

Surname		Other names	
Centre Number		Candidate Number	
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<b>Edexcel GCE</b> <b>Music</b> <b>Advanced Subsidiary</b> <b>Unit 3: Developing Musical Understanding</b>			
Monday 23 May 2011 - Afternoon <b>Time: 2 hours plus 5 minutes reading time</b> (Candidates should be given the reading time at the start of the examination, after which the CD should be started.)		Paper Reference <b>6MU03/01</b>	
<b>You must have:</b> CD, CD player and keyboard(s) Skeleton Score Booklet for Questions 1, 2 and 4 (enclosed).			Total Marks <input type="text"/>

### 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** of Part A, **either** (a) or (b) from Part B, and **all** of Part C.
- 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.

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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 *String Quartet in E flat, Op.33 No.2 'The Joke'* (4th movement) by Haydn. 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.

The form of the movement from which this excerpt was taken is:

(1)

- A** rondo
- B** sonata
- C** ternary
- D** variation

(b) Give **one** way in which the key of E flat major is established in the first two bars of the excerpt.

(1)

(c) Name the key and cadence from bar 7 (beat 2) to bar 8 (beat 1).

(2)

Key .....

Cadence .....



(d) Give **two** similarities and **two** differences between bars 1–4 and bars 9–12.

Similarities	Differences
(1)	(1)
(1)	(1)

(e) Name the type of dissonance heard at the start of bar 14. (1)

(f) (i) Give two ways in which the melody of bars 17–18 is used in bars 19–21. (2)

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

(ii) Describe the harmonic rhythm (rate of chord change) in bars 17–21. (1)

(g) What musical device is heard in the cello part from bar 16 to bar 28? (1)

(h) Describe the cello part in bars 29–36. (2)

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

(i) What is the texture of the music throughout the excerpt? (1)

**(Total for Question 1 = 16 marks)**



**2 VOCAL MUSIC**

You will hear an excerpt from 'Summertime' from *Porgy and Bess* by Gershwin. A skeleton 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)

'Summertime' is:

- A** an aria
- B** an ayre
- C** a ballad
- D** a motet

(b) Comment on how the following instruments are used in the introduction.  
Clarinet (2)

.....

Bells (1)

.....

(c) (i) Name the type of solo voice. (1)

.....

(ii) Describe the word setting. (1)

.....

(iii) What vocal technique is used on the word 'easy' (bar 10)? (1)

.....

(d) Identify **two** rhythmic features of the vocal line which show that this piece was influenced by jazz. (2)

1 .....

2 .....



(e) (i) What type of chord is heard throughout bars 8–11 (repeated in bars 16–19)? (1)

(ii) Name one other feature of the harmony in the excerpt. (1)

(f) Compare the melody line of bars 7–11 and bars 15–19. Give **one** difference and **one** similarity. (2)

Difference

Similarity

(g) Which of the following describes the phrase structure of the vocal melody?  
Put a cross in the box next to the correct answer. (1)

**A**    A   A   B   A

**B**    A   B   A   B

**C**    A   B   A   C

**D**    A   B   C   A

(h) The excerpt consists of the first verse only. What additional features does Gershwin introduce in the accompaniment of the second verse? (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 *Quartet Op.22: movement I* by Webern, which show that this music was composed in the twentieth century. (10)
- (ii) Compare and contrast the structure and tonality of the following pieces:
  - Bach: *Partita No. 4 in D, BWV 828: Sarabande and Gigue*
  - Tippett: *Concerto for Double String Orchestra: movement I*(18)

**OR**

**(b) VOCAL MUSIC**

- (i) Describe the stylistic features of *Don't look back in anger* by Oasis, which show that this is an example of Britpop. (10)
- (ii) Compare and contrast the structure and melody writing of the following pieces:
  - Dowland: *Flow my tears*
  - Berio: *Sequenza III for solo voice*(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 .**

**If you answer part (b) put a cross .**

.....

.....

.....

.....

.....

.....

.....





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



P 3 8 6 5 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.



P 3 8 6 5 3 A 0 9 1 6





Lined writing area with horizontal dotted lines.



(Total for Question 3 = 28 marks)

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**TOTAL FOR PART B = 28 MARKS**



**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 – 4. Precisely indicate, using Roman numerals and (if necessary) inversion letters, the chords that are used. The key is G major.

(5)

Bar 1, beat 1	I
Bar 1, beats 2 and 3	
Bar 2, beats 1 and 2	
Bar 2, beat 3	
Bar 3	
Bar 4	

(b) Identify the key in bars 13–16.

(1)

(c) Name the melodic device in the vocal part in bars 21 (beat 3) to 23 (beat 2).

