



Pearson

## **Mark scheme (Results)**

Summer 2017

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 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 the same work. 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 instrument playing with the piano at the start of Excerpt A.

|                                     |
|-------------------------------------|
| Cello (accept Viola or Double Bass) |
|-------------------------------------|

**(1)**

- (b) (i) Identify the first voice type to enter in Excerpt A.

|                                 |
|---------------------------------|
| Alto / contralto / countertenor |
|---------------------------------|

|                                  |
|----------------------------------|
| <b>Reject:</b> Soprano or female |
|----------------------------------|

**(1)**

- (ii) Name the musical device heard in the accompaniment at this point in Excerpt A.

|          |
|----------|
| Ostinato |
|----------|

**(1)**

- (c) Identify the first voice type to enter in Excerpt B.

|                |
|----------------|
| Soprano/treble |
|----------------|

|  |
|--|
| <b>Reject:</b> Mezzo soprano or female |
|--|

**(1)**

- (d) Compare and contrast texture and melody in the vocal parts of these two excerpts.

| Excerpt A                                      | Excerpt B  |
|--|--|
| <b>Texture</b>                                 |  |
| 4 part (max 1)                                 |  |
| Single line/monophonic at start (max 1)        |  |
| Homophonic / chordal / homorhythmic            | Polyphonic / contrapuntal / imitative / counter melody |
|  | Fugue / fugal / build-up of parts                      |
|  | Voices enter high to low                               |
| <b>Melody</b>                                  |  |
| Semitone/chromatic movement (max 1)            |  |
| A has limited range / B has wide range (max 1) |  |
| Conjunct / stepwise (max 1)                    |  |
| 2 alternating notes                            | (Some) wide leaps / angular / disjunct                 |
| (Minor) 3rds                                   | Descending 4 <sup>th</sup> /rising 6 <sup>th</sup>     |

**(max. 4)**

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

D     1930

**(1)**

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

C     Stravinsky

**(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 20 (beat 2) - 22 (beat 2). 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 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

**[Max. 8]**

(b) Identify the following:

(i) Key in bar 4: F (major) / tonic (1)

Cadence in bar 4: Imperfect / half-close (1)

(ii) Key in bar 7: C (major) / dominant (1)

Cadence in bar 7-8: Perfect / full-close (1)

(iii) Dissonance at the start of bar 8: (triple/double) Appoggiatura (1)

(iv) Dissonance at the start of bar 12 : Suspension / 9-8 / minor 2<sup>nd</sup> / semitone (1)

**(6)**

(c) Identify the chords in bar 23 beats 1 and 2.

- Chord A (beat 1): V<sup>7</sup>d / Dominant 7<sup>th</sup> 3<sup>rd</sup> (last) inversion / C major 7<sup>th</sup> 3<sup>rd</sup> inversion (1)
- Chord B (beat 2): 1b / Tonic 1<sup>st</sup> inversion / F major 1<sup>st</sup> inversion (1)

**(2)**

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

D Schubert

**(1)**

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

B 1815

**(1)**

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



## PART B: MUSIC IN CONTEXT

- 3 (a) Identify features of Gabrieli's *In ecclesiis* which are characteristic of early Baroque music.

