

# Mark Scheme (Results)

June 2015

Pearson Edexcel GCE  
in Music (6MU06/01)

Paper 1: Further 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.

## General Instructions for marking 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.
- The total of illustrated and unillustrated points is the one matched with the grid.

4) After marking each part of Q. 3 and 4, the total of illustrated and unillustrated points is matched with the grid. 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.

Some questions must be answered with a cross in a box (☐).  
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: 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 different works by the same composer. You will hear each excerpt **three** times in the order A, B: A, B: A, B. The playings will be separated by pauses and the length of each pause will be announced.

(a) Name the two instruments used at the start of Excerpt A.

- Flute (1)
- Clarinet (1)

(2)

(b) Name two performance techniques used by the violinist in Excerpt B but not in Excerpt A.

- Pizzicato/pizz./plucked/strummed) (1) (do not accept 'Staccato')
- Double/triple/multiple stopping (1)
- Glissando/gliss./portamento/port./slides/pitch bends (1)
- Sul la/sul a (1)
- Sul tasto (1)

(Max. 2)

- (c) Compare and contrast rhythm and melody in the two excerpts.  
[Exclude remarks on texture.]

\*If an exact, opposite comparison is made, award only one mark.  
E.g. If candidate writes "Excerpt A is in not strict time" award 1 mark,  
but do not award a further mark if the candidate then writes "Excerpt B  
is in strict time".

EXCERPT A	EXCERPT B
Rubato/not strict time/not strict tempo (1)*	<b>OR</b> Strict time/strict tempo (1)*
Long/sustained notes (1) Triplets (1)	Regular/repeated/on-beat rhythms (1) Accents/stresses (1) Dotted/swung rhythms (1)
<u>Opens</u> with leap(s)/disjunct (1) 5 <sup>th</sup> 's (1)	
	<u>Two-note</u> slurrings (1)
<u>Followed</u> by conjunct (1) Falling then rising (1) <u>Repeated/recurrent</u> motif(s) (1)	Conjunct (1)
Less chromatic than B (1)*	<b>OR</b> More chromatic than A (1)*
	Blue notes (1)
Rapid notes/glissando/broken chords in harp (1)	
Syncopation/off-beat (1)	

**(Max. 4)**

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

B 1905-1930

**(1)**

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

C Ravel

**(1)**

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



(c) Identify the chords indicated in bar 15

- Chord A: Dominant/V/Va/G major (1)  
(do not accept V<sup>7</sup>/Vb/Vc)
- Chord B: Augmented 6<sup>th</sup>/Italian 6<sup>th</sup> (1)

(2)

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

A Beethoven

(1)

(e) Put a cross in the box next to the date of the composition of this work.

C 1805

(1)

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

C Opera

(1)

**(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.

3 (a) Explain how the **Sinfonia** in Stravinsky's *Pulcinella* is a fusion of eighteenth- and twentieth-century musical styles.

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

Basic Point	Illustration
Neoclassical	
(Trio sonata) by Gallo/Pergolesi	The Sinfonia is a reworking of an 18 <sup>th</sup> century piece
Typical 18 <sup>th</sup> century instrumentation	Strings with small wind section/oboes, bassoons and horns
Cello and double bass doubled	
Omits harpsichord/continuo	
Baroque-like concerto grosso groupings	e.g. The solo string section/quintet
Modern instrumental writing	High bassoon writing (bars 7-13)  Complex horn part (bar 33)  Double and triple-stopped string parts (bar 3)  Independence of wind writing (bar 33)  [Max. 2]
Baroque structure	
Ritornello (theme)	Bars 1 or 16 or 35
Rounded binary form	Bars 1-15 then 15-44
Modulations to related keys	Any bar between 5-21: D major Bar 22: A major Bar 23: B minor Bar 29: E minor Bar 32: G major  [Max. 2]
Harmony as original/functional/root and 1 <sup>st</sup> inversion chords/perfect cadences	
Harmony subjected to 20 <sup>th</sup> c. 'updating'/ 'wrong note' harmony/dissonance	e.g. Added ninth in bar 3
Bass-lines and cadences are weakened	Bars 43-44
Rhythms are disrupted/changing time	Inserted triple time bar at bar

signatures	11
Syncopation	Eg. Bar 1
Stressing of/accented off-beats	Bar 10
Sequences	Bars 7-9
Ornamentation/trills	Eg. Bars 7-9
Periodic/balanced phrasing	Bars 1-2
Inserted additional bar disrupting periodic phrasing	Bar 18
Detailed performance indications (Articulation, expression, bowing)	Bar 21 Bowing markings Bar 31 expression  [Max. 2]
Circle of 5ths	Bars 7-9 or 24-26
Suspensions	Bars 7-9 (solo cello)

(13)

- 3 (b) Gabrieli's *Sonata pian' e forte* was composed in Venice in the final years of the sixteenth century. Describe features of this work that are typical its time.

