Edexcel

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

Practice Paper 3

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.

_	an Williams: On Wenlock Edge	- 140 1
Listen t	o Track 1 of the CD and refer to E	Excerpt 1 in the resource booklet.
(a) Des	scribe the use of the piano in bars	s 2 - 6 of the excerpt.
(b) Des	scribe the music played by the str	rings in bars 4 - 7 of the excerpt.
(c) Wh	ich of the following hest describes	s features of the music at the locations
mai	rked with the letters W , X , Y and	Z on the score? Write your answers
(۷۷,	X, Y or Z) in the empty boxes in	if the table below.
	Features	Location (W, X, Y or Z)
	Features sul ponticello	Location (W, X, Y or Z)
		Location (W, X, Y or Z)

imitation

	Describe the contribution of the piano left hand (bass) part in bars 19 - 24 of the excerpt.	
(e)	How does Vaughan Williams finally establish and confirm the tonality of the song in the last six bars?	
(1)	Describe how the composer uses rhythm and metre to contribute to the	
	changes of mood in this excerpt.	

Listen to Track 2 of the CD and refer to Excerpt 2 in the resource booklet. (a) What studio effect is used on the vocals in bars 1 to 4? (b) Identify the two melodic intervals (e.g. major 3rd, perfect 4th etc.) used in bar 1 to bar 4 beat 3. 1	 (a) What studio effect is used on the vocals in bars 1 to 4? (b) Identify the two melodic intervals (e.g. major 3rd, perfect 4th etc.) used in bar 1 to bar 4 beat 3. 1		nte Bush: `And D			
 (b) Identify the two melodic intervals (e.g. major 3rd, perfect 4th etc.) used in bar 1 to bar 4 beat 3. 1	(b) Identify the two melodic intervals (e.g. major 3rd, perfect 4th etc.) used in bar 1 to bar 4 beat 3. 1	Lis	sten to Track 2 of	the CD and refer to I	Excerpt 2 in the resc	urce booklet.
 (b) Identify the two melodic intervals (e.g. major 3rd, perfect 4th etc.) used in bar 1 to bar 4 beat 3. 1	 (b) Identify the two melodic intervals (e.g. major 3rd, perfect 4th etc.) used in bar 1 to bar 4 beat 3. 1	(a)	What studio effe	ect is used on the vo	cals in bars 1 to 4?	
to bar 4 beat 3. 1	bar 1 to bar 4 beat 3. 1					
bar 1 to bar 4 beat 3. 1	to bar 1 to bar 4 beat 3. 1. 2. 2. (c) Which of the following best describes the tonality of the first line of lyrics (bar 1 to bar 5 beat 1)? Underline your answer: major minor modal atonal (d) Compare the music in bar 5 with bar 1 of this excerpt. Make two points in your answer.	/ L\	I don't to the town			Alb ata \a d ia
(c) Which of the following best describes the tonality of the first line of lyrics	 (c) Which of the following best describes the tonality of the first line of lyrics (bar 1 to bar 5 beat 1)? Underline your answer: major minor modal atonal (d) Compare the music in bar 5 with bar 1 of this excerpt. Make two points in your answer. 1 	(D)			g. major зга, репест	4th etc.) used in
	(bar 1 to bar 5 beat 1)? Underline your answer: major minor modal atonal (d) Compare the music in bar 5 with bar 1 of this excerpt. Make two points in your answer. 1		1		. 2.	
	(bar 1 to bar 5 beat 1)? Underline your answer: major minor modal atonal (d) Compare the music in bar 5 with bar 1 of this excerpt. Make two points in your answer. 1					
	(d) Compare the music in bar 5 with bar 1 of this excerpt. Make two points in your answer. 1					
major minor modal atonal	your answer. 1	(c)				first line of lyrics
	1	(c)	(bar 1 to bar 5 b	eat 1)? Underline yo	ur answer:	
			(bar 1 to bar 5 b major Compare the m	eat 1)? Underline yo minor	ur answer: modal	atonal
your answer.	2	(d)	(bar 1 to bar 5 b major Compare the m	eat 1)? Underline yo minor	ur answer: modal	atonal
your answer.	2	(d)	(bar 1 to bar 5 b major Compare the m your answer.	eat 1)? Underline yo minor usic in bar 5 with bar	ur answer: modal 1 of this excerpt. M	atonal
your answer. 1		(d) 1	(bar 1 to bar 5 b major Compare the m your answer.	eat 1)? Underline yo minor usic in bar 5 with bar	ur answer: modal 1 of this excerpt. M	atonal

