

Write your name here

Surname

Other names

Centre Number

Candidate Number

**Edexcel GCE**

**Music**

**Advanced Subsidiary**

**Unit 3: Developing Musical Understanding**

Thursday 21 May 2009 – Afternoon

**Time: 2 hours plus 5 minutes' reading time**

Paper Reference

**6MU03/01**

**You must have:**

CD, CD player, Keyboard(s) and Skeleton Score Booklet for Questions 1, 2 and 4

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** questions.
- 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.
- In Part B of this examination, 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 in Part B.*

### 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 ►

M34502A

©2009 Edexcel Limited.

5/5/5/4



**edexcel**   
advancing learning, changing lives

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: 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 you will be told the length of the pauses on the CD. Skeleton scores of the music can be found in the skeleton score booklet.

#### 1 INSTRUMENTAL MUSIC

You will hear an excerpt of *Pavane 'The image of melancholy'* from *Pavane and Galliard* by Anthony Holborne. 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 which is **true**. (1)

The Pavane is:

- A** a moderately slow dance in triple time
- B** a moderately slow dance in duple time
- C** a moderately fast dance in triple time
- D** a moderately fast dance in duple time

(b) Describe **two features** of the texture of the music in the excerpt. (2)

1 .....

2 .....

(c) Name the harmonic device used twice in bars 4–5. (1)

.....

(d) Name the harmonic device used in bar 13. (1)

.....

(e) Complete the following sentence. (2)

From bar 31 (beat 2) to bar 33 there is a(n) ..... cadence  
in the key of .....



(f) The melody at the start of the second section (bar 17–18) is based on the opening two bars of the excerpt. Mention **two** differences and **two** similarities at the start of this second section.

(4)

**Differences**

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

**Similarities**

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

(g) Describe **two** features of the melodic writing in the top part of the first section (bars 1–16).

(2)

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

(h) The movement is subtitled '*The image of melancholy*'. Name **three** ways in which this is depicted in the music.

(3)

- 1 .....
- 2 .....
- 3 .....

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



## 2 VOCAL MUSIC

You will hear an excerpt from *Der Doppelgänger* by Franz Schubert. A skeleton score of this excerpt is provided in the skeleton score booklet. Bar numbers in the questions relate to the skeleton score.

(a) Name the type of male voice singing. (1)

(b) How does Schubert achieve an ambiguous sense of key in the first bar of the excerpt? (1)

(c) Name **two** musical devices heard in the piano part in bars 1–8. (2)

1 .....

2 .....

(d) Precisely identify the chord heard in the piano part in bars 12–14. (2)

(e) (i) What note is heard in both the piano and the voice throughout the excerpt?  
(ii) What is its relation to the key of the music? (2)

note .....

relation to the key .....

(f) How is the original three-verse structure of Heinrich Heine's poem set to music by Schubert in the **complete song**? (2)

(g) Describe **three** features of the vocal writing in the music heard. (3)

1 .....

2 .....

3 .....



(h) Mention **two** ways in which the stillness of the night and the loneliness of the singer are portrayed in the music heard.

(2)

1 .....

2 .....

(i) Put a cross in the box provided next to the statement which is **true**.

(1)

The texture throughout the song is:

- A** homophonic
- B** polyphonic
- C** monophonic
- D** heterophonic.

**(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 *Symphony No. 26 in D minor, 'Lamentatione': movement I* by Haydn which show that this music was composed in the Classical period. (10)
  
- (ii) Compare and contrast the harmony and tonality of *Piano Quintet in F minor, Op. 34: movement III* by Brahms and *Pour le Piano: Sarabande* by Debussy. (18)

**OR**

**(b) VOCAL MUSIC**

- (i) Describe the stylistic features of *I'm leavin' you* by Howlin' Wolf which show that this is an example of a 1950s rhythm-and-blues song. (10)
  
- (ii) Compare and contrast the harmony and melodic writing of *Sing we at pleasure* by Weelkes and *You can get it if you really want* by Jimmy Cliff. (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 .**

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....



Lined writing area with horizontal dotted lines.



Handwriting practice area with 25 horizontal dotted lines.





Lined writing area with horizontal dotted lines.



Handwriting practice area with 20 horizontal dotted lines.

**(Total for Question 3 = 28 marks)**

**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 to 5. Precisely indicate, using Roman numerals and (if necessary) inversion letters, the chords that are used.

(4)

Bars 1–4, beat 1	I
Bar 4, beat 2	
Bar 4, beat 3	
Bar 5, beats 1–2	
Bar 5, beat 3	

(b) Precisely identify, using a Roman numeral and (if necessary) an inversion letter, the chord at bar 11, beats 1–2.

(1)

.....

(c) Identify the key at bars 13–14.

(1)

.....

(d) Identify the harmonic device in the bass at bars 22–26.

(1)

.....

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

(1)

The note B which is the last note in the vocal part of bar 13 is best described as:

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

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



- 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 staves for rough work are printed below, but you must write your answer on the score.

Soprano  
Alto  
Tenor  
Bass



(Total for Question 5 = 12 marks)

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

Rough work