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

| Basic Point   | Illustration<br>(Credit other accurate references in addition to those provided) |
|---|--|
| St Mark's Venice  |  |
| (More) dramatic / expressive / monumental musical style                           |  |
| Seconda prattica / second practice / stile moderno                                |  |
| Rondo / Ritornello / refrain / A B C B Sinfonia D B E B F B                       |  |
| Variation of refrains (re-scoring)  | Compare scoring of bar 6 to Bar 119  |
| Stile concertato / cori spezzati / polychoral                                     | 3 choirs – Soli, Chorus, Orchestra / galleries                                   |
| (Basso) Continuo  | Basso per l'organo / organ / theorbo   |
| Innovative instrumental combination / mixed forces                                | 1 string player and brass  |
| Idiomatic instrumental writing  | Bar 31 / Sinfonia  |
| Cornett / trombone / sackbutt   |  |
| Solo voices   |  |
| Elaborate / melismatic / florid / virtuosic / ornamented melody (for solo voices) | Bar 68   |
| Sequences   | Bar 13   |
| Declamatory melody  | Bar 1  |
| Monody  | Bar 1  |
| Homophonic / chordal / homorhythmic   | Bar 102  |
| Polyphonic / contrapuntal   |  |
| Antiphony   | Bar 6  |
| Imitation / Canon   | Bar 10 / Bar 114   |
| (Basso) ostinato  | Bar 3  |
| Dotted rhythms  | Bar 32   |
| Canzona rhythm  | Bar 31   |
| Changes of metre  | Bar 5-6  |
| Suspension / consonant 4 <sup>th</sup>  | Bar 23 / Bar 11  |
| Unprepared 7 <sup>th</sup> 's   | Bar 104  |
| 2 <sup>nd</sup> inversion chord   | Bar 6  |
| Augmented chord   | Bar 31   |
| (Melodic) diminished 5 <sup>th</sup> / Tritone                                    | Bar 73   |
| False relation  | Bar 41   |
| Dominant pedal  | Bar 115  |
| Circle of 5 <sup>ths</sup>  | Bar 57   |
| Unrelated triads / tertiary progression   | Bar 108-109  |
| Tierce de Picardie  | Bar 129  |
| Plagal cadence  | Bar 129  |
| Combination of major or minor with modal features                                 | A minor and Aeolian  |
| Major to minor chords after cadences  | Bar 12   |

3 (b) Explain how 'Gavotta con due variazioni' from Stravinsky's *Pulcinella Suite* is a blend of 18<sup>th</sup> and 20<sup>th</sup> century musical styles.

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

| Basic Point  | Illustration<br>(Credit other accurate references in addition to those provided)   |
|--|--|
| Neoclassical   |  |
| (Keyboard variations by) Monza / Pergolesi / Re-working of an 18 <sup>th</sup> century piece |  |
| Gigue (dance form)   |  |
| Baroque structure  |  |
| Binary form  | Gavotta bars 1-10 11-32<br>Or other details such as 2 <sup>nd</sup> half not repeated in 1 <sup>st</sup> variation<br>[Max 1]  |
| Theme and variations typical of 18th century   |  |
| No (keyboard) continuo   |  |
| Unusual orchestration  | Scored for wind and brass instruments  |
| Varied / unusual instrumental groupings  | Oboe accompanied by horn bar 1<br>Addition of trumpet and trombone bar 20<br>Flute, Bassoon, Horn bar 65[max 1]  |
| Virtuoso / technically demanding writing   | Bassoon or Flute in Variazione II  |
| High bassoon writing   | Bar 1  |
| Glissando  | Bar 15   |
| Melodic writing for horn   | Bar 66   |
| Use of valved horn   |  |
| Melody and accompaniment / Melody dominated homophony  |  |
| Alberti bass / Broken chord accompaniment  | Bar 70   |
| Ornamentation / trill / turn / mordent   | <ul style="list-style-type: none"> <li>• Bar 16 [Max 1]</li> <li>• Exaggerated ornamentation Bar 46</li> <li>• Notated/written out ornamentation Bar 31</li> </ul> [Max 3] |
| Irregular rhythmic groupings   | Bar 27   |
| Sequences  | Bar 15   |
| Detailed performance indications (articulation, expression, dynamics)                        | Dolcissimo Bar 15<br>tenuto and legato articulation Bar 25<br>[max 2]  |
| Retardation  | Bar 2  |
| Harmonic framework as original/functional/perfect cadences                                   |  |
| Suspensions  | Bar 79   |
| Dissonance   | Bar 77   |
| Weakened cadence   | Bar 69   |
| Modulations to related keys  | A major / dominant bar 7<br>G major / subdominant bar 11<br>[max 2]  |

- 3 (c) Describe how Barrington Pheloung builds an atmosphere of tension and suspense in *Morse on the Case* that is appropriate for this television detective drama.

