



Exemplification Booklet June 2009

GCE

GCE Music 6MU03





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Introduction

Summer 2009 saw the first sitting of some AS units of the new GCE2008 specifications. As support for teachers, this booklet has been prepared as an exemplification of how marks were awarded to the written paper for Music 6MU03 during the Summer 2009 examination. It features work produced by the candidates in the actual examination. It contains the questions and mark schemes, together with examples of student answers. It gives the marks awarded for each exemplar response plus commentary by senior examiners. It does not include exemplars for every question on the paper, but only those where contrasting levels of response could be produced.

Question 1(f)

(f)	The melody at the start of the second section (bar 17–18) is based on the opening two bars of the excerpt. Mention two differences and two similarities at the start of this second section.	
	of this second section.	(4)
		(4)
	Differences	
1		
2		
	Similarities	
1		
2		

Question Number	Question	Acceptable Answers	Reject	Mark
1 (f)	The melody at the start of the second section (bar 17-18) is based on the opening two bars of the extract. Mention two differences and two similarities at the start of this second section	Differences (max 2): Different rhythm (accept augmentation)(1)second note is a C natural(1)C is a crotchet (1)(as opposed to a quaver)/ B is a minim (1)(as opposed to a quaver)/Change of key (1)last note rises/last note falls (1) Similarities (max 2): both have a four note falling phrase (1) conjunct (1), both fall from tonic to dominant (1) from D to A (1)same instrument/part has melody (1)		4



The question here asks clearly for two differences and two similarities in the music at the start of the second section. Make sure that you answer only about the melody and not the other parts in the music including the texture, dynamics, and harmony. These points will not be credited.

Example 1: 4 marks

(f) The melody at the start of the second section (bar 17–18) is based on the opening two bars of the excerpt. Mention **two** differences and **two** similarities at the start of this second section.

Differences

and the Whythm is different.

syncopation is heard the second time (by A)

2 The second melody has a flathened seventy (CA) as opposed to the CH in the first playing. Similarities

1 Born / face in a descending scale.

2 Both more by step and reach A fansit may



Full marks were achieved here as 4 points were made in the comparison of the melodies concerned.

Example 2: 1 mark

(f) The melody at the start of the second section (bar 17–18) is based on the opening two bars of the excerpt. Mention two differences and two similarities at the start of this second section.

Differences

1 The rotes are given greater rhythmic value - they are augmented rhythmically

2 The harmonisation is altered.

Similarities

1 The same notes are used

2 Harmany still has a descrept thousand

capación netales to the

(4)

Results Plus Examiner Comments

The credit was for 'augmented rhythmically'. Other comments about the harmony are not relevant to this question about melody. The 'same notes are used' comment is too vague for credit too.

Question 1(g)

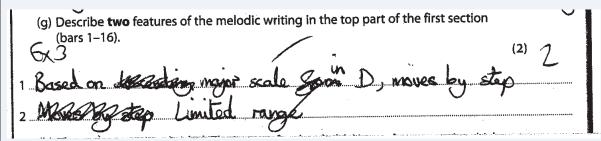
(g) Describe two features of the melodic writing in the top part of the first section (bars 1–16).	
	(2)
1	
2	

Question Number	Question	Acceptable Answers	Reject	Mark
1 (g)	Describe two f eatures of the melodic writing in the top part of the first section (bars 1 - 16)	Conjunct/stepwise movement(1) limited range/range of a 7th / E to D (1) mainly diatonic (1)/ some chromatic notes/modal inflections (1) middle range notes (on viol/violin)(1) dotted rhythm plus 2 quavers(1) passing notes (1) lower auxiliary notes (1) sequence (b7-8) - must have location (1)		2



The question here asks for two features again of the melody part only. In such a question, you should think about the obvious aspects of the music i.e. 'does the melody move in step or by leaps?', 'is it major or minor?', 'does it use particular types of rhythm?', 'what is the range of notes like?' etc.

