

Write your name here

Surname

Other names

Pearson
Edexcel GCE

Centre Number

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Candidate Number

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Music

Advanced Subsidiary

Unit 3: Developing Musical Understanding

Tuesday 2 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

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.
- 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: 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 *Brandenburg Concerto No.4 in G: movement I* by Bach. A skeleton score of this excerpt is provided in the skeleton score booklet. Bar numbers in the questions relate to the skeleton score.

(a) Complete the following sentence. (2)

The instruments in the concertino group are two and one

(b) Describe the harmony in bars 1 to 12. (2)

.....
.....

(c) Precisely name the melodic device in bars 13 to 16. (2)

.....

(d) Name the rhythmic device in bars 23 to 26. (1)

.....

(e) Name the harmonic progression in bars 41 to 47. (2)

.....



(f) The skeleton score is divided into two sections.

A – (bars 1 to 27)

B – (bars 27 to 55)

(i) How do the concertino parts in section B differ from those in section A?

(2)

.....

.....

(ii) Compare the tonality of these two sections.

(3)

.....

.....

.....

(g) Put a cross in the box next to the statement below that is correct.

The structure of the **complete** movement is:

(1)

A binary form

B ritornello form

C rondo form

D sonata form

(h) Put a cross in the box next to the statement below that is correct.

The extract is from a:

(1)

A concerto grosso

B sonata

C symphony

D trio sonata

(Total for Question 1 = 16 marks)



2 VOCAL MUSIC

You will hear an excerpt from *The Lamb* by Tavener. 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 correct.

The Lamb is:

(1)

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

(b) Describe **two** features of the soprano melody in bar 1.

(2)

1

2

(c) In bar 2:

(i) How does the alto part relate to the soprano part?

(1)

.....

(ii) What word describes the tonality of the music?

(1)

.....

(d) Name the melodic device which relates bar 4 to bar 3.

(1)

.....

(e) Compare the vocal parts of bars 9 and 10.

Give **one** difference and **one** similarity.

(2)

Similarity

.....

Difference

.....



(f) Identify a textural feature in each of the following:

(3)

Bars 3 to 4

Bars 5 to 6

Bars 7 to 10

(g) Make **two** points about the harmony in bars 7 to 10.

(2)

1

2

(h) How does the music reflect the innocence and simplicity of the words?

(2)

(i) Put a cross in the box next to the term below that describes the structure of the complete piece:

(1)

- A** rondo
- B** strophic
- C** through-composed
- D** verse and chorus

(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 *Piano Sonata in B flat, K. 333: movement I* by Mozart which show that this music was composed in the Classical period. (10)
- (ii) Compare and contrast the melody and texture of *Sonata for Horn, Trumpet and Trombone: movement I* by Poulenc and *String Quartet No. 8, Op. 110: movement I* by Shostakovich. (18)

OR

(b) VOCAL MUSIC

- (i) Describe the stylistic features of *Tupelo Honey* by Van Morrison which show that this is an example of a 1970s fusion pop song. (10)
- (ii) Compare and contrast the melody and harmony of *Ohimè, se tanto amate* by Monteverdi and *Waterloo Sunset* by The Kinks. (18)





Handwriting practice area with 25 horizontal dotted lines.



Handwriting practice area with 25 horizontal dotted lines.



Lined writing area with 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 bars 1 to 2. Precisely indicate, using Roman numerals, the chords that are used.

(4)

Bar 1, beat 2	Vb
Bar 1, beat 3	
Bar 2, beat 1	
Bar 2, beat 2	
Bar 2, beat 3	

(b) Look at bars 9 to 12.

Identify the bar number and beat where chord II^7 in first inversion (II^7b) occurs.

(1)

(c) Name the device used in the vocal part in bars 18 to 19.

(1)

(d) Name the key in bar 24.

(1)

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

The note B natural in the vocal part in bar 12 beat 2 is best described as:

(1)

- A** an anticipation
- B** an appoggiatura
- C** an échappée
- D** a lower auxiliary

(Total for Question 4 = 8 marks)



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QUESTION 5 BEGINS ON THE NEXT PAGE.



- 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.

