

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

Monday 22 May 2017 – 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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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*, movement I

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

(a) Identify the first vocal part to enter.

(1)

- A** Alto
- B** Bass
- C** Soprano
- D** Tenor

(b) Describe the vocal melody in bars 1 to 2.

(3)

.....

.....

.....

(c) Identify the melodic interval heard in the Soprano part at:

(1)

(i) bar 8 beat 1 to 2

(1)

(ii) bar 8 beat 2 to 3

(d) Identify the key at bar 11.

(1)

.....

(e) Name the instrument that enters at the start of bar 12.

(1)

.....

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(f) Describe the texture from bar 16 beat 3 to the end of the excerpt.

(3)

.....

.....

.....

(Total for Question 1 = 11 marks)

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2 Debussy: *Estampes* No.1 'Pagodes'

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

(a) Name the harmonic device heard in the bass in bars 1 to 10. (1)

(b) Identify **two** words or phrases from the list below that describe the melodic line heard in the right hand in bar 4. (2)

- A** Ascending
- B** Chromatic
- C** Minor key
- D** Scalic
- E** Staccato
- F** Three-note motif

(c) Identify a bar between 1 and 10 where the tempo becomes slower. (1)

Bar

(d) State **two** ways in which the right hand melody in bar 11 differs from that in bar 3. (2)

1

2

(e) Name the device heard in bars 15 to 22. (1)

(f) Describe the rhythm and texture heard in bars 23 to 26. (3)

.....

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(g) Explain how the influence of Javanese gamelan is heard in this excerpt.

(3)

.....

.....

.....

(Total for Question 2 = 13 marks)

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3 Courtney Pine: Back in the Day – ‘Lady Day and (John Coltrane)’

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

(a) Name the section from bars 1–4. (1)

(b) Identify **two** words or phrases from the list below that describe the vocal melody in bars 3 to 4 (2nd time). (2)

- A** Ascending
- B** Blue note
- C** Major key
- D** Riff
- E** Syllabic
- F** Vocalisation

(c) Name the section which starts at bar 5. (1)

(d) State **two** ways in which the vocal melody of bars 9 to 11 differs from the vocal melody of bars 5 to 7. (2)

1
2

(e) (i) Name the instrument that plays between the vocal phrases. (1)

(ii) Describe the music played by this instrument. (2)

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DO NOT WRITE IN THIS AREA



(f) Identify the bar where the following are found:

(3)

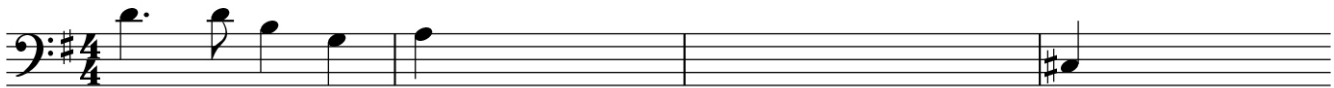
Harmonic feature	Bar number
A subdominant chord / F ⁷ begins for 4 bars	
A bar of chord Gm ⁷	
A bar of chord Fm ⁷	

(Total for Question 3 = 12 marks)

4 Listen to Track 4 of the CD.

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

(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) INSTRUMENTAL MUSIC
or (b) MUSIC FOR FILM or (c) NEW DIRECTIONS**

EITHER

6 (a) INSTRUMENTAL MUSIC

Discuss the use of melody and harmony in Vivaldi's Concerto in D minor, Op. 3 No. 11.

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

(20)

OR

6 (b) MUSIC FOR FILM

Discuss the use of melody and rhythm (including metre) in the music you have studied from Danny Elfman's *Batman Returns*.

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

(20)

OR

6 (c) NEW DIRECTIONS

Discuss the use of sonority in Kaija Saariaho's *Petals* for Violoncello and Live Electronics.

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

(20)



P 5 3 4 9 5 A 0 1 1 1 6

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

Music

Advanced Subsidiary Component 3: Appraising

Monday 22 May 2017 – Morning
Resource Booklet

Paper Reference
8MU0/03

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	Bach: <i>Ein feste Burg ist unser Gott</i>, movement I
2	2	Debussy: <i>Estampes</i> No.1 'Pagodes'
3	3	Courtney Pine: <i>Back in the Day</i> – 'Lady Day and (John Coltrane)'
4	4a	Aural Dictation
5	4b	Aural Dictation
6	5	Unfamiliar listening

Excerpts to be used to answer Q1-3 and Q6

Excerpt 1

Bach: *Ein feste Burg ist unser Gott*, movement I

b) Vocal melody?