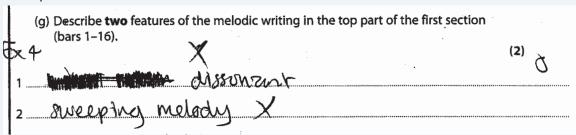
Example 1: 2 marks





Full marks were achieved here as 2 points were made, one relating to the movement by step (conjunct movement) and the second point for mention of the limited range of notes employed.

Example 2: 0 marks





The response here about dissonant is incorrect as the melody is consonant (in the key of music) and is a term more normally related to the harmony. 'Sweeping melody' is just too vague. It could refer to large leaps or just stepwise movement!

Question 1(h)

(h) 1 t	(h) The movement is subtitled 'The image of melancholy'. Name three ways in which this is depicted in the music.		
		(3)	
1			
2			
3			

Question Number	Question	Acceptable Answers	Reject	Mark
1 (h)	The movement is subtitled 'The image of melancholy' Name three ways in which this is depicted in the music.	slow (tempo)(1) falling (sighing) pitches (4 th) (1) chromatic (1) suspensions/dissonance (1) false relations/modal (1) narrow range from top to bottom of texture (1) low tessitura (1)		3



The question here asks for descriptive responses to the 'image of melancholy' in the music. Think of the obvious responses of low pitch, slow, modal, chromatic or dissonant harmonies using suspensions and false relations etc.

Example 1: 3 marks

1 The Slow temps in duple time; the music holds back varner than pushing on.
2 The first falling motif flats; Mis is a typical elizabethan melanenolic melodic feature.
3 The general proport modality of the piece, with flattened seveness and falle relations.



Full marks were achieved here as 3 relevant points were made, one relating to the slow tempo, one for the mention of the falling motif and one mark for the mention of false relations.

Example 2: 1 mark

1 Meranchery represents sadness the piece is composed in D minor
2 The descending notes are used to almost represent tears portraying sources.
3 The piece is very store moderation slow not livery or up-boots.



The response here about the key is factually incorrect, so too is 'ascending notes' but one credit for the slow tempo comment.

Question 2(d)

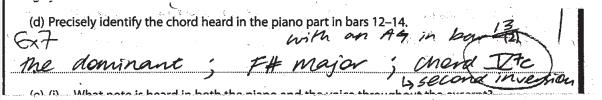
(d) Precisely identify the chord heard in the piano part in bars 12–14.	
	(2)

Question Number	Question	Acceptable Answers	Reject	Mark
2 (d)	Precisely identify the chord heard in the piano part in bars 12-14	Dominant 7 th (1) second inversion (1) V ⁷ (1) C (1)		2



The question here asks for identification of a chord. The word precisely implies that a full and accurate description is needed for a 2 mark credit.

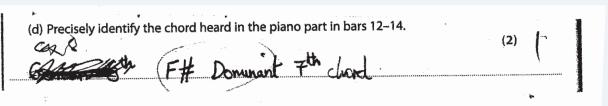
Example 1: 2 marks





Full marks were achieved here as the numerical value of the chord was correct as well as the added 7th plus the position of the chord in second inversion

Example 2: 1 mark





The response here was almost correct – just the position of the chord was missing!

Question 2(h)

(h) Mention two ways in which the stillness of the night and the loneliness of the singer are portrayed in the music heard.	
	(2)
1	
2	

Question Number	Question	Acceptable Answers	Reject	Mark
2 (h)	Mention two ways in which the stillness of the night and the loneliness of the singer are portrayed in the music heard.	slow tempo(1) soft dynamic (1) static rhythm of accompaniment/slow-moving chords (1) ostinato (1) minor (1) repeated note/ monotone/repeated F (1) sharp/narrow range (1) low tessitura of piano (1) bare fifths (1) (dramatic use of) rests(1) fragmented (1)		2



The question here asks for two ways in which these elements are depicted in the music. Your responses can include any relevant musical element from pitch, melody, rhythm, range, harmony, key, tempo, texture and timbre. Use these key elements to assist your thinking in these types of question.

Example 1: 2 marks

(h) Mention two ways in which the stillness of the night and the loneliness of the singer are portrayed in the music heard.