(12)

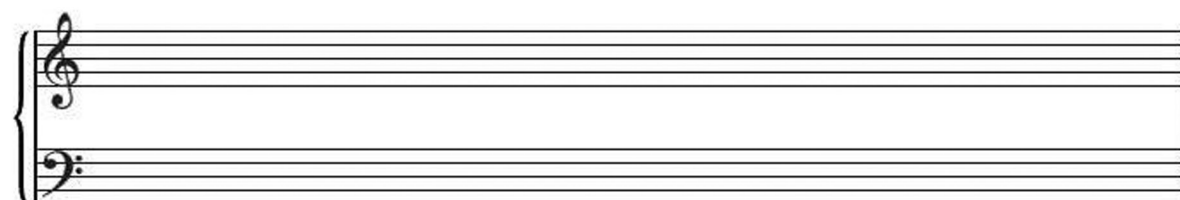
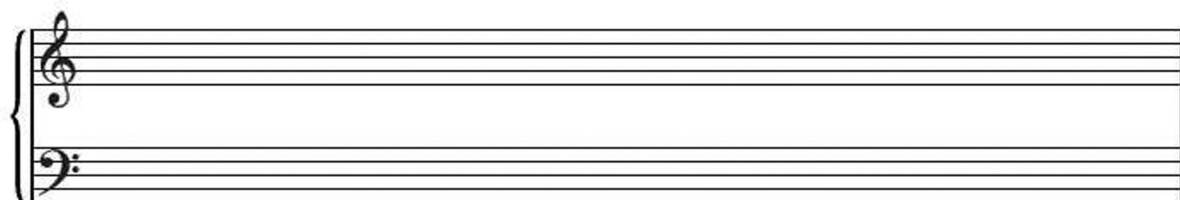
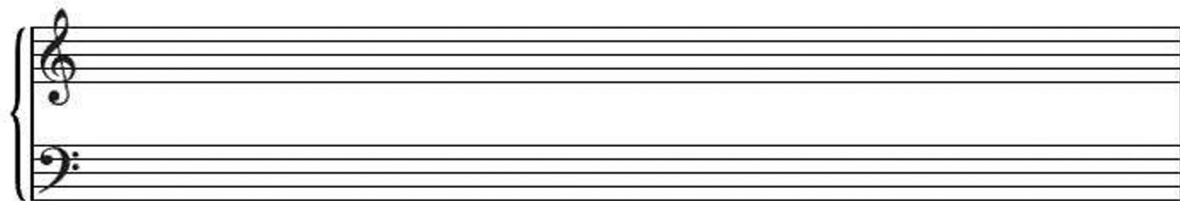
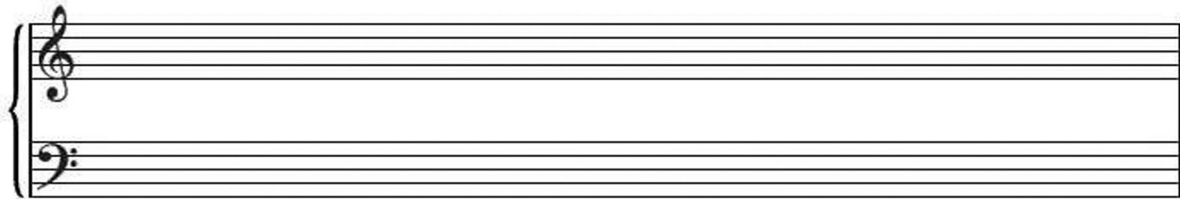
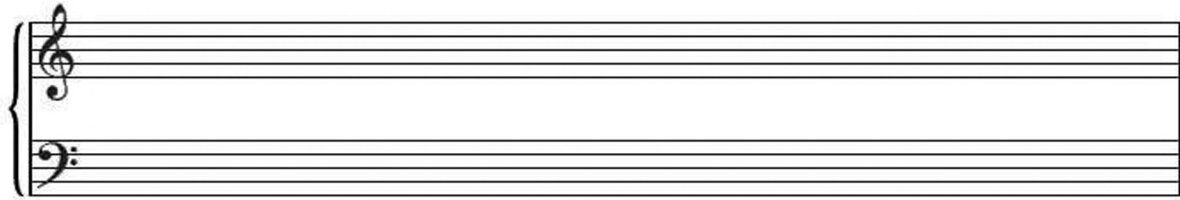
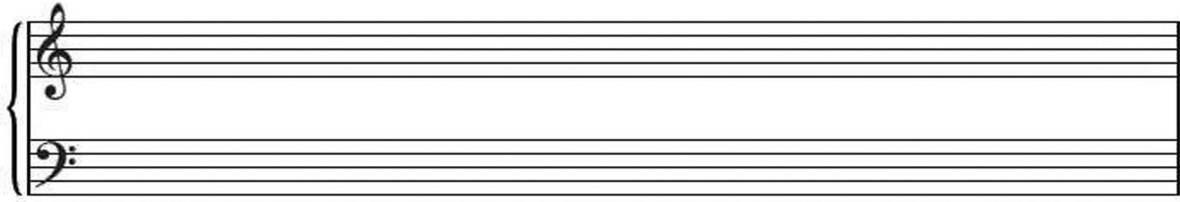
(Total for Question 5 = 12 marks)

