

Mark Scheme (Results)

Summer 2014

GCE Music (6MU03)

Paper 1: Musical Understanding

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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.

Part A. Listening
QU. 1

Question Number	Answers	Accept	Reject	Mark
1 (a)	B. Development			1

Question Number	Answers	Accept	Reject	Mark
1 (b)	Woodwind = Oboe(s) (1) String = Violin(s) (1)		Viola	2

Question Number	Answers	Accept	Reject	Mark
1 (c)	Melody = Syncopated / offbeat / displaced crotchets / 2-bar units / long held note(s) (1) Bass = Crotchets / on beat (1)		Bass = Walking bass	2

Question Number	Answers	Accept	Reject	Mark
1 (d)	Sequence <i>N.B Disregard direction of sequence (e.g rising / falling)</i>			1

Question Number	Answers	Accept	Reject	Mark
1 (e)	Circle / cycle of fifths	Sequence		1

Question Number	Answers	Accept	Reject	Mark
1 (f)	Diminished / dim / VII / vii / VII ^o / vii ^o / G# ^o (1) 7 / 7 th / seventh (1)	G#-B-D-F (2) (accept in any order)		2

Question Number	Answers	Accept	Reject	Mark
1 (g)	Key = A minor / Am / a min / a (must be lowercase) (1) Cadence = perfect / V-I / 5-1 / full close (1)			2

Question Number	Answers	Accept	Reject	Mark
1 (h)	Any two of: <ul style="list-style-type: none"> • Starts f • ends p • p 9-12 • f 13-22 • p 23-24 • f 25-29 • dynamics are f or p / terraced / <u>sudden</u> contrast N.B for f , accept forte / loud for p , accept piano / soft / quiet	Diminuendo / fade <u>at end</u> (bar 35) (1)		2

Question Number	Answers	Accept	Reject	Mark
1 (i)	Any two of: <ul style="list-style-type: none"> • Minor key • Syncopation / off beat • Wide leaps / angular (melody) • <u>Sudden / extreme</u> contrasts • Dim(inished) 7th chords 			2

Question Number	Answers	Accept	Reject	Mark
1 (j)	C. Functional			1

Qu. 2

Question Number	Answers	Accept	Reject	Mark
2 (a)	C. Rock Steady			1

Question Number	SIMILARITY	DIFFERENCE	Reject	Mark
2 (b)	Any one of: <ul style="list-style-type: none"> • Starts on same note / F • Same falling pattern / melodic shape / pitches / 'you can get it if you really' • Conjunct • syncopation 	Any one of: <ul style="list-style-type: none"> • 'Want' / the end is longer / extended / decorated / ornamented / embellished • Ends on different note • Rhythm 	<ul style="list-style-type: none"> • Melisma / vocalisation • Syllabic 	2

Question Number	Answers	Accept	Reject	Mark
2 (c)	Pentatonic (major)	D flat (major) / Db (major)	Major (on its own)	1

Question Number	Answers	Accept	Reject	Mark
2 (d)	In any order: <ol style="list-style-type: none"> 1. I / D flat 2. IV / G flat 3. V / A flat 	1, 4, 5 (in any order) (3)	Any chord if 7 th is added	3

Question Number	Answers	Accept	Reject	Mark
2 (e)	Riff	Ostinato / repetition	Sequence	1

Question Number	Answers	Accept	Reject	Mark
2 (f)	E major / E maj / E / biii / bIII / F flat (major)		F major	1

Question Number	Answers	Accept	Reject	Mark
2 (g)	Whole tone			1

Question Number	Answers	Accept	Reject	Mark
2 (h)	Any two of: <ul style="list-style-type: none"> • Chords / comping • Sustained / held • Syncopated / offbeat • Repeated rhythm • Doubles rhythm guitar 		Shuffle rhythm	2

Question Number	Answers	Accept	Reject	Mark
2 (i)	Any three of: <ul style="list-style-type: none"> • Backbeats / beats 2 and 4 • Syncopation • Short repeated patterns / riffs • Limited number of chords • Close harmony vocals / Backing Vocals / doo-wop • Trumpets <u>in 3rds</u> • Electric / rotary / Hammond (organ) • Picked guitar • Steady tempo • Topical lyrics e.g political / religious / social / economic 	Under topical lyrics accept any valid interpretation (max 1)		3

