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Examiners' Report

Principal Examiner Feedback

Summer 2017

Pearson Edexcel GCE
In Music (6MU06) Paper 01

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Paper Introduction

The first section of this paper tests musical skills of aural perception based on unfamiliar pieces of music. In the second section, candidates are required to show knowledge of set works from the New Anthology of Music through stylistic analysis and show the ability to compare and contrast two musical elements across three of the set pieces.

In terms of assessment, the two listening questions (questions 1 and 2) have 10 and 18 marks respectively. For question 3 - Music in Context, candidates are required to answer two out of three questions worth 13 marks each. The exam concludes with question 4 - Continuity and Change in Instrumental Music, where candidates answer one of two questions based on two musical elements across three set pieces and this essay is worth 36 marks. An unmarked copy of The New Anthology of Music is provided for candidates to make reference to in their written responses for questions 3 and 4.

Responses to Question 1 (Comparison) showed many positive answers of vocal and instrument recognition descriptions of the melody and texture of these two excerpts.

Question 2 (Aural Awareness) is a challenging section of the paper and candidates need to keep persevering with practice of aural dictation, identification of chords, keys and cadences in preparation for the exam. Encouragingly the latter areas of keys and cadences show good improvement.

In the case of Question 3, the most popular option proved to be question (c) *Morse on the Case* by Barrington Pheloung followed closely by (a) Gabrieli's *In ecclesiis* and then a significantly smaller minority opting for (b) the *Gavotta con due variazioni* from Stravinsky's *Pulcinella Suite*. There were many good responses across the three essays although it must be emphasised that candidates need to read the question carefully in order for their response to be focussed and relevant at all times rather than generic.

For question 4 a fairly equal distribution of candidates chose between (a) comparing and contrasting melody and rhythm (including metre) in pieces by Corelli, Berlioz and Ram Narayan and (b) comparing and contrasting texture and harmony in pieces by Holborne, Haydn and Shostakovich. The best pieces of work showed considerable knowledge across all three pieces, strong analytical skills with secure use of technical vocabulary and fluent writing skills within a well-structured essay. Candidates should take care not to deviate away from the two musical elements being asked or to write lengthy introductions with background information about the composer and piece. Whilst insight into the historical and contextual background is an important part of the learning process, marks for this essay are only awarded for analytical features.

6MU06_01_Q01a

Question Introduction

This question involved identifying the string instrument playing at the start of Excerpt A. A good number of candidates were able to name this correctly as one of the lower stringed instruments, most usually the cello. Some candidates incorrectly mistook the sonority for that of the violin.

6MU06_01_Q01bi

Question Introduction

Candidates frequently had good success identifying the first voice type to enter in Excerpt A as alto.

6MU06_01_Q01bii

Question Introduction

A fair number of candidates identified the musical device heard in the accompaniment in Excerpt A as ostinato. Others gave a descriptive response, lacking the specific terminology required for this device.

6MU06_01_Q01c

Question Introduction

Candidates frequently had good success identifying the first voice type to enter in Excerpt B as soprano.

6MU06_01_Q01d

Question Introduction

In this four mark question candidates were required to compare and contrast texture and melody in the vocal parts of the two excerpts. Given the contrasting nature of these excerpts, with many different features of texture and melody, there were a good number of opportunities for credit and candidates often scored well on this question. It was important that candidates read the question carefully and wrote only about the music of the singers as some gave descriptions about the orchestral writing. Many

candidates successfully applied the words homophonic, polyphonic, conjunct and disjunct. Sometimes imbalanced responses were seen, writing more about one musical element or neglecting the other completely. We would have liked to have seen more candidates describe the specific prominent intervals when describing the melody. It was common for candidates to incorrectly write about text setting, using the words syllabic and mellismatic, when describing the melody.

Question 1 (e) and (f) the correct answers for composer and date of composition were Stravinsky and 1930. Many chose this but a common answer was Brahms and an earlier date.

Introduction

This is an example of an excellent answer which exceeded the number of musical points required. It was well organised, stating clearly whether they were referring to Extract A, B or both and kept focused on just the areas of texture and melody.

Examiner Comment

Both excerpts use 1 voice at the beginning - 1 mark

B is imitative - 1 mark

A uses homophony - 1 mark

A is conjunct - 1 mark

B is disjunct plus some chromaticism- 1+1 marks

Total 4/4 marks

Examiner Tip

Organise your answer by clearly labelling each musical point to Excerpt A or B to show the difference and as both to show the similarities.

