

| | |
|--|------------------------------------|
| Write your name here | |
| Surname | Other names |
| Centre Number | Candidate Number |
| Edexcel GCE | |
| Music | |
| Advanced Subsidiary | |
| Unit 3: Developing Musical Understanding | |
| Friday 28 May 2010 - Morning Time: 2 hours plus 5 minutes reading time (Candidates should be given the reading time at the start of the examination, after which the CD should be started.) | Paper Reference 6MU03/01 |
| You must have: CD, CD player, Keyboard(s) and Skeleton Score Booklet for Questions 1, 2 and 4 | Total Marks |

Instructions

- Use **black** ink or ball-point pen. You may use pencil for rough work on Question 5.
- **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.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- The music for **Part A** will be played to you on a CD. When the announcement on the CD concludes Part A, you should then complete Parts B and C.
- The quality of your written communication will be assessed
– *you should take particular care with your spelling, punctuation and grammar, as well as the clarity of expression.*

Advice

- Read each question carefully before you start to answer it.
- Keep an eye on the time.
- Try to answer every question.
- Check your answers if you have time at the end.

N35843A

©2010 Edexcel Limited.

1/1/1



Turn over ►

edexcel 
advancing learning, changing lives

Some questions must be answered with a cross in a box ☒. If you change your mind about an answer, put a line through the box ☒ and then mark your new answer with a cross ☒.

PART A: LISTENING

Answer both questions.

The music for both questions in Part A will be played to you **five** times. The playings will be separated by pauses, and the length of each pause will be announced. Skeleton scores of the music can be found in the Skeleton Score Booklet.

1 INSTRUMENTAL MUSIC

You will hear an excerpt from *Piano Sonata in B flat, K.333: Movement I* by Mozart. A score of this excerpt is provided in the Skeleton Score Booklet. Bar numbers in the questions relate to the skeleton score.

(a) Here are four statements about the right-hand part of bars 3–4. (1)

Put a cross in the box next to the statement that is **true**.

- A** In bars 3–4, the right-hand part is in thirds
- B** In bars 3–4, the right-hand part is in fifths
- C** In bars 3–4, the right-hand part is in sixths
- D** In bars 3–4, the right-hand part is in octaves

(b) What technical term explains how bars 11 and 12 relate to bar 10? (1)

(c) Mozart bases the right-hand part of bars 14–16 on the descending two-quaver figure heard twice in bar 13. Give **two** ways in which he does this. (2)

1

2

(d) Comment on the rhythm and melodic writing of the right-hand part in bar 20. (2)

.....
.....



(e) In bars 22–23, how much higher in pitch is the group of notes labelled (ii) than the group labelled (i)? (1)

(f) Precisely identify the chords used in bars 25 to 27, beat 1. All chords are in the key of B flat major. (3)

bar 25, beats 1 to 4

bar 26, beats 1 to 4

bar 27, beat 1

(g) (i) Name the type of cadence used in bars 30 to 31. (1)

(ii) Describe **two** ways in which the final chord of this cadence is decorated. (2)

1

2

(h) The excerpt comes from a movement in sonata form. (1)

Put a cross in the box next to the statement that is **true**.

- A** The excerpt begins part way through the exposition
- B** The excerpt begins at the start of the development section
- C** The excerpt begins part way through the development section
- D** The excerpt begins part way through the recapitulation

(i) This excerpt was composed in the Classical period. Identify **two** features which are typical of music of this period. (2)

1

2

(Total for Question 1 = 16 marks)



2 VOCAL MUSIC

You will hear an excerpt from *Waterloo Sunset* by The Kinks. A score of this excerpt is provided in the Skeleton Score Booklet. Bar numbers in the questions relate to the skeleton score.

(a) Put a cross in the box next to the statement below that is **true**. (1)

- A** The 16-bar first verse is in ABAB form
- B** The 16-bar first verse is in AABA form
- C** The 16-bar first verse is in BABA form
- D** The 16-bar first verse is in ABAA form

(b) Give **two** ways in which the key of E major is established in the first four bars of the excerpt. (2)

1

2

(c) Name the instrument playing the melody from bar 4 beat 3 to bar 7 beat 4. (1)

.....

(d) Describe how the opening five-note hook on 'Dirty old river' (starting bar 8, beat 3) is used and developed up to the end of bar 11. (2)

.....

.....

(e) Apart from the solo voice, name **two** other parts you can hear in bars 8–15. (2)

1

2



(f) Give **three** ways in which musical contrast is achieved in the bridge section from bar 16 to 19.

(3)

1

2

3

(g) How is harmonic contrast achieved from bar 25 to 30?

