

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**

Monday 12 May 2014 – 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

**6MU03/01**

**You must have:**

CD, CD player and keyboard(s)

Skeleton Score Booklet for Questions 1, 2 and 4 (enclosed).

Total Marks

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## 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.

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 *Symphony no.26 in D minor, 'Lamentation': movement I* by Haydn. 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 sentence below by putting a cross in the box next to the correct answer.

This extract is taken from the

(1)

- A Coda
- B Development
- C Exposition
- D Recapitulation

- (b) Name **one** woodwind and **one** string instrument playing the melody in bars 1 to 8 of the extract.

(2)

Woodwind

---

String

---

- (c) Describe the rhythms used in the melody and bass parts in bars 1 to 6.

(2)

Melody

---

Bass

---



(d) Name the melodic device in bars 9 to 12. (1)

(e) Name the harmonic device in bars 13 to 20. (1)

(f) Precisely describe the chord in bar 25. (2)

(g) Name the key and cadence at bars 29 to 30. (2)

Key

Cadence

(h) Comment on the dynamics in the excerpt. (2)

(i) Name **two** features of this excerpt that highlight the influence of the eighteenth-century *Sturm und Drang* style. (2)

1 .....

2 .....

(j) Complete the sentence below by putting a cross in the box next to the correct answer. (1)

The harmony of this movement is best described as

- A** atonal
- B** dissonant
- C** functional
- D** non-functional

(Total for Question 1 = 16 marks)



## 2 VOCAL MUSIC

You will hear an excerpt from *You can get it if you really want* by Jimmy Cliff. 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 sentence below by putting a cross in the box next to the correct answer.

This popular song is an example of Jamaican

(1)

- A Calypso
- B Dub
- C Rock steady
- D Ska

- (b) Listen to the first two statements of the hook 'You can get it if you really want' in bars 1 to 4. Apart from the lyrics, give **one** similarity and **one** difference between these statements.

(2)

Similarity

.....

Difference

.....

- (c) What type of scale is the vocal part in this excerpt based on?

(1)

.....

- (d) Name the **three** chords used in bars 1 to 11.

(3)

1 .....

2 .....

3 .....

- (e) Name the musical device in the bass guitar part of the song.

(1)

.....



(f) Identify the chord in bar 12. (1)

(g) What type of scale is used in bar 14 and bar 18? (1)

(h) Describe the organ part in this excerpt. (2)

(i) Give **three** features characteristic of Jamaican music in this excerpt. (3)

1 .....

2 .....

3 .....

(j) What is the structure of the complete piece?

Put a cross in the correct box below. (1)

- A** Ballad
- B** 12-bar blues
- 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 Quintet in F minor: movement III* by Brahms which show that this music was composed in the Romantic period. (10)
- (ii) Compare and contrast the melody and texture of *Pavane 'The image of melancholy'* and *Galliard 'Ecce quam bonum'* by Holborne with *Pour le piano: Sarabande* by Debussy. (18)

**OR**

**(b) VOCAL MUSIC**

- (i) Describe the stylistic features of *Sing we at pleasure* by Weelkes which show that this music was composed in the late Renaissance period. (10)
- (ii) Compare and contrast melody and harmony in *Der Doppelgänger* by Schubert and *Symphony of Psalms: movement III* by Stravinsky. (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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### 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 10 to 12. Using Roman numerals, precisely indicate the chords that are used. The key of the music at this point is **A major**.

(4)

Bar 10 beat 3	IV
Bar 11 beat 1	
Bar 11 beat 2	
Bar 11 beat 3	
Bar 12 beats 1 and 2	

(b) Name the musical device in the bass at bars 5 (beat 3) to 9.

(1)

(c) Name the cadence at bars 16 (beat 3) to 17 (beat 1).

(1)

(d) What type of dissonance is used in the accompaniment in bar 20 (beat 2)?

(1)

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

The quaver note A in the vocal part of bar 20 is best described as

(1)

- A an anticipation
- B an appoggiatura
- C a passing note
- 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.

