

- (f) The music played by the violin in bar 16 to bar 19 beat 3 is played elsewhere by another instrument. (2)
Identify the bars in this excerpt where this occurs.

Bar to bar beat 3

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DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



(g) Describe three features of this music that are typical of the period in which it was written.

(3)

.....

.....

.....

.....

.....

(Total for Question 1 = 13 marks)

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2 Mozart, *The Magic Flute*: Act 1, No. 5 (Quintet)

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

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

.....

.....

(b) Identify the word that best describes the tempo. (1)

- A** Adagio
- B** Allegro
- C** Largo
- D** Prestissimo

(c) Describe the music in bar 2. (2)

.....

.....

(d) Name the instrument that doubles the voice in bar 3 to bar 7. (1)

.....

.....

(e) Compare the vocal line in bar 3 to bar 4 with the vocal line in bar 7 to bar 8. (2)

.....

.....

.....

(f) Identify the chords heard in bar 7 and bar 8. (2)

Bar 7 chord

.....

.....

Bar 8 chord

.....

.....

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



(g) Identify the cadence at bar 18 beat 4 to bar 19 beat 1.

(1)

(h) Identify the word that best describes the texture between the vocal parts in bar 19 to bar 24.

(1)

- A Antiphonal
- B Heterophonic
- C Imitative
- D Polyphonic

(Total for Question 2 = 12 marks)

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P 5 8 3 7 0 A 0 5 1 6

3 Danny Elfman, *Batman Returns: Birth of a Penguin Part I*

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

(a) Describe how the following instruments are used in the first two bars. (3)

Pipe organ

.....

Timpani

.....

French horn

.....

(b) Name the instrument playing the printed music in bar 11 to bar 12. (1)

.....

(c) Identify the chord heard in bar 13. (1)

.....

(d) Identify the time signature in bar 14. (1)

.....

(e) Identify two playing techniques that are used by the strings in this excerpt. (2)

.....

(f) Explain how Elfman has created a sinister mood in this music. (3)

.....

.....

.....

(Total for Question 3 = 11 marks)

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4 Listen to Track 4 of the CD.

(a) Complete the melody in bars 2 and 3.

(6)

Oboe



Listen to Track 5 of the CD.

The written music given below contains three errors.

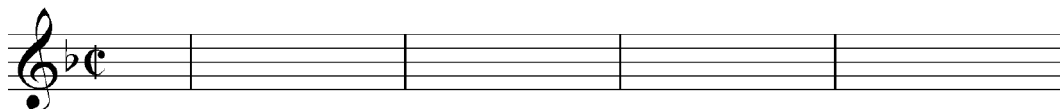
(b) Identify the errors by writing a correct version of the melody on the staff below.

(3)

Piano



Piano



(Total for Question 4 = 9 marks)

TOTAL FOR SECTION A = 45 MARKS



SECTION B

Write your answers in the spaces provided.

5 NEW DIRECTIONS

Listen to Track 6 of the CD.

Discuss how this piece is characteristic of instrumental music composed in the 20th century, referring to organisation of pitch, tonality and sonority, giving musical reasons for your answer.

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

(15)

A series of horizontal dotted lines for writing the answer.

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(Total for Question 5 = 15 marks)

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

EITHER

6 (a) Vocal Music

Discuss the use of melody and texture in J. S. Bach's Cantata, *Ein feste Burg*, BWV 80: Movements 1 and 2.

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

(20)

OR

6 (b) Popular Music and Jazz

Discuss the use of melody and harmony in Courtney Pine's 'Inner state (of mind)'.

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

(20)

OR

6 (c) Fusions

Discuss the use of sonority and texture in Debussy's *Estampes*: Nos. 1 and 2 ('Pagodes' and 'La soirée dans Grenade').

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

(20)



Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box and then indicate your new question with a cross .

If you answer part (a) put a cross in the box .

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

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

Area with horizontal dotted lines for writing answers.

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Handwriting practice area with 20 sets of horizontal dotted lines.

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(Total for Question 6 = 20 marks)

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



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Pearson Edexcel Level 3 GCE

Monday 20 May 2019

Paper Reference **8MU0/03**

Music

Advanced Subsidiary

Component 3: Appraising

Resource booklet

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

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CD Track Listing

Track Number	Question Number	Excerpt
1	1	Clara Wieck-Schumann, <i>Piano Trio in G minor, Op. 17: movement 1</i>
2	2	Mozart, <i>The Magic Flute: Act 1, No. 5 (Quintet)</i>
3	3	Danny Elfman, <i>Batman Returns: Birth of a Penguin Part I</i>
4	4a	Aural Dictation
5	4b	Aural Dictation
6	5	Unfamiliar listening

Excerpt 1

Clara Wieck-Schumann, Piano Trio in G minor, Op. 17: movement 1

Violin

5

(c) Harmonic device?

9

(d) Melodic interval?

(b) Describe the piano bass line

15

(e) Cadence?