(2)

The slow moving widely spaced chards in the piano wife an image of darks and stillness.

The way in which the singer uses so few notes and aways returns to an I H makes hon sound alone.



Full marks were achieved here as 2 points were made, one relating to slow moving chords and the other about the repetition of the F sharps in the vocal line.

Example 2: 1 mark

(h) Mention two ways in which the stillness of the night and the loneliness of the singer are portrayed in the music heard.

(2)

1 Long held chords on piano (singer pione)

2 Only have men instruments so sandy feels very larely



The response here about long held chords scores one mark.

Question 3(a)(i)

3 (a) INSTRUMENTAL MUSIC

(i) Describe the stylistic features of *Symphony No. 26 in D minor, 'Lamentatione': movement I* by Haydn which show that this music was composed in the Classical period.

(10)

Question	Question	
Number 3(a)(i)	Describe the stylistic features of Symphony No. 26, 'Lamentatione movement 1 by Haydn which show that this music was composed in Classical period	n the
		(10)
	Indicative Answer	
	Structure classical sonata form / exposition-development-recapitulation (1) Sturm und Drang (1) Tonality	
	functional (if not under Harmony) (1) minor(1)	
	modulation to relative major (F) for 2 nd subject (1) 2 nd subject in recap in tonic major (1)	
	(modulating) circle of 5ths (1) Harmony (dominant) (tonic) pedals (1)	
	diatonic /functional (1)	
	chords in root position and first inversion (1) regular perfect (and imperfect) cadences (1)	
	feminine cadences (1) circle of fifths (1)	
	harmonic sequences(1)	
	diminished 7 th chords (1) discords at opening (1)	
	frequent use of chords 1 and 5 (1)	
	suspensions (1)	
	Texture	
	2 part texture at opening (1) homophonic (1)	
	octave doublings (1)	
	Rhythm	
	syncopated (1)	
	regular on beat (1)	
	Melody regular 4 bar periodic phrasing (1)	
	built on broken chords/ arpeggios (1)	
	chorale (hymn-like)/plainsong in 2 nd subject (1)	
	ornamentation (1)	
	Instrumental writing	
	uses standard Classical Orchestra (1) violas double bass part (1)	
	violin parts sometimes in unison (1)	
	oboes and bassoon mainly double strings (1)	
	Horns in D used sparingly (at cadences) (1)	
	natural horns/no valves/use of crooks (1) harpsichord continuo (1)	
	sustained wind writing (1)	
	Dynamics (1)	
	terraced dynamics(1)	
	Credit up to three clear examples as additional points	



ResultsPlus

Examiner Tip

The question here asks about stylistic features of the Classical period. There are many points to be scored if you cover the main musical elements of melody, harmony, tonality, rhythm, texture, instrumental forces, dynamics etc. Given that three extra marks are available for examples, it is only necessary to make 7 points.

Example 1: 10 marks

i) In the first movement of Symphony NO. 26
Haydn ises Standard, functional harmony.
Atso all the chords are in root position
or first inversion which is Expical of the
· early classical period. Haydn only uses
perfect and imperfect cadences in this
movement, also very classical. Furthermore like
many - Classer of the 1st movements
of Classical symphonies, Haydn writes this one
1 in Sonata form (Exoposition, development, recapitulation)
which is a special kind of temory
form. Haydh when starting new themes
or Sections in the 1st movement of
1 hamontatione modulation to standard key
L'entres, e.g. & during exoposition Haydn
moves to the relative major (F major)
for the second theme, Also the instruments
Houghn chases those to corite this for
are standard in a Classical chambre
orchestra. Also strings tend to dominant the

