

Write your name here

Surname

Other names

Centre Number

Candidate Number

Edexcel GCE

Music

Advanced Subsidiary

Unit 3: Developing Musical Understanding

Monday 21 May 2012 – Afternoon

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 and keyboard(s)

Skeleton Score Booklet for Questions 1, 2 and 4 (enclosed).

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** 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.

Turn over ►

P40426A

©2012 Pearson Education Ltd.

1/1/1/c1



PEARSON

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 *Septet in E flat, Op.20: movement I* by Beethoven. A score of this excerpt is provided in the skeleton score booklet. Bar numbers in the questions relate to the skeleton score.

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

Beethoven's *Septet* is scored for:

(1)

- A** two wind instruments and five string instruments
- B** three wind instruments and four string instruments
- C** four wind instruments and three string instruments
- D** five wind instruments and two string instruments

- (b) The melody in bars 1 to 10 is played by the violin. Name the two **accompanying** instruments and describe what they play.

(4)

Instrument 1 is a

and it plays

Instrument 2 is a

and it plays

- (c) Name the instrument playing the melody from bar 10 (beat 3) – bar 21.

(1)

.....



(d) Give **two** differences between bars 1-3 and bars 35-38.

Difference 1	Difference 2
(1)	(1)

(e) Name the rhythmic device that is repeated in the violin and viola accompaniment in bars 11-18. (1)

(f) Precisely identify the chord at bar 23. (2)

(g) Describe the relationship between the wind and string instruments at bars 30-33. (1)

(h) Identify **three** features of the harmony, phrase structure and form that are typical of the Classical period. (3)

- 1
- 2
- 3

(i) Complete the sentence below by putting a cross in the box next to the correct answer. (1)

This excerpt is taken from the:

- A** introduction
- B** opening of the exposition section
- C** opening of the development section
- D** coda

(Total for Question 1 = 16 marks)



2 VOCAL MUSIC

You will hear an excerpt from *Sing We at Pleasure* by Thomas Weelkes.
A skeleton score of this excerpt is provided in the skeleton score booklet.
Bar numbers in the questions relate to the skeleton score.

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

Sing We at Pleasure is:

(1)

- A** an anthem
 B an ayre
 C a ballett
 D a motet

- (b) Describe the texture of the music at the words:

(i) ***All shepherds in a ring*** (from the beginning to bar 3 beat 2)

(1)

(ii) ***Shall dancing ever sing*** (bar 3 beat 3 to bar 12 beat 2)

(1)

- (c) Precisely describe the relationship between the two soprano parts from bar 12 (beat 3) – 20 (beat 1).

(2)

- (d) Name the key and cadence of the music at bars 24 – 25

(2)

Key

Cadence



(e) Name the melodic device heard in the given soprano 1 part at bars 26 – 29 (beat 2) to the words *Whilst we his praises sound*. (1)

(f) Name the rhythmic device heard in bars 51 – 52. (1)

(g) What musical term describes the word-setting in this piece? (1)

(h) Describe the treatment of the word *dancing* in this excerpt. (3)

1
2
3

(i) Describe the changes to the tempo and dynamics at the end of the excerpt. (2)

tempo

dynamics

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

The form of the **complete piece** is: (1)

- A binary
- B rondo
- C ternary
- D variation

(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 *Kinderscenen Op. 15: Nos. 1, 3 and 11* by Schumann which show that these pieces were written in the 19th century. (10)

(ii) Compare and contrast the structure and melody of *Trio Sonata in D, Op.3 No.2: movement IV* by Corelli and *Harold in Italy: movement III* by Berlioz. (18)

OR

(b) VOCAL MUSIC

(i) Describe the stylistic features of *Honey Don't* by Carl Perkins which show that this music is an example of rock'n'roll. (10)

(ii) Compare and contrast the structure and melody of *My mother bids me bind my hair* by Haydn and *A Day in the Life* by The Beatles. (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.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....



Handwriting practice area with 25 horizontal dotted lines.



Handwriting practice area with 20 horizontal dotted lines.



Handwriting practice area with 25 horizontal dotted lines.



Handwriting practice area with 20 horizontal dotted lines.



Dotted lines for writing.

(Total for Question 3 = 28 marks)

TOTAL FOR PART B = 28 MARKS



P 4 0 4 2 6 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 8 – 9 (beat 1). Precisely indicate, using Roman numerals, the chords that are used.

(4)

Bar 8, beat 1	Ib
Bar 8, beat 2	
Bar 8, beat 3	
Bar 8, beat 4	
Bar 9, beat 1	

(b) What musical device is used in the bass at bars 1 – 3 (beat 2)?

(1)

(c) What musical device is used in the melody at bars 11 (beat 2) – 13 (beat 1)?

(1)

(d) Name the type of non-harmonic note used at bar 17 on beats 1 **and** 3.

(1)

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

The note E flat, which is the last note in bar 18 in the vocal part, is best described as:

(1)

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

(Total for Question 4 = 8 marks)



BLANK PAGE

Turn over for Question 5



- 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 opposite but you must write your answer on the score.

