

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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1/1/1/1/1/1



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>, movement I
2	2	Debussy: <i>Estampes</i> No.1 'Pagodes'
3	3	Courtney Pine: Back in the Day – '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?



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



d) Key?



e) Instrument entering?



f) Texture to the end
of the excerpt?



Excerpt 2

Debussy: *Estampes* No.1 'Pagodes'

1
2
3
4
5

b) Right hand melody?

a) Harmonic device in the bass?

This block shows the first five bars of the piece. The right hand (treble clef) plays a melody of eighth notes with a slur over bars 3-5. The left hand (bass clef) plays a harmonic device consisting of chords in the bass. Brackets and labels 'a)' and 'b)' point to these specific elements.

6
7
8
9
10

This block shows bars 6 through 10. The right hand continues with eighth notes, and the left hand plays a rhythmic accompaniment of eighth notes.

11
12
13
14
15
16

d) Melody relating to bar 3?

e) Device?

This block shows bars 11 through 16. The right hand melody in bars 11-14 is bracketed and labeled 'd) Melody relating to bar 3?'. The right hand melody in bars 15-16 is bracketed and labeled 'e) Device?'. The left hand continues with eighth notes.

17
18
19
20
21
22

This block shows bars 17 through 22. The right hand features a melodic line with a slur over bars 17-20 and a fermata over bar 22. The left hand continues with eighth notes.

23
24
25
26
27

f) Rhythm? Texture?

This block shows bars 23 through 27. The right hand has a long rest for the first four bars, followed by a melodic line in the fifth bar. The left hand continues with eighth notes. A bracket and label 'f) Rhythm? Texture?' encompass the right hand's activity from bar 23 to 27.

28
29
30
31
32

This block shows bars 28 through 32. The right hand has a long rest for the first four bars, followed by a melodic line in the fifth bar. The left hand continues with eighth notes.

Excerpt 3

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

1 a) Section?

7 b) Melody? (2nd time) c) Section?

12 d) Compare vocal melody with bars 5 to 7

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

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

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. Solo

Vc. Cemb.

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 8 3 4 1 4 3 4 2 6 4 3

11

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I. II

Vc.

Vc. Cemb.

4 6 7 3 4 3 6 6 5 7 6 5 6 5 6 5 4 3

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

Violino I

Violino II

Violino III

Violino IV

Viola I. II

Violoncello

Violone e Cembalo

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

5

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I & II

Vc.

Vc. Cemb.

9

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.

17 *Tutti*

Vln. I *f*

Vln. II *f*

Vln. III *f*

Vln. IV *f*

Vla. I. II *f*

Vc.

Vc. Cemb.

6 7 6b 17 6 6 1

4 2 5 3

Allegro *Soli* *tr* *tr*

Violino I

Violino II *Soli* *tr*

Violino III

Violino IV

Viola I. II

Violoncello *Solo*

Violone e Cembalo

6 *Tutti* *Tutti*

Vln. I

Vln. II *Tutti*

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

The musical score is divided into three systems, each with a different tempo and dynamic marking.

- System 1 (Measures 1-4):** Tempo $\text{♩} = 60$. Instruments include Horns, Timpani, Pipe Organ, Vlns., Choir, Bell, Org., and Ww. Dynamics range from *p* to *f*. The Pipe Organ part includes a *8^{va}* marking.
- System 2 (Measures 5-8):** Tempo $\text{♩} = 60$. Instruments include Full Organ, Choir + Orch., Oboe, Strings, Str., and Timp. Dynamics range from *ff* to *p*. The Timp. part includes *p < ff* markings.
- System 3 (Measures 9-12):** Tempo $\text{♩} = 60$ (measures 9-10) and $\text{♩} = 108$ (measures 11-12). Instruments include Celesta, Full Orch., Vlns. (trem. + legato), Hp., Vlns., Vc., Contrabassoon, and Timp. Dynamics range from *f* to *sfz*. The Timp. part includes *f pizz.* and *D.B.* markings.

16

f *sfz* *f* *sfz*

Cel.

Hp.

Bell

C.A.

Str. (arco)

Ww.

Picc.

20

p

+Ww.

Synth.

+Trp. (con sord.)

+Hrn.

