

Mark Scheme (Results)

June 2011

GCSE Music (5MU03)
Paper 01 Music Listening and
Appraising

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Section A

| Handel | And the Glory of the Lord | Track timing: 0.00 - 0.41 | |
|-----------------|---|--|------|
| Question Number | Correct Answer | Acceptable Answers | Mark |
| 1(a) | <ul style="list-style-type: none"> • (upper and lower) string(s) | <ul style="list-style-type: none"> • phonetic spellings • violins, violas, cellos, basses (all four) | 1 |

| Question Number | Correct Answer | Acceptable Answers | Reject | Mark |
|-----------------|---|--|--|------|
| 1(b) | <ul style="list-style-type: none"> • (chamber) organ • cello • (double) bass | <ul style="list-style-type: none"> • phonetic spellings | <ul style="list-style-type: none"> • harpsichord • bassoon | 2 |

| Question Number | Correct Answer | Mark |
|-----------------|---|------|
| 1(c) | <ul style="list-style-type: none"> • B Male alto | 1 |

| Question Number | Correct Answer | Acceptable Answers | Reject | Mark |
|-----------------|--|--|----------------------------|------|
| 1(d) | <p>First blank:</p> <ul style="list-style-type: none"> • imitative • polyphonic • contrapuntal <p>Second blank:</p> <ul style="list-style-type: none"> • perfect <p>Third blank:</p> <ul style="list-style-type: none"> • homophonic | <p>Second blank:</p> <ul style="list-style-type: none"> • V-I • full close <p>Third blank:</p> <ul style="list-style-type: none"> • chordal | Thin/sparse Thick/dense | 3 |

| Question Number | Correct Answer | Acceptable Answers | Reject | Mark |
|-----------------|---|--|-----------------|------|
| 1(e) | <p>Any two of:</p> <ul style="list-style-type: none"> • major (key/chords) • 3/4 dance metre • feeling of one-in-a-bar • lively/upbeat/fast tempo • hemiolaic rhythms propel music onwards • diatonic (harmony) • light/detached singing style | <ul style="list-style-type: none"> • staccato • joyful words • accept hemiola | Moderately fast | 2 |

| | | | |
|-----------------|--|---------------------------|------|
| Mozart | 1st movement of Symphony No. 40 in G minor | Track timing: 0.00 - 0.22 | |
| Question Number | Correct Answer | | Mark |
| 2(a) | <ul style="list-style-type: none"> 1st subject | | 1 |

| Question Number | Correct Answer | Acceptable Answers | Reject | Mark |
|-----------------|--|--------------------|---|------|
| 2(b) | <ul style="list-style-type: none"> violin(s) vln/vlins | | <ul style="list-style-type: none"> strings | 1 |

| Question Number | Correct Answer | Mark |
|-----------------|--|------|
| 2(c) | <ul style="list-style-type: none"> C octave | 1 |

| Question Number | Correct Answer | Mark |
|-----------------|---|------|
| 2(d) | <p>Letter names alone are insufficient - notes must be written on stave</p> <ul style="list-style-type: none"> G G F (natural) E flat <p>Note: Letter names are acceptable when clarifying ambiguous notation but, if notation and letter names are contradictory, SONC</p> | 4 |

| Question Number | Correct Answer | Mark |
|-----------------|--|------|
| 2(e) | <p>Any two of:</p> <ul style="list-style-type: none"> no trumpets/only (French) horns/smaller brass section no timpani/no percussion only uses one flute | 2 |

| | | | | |
|-----------------|---|---|---|------|
| Schoenberg | <i>Peripetie</i> from 5 orchestral pieces | | Track timings: 0.00 - 0.31 | |
| Question Number | Correct Answer | Accept | Reject | Mark |
| 3(a) | <ul style="list-style-type: none"> • Expressionist/Expressionism | <ul style="list-style-type: none"> • serial(ism)/serialist | <ul style="list-style-type: none"> • twelve tone | 1 |

| Question Number | Correct Answer | Mark |
|-----------------|--|------|
| 3(b) | <p>Any four of the following:</p> <p>Dynamics</p> <ul style="list-style-type: none"> • extreme ranges used, eg ppp-fff • dynamics change frequently • sudden/quick changes • starts quieter (f/forte) (1) and then gets suddenly louder (f-fff) (1) • ends very quietly/dies away • expressive use of crescendo/diminuendo <p>Melody</p> <ul style="list-style-type: none"> • <i>Hauptstimme</i>/principal voice/melody • fragmented/broken up • repeated notes • passed from instrument to instrument/<i>klangfarbenmelodie</i> • angular/disjunct • lyrical at end/ clarinet • hexachord • octave displacement • complement • atonal • wide (pitch) range • chromatic (movement) | 4 |