Clip Instruction

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

(4)

Both excerpts use 1 voice plus accompaniment at beginning. Whilst excerpt B is imitative between voices, Excerpt A uses homophony with all voices singing together. The melody for excerpt A is diatonic and conjunct, whilst excerpt B is disjunct with many leaps plus some chromaticism.

Introduction

Another clearly organised response but this achieved 3 out of 4 marks. The candidate wrote more successfully about texture than melody, omitting vocabulary such as conjunct and disjunct, and going down the incorrect route of commenting upon text setting.

Examiner Comment

B has counterpoint - 1 mark

A is homophonic - 1 mark

B has a larger range - 1 mark

Examiner Tip

Clip Instruction

(d) Compare and contrast texture and melody in the vocal parts of these two excerpts. (4)

B has some counterpoint / canon between the different voices. A is homophonic in the vocal part. A is syllabic. B has some melismas. B has a larger range than A.

6MU06_01_Q02a

Question Introduction

Candidates continue to find the aural dictation question challenging. Generally, rhythm was attempted with greater success than pitch.

Challenges of pitch included the chromatic descent in the first bar, the leap of a 3rd from bar 1 to 2 and the repeated A notes towards the end. A good number of candidates identified the first note correctly as a C and recognised the ascending F major arpeggio at the end. It is important that candidates check that they have included the correct number of beats in each bar.

Challenges of rhythm included transferring from triplet semiquavers of the given material into straight quavers and the dotted rhythms in bar 2. Many candidates correctly recognised the four quavers of bar 1 and the crotchets of bar 3.

Introduction

This was a good attempt with a couple of correct pitches at the start and more towards the end, linking successfully with the given material at start and finish. Rhythms began and ended corrected with some errors in the middle.

Examiner Comment

8 correct rhythms

8 correct pitches

Total of 16. The middle of the band for a mark of 6.

Examiner Tip

Focus, as this candidate has, on the beginning and end of the exercise.

Clip Instruction

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) to 22 (beat 2). You may work in rough on the skeleton score, but you **must** copy your answer onto the stave below. (8)

Introduction

Problems were experienced with rhythm at the start of the exercise but the last five rhythms were correct. They identified the right starting note but did not spot the chromatic descent in the first bar or the repeated notes and F major ascending arpeggio towards the end.

Examiner Comment

5 correct rhythms

2 correct pitches.

Total of 7 correct pitches and note-lengths in the middle of the mark of 3 mark band.

Examiner Tip

Listen carefully for melodic features such as semitone movement or arpeggio patterns.


Clip Instruction

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) to 22 (beat 2). You may work in rough on the skeleton score, but you **must** copy your answer onto the staff below. (8)



6MU06_01_Q02bi

Question Introduction

Success was often achieved in recognising the imperfect cadence and usually with the correct key of the tonic, F major.

6MU06_01_Q02bii

Question Introduction

Success was often achieved in recognising the perfect cadence but often with less success with the key of C major and a large range, of sometimes unrelated keys, were presented.

6MU06_01_Q02biii

Question Introduction

Candidates generally recognised the distinctive stylistic sonority of the appoggiatura, or suspension, at the cadence point.

6MU06_01_Q02biv

Question Introduction

Fewer candidates recognised the 9-8 suspension at this point.

6MU06_01_Q02c

Question Introduction

Candidates found the chord recognition challenging or did not apply the amount of precision required and many omitted the inversion. More candidates successfully identified the second chord as Ib than the first chord of V^7d .

Question 2 (d) and (e) the composer was Schubert and the date of composition was 1815. This was often correctly answered but some candidates opted for Chopin and a significantly later date.

6MU06_01_Q03a

Question Introduction

This was the most popular question choice for Part B Music in Context and many pleasingly detailed responses were seen, showing a thorough understanding of the stylist features of this piece.

Many candidates were able to write about the venue of St Mark's Cathedral, Venice and the idiomatic writing for voices and instruments. There were many points available for credit in the mark scheme in relation to the many different types of texture and the various harmonic devices used which were typical of that era.

Introduction

This is a thorough and well written response which deservedly belongs in the 'outstanding' mark category and achieving full marks. The candidate is concise and presents their information succinctly and clearly organised in bullet points. Each musical feature is, where possible, backed up by a well-chosen and correct example from the score.