Question Number	Answers	Accept	Reject	Mark
2(j)	D. verse and chorus			1

Part B: Investigating Musical Styles

Question Number	Question
3(a)(i)	<p>Describe the stylistic features of <i>Piano Quintet in F minor: movement III</i> by Brahms which show that this music was composed in the Romantic period.</p> <p style="text-align: right;">(10)</p>
	Indicative Answer
	<p>Structure</p> <ul style="list-style-type: none"> • Scherzo and trio • Trio has ternary structure in itself <p>Harmony</p> <ul style="list-style-type: none"> • Functional • Chromatic chords • Diminished 7ths / Augmented 6ths / Neapolitan 6ths • Pedals • Cycle / circle of fifths <p>Tonality</p> <ul style="list-style-type: none"> • Tonic major-minor relationship • Passing / frequent modulations • Tertiary modulations • Distant / remote keys / Eb minor / B major in trio • Ambiguous <u>at end</u> / C minor-F minor <p>Melody</p> <ul style="list-style-type: none"> • Motivic • Chromaticism • Long Phrases • Sequences <p>Rhythm/Metre</p> <ul style="list-style-type: none"> • Changing Metre / Compound duple to simple time • Syncopation <p>Texture</p> <ul style="list-style-type: none"> • Varied textures • Melody dominated homophony • Homophonic / chordal / homorhythmic / block chords • Octave doublings • Fugato / fugal • Polyphonic <p>Continued on the next page....</p>

Instrumental features

- Piano quintet – a 19th century / Romantic ensemble
- Dense piano writing
- Pizzicato
- Melody passed between instruments
- Wide tessitura / range
- Double stopping
- Virtuoso / Technically demanding
- Detailed performance directions

Dynamics

- Wide range
- Frequent use of accents / fz

Credit up to three clear examples as additional points

Question Number	Question
3(a)(ii)	<p>Compare and contrast the melody and texture of <i>Pavane 'The image of melancholy'</i> and <i>Galliard 'Ecce quam bonum'</i> by Holborne and <i>Pour le piano; Sarabande</i> by Debussy. (18)</p>
	Indicative Answer
	<p>Melody</p> <p>Holborne</p> <ul style="list-style-type: none"> • Falling (fourth) phrase / 'Teares' motive / D falling to A / tonic to dominant • Narrow / limited range • Dotted figure • Inversion • Conjunct • (Some) small leaps • Modal <p>Debussy</p> <ul style="list-style-type: none"> • Conjunct • (Some) small leaps • (Motivic) 3^{rds} and 4^{ths} • Triplets • Repetition of one and two bar phrases • <u>Varied</u> repetition • Modal / Aeolian (on C#) • <u>Some (use of) chromaticism</u> <p>Texture</p> <p>Holborne</p> <ul style="list-style-type: none"> • Five part • Counterpoint / polyphonic • Few rests / dense texture • Imitation • Texture more varied in Galliard than Pavane • Homophonic <u>second section in Galliard</u> <p>Debussy</p> <ul style="list-style-type: none"> • Chordal / homophony / homorhythmic • Melody and accompaniment / Melody dominated homophony • Octaves • Chords with many / more than 4 parts • Ten part chord • Parallel chords / parallelism • Spread chords / arpeggiated • (Some bars) both hands in low registers / bass clefs • (Some bars) both hands in high registers / treble clefs • Wide range of keyboard <p>Credit up to six clear examples as additional points</p>

Question Number	Question
3(b)(i)	Describe the stylistic features of <i>Sing we at pleasure</i> by Weelkes which show that this music was composed in the late Renaissance. (10)
	Indicative Answer
	<p>Genre</p> <ul style="list-style-type: none"> • Ballett • Madrigal • No performance directions <p>Rhythms</p> <ul style="list-style-type: none"> • Dance-like / triple-time metre • Syncopations • Hemiola <p>Melody</p> <ul style="list-style-type: none"> • Diatonic • Mainly conjunct / some leaps • Word-setting is syllabic • Word-setting of 'dancing' / '-cing' on 2 notes (accept correctly notated answers) <p>Tonality</p> <ul style="list-style-type: none"> • Major key / G • Modal inflections / mixolydian <p>Harmony</p> <ul style="list-style-type: none"> • (Mainly) root position chords • (Some) first inversion chords • Consonant • (Alternation of) tonic and dominant chords • Suspensions • Consonant fourths <p>Texture</p> <ul style="list-style-type: none"> • Five part / SSATB • Acapella / unaccompanied • Counterpoint / polyphony • Imitation • (Some) homophony / homorhythmic / chordal • Canon(ic) • Voice exchange • Bass part has more leaps / bass part has a harmonic function <p>Continued on the next page....</p>

Structure

- **Two sections / binary**
- **Both sections repeated**
- **Longer second section**
- **Each section ends with fa-la refrain**

