

Mark Scheme (Results)

Summer 2014

GCE Music (6MU06)

Paper 1:

Further Musical Understanding

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Publications Code UA039575

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## **General Marking Guidance**

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

## General Instructions for marking on Unit 6

- 1) Bracketed words or phrases are not essential for the mark to be awarded.
- 2) Underlined words or phrases must be included for the mark to be awarded.
- 3) In questions 3 and 4, the scheme gives details of basic points and illustrated points.
  - A point without example indicates that at the most a 'basic' point will be awarded.
  - A point with illustration indicates that a fully illustrated point can be awarded if an appropriate example is included. This illustration may not be the same as the one given in the scheme, and so NAM should be consulted in such instances. If no example is given, the candidate is awarded a basic point.
- 4) After marking each part of Q. 3 and 4, total the number of points scored and consult the holistic grid to obtain the appropriate mark range. If you are uncertain as to which mark within that range to award, ascertain which of the neighbouring bands more closely matches the quality of the work marked. If it appears that the work is not far removed from the requirements for the adjacent higher band, then award a higher mark in the original range. If it appears closer to the adjacent band below, then award a lower mark within the original range.
- 5) In both options for Q. 4, a maximum mark for each work is allowed to ensure that the treatment of the prescribed works is reasonably balanced. The maximum score awarded per work is 8 illustrated points, or combination of 8 illustrated and unillustrated points. In other words, when candidates make fewer than 8 illustrated points, any unillustrated points made are added, up to a total of 8, e.g. 5 illustrated + 3 unillustrated. This total is then matched against the Mark-Descriptor grid, e.g. if a candidate makes 12 illustrated + 6 unillustrated points, the final mark will fall in the 24-27 band, i.e. 17 or more points with limited examples. In other words, the total of illustrated and unillustrated points is the one matched with the grid.

## Part A: AURAL ANALYSIS

### 1. Comparison

**Excerpt A: Byrd, 'Justorum animae'**

**Excerpt B: Byrd, 'Christ rising again'**

(a) Describe the forces and textures used in Excerpt A.

Unaccompanied / a cappella (1)

More than one voice a part / choir (1)

(Free) counterpoint / polyphonic (1)

Imitative / stretto [Accept canonic or fugal]

Five parts / two soprano parts / SSATB (1)

**(max. 3)**

(b) Describe the forces used in Excerpt B.

Viols (1)

Solo voices (1) / two voices (1) / two solo voices / duet (2)

**(max. 2)**

(c) Compare and contrast melody in the two excerpts.

#### **Excerpt A**

(Prominent) descending lines (1)

(Mainly) conjunct (1)

(Mainly) major (1)

#### **Excerpt B**

Rising lines (in viols) (1)

Later vocal lines descend (1)

Mainly conjunct lines (in viols) (1)

Vocal lines characterised by rising 3<sup>rd</sup> (1) [Do not accept triadic]

Predominantly minor / modal (1)

Solo voices present opening viol melody in diminution (1)

(some) repetition (1)

Sequence (1)

**(max. 3)**

(d) Put a cross in the box next to the time-span during which these excerpts were composed.

B 1585-1605 **(1)**

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

A Byrd **(1)**

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

## 2. AURAL AWARENESS

- (a) Write out the melody line of bars 15 (beat 2) to 18. You may work in rough on the skeleton score, but you **must** copy your answer onto the stave below. (8)



There are 11 pitches and 11 durations to complete.