| Question Number | Correct Answer | Mark |
|-----------------|--|------|
| 3(c) | <ul style="list-style-type: none"> • hexachord(s) | 1 |

| Question Number | Acceptable Answer | Mark |
|-----------------|---|------|
| 3(d) | <ul style="list-style-type: none"> • any valid musical answers eg. lack of a regular beat/ constantly changing dynamics • allow 2 likes, 2 dislikes, or one of each • no credit for contradictory statements | 2 |

| | | | |
|-----------------|---|--|------|
| Bernstein | Something's coming from West Side Story: | Track timings: Extract 1: 0.00 - 0.31 Extract 2: 1.19 - 1.40 | |
| Question Number | Correct Answer | | Mark |
| 4(a) | <ul style="list-style-type: none"> A Musical | | 1 |

| | | | |
|-----------------|---|--|------|
| Question Number | Correct Answer | | Mark |
| 4(b) | <ul style="list-style-type: none"> B | | 1 |

| Question Number | Correct Answer | Acceptable Answers | Mark |
|-----------------|--|---|------|
| 4(c)(i) | <ul style="list-style-type: none"> based on riff two bars repeated narrow range/ 4th syncopated rhythm $\frac{3}{4}$ time syllabic accents/held notes on words <i>due, day, know, way</i> | <ul style="list-style-type: none"> description of notes in melody, eg goes up (on <i>due</i>) and down (on <i>day</i>) | 2 |

| Question Number | Correct Answer | Acceptable Answers | Mark |
|-----------------|---|--|------|
| 4(c)(ii) | <ul style="list-style-type: none"> continuous quavers lots of repeated notes/Bs 2/4 time accents/emphasis on <i>down</i> and <i>sky</i> narrow range/3rd syllabic mainly conjunct movement <i>quasi</i> recitative /declamatory word-painting | <ul style="list-style-type: none"> description of notes in melody | 2 |

| Miles Davis | All Blues | Track timings: 0.11 - 0.53 | |
|-----------------|---|----------------------------|------|
| Question Number | Correct Answer | Acceptable Answers | Mark |
| 5(a)(i) | <ul style="list-style-type: none"> alto sax/ alto saxophone tenor sax/ tenor saxophone (in any order) | saxophone/sax = 1 mark | 2 |

| Question Number | Correct Answer | Mark |
|-----------------|---|------|
| 5(a)(ii) | <ul style="list-style-type: none"> (major/minor) 3rd /third | 1 |

| Question Number | Correct Answer | Acceptable Answers | Mark |
|-----------------|---|--|------|
| 5(b) | <ul style="list-style-type: none"> (Harmon) mute | <ul style="list-style-type: none"> hand | 1 |

| Question Number | Correct Answer | Mark |
|-----------------|--|------|
| 5(c) | <ul style="list-style-type: none"> D solo | 1 |

| Question Number | Correct Answer | Mark |
|-----------------|---|------|
| 5(d) | <ul style="list-style-type: none"> C modal | 1 |

| Question Number | Correct Answer | Mark |
|-----------------|--|------|
| 5(e) | <ul style="list-style-type: none"> altered/extended/substitution chords (1) in bars 9 and 10 (1) use of D7 sharp 9 (2) Eb7 sharp 9 (2) 7ths (1) (#) 9ths (1) bar 2 is G(7) / 1⁷ bars 5 and 6 could be read as Gm7 (1), C7 (1) or C11 (1) (four bar) link inserted between repeats (1) 'turnaround' chords vary in head and solos AOVP (max 2) | 2 |

| | | | |
|-----------------|---|-----------------------------|------|
| Moby | Why does my heart feel so bad | Track timings: 0 .00 - 1.00 | |
| Question Number | Correct Answer | | Mark |
| 6(a) | <ul style="list-style-type: none"> • 4/4 /Common time/ C | | 1 |

| | | | |
|-----------------|---|--|------|
| Question Number | Correct Answer | | Mark |
| 6(b) | <ul style="list-style-type: none"> • 2 - A minor/ A min/Am/a • 3 - E minor/ E min/Em/e • 7 - D major/D maj/D | | 3 |

| | | | |
|-----------------|--|--|------|
| Question Number | Correct Answer | | Mark |
| 6(c) | Any two of: <ul style="list-style-type: none"> • EQ (Equalisation) • delay/echo • reverb/reverberation • compression/limiting • panning | | 2 |

| | | | |
|-----------------|---|--|------|
| Question Number | Correct Answer | | Mark |
| 6(d) | <ul style="list-style-type: none"> • B sampled | | 1 |

