

Write your name here

Surname

Other names

Centre Number

Candidate Number

**Edexcel GCE**

**Music**

**Advanced Subsidiary**

**Unit 3: Developing Musical Understanding**

Monday 13 May 2013 – 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

**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.

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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: 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 *Prélude à l'après-midi d'un faune* by Debussy. 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 that is true.

This type of work is a:

(1)

- A** concerto
- B** sonata
- C** symphony
- D** tone poem

(b) Describe **three** features of the flute melody in bars 1–2.

(3)

1 .....

2 .....

3 .....

(c) Describe the music played by the horns in bars 3–4.

(2)

.....

.....

(d) What playing technique is heard in the strings throughout bars 1–9?

(1)

.....



(e) Name the instrument that takes the melody from bar 4 beat 2. (1)

(f) Describe the dynamics in bars 6–10, making **two** points. (2)

1 .....

2 .....

(g) Compare the flute melody of bars 1 and 11.  
Give **one** similarity and **one** difference.

Similarity	Difference
(1)	(1)

(h) Name **one** feature of the harp figuration in bar 11. (1)

(i) Name **two** features of the harmony in this excerpt. (2)

1 .....

2 .....

(j) Put a cross in the box next to the statement below that is true.  
The musical style of this piece is known as: (1)

- A expressionism
- B impressionism
- C minimalism
- D serialism

(Total for Question 1 = 16 marks)



## 2 VOCAL MUSIC

You will hear an excerpt from *Ohimè, se tanto amate* by Monteverdi. A skeleton 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 that is true.

*Ohimè, se tanto amate* is:

(1)

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

(b) Describe the texture in bars 1–2.

(2)

.....

.....

(c) How is the word *doloroso* (sorrowful) expressed in the music of bars 3–7?

(3)

.....

.....

(d) Give **two** ways in which the music of bars 9–13 differs from bars 1–8.

(2)

1 .....

2 .....

(e) Name the key and cadence of the music at bar 13.

(2)

Key

.....

Cadence

.....



(f) Complete the following sentence.

(1)

The expressive device used at bar 17 beats 1–2 is a .....

(g) Name the melodic device used in bars 19 (beat 3) to bar 22.

(1)

(h) Precisely describe the device used in the bass part from bar 31 (beat 3) to bar 35 (end).

(2)

(i) What harmonic device is used in the final chord of the excerpt?

(1)

(j) Put a cross in the box next to the statement below that is true of the structure of the **complete** piece:

(1)

- A binary
- B ternary
- C through-composed
- 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 *New York Counterpoint: movement II* by Reich which show that this music is an example of twentieth-century minimalism. (10)
- (ii) Compare and contrast the structure and tonality of *Piano Sonata in B flat: movement I* by Mozart and *Sonata for Horn, Trumpet and Trombone: movement I* by Poulenc. (18)

**OR**

**(b) VOCAL MUSIC**

- (i) Describe the stylistic features of *Flow my tears* by Dowland that are typical of Renaissance music. (10)
- (ii) Compare and contrast the structure and melodic writing of *Tupelo Honey* by Van Morrison and *The Lamb* by Tavener. (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. ☒**

.....

.....

.....

.....

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.....

.....

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.....

.....



Lined writing area with horizontal dotted lines.





Handwriting practice area with 25 horizontal dotted lines.





Handwriting practice area with 20 horizontal dotted lines.



Handwriting practice area with 25 horizontal dotted lines.



Lined writing area for the answer to Question 3.

**(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 bar 7 (quaver 4) to bar 9. Precisely indicate, using Roman numerals, the chords that are used. The key of the music at this point is **B flat major**.

(4)

Bar 7 quaver 4	I
Bar 8 quavers 1 and 2	
Bar 8 quaver 3	
Bar 8 quaver 4	
Bar 9	

(b) Name the musical device used in the bass in bars 9–11.

(1)

(c) Name the melodic device used in bars 10–11.

(1)

(d) What type of chord is used three times in the piano part of bars 14–15?

