

Mark Scheme (Results)

Summer 2016

Pearson Edexcel GCE in Music (6MU06)

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 Questions 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. 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 lengths of these pauses will be announced.

- (a) Name the accompanying instrument in Excerpt A.
- Concertina/squeeze box/bandoneon/(piano/button)accordion **(1)**
- (b) Describe the instrumental forces and textural features used in Excerpt B.

<u>Instruments:</u>	<ul style="list-style-type: none"> <li>• Bodhran/hand-drum/traditional or folk drum/bongos/congas (1) (do not accept: Cajon or drum[s])</li> <li>• Flute(s) (1)</li> <li>• Bagpipes/pipes/lowland or highland pipes/Scottish small-pipes/uilleann pipes/chanter (1)</li> <li>• Concertina/squeeze box/bandoneon/(piano)accordion (1)</li> </ul>
<u>Texture:</u>	<ul style="list-style-type: none"> <li>• Melody-dominated homophony/melody and accompaniment (1)</li> <li>• Drone/pedal (1)</li> <li>• Monophonic <u>at start</u> (1)</li> <li>• Heterophony (1)</li> <li>• Flute <u>doubles</u>/in octaves with the voice (reject: 'in unison') (1)</li> <li>• Melody doubled in thirds (1)</li> <li>• Layering/instruments entering one by one (1)</li> </ul>

**[Max. 4]**

- (c) Give **three** differences of rhythm and metre between Excerpts A and B.

<b>Excerpt A</b>	<b>Excerpt B</b>
Duple/quadruple time/ '4/4' / '2/4' (1)	Triple time/'3/4' (1) (accept [Slow] '6/8' or compound duple) (reject compound triple or '9/8')
Flexible rhythm/rubato/less strict pulse (1)	Vocal line has a more strict pulse (1)
Pause(s) (1)	Dotted rhythms (1)
Anacrusis/upbeat (1)	Triplets (1)

**(3)**

- (d) Put a cross in the box next to the name of the scale used in Excerpt B.

A Dorian **(1)**

- (e) Put a cross in the box next to the country in which the melodies of both excerpts originated.

B Scotland **(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 have the separate skeleton score.

- (a) Write out the melody line of bars 26 (beat 3) – 28 (beat 1). You may work in rough on the skeleton score, but you **must** copy your answer onto the staff below.

(8)

There are 11 pitches and 11 durations to complete.

0	No work offered capable of assessment
1	1-2 pitches and/or note-lengths correct
2	3-5 pitches and/or note-lengths correct
3	6-8 pitches and/or note-lengths correct
4	9-11 pitches and/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

**Note:** Accept tie from quaver G# (bar 27 beat 3 1/2) to dotted semiquaver G# (bar 28 beat 1)

[Max. 8]

- (b) Identify the following:

- (i) Tonic pedal (*Reject 'tonic' or 'pedal' on its own*)
- (ii) Suspension/sus
- (iii) Perfect / V – I / V<sup>7</sup>–I
- (iv) A (major)
- (v) F sharp minor / F#m / relative minor
- (vi) E (major) / dominant

(6)

(c) Identify the chord heard in bar 23 (final quaver) and again in bar 24 (final quaver).

- Diminished 7<sup>th</sup>/ Dim 7/ Dim Seventh/ Diminished Seventh/  
Dim 7<sup>th</sup>/ Diminished 7

(1)

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

C Mozart

(1)

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

B 1789

(1)

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

B String quartet

(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) How does Bach's music convey the meaning of the text in movement I of Cantata No 48, Ich elender Mensch?

Basic Point	Illustration
Repetition of the text	
Ritornello form	
Minor keys/tonality throughout	
G minor (Opening and close)	
	<p>Maximum 3 illustrated points for identifying specific minor keys with location:</p> <p>C minor b. 125            D minor b. 86            F minor b. 95            B flat minor b. 97</p> <p>(Max 3)</p>
Frequent modulations	
Diminished 7 <sup>th</sup> chords	b. 3 (beat 3)
False relation	b. 4-5
Suspensions/appoggiaturas/retardation	b. 1
(Ascending) minor 6 <sup>th</sup> (emphasises 'elender')	b. 12-13
Interval expanded to 7 <sup>th</sup>	b. 98-99
Interval expanded to octave	b. 113-114
Melodic semiquaver decoration (intensifying)	b. 99 (semiquavers)
Descending melodic line(s) (indicating despair)	b. 13-14
Melismatic	b. 18
Sequences	b. 1
Imitation/canon (builds intensity)	b. 12 (soprano and alto)
Expanded to 4 part imitation	b. 30-38
Stretto entry	b. 116 (bass)
Cantus firmus	b. 14
Cantus firmus is the chorale from final/ VII movement	
Cantus firmus in canon	at the fourth
Hemiola	b. 42
Consistent rhythmic pattern in the continuo	

3 (b) How does Schoenberg create a disturbing atmosphere in his setting of 'Der kranke Mond' from *Pierrot Lunaire*?