(e) Compare the piano p the two passages are	part in bars 12 to 14 with bars 8 to 11. Describe hoe different.	ow (
(f) Identify one bar of th major 3rd.	e vocal melody which uses ONLY the interval of a	(
(g) The chords are show in bar 16, beats 3 + 4	vn for bars 15 to 19. Identify the one chord which is	s missing
in bar 16, beats 3 + 4	vn for bars 15 to 19. Name the notes which make	
in bar 16, beats 3 + 4	vn for bars 15 to 19. Name the notes which make	up the
in bar 16, beats 3 + 4	vn for bars 15 to 19. Name the notes which make or 17, beats 1 + 2.	up the

(Total for Question 2 = 14 marks)

Hei	rmann: Psycho – `The Cellar`
List	en to Track 3 of the CD and refer to Excerpt 3 in the resource booklet.
(a)	In the main theme (bars 5 - 12) which two bars use the same sequence of melodic intervals?
bar	and bar have identical intervals.
(b)	(i) When the violas take over the main theme in bar 13, the cellos continue with a countermelody. Which of the following best describes the melodic outline of this countermelody? Underline your answer:
	minor scale arpeggio disjunct chromatic
(c)	bar of the main theme (shown in bars 5 - 12 of the skeleton score). bar Compare the use of melody in bars 35 - 46 of the cello part (shown in the skeleton score) with the main theme, bars 5 - 12. Make two points in your answer.
1.	
2.	
••••	
(d)	Describe the origins of bars 47 - 58 of the cello part. Explain how these bars are related to material used previously in the movement.
(d)	

(f) What do th	e two chords used in bars 72 - 75	of this excerpt l	nave in common?
· - ·	naracteristic features of bars 5 to 5 le below to indicate your answers.	=	Tick two boxes
	Musical feature	Tick two	
	atonal		
	ostinato		
	diminution		
	diatonic		
	whole tone scale		
	fragmentation		
(h) Describe t	he use of texture in this movemen	nt.	

4 Listen to Track 4 of the CD.

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

(8)



Total for Question 4 = 8 marks

TOTAL FOR SECTION A = 50 MARKS

SECTION B

Write your answers in the spaces provided.

5 NEW DIRECTIONS

Listen to Track 5 of the CD.

Discuss how this piece is a characteristic example of music which was exploring new directions in the early part of the 20th century, giving musical reasons for your answer. There is a short extract of score for this question in the resource booklet.

Relate your discussion to other relevant works. These may include set works, wider listening or other music.	(20)

10
(Continue on another sheet as required.)

(Total for Question 5 = 20 marks)

You must answer either (a) INSTRUMENTAL MUSIC or (b) MUSIC FOR FILM or (c) FUSIONS

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6	(a) INSTRUMENTAL MUSIC	
	Evaluate Berlioz's use of texture, structure and tonality in his 'Symphonie Fantastique' Movement 1, in relation to other symphonic first movements of the early 19th century.	
	Relate your discussion to other relevant works. These may include set works, wider listening or other music.	(30)
OR	// \ MIIOIO FOD FILM	
	(b) MUSIC FOR FILM	
	Evaluate features of Rachel Portman's five cues from <i>The Duchess</i> which illustrate the effectiveness of this music in creating a mood suitable for the period setting of this drama, in the context of the more contemporary feel of a modern film score.	
	Relate your discussion to other relevant works. These may include set works, wider listening or other music.	(30)
OR	(c) FUSIONS	
	Identify features of Anoushka Shankar's use of rhythm, melody and texture, showing how these elements contribute to the creation of a piece of fusion music.	
	Relate your discussion to other relevant works. These may include set works, wider listening or other music.	(30)

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

TOTAL FOR PART B = 50 MARKS

TOTAL FOR PAPER = 100 MARKS