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

Basic Point	Illustration
St. Mark's (Venice)	
New style introduction of dynamics	
Division of forces into two groups/cori Spezzati/Polychoral (Period/early) instrumentation	Probably in separate galleries
Mixing of forces/instrumental sections	Any one of : Cornett (Viola-like) old violin Trombones (sackbuts)
Vocal style/instrumentally unidiomatic writing	Narrow melodic range
No continuo	
Limited variety of note-lengths	Though with shorter notes in final stages
Conjunct melodies	Any one of : Octave leaps Fourth leaps Fifth leaps
Syncopation	e.g Bar 23
Root position and first inversion chords	
(Occasional) consonant 4 <sup>th</sup>	Bar 54
Suspensions	e.g Bar 4 (7-6), Bars 11-12 (4-3)
Circle of 5ths	Bar 36-41
Max. 2 of different cadences:  Perfect cadence VIIb-I cadence Imperfect (Phrygian) cadence Plagal cadence II-I cadence	Bars 13-14 Bar 4 Bars 16-17 Bars 79-80 Bars 47-48
Tierce de Picardie	e.g Bar 80
Modal	Dorian <u>on</u> G Mixolydian bar 26  [Max. 2]
Cadences on different degrees (of mode)	e.g. F at bar 21, C at bar 31
Antiphonal texture	Bars 37-40
(Free) counterpoint/polyphonic	Bars 1-4

Imitation	Bars 71-77
Homophony	Bar 59
(8-part) tutti	Bars 67-80
Through-composed	Sectional divisions at bars: 14 26 31 37 44 55 62  [Max. 2]

(13)

3 (c) What features of Purcell's 'Thy hand, Belinda' and 'When I am laid in earth' are typical of Baroque music?

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

Basic Point	Illustration
Recitative and aria	
Instrumentation of continuo <u>and</u> string orchestra	
Figured bass	
Chromatic inflections in melody	Recit Bar 2
Major-minor shifts	Recit Bars 2-3
(Aria) uses ground bass	5 bars in length (Slow) triple time Chromatic Descent from tonic to dominant  [Max. 2]
Imitative entries	Bar 46
Hemiola	Bars 14-15
Scotch snaps/Lombardic rhythms	Recit Bar 8
Anticipations	Bar 45
(Some) expressive melismas	Recit Bar 2
Melody phrase structure overlaps bass	(Credit for valid location)
Suspensions	4-3 at bar 47 7-6 at Recit bar 4 9-8 at Recit bar 4  Or credit accurate description of pitches with bar reference  [Max. 2]
Perfect cadences	Bar 55-56
Phrygian cadence	Recit Bar 4-5
False relation	Bar 33
Interval of tritone/diminished 5 <sup>th</sup>	Bar 12
(Expressive melodic) appoggiatura/dissonance	Recit Bar 7
Recit begins and ends in different keys	Starts C minor ends G minor
Single key for aria	G minor/single mood/affekt

(13)

## 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.

**(Total for Question 3 = 26 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) Compare and contrast the use of rhythm (including metre) and texture in the three works listed below:

- Beethoven, Septet in E flat, Op. 20: movement I
- *West End Blues*, as recorded by Louis Armstrong and his Hot Five
- Cage, Sonatas I-III for Prepared Piano

**Maximum 8 illustrated points per composer**  
(See general instructions Nos 4 and 5 on page 4)

Basic Point	Illustration
<b>Beethoven</b>	
<b>Rhythm and metre</b>	
Change of metre	Triple-time introduction followed by duple-time section (Do not accept 3/4 and 2/2)
In slow section wide range of note lengths	Whole bars (dotted minims) to demisemiquavers
Sextuplets Or Triplets	e.g Bar 14  e.g Bar 76
Quaver movement	e.g Bar 19
<u>Anacrusis/upbeat</u> (of 3 quavers in Allegro)	Bar 18
Syncopation	e.g Bar 29 (violin and viola)
Diminution	Bar 285
<b>Texture</b>	
Homophony/homorhythmic/chordal	e.g Bar 1
Monophony	e.g Bar 2
Melody-dominated homophony/ melody and accompaniment	Bar 18
Dialogue/antiphonal	e.g Bars 47-49
Imitation	Bars 258-264
Pedal point	e.g Bar 98
Octaves	e.g Bar 111
Parallel 6 <sup>th</sup> s	e.g Bar 140
Broken chord accompaniment	e.g Bar 29
<b>West End Blues</b>	
<b>Rhythm and metre</b>	
Quadruple time (Do not accept 4/4 or common time)	
Time signature change to triple time	Bar 66