0	No work offered capable of assessment	
1	1-2 pitches or note-lengths correct	
2	3-5 pitches or note-lengths correct	
3	6-8 pitches or note-lengths correct	
4	9-11 pitches or note-lengths correct	
5	12-14 pitches and note-lengths correct	
6	15-17 pitches and note-lengths correct	
7	18-20 pitches and note-lengths correct	
8	21-22 pitches and note-lengths correct	<b>[Max. 8]</b>

- (b) Identify the following: (6)
- (i) Key in bars 5 to 6: D minor / tonic (1)  
Cadence in bars 5 to 6: (IV7) V / Imperfect (Do not accept Phrygian) / half close (1)
- (ii) 9-8 / Suspension (1)
- (iii) Key in bars 21-22: F major / relative major / mediant (major) (1)
- (iv) Key in bars 30 to 31: A minor / dominant minor (1)  
Cadence in bars 30 to 31: V – I / Perfect / full close (1)

(c) Identify the chords indicated in bars 7 and 8 (2)

Chord A: Diminished 7th (1)

Accept: VII7c (1)

Chord B: Tonic 1st inversion / Ib (1)

Accept: Dm/F or appropriate figuring (1)

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

B Handel

(1)

(e) Put a cross in the box next to the type of work from which this excerpt is taken.

A Concerto grosso

(1)

**(Total for Question 2 = 18 marks)**  
**TOTAL FOR PART A = 28 MARKS**

## PART B: MUSIC IN CONTEXT

- 3 (a) Referring to melody and harmony, show how Wagner's *Prelude to Tristan und Isolde* provides an appropriate introduction to the drama that follows. (13)

Where appropriate, points should be illustrated with examples from the music.

### Basic Point

### Illustration

#### Melody

“unending melody”

(Composed from) leitmotifs

Award maximum 3 marks for precisely identified motifs, e.g.

‘Grief’ motif	Bar 1 (cello)
‘Desire’ motif	Bar 2 (oboe)
‘Glance’ motif	Bar 17 (cello)
‘Love potion’	Bar 25 (cello)
‘Poison’/’Death’ motif	Bars 48-49 (cello)

Melodic lines are marked by:

(Saturating) chromaticism	Bars 1-2
<u>Appoggiaturas</u>	e.g. bar 3
Opening <u>minor</u> 6 <sup>th</sup> interval	Bar 1
Expanding to major 6 <sup>th</sup>	Bars 4-5
Rising Sequential patterns	Bars 32-34
Interval of 7 <sup>th</sup> (in ‘Glance’ motif)	Bar 18
Some motifs presented <u>high/in tenor clef</u> in cello	Bars 8-10
Inversion	Bar 2 (oboe)
Melody outlines notes of ‘Tristan’ chord	Bars 107-9
Fragmentation/shortening of motifs	Bars 14-15

## Harmony

(Generally) dissonant

Avoidance of perfect cadences                      Leading to lack of resolution

(A rare instance of) perfect cadence              Bar 24

Interrupted cadences                                  e.g. bars 16-17

Chromatic harmony

‘Tristan’ chord    Bar 2  
(must be located for credit)

Award a further illustrated mark for  
describing it as:

Augmented sixth with appoggiatura  
Or as a half-diminished chord

Unresolved dissonance / sevenths              Bar 3

Final chord is V7 of Cm / final note is  
dominant. Preparing for start of Act 1  
(illustrated mark)

Award further illustrated marks for  
additional information, e.g.

Unresolved V7 of C                                  Bar 7

Diminished 7<sup>th</sup>    Bar 20 / 29

Dominant pedal                                      Bars 63-66

Neapolitan 6<sup>th</sup>    Bar 21

Augmented 6<sup>th</sup>    Bar 38

**Mark Descriptor**

0 No positive features can be clearly identified.

1 Poor. Typically 1-2 relevant points with no examples.

QWC: The writing may have some coherence and will be generally comprehensible, but lack both clarity and organisation. The skills needed to produce effective writing will not normally be present. Frequent syntactical and/or spelling errors are likely to be present.

2-3 Limited. Typically 1-2 illustrated points.

QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.

4-5 Basic. Typically 3-4 relevant points with limited illustration.

QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.

6 Adequate. Typically 3-4 relevant, illustrated points, or 5-6 relevant points with limited illustration.

QWC: The writing may show some degree of organisation and clarity but this will not be sustained throughout the response. The candidate will demonstrate most of the skills needed to produce effective writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present.

7-8 Competent. Typically 5-6 relevant, illustrated points, or 7-8 relevant points with limited illustration.

QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found, but overall the writing will be coherent.