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

| Basic Point   | Illustration  |
|---|---|
| Through composed / no defined structure   |   |
| Small ensemble / limited resources / unusual instrumentation  |   |
| Muted strings<br>[Do not accept con sord]   |   |
| Low register in strings   |   |
| Unison (strings or horns)   | Bar 1 / Bar 12  |
| Upper strings / lacking bass line / delayed bass entry  | Cello / double bass entry bar 99  |
| Unidiomatic piano writing / one hand / sparse piano texture / individual piano notes                      | Bar 1   |
| Silence   | Bar 60  |
| Quiet dynamic / limited dynamic range (pp to mf)  |   |
| Piano at a louder dynamic   | Bar 1   |
| Builds towards the end (dynamics or texture)  | Bar 102   |
| Non-functional / lack of harmonic progressions / absence of root notes / avoids triads / lack of cadences |   |
| Open 5 <sup>th</sup> and 4 <sup>th</sup> / thirdless chord  | Bar 112   |
| Dissonance  | Bar 22 2 <sup>nd</sup> 's<br>Bar 36 Parallel 9th's<br>Bar 67 (min) 9th<br>Bar 92 Semitone dissonance A and Ab<br>Bar number and numeric interval / specific notes are required<br>[max 1] |
| Lack of pulse   |   |
| Syncopation / offbeat entries   | Bar 8   |
| Long sustained notes / pedal / drone  | Bar 1   |
| Slowly descending bass line   | Bar 14  |
| Lack of distinct melody   |   |
| Disjunct / angular  | Bar 8   |
| Motivic   | Bar 17  |
| Inversion   | Bar 3   |
| Short / fragmented melodies   | Bar 12  |
| Slow melodic development  |   |
| Melodies uses (prominent) 4 <sup>th</sup> s   | Bar 3   |
| Repeated notes (Morse code)   | Bar 108   |
| Rhythmic diminution / augmentation  | Bar 26  |
| Verticalisation   | Bar 26, 98  |
| Monophonic texture  | Bar 59  |
| 2 part texture  | Bar 54  |
| Lack of defined key / ambiguous tonality  |   |
| Aeolian mode  | Bar 1   |
| Bitonality / A minor and C major  |   |
| E minor / Aeolian mode on E   | Bar 98  |
| [Brighter] Lydian mode (with F#'s)  | Bar 105   |

**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

Q4 (a) Compare and contrast the use of melody and rhythm (including metre) in the three works listed below:

- Corelli, Trio Sonata in D, Op. 3, No. 2: movement IV
- Berlioz, *Harold in Italy*: movement III
- Ram Narayan (India), Rag Bhairav

**Refer to general marking instructions for marking unit 6.**

| Basic Point  | Illustration    |
|--|-----------------|
| <b>Corelli</b>   |                 |
| <b>Melody</b>  |                 |
| Diatonic   |                 |
| Melody based on one motif/monothematic                     | Bar 1 (and 2)   |
| Decoration of first three notes / with added passing notes |                 |
| Melody based on 3 <sup>rd</sup> 's                         | Bar 1           |
| Conjunct/stepwise  | Bar 2           |
| Octave leap  | Bar 7           |
| Inversion  | Bar 5           |
| Sequence   | Bar 8           |
| Fragmentation  | Bar 11          |
| Periodic phrasing  |                 |
| <b>Rhythm</b>  |                 |
| Gigue-like (rhythms and metre)                             |                 |
| Compound/duple   | Compound duple  |
| Syncopation/cross rhythms                                  | Bar 26          |
| Hemiola  | Bar 27          |
| (Predominantly) quavers and semiquavers                    | Bar 1           |
| Notes of longer duration                                   | Bar 15          |
| (Added) anacrusis  | Bar 33          |
| Entry half way through the bar                             | Bar 6 (violone) |