Basic Point	Illustration
Expressionist/expressionism	
Through-composed	
Augmentation	b. 25
Irregular phrase lengths	
Atonal/non-functional	
All 12 pitches of the chromatic scale/ <u>total</u> chromaticism	b. 1-3
Chromatic/semitone movement	
Pulse obscured	
Triplets	b. 7
Scotch snap	b. 11
Notes tied across bar lines	b. 9-10
Melody fragmented (by rests)	b. 14-15 b. 25  (Max. 1)
Sprechgesang/sprechstimme	Pitches not precisely sung/ half-singing half-speaking
Detailed articulations	Tenuto b. 12  (name articulation and bar number)
Extreme/sudden dynamics	b. 14
Ornaments/mordents/trills	b. 25
Wide vocal range	E below middle C to E 10 <sup>th</sup> above/two octaves
Low flute range	b. 12
Angular/disjunct/wide leaping (lines)	b. 1 (minor) 9 <sup>th</sup> or E flat to D natural  bar number <u>and</u> numeric interval/specific notes are required
Free counterpoint/unrelated parts/no shared material	
Monophonic	b. 9
Dissonance	b. 2 tritone b. 3 diminished octave/D natural and D flat b. 12 2 <sup>nd</sup>  bar number <u>and</u> numeric interval/specific notes are required (Max. 1)
Flute depicts 'strange melody'	b. 8-10

3 (c) How does Bernstein convey isolation and conflict in On the Waterfront: Symphonic Suite (opening)?

Basic Point	Illustration
Horn solo	
(Relatively) slow tempo	
Monophony	b. 1
Lontano meaning distant	
Initially minor (key)/pentatonic	
Non-functional harmony	
Minor 3rds	b. 1-2
Chromatic/blue notes/blue scale	b. 5
Canon	b. 7
Muted trumpets/trombone	b. 13
High horn/trumpet writing	
(Change to) fast tempo	b. 20
Alternating time signatures	duple and triple
Ostinato	b. 20
Extensive percussion	
Layered texture/fugal	b. 24
Saxophone solo	b. 42
Semitone motifs	b. 42
Cross rhythmic effect/syncopation	b. 50/b. 1
Semiquaver followed by long note motif	b. 52
Accents/sforzando	b. 78
Doubled melody	b. 54
Dissonance/tritone	b. 66/b.40
Bitonality /B major and F major chord	b. 78/b. 108
Homorhythmic/homophonic	b. 78
Build-up (of chord in final adagio)	b. 106
Extremes of dynamics/highly contrasting	b. 108
	(Instrumental effects in presto section)  b. 55 pizzicato b. 62 tremolo b. 108 sul ponticello/on the bridge b. 105 flutter tonguing b. 74 timpani rolls/b. 104 cymbal rolls b. 20 timpani hard sticks b. 20 soft pedal on the piano b. 24 timpani glissando b. 83 Snare drum rim shots  [Max. 3 illustrated points]

## 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.

## 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 texture and use of instruments in the three works listed below:

- J. S. Bach, Partita No. 4 in D, BWV 828: Sarabande and Gigue
- Brahms, Piano Quintet in F minor, Op. 34: movement III
- Duke Ellington and his Orchestra, *Black and Tan Fantasy*

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

Basic Point	Illustration
<b>Bach</b>	
<b>Texture</b>	
Two-part <u>sarabande</u>	
Melody-dominated homophony/melody and accompaniment	b. 1 (sarabande)
With (florid) melody accompanied by <u>slower-moving bass /bass in quavers</u>	
Monophony	b. 1 (gigue)
Free-voiced (at cadences)	b. 11-12 (sarabande) b. 41 (gigue)
Three, four or five-part chords	b. 38 (sarabande)
Three part gigue	
Polyphonic/contrapuntal/imitative/fugal	
Subject	b. 1 (gigue)
Answer	b. 7 (gigue)
Counter-subject	b. 7 (gigue)
Gives way to melody and accompaniment	b. 29 (gigue)
New subject	b. 49 (gigue)
The subject becomes counter-subject (in the second section)	b. 55 (gigue)
<b>Use of instrument</b>	
Range of less than 4 octaves	
Originally written for harpsichord or clavichord	No dynamics
Ornamentation/figuration (to maintain sound)	
Arpeggiated figuration	b. 34 (gigue)
<b>Brahms</b>	
<b>Texture</b>	
Pedal	b. 1-12
Monophonic	b. 1
String melody in octaves	b. 3-12
Violins in sixths	b. 146

