

Mark Scheme Summer 2009

GCE

GCE Music (8MU01)

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6MU01 Performing Music

Assessment criteria for performances from a score

Holistic assessment criterion

Holistic (AO1)		
36-40	Outstanding	Impressive and imaginative: the student has stamped their personal musical authority on the performance. Complete (or almost complete) control of technique, style and interpretation. Sense of musical wholeness with no passage sub-standard.
31-35	Excellent	Convincing throughout: and an engaging performance. Secure technique and sensitivity of style and interpretation. Any errors and/or misjudgements are marginal.
26-30	Confident	Convincing for most of the time in technique, style and interpretation. Secure technique and sensitive interpretation. Some errors and/or misjudgements, but too few to have a big impact.
21-25	Competent	Generally secure and conscientious in technique and interpretation. Some errors and/or misjudgements, but the piece still has some direction and flow.
16-20	Adequate	A serious attempt but probably a performance with limited maturity and assurance. Some control of technique and interpretation. Errors, misjudgements and technical problems begin to be obtrusive, but the performance still broadly holds together.
11-15	Basic	Positive features are fairly few and the performance inconsistent and/or immature. Basic technical control, fluency and accuracy and a basic understanding of interpretative issues. Errors, misjudgements and technical problems are obtrusive.
6-10	Limited	Positive features are few. A few encouraging signs, but considerable difficulties with a weak performance in most areas. Perhaps under the required length.
1-5	Poor	Positive features are very few indeed, being heavily outweighed by errors, misjudgements and technical problems. In practice, a mark in the 1-5 band is appropriate only for work which is seriously under the required performance length and/or difficulty or too incomplete to be marked using the five detailed assessment criteria.
0	No positive features can be clearly identified.	

Detailed assessment criteria

Teacher and moderators apply **all five** of the following assessment criteria where a score exists.

Criterion 1: Quality of outcome

Overall security and effectiveness of the performance. Interpretation and communication. Extent to which the piece meets the specification in terms of duration.

The text in italics refers to ensemble performances only.

Criterion 1: Quality of Outcome (AO1)		
8	Outstanding	Mature, exciting and imaginative interpretation with a strong sense of authority and communication. <i>Consistently responsive reaction to other parts and if necessary adjustment to them. Thorough awareness of balance.</i>
7	Excellent	Sensitive interpretation, with a good sense of style and communication. <i>Excellent reaction to other parts and if necessary adjustment to them. Good awareness of balance throughout.</i>
6	Confident	Confident (if not always subtle) interpretation but consistent, and with fairly good communication. <i>Generally good reaction to other parts and if necessary adjustment to them. Good awareness of balance throughout.</i>
5	Competent	Broadly satisfying interpretation with a few weaknesses not seriously detracting from the overall impression but with limited success in communication. <i>Generally reasonably good reaction to other parts and some ability to adjust to them if necessary, but also a few difficulties. Some awareness of balance throughout.</i>
4	Adequate	Serious attempt at interpretation, but some obvious technical weaknesses and/or inconsistency, or very mechanical. <i>Some ability to react to other parts and adjust to them if necessary, but with clear difficulties. At least some awareness of balance throughout.</i>
3	Basic	Reasonable attempt (eg in isolated expressive passages), but marred by technical problems or brevity. <i>Some basic ability to react to other parts, but with clear difficulties, and probably little ability to adjust. At least some awareness of balance throughout.</i>
2	Limited	Limited sense of assurance and seriously compromised by lack of sophistication, accuracy and/or brevity. <i>Limited ability to react to other parts. There are numerous difficulties, and probably little or no ability to adjust. Limited awareness of balance.</i>
1	Poor	Very little evidence of competence. Seriously under-length. <i>There are numerous difficulties and very little evidence of reaction to other parts. Little or no awareness of balance.</i>
0	No positive features can be clearly identified.	

Criterion 2: Pitch and rhythm

Accuracy of pitch. Accuracy of rhythm.

NB: Intonation is **not** considered here, but under criterion 4.

Criterion 2: Pitch and rhythm (A01)		
8	Outstanding	Wholly accurate, or with only one or two tiny errors.
7	Excellent	Mostly accurate: with just one or two small but noticeable errors.
6	Confident	Generally accurate: with a few small errors.
5	Competent	Mainly accurate, despite some obtrusive errors.
4	Adequate	Broadly accurate for the majority of the piece, despite fairly numerous obtrusive errors (perhaps concentrated in the more difficult passages).
3	Basic	Accurate from time to time (perhaps only in the most straightforward passages).
2	Limited	Pitches and/or rhythms are only accurate for a few bars at a time.
1	Poor	Pitches and/or rhythms are only accurate for a few beats at a time.
0	No positive features can be clearly identified.	

**Criterion 3:
Fluency and tempo**

Maintenance of continuity (fluency). Tempo (including any necessary sectional tempo changes, ritenutos and rubato) in accordance with the composer's direction(s) and/or the stylistic demands of the piece.

Criterion 3: Fluency and tempo (A01)		
8	Outstanding	Fluent and completely assured throughout — entirely free of hesitation. Tempo entirely appropriate throughout.
7	Excellent	Fluent — entirely or virtually free of hesitation. Tempo appropriate but perhaps one or two minor misjudgements (eg an overdone or missed rit.)
6	Confident	Fluent with no significant hesitation. Main tempo appropriate but perhaps one or two noticeably misjudged moments.
5	Competent	Reasonably fluent, despite the occasional slight hesitation. Main tempo may be slightly too fast or too slow. Perhaps errors, omissions, or a lack of subtlety elsewhere.
4	Adequate	Fluent for the majority of the piece, although some errors are sufficient to interrupt the flow. Main tempo may be too fast or too slow. Mechanical: errors, omissions, and a lack of subtlety elsewhere.
3	Basic	Fluency is repeatedly compromised. Main tempo considerably too fast or too slow. Very mechanical: with noticeable errors and omissions.
2	Limited	Extremely halting performance, with frequent stops and hesitations.
1	Poor	Incoherent performance, with no sense of musical flow.
0	No positive features can be clearly identified.	

