

Write your name here	
Surname	Other names
Centre Number	Candidate Number
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Edexcel GCE	
Music	
Advanced	
Unit 6: Further Musical Understanding	
Thursday 23 June 2011 – Afternoon 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: CD, CD player and an unmarked copy of <i>The New Anthology of Music</i> Skeleton Score Booklet for Question 2 (enclosed)	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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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 different works by the same composer. 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 **two** percussion instruments heard in Excerpt A but **not** in Excerpt B. (2)

- 1
- 2

(b) Compare and contrast the **textures** of the excerpts. (3)

-
-
-
-
-

(c) Give **two** ways in which the melodic writing at the start of Excerpt B differs from the melodic writing at the start of Excerpt A. (2)

- 1
-
- 2
-



(d) Put a cross in the box next to the dance style which forms the basis for **Excerpt B**.

(1)

- A** galliard
- B** gigue
- C** pavane
- D** sarabande

(e) Put a cross in the box next to the decade in which these excerpts were first performed.

(1)

- A** 1870s
- B** 1890s
- C** 1910s
- D** 1930s

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

(1)

- A** Brahms
- B** Elgar
- C** Schoenberg
- D** Vaughan Williams

(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) Complete the melody line of bars 17 and 18. You may use the skeleton score for rough work, but you **must** copy your answer onto the stave below.

(8)

17

(a) notate melody

(b) (i) Identify the following:

(4)

Key in bars 15 (beat 4) to 16 (beat 1)

Cadence in bars 15 (beat 4) to 16 (beat 1)

Key in bar 20 (beats 2 to 3)

Cadence in bar 20 (beats 2 to 3)

(ii) Identify the chords indicated in bars 23, 26 and 27.

(3)

Chord A

Chord B

Chord C



(c) Put a cross in the box next to the type of vocal music from which this excerpt is taken.

(1)

- A aria
- B chorale
- C lied
- D recitative

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

(1)

- A Bach
- B Handel
- C Haydn
- D Purcell

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

(1)

- A 1644
- B 1684
- C 1724
- D 1764

(Total for Question 2 = 18 marks)

TOTAL FOR PART A = 28 MARKS





A large rectangular area with rounded corners, containing 25 horizontal dotted lines for writing.



P 3 8 6 5 6 A 0 7 2 0

7
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If you answer part (b) put a cross in this box .

- 3** (b) Identify those features of *ET: Flying Theme* which contribute to the overall sense of energy and adventure.

(13)

Dotted lines for writing the answer.





A large rectangular area with rounded corners, containing 20 horizontal dotted lines for writing.



P 3 8 6 5 6 A 0 9 2 0





If you answer part (c) put a cross in this box .

3 (c) Show how Niall Keegan blended traditional and non-traditional features in *Tom McElvogue's (jig)* and *New Irish Barndance (reel)*. (13)

Area with horizontal dotted lines for writing the answer.





Handwriting practice area with 20 horizontal dotted lines.

(Total for Question 3 = 26 marks)

TOTAL FOR PART B = 26 MARKS



PART C: CONTINUITY AND CHANGE IN INSTRUMENTAL MUSIC

Answer either part (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 structure and tonality in the three works listed below.

(36)

- Joseph Haydn, *Symphony No 26 in D minor, 'Lamentatione': movement I*
- Johannes Brahms, *Piano Quintet in F minor, Op. 34: movement III*
- Duke Ellington and his Orchestra, *Black and Tan Fantasy*

OR

- (b) Comment on the different uses of melody and harmony in the three works listed below.

(36)

- Anthony Holborne, *Pavane 'The image of melancholy'* and *Galliard 'Ecce quam bonum'*
- J. S. Bach, *Partita No. 4 in D, BWV 828: Sarabande and Gigue*
- Miles Davis Quintet, *Four*



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 .

Dotted lines for writing answers.





Handwriting practice area with 20 horizontal dotted lines.





A large rectangular area with rounded corners, containing 25 horizontal dotted lines for writing.





Lined writing area with horizontal dotted lines.