| <b>Berlioz</b>   |   |
|--|---|
| <b>Melody</b>  |   |
| (Mostly) diatonic  |   |
| Modal inflection (in Saltarello)   | Bar 15  |
| Conjunct   | Bar 5   |
| Saltarello melody 1 bar cells  |   |
| Narrow range   |   |
| Leaps of a 3 <sup>rd</sup>   | Bar 7   |
| Revolves around the note E   | Bar 5   |
| Repetition of bars   | Bar 6   |
| Repeated notes   | Bar 4   |
| Inversion  | Bar 10  |
| Sequence   | Bar 25  |
| Ornamentation/acciaccaturas  | Bar 27  |
| Serenade melody triadic / broken chords/ arpeggio                        | Bar 35  |
| (Serenade / idée fixe themes) falling 3rds and 5ths/6ths                 | Bar 44-45   |
| Irregular phrase length  | serenade 7+7+4+7<br>Saltarello any valid phrase description [MAX 1] |
| Decorated/developed melody/triplet semiquavers                           | Bar 77  |
| Chromaticism   | Bar 54  |
| Idée fixe  | Reordered Serenade motifs   |
| All 3 melodies/Saltarello, Serenade and Idée fixe presented at same time | Bar 166   |
| Fragmented   | Bar 166   |
| <b>Rhythm</b>  |   |
| Compound/duple   | Compound duple  |
| Dotted rhythms   | Bar 2   |
| Saltarello rhythms / rhythmic ostinato                                   | Bar 1   |
| Stress/emphasis/accent on 2 <sup>nd</sup> beat                           | Bar 8   |
| Notated in $\frac{3}{4}$ grouping  | Bar 37  |
| Continuous quaver/semiquaver accompaniment                               | Bar 32 or 48  |
| Idee fixe in longer rhythmic duration/dotted minims                      | Bar 65  |
| Saltarello double Serenade speed   | Bar 32/166  |
| Augmentation   | Bar 192   |
| Slows down at the end/ use of rests                                      | Bar 194   |

| <b>Rag Bhairav</b>   |  |
|--|--|
| <b>Melody</b>  |  |
| Improvised   |  |
| Based on a rag   | Uses 7 notes/ Sampurna /complete rag   |
| Important notes are:<br>Re / 2 <sup>nd</sup> and Dha / 6 <sup>th</sup> | With flattened 2 <sup>nd</sup> /Re and 6 <sup>th</sup> /Dha<br>2 <sup>nd</sup> = Samvadi and 6 <sup>th</sup> = Vadi<br>[MAX 2] |
| Use augmented 2 <sup>nd</sup> interval                                 | Line 1   |
| Melody based on a pakad  | Line 3   |
| Ornamentation  | Line 20  |
| Microtonal inflections/pitch bends/shruti                              |  |
| Slides/meend   | Line 1   |
| Range increases/3 octaves  | Line 15  |
| Use of tans / rapid scales   | Line 26  |
| Double stopping  | Line 1   |
| Mukhra   | Line 3   |
| Wide vibrato/gamak   |  |
| <b>Rhythm</b>  |  |
| (Alap is) rhythmically free  | Line 1   |
| (Jhor and (jhala) have a clear pulse                                   | Line 14 or 19  |
| Tempo increases  | Line 29  |
| Rhythm is known as a tal   |  |
| Based on a tintal / rhythmic cycle                                     | 16 beats / 4 x 4   |
| Subdivided into vibhags  | of 4 beats   |
| Start of cycle is called sam   | Marked by an X   |
| Khali is a contrasting vibhag  | Marked by a 0  |
| Dotted rhythms   | Line 29  |
| Triplets   | Line 19  |
| Irregular groupings / quintuplets                                      | Line 25  |
| Sustained notes in tampura   |  |

**OR**

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

- Sweelinck, Pavana Lachrimae
- Mozart, Sonata in Bb K.333, movement I
- Shostakovich, String Quartet No.8 Op.110, movement I