(1)

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

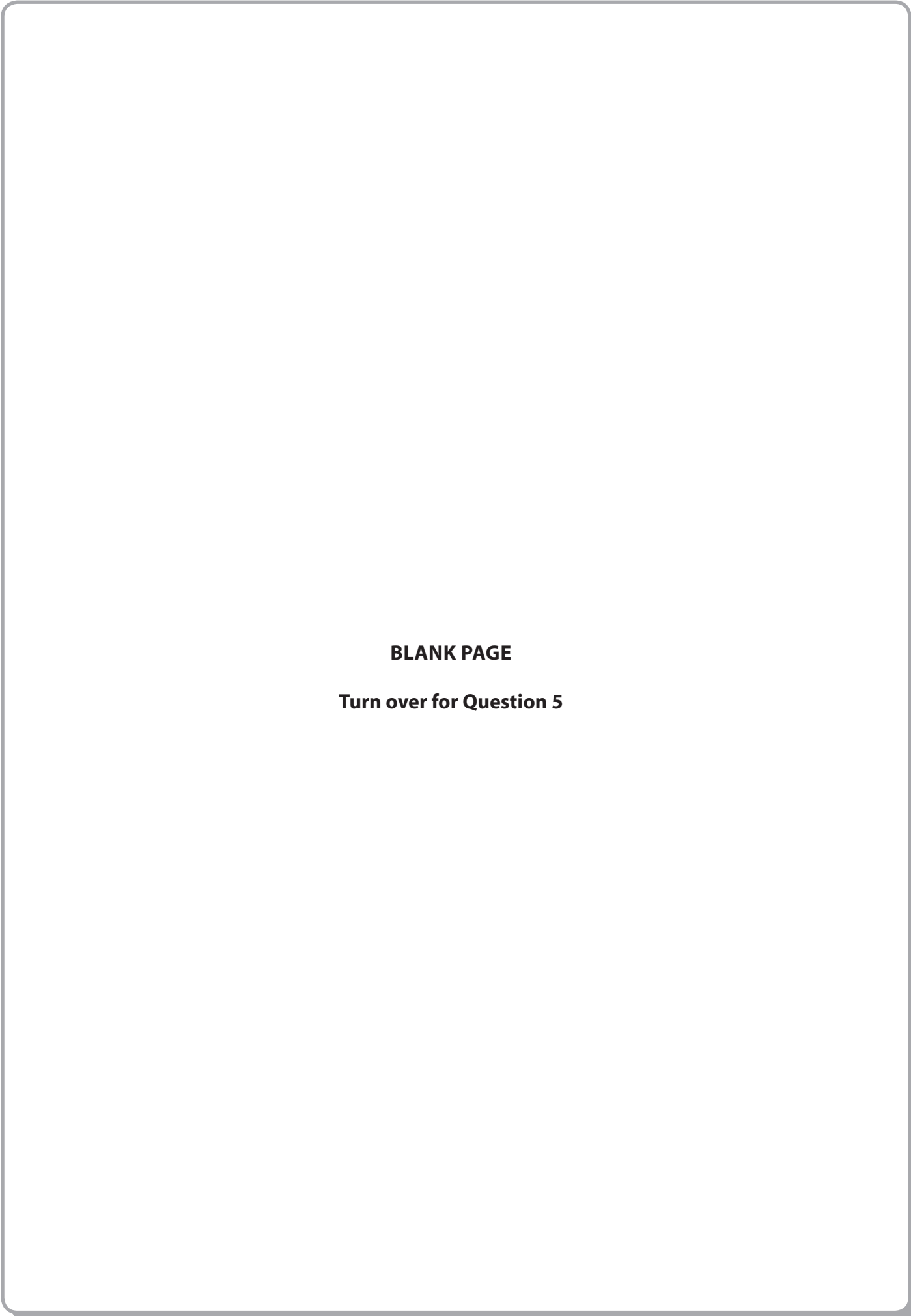
In bar 23, the last note in the vocal part is best described as:

(1)

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

**(Total for Question 4 = 8 marks)**





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**Turn over for Question 5**



P 3 8 6 5 3 A 0 1 3 1 6

13  
*Turn over* ▶



- 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.