(1)

(h) The lyrics reflect seriously upon aspects of London life, but the music itself has a more positive feeling. Identify **two** ways in which the composer creates this feeling in the music.

(2)

1

2

(i) Some of the lead vocal part has been *double tracked*. What does this mean and how does it affect the overall sound of the song?

(2)

(Total for Question 2 = 16 marks)

TOTAL FOR PART A = 32 MARKS



PART B: INVESTIGATING MUSICAL STYLES

**You must answer EITHER (a) Instrumental Music OR (b) Vocal Music.
You must answer both part (i) and part (ii) of the question you choose.**

EITHER

3 (a) INSTRUMENTAL MUSIC

- (i) Describe the stylistic features of *Sonata for Horn, Trumpet and Trombone: movement I* by Poulenc which show that this piece is an example of 20th-century neoclassicism. (10)
- (ii) Compare and contrast the structure and tonality of *Brandenburg Concerto No. 4 in G* by Bach and *String Quartet No. 8: movement I* by Shostakovich. (18)

OR

(b) VOCAL MUSIC

- (i) Describe the stylistic features of *Se quema la chumbambá* by Familia Valera Miranda which show that this piece is an example of Cuban *son*. (10)
- (ii) Compare and contrast the structure and tonality of *Après un rêve* by Fauré and *The Lamb* by John Tavener. (18)

Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box and then indicate your new question with a cross .

If you answer part (a) put a cross in the box .

If you answer part (b) put a cross in the box .

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....





A large rectangular area with rounded corners, containing 25 horizontal dotted lines for writing.



N 3 5 8 4 3 A 0 7 1 6



7
Turn over ▶



Blank lined writing area with horizontal dotted lines.





A large rectangular area with rounded corners, containing 25 horizontal dotted lines for writing.



Blank lined writing area with horizontal dotted lines.





Handwriting practice area with 28 horizontal dotted lines.

(Total for Question 3 = 28 marks)

TOTAL FOR PART B = 28 MARKS



N 3 5 8 4 3 A 0 1 1 1 6



PART C: UNDERSTANDING CHORDS AND LINES

Answer both questions.

4 Study the printed music for this question in the Skeleton Score Booklet and answer all the questions that follow.

(a) Complete the table below to give a harmonic analysis of bars 1 to 3. Precisely indicate, using Roman numerals and (if necessary) inversion letters, the chords that are used.

(5)

| | |
|----------------------|----|
| Bar 1, beats 1 and 2 | Ia |
| Bar 1, beat 3 | |
| Bar 2, beat 1 | |
| Bar 2, beat 2 | |
| Bar 2, beat 3 | |
| Bar 3, beat 1 | |

(b) Identify the key in bars 9–12.

(1)

(c) Precisely identify the musical device used in the bass in bars 16–18?

(1)

(d) Complete the sentence below by putting a cross in the box next to the correct answer.