Examiner Comment

Illustrated points:

Cori spezzati (listing of forces in next point) [I], Antiphony [I], Continuo [I], Idiomatic instrumental writing [I], Imitation [I], Monody [I], Homorhythmic [I], Ornamentation [I], Tritone [I], Unprepared 7th [I], Variations of refrain [I]

Basic points:

St Mark's Venice [B], vocal soloists [B], Refrain [B], Seconda Prattica [B]

11 illustrated and 4 basic points

13 marks

Examiner Tip

Write your answer clearly and concisely in bullet points.

Use the anthology to back each point up with a well chosen example to turn basic points into illustrated points.

Clip Instruction

PART B: MUSIC IN CONTEXT

Question 3 has three parts, (a), (b) and (c). Answer only TWO parts.

Indicate which parts of the question you are answering by marking the box . If you change your mind about an answer, put a line through the box and then mark your new answer with a cross .

If you answer Part (a) put a cross in the box .

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

(13)

- This piece has a celebratory nature, indicated by the ~~lyrics~~ lyrics (praising God).
- Makes use of structures in St. Mark's cathedral in Venice, which it where it was written to be performed in Baroque times, consisting using different vocal/instrumental groups in antiphony eg. bar 6-7.
- Large forces for a grand Baroque piece like this; 4 professional soloists, ~~several~~ vocal choruses, 6 instrumentalists in the orchestra and an organ.
- The use of continuo organ part is a Baroque feature.
- An instrumental Sinfonia section is used (bar 31) which uses 'domestic' writing for the instruments used.
- Instruments often use imitation eg. Sinfonia at bar 32 between Cornetto I + II.
- Has a range of textures which was expected of a large work like this in Baroque times, such as monody bars 1-5, countertenor solo with organ accompaniment. Then large 'Tutti' section at 102 which is homorhythmic.
- Embellishment and ornamentation used. eg bar 68 countertenor solo.
- Harmonic features included, such as hitone in countertenor bar 72 and unprepared dominant 7th bar 104 organ part.



- There are variations in the refrain sections. Compare the first one at bar 6 to the final one at bar 19. Texture is fuller and more developed.
- Using a structure with Refrains was a typically Baroque characteristic, it's also from the second praxia.



P 4 8 9 7 0 A 0 7 2 0

6MU06_01_Q03b

Question Introduction

This question was by far the least popular choice with candidates despite there being quite a lot of stylistic musical possibilities with both 18th and 20th century features. Many candidates showed a good understanding of the music and points such as Neoclassical, the background to the piece, the use of ornamentation, Classical accompanying textures, specific ways of writing for the instruments were commented upon. Some candidates unfortunately wrote about other movements, such as the Sinfonia or Vivo, from the Pulcinella Suite; it is essential that they read the question carefully. Others made direct comparisons to the original work by Monza, which was not the question that was being asked.

Introduction

This was a reasonably good attempt and the candidate clearly knew the musical features of the piece quite well but there was a lack of detail and use of the score. Points such as alberti bass and sequences needed to be given a specific location in the score. Their mark belonged in the top of the Confident mark descriptor matching the description of 9 or more relevant points with limited illustration.

Examiner Comment

Illustrated points:

Irregular grouping [I], Turns [I],

Basic points:

Pergolesi [B], Neoclassicism [B], Binary [B], Modulating to related keys [B], Gigue [B], Functional harmony [B], Alberti bass [B], Sequences [B], Odd instruments [B]

Total: 2 illustrated and 9 basic points

Mark of 10/13

Examiner Tip

Use the anthology to provide greater detail and turn basic points into illustrated points.

Clip Instruction

If you answer Part (b) put a cross in the box .

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

(13)

Stravinsky took the work of Pergolesi and re-composed it into his own work. When creating 'Pulcinella Suite' Stravinsky perfectly meshed 18th & 20th century musical styles together to create neoclassicism. 'Gavotte' is created by using only woodwind solo instruments which is a non-18th century feature. The structure of 'Gavotte' is straight binary modulating to related keys a typically 18th century feature. The 'Gavotte' translated is a french ~~slow~~ slow dance however the time signature of this piece suggests $\frac{6}{8}$ more of an 18th century gigue. Another rhythmic feature within 'Gavotte' is the irregular grouping of notes throughout the piece (mostly in Variation II) we have groups of 9 at bar 31, groups of 12 at b. 78 and groups of 5 at bar 27. this would have been frowned upon during the 18th century music as it would create rhythmic displacement which is non-traditional. Strong use of cadences create a functional harmony within 'Gavotte' as well as alberti bass, another 18th century classical feature. The mix of dynamics and texture make this piece 'neoclassical' the contrast of tutti sections (b. 20) with solo sections