Criterion 4: Tone and technique

Quality of instrumental or vocal sound ('tone quality'). Intonation and other aspects of instrumental or vocal technique (bowing, pedalling, etc as appropriate).

Criterion 4: Tone and technique (AO1)		
8	Outstanding	Impressive tone quality throughout the pitch range. Thorough technical control. Intonation completely secure.
7	Excellent	Good tone quality throughout the pitch range. Very good technical control. Intonation secure, despite one or two slightly out-of-tune notes.
6	Confident	Good tone quality, throughout the pitch range except perhaps at the extremities or at moments of technical difficulty. Generally good technical control. Intonation secure, despite a few slightly out-of-tune notes.
5	Competent	Good tone quality across most of the pitch range. Fairly good technical control, but occasional technical weaknesses. Intonation reasonably secure, despite some noticeably out-of-tune notes.
4	Adequate	Generally acceptable tone quality, although occasionally dull. Some technical control, but problems begin to be obtrusive. Intonation sometimes secure, but several patches are weak.
3	Basic	Tone quality acceptable at times, but often dull, thin or coarse. Technical control still evident at times, but there are significant problems. Intonation rarely secure or consistently sharp/flat.
2	Limited	Tone quality acceptable occasionally, but mostly dull, thin or coarse. Technical control only very intermittent. Intonation scarcely ever secure and likely to be very inconsistent.
1	Poor	Very little control of tone or technique. Intonation severely deficient virtually throughout.
0	No positive features can be clearly identified.	

**Criterion 5:
Phrasing,
articulation and
dynamics**

Observance of performance directions for phrasing, articulation and dynamics and the subtlety of their realisation where the composer has indicated them. Appropriate and subtle use of phrasing, articulation and dynamics where an Urtext edition is used. Dynamic range need not always be great (eg on a recorder).

Criterion 5: Phrasing, articulation and dynamics (A01)		
8	Outstanding	Subtle phrasing and articulation throughout. Dynamics appropriate and imaginative throughout.
7	Excellent	Phrasing and articulation are appropriate throughout. Dynamics are convincing and effective, although very occasionally missing, under or over played.
6	Confident	Some careful attention to phrasing and articulation. Dynamics are generally effective, although occasionally missing, under- or over-played.
5	Competent	Phrasing is reasonably well shaped and there is some attention to articulation. Some effective use of dynamics, but a few opportunities are missed or mishandled.
4	Adequate	Some attempt at phrasing and articulation, but needs more control. Some reasonable use of dynamics, but lacking real interest.
3	Basic	Basic attempt to shape the music through phrasing and articulation, but little contrast is achieved nor is the legato secure. Some use of dynamics, but perhaps some errors and misjudgements as well as omissions.
2	Limited	Limited attempt to shape the music through phrasing and/or articulation. Little use of dynamics, probably with errors and misjudgements as well as omissions.
1	Poor	Scarcely any (or no) phrasing and articulation. Very few or no dynamics.
0	No positive features can be clearly identified.	

Assessment criteria for improvised performances

'Errors' may result from playing or singing the stimulus material incorrectly, or they may be notes which are obviously wrong in the context of the chosen style

Holistic assessment criterion

Holistic (AO1)		
36-40	Outstanding	Impressive and imaginative: the student has stamped their personal musical authority on the performance. Complete (or almost complete) control of technique, style and interpretation. Sense of musical wholeness with no passage sub-standard.
31-35	Excellent	Convincing throughout: and an engaging performance. Secure technique and sensitivity of style and interpretation. Any errors and/or misjudgements are marginal.
26-30	Confident	Convincing for most of the time in technique, style and interpretation. Secure technique and sensitive interpretation. Some errors and/or misjudgements, but too few flaws to have a big impact.
21-25	Competent	Generally secure and conscientious in technique and interpretation. Some errors and/or misjudgements, but the piece still has some direction and flow.
16-20	Adequate	A serious attempt but probably a performance with limited maturity and assurance. Some control of technique and interpretation. Errors, misjudgements and technical problems begin to be obtrusive, but the performance still broadly holds together.
11-15	Basic	Positive features are fairly few and the performance rather inconsistent and/or immature. Basic technical control, fluency and accuracy and a basic understanding of interpretative issues. Errors, misjudgements and technical problems are obtrusive.
6-10	Limited	Positive features are few. A few encouraging signs, but considerable difficulties with a weak performance in most areas. Perhaps under the required length.
1-5	Poor	Positive features are very few being heavily outweighed by errors, misjudgements and technical problems. In practice, a mark in the 1-5 band is appropriate only for work which is seriously under the required performance length and/or difficulty or too incomplete to be marked using the five detailed assessment criteria.
0	No positive features can be clearly identified.	

Detailed assessment criteria

Criterion 1: Quality of outcome Overall security and effectiveness of the performance. Interpretation and communication. Extent to which the piece meets the specification in terms of duration.

The text in italics refers to ensemble performances only.

