

Write your name here

Surname	Other names
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**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

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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 . 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



(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)

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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)



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

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

(a) Identify three features of the rhythm in this excerpt.

(3)

1

2

3

(b) Describe two different types of texture heard in the excerpt.


(2)


1


2


(c) Identify which of the following rhythms is heard in bar 11 and bar 21.

(1)

A $\frac{2}{2}$ 

B $\frac{2}{2}$ 

C $\frac{2}{2}$ 

D $\frac{2}{2}$ 

(d) Explain how the pianos have been prepared to create the timbres heard in this piece.

(2)

.....

.....

(e) Identify a feature of this music that makes it suitable for dance.

(1)

.....



(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)



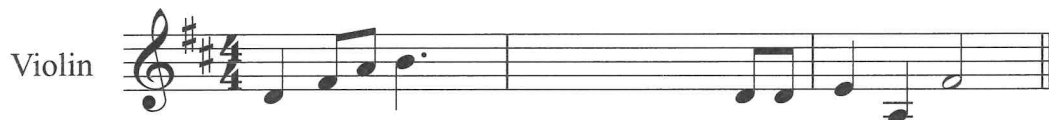
P 5 2 3 9 7 R A 0 7 1 6

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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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SECTION B

Write your answers in the spaces provided.

5 INSTRUMENTAL MUSIC

Listen to Track 6 of the CD.

Discuss how this piece is characteristic of the Baroque concerto, giving musical reasons for your answer.

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

(15)

Area with horizontal dotted lines for writing answers.



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(Total for Question 5 = 15 marks)



P 5 2 3 9 7 R A 0 1 1 1 6

**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 .

Area with horizontal dotted lines for writing answers.



P 5 2 3 9 7 R A 0 1 3 1 6

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DO NOT WRITE IN THIS AREA

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DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

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(Total for Question 6 = 20 marks)

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