(b.65 variation II) create a shift in the non moving dynamics of 18th century music into the 20th century. A typical Baroque piece found with the melody of Gavotta would be the ornamentation, trills at b.20 and trills at b.83 more it fit^m typical embellished melodies of the Baroque era, as well as sequences that can be seen in variation II. A ~~Baroque~~ 20th century melodic feature would be the shus found played in the barroom at bar 15. Stravinsky merges together the functional embellished ways of ~~the~~ 18th century music and transcends them with ^{the} vocal instrument grouping and shifting dynamics of 20th century music.



P 4 8 9 7 0 A 0 9 2 0

6MU06_01_Q03c

Question Introduction

This question proved to be a popular choice and candidates clearly enjoyed describing the music that accompanied the drama of this television detective programme. Candidates were often able to write about the lack of structure, key, harmony, melody and limited dynamics. Other common features were the muted strings, sustained notes, open 5th chords, dissonance, monophonic texture, motivic writing and use of silence.

Examiners did notice that candidates sometimes became distracted away from the musical features by giving detailed descriptions of the storyline or the characters. There was a tendency for some to give several examples of musical features such as dissonance or sustained notes, rather than one well-chosen example. This meant that candidates scored well but would not always access the highest marks on this question.

Introduction

This is a very good answer, just short of full marks, at the top of the 'excellent' mark category. They write in a clearly organised manner in bullet points. Musical features are backed up with a correct location.

Examiner Comment

Illustrated points:

Aeolian mode [I], Open 4ths/5ths [I], Discord [I], Monophony [I], Silence [I], Long notes [I], Off beat [I], Motif [I], Diminution [I]

Basic points:

Quiet dynamics [B], Through-composed [B], Tonal ambiguity [B], Bitonality [B], Lack of pulse [B], Non-functional [B], slowly developing melody [B]

9 illustrated and 7 basic points

12 marks

Examiner Tip

Clip Instruction

If you answer Part (c) put a cross in the box .

(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.

(13)

- The instruments only use a narrow range eg the horns only ~~sp~~ have a range of a fifth creating a tense, enclosed atmosphere
- The instruments only use a ~~total~~ quiet dynamic range (pp - mf) creating an atmosphere of suspense
- Many instruments are reserved to end (eg harps don't play till b102), showing how tension is built up.
- The through-composed texture allows the ^{music} ~~audience~~ to ~~feel~~ reflect on-screen tension, suggesting it is appropriate for this television drama.
- The tonal ambiguity adds to a ~~feeling~~ feeling of mystery
 - ↳ b1-52 is in the Aeolian mode
 - ↳ After this, there is bitonality - the music is poised between C major and F minor, however the persistent F#'s, eg b103, b102 harp, add too the tension.
- Harmonic ambiguity creates suspense
 - ↳ Open fourths at b44 between viola and violin create mystery
 - ↳ open fifths throughout add to the suspense - this is most effective at the end of the work,



which is left on an open fifth, making viewers wonder if the on-screen mystery has been solved.

- dissonances create tension eg b52 between Gs in violins and F# in piano.
- Discord is used at the moment of a character reveal on screen, to show how facts are being linked to the mystery. This is at bar 92 when "Dawson" is named on screen, the music hears a clash of an A (oboe), A^b (piano) and B (violins).
- The thin texture throughout adds to the suspense.
- Monophony from b58-65 creates tension in the music.
- Silence at b60 adds to the suspense.
- Long held notes creates suspense eg b1-8.
- ~~The~~ The lack of pulse created by notes changing off beat eg b3, adds to the tension and uncertainty.
- The non-functional harmony, eg iiiv7 b102, creates tension.
- Slowly developing melodic cells show the mystery ~~is~~ being carefully unravelled creating suspense
 - ↳ eg. D-E-A (rise of a fifth) motif heard from b17-20 is ~~is~~ ^{rhythmically} diminished at b26, then played with an extra note at bar b32 and then heard with added note chords at b98.