Criterion 1: Quality of outcome (A01)		
8	Outstanding	Mature, exciting and imaginative interpretation with a strong sense of authority and communication. <i>Consistently responsive reaction to other parts and if necessary adjustment to them. Thorough awareness of balance.</i>
7	Excellent	Sensitive interpretation, with a good sense of style and communication. <i>Excellent reaction to other parts and if necessary adjustment to them. Good awareness of balance throughout.</i>
6	Confident	Confident (if not always subtle) interpretation but consistent and with fairly good communication. <i>Generally good reaction to other parts and if necessary adjustment to them. Good awareness of balance throughout.</i>
5	Competent	Broadly satisfying interpretation with a few weaknesses not seriously detracting from the overall impression but limited success in communication. <i>Generally reasonably good reaction to other parts and some ability to adjust to them if necessary, but also a few difficulties. Some awareness of balance throughout.</i>
4	Adequate	Serious attempt at interpretation, but some obvious technical weaknesses and/or inconsistency, or very mechanical. <i>Some ability to react to other parts and adjust to them if necessary, but with clear difficulties. At least some awareness of balance throughout.</i>
3	Basic	Reasonable attempt (eg in isolated expressive passages), but marred by technical problems or brevity. <i>Some basic ability to react to other parts, but with clear difficulties, and probably little ability to adjust. At least some awareness of balance throughout.</i>
2	Limited	Limited sense of assurance and seriously compromised by lack of sophistication, accuracy and/or brevity. <i>Limited ability to react to other parts. There are numerous difficulties, and probably little or no ability to adjust. Limited awareness of balance.</i>
1	Poor	Very little evidence of competence. Seriously under-length. <i>There are numerous difficulties and very little evidence of reaction to other parts. Little or no awareness of balance.</i>
0	No positive features can be clearly identified.	

Criterion 2: Using the stimulus

Accuracy in playing or singing the stimulus material. Exploitation and development of the stimulus.

Criterion 2: Using the stimulus (A01)		
8	Outstanding	An accurate performance of the stimulus. Ambitious and highly creative realisation of the stimulus throughout – highly imaginative.
7	Excellent	An accurate performance of the stimulus. Ambitious and creative realisation of the stimulus throughout.
6	Confident	An accurate performance of the stimulus apart, perhaps, from one or two very slight errors. Ambitious and creative realisation of the stimulus, with only occasional weaknesses.
5	Competent	An accurate performance of the stimulus apart, perhaps, from one or two very slight errors. Broadly satisfying realisation of the stimulus with a few weaknesses not seriously detracting from the overall impression.
4	Adequate	An accurate or broadly accurate performance of the stimulus. Serious attempt at using and developing the stimulus, despite some obvious technical weaknesses, or a mechanical end product.
3	Basic	At least some accuracy in performing the stimulus but there may be obvious errors. Reasonable attempt to use and develop the stimulus, but marred by technical problems or brevity.
2	Limited	Probably limited accuracy in performing the stimulus, with obvious errors. Limited use and development of the stimulus, seriously compromised by lack of sophistication and/or brevity.
1	Poor	Very little accuracy in performing or developing the stimulus. Seriously under-length.
0	No positive features can be clearly identified.	

**Criterion 3:
Coherence**

Structure: sense of wholeness (including relationship between component parts and the whole) and structure of individual sections. Balance of unity and variety.

Criterion 3: Coherence (AO1)		
8	Outstanding	Imaginative, with sophisticated and/or complex structure. Completely convincing balance between unity and variety.
7	Excellent	A sense of wholeness, with sophisticated and/or complex structure. Convincing balance between unity and variety.
6	Confident	Some feeling of wholeness, with sophisticated and/or complex structure. Generally convincing balance between unity and variety, despite a few minor misjudgements.
5	Competent	Satisfactory use of basic, balanced structures. Some balance between unity and variety, despite minor misjudgements.
4	Adequate	Serious attempt at using basic, balanced structures, but perhaps repetitive, predictable or formulaic. Serious attempt to create variety, but repetitive or lacking contrast in parts.
3	Basic	Basic sense of structure, but repetitive, predictable and/or formulaic. Some attempt to create variety.
2	Limited	A limited sense of structure, design and balance, lacking flow and contrast.
1	Poor	Very little evidence of structure, design or balance.
0	No positive features can be clearly identified.	

Criterion 4: Tone and technique

Quality of instrumental or vocal sound ('tone quality'). Intonation and other aspects of instrumental or vocal technique (bowing, pedalling, etc as appropriate).

Criterion 4: Tone and technique (A01)		
8	Outstanding	Impressive tone quality throughout the pitch range. Thorough technical control. Intonation completely secure.
7	Excellent	Good tone quality throughout the pitch range. Very good technical control. Intonation secure, despite one or two slightly out-of-tune notes.
6	Confident	Good tone quality, throughout the pitch range except perhaps at the extremities or at moments of technical difficulty. Generally good technical control. Intonation secure, despite a few slightly out-of-tune notes.
5	Competent	Good tone quality across most of the pitch range. Fairly good technical control, but occasional technical weaknesses. Intonation reasonably secure, despite some noticeably out-of-tune notes.
4	Adequate	Generally acceptable tone quality, although occasionally dull. Some technical control, but problems begin to be obtrusive. Intonation sometimes secure, but several patches are weak.
3	Basic	Tone quality acceptable at times, but often dull, thin or coarse. Technical control still evident at times, but there are significant problems. Intonation rarely secure or consistently sharp/flat.
2	Limited	Tone quality acceptable occasionally, but mostly dull, thin or coarse. Technical control only intermittent. Intonation scarcely ever secure and likely to be very inconsistent.
1	Poor	Very little control of tone or technique. Intonation severely deficient virtually throughout.
0	No positive features can be clearly identified.	

Criterion 5: Use of resources Handling of instrument or voice. Range of timbres (where appropriate). Choice and management of textures.

