Edexcel

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

Practice Paper 2

Time allowed: 2 hours

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 100.
- 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.

SECTION A

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

Shankar: `Easy`		
Listen to Track 1 of	the CD and refer to Excerpt 1 in the re	esource booklet.
(a) What is the me	aning of N.C. as shown at the start of t	he skeleton score?
(b) (i) Name the int	terval used between the 4 th and 5 th not	es of the opening melody.
(ii) Name the m	elodic interval used between the 3 rd ar	nd 4 th notes of bar 19.
(c) Compare and c 1 to 4 of the exc	contrast the use of melody and harmo cerpt.	ny in bars 5 to 8 with bars
melody:		
harmony:		

(d) Comment on the use of harmony from bar 9 to the end of the excerpt.	
	(0)
	(3)
(e) Describe any changes which occur at bar 13, both 1 st time and 2 nd time.	
bar 13, first time:	
	(1)
bar 13, second time:	
	(1)
(f) Describe characteristic features of the sitar playing in this excerpt.	(3)

(Total for Question 1 = 14 marks)

2 Cage: `Dance No 1` for two prepared pianos

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

- (a) In bars 1 to 4 there are five **crotchet** beats which are accented by **fz** hits in **piano 2**. The first three accents are shown at bar 1 beat 1, bar 2 beat 1 and bar 3 beat 3. **On the score**, mark the two missing accents in bars 3 and 4.
- (b) There are seven `blank` bars in the skeleton score, each marked with the word `blank` and the bar number. Match the four fragments marked W, X, Y and Z with the correct blank bar in the table below.

(2)



blank bars	W, X, Y or Z ?
blank (10)	
blank (11)	
blank (14)	
blank (31)	
blank (38)	
blank (39)	
blank (50)	

(c) Describe the use of rhythm and metre in bars 16 - 19.	(2

of the music play	60, the score shows the <i>piano 1</i> part. Describe one feature yed by <i>piano 2</i> in these bars.	
(e) On the score be	elow, complete the rhythm of the missing notes in bar 62. Write	
your answer abo		
	19	
(f) Describe the pur	mose and function of the numbered hoxes shown in the score	
(f) Describe the pur	pose and function of the numbered boxes shown in the score.	
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(f) Describe the pur		

Berlioz: Symphonie Fantastique
isten to Track 3 of the CD and refer to Excerpt 3 in the resource booklet.
(a) Describe the location of this excerpt in the structure of the whole movement.
(b) Bar 2 shows the E flat horn melodic phrase at concert pitch. Name the pitch
of the first note of this solo, as shown in the score at written pitch.
(c) Describe the relationship between the horn melody in bar 4, compared with the melodic phrase for horn shown in the skeleton score in bar 2.
the melodic phrase for horn shown in the skeleton score in bar 2.
the melodic phrase for horn shown in the skeleton score in bar 2. (d) Compare the outline of the horn melody in bar 10, with the melody (also for horn)
the melodic phrase for horn shown in the skeleton score in bar 2. (d) Compare the outline of the horn melody in bar 10, with the melody (also for horn) shown in the skeleton score at bar 8. Describe one difference in your answer.
the melodic phrase for horn shown in the skeleton score in bar 2. (d) Compare the outline of the horn melody in bar 10, with the melody (also for horn) shown in the skeleton score at bar 8. Describe one difference in your answer.

(f) In bar 16, identify the instrument which is used for the first time in this excerpt. (1)			
(g) In the table below, write the letter A in an empty box to show the location of a dominant 7 th 1 st inversion chord and the letter B in an empty box to show the location of a sus 4 chord.			box to show (2)
	location	write `A` and `B`	
	bar 20 beat 1		
	bar 21 beat 1		
	bar 22 beat 1		
	bar 22 beat 3		
	bar 24 beat 1		
	bar 24 beat 3		
(h) Describe the use	of instruments and texture	e from bar 24 to the end	of the excerpt. (4)

(Total for Question 3 = 14 marks)

- 4 Listen to Track 4 of the CD.
 - (a) Complete the melody in bars 3 to 5.

(8)





Total for Question 4 = 8 marks

TOTAL FOR SECTION A = 50 MARKS

SECTION B

Write your answers in the spaces provided.

5 MUSIC FOR FILM

Listen to Track 5 of the CD.

The excerpt is taken from the title track of the original `Cape Fear` film (1962).

Describe how the composer creates a sinister mood with elements of danger and menace in this excerpt.

Relate your discussion to other relevant works. These may include set work wider listening or other music.	rks, (2	0

10
(Continue on another sheet as required.)

(Total for Question 5 = 20 marks)

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

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6	(a) POPULAR MUSIC AND JAZZ	
	Identify features of 'I Want to Tell You' and 'Tomorrow Never Knows' which illustrate the experimental and innovative nature of The Beatles' music in relation to the pop music of the mid-1960's.	
	Relate your discussion to other relevant works. These may include set works, wider listening or other music.	(30)
OR	(b) FUSIONS	
	Evaluate Debussy's use of texture, melody and tonality in Estampes No.1 'Pagodes' in relation to the musical influences of a non-Western culture.	
	Relate your discussion to other relevant works. These may include set works, wider listening or other music.	(30)
OR	(c) NEW DIRECTIONS	
	Evaluate Stravinsky's use of rhythm, metre and orchestral timbre in <i>'Les augures printaniers'</i> , in relation to the story of the ballet and the action on stage in this dance.	
	Relate your discussion to other relevant works. These may include set works, wider listening or other music.	(30)

	13
(Cont	inue on another sheet as required.)
	[Total for Question 6 = 30 marks]

TOTAL FOR PART B = 50 MARKS

TOTAL FOR PAPER = 100 MARKS