(12)

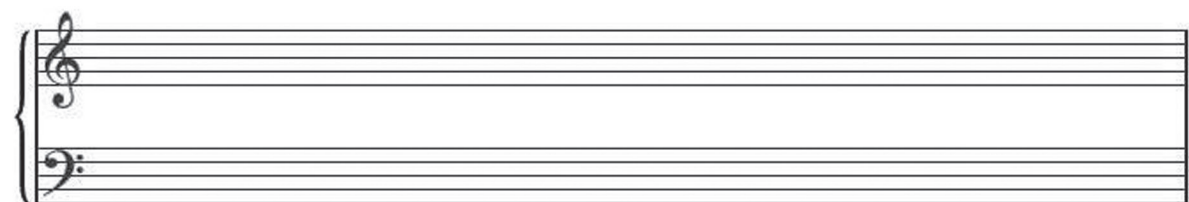
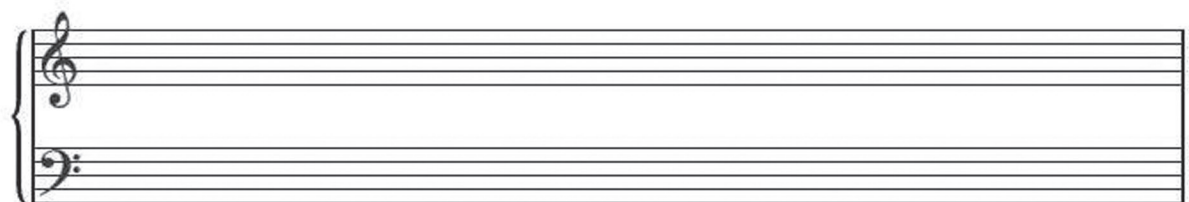
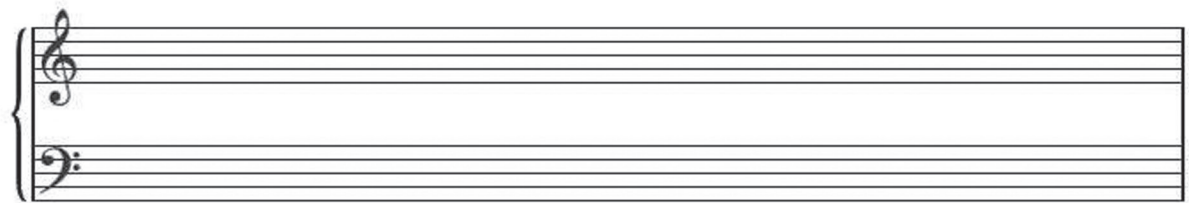
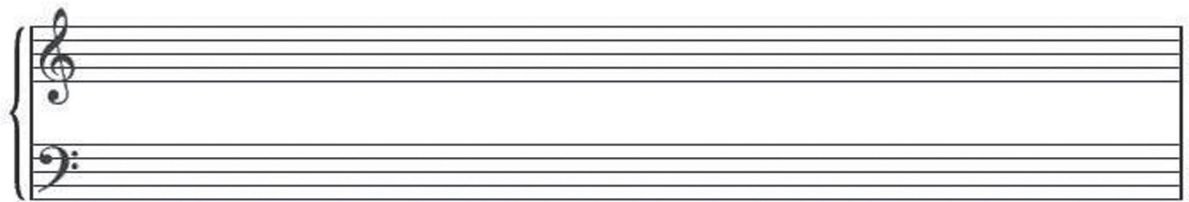
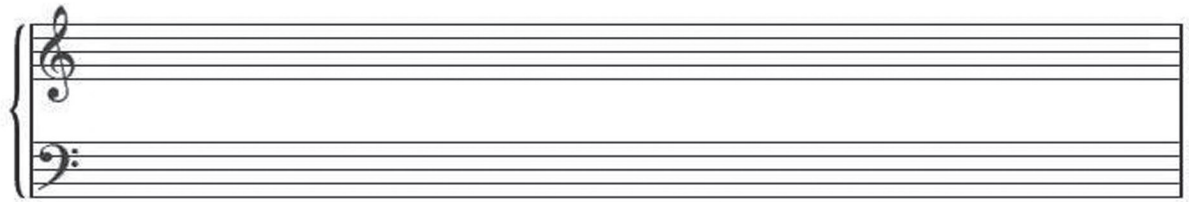
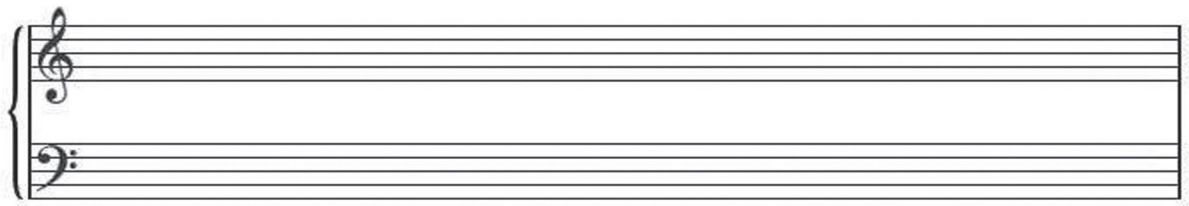
The musical score is written for SATB voices in short score format. It consists of two staves: a treble clef staff (top) and a bass clef staff (bottom). The time signature is 4/4. The key signature has one sharp (F#). The treble staff begins with a treble clef and a 4/4 time signature. The melody starts on a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The bass staff begins with a bass clef and a 4/4 time signature. The bass line starts with a half note F#3, followed by a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, and a half note G3. The piece ends with a double bar line.

(Total for Question 5 = 12 marks)

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



Rough work



BLANK PAGE