9-10 Confident. Typically 7-8 relevant, illustrated points, or 9 or more relevant points with limited illustration.

QWC: The skills needed to produce convincing writing are mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found, but overall the writing will be coherent.

11-12 Excellent. Typically 9 or more relevant points with most of them appropriately illustrated.

QWC: Very few syntactical and/or spelling errors will be present, and these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.

13 Outstanding. Typically more than 9 relevant, well illustrated points.

QWC: Very few syntactical and/or spelling errors will be present, and these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.

3 (b) How does Haydn communicate a sense of celebration in ‘Quoniam tu solus’ from *The Nelson Mass*?

(13)

Where appropriate, points should be illustrated with examples from the music.

**Basic Point**

**Illustration**

Large band/Richly resourced

Soloists, chorus, orchestra with trumpets/clarini

Basic point awarded for part of the above, e.g. listing of forces.

Award max. 1 illustrated point for further background information, i.e. final section of Gloria from NAMEDAY mass for Princess Esterhazy  
Basic point awarded for part of the above, e.g. ‘final section of Gloria’.

Allegro tempo

Frequent running semiquavers

Bar 3

Periodic phrasing

Bars 1-2, 3-4.

Repetition within phrases

Bars 11, 12

Clear/largely syllabic delivery

(Occasional) melisma

Amen, bar 30-32

High ranges

Soprano, bar 55

Functional harmony

Imperfect cadences	Bar 2
Perfect cadences	Bars 14-15
Repeated V-I progressions	Coda/bars 71-77
Sometimes reinforced with trumpets and drums	Bars 81-82
(‘Celebratory’ key of) D major	
(Reinforced by)	
Pedal points	Bars 15-21
D major scales	Bar 80
Award illustrated points for precisely identified keys, upto a maximum of two:	
A major	Bars 24-25
B minor	Bar 35
E minor	Bars 44-47
G major	Bar 49
Range of textures (basic point):	
Melody dominated homophony	Bar 1
Homophony/Homorhythmic	Bar 3
Antiphony	Bars 1-2, 3-4
Heterophonic string parts	e.g. bar 6
Fugato / counterpoint / imitation / polyphony	bar 22
With subject	bass, bar 22
counter-subject	orchestral bass, bar 22
answer	tenor, bar 24
stretto	e.g. bars 45-48
Canon <u>plus soprano descant</u>	coda/bars 62-68

3 (c) 'Take her to sea, Mr Murdoch' from Horner's score to *Titanic* conveys both grandeur and a sense of excitement. Explain how this is achieved.

(13)

Where appropriate, points should be illustrated with examples from the music.

<b>Basic Point</b>	<b>Illustration</b>
Large (Symphony) orchestra	including voices, synthesised sounds, bells (max. 1)
Often used to underline image	e.g. engine room (bar 8)
Ship's (tubular) bell	Bar 10
Rising and falling figures depicting waves	Bars 12-20
'Effects' (max. 2) such as:	
Tremolandi	Bar 12
Suspended cymbal	Bars 105-6
Harp glissando	Bar 79
Spacious tempo	interspersed with livelier passages
Episodic nature of music	
Changes of time signature	Bars 24-25
And pace/tempo	Bar 19 onwards
Dance (in 5/4)	Bar 37
(Largely) diatonic melody	
Modality	Lydian inflections, Bar 1
Ascending melodic line	Bar 1
Augmentation	Bar 106
Expansive/folk-derived material (Leaving of Liverpool)	Bar 30

with octave leaps	Bars 30-31
Ostinato	e.g. Bars 15-18
Unrelated chords juxtaposed	Bars 25-26
Harmony largely diatonic	
Modal chord progressions	Bar 44
Few prominent dissonances	
Slow/unrushed harmonic rhythm	
Pedal points (underline 'grand' design)	Bars 30-33
Open fifths	Close/bar 110
Frequent changes of key	
Keys often shift by (rising) thirds (Max. 2 examples)	Bars 7-8 (E flat to G)
Or by fifths	Bars 54-57 (G to D)
Largely homophonic	
(Quasi-) contrapuntal/layered	Bars 1-4
Homo-rhythmic upper parts with pedal	Bar 30
Chordal	Bar 37
(Melody plus) triplet counter-melody	Bar 57
Frequent (rhythmic) heterophony	Bar 68
Huge dynamic range	Bars 11-30