Credit up to three clear examples as additional points

Question Number	Question
3(b)(ii)	<p>Compare and contrast the melody and harmony in <i>Der Doppelgänger</i> by Schubert and <i>Symphony of Psalms: movement III</i> by Stravinsky. (18)</p>
	Indicative Answer
	<p>Melody</p> <p>Schubert</p> <ul style="list-style-type: none"> • B Minor • Starts with repeated note / repeated F# / monotone • Recitative-like / follows speech patterns • (Melody) centres around F# • Short phrases • Phrases become longer / more lyrical phrases (towards the end) • Range gradually increases / vocal range of a 13th • Octave leap (F# - F#) • Appoggiaturas • Turns • Partly based on triads • (Sometimes) conjunct • (Mainly) syllabic • <u>Some</u> melisma <p>Stravinsky</p> <ul style="list-style-type: none"> • Based on Russian Orthodox tradition / chant-like / limited pitch range • Sometimes based on arpeggios / triadic • (Repeated) monotone / centres around a particular note / home note • Modal • Chromatic <p>Continued on the next page...</p>

Harmony

Schubert

- **Functional**
- **Incomplete triads / bare fifths**
- **Chromatic / dissonant harmony**
- **Chordal ostinati / 4 chord pattern**
- **Pedal**
- **(Unrelated) chord of C major / Neapolitan**
- **Tierce de Picardie**
- **Aug(mented) 6th**
- **False relation**

Stravinsky

- **Non functional**
- **Lacking clear cadences**
- **Dissonances**
- **(Resolves on) C major chord**
- **Dom(inant) 7th**
- **False relations**
- **Static chords at times / very slow harmonic rhythm**
- **Ostinati**

Credit up to six clear examples as additional points

Part C. Understanding Chords and Lines

Question Number	Answers	Accept	Reject	Mark
4 (a) Bar 11 beat 1	<ul style="list-style-type: none"> • Ib 	<ul style="list-style-type: none"> • I 6/3 • I in first inversion <p>Accept i instead of (capital) I</p>	<ul style="list-style-type: none"> • I • Ia 	1
Bar 11 beat 2	<ul style="list-style-type: none"> • IIb 	<ul style="list-style-type: none"> • II 6/3 • II in first inversion <p>Accept ii instead of (capital) II</p>	<ul style="list-style-type: none"> • IIa • IIc • IIb7 	1
Bar 11 beat 3	<ul style="list-style-type: none"> • V 	<ul style="list-style-type: none"> • V in root position • Va • V 5/3 <p>Accept v instead of (capital) V</p>	<ul style="list-style-type: none"> • Vb • Vc • V7 • V7b • V7c • V7d 	1
Bar 12 beats 1 and 2	<ul style="list-style-type: none"> • I 	<ul style="list-style-type: none"> • Ia • I 5/3 • I in root position <p>Accept i instead of (capital) I</p>	<ul style="list-style-type: none"> • Ib • Ic or equivalent expressions that imply anything other than chord I in root position. 	1

Question Number	Answer	Mark
4(b)		
	Sequence	(1)
	N.B Ignore direction of sequence (e.g rising / falling)	

Question Number	Answer	Mark
4(c)		
	Imperfect / Phrygian / ivb-v / half close	(1)

Question Number	Answer	
4(d)		
	Answer	Mark
	Suspension	(1)
Question Number	Answer	
4(e)		
	Answer	Mark
	C A passing note	(1)

Understanding Chords and Lines

Question Number	Question
5	<p>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 on the next page but you must write your answers on the score.</p>
	Mark
	<p>2 marks are available per chord (10 marks available for chords)</p> <p>Award 2 marks per chord if the chord choice is appropriate and there are no part-writing faults associated with it.</p> <p>Award 1 mark for a chord if there is one problem with part-writing, which might include:</p> <ul style="list-style-type: none"> • A single set of consecutives or exposed 5ths / 8ves terminates at the beat or falls within it • An augmented melodic interval ends there • A note of the chord is missing • A leading note is doubled • Parts cross unnecessarily • Parts overlap unnecessarily • Final chord not being in root position • A seventh is unprepared (apart from passing seventh) <p>OR</p> <ul style="list-style-type: none"> • If there is one wrong note in the chord <p>OR</p> <ul style="list-style-type: none"> • If one part is omitted <p>Award 0 if the chord is unsuitable, or two notes of the chord are incorrect or there are 2 or more problems with part-writing</p> <p>Also Award 1 mark for each non-harmonic note correctly used, to a maximum of 2.</p> <p>Deduct 1 mark from total if more than an octave interval between Alto and Tenor or Soprano and Alto for 2 chords or more.</p> <p style="text-align: right;">(12)</p>