Criterion 5: Use of resources (AO1)		
8	Outstanding	Imaginative. With full understanding and thoughtful exploitation of the instrument/voice. Imaginative use of an appropriate range of textures.
7	Excellent	Very good understanding and exploitation of the instrument/voice. A range of appropriate textures handled very successfully.
6	Confident	Generally effective with some attempt to exploit the instrument/voice. Range of textures handled securely with only a few minor misjudgements.
5	Competent	Broadly satisfying although not much attempt to extend the instrument/voice. Textures generally well handled, but perhaps a little lacking in variety.
4	Adequate	Rather functional treatment of instrument/voice. Textures reasonably well handled, but probably lacking in variety.
3	Basic	Some basic ability in handling the instrument/voice, but perhaps with some unidiomatic writing. Textures sometimes misjudged and/or unvaried.
2	Limited	Limited awareness of instrumental/vocal idiom or texture (probably with some unplayable/unsingable material).
1	Poor	Very little evidence of good judgement in handling instrument/voice and textures.
0	No positive features can be clearly identified.	

Performance scaling grid

This grid should be used to scale the students' total 'raw' marks, according to the difficulty of the piece performed.

Standard (Grade 5)	More difficult (Grade 6)	Higher (Grade 7 and above)
0	0	0
1	1	1
2	2	2
3	3	3
4	4	4
5	5	5
6	6	6
7	7	7
8	8	8
9	9	9
10	10	10
11	11	12
12	12	13
13	13	14
14	14	15
15	15	16
16	17	18
17	18	19
18	19	20
19	20	21
20	21	22
21	23	24
22	24	25
23	25	26
24	26	27
25	27	28
26	29	30
27	30	31
28	31	32
29	32	33
30	33	34
31	35	36
32	36	37
33	37	38
34	38	39
35	39	40
36	40	40
37	40	40
38	40	40
39	40	40
40	40	40

6MU02 Composing

Assessment criteria for the composition

Holistic assessment criterion

Holistic (A02)		
36-40	Outstanding	Impressive and imaginative in style, ideas and development. Complete (or almost complete) control of compositional methods and techniques used. Sense of musical wholeness with no passage sub-standard.
31-35	Excellent	Convincing throughout in style, ideas and development. Good control of compositional methods and techniques used. Any errors and/or misjudgements are marginal.
26-30	Confident	Convincing for most of the time in style, ideas and development. Some control of (perhaps a narrow range) compositional methods and techniques. Some errors and/or misjudgements, but too few to have a big impact.
21-25	Competent	Generally secure in style and ideas, but development may be limited. Some effective control of (probably a narrow range) compositional methods and techniques. Some errors and misjudgements, but the piece still has some direction and flow.
16-20	Adequate	A serious attempt but probably some inconsistent/immature handling of style and ideas. Some effective use of (probably a narrow range) compositional methods and techniques. Errors, misjudgements and technical problems begin to be obtrusive, but much of the piece still holds together.
11-15	Basic	Positive features are fairly few with inconsistent/immature handling of style and ideas. Basic use of (perhaps just a few) compositional methods and techniques. Errors, misjudgements and technical problems are obtrusive.
6-10	Limited	Positive features are few. A few encouraging signs, but considerable difficulties with a weak end product in most areas. Perhaps under the required length.
1-5	Poor	Positive features are very few indeed, being heavily outweighed by errors, misjudgements and technical problems. In practice, a mark in the 1-5 band is appropriate only for work which is seriously under the required length and/or difficulty or too incomplete to be marked using the five detailed assessment criteria.
0	No positive features can be clearly identified.	

Detailed assessment criteria

**Criterion 1:
Quality of ideas
and outcome
(compulsory)** Overall security and effectiveness of materials and the technical processes used to develop them. Extent to which the piece meets the specification in terms of duration and the brief in terms of outcome.

Criterion 1: Quality of ideas and outcome (compulsory) (AO2)		
8	Outstanding	Mature and exciting ideas. Ambitious and highly creative realisation of ideas throughout – highly imaginative.
7	Excellent	Very convincing ideas. Ambitious and creative realisation of ideas throughout.
6	Confident	Generally convincing ideas. Ambitious and creative realisation of ideas, with only occasional weakness.
5	Competent	Broadly satisfying ideas. Broadly satisfying end product with a few weaknesses not seriously detracting from the overall impression.
4	Adequate	Some useful ideas. Serious attempt, despite some obvious technical weaknesses, or mechanical end product.
3	Basic	A few workable ideas. Reasonable attempt to use and develop ideas, but marred by technical problems or brevity.
2	Limited	Ideas limited and/or very few. Limited sense of assurance, seriously compromised by lack of sophistication and/or brevity.
1	Poor	Very little evidence of competence. Seriously under-length.
0	No positive features can be clearly identified.	

**Criterion 2:
Coherence
(compulsory)**

Structure: sense of wholeness (including relationship between component parts and the whole), and structure of individual sections. Balance of unity and variety.

Criterion 2: Coherence (compulsory) (A02)		
8	Outstanding	Imaginative, with sophisticated and/or complex structure. Completely convincing balance between unity and variety.
7	Excellent	A sense of wholeness, with sophisticated and/or complex structure. Convincing balance between unity and variety.
6	Confident	Some feeling of wholeness, with sophisticated and/or complex structure. Generally convincing balance between unity and variety, despite a few minor misjudgements.
5	Competent	Satisfactory use of basic, balanced structures. Some balance between unity and variety, despite minor misjudgements.
4	Adequate	Serious attempt at using basic, balanced structures, but perhaps repetitive, predictable or formulaic. Serious attempt to create variety, but repetitive or lacking contrast in parts.
3	Basic	Basic sense of structure, but repetitive, predictable and/or formulaic. Some attempt to create variety.
2	Limited	A limited sense of structure, design and balance, lacking flow and contrast.
1	Poor	Very little evidence of structure, design or balance.
0	No positive features can be clearly identified.	

