

Write your name here	
Surname	Other names
Centre Number	Candidate Number
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<b>Edexcel GCE</b>	
<b>Music</b>	
<b>Advanced</b>	
<b>Unit 6: Further Musical Understanding</b>	
Friday 25 June 2010 – Morning <b>Time: 2 hours plus 5 minutes reading time</b> (Candidates should be given the reading time at the start of the examination, after which the CD should be started.)	Paper Reference <b>6MU06/01</b>
<b>You must have:</b> CD, CD player, an unmarked copy of <i>The New Anthology of Music</i> and the Skeleton Score Booklet for Question 2	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** questions.
- 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  
– *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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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 ☒.

**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 the same work. You will hear each excerpt **three** times in the order AB AB AB. The playings will be separated by pauses and the lengths of these pauses will be announced.

(a) Name the type of longer work from which these excerpts come. (1)

.....

(b) (i) Name the type of male voice singing in both excerpts. (1)

.....

(ii) Which excerpt has the larger overall vocal range? (1)

.....

(c) Apart from overall vocal range, identify **two other differences** between the **vocal melodic lines** of the excerpts. (2)

1 .....

.....

2 .....

.....

(d) Compare and contrast the use of the orchestra in the two excerpts. (3)

.....

.....

.....



(e) Put a cross in the box next to the year in which these excerpts were composed.

(1)

- A 1782
- B 1812
- C 1842
- D 1872

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

(1)

- A Beethoven
- B Mozart
- C Mussorgsky
- D Schumann

**(Total for Question 1 = 10 marks)**

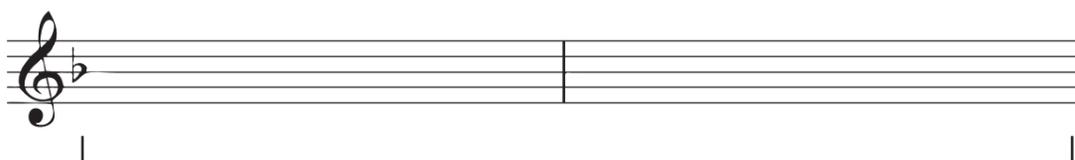


**2 AURAL AWARENESS**

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 missing notes of the melody line in bars 22 and 23. You may use the skeleton score for rough work, but you **must** copy your answer onto the stave below.

(8)



(a) notate melody

(b) (i) Complete the sentences below.

(4)

In bars 5 to 6 there is a(n) ..... cadence in the  
..... key.

In bars 13 to 14 there is a(n) ..... cadence in the  
..... key.

(ii) Identify the three chords indicated in bar 25.

(3)

Chord A .....

Chord B .....

Chord C .....

(c) Put a cross in the box next to the genre of longer work from which this movement is taken.

(1)

A Chamber Symphony

B Divertimento

C String Quartet

D String Quintet

(d) Name a possible composer of this excerpt.

(1)

.....



(e) Put a cross in the box next to the date this excerpt was composed.

(1)

- A 1751
- B 1801
- C 1851
- D 1901

(Total for Question 2 = 18 marks)

TOTAL FOR PART A = 28 MARKS







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7  
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Handwriting practice area with 20 horizontal dotted lines.

**(Total for Question 3 = 26 marks)**

**TOTAL FOR PART B = 26 MARKS**



M 3 7 0 0 2 R A 0 1 1 2 0



**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 approaches to melody and rhythm in the three works listed below. (36)

- John Cage, *Sonatas and Interludes for Prepared Piano: Sonatas I–III*
- Joseph Haydn, *String Quartet in E flat Op. 33, No. 2: movement IV*
- Robert Schumann, *Kinderscenen Nos 1, 3 & 11*

**OR**

- (b) Comment on the ways in which tonality is used in the three pieces listed below. (36)

- Michael Tippett, *Concerto for Double String Orchestra: movement I*
- Ludwig van Beethoven, *Septet in E flat, Op. 20: movement I*
- *West End Blues* as recorded by Louis Armstrong and his Hot Five



Indicate which part of the question you are answering by marking the box .  
If you change your mind about an answer, put a line through the box   
and then mark your new answer 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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Handwriting practice area with 20 horizontal dotted lines.





Handwriting practice area with 25 horizontal dotted lines.