## PART C: CONTINUITY AND CHANGE IN INSTRUMENTAL MUSIC

4 (a) Compare and contrast the use of rhythm and metre and melody in the three works listed below:

(36)

- Claude Debussy, *Pour le piano*: Sarabande
- Anton Webern, Quartet Op. 22: movement I
- Duke Ellington, *Black and Tan Fantasy*

### Indicative Content

Max. 8 illustrated points per composer (See general instructions Nos 4 and 5)

#### Basic point

#### Illustration

#### Debussy

#### Rhythm and metre

Slow tempo

Triple time

Sarabande stress on 2<sup>nd</sup> beat of bar

bar 2

Dotted rhythm also used to stress 2<sup>nd</sup> beat

Bar 10

Triplets

Bar 1

Frequent alternative 3-note figure of 2 semiquavers and a quaver

Bar 5

Streams of quavers

Bar 39-41

Beamed/phrased across the bar

Bar 40-41

Syncopation

Bar 24

Hemiola

Bars 67-68

#### Melody

Aeolian mode/modal

Balanced phrases	1-2, 3-4
Frequent step movement	Bar 9
And small leaps	rarely larger than a fourth
Repetition of bars	Bars 11-12
Slight variation on repetition of phrases	Compare bars 23 and 25

## **Webern**

### **Rhythm and metre**

‘A very moderate pace’ (Accept ‘slow’)

(Mainly in 3/8, but with) frequent changes  
Of time signature

Pulse difficult to sense	changing place of material within bars
Built almost completely on three cells / motifs	award max. 1 illustrated point for details
One exception is the set of 4 semiquavers	bars 12-13
pointilliste textures	rests
(Apparent) syncopation	Bar 12, tenor sax.

### **Melody**

Angular/large leaps	e.g. Minor 9 <sup>th</sup> in bars 1-2 (Must specify interval exactly)
Extremes of range	e.g. Violin, bar 22
Frequent octave displacements	Compare saxophone at bar 6 with recapitulation at bar 28  [Award a further illustrated point for detailed observations/comparisons]

Chromatic/atonal

Tone row

See tenor saxophone in bars 6-10

Involves inversion, retrograde and retrograde inversion [basic point]

But award max. 2 further illustrated points for precise locations of inversion, retrograde or retrograde inversion,

e.g. inversion

Bars 1-5 sax(-pft RH-sax-clt-pft RH)

retrograde

Bars 39-43 vn(- pftRH-LH-vn-LH)

retrograde inversion

Bars 39-43 sax(-pftLH-clt-RH-sax-RH)

Klangfarbenmelodie

e.g. bars 28-32

## **Ellington**

### **Rhythm and metre**

Quadruple / common time

Pulse slackens at end

Bar 87

Swung quavers

Straight quavers at Bar 45

Steady crotchet pulse

‘Pad’/sustained chord

bars 13-24

Groupings of quavers in 3/cross-phrasing effect

Bar 17

Long note

Bar 29-32

Triplets

Bar 33

Syncopation

Bar 41

Dotted rhythms

Bar 87

## **Melody**

'The Holy City'	at start
Chopin's Funeral March	Bar 87 / at close
Improvisation <u>in central passages/solos</u>	
Wide range covered	
Ornamentation	e.g. mordent at bar 22
Pitch bends	Bar 3
Slides (accept portamento)	Bar 33
Horse whinny	
Repeated notes in trombone/trumpet solos	Bars 70, 79-80
Chromaticism	Bar 61
Blue notes / scales	e.g. Bar 41 (F flat)

## **Mark Descriptor**

0 No positive features can be clearly identified.

1-5 Poor. Typically 1-4 points but no examples.