Criterion 3: Forces and textures (compulsory)

Handling of forces (ie the chosen voice(s) and/or instrument(s)) and timbres — including use of ICT where appropriate; Handling of ensemble (where candidate uses more than one voice or instrument). Choice and management of textures.

Criterion 3: Forces and textures (compulsory) (A02)		
8	Outstanding	Imaginative with full understanding and thoughtful exploitation of chosen forces. Imaginative use of an appropriate range of textures.
7	Excellent	Very good understanding and exploitation of chosen forces. A range of appropriate textures handled very successfully.
6	Confident	Generally effective writing with some attempt to exploit chosen forces. Range of textures handled securely with only a few minor misjudgements.
5	Competent	Broadly satisfying writing, although not much attempt to extend chosen forces. Textures generally well handled, but perhaps lacking in variety.
4	Adequate	Rather functional treatment of chosen forces. Textures reasonably well handled, but probably lacking in variety.
3	Basic	Some basic ability to write for chosen forces, but perhaps with some unidiomatic writing. Textures sometimes misjudged and/or unvaried.
2	Limited	Limited awareness of vocal and/or instrumental idiom or texture (probably with some unsingable/unplayable material).
1	Poor	Very little evidence of good judgement in handling forces and textures.
0	No positive features can be clearly identified.	

**Criterion 4:
Harmony
(optional)**

Choice of chords and chord progressions and dissonance treatment.
In tonal music, choice and handling of modulations.

Criterion 4: Harmony (optional) (AO2)		
8	Outstanding	Mature and sophisticated use of appropriate harmonic progressions. Enterprising use of tonality and modulation.
7	Excellent	Very convincing use of appropriate harmonic progressions. Effective use of tonality and modulation.
6	Confident	Convincing use of appropriate harmonic progressions, despite one or two misjudgements or limitations. Sound use of tonality and modulation, but perhaps a little unenterprising.
5	Competent	Competent control of harmonic progressions for the most part, despite some technical weaknesses or eccentricities. Sound, or generally sound, use of tonality and modulation, but probably a unenterprising.
4	Adequate	Some reasonable understanding of the more elementary harmonic progressions, but technical weaknesses are sometimes obtrusive. Some understanding of tonality and modulation, but unenterprising.
3	Basic	Some understanding of basic harmonic progressions some of the time, but compromised by fairly frequent uncomfortable moments and misjudgements. Probably little success with tonality and modulation.
2	Limited	Limited understanding and control of harmony and tonality, with many uncomfortable moments and misjudgements.
1	Poor	Very little evidence of harmony and tonal understanding and control.
0	No positive features can be clearly identified.	

Criterion 5: Melody (optional) The horizontal organisation of the music: the melodic construction (including any motivic working) and shape and the security of the part-writing.

Criterion 5: Melody (optional) (AO2)		
8	Outstanding	Distinctive and well-shaped melodic lines throughout. Part-writing elegant and flowing throughout.
7	Excellent	Convincing and well-shaped melodic lines throughout. Part-writing efficient and successful apart from marginal error(s).
6	Confident	Generally convincing and well-shaped melodic lines. Part-writing successful apart from some minor errors.
5	Competent	Generally successful melodic lines, but sometimes lacking in shape and/or contrast. Part-writing generally successful, but with a small number of obvious errors.
4	Adequate	Reasonably successful melodic lines, but at times stiff or formulaic. Part-writing broadly successful, but with some significant errors.
3	Basic	Some awareness of how to build melodic lines, but generally stiff and/or formulaic. Part-writing compromised by many errors.
2	Limited	Melodic lines seriously restricted by lack of shape and/or direction. Part-writing seriously compromised by many errors.
1	Poor	Very little evidence of competence in melodic construction and part-writing.
0	No positive features can be clearly identified.	

**Criterion 6:
Rhythm (optional)**

Interest, effectiveness and variety of rhythmic elements (which *may* include syncopation and such devices as cross-rhythm). In a popular song, criterion 6 may apply to rhythmic articulation of chord progressions and/or riffs and to management of backing tracks, particularly drums and percussion.

Criterion 6: Rhythm (optional) (A02)		
8	Outstanding	Distinctive and creative use of rhythm throughout, providing a sense of vitality. Rhythms are imaginatively varied and always well controlled.
7	Excellent	Very convincing use of rhythm throughout, providing a sense of vitality. Rhythms varied and always well controlled.
6	Confident	Generally very convincing use of rhythm, with some sense of vitality, but occasional weakness or misjudgements. Rhythms appropriately varied and usually well controlled.
5	Competent	Rhythmic interest is sustained for the most part, but some inconsistency or insecurity. Some rhythmic variety appropriate to the style.
4	Adequate	Some rhythmic interest and development, but often unsubtle and perhaps repetitive and lacking in variety.
3	Basic	Some basic rhythmic interest, but many passages dull and/or rather unvaried.
2	Limited	Some limited rhythmic interest, but mostly dull and/or unvaried and/or lacking control.
1	Poor	Very little evidence of rhythmic interest, coherence or competence.
0	No positive features can be clearly identified.	

Assessment criteria for the sleeve note

Question 1 Explain and comment on form and structure, indicating in particular how repetition and contrast are balanced.