(Total for Question 3 = 26 marks)

TOTAL FOR PART B = 26 MARKS



P 4 8 9 7 0 A 0 1 1 2 0

6MU06_01_Q04a

Question Introduction

Q4a and 4b General Information

It was encouraging to see many examples of well-written essays showing considerable knowledge of the set pieces and the best examples supported their musical points with well-chosen examples from the score. There were still many candidates who gave a series of basic points, without substantiating illustration. It is possible to earn a reasonably good mark using this approach, although it should be remembered that the highest mark bands will not be accessible unless a number of illustrated points are provided. It is for this reason that candidates are provided with a blank copy of the anthology in the exam and they should ensure that they provide evidence for each musical point made, with an accurate example using precise bar numbers and not structural locations such as at the end of the exposition section or at the start of section C.

Candidates should be reminded that whilst it is important to produce a well-structured and coherently organised essay, a lengthy introduction and conclusion is not necessary and will not achieve additional marks. In this section of the exam, credit is only available for analytical features and not for historical or contextual information, however this is highly valuable information in the learning process during the course of study and for developing genuine interest in the composer and piece. This year examiners noted fewer large introductions and essays appeared to be more clearly organised and focused.

Candidates should ensure that they choose a question where they have good knowledge of all three set works. It was common to see imbalance across the three pieces and two musical elements. It is important that the candidates focus on writing exclusively about the two musical elements in questions and do not spend valuable time writing about other elements instead, or everything that they know about that piece.

In question 4a, candidates were asked to compare and contrast the use of melody and rhythm (including metre) in the set works by Corelli, Berlioz and Ram Narayan. It was pleasing to see many extremely well written, coherently structured and thorough accounts of these varied pieces. In general, candidates showed secure knowledge of the musical features of the Corelli with many being able to precisely describe the melody of the one main theme and then how it was treated in inversion and syncopation. Rhythmic features such as syncopation and hemiola were often successfully identified. It was common to see candidates being distracted into the area of texture, in particular, and no marks could be given for information, despite being correct, which had not been asked for in the question. The Berlioz was probably the piece which was least well described, despite having the largest mark scheme, and candidates used their

anthology to less good effect to back up examples. Candidates could often identify melodic features of the Saltarello section but then showed less clarity over the other musical themes and rhythm was less fully written about. It was a pleasure to see such impressive knowledge of Rag Bhairav and candidates had thoroughly learnt musical features of both the melody and rhythm involving unfamiliar non-Western vocabulary. It is important when being asked about rhythm (including metre) that the time signature is described fully and numerically, for example 6/8 as compound duple.

Introduction

This is a really good piece of work, although lengthy, so I have just focussed on the melody response. The candidate shows a really good understanding of the melodic features of these three pieces, in particular the Berlioz, which many candidates this year found a challenging work to write about. They backed up their musical features with well-chosen and precisely located examples from the score. With the melody section of their essay alone, they made it into the outstanding mark band, and it is of no surprise that only a few rhythm points were required to take them to a full marks answer.

Examiner Comment

Corelli Melody: Monothematic [I], Based on a 3rd [I], Conjunct [I], Octave leap [B], Sequence [I], Passing notes [B], Inversion [I]

Berlioz Melody: Themes simultaneously [B], Diatonic [B], Centres on E [I later example], Modal inflections [I], Repeated notes [I], Conjunct [I], Sequence [I], Acciccaturas [I], Range of a 9th [B], 1 bar cells [B], Irregular phrases [I], Arpeggio melody [I], Falling 3rds/6ths [I], Idee fixe [B]

Rag Bhairav: Rag [I], Dha and Re [I], Double stops [I], Shruti [B], Meend [I], Gamak [B], Pakad [I], Improvised [B], Range increases [I]

Corelli: 5 illustrated and 2 basic

Berlioz: 9 illustrated and 5 basic. Maximum 8 illustrated

Rag Bairav: 5 illustrated and 3 basic

Total for only melody: 18 illustrated 5 basic

Note under General Instructions for marking Unit 6 at the start of the mark scheme it states that the maximum score awarded per work is 8 illustrated points, or a combination of 8 illustrated and unillustrated points. This is to ensure that the treatment of the prescribed works is reasonably balanced.

Examiner Tip

Back up all musical features with a precise and well-chosen example from the anthology.

Clip Instruction

Page 1: cut out introduction. Use only the first 16 lines until the words "of b1 beginning on the dominant. Get rid of rest of page.

Page 2: Get rid of first 2 lines.

Page 3: Get rid of last 6 lines.

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen question number: Question 4(a) Question 4(b)

Comparing melody and rhythm in music by Corelli and Beethoven is instructive as it enables analysis of how music changed between the Baroque and Romantic eras, while comparing both to Rag Bhairav enables an understanding of the ~~similarities~~ ^{similarities} and differences between Western and Indian classical music.