QWC: The writing may have some coherence and will be generally comprehensible, but lack both clarity and organisation. The skills needed to produce effective writing will not normally be present. Frequent syntactical and/or spelling errors are likely to be present.

6-10 Limited. Typically 1-4 appropriately illustrated points

QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.

11-15 Basic. Typically 5-8 points with limited illustration.

QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.

16-19 Adequate. Typically 5-8 appropriately illustrated points, or 9-12 points with limited examples.

QWC: The writing may show some degree of organisation and clarity but this will not be sustained throughout the response. The candidate will demonstrate most of the skills needed to produce effective writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present.

20-23 Competent. Typically 9-12 appropriately illustrated points, or 13-16 points with limited examples.

QWC: The skills needed to produce convincing writing are mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found, but overall the writing will be coherent.

24-27 Confident. Typically 13-16 appropriately illustrated points, or 17 or more points with limited examples.

QWC: The skills needed to produce convincing writing are mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found, but overall the writing will be coherent.

28-31 Excellent. Typically 17 or more relevant points with most of them appropriately illustrated.

QWC: Very few syntactical and/or spelling errors will be present, and these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.

32-36 Outstanding. Typically 18 or more well illustrated points.

QWC: Very few syntactical and/or spelling errors will be present, and these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.

(b) Compare and contrast structure and tonality in the three works listed below:

**(36)**

- Jan Pieterszoon Sweelinck, *Pavana Lachrimae*
- Johann Sebastian Bach, *Brandenburg Concerto* No 4 in G: movement I
- Robert Schumann: *Kinderscenen*, Op. 15 Nos 1, 3 and 11

### **Indicative Content**

**Max. 8 illustrated points per composer (See general instructions Nos 4 and 5)**

#### **Basic point**

#### **Illustration**

#### **Sweelinck**

Tripartite

with variation of each section/  
AA<sup>1</sup>BB<sup>1</sup>CC<sup>1</sup>

A minor [Award unillustrated point]

Modal/Aeolian [Award unillustrated point]

A minor with modal/Aeolian inflections  
[Award full illustrated point for above]

Variable scalic patterns

Bar 96

Relative major/C major

Bar 33

Tierce de Picardie

Bar 15-16

Perfect cadence

Bars 14-15

Imperfect/Phrygian cadence

Bars 3-4

Dominant pedal

Bars 65-68

False relations

Bar 96

## **Bach**

Ritornello form

With episodes

Middle ritornelli are shortened

But always end with final 15 bars of opening ritornello

Functional Tonality/Cadences

E.g. perfect cadence at bars 82-83

Circle of fifths

E.g. bars 97-103

Modulations to related keys (for middle appearances of ritornello)

If keys are not related to structural use of ritornelli, awarded max. 2 illustrated points. Otherwise follow the scheme below.

Ritornello (in G)

Bars 1-83

[Award one illustrated point max. for references to component motifs/parts at bars 1, 13, 35 and 79.]

Episode

83-137

Ritornello in 137-157

E minor

Episode

157-209

Touching on A minor

Bar 185

Ritornello in 209-235

C

Episode

235-323

Ritornello in 323-344

B minor

Ritornello in 345-427

G

## Schumann

### Minatures

For a general statement such as 'Schumann uses rounded binary and rondo',  
award 1 basic point

Nos 1 (and 3) are in rounded binary form  
(with repeats)  
[Award full illustrated point for above]

No 11 is in (simple) rondo/ABACABA  
[Award full illustrated point for above]

### Functional tonality

Perfect cadence	No. 1, bars 7-8
Imperfect cadence	No. 11, bars 3-4
Interrupted cadence	No. 3, bars 10-11
Circle of fifths	No. 1, bars 9-12
Modulation is limited	
No 1 is in G major	throughout
No 3 is in B minor	at start
It passes through G major	Bar 10
Dominant preparation	Bars 15-16
No 11 is in G major	bars 1-8
E minor	Bar 10
C major	Bar 12
Chromaticism temporarily disguises key	Bars 1-2

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