metadies, with the wind playing lesser
Troles normally doubling the strings. Haydn also
untilizée very Standard technique such as
the eycles of 5ths, were of codettas to
link exposition and development. The only
, on but disords are suspensions which
is a very classical technique, Hayda
7 uses suspensions for example in bars 15-16,
Suspension will appear in virtually all classical
pieces. 'hamentations' is an example of
Sturm and drang! which was in
music anyway a monerant which occurred
in de classical period. Hayda demonstrates
many features of Sturm und drang for
example, jumping straight stria straight
1 into a complex 2 part counterpoint,
using lots of Syncopation. Another example
is during the recognitulation when Huydn brings the 2nd subject back in
brings the 2nd subject back in
the tonic major which very unexpected,
and typical of lesturm and drang movement.
Hayda also use techniques sucha as
tonic and dominant pedals to create
tension, such pedals are a basic classical
i tool. Haydu's use of diminished chord
harmony to create tension is another
example of classical harmony. Also the

only brass present in this orchestra are valueless horns which were really the only brass used in the early classical orchestras. Also Haydu bases the 2nd Subject on plainsongs which he would have expedied people to know, this subject is played on the aboves which were very popular in classical orchestras. All of these stylistic features help identify this piece by tlayer as thesical from the Classical period.



Examiners will normally tick points worthy of credit, up to the maximum mark available for the question. Where candidates make points in excess of the maximum mark available, examiners will not annotate further.

Example 2: 2 marks

(1) There are many stylistic februes throughout "Symphony NO.26 in
D mina, Lamentatione that Suggest that it was written in the
classieal period, first of all it was written in Sonata form
Which condists of introduction, exposition, recapturation and coda;
this was a stucture widely used by many composers in
sympnonies throughout the classical period.
The piece is also homophonic in its texture using mainly
choids and also a range of different instruments, this is
because in A classical period printing music was the very expensive
so when a piece was written they would include as
mony instruments as possible so that they hours make
more money. This piece would have been played to a
small educated audience for a fair price or at home
for the musicians' preasure.



The response here is both brief and only contains two credit points about the use of sonata form and the homophonic texture of the music.

Question 3(a)(ii)

(ii) Compare and contrast the harmony and tonality of *Piano Quintet in F minor, Op. 34: movement III* by Brahms and *Pour le Piano: Sarabande* by Debussy.

(18)

Question Number	Question
3(a)(ii)	Compare and contrast the harmony and tonality of <i>Piano Quintet in F minor</i> , <i>Op.34</i> : <i>movement III</i> by Brahms and <i>Pour le Piano</i> : <i>Sarabande</i> by Debussy. (18)
	Indicative Answer
	Brahms
	functional harmony/tonality (1) frequent modulations (1) eg C major (1)/ G minor (1)/ F minor (1)/ G major (1) / B major (1) transitory modulations/ rapid sequential modulations (1) circle of fifths (bars 149-152) (1) modulation to distant/unrelated keys (1) of Eb minor (mediant minor) (1)/ Eb major(1) frequent cadences (1) tièrce de Picardie (bar 108 (1) phrygian cadence (bars 20-21) (1) diatonic major/ minor (1) chromatic harmony (1) augmented (German) 6 th chord (bars 5-6) (1) begins in C minor (1) begins with tonic pedal (1) often moves to keys a third apart eg. G major to B major (1)
	Debussy few cadences (to avoid defining tonality) (1) modal inflections (1) non-functional harmony (chords used for colour) (1) unrelated triads (1) 7 th chords (1) parallelism (1) quartal harmony (chords built on 4 ^{ths}) (1) bare 5 th chords (ambiguous) (1) discords (1) chromatic harmony (1) modal cadences (1) Aeolian mode (1) (transposed onto C sharp) (1) C sharp minor (1) D major (b 42) (1) whole tone scale (1) tonal ambiguity (1)
	Credit up to six clear examples as additional points



The question here asks for a comparison of two features (harmony and tonality) in two different works. There are many ways to tackle this question. Perhaps the best is to take each element in turn ie. harmony in the first place and then compare the use of harmony in both works by Brahms and Debussy. Then discuss the second feature of tonality. Remember that harmony relates to chords and tonality to keys! Do not mention any other features you happen to have learnt if they are not related to these two elements. In addition to the 18 points, up to six extra marks are available for examples from the score. These can boost your overall score significantly.

