

# Edexcel

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## 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.*
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## SECTION A

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

1 **Vaughan Williams: On Wenlock Edge - No 1**

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

(a) Describe the use of the piano in bars 2 - 6 of the excerpt.

(1)

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(b) Describe the music played by the strings in bars 4 - 7 of the excerpt.

(2)

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(c) Which of the following best describes features of the music at the locations marked with the letters **W**, **X**, **Y** and **Z** on the score? Write your answers (W, X, Y or Z) in the empty boxes in the table below.

(4)

Features	Location (W, X, Y or Z)
<i>sul ponticello</i>	
dominant 7 <sup>th</sup>	
suspended 4 <sup>th</sup>	
imitation	

(d) Describe the contribution of the piano left hand (bass) part in bars 19 - 24 of the excerpt.

(2)

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(e) How does Vaughan Williams finally establish and confirm the tonality of the song in the last six bars?

(1)

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(f) Describe how the composer uses **rhythm** and **metre** to contribute to the changes of mood in this excerpt.

(4)

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(Total for Question 1 = 14 marks)

**2 Kate Bush: `And Dream of Sheep`**

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? (1)

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(b) Identify the two melodic intervals (e.g. major 3rd, perfect 4th etc.) used in bar 1 to bar 4 beat 3. (2)

1. .... 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: (1)

**major**                      **minor**                      **modal**                      **atonal**

(d) Compare the music in bar 5 with bar 1 of this excerpt. Make **two** points in your answer. (2)

**1** .....

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**2** .....

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(e) Compare the piano part in bars 12 to 14 with bars 8 to 11. Describe how the two passages are **different**. (4)

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(f) Identify **one** bar of the vocal melody which uses **ONLY** the interval of a major 3rd. (1)

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(g) The chords are shown for bars 15 to 19. Identify the one chord which is missing in bar 16, beats 3 + 4. (1)

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(h) The chords are shown for bars 15 to 19. Name the notes which make up the chord of C#m7 in bar 17, beats 1 + 2. (1)

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(i) Identify the cadence used in bars 18 - 19. (1)

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**(Total for Question 2 = 14 marks)**

3 Herrmann: Psycho – ‘The Cellar’

Listen 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? (1)

**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: (1)

**minor scale**                      **arpeggio**                      **disjunct**                      **chromatic**

(ii) The cello countermelody could be described as an **inversion** of which bar of the main theme (shown in bars 5 - 12 of the skeleton score). (1)

**bar** .....

(c) 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. (2)

1. ....

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2. ....

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(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. (1)

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(e) Identify the chord used in bars 70 - 71. (1)

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(f) What do the two chords used in bars 72 - 75 of this excerpt have in common? (1)

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(g) Identify characteristic features of bars 5 to 56 of this piece. Tick **two** boxes in the table below to indicate your answers. (2)

Musical feature	Tick two
atonal	
ostinato	
diminution	
diatonic	
whole tone scale	
fragmentation	

(h) Describe the use of **texture** in this movement. (4)

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(Total for Question 3 = 14 marks)

4 Listen to Track 4 of the CD.

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

(8)

Piano

The musical notation shows a single staff in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The melody begins in the first bar with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The second bar is empty. The third bar contains a quarter note B4, a quarter note A4, and a half note G4.

**Total for Question 4 = 8 marks**

**TOTAL FOR SECTION A = 50 MARKS**











