

# Mark Scheme (Results)

## June 2008

GCE

### GCE Music (6706) Paper 61

## 6706 Paper 61 Listening

### 1. CONTEXT

The Beatles "White Album" CD 1 Track 3 up to 31 seconds  
EMI CDS 7 46443 8

Question Number	Answer	Mark
1(a)(i)	Rock / Rock and Roll (1) / Pop (0.5)	(1)

Question Number	Answer	Mark
1(a)(ii)	The Beatles (1)	(1)

Question Number	Answer	Mark
1(a)(iii)	1968 (2) / 1958 (1)	(2)

Shostakovich Piano Concerto No.2 1<sup>st</sup> movt up to 47 seconds  
Alexeev / ECO / Maksymiuk  
CFP CD-CFP 4547 Track 4

Question Number	Answer	Mark
1(b)(i)	(piano) Concerto (1)	(1)

Question Number	Answer	Mark
1(b)(ii)	Any year 1930-1975 (2) / 1910 -1929 (1)	(2)

Question Number	Answer	Mark
1(b)(iii)	Shostakovich or any credible alternative (1)	(1)

Dvorak "American" Quartet 2<sup>nd</sup> movt up to 40 seconds  
Chilingirian Quartet  
Borodin Shostakovich Dvorak Classic FM. 75605 57027 2 Track 6

Question Number	Answer	Mark
1(c)(i)	(string) Quartet (1)	(1)

Question Number	Answer	Mark
1(c)(ii)	Any year 1860-1910 (2) / 1850-1859 (1)	(2)

Question Number	Answer	Mark
1(c)(iii)	Dvorak or any credible alternative (1)	(1)

## 2. COMPARISON

J S Bach Brandenburg Concerto No.1 slow movt. to 65 seconds

J S Bach Brandenburg Concerto No.2 slow movt to 50 seconds

The English Concert / Pinnock

Brandenburg Concertos and Overtures. CD 1 Track 2 to 65 seconds and Track 6 to 50 seconds.

DG Archiv 423 492-2

Question Number	Answer	Mark
2(a)(i)	FALSE (1)	(1)

Question Number	Answer	Mark
2(a)(ii)	FALSE (1)	(1)

Question Number	Answer	Mark
2(a)(iii)	TRUE (1)	(1)

Question Number	Answer	Mark
2(a)(iv)	FALSE (1)	(1)

Question Number	Answer	Mark
2(b)	Harpsichord (1)	(1)

Question Number	Answer	Mark
2(c)	<p>Any relevant answer, which might include:</p> <ul style="list-style-type: none"> <li>• Minor key</li> <li>• Same key</li> <li>• Soft</li> <li>• Ornaments/trills/appoggiaturas</li> <li>• Continuo</li> <li>• Oboe</li> <li>• <u>Solo</u> violin</li> <li>• Triple metre</li> <li>• "Authentic" performance / instruments</li> <li>• Slow</li> <li>• Steady Tempo</li> <li>• Both modulate</li> <li>• Functional Harmony</li> <li>• Both <u>start</u> solo instrument and accompaniment</li> <li>• No dynamic variety / similar dynamics</li> </ul> <p>[To a maximum of 4]</p>	(4)

Question Number	Answer	Mark
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2(d)	<p>Any relevant answer, which might include:</p> <ul style="list-style-type: none"> <li>• A is homophonic/melody and accompaniment</li> <li>• B is more contrapuntal</li> <li>• A includes antiphony</li> <li>• A includes melody in bass / passes between instruments</li> <li>• A uses an orchestra/more instruments</li> <li>• B played by single / solo instruments</li> <li>• A modulates <u>more</u></li> <li>• B is faster</li> <li>• Bass in A includes repeated notes</li> <li>• B has a walking bass / continuous quavers in bass</li> <li>• Bass of B outlines broken chords</li> <li>• A is more ornamented / sounds improvised</li> <li>• A doesn't start with tonic chord</li> <li>• A user rubato <u>in melody</u></li> <li>• A accompaniment has repeated chords</li> <li>• A includes pedal(s)</li> <li>• B is faster</li> </ul> <p>[To a maximum of 5]</p>	(5)
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Question Number	Answer	Mark
2(e)(i)	1710s (1) / 1670s (0.5)	(1)