Hp. (C maj. gliss.)

Tuba, Ww., Timp.

+Cym. roll

26 a tempo

Vins.

Choir ('La')

Full Orch.

f

Hrns.

Sleigh Bells

30

p

Cel. + Org.

Ww.

Choir ('La')

p

Hrns.

Tuba

+ Sleigh Bells (cont.)

Horns $\text{♩} = 60$
 Timpani p
 Pipe Organ p *8^{va}*
 Vlns. $\text{♩} = 72$
 Choir 'Ah' mf f mf f
 Bell + Tam-Tam
 Org. f
 Synth. + Org. Ped. f
 Ww. mf f mf f

5 Full Organ, Choir + Orch. $\text{♩} = 60$ rit.
 Oboe rit. p
 Strings ff + Harp gliss. + T.T. roll
 Str. mf
 Org. p
 Timp. $p < ff$ $p < ff$ $p < ff$

11 $\text{♩} = 60$ rit. $\text{♩} = 108$
 Celesta
 Full Orch. f sfz f sfz
 Vlns. (trem. + legato)
 Hp. + Cym. roll
 Bell
 Hrns. f sfz f sfz
 Vla. + Timp.
 Vc. f pizz. D.B.
 Contrabassoon + D.B.

Example 2 of 2

♩ = 66

Woodwind

Flute, Oboe, Clarinet

Bassoon, Bass Clarinet *cresc.*

Brass

Trumpet + Trombones *pp cresc.*

Tuba

Percussion

Bass Drum *pp*

Organ

Celeste, Harp *pp cresc.*

8th

Strings

pp *pp cresc.*

6 *accel.* $\text{♩} = 104$

Woodwind *Tutti* *ff* *rit.*

Br. *+Hrns.* *Tutti* *ff* *Hrns.* *mf*

Perc. *T.T., Clash Cym.* *B.D.*

P. Perc. *+ Harp gliss.* *Full Org.* *ff* *Timp.* *+ Harp gliss.*

Str. *Tutti* *ff*

10 $\text{♩} = 136$

Woodwind *Tutti* *ff* *Cl.* *mf* *3*

Br. *Tutti* *ff* *Tpt. (con sord.)* *mf* *3* *Trb.* *mp*

Perc. *B.D.* *f* *Cym.*

P. Perc. *Timp.*

Str. *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.
pp
8^{va}

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.* **sfz** *gliss.* **sfz** *gliss.* **sfz** *gliss.* **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"!)
 S.P. $\overline{\text{tr}}$ very slow bow $\overline{\text{gliss.}}$ $\overline{\text{tr}}$

Vlc. sul D mp

R ϕ 40% -----
 rev. time ca. 2.5"

2 $\text{S.P.} \rightarrow \text{S.T.}$

gliss. $(b \bullet)$

$\text{mp} \rightarrow \text{mf}$

R (40%) -----
 H ϕ 50% -----

3 tr $\text{S.T.} \rightarrow \text{S.V.} \rightarrow \text{S.P.}$

molto vibrato
 more frequent bow changes

tremolo: as dense as poss. $\rightarrow \text{rit.}$

$\text{mf} \rightarrow \text{ff} \rightarrow \text{f}$

R (40%) -----
 H (50%) -----

4 (S.P.) $\text{N} \rightarrow \text{S.P.} \rightarrow \text{N}$

$\text{♩} = \text{c.60 energico}$

$\text{ff} \quad 10 \quad 10 \quad \text{ff} \quad 10 \quad 10 \quad \text{mf}$

R (40%) -----

5 $\text{N} \rightarrow \text{S.T.} \quad \text{S.P.} \rightarrow \text{N}$

$\text{mf} \quad 10 \quad 10 \quad \text{p} \quad \text{mf} \quad 10 \quad \text{mp}$

R (40%) -----

6 $\text{N} \rightarrow \text{S.T.} \quad \text{S.P.} \rightarrow \text{S.T.} \quad \text{S.P.} \rightarrow \text{S.T.}$

$\text{mp} \quad 10 \quad \text{p} \quad \text{mf} \quad 10 \quad \text{pp} \quad \text{f} \quad 10 \quad \text{mf}$

R (40%) -----

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