Example 1: 18 marks

ii) Both Brahms' "piano quintet in F minor"
and Debissy's "Pour le Piano", where written
in le romantic period
Brahms harmony win the piano quintet
in E minor is very romantic, for
1 recomples he uses lots of Chromaticism,
1 and complex chards such as augmented
1 6th (on which the 1st subject is based).
The tonality of this pieces moves in
fairly standard ways using major and
minor Scales and techniques such as
1 cycles of 54s, Shough not all of
Us modulations are expected. Brahm's
1 ato uses quite alot of dissonant tours
harmony zeg: Has diminished 7ths at
the nery end of the movement and
1 open tritones en in piuno lest hand
during delse development of 3 d subject
(C, F#). Brahms uses tondities which
, are based around key centres e.g.
Cminor, Ebmaj, Ebmin, Cmaj, not modal
Systems. Most of the tonality and horson
harmony Brahms uses in this movement
of "piano quintet in F minor" is based
on well founded systems of the classical
and baroque period. Debussy on the

other hand in "four le piano" doesn't use tonality just based around major or minor scales, though this piece is in the Bey of C# minor the Bit first 22 bars example baled entinely around the acteian mode (which has been transposed to C#), therefore in constrast to Brahms Debussy is utilizing the modal system, which is one example of neo-classism in this piece. Like Brahms however Debusty I does make extensive use of Chomodicism in pour le piano". Unlike Brahms, the Debusty also uses quartel harmony and parallel 7th's and parallel 5th's, Debussy also bales large parts of his melody on the whole tone scale, which Brahms does not. Whereas Brahms uses mainly perfect and imperfect cadences, Debusty finishes phrahes in a modal style, e.g. find too chords are a Brising to a ctt. Debussy also travels to unrelated key centres (when out of modal sections), whereas Brahms does nut. (170tal for Question 3 = 28 marks) Continus on spector TOTAL FOR PART B = 28 MARKS continus on spector TOTAL FOR PART B = 28 MARKS page opposite	
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Brahms does not. Whereas Brahms uses mainly perfect and imperfect Cadences, Debuty finishes physics in a modal Style, e.g. final two chords are a Brising to a c#. Debussy also travels to unrelated key centres (when out of modal sections), whereas Brahms does nut. (Total for Question 3 = 28 marks) continues on Specify page opposite	bases large parts of his melody
Brahms does not. Whereas Brahms uses mainly perfect and imperfect Cadences, Debusy finishes phrases in a modal Style, e.g. final too chords are a B riseing to a ct. Debussy also travels to unveloted key centres (when out of modal sections), whereas Brahms does not. (Total for Question 3 = 28 marks) continues on Specific page opposite	
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final too chords are a B rising to a ct. Debussy also travels to unrelated key centres (when out of modal sections), whereas Brahms does not. (Total for Question 3 = 28 marks) Continues on specific page opposite	I finishes phrases in a modal style, e.g.
(Total for Question 3 = 28 marks) extra TOTAL FOR PART B = 28 MARKS continues on Space page opposite	final two chords are a B rising to
(Total for Question 3 = 28 marks) extra TOTAL FOR PART B = 28 MARKS continues on Space page opposite	a c#. Debussy also travels to
(Total for Question 3 = 28 marks) extra TOTAL FOR PART B = 28 MARKS continues on specific page opposite	unrelated key centres (when out of modal
(Total for Question 3 = 28 marks) extra TOTAL FOR PART B = 28 MARKS continues on specific page opposite	sections), whereas Brahms does not.
continues on special page opposite	1
continues on special page opposite	TOTAL FOR DART P 20 MARKS
(PII)	continues on spanin page opposite
	(PII)

Debussy also seems to hint at bi-tonality
at points, which creates a real dissinance.
hike Brahms however Debussy also uses
, dimished 7th chards to create tension.
However Debusy also uses false relations
which issare a harmonic device from the
renationce period which Brahms doesn't
in "prano quintet in F minor". Both
peios are technically written in a
minor key eig Brahms-Cminor and
Debusy - c# minor Brahms as previously
Stated goes through many key contred
before evenutally returning to eac cominar
I and ending on a tiecre di picardi,
whereas Debusy Stays mainly around
C# minor/C# adlian ever if he does
Stray use whole tone scales etc.
3,1103



Full marks were achieved here as 18 points were made in the writing plus lots of examples from the score to back up these points.