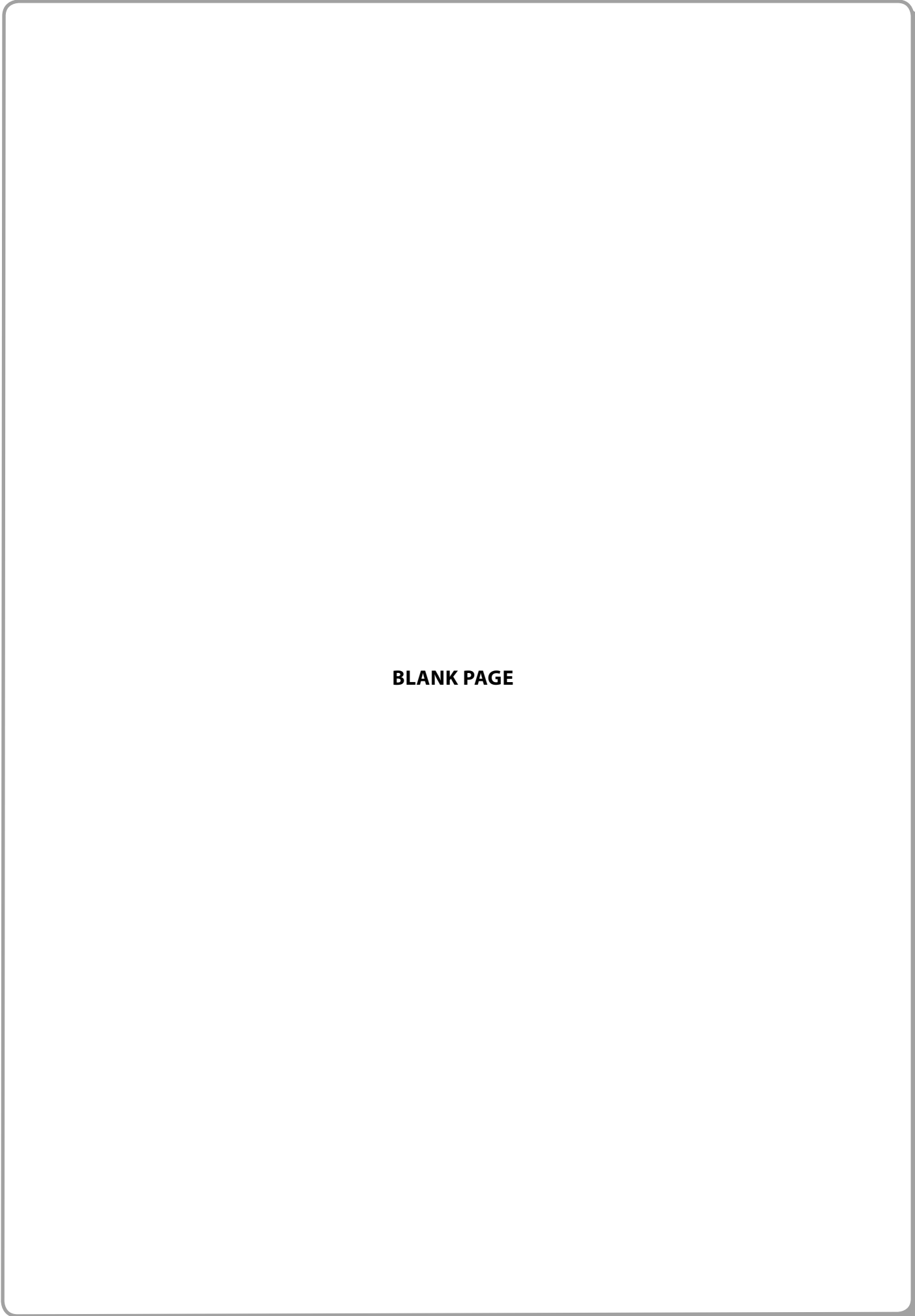
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(Total for Question 4 = 36 marks)