Question 1 (A03)	
4	<p>Correct description of form and structure, with detailed references to specific sections. Detailed indications of how repetition and contrast are balanced.</p> <p>QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing extended writing will be in place.</p>
3	<p>Correct description of form and structure, with reference to specific sections, although these may be slightly inaccurate or incomplete. Some indication of how repetition and contrast are balanced, but with limited detail.</p> <p>QWC: The skills needed to produce convincing extended writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent.</p>
2	<p>Correct description of form and structure, with some reference to specific sections, and with some indication of how repetition and contrast are balanced.</p> <p>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 extended writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present.</p>
1	<p>Minimal attempt to explain form and structure and/or how repetition and contrast are balanced, but without significant detail and probably with some inaccuracy.</p> <p>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.</p>
0	No positive features can be clearly identified.

Question 2

Mention **four** other features of interest. You can refer to any two or more of the following:

- rhythm
- melodic development
- texture
- handling of instrument(s) and/or voice(s)
- harmony.

Question 2 (AO3)	
4	Full and correct identification and description of the four features, with appropriate comment on each. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing extended writing will be in place.
3	Correct identification and appropriate comment on three features. QWC: The skills needed to produce convincing extended writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent.
2	Identification and comment on two features. There may be some very limited inaccuracy. 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 extended writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present.
1	Minimal attempt to identify one or more stylistic features, but without significant comment and probably with some inaccuracies. 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.
0	No positive features can be clearly identified.

Question 3

Refer to pieces from the anthology and/or elsewhere, to explain how other pieces of music have influenced you in your composition.

Question 3 (A03)	
12	<p>Outstanding. Typically with 17 or more relevant points.</p> <p>QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing extended writing will be in place.</p>
10-11	<p>Excellent. Typically 14–16 relevant points.</p> <p>QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing extended writing will be in place.</p>
8-9	<p>Confident. Typically 11–13 relevant points.</p> <p>QWC: The skills needed to produce convincing extended writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent.</p>
6-7	<p>Competent. Typically 8–10 relevant points.</p> <p>QWC: The skills needed to produce convincing extended writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent.</p>
4-5	<p>Adequate. Typically 6–7 relevant points.</p> <p>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 extended writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present.</p>
3	<p>Basic. Typically 4–5 relevant points.</p> <p>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.</p>
2	<p>Limited. Typically only 2–3 relevant points.</p> <p>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.</p>
1	<p>Poor. Typically only 1 relevant point.</p> <p>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.</p>
0	<p>No positive features can be clearly identified.</p>

Note for examiners: When marking question 3, tick each correct, relevant and musically informative reference given. It is possible to credit more than one reference to a single piece. In arriving at a final mark, consider, as well as the number of points made, the quality of the information.

Just listing titles does not attract marks — relevant remark(s) are required about each work listed. (That is, remarks which, although correct, have no relevance to the student's own work, are not acceptable.)

Works referred to may be from New Anthology of Music and/or elsewhere. There is no requirement either (a) to refer to any New Anthology of Music works or (b) to refer to any works from outside New Anthology of Music.

6MU03 Developing Musical Understanding

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.

Part A: Listening

When more points are given than required, credit EITHER the first amount of responses required OR the first response on each line, whichever is the more generous.

Give credit for accurate location of examples.

Question Number	Question	Acceptable Answers	Reject	Mark
1 (a)	Put a cross in the box next to the statement below which is true	B		1

Question Number	Question	Acceptable Answers	Reject	Mark
1 (b)	Describe two features of the texture of the music in the excerpt.	5 part (1) counterpoint/imitation/ imitative/polyphonic/ contrapuntal(1)		2

Question Number	Question	Acceptable Answers	Reject	Mark
1 (c)	Name the harmonic device used twice in bars 4 - 5.	Suspension (1)		1

Question Number	Question	Acceptable Answers	Reject	Mark
1 (d)	Name the harmonic device used in bar 13.	False relation (1)		1

Question Number	Question	Acceptable Answers	Reject	Mark
1 (e)	Complete the following sentence. From bar 31 (beat 2) to bar 32 there is a(n) cadence in the key of.....	Perfect full close V-I (1) Authentic (1) A (major)/ dominant (1)		2

Question Number	Question	Acceptable Answers	Reject	Mark
1 (f)	The melody at the start of the second section (bar 17-18) is based on the opening two bars of the extract. Mention two differences and two similarities at the start of this second section	Differences (max 2): Different rhythm (accept <i>augmentation</i>)(1)second note is a C natural(1)C is a crotchet (1)(as opposed to a quaver)/ B is a minim (1)(as opposed to a quaver)/Change of key (1)last note rises/last note falls (1) Similarities (max 2): both have a four note falling phrase (1) conjunct (1), both fall from tonic to dominant (1) from D to A (1)same instrument/part has melody (1)		4

Question Number	Question	Acceptable Answers	Reject	Mark
1 (g)	Describe two features of the melodic writing in the top part of the first section (bars 1 - 16)	Conjunct/stepwise movement(1) limited range/range of a 7th / E to D (1) mainly diatonic (1)/ some chromatic notes/modal inflections (1) middle range notes (on viol/violin)(1) dotted rhythm plus 2 quavers(1) passing notes (1) lower auxiliary notes (1) sequence (b7-8) - must have location (1)		2

Question Number	Question	Acceptable Answers	Reject	Mark
1 (h)	The movement is subtitled ' <i>The image of melancholy</i> ' Name three ways in which this is depicted in the music.	slow (tempo)(1) falling (sighing) pitches (4 th) (1) chromatic (1) suspensions/dissonance (1) false relations/modal (1) narrow range from top to bottom of texture (1) low tessitura (1)		3

Question Number	Question	Acceptable Answers	Reject	Mark
2(a)	Name the type of male voice singing.	Tenor (1) Baritone (1)		1

Question Number	Question	Acceptable Answers	Reject	Mark
2 (b)	How does Schubert achieve an ambiguous sense of key in the first bar of the excerpt?	no third in first chord (1) bare fifths (1)		1