| | | | |
|-----------------|--|---|------|
| Question Number | Correct Answer | Acceptable Answers | Mark |
| 6(e) | <ul style="list-style-type: none"> • starts with (solo) piano/one instrument (1) • then adds vocal (sample)(1) • then adds rhythm track/drum machine(1)/(synth bass(1)/(synth) strings(1)/2nd piano(1) | <ul style="list-style-type: none"> • starts with one part (1) • adds layers/instruments(1) gradually(1) | 3 |

| Question Number | Correct Answers for Differences | Correct Answer for Similarities | Mark |
|-----------------|---|--|------|
| 7(a) | <p>Any two of:</p> <ul style="list-style-type: none"> • different chords used /specific example • verse 2 adds fiddle/violin • verse 2 adds (uilleann) pipes • accordion plays sustained chords only in verse 1 • accordion plays chords and melody in verse 2 • bouzouki plays a few plucked notes in verse 1 • bouzouki plays strumming pattern in verse 2 • bass part more complex in verse 2 • fuller/busier drum part in verse 2 • added percussion in verse 2 • softer dynamics in excerpt 1/louder dynamics in excerpt 2 • different vocal rhythms • some different words • voice only/no instruments in last line of first verse • texture is fuller in verse 2 • some heterophony in verse 2 • homophonic verse 1 • polyphonic verse 2 • lyrics | <p>Any two of:</p> <ul style="list-style-type: none"> • similar melody/lead vocal • backing vocals • accordion • Wurlitzer /electric piano • Bass (guitar) • Drum-kit/drums • nonsense words • Gaelic/same language • phrase-length • time sig/metre • tempo • number of bars • structure/strophic • same vocalist | 4 |

| Question Number | Celtic Folk | Western Popular | Mark |
|-----------------|--|--|------|
| 7(b) | <p>Any two max of:</p> <ul style="list-style-type: none"> • fiddle/ violin • bouzouki • (uilleann) pipes • accordion | <p>Any two max of:</p> <ul style="list-style-type: none"> • drums/drum kit • acoustic guitar • bass (guitar) • electric/lead guitar • Wurlitzer/electric piano • Synthesiser | 4 |

| Question Number | Correct Answers | Mark |
|-----------------|--|------|
| 7(c) | Any two of: <ul style="list-style-type: none">• use of nonsense syllables• repetition of each line of the verse• 12/8 / 6/8• more singers join in on chorus/call and response• steady beat/tempo Do not credit any references to instrumentation | 2 |

| Koko | Yiri | : 2.10-2.45 secs | |
|-----------------|---|------------------|------|
| Question Number | Correct Answer | | Mark |
| 8 (a) | <div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="border: 1px solid black; padding: 5px; margin-bottom: 10px;">Vocal 'Yiri'</div> <div style="border: 1px solid black; padding: 5px; margin-bottom: 10px;">Vocal solo 'call'</div> <div style="border: 1px solid black; padding: 5px; margin-top: 20px;">vocal 'response' OR Balafon 'response' Balafon</div> </div> <div style="border: 1px solid black; padding: 5px; margin-bottom: 10px; width: fit-content;">Balafon break</div> <div style="border: 1px solid black; padding: 5px; margin-bottom: 10px; width: fit-content;">Balafon ostinati</div> <div style="border: 1px solid black; padding: 5px; margin-bottom: 10px; width: fit-content;">Balafon 'response' OR vocal 'response'</div> <div style="border: 1px solid black; padding: 5px; background-color: #e0e0e0; width: fit-content;">Djembe and talking drums play ostinati</div> | | 6 |

| Question Number | Correct Answer | Mark |
|-----------------|---|------|
| 8(b) | <ul style="list-style-type: none"> • oral (tradition) • 'by ear' • communicated person-to-person • learnt by rote • copying others | 1 |

| Question Number | Correct Answer | Mark |
|-----------------|--|------|
| 8(c) | <ul style="list-style-type: none"> • prominent/strong beat • repetitive beat • major (tonality) • uplifting melody (no credit for reference to lyrics) • steady tempo - do not accept <i>lively/fast</i> • regular metre | 1 |