Corelli's melody is monothematic, based on the opening 3-note motif at b.1', based on a rising major 3rd. Consequently most of the motion is conjunct (e.g. b.20²) or by 3rd (e.g. b.20¹), although octave leaps do occasionally break the characteristic chains of descending sequence, e.g. violin 2 b.6². The main motif is developed in many ways. Firstly, it is transposed up a tone with added passing notes in the second half of b.1; this embellished version is then transposed up a tone in b.2 to create an ascending sequence. Bar 5 is an inversion of b.1, beginning on the dominant. At bb.8-10 there is a descending sequence involving the inversion of the main motif followed by a dotted crotchet filling in the middle note of the third. At bb.11-14, strings entries juxtapose the subject (e.g. b.11¹) and its inversion (b.11²), before the violone takes on the main motif in an ^{extended} descending sequence from bb.15-18 to end the A-section. Section B is based entirely on the inversion of the main motif, at b.20'. From b.32,



P 4 8 9 7 0 A 0 1 3 2 0

the motif is further developed by the addition of anacrusis with each entry.

Rather than being monothematic like Corelli's, Berlioz's melody uses many themes simultaneously. The melody in the opening Allegro assai is ~~characterised by~~ ^{represented by} ~~several~~ ~~motifs~~ ~~eg. 2 'pizzicato' and 'oboe' motifs~~ at b. 4. It is diatonic and folk-like and largely centres on E. The Bs eg. b. 15² are modal inflections. Key features are repeated notes, eg. repeated E in piccolo and oboe at b. 4¹ and conjunct motion eg. DEF at b. 4². Many recognisable melodic techniques are used eg. ascending sequence at b. 25² - 26 and ~~descending~~ inversion eg. at b. 4 the countermelody violas have an inversion of the main melody. At b. 27² - 29, acciaccaturas decorate the melody. In this section the melody has a narrow range of a 9th, and no individual cells cover more than a 3rd. The melody is constructed from irregular one-bar cells eg. b. 4. Similarly, the serenade theme from the waltz to 35 is irregularly structured as a two 7-bar phrases followed by a ~~4-bar~~ 4-bar phrase and a further 7-bar phrase. This melody is played by cor Anglais 8^{va} sounds a 5th below written pitch. ~~at b. 26 25 25 are upper~~ It begins with a rising ~~figure~~ ^{figure} at tonic arpeggio figure at b. 35. The last quarter of this bar is an upper auxiliary. The falling 3rd in b. 37 foreshadows the Harold theme which the solo viola introduces at b. 65. This features a falling 3rd, then falling 6th and is marked



up a 4th at b. 72. The second half of the Herald theme, which is on *idée fixe*, begins at b. 85.

The melody of Rag Bhairavi is not based on a Western scale like the music of Corelli and Bach, but on a rag: rag bhairavi. This is a sampurna rag because it uses the maximum 7 notes, and a sampurna-sampurna rag because it uses the same notes on the *aroha* (ascent) as the *avaroha* (descent). The ~~start~~ vadi is Dha; here it is emphasised at line 1 note 4 and as the lower note of the double stops in line 1. The *samvadi*, Re, is emphasised as the first and highest note of the phrases beginning at 26 and 27. Also emphasised is Ga, emphasised as it begins lines 19, 21 and 23. *Shruti* (microtones) exist between the rag's notes: 22 in total. They are exploited in *meend* (e.g. Ni-Dha, ~~48~~ B. line 3) which is sliding between notes and *garrak* (e.g. line 16, emphasising Dha). The melody is constructed from *prikad* (*mohits*), e.g. at line 3 from note 3 onwards. The melody throughout is improvised around the rag by the *sarangi*. The range increases from line 15 and the melodic climax is reached with a high Ga at the end of line 15.

Corelli's trio sonata movement IV is in compound duple time, in the style of a *gigue*. This is emphasised by the phrasing of the main motif and the cadences at b. 2 and b. 4 in dotted crotchet beats. Syncopation features at b. 27 as violin II has $\downarrow \uparrow \downarrow$. Hemidias at b. 27 and b. 31 create the sense of simple duple metre.



In general there is a strong sense of metrical regularity, though this is undermined by the aforementioned features and the fact that at b.6² the ~~unlike~~ entry is at a half-bar's distance from the previous entry in the ~~stretto~~, while elsewhere ^{in the movement} strict entries are at a bar's distance.