(1)

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

The note E natural in the piano part of bar 18 is best described as:

(1)

- A** a chromatic appoggiatura
- B** a chromatic auxiliary note
- C** an echappée
- D** a suspension

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



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**Turn over for Question 5.**



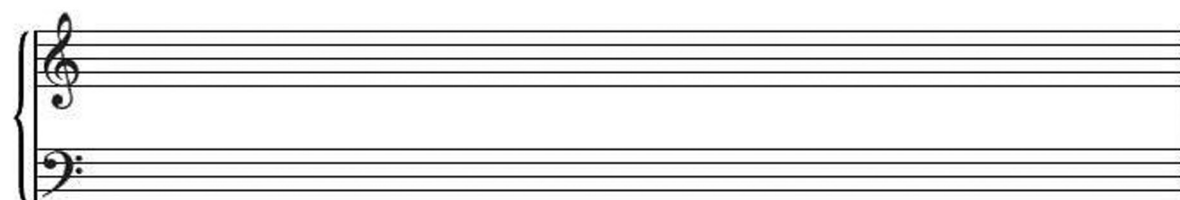
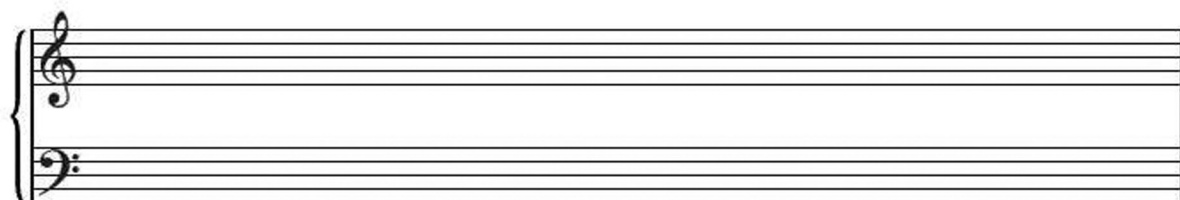
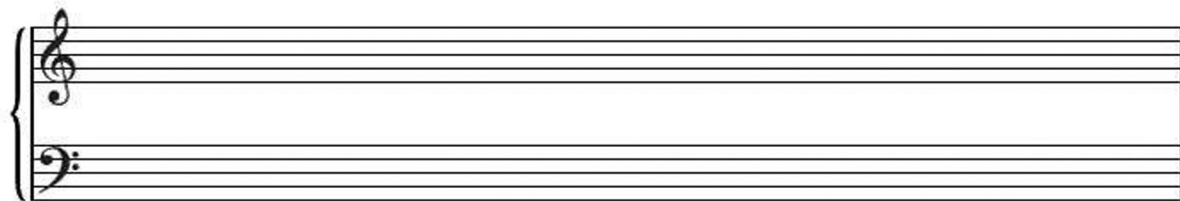
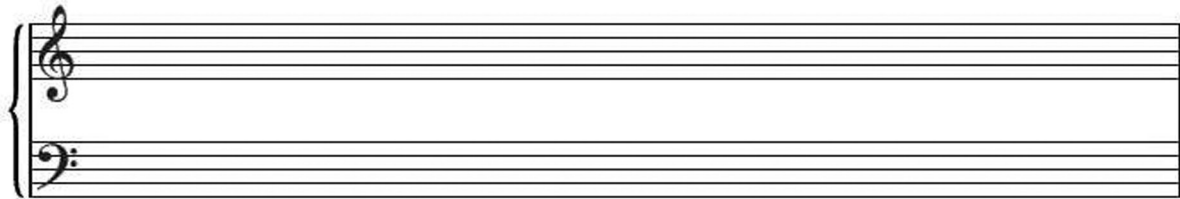
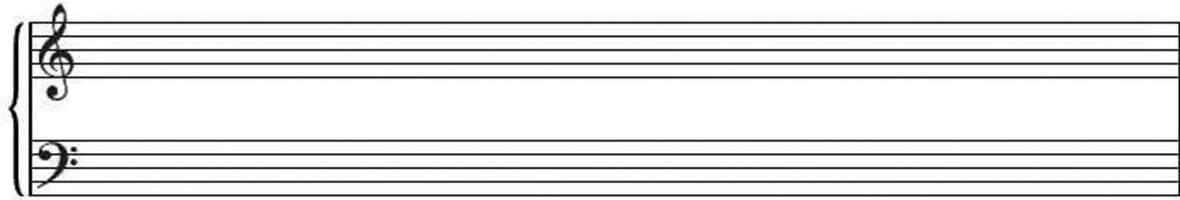
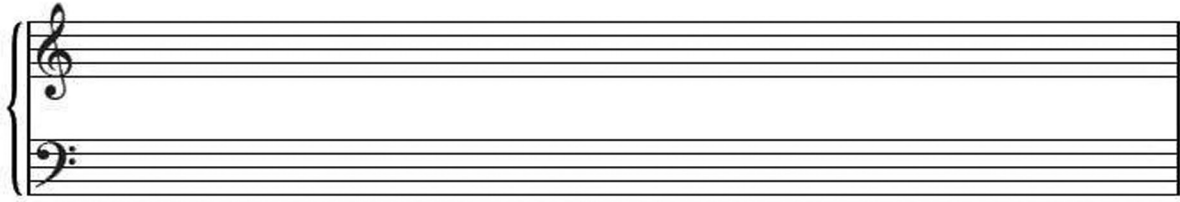
- 5 Complete the music below for SATB voices in short score choosing suitable chords. Some credit will be given for the appropriate use of non-harmonic notes. Some space for rough work is given opposite but you must write your answer on the score.

