

Edexcel

AS Level Music (8MU0/03) Component 3: Appraising.

Practice Paper 1

Time allowed: 1 hour 30 minutes

You must have:

- Resource booklet (scores)
- CD and individual CD player

You may use:

- A black pen
- A pencil for rough work
- Playback facilities with headphones for each individual candidate.
- You may listen to excerpts as many times as you wish.

INSTRUCTIONS

- Use black ink or ball point pen.
- Complete the boxes above 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 FOR CANDIDATES

- The total mark for this paper is **80**.
 - The marks for each question are shown in brackets **(2)** – *use this as a guide as to how much time to spend on each question.*
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SECTION A

Answer ALL questions. Write your answers in the spaces provided.

1 Debussy: Estampes – No.1 `Pagodes`

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

(a) Which of the following has been an influence on this music? Tick one. (1)

gamelan	
flamenco	
raga	
calypso	

(b) Compare and contrast the motifs used in bars 1 to 4. (2)

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(c) In bars 5 to 7, the right hand plays the triplets in two part parallel motion. Identify the interval(s) used between the two parts. (1)

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(d) What is the meaning of `*m.d.*` and `*m.g.*` in bar 9. (1)

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(e) What is the meaning of **Sans lenteur** in bar 11? (1)

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(f) Describe the change of tonality or type of scale at bars 11 to 14 (1)

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Here is the opening motif, from bar 3 of the whole movement:



(g) Describe how the motifs used in bars 17 and 18 of this excerpt have evolved from the opening idea presented in bar 3, shown above. (2)

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(h) Compare bars 19 to 22 with the previous four bars (bars 15 to 18) of this excerpt. Point out two ways in which bars 19 - 22 are **different**. (2)

1
.....

2
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(i) Compare the **accompaniment** in bars 28 to 31 with bars 11 to 14. What feature of the accompaniment has remained the same? (1)

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.....

2 Mozart: Magic Flute – No.5

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

(a) Which of the following is the best description of this piece? Tick your answer. (1)

aria	
quartet	
chorus	
quintet	

(b) Identify the instrument at bar 4, beat 4 to bar 6, beat 3 which is used to repeat the previous vocal melodic phrase. (1)

.....

(c) Describe the melody and rhythm of Papageno`s phrase beginning at bar 6, beat 4. (2)

melody

.....

rhythm.....

.....

(d) Papageno`s phrase beginning at bar 10, beat 4 is a repeat of which previous phrase, used earlier in the excerpt? (1)

.....

(e) Describe the texture of the music at bar 14, beat 4 to bar 16, beat 1. (1)

.....

(f) Name the key and cadence at bar 34, beat 4 to bar 35, beat 1.

(2)

key

cadence

(g) Here is a translation of the German text use in bars 20 to 43 of this excerpt.

1. Bekämen doch die Lügner alle 2. Ein solches Schloss vor ihren Mund! 3. Statt Hass, Verleumdung, schwarzer Galle, 4. Bestände Lieb` und Bruderbund	<i>If only all liars would get Such a padlock on their mouth! Instead of hatred, slander, black temper, Love instead and Brotherhood would endure.</i>
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Describe how Mozart`s musical setting of this text helps to express and enhance the meaning and mood of the words.

(4)

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(Total for Question 2 = 12 marks)

3 Porter: The Duchess – Title Music

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

(a) The music in this excerpt could be described as a `fusion` of tonal and modal tonality.

(i) Which of the following is best describes the key used in this excerpt?
Tick your answer. (1)

A major	
A minor	
B minor	
D major	

(ii) Which of the following is best describes the mode used in this excerpt?
Tick your answer. (1)

Aeolian	
Mixolydian	
Phrygian	
Dorian	

(b) Which of the following best describes the melody notes marked with the letters **W**, **X**, **Y** and **Z** on the score? Write your answers in the empty boxes in the table below. (4)

anticipation

passing note

appoggiatura

auxiliary

Location	Description
W (the 2nd note in bar 4)	
X (the last note in bar 7)	
Y (the last note in bar 24)	
Z (the 1st note in bar 28)	

(c) Describe any changes in the accompaniment which occur in bars 13 to 16 of this excerpt. Make two points in your answer. (2)

- 1.
.....
- 2.
.....

(d) Identify the solo instrument which plays the melody from bar 17. (1)

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(e) Compare the melody in bar 37 with bar 7. (Bar 41 is the same as bar 37.) (2)

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(f) Identify one instrument used in bars 1 to 34 which is **not** a member of the string family. (1)

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(Total for Question 3 = 12 marks)

4 Listen to Track 4 of the CD.

(a) Complete the melody in bars 2 to 5.

(6)



Listen to Track 5 of the CD.

The written music given below contains **three** errors.



(b) Identify the errors and write a correct version of the melody on the staff below.

(3)



Total for Question 4 = 9 marks

TOTAL FOR SECTION A = 45 MARKS

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

EITHER

6 (a) INSTRUMENTAL MUSIC

Evaluate the use of texture in Vivaldi's Concert in D minor, Op3 No.11.

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

(20)

OR

(b) POPULAR MUSIC AND JAZZ

Evaluate the use of tonality and harmony in Kate Bush, Hounds of Love: 'Cloudbusting', 'And dream of sheep' and 'Under ice'.

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

(20)

OR

(c) FUSIONS

Evaluate the use of melody and rhythm in Familia Valera Miranda, Caña Quema: Alla vá candela and Se quema la chumbambà.

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

(20)

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