Berlioz's ^{also} movement is ~~not~~ ~~strict~~ in comparing ~~double~~ time. ~~to the~~ The Allegro assai must be exactly twice the tempo of the Allegretto because in the ^{material from} coda both must run simultaneously eg. b.168. 2 bars of saltarello rhythm against 1 bar of the slower ~~same~~ serenade theme. In the Allegro assai saltarello rhythms eg. violas bb.1-2 are a key feature, as are beat 2 accents eg. b.10. The serenade theme exploits the possibilities of combining $\frac{3}{4}$ and $\frac{6}{8}$ eg. following two quavers with a minim at b.37. Rhythmic augmentation features at b.192 as the semiquavers become quavers. Triplet semiquavers can be found at b.77. Semiquavers decorate the clarinet accompaniment at b.48.

Rag Bhairav is unmetred in the alap, and slow. Form like 14 an increasing range of rhythm is used, including triplets, dotted rhythm and irregular groupings. ~~and~~ ~~subsequent~~ ~~bars~~ ~~to~~ ~~the~~ The tabla entry at line 12 introduces metrical ~~tal~~ ~~(3~~ ~~claps)~~. This is a 16-beat tal, or recurring rhythmic cycle. It is split into 4 vibhags (bars), each of 4 beats. Vibhags 1, 2 and 4 all begin with a tali (clap), meaning the remaining 4



beats are emphasised as both the bayan and the dayan are struck. Vibhag 3 begins with a khali (wave) so the remaining 3 beats are weak, as only the dayan is struck. The tabla improvises around the taal but the beats and ways of hitting dictated by taal are ^{in a} constant pattern throughout. *

Comparison of rhythm and melody in these three works is fascinating, because it reveals that both Western and Indian classical melodies are structured from short motifs or pakads, while use of metre is very different between the two traditions: rather than metres, Indian music uses taals.

* The melody gains rhythmic impetus from line 14 with the introduction of tans, rapid scale passages. Similarly, the tempo increases during the jhalla (lines 19-end).

(Total for Question 4 = 36 marks)

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



P 4 8 9 7 0 A 0 1 7 2 0

6MU06_01_Q04b

Question Introduction

In this question, candidates were required to compare and contrast texture and harmony in the set works by Sweelinck, Mozart and Shostakovich.

Examiners saw many really good responses to this question, showing thorough knowledge of the musical features of these three contrasting works. Candidates tended to write with greatest confidence and accuracy on the Mozart piano sonata. They would often show a clear understanding of the different types of texture used and accompanying patterns. In the harmony section they showed understanding of the different types of cadences, chords and harmonic devices in the piece. The Sweelinck work was often quite well described, probably more secure in terms of harmony with knowledge shown of Renaissance stylistic features such as Phrygian cadence, false relation, suspensions and tierce de picardie. In general some understanding was shown over the texture but the different types were sometimes confused. In general less understanding was shown when writing about the Shostakovich string quartet and responses lacked detail, especially in terms of harmony.

Introduction

This is concise and well written essay which fell into the top of the outstanding category with a mark of 36/36. It was clearly structured into paragraphs by composer and musical element. They tried to back up each musical feature with an example from the score, occasionally an incorrect example was given. They showed balanced knowledge of all three set works, although a particularly strong and full understanding of the Mozart.

Examiner Comment

Sweelinck Melody: 4 part [B], Counterpoint [I], Imitation [I], 6th's [B], Antiphony [B], Homophonic [I]

Mozart Melody: Melody dominated homophony [B], Alberti bass [I], Dense chord [I], Octaves [I], Monophony [I],

Shostakovich Melody: Imitation [I], 2 part counterpoint [I], Homophonic [I], Cello melody [I]

Sweelinck Harmony: Phrygian cadence [I], Tierce de Picardie [I], Suspension [I], False relation [I]

Mozart Harmony: Dominant pedal [I], Functional [B], Perfect cadence [I], Cadential 6-4 [B], Circle of 5ths [I], Appoggiatura [I], Diminished 7th [I], Augmented 6th [I]

Shostakovich Harmony: Suspension [I], Drone [I], Tonic/Dominant pedal [I]

Sweelinck: 7 illustrated 3 basic. Maximum 7 illustrated 1 basic

Mozart: 10 illustrated 2 basic. Maximum 8 illustrated

Shostakovich: 7 illustrated

Total: 22 illustrated 1 basic point

Note under General Instructions for marking Unit 6 at the start of the mark scheme it states that the maximum score awarded per work is 8 illustrated points, or a combination of 8 illustrated and unillustrated points. This is to ensure that the treatment of the prescribed works is reasonably balanced.