(Total for Question 5 = 12 marks)

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



Rough work





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**Edexcel GCE**

# **Music**

**Advanced Subsidiary**

**Unit 3 : Developing Musical Understanding**

**Skeleton Score Booklet for Questions 1, 2 and 4**

Paper Reference

**6MU03/01**

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**PEARSON**

PART A: LISTENING

Question 1

Prélude à l'après-midi d'un faune by Debussy

Musical notation for bars 1-2. The key signature is three sharps (F#, C#, G#) and the time signature is 9/8. The first bar starts with a piano (*p*) dynamic. A bracket underlines the first two bars, labeled (b) Flute melody.

Musical notation for bars 3-5. A bracket underlines bars 3-5, labeled (c) Horn parts. A bracket above bars 4-5 is labeled (e) Instrument. The notation includes a fermata over the end of bar 5.

Musical notation for bars 6-8. A bracket underlines bars 6-8, labeled (f) Dynamics. The notation shows a crescendo in dynamics across the three bars.

Musical notation for bars 9-10. A bracket underlines bars 9-10. The notation shows a melodic line with slurs and a change in rhythm in bar 10.

Musical notation for bars 11-12. A bracket underlines bars 11-12, labeled (g) Comparison with bar 1 / (h) Harp figuration. The notation shows a change in time signature to 12/8 and a harp-like texture in bar 11.

Musical notation for bars 13-14. A bracket underlines bars 13-14. The notation shows a melodic line with triplets in bars 13 and 14.

Question 2

Ohimè, se tanto amate by Monteverdi

(b) Texture

(c) Setting of doloroso?

un sol po - tre - te lan - gui - do e do - lo - ro - so ohi - mè sen -

8

(d) Compare with bars 1-8

(e) Key and cadence

ti - re Ma se cor mio vo - le - te che vi - ta habbia da voi e voi da me

14

(f) Expressive device

ha - vre - te ha - vre - te ha - vre - te mil - l'e

19

(g) Melodic device

mil - le dolc' ohi - mè mè mil - l'e mil - le dolc' ohi - mè ohi - mè ohi - mè ohi -

26

ha - vre - te ha - vre - te mil - l'e mil - le dolc' ohi - mè ohi - mè ohi - ha -

32

(h) Device in bass part

(i) Device?

vre - te mil - l'e mil - le dol - ci ohi - mè ohi - mè ohi - mè ohi - mè ohi - mè.

PART C: UNDERSTANDING CHORDS AND LINES

Question 4

Mozart

*Etwas langsam*

Er - wacht zum neu - en Le - ben steht vor mir die Na -

5

tur, — und sanf - te Lüf - te we - ben durch die be - schnei - te Flur. Em -

(a) Chords (b) Musical device?

10

(c) Melodic device

por aus sei - ner Hül - le drängt sich der jun - ge Halm; — der

14

Wäl - der ö - de Stil - le be - lebt der Vö - gel

(d) Type of chord?

17

Psalm.

(e)

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