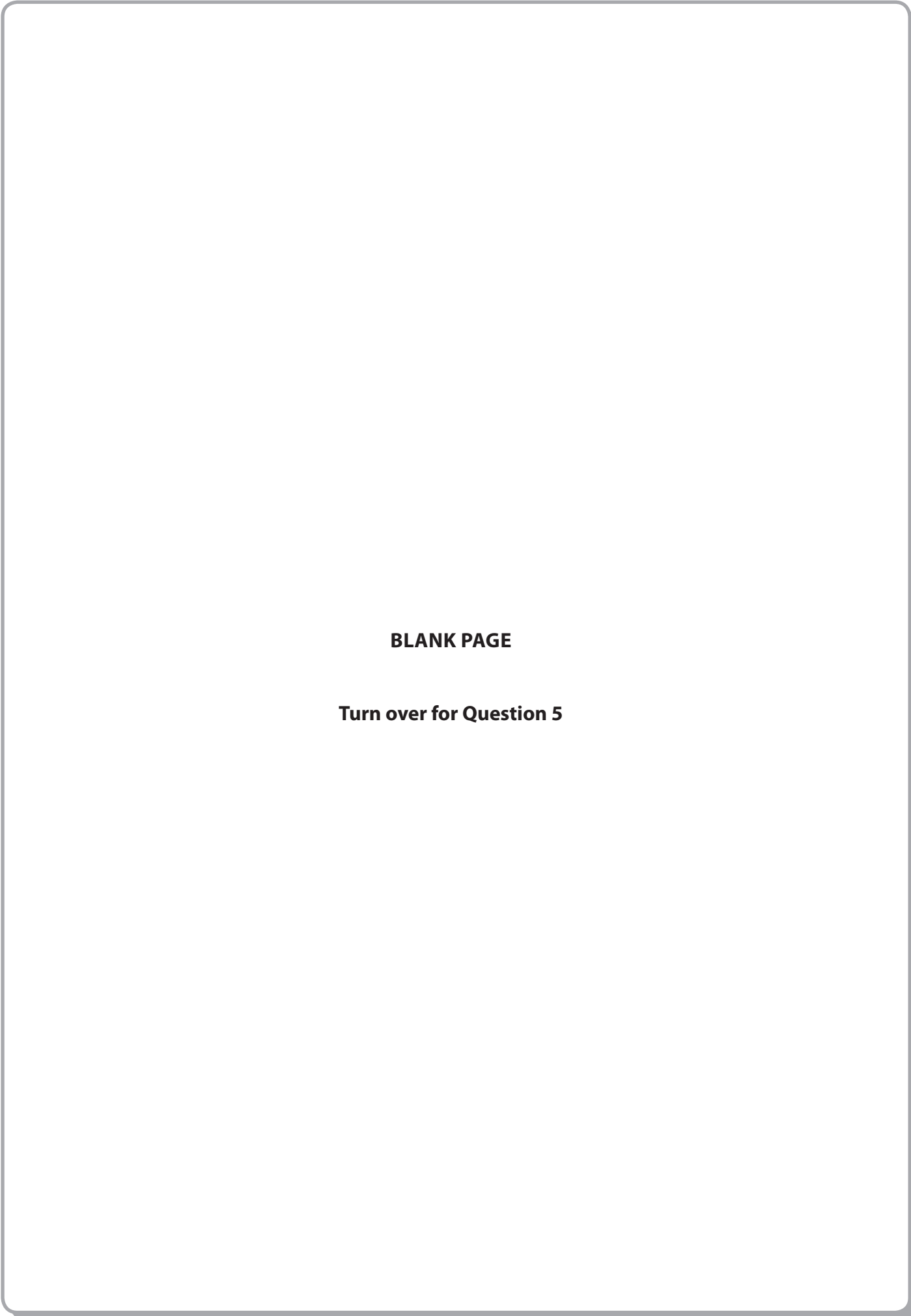
(1)

The note F sharp, which is the first note in the vocal part in bar 14, is best described as:

- A** an anticipation
- B** an appoggiatura
- C** a passing note
- D** a suspension.

(Total for Question 4 = 8 marks)





BLANK PAGE

Turn over for Question 5



N 3 5 8 4 3 A 0 1 3 1 6



5 Complete the music below for SATB voices in short score, choosing suitable chords. Some credit will be given for the appropriate use of non-harmonic notes. Some space for rough work is given on page 15, but you must write your answer on the score below.

(12)

