

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 10 June 2015 – 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.
- Try to answer every question.
- Check your answers if you have time at the end.

Turn over ►

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PEARSON



Part A: AURAL ANALYSIS

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 ☒.

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) Name the two instruments used at the start of Excerpt A. (2)

.....
.....

(b) Name two performance techniques used by the violinist in Excerpt B but not in Excerpt A. (2)

.....
.....

(c) Compare and contrast rhythm and melody in the two excerpts. (4)

.....
.....
.....
.....



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

(1)

- A 1865-1890
- B 1905-1930
- C 1945-1970
- D 1985-2010

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

(1)

- A Britten
- B Cage
- C Ravel
- D Tippett

(Total for Question 1 = 10 marks)



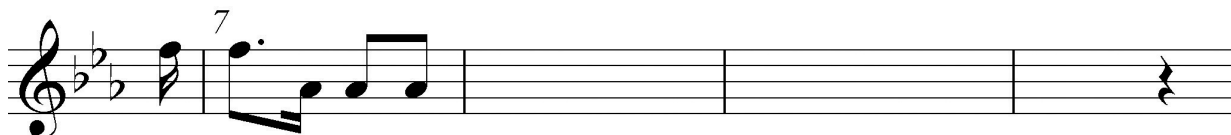
2 Aural Awareness

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 refer to the separate skeleton score.

- (a) Write out the melody line of bars 8 to 10 (beat 1). You may work in rough on the skeleton score, but you **must** copy your answer onto the staff below.

(8)



- (b) Identify the following:

(5)

(i) Key in bar 6

Cadence in bar 6

(ii) Dissonance in bar 25

(iii) Key in bar 34

Cadence in bar 34

- (c) Identify the chords indicated in bar 15.

(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** Brahms
- C** Handel
- D** Schumann



(e) Put a cross in the box next to the date of the composition of this work.

(1)

- A** 1745
- B** 1775
- C** 1805
- D** 1835

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

(1)

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

(Total for Question 2 = 18 marks)

TOTAL FOR PART A = 28 MARKS



Handwriting practice area with 25 horizontal dotted lines.



Lined writing area with 20 horizontal dotted lines.



Lined writing area for the answer to Question 3.

(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 rhythm (including metre) and texture in the three works listed below:

(36)

- Beethoven, Septet in E flat, Op. 20: movement I
- *West End Blues*, as recorded by Louis Armstrong and his Hot Five
- Cage, Sonatas I-III for Prepared Piano

OR

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

(36)

- Corelli, Trio Sonata in D, Op. 3, No. 2: movement IV
- Haydn, String Quartet in E flat, Op. 33 No. 2: movement IV
- Tippett, Concerto for Double String Orchestra: movement I



Handwriting practice area with 20 horizontal dotted lines.



Lined writing area with 25 horizontal dotted lines.



Handwriting practice area with 25 horizontal dotted lines.



Lined writing area for the answer to Question 4.

(Total for Question 4 = 36 marks)

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





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Skeleton Score Booklet for Question 2**

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PEARSON

Skeleton score for Question 2 – Aural Awareness

Andante con moto

O wär' ich schon mit dir ver-eint, und dürf-te Mann dich

6

nen - nen! Ein Mäd-chen darf ja, was es meint, zur Häl-f - te nur be-ken-nen!

(b) (i) key and cadence (a) melody

11

Doch wenn ich nicht er - rö-then muss ob ei - nem war - men.

15

Her - zens-kuss, wenn nichts uns stört auf Er - den.

(c) chords

18 **Poco più allegro**

Die Hoff - nung schon er - füllt die Brust mit

21

un - aus - sprech- lich sü - sser Lust; wie glück-lich will ich wer - den, wie

24

glück- lich_will ich wer - den! Die Hoff-nung schon er-füllt die Brust mit

(b) (ii) dissonance

29

un - aus-sprech - lich sü - sser Lust; wie glück- lich, glück- lich, ja wie

31

glück- lich_will ich wer - den!

(b) (iii) key and cadence

Translation:

If only I were wed to thee and did not have to conceal longing! Whatever a maiden's thought might be, she can only reveal a half of it! Yet why should I blush over a loving kiss when we're alone, with no-one else around!
Sweet hope today fills my heart with indescribable joy, so happy will I be!

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