

Write your name here

[Art & Culture](#), [Music](#)



Write your name here Surname Other names Centre Number Candidate
Number Edexcel GCE Music Advanced Unit 6: Further Musical Understanding
MOCK PAPER 1 — JUNE : 2013 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) You must have: CD, CD
player, an unmarked copy of the New Anthology of Music and the Skeleton
Score Booklet for Question 2 Paper Reference 6MU06/01 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 in the spaces provided — there may be more space than you need.
- Information - The total mark for the 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 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 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. M37002RA ©2010
Edexcel Limited. 1/1/1/1 Turn over Some questions must be answered with a
cross in a box x. If you change your mind about an answer, put a line
through the box x and then mark your new answer with a cross x. 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 two instruments that are heard only in Excerpt A:

1:
.....

2:

..... (2) (b) Compare and contrast the texture of the two excerpts.
.....
.....

..... (3) (c) Indicate whether the statements below are true or false by placing a cross in the appropriate box. (i) Syncopation is used in Excerpt A. TRUE p FALSE p (ii) The melody in Excerpt A is more disjunct. TRUE p FALSE p (iii) A cantus firmus is used in both excerpts. TRUE p FALSE p (3) (d) Suggest a year of composition for these excerpts.

..... (1) (g) Put a cross in the box next to the name of the composer-arranger of these excerpts. p A Maxwell Davies p B Poulenc p C Reich p D Vaughan Williams (1) (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 36-39. You may use the skeleton score for rough work, but you must (8) copy

your answer onto the stave below. (b) (i) Identify the key in: (3) Bars 1—2:
Bars 15—16:

Bars 36—39:

(ii)
..... Name the type of cadence

used in: Bar 6:

(2) Bar 41 and
again in bars 44—45: (iii) Identify the
type of chord used in: Bar 12 (first crotchet beat):

(2) Bar 20 (second crotchet
beat): (iv) Identify the harmonic
progression used in bars 28 (third crotchet beat) to 30 (first crotchet beat):

(1)

..... (c) (i) Put a cross in the box next to the decade in which this music
was composed. p A 1740s (ii) p B 1780s p C 1820s p D 1860s Put a cross in
the box next to the name of the composer of this music. p A Beethoven p B
Brahms p C Mozart (1) (1) p D Stravinsky (TOTAL FOR QUESTION 2 = 18
MARKS)

_____ TOTAL FOR PART A = 28 MARKS PART B:

MUSIC IN CONTEXT Question 3 has three parts, (a), (b) and (c). Answer only
TWO parts. Indicate which parts of the question you are answering by
marking the box x. If you change your mind about an answer, put a line
through the box x and then mark your new answer with a cross x. If you
answer part (a) put a cross in this box p. 3 (a) Describe features of Gabrieli's

Sonata pian' e forte that are typical of Venetian Renaissance music. (13)

(TOTAL FOR QUESTION 3a = 13 MARKS) If you answer part (b) put a cross in this box p. 3 (b) Cantata No. 48, Ich elender Mensch: movements I-IV by Bach was written for performance as part of a solemn church service.

Identify features of the music that make it particularly appropriate for that purpose. (13) (TOTAL FOR QUESTION 3b = 13 MARKS) If you answer part (c) put a cross in this box p. 3 (c) Jerry Goldsmith was famous for the modern style of his music for Planet of the Apes. (13) Identify features that reveal a novel approach to tonality and use of instruments. (TOTAL FOR QUESTION 3c = 13 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) Comment on the ways in which ternary structures are used in the three pieces below: (36) - Debussy, Prélude À L'Après-midi d'un faune - Brahms, Piano Quintet in F Minor Op. 34: movement III - Poulenc, Sonata for Horn, Trumpet and Trombone: movement I OR 4 (b) Compare and contrast the use of harmony and textures in three following works. - Holborne, Pavane 'The image of melancholy' and Galliard 'Ecce quam bonum' - Haydn, String Quartet in E flat Op. 33 No. 2 'The Joke': movement IV - 'Four (opening)' as recorded by The Miles Davis Quintet (36) Indicate which part of the question you are answering by marking the box x. If you change your mind about an answer, put a line through the box x and then mark your new answer with a

cross x. If you answer part (a) put a cross in this box p. If you answer part (b) put a cross in this box p. (TOTAL FOR QUESTION 4 = 36 MARKS)