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

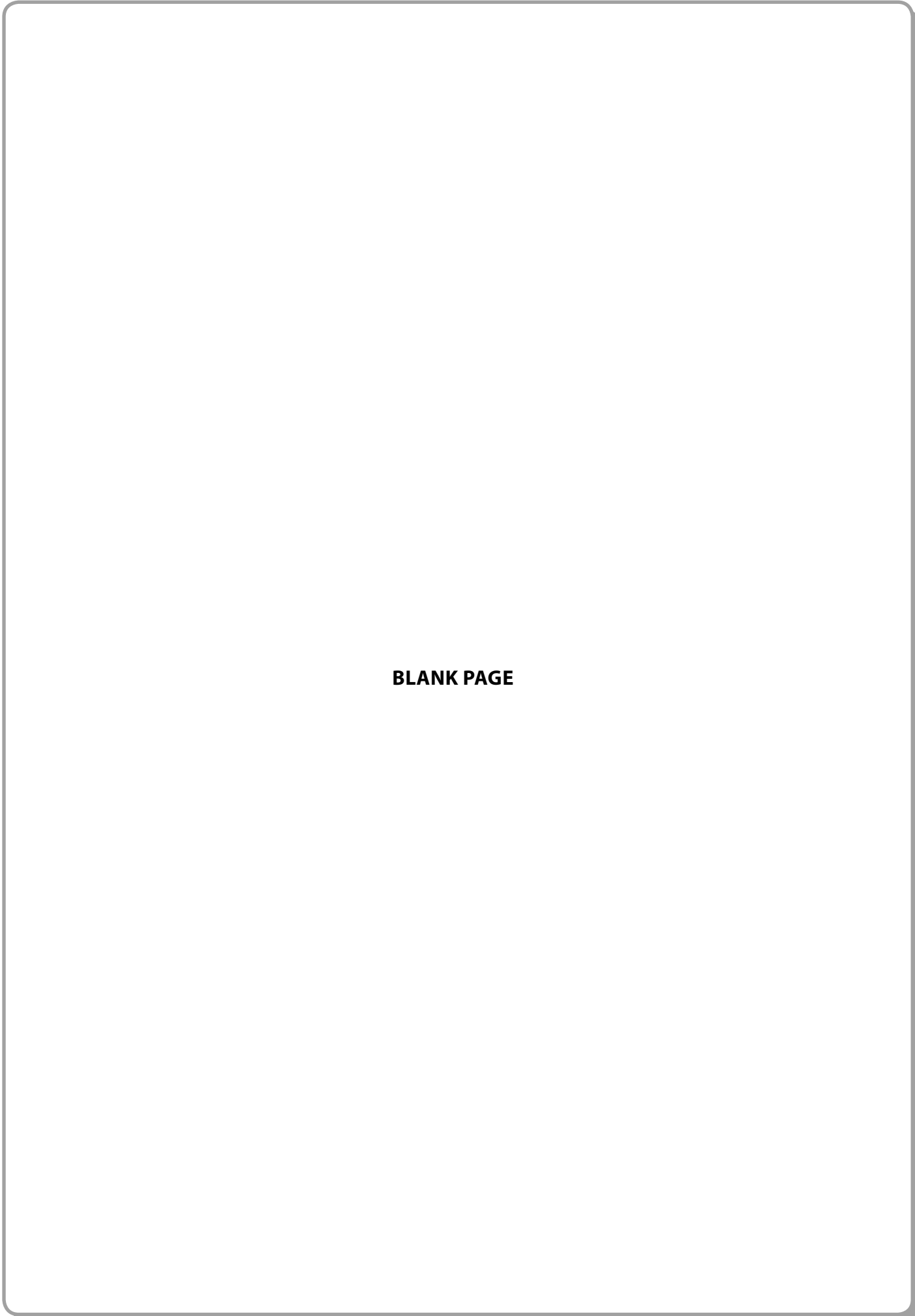


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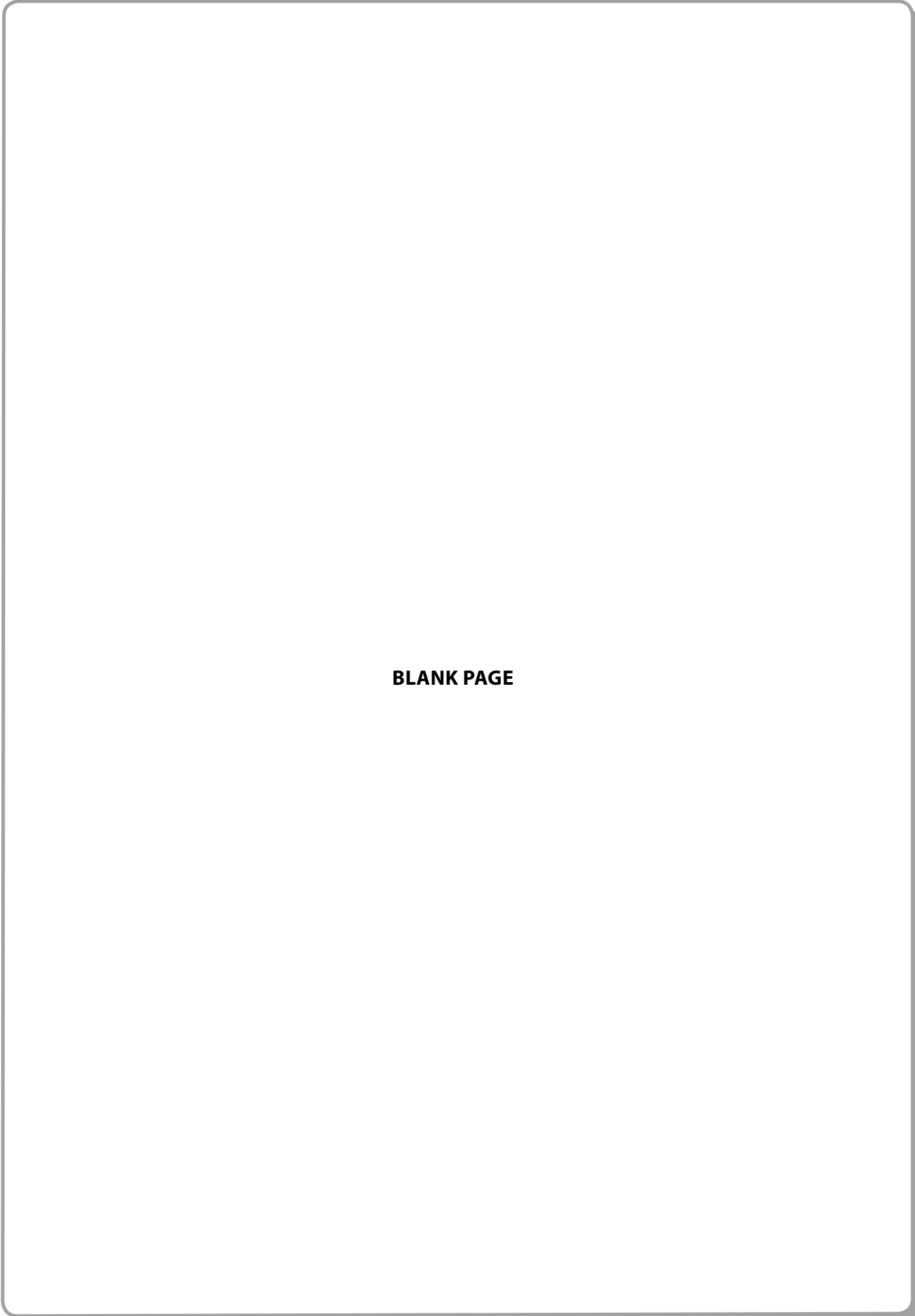




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Edexcel GCE

Music

Advanced

Unit 6: Further Musical Understanding

Skeleton Score Booklet for Question 2

Thursday 23 June 2011 – Afternoon

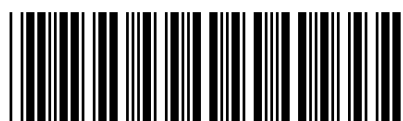
Paper Reference

6MU06/01

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Skeleton score for Question 2 – Aural Awareness

[Allegro]

3

5 Zer-

7 schmet-tert mich, zer-schmet-tert mich, ihr Fel-sen und ihr Hü-gel, ihr Fel-sen und ihr Hü-gel, wirf

10 **adagio**
Him-mel dei-nen Strahl auf mich! Wie fre-vent-lich, wie sünd-lich, wie ver-

13 **allegro adagio allegro adagio**
mes-sen, wie fre - vent-lich, wie sünd-lich, wie ver-mes-sen hab ich, o Je-su, dein ver-

16 **allegro**
ges-sen! Zer-schmet-tert mich, ihr Fel-sen

(a) notate melody

(b) (i) key and cadence



19

ihr Fel-sen und ihr Hü-gel, ihr Fel-sen und ihr Hü-gel wirf Him-mel dei-nen Strahl auf

(b) (i) key and cadence

22

adagio **allegro** **adagio**

mich! Wie fre-vent-lich, wie sünd-lich, wie ver-mes-sen, wie fre-vent-lich, wie

(b) (ii) chord A

25

allegro **adagio** **allegro**

sünd-lich, wie ver-mes-sen hab ich, o Je - - su, dein ver-ges-sen!