Example 2: 8 marks

kample 2: 8 marks
ii) There is a Huge Contrast Tonality wise
between 'Sarabande' by debussy and
'Piano Quintet in Fminor'.
firstly, as it's name suggests the
Quinter is in a tonal trater (conventional)
key The somboade on the other hand &
in uses the Adigar Mode (it is in C#mmer
without the roused 7th). This gives it a
medieval feel. The Brahms embles chulards
modulation around the circle of 5ths and
this reates charge, The sambande does
not change key, instead it uses smings of
parallel 5ths ma whole took scale to
Increase it's unconventionality.
The textures also vary greatly between
the two, The Quinter is a mix of polyphony
and heterophony of 5 instruments
where as the someonde is mostly melode
dominated homophony builty the
bero (orproved cuous rout trou monoby
in a low tesitura to 10 part chords lateron).
The siyes of the two precies are veiting
different with the Brahms of Tyncal melodies
chromatic harmonies and bear phrosing
shaving it's romanhic origin.
The Debussy shows ownderly different
reaclassical syle, looking back to

a Hemola in the



The response here contains some credit worthy points as well as irrelevant comments about textures and themes. If only this candidate had included some examples from the score, then the mark of 8/18 could possibly have risen to 14/18!

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 staves for rough work are printed below, but you must write your answer on the score.



Question Number	Question
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 staves for rough work are printed below, but you must write your answers on the score.
	Answer Mark
	2 marks are available per chord (10 marks available for chords) (12)
	Award 2 marks per chord if the chord choice is appropriate and there are no part-writing faults associated with it.
	Award 1 mark for a chord if there is one problem with part-writing, which might include:
	 each single set of consecutives or exposed 5ths/8ves which terminates at the beat or falls within it an augmented melodic interval ends there an essential note of the chord is missing a leading note is doubled parts crossing unnecessarily parts overlapping unnecessarily
	OR • if the chord is unsuitable but not actually wrong
	OR • if there is one wrong note in the chord OR • if one part is omitted
	Award 0 if the chord: is very unsuitable has two notes of the chord incorrect has 2 or more problems with part-writing
	Also Award 1 mark for each non-harmonic note correctly used, to a maximum of 2 marks, including II7b if dissonant note is prepared and resolved.

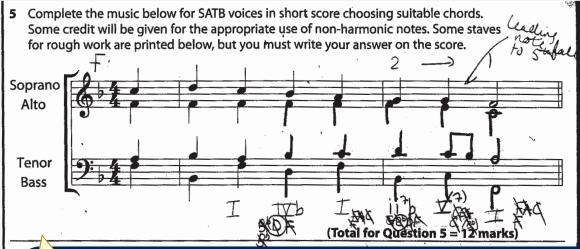


Results lus

Examiner Tip

The question here asks for the completion of five chords. Given that the last three chords form a simple formulaic progression of ii7b/v7/I, then the task is relatively straightforward. 10 marks out of 12 are awarded for 5 correct chords and this should be your first aim- Keep it simple! Two extra marks are available for passing notes, suspensions, tierce de picardie, etc.

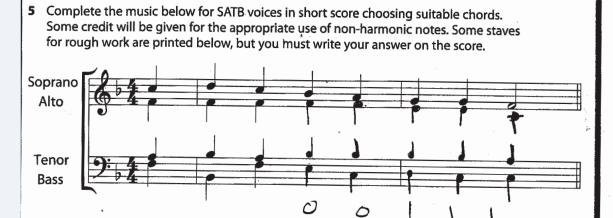
Example 1: 12 marks





Examiner Comments. Full marks were achieved here as all five chords are correct (10 marks). The two extra marks are given for the suspension at ii7b properly prepared in the previous chord and the passing quavers C-Bb on the penultimate chord (V7)

Example 2: 3 marks



(Total for Question 5 = 12 marks)



The response here has many unrecognisable chords. Only chord V7 is completely correct.



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