

Write your name here

Surname

Other names

Centre Number

Candidate Number

Edexcel GCE

Music

Advanced

Unit 6: Further Musical Understanding

Friday 15 June 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

6MU06/01

You must have:

CD, CD player and an unmarked copy of *The New Anthology of Music* Skeleton Score Booklet for Question 2 (enclosed)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** of Questions 1 and 2. For Question 3, answer **two** from (a), (b) and (c). For Question 4, answer **either** (a) or (b).
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 90.
- 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 in Parts B and C
– *you should take particular care with your spelling, punctuation and grammar, as well as the clarity of expression.*
- In Part C, your answer **must** be in continuous prose.

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 ►

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PEARSON

Some questions must be answered with a cross ☒. 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: AURAL ANALYSIS

Answer both questions.

1 COMPARISON

The following questions require you to compare and contrast two excerpts of music. The excerpts are taken from the same work.

You will hear each excerpt **three** times in the order AB AB AB. The playings will be separated by pauses and the lengths of these pauses will be announced.

(a) Name **two** of the three different woodwind instruments heard in Excerpt A. (2)

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2

(b) Name the harmonic device used throughout Excerpt A. (1)

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(d) What Baroque dance is suggested by the opening rhythm of Excerpt B? (1)

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(e) Put a cross in the box next to the type of work from which these excerpts are taken.

(1)

- A** Cantata
- B** Motet
- C** Opera
- D** Oratorio

(f) Put a cross in the box next to the name of the composer of these excerpts.

(1)

- A** Cage
- B** Gershwin
- C** Stravinsky
- D** Webern

(Total for Question 1 = 10 marks)



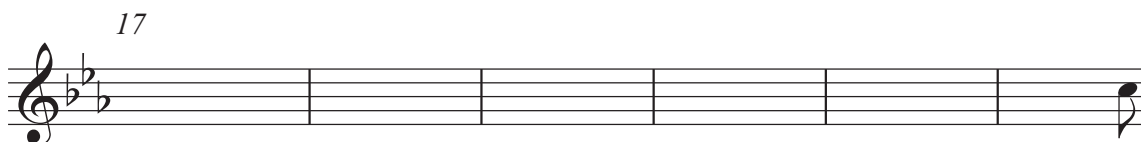
2 AURAL AWARENESS

You will hear an excerpt of music **five** times. The playings will be separated by pauses and the length of each pause will be announced.

In order to answer the questions you should also have the separate skeleton score.

- (a) Write out the melody line of bars 17 to 22 (beat 2). You may work in rough on the skeleton score, but you **must** copy your answer onto the staff below.

(8)



- (b) (i) Identify the following:

(2)

Key in bars 11 to 12

Cadence in bars 11 to 12

- (ii) Identify the key in bars 30 to 32, and the chords indicated in bar 30.

(3)

Key

Chord A

Chord B

- (iii) Name the type of dissonance used at bar 35, beat 1.

(1)

- (iv) Identify the cadence at bars 35 to 36.

(1)

- (c) Put a cross in the box next to the name of the composer of this music.

(1)

- A** Bach
- B** Beethoven
- C** Berlioz
- D** Mozart



(d) Put a cross in the box next to the date of composition of this music.

(1)

- A** 1745
- B** 1785
- C** 1815
- D** 1845

(e) Put a cross in the box next to the type of work from which this excerpt is taken.

(1)

- A** Piano Concerto
- B** Piano Quintet
- C** Piano Sonata
- D** Symphony

(Total for Question 2 = 18 marks)

TOTAL FOR PART A = 28 MARKS



PART B: MUSIC IN CONTEXT

Question 3 has three parts, (a), (b) and (c). Answer only TWO parts.

Indicate which question you are answering by marking a cross in the box
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 this box .

- 3 (a) Gabrieli's *In ecclesiis* was composed at a time when Venice was an extremely wealthy and powerful city state.

How are both its splendour and creativity reflected in the music?

(13)

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

(c) Describe *Agbekor Dance*, referring to its social context, use of rhythm, and performance practice.

(13)

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(Total for Question 3 = 26 marks)

TOTAL FOR PART B = 26 MARKS



PART C: CONTINUITY AND CHANGE IN INSTRUMENTAL MUSIC

Answer either (a) or (b) of Question 4. Your answer must be in continuous prose. Clarity of expression, spelling and grammar will be taken into account.

EITHER

4 (a) Compare and contrast the use of harmony and tonality in the three works listed below: (36)

- Arcangelo Corelli, Trio Sonata in D, Op. 3 No. 2: movement IV
- Wolfgang Amadeus Mozart, Sonata in B flat, K. 333: movement I
- Dmitry Shostakovich, String Quartet No. 8, Op. 110: movement I

OR

(b) Compare and contrast texture and melody in the three works listed below: (36)

- Jan Pieterszoon Sweelinck, *Pavana Lachrimae*
- Hector Berlioz, *Harold in Italy*: movement III
- Ram Narayan, *Rag Bhairav*



Indicate which question you are answering by marking a cross in the box .
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 this box .

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

Area with horizontal dotted lines for writing answers.



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(Total for Question 4 = 36 marks)

TOTAL FOR PART C = 36 MARKS
TOTAL FOR PAPER = 90 MARKS



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