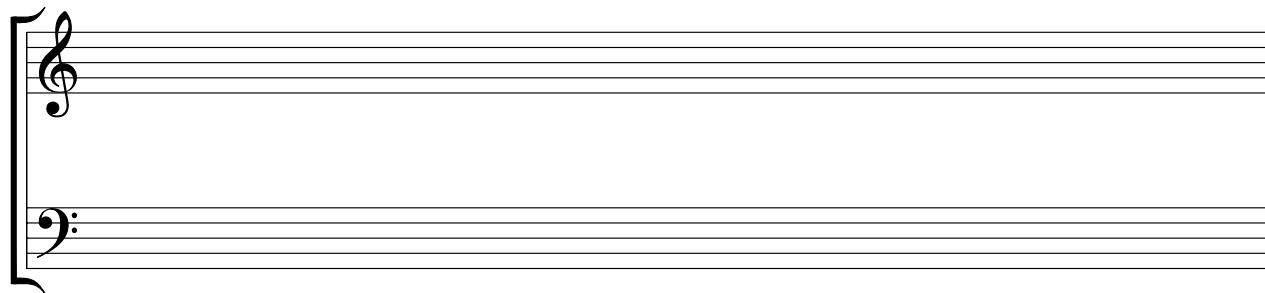
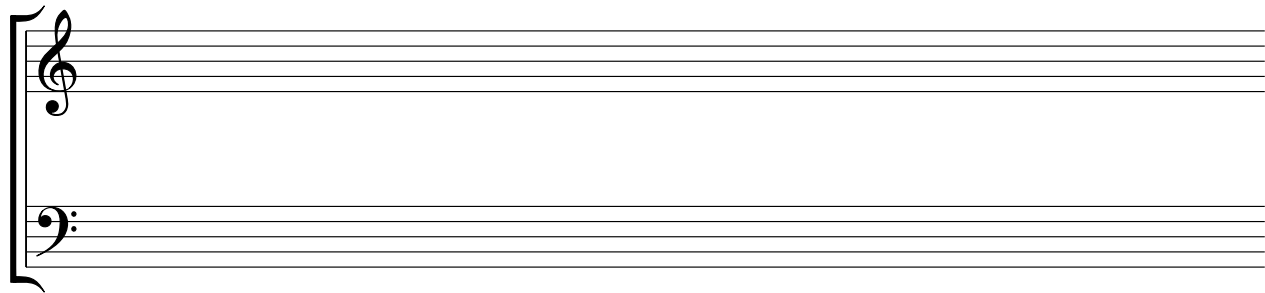
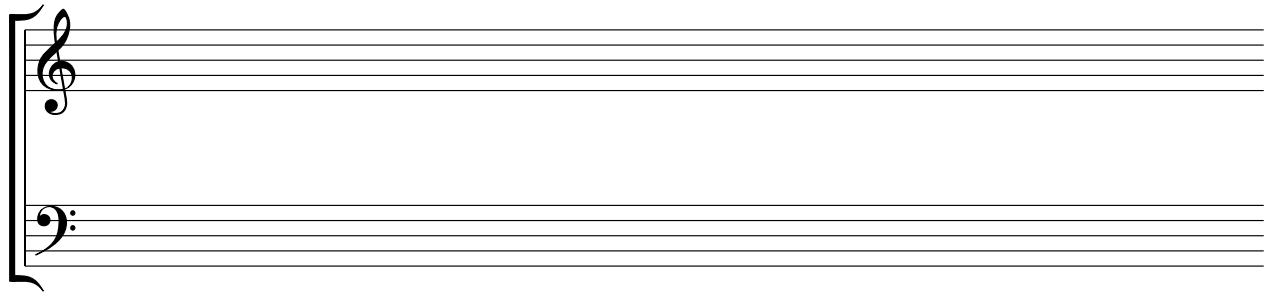
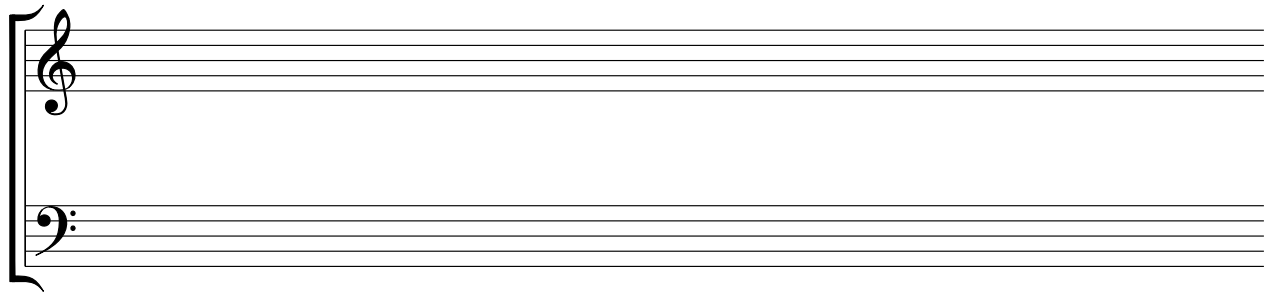
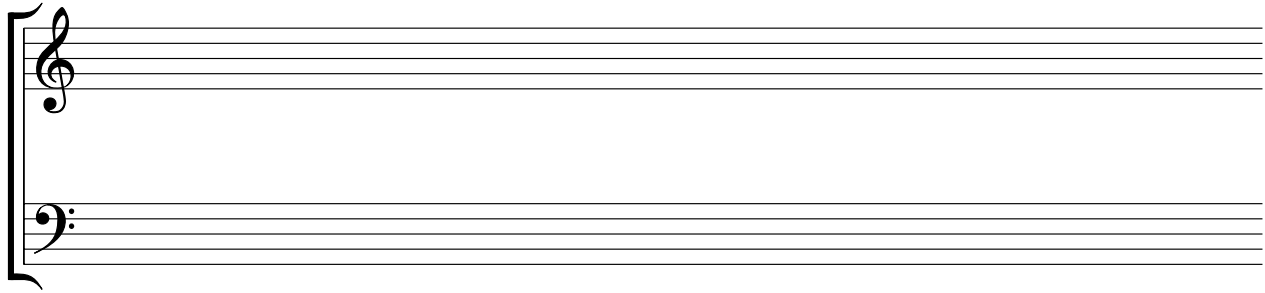


(Total for Question 5 = 12 marks)

TOTAL FOR PART C = 20 MARKS
TOTAL FOR PAPER = 80 MARKS



Rough work



BLANK PAGE

