

Write your name here

Surname

Other names

Centre Number

Candidate Number

Edexcel GCE

Music

Advanced

Unit 6: Further Musical Understanding

Wednesday 19 June 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

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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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 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) Put a cross in the box next to the correct statement about Excerpt A.

Excerpt A is played by a:

(1)

- A** Consort of lutes and viols
- B** Consort of viols
- C** String orchestra
- D** String quartet

(b) Name the wind instrument playing in Excerpt B.

(1)

(c) How do the textures of the two excerpts differ?

(3)



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

(4)

.....

.....

.....

.....

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

(1)

- A** Byrd
- B** Gabrieli
- C** Handel
- D** Purcell

(Total for Question 1 = 10 marks)



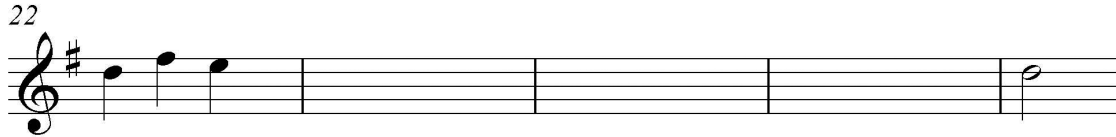
2 AURAL AWARENESS

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 22 (beat 4) to 25. You may work in rough on the skeleton score, but you **must** copy your answer onto the staff below.

(8)



- (b) (i) Name the harmonic device used in the bass line at bars 4 (beat 3) to 6 (beat 2).

(1)

- (ii) Identify the following:

(3)

Key in bars 7 to 8

Cadence in bars 7 (beat 4) to 8

Key in bars 15 to 16

- (iii) Identify the chords indicated in bars 35 and 36 in relation to the key of D major.

(3)

Chord A

Chord B

Chord C



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

(1)

- A Beethoven
- B Berlioz
- C Brahms
- D Haydn

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

(1)

- A 1799
- B 1829
- C 1859
- D 1889

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

(1)

- A Anthem
- B Cantata
- C Mass
- D Motet

(Total for Question 2 = 18 marks)

TOTAL FOR PART A = 28 MARKS



Lined writing area with 25 horizontal dotted lines.



Lined writing area with 25 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 texture and the ways instrumental forces are used in the three works listed below: (36)

- Joseph Haydn, String Quartet in E flat, Op. 33, No. 2: movement IV
- Claude Debussy, *Prélude à l'après-midi d'un faune*
- Francis Poulenc, Sonata for Horn, Trumpet and Trombone: movement I

OR

- (b) Compare and contrast harmony and rhythm in the three works listed below: (36)

- Anthony Holborne, Pavane *The image of melancholy* and Galliard *Ecce quam bonum*
- Johannes Brahms, Piano Quintet in F minor, Op. 34: movement III
- Steve Reich, *New York Counterpoint*: movement II



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.



Lined writing area with 25 horizontal dotted lines.



Handwriting practice area with 20 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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PEARSON

Skeleton score for Question 2 – Aural Awareness

Moderato

Be - ne - di - ctus qui ve - nit, qui ve - nit in no - mi - ne

5

Do-mi-ni, in no - mi-ne Do-mi-ni, in no - mi-ne Do - mi - ni.

(b) (i) harmonic device (b) (ii) key and cadence

9

Be - ne - di - ctus qui ve - nit, qui ve - nit. Be - ne -

14

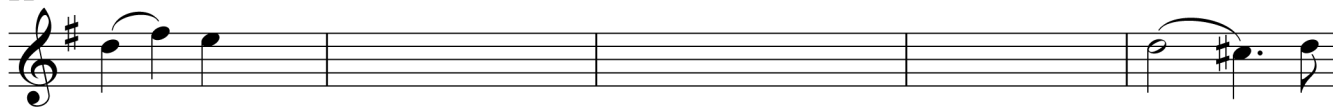
di - ctus_ qui_ ve - nit in no - mi - ne, in no - mi - ne

(b) (ii) key

18

Do - mi - ni. Be - ne -

22



di - ctus qui_ ve - nit in_ no - - - mi - ne Do - mi -

(a) melody

27



ni. Be - ne - di - ctus qui ve - nit, be - ne - di - ctus qui ve - nit in

32



no - mi - ne Do - mi - ni, in no - mi - ne_ Do - mi - ni.

(b) (iii) chords

Translation: Blessed is he who comes in the name of the Lord.

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