(12)

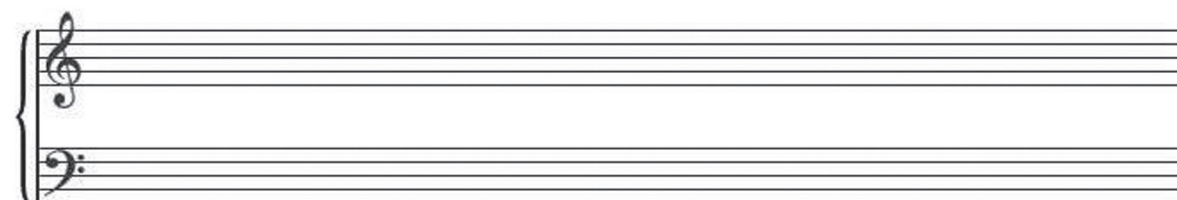
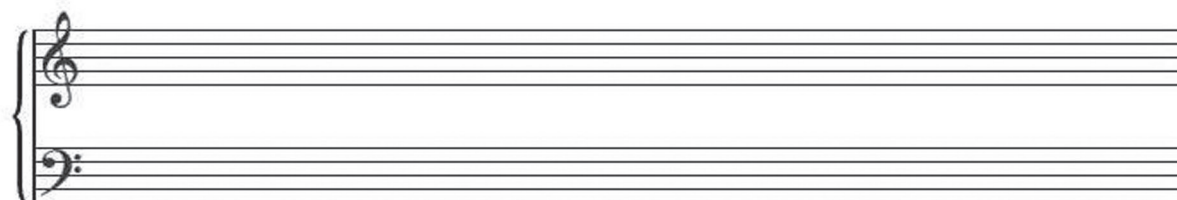
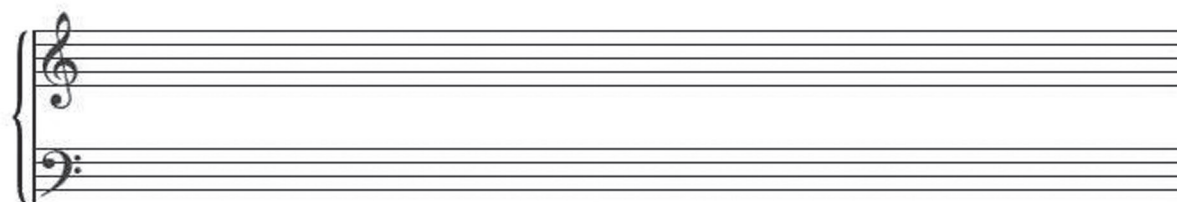
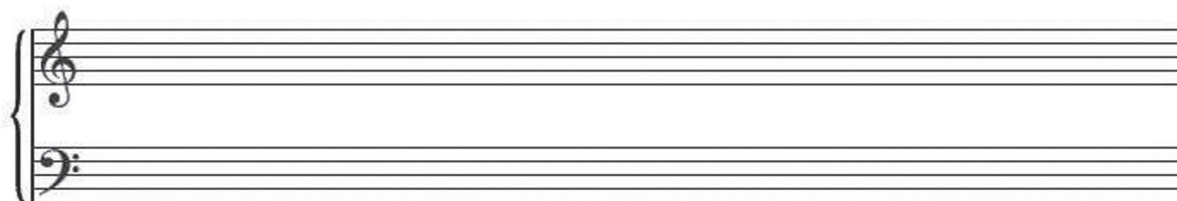
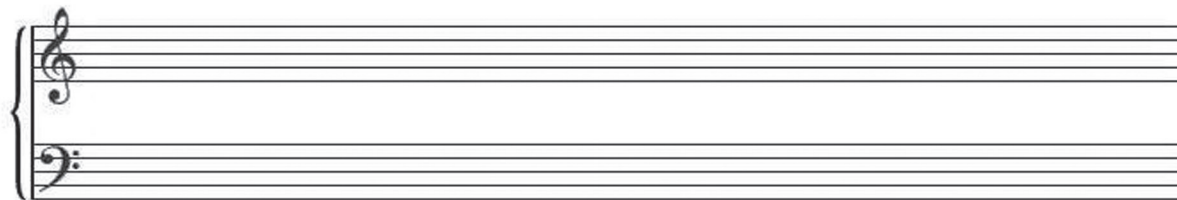
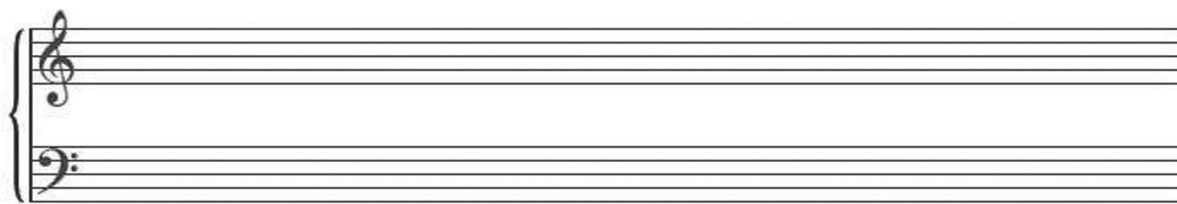
The musical score is for SATB voices in short score, set in 4/4 time with a key signature of one flat (B-flat major). The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a half note chord of G4 and Bb4, followed by a quarter note chord of A4 and C5, then a quarter note chord of Bb4 and D5, and a quarter note chord of C5 and E5. The bass staff begins with a half note chord of G2 and Bb2, followed by a quarter note chord of A2 and C3, then a quarter note chord of Bb2 and D3, and a quarter note chord of C3 and E3. The piece concludes with a whole note chord of G4 and Bb4 in the treble staff and a whole note chord of G2 and Bb2 in the bass staff.