3



c) i) & ii)
Melodic intervals in
soprano?



9



d) Key?

12

e) Instrument entering?



14

f) Texture to the end
of the excerpt?



17



19



20

etc.



Excerpt 2

Debussy: *Estampes* No.1 'Pagodes'

b) Right hand melody?

a) Harmonic device in the bass?

This musical excerpt shows the first five bars of the piece. The right hand (treble clef) has a melody consisting of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) has a harmonic device consisting of a series of dyads: G2-A2, B2-C3, D3-E3, F3-G3. Brackets indicate the right hand melody and the harmonic device in the bass.

6

This musical excerpt shows bars 6 to 10. The right hand (treble clef) has a melody consisting of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) has a harmonic device consisting of a series of dyads: G2-A2, B2-C3, D3-E3, F3-G3. A bracket indicates the right hand melody.

11

d) Melody relating to bar 3?

e) Device?

This musical excerpt shows bars 11 to 16. The right hand (treble clef) has a melody consisting of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) has a harmonic device consisting of a series of dyads: G2-A2, B2-C3, D3-E3, F3-G3. Brackets indicate the melody relating to bar 3 and the device.

17

This musical excerpt shows bars 17 to 22. The right hand (treble clef) has a melody consisting of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) has a harmonic device consisting of a series of dyads: G2-A2, B2-C3, D3-E3, F3-G3. A bracket indicates the right hand melody.

23

f) Rhythm? Texture?

This musical excerpt shows bars 23 to 27. The right hand (treble clef) has a melody consisting of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) has a harmonic device consisting of a series of dyads: G2-A2, B2-C3, D3-E3, F3-G3. A bracket indicates the rhythm and texture.

28

This musical excerpt shows bars 28 to 32. The right hand (treble clef) has a melody consisting of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) has a harmonic device consisting of a series of dyads: G2-A2, B2-C3, D3-E3, F3-G3. A bracket indicates the right hand melody.

Excerpt 3

Courtney Pine: Back in the Day – 'Lady Day and (John Coltrane)'

a) Section?
1

b) Melody?
(2nd time)

c) Section?

d) Compare vocal melody with bars 5 to 7

7

12

17

21

could you call on___ La - dy Day,___ could you call on___ John

24

___ Col- trane?_ Now 'cos they'll,___ they'll wash your trou- bles,___ your trou-

27

bles,___ trou- bles,___ your trou- bles a- way,___

6 (a) INSTRUMENTAL MUSIC

Illustrative excerpt from Vivaldi's Concerto in D minor, Op. 3 No. 11

Example 1 of 2

Allegro
Soli

Violino I
Violino II
Violino III
Violino IV
Viola I. II
Violoncello
Violone e Cembalo



7

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I. II
Vc.
Vc. Cemb.



13

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I. II
Vc.
Vc. Cemb.

19

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I. II

Vc.

Vc. Cemb.

Solo



25

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I. II

Vc.

Vc. Cemb.



Adagio e spiccato

Tutti

Allegro

Violino I

Violino II

Violino III

Violino IV

Viola I. II

Violoncello

Violone e Cembalo

6

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I. II

Vc.

Vc. Cemb.

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

11

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I. II

Vc.

Vc. Cemb.

4 6 7 3 4 2b 6 6 5 7 6 5 6 5 6 5 6 5 5 4 #

16

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I. II

Vc.

Vc. Cemb.

Example 2 of 2

Largo e spiccato

Solo

tr

pp

pp

pp

pp

6 7
4 3

6 \flat 6 6 5 #

6 \flat 6 6 5 #

The musical score is for a piece in 12/8 time, marked 'Largo e spiccato'. It features seven staves: Violino I, Violino II, Violino III, Violino IV, Viola I. II, Violoncello, and Violone e Cembalo. The key signature has one flat (B-flat). The Violino I part has a 'Solo' instruction and a trill ('tr') in the final measure. The Violino II, III, and IV parts are marked 'pp' (pianissimo) starting in the third measure. The Viola I. II, Violoncello, and Violone e Cembalo parts have a 'pp' marking in the third measure. The Violoncello and Violone e Cembalo parts have figured bass notation below the staff: 6 7 / 4 3 in the first measure, and 6 \flat 6 6 5 # in the second measure.