Free rhythm	Introduction (bars 1-6) or 63-end Max. 1
Syncopation	e.g Bar 9
Triplets/sextuplets	e.g Bar 2
Dotted rhythms/swung	e.g Bar 8
Anacrusis/upbeat/pick-up	e.g Bar 6 / 'head'
Scotch snaps/Lombardic rhythms	Bar 9
(Steady) <u>crotchets</u> accompaniment / comping	Bar 7
Demisemiquavers in piano solo	Bar 43
Long held note	Bar 55
<b>Texture</b>	
Monophonic	Opening/bars 1-6
(Mainly) melody-dominated homophony/ melody and accompaniment	e.g Bar 19
Sections scored for different combinations of players	e.g Compare bar 7 and bar 19
Call and response/antiphony	Bar 30 onwards
Stride accompaniment	Bar 43
<b>Cage</b>	
<b>Rhythm and metre</b>	
Fractal/micro-macrocosmic scheme	Small-scale rhythmic durations determine the overall proportions of the structure
Sonata I proportions applied to 28 crotchets	4 1 3 (repeated), 4 2 (repeated)  [Award basic if no reference made to left hand column]
Sonata II proportions applied to 31 crotchets	$1\frac{1}{2} + 1\frac{1}{2} + 2\frac{3}{8} + 2\frac{3}{8}$  [Award basic if no reference made to left hand column]
Sonata III proportions applied to 34 crotchets	$1 + 1 + 3\frac{1}{4} + 3\frac{1}{4}$  [Award basic if no reference made to left hand column]
These structures are inaudible	
Off-beat/syncopation	Sonata II bar 4
Triplets/sextuplets	Sonata I bar 8
Other irregular note groupings	e.g. Quintuplet in sonata I bar 17
Rhythmic displacements of short patterns	Sonata II, bars 2-3
III makes use of a more regular pulse	Bars 1-4
Frequent changes of time signature	e.g II, bars 10-12
Irregular time signature	e.g III, bar 29
Rests/silence	e.g bar 9
<b>Texture</b>	
Homophony/chords	Sonata I, bar 1
Monophony	II, bar 1

2-part homorhythm	II, bar 10
Piano preparation modifies aural perception of texture	
Ostinato	II, bar 17
Pedal	II, bars 28-30

(36)

**OR**

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

- Corelli, Trio Sonata in D, Op. 3, No. 2: movement IV
- Haydn, String Quartet in E flat, Op. 33 No. 2: movement IV
- Tippett, Concerto for Double String Orchestra, movement I

**Maximum 8 illustrated points per composer**  
**(See general instructions Nos 4 and 5 on page 4)**

<b>Basic Point</b>	<b>Illustration</b>
<b>Corelli</b>	
<b>Harmony</b>	
Functional harmony/tonality	
Root and 1 <sup>st</sup> inversion chords	
Perfect cadences	Bars 42-43
(Inverted) tonic pedal	Bars 15-17
Suspensions	E.g 9-8 bar 41 7-6 bar 28 4-3 bar 31 double suspension 9-8 7-6 bar 29  Or credit accurate description of pitches with bar reference  [Max. 2]
Seventh chords	Bar 34
<b>Tonality</b>	
Modulates to related keys	
	Eg. Bar 19 Dominant/A Bar 26 B minor Bar 28 E minor
Circle of fifths progression or A major, D major, G major	Bars 32-35  bar 32, 33, 34
<b>Haydn</b>	
<b>Harmony</b>	
Functional harmony/tonality	
Perfect cadences	Bars 7-8
Dominant pedal	Bars 16-28
Tonic pedal	Bars 107-111
Dominant preparation	Bars 22-28
Dominant ninth/V <sup>9</sup>	Bars 148-9
Unresolved second inversion chords Ic 6/4	Bars 41-47
Harmonic rhythm speeds up at cadences	

Diminished chord	Bar 69
Harmonic sequence	Bars 59-61
<b>Tonality</b>	
Infrequent modulations	
	Bar 36 A flat major Bar 48 F minor
<b>Tippett</b>	
<b>Harmony</b>	
Non-functional harmony/tonality	
Modal (at times)	Mixolydian/Lydian/Aeolian
Occasional traces of pentatonicism	Opening
Some cadential progressions	e.g. Phrygian at bar 21
Dissonance/Pandiatonicism	Bar 85
False relations	Bar 51 (F sharp/natural)
Augmented triad/whole-tone	Bar 118
Thirdless chord/bare 5 <sup>th</sup> /open 5 <sup>th</sup>	Bar 232
Final extended modal cadence involving flat 7 – tonic	Bar 228
<b>Tonality</b>	
Quickly changing unrelated chords give sense of "tonal flux".	
	1-20 Tonal centre A  21-38 Moving through C Lydian  39-67 Tonal centre G  68 Tonal centre E  80 Tonal centre C# (minor)  86 C# major  91 F minor  93 B flat minor  107 A flat major  119 "Non-tonal"  129-146 Tonal centre on A  165-193 Tonal centre on A

## 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.

**(Total for Question 4 = 36 marks)**  
**TOTAL FOR PART C = 36 MARKS**  
**TOTAL FOR PAPER = 90 MARKS**