20

25

31

35

Excerpt 2

Mozart, *The Magic Flute*: Act 1, No. 5 (Quintet)

(c) Describe the music (d) Instrument?

(f) Chord?

8

(f) Chord?

(h) Vocal texture?

(g) Cadence?

15

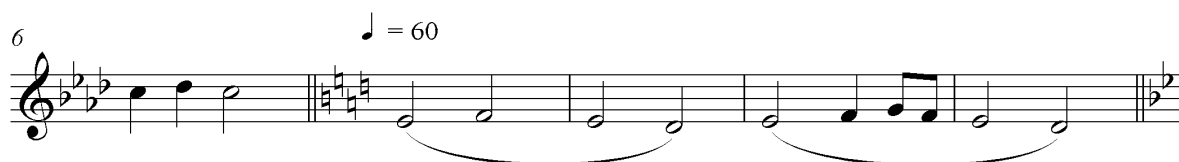
21

Excerpt 3
Danny Elfman, *Batman Returns: Birth of a Penguin Part I*

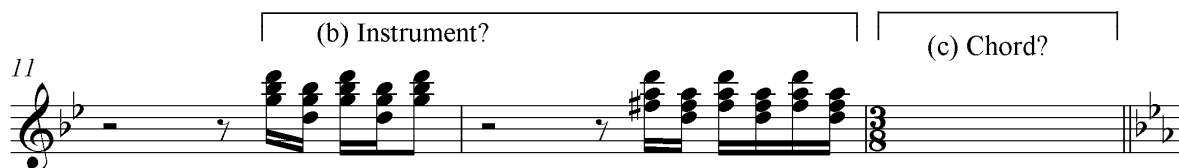
♩ = 60 (a) Describe use of instruments



6 ♩ = 60

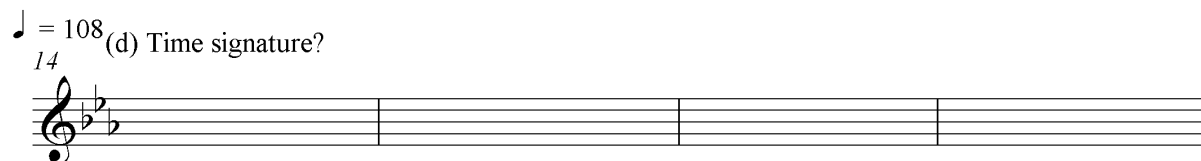


11 (b) Instrument? (c) Chord?



♩ = 108 (d) Time signature?

14



Question 6

(a) Vocal Music

Illustrative excerpts from J. S. Bach's Cantata, *Ein feste Burg*, BWV 80: Movements 1 and 2.

Musical score for Movement 1 of J. S. Bach's Cantata *Ein feste Burg*, BWV 80. The score is in G major and common time (C). It features a vocal quartet (Soprano, Alto, Tenor, Bass) and instrumental parts for Oboe I, Oboe II, Oboe III, Violino I, Violino II, Viola, Violoncello/Cembalo, and Violone/Organo. The vocal parts enter with the lyrics: "Ein feste Burg ist unser Gott, ein".



Musical score for Movement 2 of J. S. Bach's Cantata *Ein feste Burg*, BWV 80. The score is in G major and common time (C). It features a vocal quartet (Soprano, Alto, Tenor, Bass) and instrumental parts for Violino I, Violino II, Viola, Violoncello/Cembalo, and Violone/Organo. The vocal parts enter with the lyrics: "Ein feste Burg ist unser Gott, ein gute Wehr und Waffen, ein".

7

Ob.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc. Cemb.

Vln. Org.

ste Burg ist un - ser Gott, ein gu - te Wehr und Wehr und Waf - fen, ein gu - te Wehr gu - te Wehr und Waf - fen, ein fe - ste Ein fe - ste

10

Ob. I-III

Ob.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc. Cemb.

Vln. Org.

Waf - fen; ein fe - ste Burg und Waf - fen; ein gu - te Wehr und Burg ist un - ser Gott, ein gu - te Wehr und Waf - ste Burg ist un - ser Gott, ein gu - te Wehr und



13

Ob.

Vln. I

Vln. II

Vla.

S.
_ ist_ un - ser Gott, ein gu - te Wehr_ und_ Waf -

A.
Waf - fen; ein fe - ste Burg ist

T.
fen; ein gu - te Wehr_ und Waf -

B.
Waf - fen, ein gu - te Wehr_ und Waf - fen;

Vc. Cemb.

Vln. Org.
4 3 8 7 6 4 6 6 2 7 6 7 3 6 4



16

Vln. I

Vln. II

Vla.

S.
fen; ein fe - ste Burg ist un - ser

A.
un - ser Gott, ist un - ser Gott, ein gu - te Wehr und_ Waf -

T.
fen;

B.

Vc. Cemb.

Vln. Org.
4 3



19

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc. Cemb.