5

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I, II
Vc.
Vc. Cemb.

Detailed description: This system contains measures 5 through 8. The first violin part (Vln. I) features a melodic line with slurs and trills. The second, third, and fourth violin parts (Vln. II, III, IV) play a rhythmic accompaniment of eighth notes. The viola I and II parts (Vla. I, II) play a similar eighth-note accompaniment. The violin I part has a trill in measure 8. The viola and string parts (Vc., Vc. Cemb.) are marked with a dash, indicating they are silent.

9

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I, II
Vc.
Vc. Cemb.

Detailed description: This system contains measures 9 through 12. The first violin part (Vln. I) continues its melodic line with slurs and trills. The second, third, and fourth violin parts (Vln. II, III, IV) continue their eighth-note accompaniment. The viola I and II parts (Vla. I, II) continue their eighth-note accompaniment. The violin I part has a trill in measure 10. The viola and string parts (Vc., Vc. Cemb.) are marked with a dash, indicating they are silent.

13

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I, II
Vc.
Vc. Cemb.

Detailed description: This system contains measures 13 through 16. The first violin part (Vln. I) continues its melodic line with slurs and trills. The second, third, and fourth violin parts (Vln. II, III, IV) continue their eighth-note accompaniment. The viola I and II parts (Vla. I, II) continue their eighth-note accompaniment. The violin I part has a trill in measure 14. The viola and string parts (Vc., Vc. Cemb.) are marked with a dash, indicating they are silent.

17 *Tutti* *f*

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I. II
Vc.
Vc. Cemb.

6 4 2 7 3 3 6^b b7 6 6 5 #



Allegro *Soli* *tr* *tr*

Violino I
Violino II
Violino III
Violino IV
Viola I. II
Violoncello
Violone e Cembalo

Solo



6 *Tutti* *Tutti*

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I. II
Vc.
Vc. Cemb.

7 7 7 7 7 7 7

6 (b) MUSIC FOR FILM

Illustrative excerpt from Danny Elfman's *Batman Returns*.

Example 1 of 2

Example 1 of 2

Tempo: $\text{♩} = 60$ (initially), $\text{♩} = 72$ (later)

Instrumentation and Performance:

- Horns:** p (initially), mf (later)
- Timpani:** p (initially), f (later)
- Pipe Organ:** p (initially), f (later)
- Choir:** 'Ah' (initially), mf (later)
- Ww. (Woodwinds):** mf (initially), f (later)
- Full Organ, Choir + Orch.:** ff (initially), p (later)
- Strings:** ff (initially), mf (later)
- Org. (Organ):** p (initially), f (later)
- Timp. (Timpani):** $p < ff$ (initially), p (later)
- Celesta:** (initially)
- Vlns. (Violins):** (trem. + legato) (initially)
- Vla. (Viola):** (initially)
- Vc. (Violoncello):** (initially)
- Contrabassoon:** + D.B. (initially)
- Full Orch. (Full Orchestra):** f (initially), sfz (later)
- Hp. (Hammered Drum):** + Cym. roll (initially)
- Bell:** (initially)
- Hrns. (Horns):** f (initially), sfz (later)
- +Timp. (Timpani):** f pizz. (initially), D.B. (later)

Performance Markings: *rit.* (ritardando), *sfz* (sforzando), *mf* (mezzo-forte), *f* (forte), *p* (piano), *ff* (fortissimo).

Other Markings: *8^{sub}* (sub-octave), *+ Cym. roll* (with cymbal roll), *+ Tam-Tam* (with tam-tam), *+ T.T. roll* (with timpani roll), *+ D.B.* (with double bass).

16

f sfz

Bell
C.A.

f sfz

Cel.

Hp.

Str. (arco)

Ww.

Picc.

20

f

+Ww.

Synth.
p

+Trp. (con sord.)

+Hrn.

Hp. (C maj. gliss.)

Tuba, Ww., Timp.
f

+Cym. roll

26 **a tempo**

Vlns.

Choir ('La')
Full Orch.
f

Hrns.

Sleigh Bells

30

p

Cel. + Org.

Ww.

Choir ('La')
p

Tuba

Hrns.

+ Sleigh Bells (cont.)

♩ = 60

Horns

Timpani

Pipe Organ

♩ = 72

Vlns.