(12)

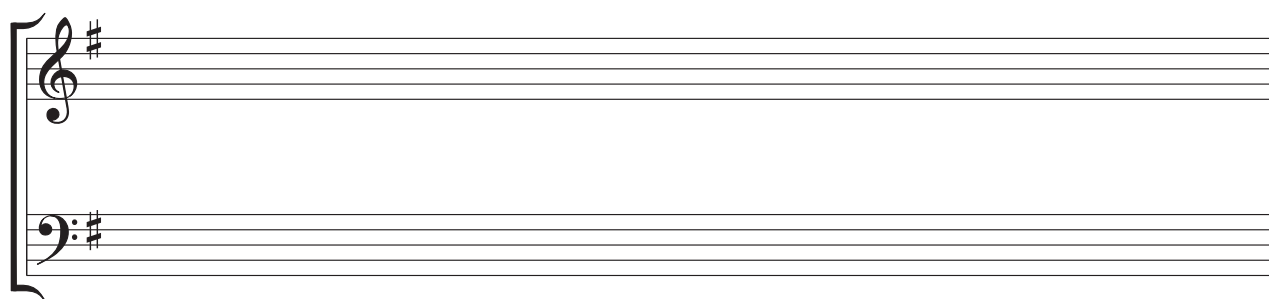
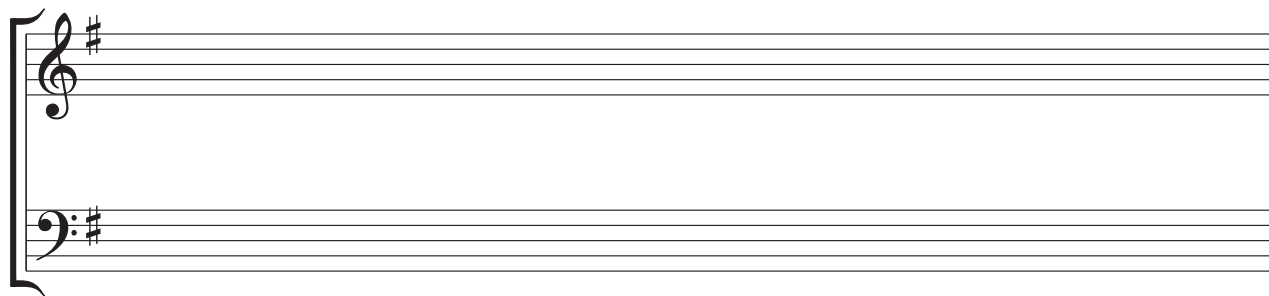
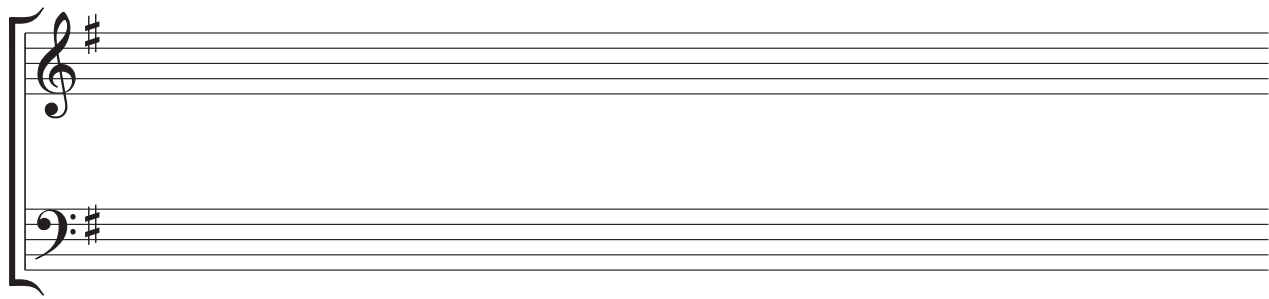
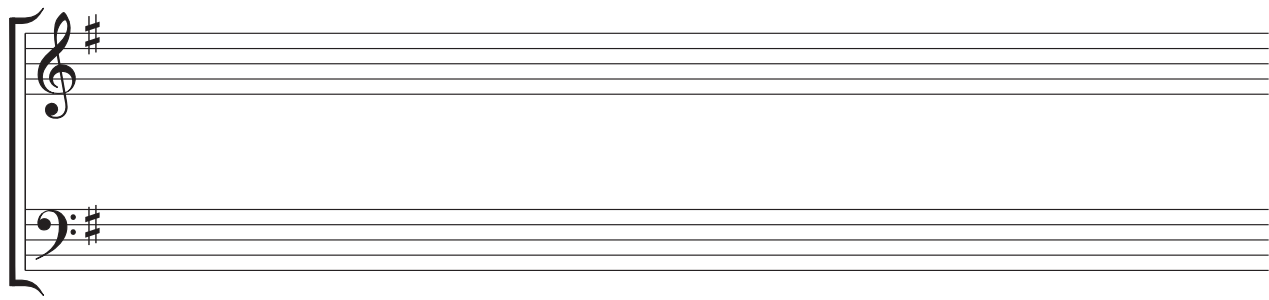
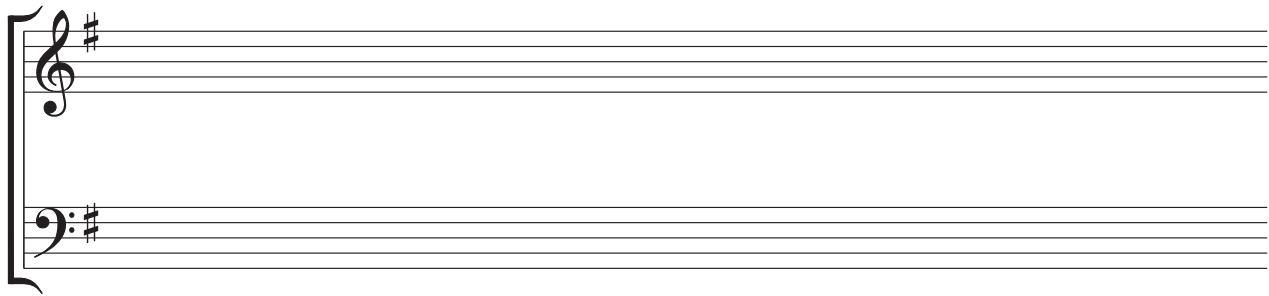
The musical score is in 4/4 time and D major. The treble clef part starts with a G4 quarter note, followed by a quarter rest, then an A4 quarter note, and a B4 quarter note. The bass clef part starts with a G3 quarter note, followed by a quarter rest, then an A3 quarter note, and a B3 quarter note. The score is incomplete, with blank staves for the SATB voices.