Gott, ist un - ser Gott, ein gu - - te Wehr und Waf - - fen,
 fen; ein fe - ste Burg, ein fe - - ste Burg ist un - - ser Gott, ein
 ein fe - - ste Burg ist un - ser Gott, ein fe - ste



22

Ob.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc. Cemb.

ein gu - te Wehr und Waf - - fen, ein gu - te Wehr,
 gu - te Wehr und
 ste Burg ist un - ser Gott, ein fe - -
 Burg, ein fe - - ste, fe - ste Burg ist un - - ser Gott, ein

25

Ob.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc. Cemb.

Vln. Org.

ein fe - - - - - ste Burg ist un - ser
 Waf - fen; ein fe - - - - - ste Burg ist
 - - - - - ste Burg ist un - ser Gott, ein gu - te Wehr und Waf -
 gu - - te Wehr und Waf - - fen,

4 7 6 7 6 7 6 6 6 7 6 6 7
 3 4 2

28

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc. Cemb.

Vln. Org.

Gott, ein gu - te Wehr und Waf - fen;
 un - ser Gott, ein gu - te Wehr und Waf - fen;
 - fen ein gu - te Wehr, ein gu - te Wehr und Waf - - - fen, er
 ein gu - te Wehr und Waf - - - fen;

8 7 6 5 6 6 7 5 3 2 8
 3 4 4 3 4 3 4 4 4 2 4 3 2 5 3

Aria

Oboe

Violono I, II,
Viola in unisono

Soprano

Basso

Continuo

5

Ob.

Vin. I, II
Vla.

S.

B.

Cont.

9

Ob.

Vin. I, II
Vla.

S.

B.

Cont.

Mit uns - rer Macht

Al - les, al -

12

Ob.

Vin. I, II
Vla.

S.

B.

Cont.

ist nichts ge - tan,

les, was von Gott ge - bo - ren, al - les, was von Gott ge - bo - ren, ist zum Sie - gen aus - er -



15

Ob.

Vln. I,II
Vla.

S.
wir sind gar bald ver- lo-

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

Cont.

18

Ob.

Vln. I,II
Vla.

S.
ren.

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

Cont.

21

Ob.

Vln. I,II
Vla.

S.

B.
ren, zum Sie- gen_ aus- er-ko- ren;

Cont.

24

Ob.

Vln. I,II
Vla.

S.
Es streit' für uns der_ rech- te, der rech- te

B.
al- les, al- les, was von_ Gott ge-

Cont.



(b) Popular Music and Jazz

Illustrative excerpts from Courtney Pine's 'Inner state (of mind)'

♩ = 114

NC. Cm7 Dm7 Cm7 Dm7 Cm7

Tenor Sax. *mf*

Vocals *mf*
In - ner state of mind.

Piano *mf*
con Ped.

4 Dm7 Cm7 Dm7 Cm7 Dm7 Cm7

7 Dm7 Cm7 Dm7 Cm7 Dm7 Cm7

10 Cm F Cm F/C Cm F Cm F/C Cm

mp

In-ner state of mind and the liv-ing ain't ea - sy,

14 F Cm F/C Cm F Cm F/C Cm

know - ledge is pow - er, so know your - self, man - kind...

18 C7(#9) F7 C7(#9) F Cm7 Dm7 Cm7

Know-ledge is pow - er, know-ledge is pow - er. Rap

p

22 Dm7 Cm7 Dm7 Cm7 Dm7 Cm7 Dm7 Cm7 Dm7 Cm7

mf

27 Dm7 Cm7 Dm7 Cm7 Dm7 Cm7 Cm7 Dm7 Cm7 Sax. Dm7 Cm7 *p*

32 Dm7 Cm7 Dm7 Cm7 Dm7 Cm7 Dm7 Cm7 *mp* End of rap

36 Cm F Cm F/C Cm F Cm F/C Cm *mp*

In-ner state of mind and the liv-ing ain't ea - sy,

40 F Cm F/C Cm F Cm F/C Cm

know - ledge is pow - er, so know your-self, man - kind.

(c) **Fusions**

Illustrative excerpts from Debussy's *Estampes*: Nos. 1 and 2 ('Pagodes' and 'La soirée dans Grenade').

Modérément animé *délicatement et presque sans nuances*

m.g.

Piano *pp* *m.d.*

2. *Red.*

4 *8va* *3* *a tempo* *rit.* *8va* *3* *rit.*

7 *a tempo* *8va* *3* *a tempo* *rit.*

10 *8va* *3* *p* *3*

2. *Red.*

13

p

*

16

p

19

Animez un peu

p

poco cresc.

22

Toujours animé

pp

25

pp

in Durand

Mouvement de habanera

Commencer lentement dans un rythme nonchalamment gracieux

Piano

ppp

5

pp *expressif (et lointain)*

3

10

3

15

Retenu Tempo giusto

ppp

pp

19

pp

8va

23 **Tempo rubato** **Retenu**.....

p *expressif* *pp* *dim.* *p*

29 **Tempo giusto**

pp *pp*

33

mf *dim.* *p*

38 **Très rythmé**
mf en augmentant beaucoup

ff

43

mf



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