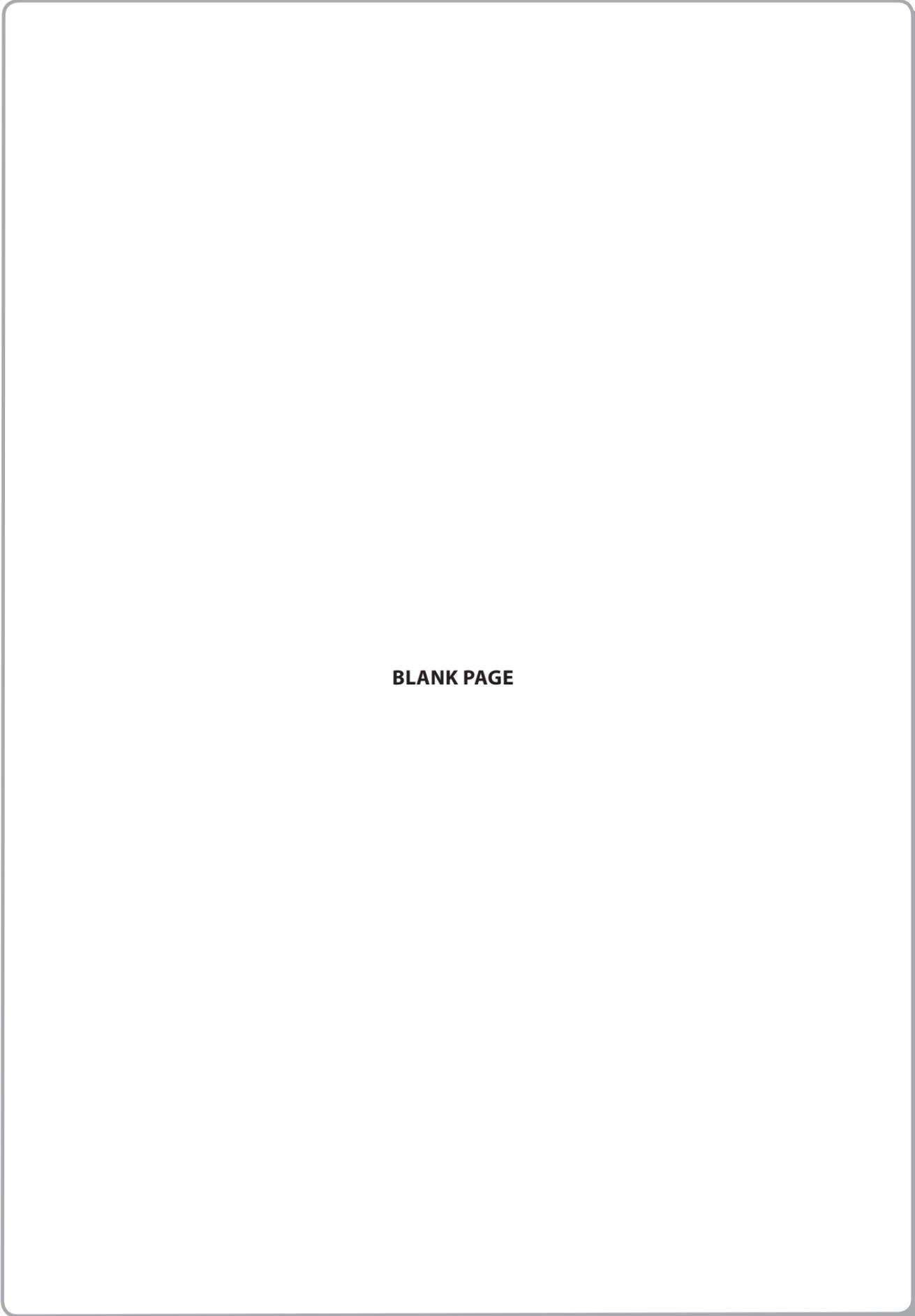
**(Total for Question 4 = 36 marks)**

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



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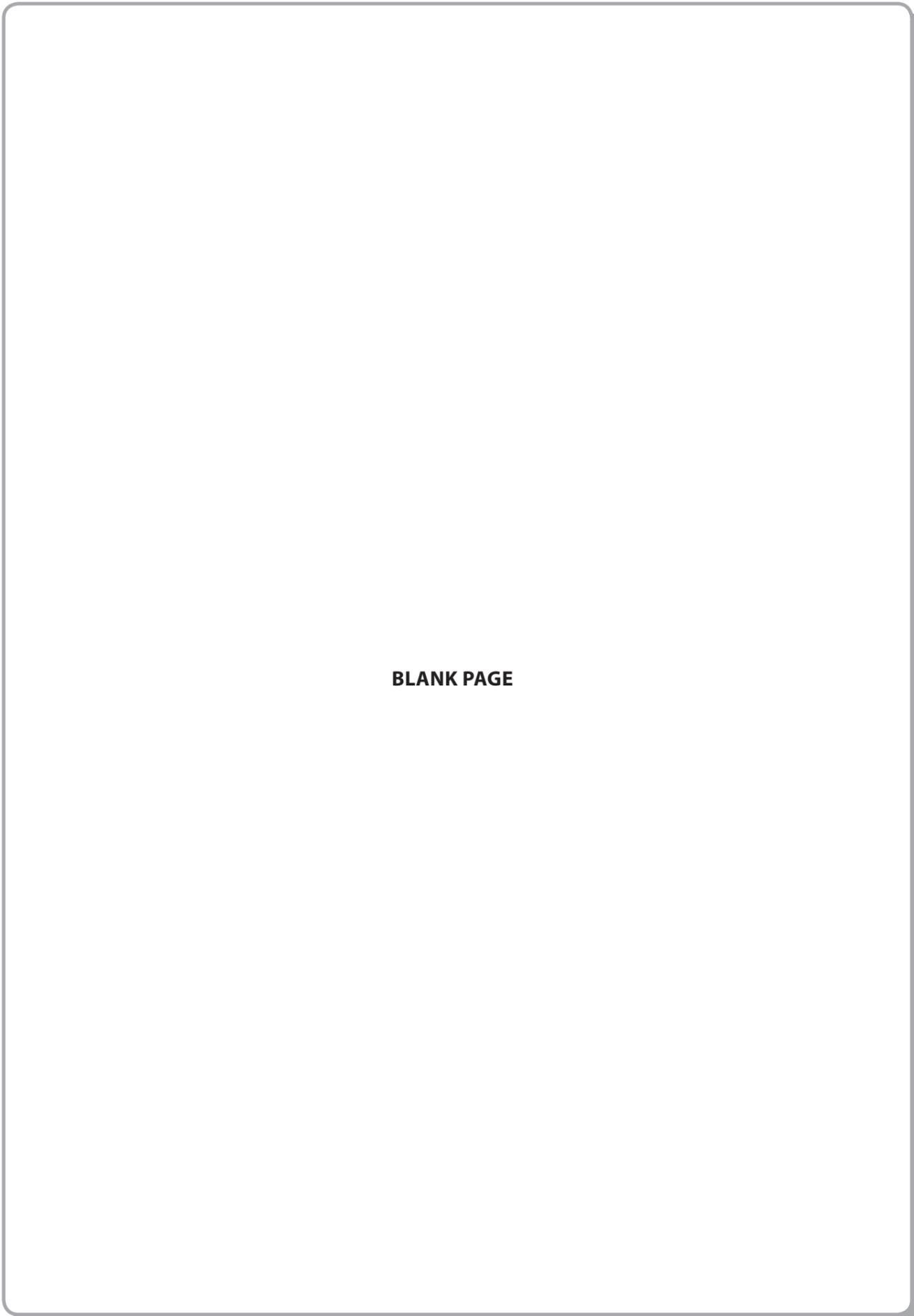


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**Edexcel GCE**

# **Music**

**Advanced**

**Unit 6: Further Musical Understanding  
Skeleton Score Booklet for Question 2**

Friday 25 June 2010 – Morning

Paper Reference

**6MU06/01**

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Skeleton score for Question 2 – Aural Awareness

**Adagio affettuoso ed appassionato**

1 *p* *pp* *sf*

5 *p* *cresc.* *pp* (b) (i) cadence and key

8 *p* *cresc.*

12 *pp* (b) (i) cadence and key

16 *cresc.* *p*

19

22 (a) notate melody

24 *cresc.* *sf* *p* (b) (ii) chord A chord B chord C