Question Number	Question	Acceptable Answers	Reject	Mark
2 (c)	Name two musical devices heard in the piano part in bars 1-8.	ostinato (1), pedal(inner)(1) repeated F#s	Ground bass	2

Question Number	Question	Acceptable Answers	Reject	Mark
2 (d)	Precisely identify the chord heard in the piano part in bars 12-14	Dominant 7 th (1) second inversion (1) V ⁷ (1) C (1)		2

Question Number	Question	Acceptable Answers	Reject	Mark
2 (e) (i)	What note is heard in both the piano and the voice throughout the excerpt?	F sharp (1)		1

Question Number	Question	Acceptable Answers	Reject	Mark
2 (e) (ii)	What is its relation to the key of the music?	Dominant (1)		1

Question Number	Question	Acceptable Answers	Reject	Mark
2 (f)	How is the original three-verse structure of Heinrich Heine's poem set to music by Schubert in the complete song ?	one long verse/ through-composed(1) with some repetition (1) A, A ¹ , B, B ¹ , C (2) piano link from A to A ¹ / from A ¹ to B/in verse 1/between verses 1 and 2 (1)		2

Question Number	Question	Acceptable Answers	Reject	Mark
2 (g)	Describe three features of the vocal writing in the music heard.	fragmented/short phrases (1) (mainly) syllabic setting (1) dotted rhythm (1) melody centred around F sharp (1) ornamentation (1) low tessitura (1) melisma (if located) (1) monotone opening phrase (1) triadic (if located) (1) small/narrow range (1)		3

Question Number	Question	Acceptable Answers	Reject	Mark
2 (h)	Mention two ways in which the stillness of the night and the loneliness of the singer are portrayed in the music heard.	slow tempo(1) soft dynamic (1) static rhythm of accompaniment/slow-moving chords (1) ostinato (1) minor (1) repeated note/ monotone/repeated F (1) sharp/narrow range (1) low tessitura of piano (1) bare fifths (1) (dramatic use of) rests(1) fragmented (1)		2

Question Number	Question	Acceptable Answers	Reject	Mark
2 (i)	Put a cross in the box provided next to the statement which is true	A		1

Part B: Investigating Musical Styles

Question Number	Question
3(a)(i)	Describe the stylistic features of <i>Symphony No. 26, 'Lamentation': movement 1</i> by Haydn which show that this music was composed in the Classical period <p style="text-align: right;">(10)</p>
	Indicative Answer
	<p>Structure classical sonata form / exposition-development-recapitulation (1) Sturm und Drang (1)</p> <p>Tonality functional (if not under Harmony) (1) minor(1) modulation to relative major (F) for 2nd subject (1) 2nd subject in recap in tonic major (1) (modulating) circle of 5ths (1)</p> <p>Harmony (dominant) (tonic) pedals (1) diatonic /functional (1) chords in root position and first inversion (1) regular perfect (and imperfect) cadences (1) feminine cadences (1) circle of fifths (1) harmonic sequences(1) diminished 7th chords (1) discords at opening (1) frequent use of chords 1 and 5 (1) suspensions (1)</p> <p>Texture 2 part texture at opening (1) homophonic (1) octave doublings (1)</p> <p>Rhythm syncopated (1) regular on beat (1)</p> <p>Melody regular 4 bar periodic phrasing (1) built on broken chords/ arpeggios (1) chorale (hymn-like)/plainsong in 2nd subject (1) ornamentation (1)</p> <p>Instrumental writing uses standard Classical Orchestra (1) violas double bass part (1) violin parts sometimes in unison (1) oboes and bassoon mainly double strings (1) Horns in D used sparingly (at cadences) (1) natural horns/no valves/use of crooks (1) harpichord continuo (1) sustained wind writing (1)</p> <p>Dynamics terraced dynamics(1)</p> <p>Credit up to three clear examples as additional points</p>

Question Number	Question
3(a)(ii)	Compare and contrast the harmony and tonality of <i>Piano Quintet in F minor, Op.34: movement III</i> by Brahms and <i>Pour le Piano: Sarabande</i> by Debussy. (18)
	Indicative Answer
	<p>Brahms</p> <ul style="list-style-type: none"> functional harmony/tonality (1) frequent modulations (1) eg C major (1)/ G minor (1)/ F minor (1)/ G major (1) / B major (1) transitory modulations/ rapid sequential modulations (1) circle of fifths (bars 149-152) (1) modulation to distant/unrelated keys (1) of Eb minor (mediant minor) (1)/ Eb major(1) frequent cadences (1) tièrce de Picardie (bar 108 (1) phrygian cadence (bars 20-21) (1) diatonic major/ minor (1) chromatic harmony (1) augmented (German) 6th chord (bars 5-6) (1) begins in C minor (1) begins with tonic pedal (1) often moves to keys a third apart eg. G major to B major (1) <p>Debussy</p> <ul style="list-style-type: none"> few cadences (to avoid defining tonality) (1) modal inflections (1) non-functional harmony (chords used for colour) (1) unrelated triads (1) 7th chords (1) 9th chords (1) parallelism (1) quartal harmony (chords built on 4^{ths}) (1) bare 5th chords (ambiguous) (1) discords (1) chromatic harmony (1) modal cadences (1) Aeolian mode (1) (transposed onto C sharp) (1) C sharp minor (1) D major (b 42) (1) whole tone scale (1) tonal ambiguity (1) <p>Credit up to six clear examples as additional points</p>