Question Number	Answer	Mark
2(e)(ii)	J S Bach (1) or any credible alternative (0.5)	(1)


### 3. GENERAL TEST OF AURAL PERCEPTION

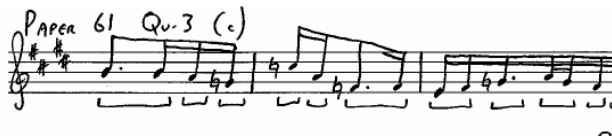
“Der Müller und das Bach” - Schubert  
 Fischer-Dieskau / Moore  
 Die Schöne Müllerin. Track 20  
 EMI 7243 5 66907 21

Question Number	Answer	Mark
3(a)(i)	Bar 43/47 (2) / bar 35/55 (1)	(2)

Question Number	Answer	Mark
3(a)(ii)	Bar 88 (2)	(2)

Question Number	Answer	Mark
3(a)(iii)	Bar 33/37 / 53 / 57 (2) 41/45 (1)	(2)

• Question Number	• Answer	• Mark
• 3(b)	•  • _____ • _____	• (6)

• Question Number	• Answer	• Mark
• 3(c)	•  • _____ • _____	• (6)

Question Number	Answer	Mark
3(d)(i)	E minor / Tonic (1) Perfect (1)	(2)

Question Number	Answer	Mark
3(d)(ii)	G major / Relative major (1) Perfect (1)	(2)

Question Number	Answer	Mark
3(d)(iii)	(W) I [1] / any inversion of I (0.5) (X) Neapolitan sixth [1] / IIb (0.5) (Y) Diminished 7 <sup>th</sup> [1] / Diminished (0.5) (Z) V / any inversion of V (0.5)	(4)

Question Number	Answer	Mark
3(d)(iv)	34/39/42/46/54/59	(1)

Question Number	Answer	Mark
3(e)(i)	<p>Any relevant answer, which might include:</p> <p><b>HARMONY</b></p> <ul style="list-style-type: none"> <li>• Functional</li> <li>• (mainly) Diatonic</li> <li>• Pedal/drone</li> <li>• Appoggiaturas</li> <li>• (part of) circle of 5ths</li> <li>• + 1 for any detail</li> <li>• Secondary dominants</li> </ul> <p><b>MELODY</b></p> <ul style="list-style-type: none"> <li>• Regular/periodic/4-bar phrasing</li> <li>• Antecedent and consequent/question and answer phrases</li> <li>• (mainly) syllabic</li> <li>• Some melismas [1] to emphasise words [1]</li> <li>• Repetition</li> <li>• Some repetition is varied</li> </ul> <p><b>PERFORMING FORCES</b></p> <ul style="list-style-type: none"> <li>• Piano</li> <li>• Baritone</li> </ul> <p><b>TONALITY</b></p> <ul style="list-style-type: none"> <li>• Modulates to dominant</li> <li>• Minor key at bar 61/62/return of A section</li> <li>• Major key at end / tierce de picardie</li> </ul> <p><b>OTHER</b></p> <ul style="list-style-type: none"> <li>• Soft</li> <li>• Legato</li> <li>• Melody and accompaniment/homophonic</li> <li>• Accompaniment reflects movement of water from text</li> <li>• Song cycle</li> <li>• Rubato</li> <li>• Faster <u>at major key / bar 29</u></li> <li>• Accompaniment texture changes <u>at major key / bar 29</u></li> <li>• ABA / Ternary Form</li> <li>• + coda (1) on piano alone (1) / ends with piano solo (1)</li> <li>• Piano does not play melody</li> <li>• Broken chords in the accompaniment</li> </ul> <p><b>To a maximum of [7]</b></p>	(7)
Question Number	Answer	Mark
3(e)(ii)	Lied (1) / Song (0.5)	(1)

Question Number	Answer	Mark
3(e)(iii)	Schubert (1) / Schumann (0.5)	(1)

Question Number	Answer	Mark
3(e)(iv)	In a private home / domestic (1) NOT court or concert hall	(1)

Question Number	Answer	Mark
3(e)(v)	1810-1830 (1) / 1800-1809 or 1831-1840 (0.5)	(1)