Imitation (piano and strings)	b. 5
Chords/homorhythm/homophony	b. 22
Heterophony	b. 19
Fugato/fugal	b. 67
Subject	b. 67 (viola)
Counter-subject 1	b. 67 (piano left hand)
Answer	b. 71 (piano right hand)
Counter-subject 2	b. 71 (piano left hand)
Counter-subject 3	b. 80 (viola)
Stretto	b. 92-100
Melody-dominated homophony/melody and accompaniment	b. 193/trio
<b>Use of instruments</b>	
Virtuosic/ technically demanding	
Pizzicato	b. 1
Double stopping	b. 19
Dense piano textures/full chords	b. 178
Piano octaves	b. 150
High string writing	b. 154-157
<b>Ellington</b>	
<b>Texture</b>	
Melody-dominated homophony/ melody and accompaniment	
Top parts mainly in 6ths in Head	b. 1-12
Saxophone/solo with 'pad'/ <u>sustained</u> chords	b. 13-28
Piano/rhythm section comping	
Stride bass in piano improvisation	b. 53
Homophony/chord	b. 87-90
<b>Use of instruments</b>	
Jungle style	
Virtuosity/technically demanding	
Long/high notes	b. 29
Pitch bend	b. 3
Slides/portamento/glissando	b. 67
Horse whinny	
Trills	b. 77
'Growls'	
(Plunger) mutes/wah-wah	
Cymbal punctuates ends of sections	

**OR**

(b) Compare and contrast melody, rhythm and metre in the three works listed below:

- Holborne, Pavane *The image of melancholy* and Galliard *Ecce quam bonum*
- Haydn, Symphony No. 26 in D minor, *Lamentatione*: movement I
- Shostakovich, Prelude and Fugue in A, Op. 87, No. 7

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

<b>Holborne</b>	
<b>Melody</b>	
'Vocal' style writing	
Limited/narrow range	9 <sup>th</sup> in top part of (Pavane)
(Mainly) conjunct	
'Tears' motif/descending 4 <sup>th</sup>	b. 1-2 (Pavane)
(Occasional) leaps followed by stepwise movement/movement within original interval	b. 24-25 (Pavane)
(Occasional) chromatic/modal inflection	b. 11 C natural (Pavane)
Inversion	b. 1 fourth line (Galliard)
Regular four bar phrases in Galliard	
Irregular phrase length in Pavane	
Sequence	b.21 (Galliard)
<b>Rhythm and metre</b>	
Pavane in duple time ( <i>reject quadruple time</i> )	
Slow tempo for Pavane	
Bass line contains longer notes	
6 tied semibreves	b. 34-39 (Pavane)
Syncopation	b. 19 (Pavane)
Galliard in triple time	
Lively/fast tempo for Galliard	
Off-beat entries/cross-rhythm	b. 1, 4 <sup>th</sup> part (Galliard)
Hemiola-like rhythms	b. 7 (Galliard)
(Frequent) dotted rhythms in Galliard	b. 1 (Galliard)
Constant minim rhythms	b. 9-16 (Galliard)
Homorhythm	b. 13 (Galliard)
Rhythmic augmentation	b. 22 (Galliard)
<b>Haydn</b>	
<b>Melody</b>	
Periodic/balanced phrasing (first subject)	b. 1/first subject
Irregular phrasing (in second subject)	b. 17-25 (= 9 bar phrase)



(2 <sup>nd</sup> subject) based on plainsong	b. 17
Conjunct 2 <sup>nd</sup> subject	
Repeated note figure in 2 <sup>nd</sup> subject	b. 32
Modal inflections (E flat)	b. 33
Appoggiaturas	b. 40
Sequence	b. 57
Ornamentation	b. 10
<b>Rhythm and metre</b>	
Quadruple time	
Syncopation (against steady crotchet beat)	b. 1-7
Homorhythm	b. 9
Running/continuous quavers	b. 17
Semiquaver run	b. 37
<b>Shostakovich</b>	
<b>Melody</b>	
Prelude is motivic	
Semiquaver motif	Stepwise, conjunct, turn or similar description
Quaver motif	Leaping, disjunct or similar description
Motifs constantly manipulated/fortspinnung (in prelude)	b. 5 Semiquavers inverted and extended b. 4 quaver groups reordered b. 8 rhythmically displaced (max. 3 illustrated points)
Chorale-like melody	b. 6 (prelude)
Repetition	b. 4 (prelude)
Quaver groups reordered	b. 4 (prelude)
Melody is (initially) diatonic	
More chromatic	b. 13 (prelude)
Fugue is built on broken chord/arpeggio/triadic patterns	Entirely triadic/no non harmony notes
<b>Rhythm and metre</b>	
Prelude is in (compound) quadruple time	
(with) change of time signature/metre	Triple time
Slowing down at end of prelude	Rit/longer note durations/rests/ lack of semi-quavers
Homorhythm	b. 21 (prelude)
Fugue in duple time	
Extended/long (pedal) notes	b. 1 (prelude)
(Mainly) constant quaver movement in fugue (after subject announced)	Cumulative effect of part-writing
Entry on half-bar	b. 70 (fugue)
Dotted notes in fugue	b. 1 (fugue)
Syncopation	b. 11 (fugue)

(Total for Question 4 = 36 marks)

**TOTAL FOR PART C = 36 MARKS**  
**TOTAL FOR PAPER = 90 MARKS**

## 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.