(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**

# **Music**

**Advanced Subsidiary**

**Unit 3 : Developing Musical Understanding**

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

Monday 12 May 2014 – Afternoon

Paper Reference

**6MU03/01**

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**PEARSON**

**PART A: LISTENING**

**Question 1**

**Symphony no.26 in D minor, 'Lamentation': movement I by Haydn**

*(b) Instruments playing the melody?*

Musical notation for measures 1-6 of the first staff. The key signature has one flat (Bb) and the time signature is 4/4. The melody consists of quarter and eighth notes, with a long slur over the final two measures.

*(c) Describe the rhythms*

7

Musical notation for measures 7-12 of the first staff. Measure 7 starts with a treble clef and a key signature of one flat. The melody features eighth and sixteenth notes, with a repeat sign in measure 10 and a fermata in measure 11.

*(d) Melodic device?*

13

Musical notation for measures 13-17 of the first staff. The melody is characterized by a constant eighth-note accompaniment pattern.

*(e) Harmonic device?*

18

Musical notation for measures 18-22 of the first staff. The melody features a chromatic descent in measure 18 and a key change to D minor in measure 20.

23

Musical notation for measures 23-28 of the first staff. The melody consists of half notes and rests, with a fermata over the first half note in measure 24.

*(f) Chord?*

29

Musical notation for measures 29-34 of the first staff. The melody consists of half notes with a long slur over the final two measures, ending with a double bar line.

*(g) Key and cadence?*

Question 2

'You can get it if you really want' by Jimmy Cliff

(b) Similarity and difference?

You can get it if you real-ly want      You can get it if you

6

real-ly want But you must try,      Try and try      Try and try\_\_\_\_\_

10

You'll suc-ceed at last\_\_\_\_\_

16

You can get it if you real-ly want

22

You can get it if you real-ly want But you must try,      Try and

26

try      Try and try\_\_\_\_\_      You'll suc-ceed at last\_\_\_\_\_

**PART C: UNDERSTANDING CHORDS AND LINES**

**Question 4**

I at tempt from Love's sick-ness to fly \_\_\_\_\_ in vain, Since I am my-

(b) Musical device?

7

self my own fe - ver, since I am my - self my own fe - ver and pain. No

(a) Chords?

13

more now, no more now, fond heart, with pride no more swell, Thou

(c) Cadence?

(e) Note?

18

canst not raise for - ces, thou canst not raise for - ces e - nough to re - bel.

(d) Dissonance?