TOTAL FOR PART C = 20 MARKS

TOTAL FOR PAPER = 80 MARKS



Rough work





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Pearson Edexcel GCE

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Skeleton Score Booklet for Questions 1, 2 and 4

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PART A: LISTENING

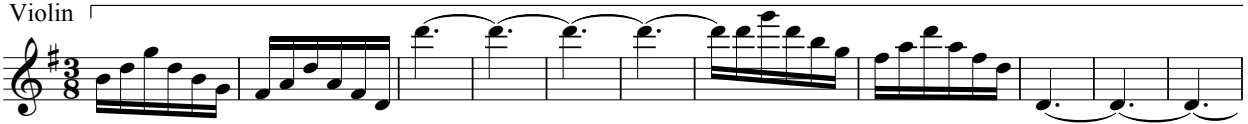
Question 1

J.S.Bach: Brandenburg Concerto No. 4 in G

A

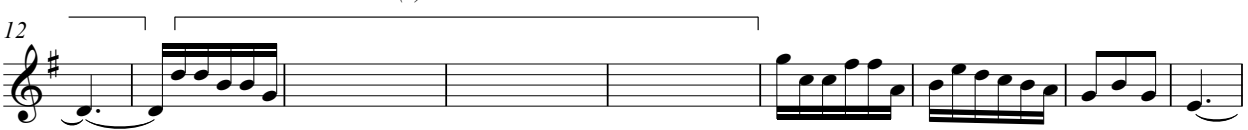
Violin

(b) harmony



12

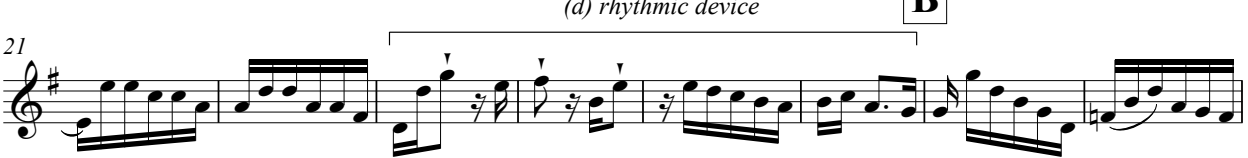
(c) melodic device



21

(d) rhythmic device

B



29



36



(e) harmonic progression

43



49



Question 2

The Lamb by Tavener

(b) melody

(c) (i) alto part (ii) tonality

p

Lit - tle lamb_ who_ made thee? Dost thou know_ who_ made thee?

(d) melodic device which relates bar 4 to bar 3

3

Gave thee life, and bid thee feed By the stream and o'er the mead;

(f) texture bars 3-4

5

Gave thee cloth - ing of de - light, Soft - est cloth - ing, wool - ly, bright;

poco

(f) texture bars 5-6

(f) texture bars 7-10

7

pp

Gave thee such a ten - der voice, Mak - ing all the vales re - joice?

(g) harmony bars 7-10

(e) compare vocal parts of bars 9 and 10

9

Lit - tle Lamb,_ who_ made thee?

PART C: UNDERSTANDING CHORDS AND LINES

Question 4

Purcell

Ah, ah, ah! Be - lin - da, I am prest With

(a) chords

7

tor - ment not to be con - fest. Peace and

(b) chord II⁷ in first inversion

(e) B natural

13

I are stran - gers grown, peace and I are

18

stran - gers, stran - gers grown. I lan - guish till my grief is known.

(c) device

(d) key