Question Number	Question
3(b)(i)	Describe the stylistic features of <i>I'm leavin' you</i> by Howlin' Wolf which show that this is an example of a 1950s rhythm- and- blues song (10)
	Indicative Answer
	<p>Where points appear in more than one section, credit only once</p> <p>Structure six choruses (1) 12 bar blues chord sequence (1) fade-out (1)</p> <p>Tonality major with added blues notes (1) no modulation (1)</p> <p>Harmony Diatonic (1) 12 bar blues(1) if not credited above 7ths (1) 9ths (1) dissonances/chromatically altered chords (1) substitution chords (1)</p> <p>Rhythm shuffle rhythm (1) swung quavers (1) emphasis on back-beats 2 and 4 (1) syncopation</p> <p>Melody blue notes/ based on blues scale (1) minor pentatonic (1) melody based on falling triad D-Bb-G (1) in blues style, melody does not change when harmony changes (1) each verse varies slightly (1) narrow range (7th) (1) fragmentary (1) declamatory (1) phrases are irregular (1) improvised (1) vocalising/scat vocals (1)</p> <p>Instrumental writing use of instrumental middle chorus (without singer) (1) harmonica <i>ad lib</i> (1) lead guitar solos (1) with fills (1) pitch bends (1) improvised (1) if not credited above comping piano (1) stop time/stop chorus(1) in v 2 and 3 (1) Credit up to three clear examples as additional points</p>

Question Number	Question
3(b)(ii)	Compare and contrast the harmony and melodic writing of <i>Sing we at Pleasure</i> by Weelkes and <i>You can get it if you really want</i> by Jimmy Cliff (18)
	Indicative Answer
	<p>HARMONY</p> <p>Weelkes diatonic/ consonant (1) element of modality (1) F major chord in bar 14 (1) triad used in root and 1st inversion (1) suspensions (1) tritones (1) cadences (1) primary triads (1)</p> <p>Cliff diatonic harmony (1) uses chords mainly in root position (1) harmony limited to two chords/I-IV/Db-Gb (1) use of V7 / Ab7 (1) at the end of verses and refrain (1) chord III (1) b22 (1) close harmony in backing vocals (1) unrelated E major chord (1) in instrumental section (1) whole tone scale (1) parallel chords (1) in instrumental section (1)</p> <p>MELODIC WRITING</p> <p>Weelkes range of a 7th (1) each phrase of the text is given its own melody (1) mainly conjunct (1) melodic sequences used to spin out melody (1) fa-la refrain (1) word painting (1) eg <i>dancing</i> (1) syllabic setting (1)</p> <p>Cliff narrow range (6th)(1) pentatonic (1) occasional falsetto notes (1) backing vocals also have a narrow range (1) mainly conjunct melody (1) melody based on short repeated motivic patterns (1) three notes only(F/Eb/Db) (1) only one melodic motif used throughout (verse and chorus) (1) acts as a unifying riff (hook)(1) mainly syllabic but some melisma (1)</p> <p>Credit up to six clear examples as additional points</p>

Part C: Understanding Chords and Lines

Question Number	Question	
4(a)	Complete the table below to give a harmonic analysis of bars 1 to 5. Precisely indicate, using Roman numerals and (if necessary) inversion letters, the chords that are used.	
	Answer	Mark
	Bar 4 beat 2 VI (1)	(4)
	Bar 4 beat 3 IV (1)	
	Bar 5 beats 1-2 V7 (1)	
	Bar 5 beat 3 I (1)	

Question Number	Question	
4(b)	Identify, using a Roman numeral and (if necessary) an inversion letter, the chord at bar 11, beats 1-2.	
	Answer	Mark
	Vb	(1)

Question Number	Question	
4(c)	Identify the key at bars 13 to 14	
	Answer	Mark
	B (1) B major (1) Dominant (major) (1)	(1)
	Reject: B flat major	

Question Number	Question	
4(d)	Identify the harmonic device in the bass at bars 22-26	
	Answer	Mark
	Pedal (tonic)(1)	(1)

Question Number	Question	
4(e)	The note B which is the last note in the vocal part in bar 13 is best described as: A An anticipation B An appoggiatura C A passing note D A suspension	
	Answer	Mark
	A - An anticipation	(1)

Question Number	Question		
5	<p>Complete the music below for SATB voices in short score choosing suitable chords. Some credit will be given for the appropriate use of non-harmonic notes. Some staves for rough work are printed below, but you must write your answers on the score.</p>		
	<table border="0" style="width: 100%;"> <tr> <td style="width: 70%;"><i>Answer</i></td> <td style="width: 30%; text-align: right;"><i>Mark</i></td> </tr> </table>	<i>Answer</i>	<i>Mark</i>
<i>Answer</i>	<i>Mark</i>		
	<p>2 marks are available per chord (10 marks available for chords) (12)</p> <p>Award 2 marks per chord if the chord choice is appropriate and there are no part-writing faults associated with it.</p> <p>Award 1 mark for a chord if there is one problem with part-writing, which might include:</p> <ul style="list-style-type: none"> • each single set of consecutives or exposed 5ths/8ves which terminates at the beat or falls within it • an augmented melodic interval ends there • an essential note of the chord is missing • a leading note is doubled • parts crossing unnecessarily • parts overlapping unnecessarily <p>OR</p> <ul style="list-style-type: none"> • if the chord is unsuitable but not actually wrong <p>OR</p> <ul style="list-style-type: none"> • if there is one wrong note in the chord <p>OR</p> <ul style="list-style-type: none"> • if one part is omitted <p>Award 0 if the chord:</p> <ul style="list-style-type: none"> • is very unsuitable • has two notes of the chord incorrect • has 2 or more problems with part-writing <p>Also Award 1 mark for each non-harmonic note correctly used, to a maximum of 2 marks, including II7b if dissonant note is prepared and resolved.</p>		

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