**Refer to general marking instructions for marking unit 6.**

| <b>Basic Point</b>                                 | <b>Illustration</b>   |
|--|---|
| <b>Sweelinck</b>                                   |   |
| <b>Texture</b>                                     |   |
| Idiomatic keyboard style                           | Fast semiquaver writing or similar description                                  |
| Some moments of vocal-influenced style             | Bar 33  |
| Mainly 4 part texture                              |   |
|  | Allow up to 2 illustrated marks for correct 2 or 3 or 5 part example<br>[MAX 2] |
| (Free) counterpoint / polyphonic                   | Bar 1   |
| Imitation  | Bar 5   |
| Homophonic   | Bar 33  |
| Antiphony / dialogue                               | Bar 39  |
| (Parallel) 3 <sup>rd</sup> / 6 <sup>th</sup>       | Bar 40  |
| <b>Harmony</b>                                     |   |
| Root position and 1 <sup>st</sup> inversion chords |   |
| Modal harmonies                                    | Bar 6   |
| Phrygian / imperfect cadence                       | Bar 7   |
| Perfect cadence                                    | Bar 14  |
| Suspensions  | Bar 3   |
| Dominant pedal                                     | Bar 65  |
| Tierce de Picardie                                 | Bar 15  |
| False relations                                    | Bar 10  |



| <b>Mozart</b>  |  |
|--|--|
| <b>Texture</b>   |  |
| Melody dominated homophony / melody and accompaniment      |  |
| Mostly 2 part texture                                      |  |
| (Occasionally) three part texture                          | Bar 50   |
| (Occasional) fuller / 6 part chords                        | Bar 23   |
| Broken chord / arpeggio accompaniment                      | Bar 1  |
| Alberti bass   | Bar 57<br>Do not accept incorrect patterns e.g. Bar 53 |
| Left hand chords   | Bar 47   |
| Right hand in octaves                                      | Bar 43   |
| (Occasionally) monophonic                                  | Bar 6  |
| (Parallel) 6 <sup>th</sup> s                               | Bar 102  |
| <b>Harmony</b>   |  |
| Functional harmony   |  |
| Mainly root position and first inversion chord             |  |
| Mainly one chord per bar                                   |  |
| Faster harmonic rhythm (mainly at cadences)                | Bar 9  |
| Perfect cadences   | Bar 9  |
| Imperfect cadence  | Bar 21   |
| Interrupted cadence  | Bar 81   |
| Cadential 6-4/Ic V I                                       | Bar 57   |
| Dominant 7 <sup>th</sup>                                   | Bar 3  |
| Diminished 7 <sup>th</sup>                                 | Bar 67   |
| Augmented 6 <sup>th</sup> / Italian 6 <sup>th</sup> chords | Bar 80   |
| Circle of 5 <sup>th</sup> 's                               | Bar 47   |
| Appoggiaturas / suspensions                                | Bar 165  |
| Tonic pedal / dominant pedal                               | Bar 60 / Bar 57<br>[MAX 1]                             |
| False relation   | Bar 21   |

| <b>Shostakovich</b>                                      |                            |
|--|----------------------------|
| <b>Texture</b>   |                            |
| Monophonic   | Bar 1                      |
| Contrapuntal / polyphonic / fugal / fugato / imitation   | Bar 3                      |
| Octaves  | Bar 11                     |
| <u>2 part counterpoint</u>                               | Bar 19                     |
| Homophonic/chordal/homorhythmic                          | Bar 23                     |
| (Melody and) drone / double pedal                        | Bar 28                     |
| Ostinato / counter melody                                | Bar 50                     |
| Melody in bass (cello)                                   | Bar 87                     |
| Melody in inner part (violin II)                         | Bar 108                    |
| Parallelism  | Bar 97                     |
| Unison   | Bar 125                    |
| <b>Harmony</b>   |                            |
| Slow harmonic rate of change                             |                            |
| Dissonant harmony  | Bar 5                      |
| Perfect cadence  | Bar 25                     |
| <u>Tonic / dominant</u> pedal                            | Bar 26 / Bar 67<br>[Max 1] |
| Suspension   | Bar 25                     |
| Open 5 <sup>th</sup> / 3 <sup>rd</sup> less chord        | Bar 26                     |
| Rare / occasional functional harmony                     | Bar 25                     |
| Unrelated / chromatic chord progression / false relation | Bar 130-                   |
| Varied harmonisation of the motif                        | Bar 79                     |

**TOTAL FOR QUESTION 4 = 36 MARKS**

**TOTAL FOR PART C = 6 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.