Choir 'Ah'

Bell

+ Tam-Tam

Org.

f Synth. + Org. Ped.

Ww.

p

mf

f

mf

f

p

mf

f

mf

f

8va

+ Cym. roll

5

Full Organ, Choir + Orch.

rit.

♩ = 60

rit.

Oboe

Strings

+ Harp gliss. + T.T. roll

Str.

Org.

Timpani

ff

ff

mf

p

p < *ff* < *ff* < *ff* < *ff*

11

♩ = 60

rit.

Celesta

Full Orch.

Vlns. (trem. + legato)

Harp

+ Cym. roll

Bell

Horns

Vla.

Vc.

Contrabassoon

+ D.B.

♩ = 108

f

sfz

f

sfz

f

sfz

f

sfz

+ Timp.

f pizz.

D.B.

Example 2 of 2

$\text{♩} = 66$

Woodwind

Flute, Oboe, Clarinet

Bassoon, Bass Clarinet *cresc.*

Brass

Trumpet *pp cresc.*

+ Trombones

Tuba

Percussion

Bass Drum *pp*

Organ

Celeste, Harp *pp cresc.*

Strings

pp

The musical score is written in 4/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 66. The score is divided into five systems. The first system is for Woodwind, with parts for Flute, Oboe, Clarinet, Bassoon, and Bass Clarinet. The second system is for Brass, including Trumpet, Trombones, and Tuba. The third system is for Percussion, specifically Bass Drum. The fourth system is for Organ, including Celeste and Harp. The fifth system is for Strings. Dynamics include *pp* (pianissimo) and *cresc.* (crescendo). The organ part features a celeste/harp texture with a dotted bass line. The strings play a sustained harmonic accompaniment.

accel. ♩ = 104

6

Woodwind

Br.

Perc.

P. Perc.

Str.

Tutti *ff* *rit.*

+Hrns. Hrns.

T.T., Clash Cym. B.D.

+ Harp gliss. Full Org. + Harp gliss.

Timp.

Tutti *ff*

10

♩ = 136

Woodwind

Br.

Perc.

P. Perc.

Str.

Tutti *ff* *mf* *3*

Cl.

Tpt. (con sord.) *mf* *3*

Trb. *mp*

B.D. Cym.

Timp.

fp *sfpp*

14 **Hrn. (stopped)**
+
sfz

Br.

+ Tba.

18 $\text{♩} = 170$
B. Cl., Bsn. **Bsn.** **B. Cl., Bsn.** **C.A.**

Woodwind

pp **Tpt. (con sord.)**

Br.

Hrn.

Perc. **B.D.**
pp

Pno.

P. Perc. *pp* 8^{th} 8^{th} 8^{th}

Str. **Vc., D.B.**
pp

22

Woodwind

Tpt. (nat.)

Br. *pp cresc.* **f**

Tpt. (con sord.) **f**

Perc. **f**

P. Perc. **Timp.** *p* **f**

Str. **Vlns.** *gliss.* *gliss.* *gliss.* *gliss.* **sfz** **sfz** **sfz** **sfz**

6 (c) NEW DIRECTIONS

Illustrative excerpt from Kaija Saariaho's *Petals*.

Example 1 of 1

Lento (very slowly: the duration of every stave in this tempo should always be at least 20"!)

1

Vlc. *S.P.*
tr *very slow bow* *gliss.* *tr* (+)

sul D *mp*

R ϕ 40% -----
 rev. time ca. 2.5"

2

S.P. ----- *S.T.*

tr *gliss.* (b.)

mp ----- *mf*

R (40%) -----
 H ϕ ----- 50% -----

3

tr ----- *S.T.* ----- *S.P.*

molto vibrato ----- *S.V.* ----- *S.P.*

more frequent bow changes

mf ----- *ff* ----- *f*

tremolo: as dense as poss. ----- *rit.*

R (40%) -----
 H (50%) ----- ϕ

4

(S.P.)
♩ = c.60 energico

S.P. ----- *N*

ff *10* *ff* *10* *ff* *10* *mf*

R (40%) -----

5

N ----- *S.T.* ----- *S.P.* ----- *N*

mf *10* *10* *p* *mf* *10* *mp*

R (40%) -----

6

N ----- *S.T.* ----- *S.P.* ----- *S.T.* ----- *S.P.* ----- *S.T.*

mp *10* *p* *mf* *10* *10* *pp* *f* *10* *mf*

R (40%) -----

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