(b) (ii) chord B chord C

28

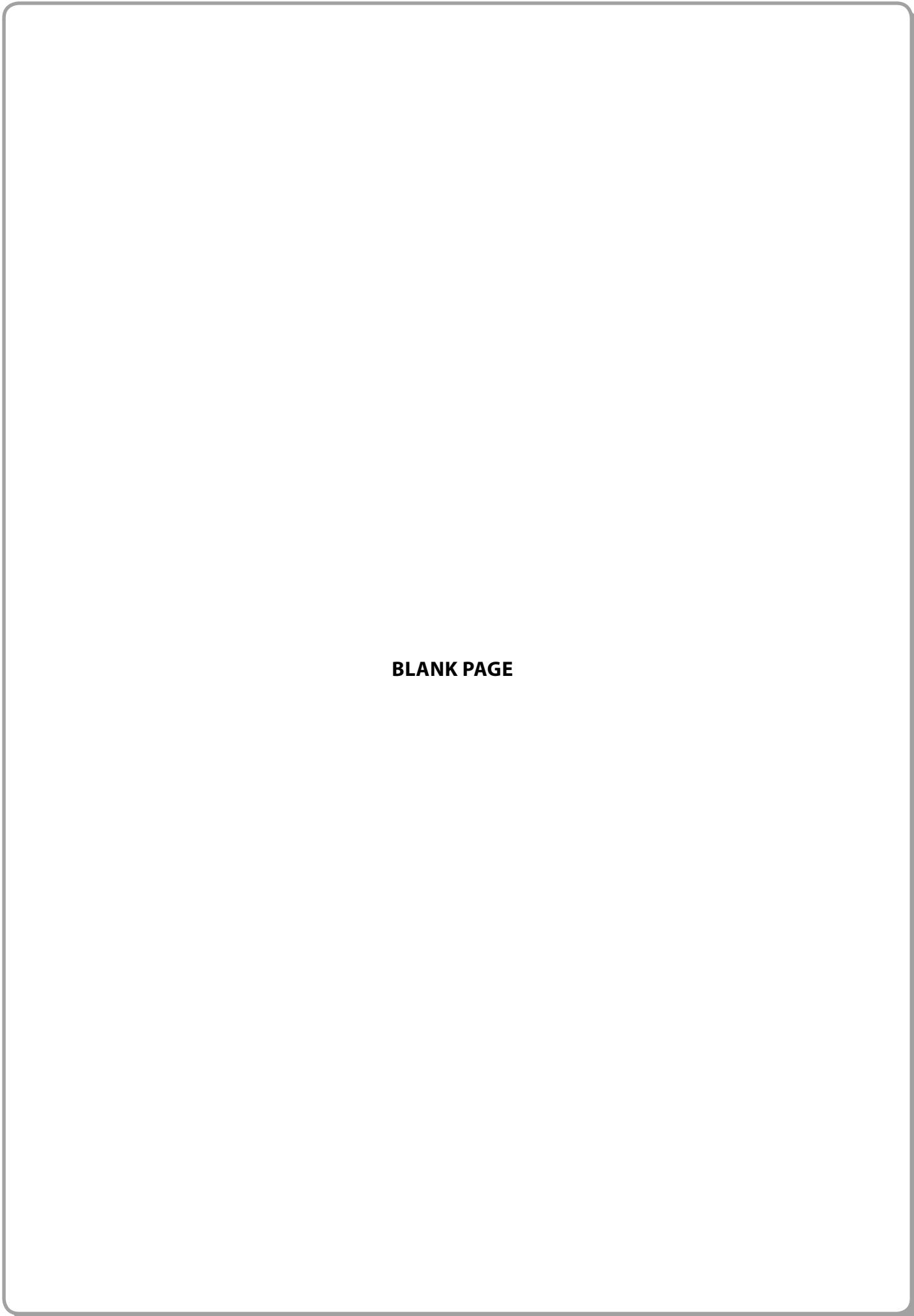
30

32

(Translation: Fall on me, you rocks and mountains; may heaven strike me with lightning!
For I have sinned so grievously and so often, and you, O Jesu, forgotten!)



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