Examiner Tip

Try to structure your essay clearly into paragraphs for each piece and musical element.

Back up each point you make with a correct and well chosen example from the anthology.

Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen question number: Question 4(a) Question 4(b)

Sweelmeck's Pavana Lachrimae is in 4-part free counterpoint as shown in the ~~the~~ first 4 bars. Imitation is used relatively frequently such as in bar 5, where the inner parts imitate the melody. In addition to this, we can also see a 3-part imitation between the parts in bars 17 to 19. Between the 6^{ths} in the right hand and 3^{rds} in the left hand, it is clear that antiphonic texture is being used. The section between bar 33 and 39 is generally homophonic.

Mozart's piano sonata is in various forms of melody-dominated homophony. When the left hand is accompanying, it is frequently in alberti bass such as in bar 57. The densest chords are usually at the beginning of the 2nd subject in order to emphasise the tonality - in bar 23, ~~the~~ the chord emphasises the dominant. Octaves are heard in the right hand in bars 43 and 139, as well as ⁱⁿ monophony at bar 92.

The string quartet no 8 by Shostakovich begins with 4-part imitation, unlike the other two pieces. It then plays in 2-part counterpoint from bar 19 to 22. Homophonic texture is written in bars 23-26 but furthermore, the melody is taken over by the cello in bar ~~87~~ 95, with the upper parts playing the accompaniment.

The harmony in Pavana Lachrima consists of



P 4 8 9 7 0 A 0 1 3 2 0

many elements from the Renaissance period. ~~An example would~~
Examples would include the phrygian cadence in bar 3-4
and the Tierces de Picardie endings that end the first and
last section - bar 32, bar 98. The use of the 7-6 suspension
can be seen in bar 34-35 and the 4-3 suspension in bar 37.
Also, a false relation is written at bar 10 between the G and
the G#.

The use of ~~suspense~~ ^{pedal notes} is very popular in Mozart's
Piano Sonata. - an example is the dominant pedal in bar 58.
The harmony overall is functional ~~and~~ with cadences, like the
Sweetnick. ~~A~~ ^{A Perfect} cadence is heard in bar 63 at the
end ^{of} the Exposition. In bar 9-10, ~~that is~~ we can see
Mozart using the typical Classic, ~~and~~ 6-4 cadential.
Furthermore, circle of 5^{ths} are evident in bar 143. An
appoggiatura can be found in bar 63, diminished 7th chord in
bar 69, and augmented 6th in bar 101, which ^{then} leads to an
imperfect cadence.

Shostakovich uses the slightly less common suspension of
9-8 in bar 25 of his quartet. Moreover, there are large areas
of harmonic stasis such as in bar 28, where there is a drone
of the tonic and dominant pedals; and bar 50, where the tonic
pedal is played by the viola.



6MU06_01_SecC

Question Introduction

Based on their performance on this paper, candidates are offered the following advice:

In Q1 comparison questions, be sure to indicate the excerpt of music you are writing about. Try to give a balanced response and do not neglect either one of the excerpts or musical elements.

Questions 1 and 2 draw on music which has some connection with the works you have studied for the Music in Context and Continuity and Change Areas of Study, i.e. genre, structure and/or historical period.

In the aural dictation exercise, take care to work out intervals correctly, listening carefully for semitone movement and for where leaps occur. Listen for dotted rhythms and check that all bars add up to the correct number of beats.

When identifying chords, listen carefully for the inversion.

In Q3, you can answer in bullet points, and should avoid an extensive introduction. Read the question carefully and check that you are writing about what is being asked rather than writing everything that you know about the piece. Make sure that your answer does not become unnecessarily descriptive into areas of background information and keep it musically factual.

In Q4, again similar to Q3, you would be advised to avoid a lengthy introduction. Carefully consider which question to answer and ensure that you have a good understanding of all three set works in order to provide a balanced response.

Choose accurate and well selected examples from the anthology to back up each musical point that you make.

Keep focussed on the two musical elements in question and make sure that you do not stray into the territory of other musical elements, which will not gain any marks and will consume valuable time.

When writing about metre in question 4 always give a full description referring to the number of beats in the bar. 4/4 should be written as quadruple time.

Keep listening to your set works, but also make sure you explore the works of other pieces by the same composer and works of composers in the same genre.