

Write your name here

Surname

Other names

**Pearson**  
**Edexcel GCE**

Centre Number

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Candidate Number

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**Music**

**Advanced**

**Unit 6: Further Musical Understanding**

Wednesday 18 June 2014 – 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

**6MU06/01**

**You must have:**

Skeleton Score Booklet for Question 2 (enclosed)

CD, CD player and an unmarked copy of *The New Anthology of Music*

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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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 different works by the same composer. You will hear each excerpt **three** times in the order A, B; A, B; A, B. The playings will be separated by pauses and the length of each pause will be announced.

(a) Describe the forces and textures used in Excerpt A. (3)

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(b) Describe the forces used in Excerpt B. (2)

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.....

(c) Compare and contrast melody in the two excerpts. (3)

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(d) Put a cross in the box next to the time span during which these excerpts were composed.

(1)

- A** 1525–1545
- B** 1585–1605
- C** 1645–1665
- D** 1705–1725

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

(1)

- A** William Byrd
- B** Giovanni Gabrieli
- C** Claudio Monteverdi
- D** Henry Purcell

**(Total for Question 1 = 10 marks)**

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## 2 AURAL AWARENESS

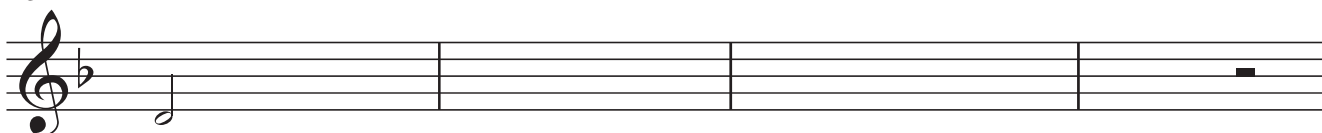
You will hear an excerpt of music **five** times. The playings will be separated by pauses and the length of each pause will be announced.

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

- (a) Write out the melody line of bars 15 (beat 2) to 18 (beat 2). You may work in rough on the skeleton score, but you **must** copy your answer onto the stave below.

(8)

15



- (b) Identify the following:

(6)

(i) Key in bars 5–6 .....

Cadence in bars 5–6 .....

(ii) Dissonance in bar 11, beat 1 .....

(iii) Key in bars 21–22 .....

(iv) Key in bars 30–31 .....

Cadence in bars 30–31 .....

- (c) Identify the chords indicated in bars 7 and 8.

(2)

Chord A .....

Chord B .....



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

(1)

- A** Beethoven
- B** Handel
- C** Haydn
- D** Sweelinck

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

(1)

- A** Concerto grosso
- B** String octet
- C** Symphony
- D** Violin concerto

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**(Total for Question 2 = 18 marks)**

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**TOTAL FOR PART A = 28 MARKS**



**PART B: MUSIC IN CONTEXT**

**Question 3 has three parts, (a), (b) and (c). Answer only TWO parts. Clarity of expression, spelling and grammar will be taken into account.**

**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) Referring to melody and harmony, show how Wagner's *Prelude to Tristan und Isolde* provides an appropriate introduction to the drama that follows.

(13)

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Handwriting practice area with 25 horizontal dotted lines.



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

(b) How does Haydn communicate a sense of celebration in 'Quoniam tu solus' from *The Nelson Mass*?

(13)

A series of horizontal dotted lines for writing the answer.





Blank writing area with horizontal dotted lines.



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

(c) 'Take her to sea, Mr Murdoch' from Horner's score to *Titanic* conveys both grandeur and a sense of excitement. Explain how this is achieved.

(13)

Dotted lines for writing the answer.



(Total for Question 3 = 26 marks)

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**TOTAL FOR PART B = 26 MARKS**



P 4 3 5 1 0 A 0 1 1 2 0

## 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 rhythm and metre and melody in the three works listed below:

(36)

- Claude Debussy, *Pour le piano*: Sarabande
- Anton Webern, Quartet Op. 22: movement I
- Duke Ellington, *Black and Tan Fantasy*

### OR

- (b) Compare and contrast structure and tonality in the three works listed below:

(36)

- Jan Pieterszoon Sweelinck, *Pavana Lachrimae*
- Johann Sebastian Bach, *Brandenburg Concerto No 4 in G*: movement I
- Robert Schumann: *Kinderscenen*, Op. 15: Nos 1, 3 and 11



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.



Handwriting practice area with 20 horizontal dotted lines.



Handwriting practice area with 25 horizontal dotted lines.



Handwriting practice area with 20 horizontal dotted lines.





(Total for Question 4 = 36 marks)

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



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**Pearson Edexcel GCE**

# **Music**

**Advanced**

**Unit 6: Further Musical Understanding  
Skeleton Score Booklet for Question 2**

Wednesday 18 June 2014 – Morning

Paper Reference

**6MU06/01**

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Skeleton score for Question 2 – Aural Awareness

**Lentement**

5

Chord A

Chord B

(b) (i) key and cadence

(c) chords

9

(b) (ii) dissonance

14

(a) notate melody

19

(b) (iii) key

24

28

(b) (iv) key and cadence