(Total for Question 5 = 12 marks)

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



Rough work



P 3 8 6 5 3 A 0 1 5 1 6

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**Edexcel GCE**

# **Music**

**Advanced Subsidiary**

**Unit 3 : Developing Musical Understanding**

**Skeleton Score Booklet for Questions 1, 2 and 4**

Monday 23 May 2011 - Afternoon

Paper Reference

**6MU03/01**

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**PART A: LISTENING**

**Question 1**

**String Quartet in E flat, Op.33 No.2 'The Joke' (4th movement)**

**Presto**

Musical notation for bars 1-6. The key signature has two flats (B-flat and E-flat) and the time signature is 6/8. The melody starts with a piano (*p*) dynamic. Bars 1-4 are bracketed together with the question: (b) How is the key of E<sub>b</sub> established?

Musical notation for bars 7-12. Bars 7-8 are bracketed with the question: (c) Key and cadence? Bars 9-12 are bracketed with the question: (d) Compare with bars 1-4.

Musical notation for bars 13-16. Bar 14 has a dissonance marked with a bracket and the question: (e) Dissonance? The dynamic is marked *mf* at the end of bar 16.

Musical notation for bars 17-21. Bars 19-21 are bracketed with the question: (f) (i) How is the melody used in bars 19-21? (ii) Harmonic rhythm?

Musical notation for bars 22-26. Bar 22 starts with a piano (*p*) dynamic. Bar 25 has a *cresc.* marking.

Musical notation for bars 27-31. Bar 27 starts with a piano (*p*) dynamic. Bars 29-31 are bracketed with the question: (h) Cello part?

Musical notation for bars 32-36. The piece concludes with a double bar line at the end of bar 36.

Question 2

'Summertime' from Porgy and Bess

Introduction

(b) Use of instruments?

Moderato  
Verse

Sum - mer - time

(f) Melody line?

(e)(i) Chord?

an' the liv - in' is eas - y, Fish are jump - in',

(c)(iii) Vocal technique?

(e)(i) Chord?

an' the cot - ton is high. Oh yo' dad - dy's rich,

(f) Melody line?

an' yo' ma is good - look - in', So hush, lit - tle ba - by,

don' yo' cry.

**PART C: UNDERSTANDING CHORDS AND LINES**

**Question 4**

**Fairest Isle from King Arthur**

1 Fair - est isle, all isles ex - cel - ling, Seat of plea - sure  
 2 Ve - nus here will choose her dwell - ing And for - sake her

(a) Chords?

7 and of love: Cu - pid from his fav' - rite na - tion  
 8 Cy - prian grove.

(b) Key?

13 Care and en - vy will re - move; Jea - lou - sy that  
 14  
 15  
 16  
 17  
 18

(b) Key?

19 poi - sons pas - sion, And de - spair that dies for love.  
 20  
 21  
 22 (c) Melodic device?  
 23  
 24 (d) Note?