Section B

| Question Number | Correct Answer | Mark |
|-----------------|------------------|------|
| 9(a) | Piano/pianoforte | 1 |

| Question Number | Correct Answer | Mark |
|-----------------|--|------|
| 9(b) | <ul style="list-style-type: none"> Nineteenth century/accept any year from 1810 - 1899/Romantic era | 1 |

| Question Number | Indicative content |
|-------------------------|--|
| 9(c) QWC I-ii-iii | <p>Melody</p> <ul style="list-style-type: none"> <i>Cantabile</i> melody lines Lyrical/legato/elegant melody Falling motif Regular (periodic) phrases Chorale like melody in Section B Melody in right hand/ treble part in Section A Melody starts in left hand / bass part in Section B then move to right hand Uses ornaments in Section A melody Use of <i>rubato</i> AOVP <p>Dynamics</p> <ul style="list-style-type: none"> Vary from <i>pp-ff</i>/very soft to very loud Many <i>crescendos</i> and <i>diminuendos</i> Starts softly A section soft throughout B section starts quietly / <i>sotto voce</i> Then <i>crescendo</i> to <i>ff</i> B section much louder than outer sections <ul style="list-style-type: none"> <i>Smorzando</i>/ dying away towards the end Ends very softly/<i>pp</i> AOVP <p>Texture</p> <ul style="list-style-type: none"> Broken chordal accompaniment in Section A Chordal accompaniment in Section B Octaves in RH, Section B Expressive use of loud and soft pedals Homophonic/melody and accompaniment Monophonic (in codetta) AOVP <p>Structure</p> <ul style="list-style-type: none"> ABA / ternary form Short codetta/coda at end Disproportionately long B Section Shortened return of A Section Rounded binary AOVP |

| Question Number | Indicative content |
|-----------------|---|
| | <p>Tonality and Harmony</p> <ul style="list-style-type: none"> • Section A is major/ Db • Section B is minor / C# minor • Enharmonic relationship • Harmony is largely diatonic • Some chromatic notes • Regular cadences define keys • Music modulates to related/unrelated keys • Modulations to Ab major(1)/Ab minor(1)/Bb minor(1)/G#m(1) <ul style="list-style-type: none"> ▪ Pedal (point)/ repeated Ab and G# (1) additional clarification eg inverted (1) ▪ Some tonally ambiguous chords in B section ▪ Suspensions in B section • Uses 7ths and 9ths <p>Give 1 mark for each specific, accurate musical example</p> <p style="text-align: right;">(10 marks)</p> |

| Question Number | Correct Answer | Mark |
|-----------------|--|------|
| 10(a) | <ul style="list-style-type: none">• C 1994 | 1 |

| Question Number | Correct Answer | Mark |
|-----------------|---|------|
| 10(b) | <ul style="list-style-type: none">• America/USA/United States/The States/specific state | 1 |

| Question Number | Indicative content |
|--------------------------|---|
| 10(c) QWC i-ii-iii | <p>Structure</p> <ul style="list-style-type: none"> • Verse-chorus/song structure • Middle 8/bridge • Intro • Intro used as a link • Link between end of chorus and start of next verse • Outro • Outro uses same chord sequence as chorus • Pre-chorus • No pre-chorus after verse 3 <p>Melody</p> <ul style="list-style-type: none"> • Wide range exploited • Starts in low register • Very high in places = top D! • Features two and four bar phrase • Combination of syllabic and melismatic lines (eg on <i>fire</i>) • Some <i>portamento/glissando/sliding</i> eg on <i>away, afraid, die</i> • Vocalise in bridge section on <i>oh, eeh</i> • Vocal improvisation at end are very high in vocal range • Unaccompanied vocal at end shows influence of <i>qawwali</i> music • Melody is diatonic with chromatic notes added • Melody doubled by b.vox <p>Harmony (chords)</p> <ul style="list-style-type: none"> • Some complex/altered/extended chords • Main chord sequence is a power chord played in different ways • Give 1 mark for each specific, accurate example of a chord sequence used in the song • Minor/modal • Dissonant/use of dissonance <p>Texture</p> <ul style="list-style-type: none"> • The main texture is homophonic/melody and accompaniment • Textures are varied throughout • Guitars and drums feature virtually throughout • String parts only used from time-to-time • Parts also drop out for contrast eg bass/drums and acoustic guitar are taken out in the introduction and links • Guitar 'whisper effects' are only used where they can be heard <p>Instrumentation</p> <ul style="list-style-type: none"> • 1 mark for min 3 of: <ul style="list-style-type: none"> ○ bass ○ electric guitar ○ acoustic guitars ○ drum-kit (drums) ○ synth ○ strings ○ backing vocals ○ lead vocals • String parts feature only some of the time • Guitar effects include - clean sounds/ vibrato/ whispers/reverb/delay/flanger |

Mark scheme for Questions 9(c) and 10(c)

| Level | Mark | Descriptor |
|---------|---|---|
| Level 0 | 0 | No positive features can be identified in the response. |
| Level 1 | 1 - 2 Limited analysing and evaluating skills | <ul style="list-style-type: none"> • Little relevant information regarding the question and set work(s) is conveyed. • Knowledge of the set work(s) key features will be limited and/or incorrectly applied. • Range of musical vocabulary is limited and/or is not used correctly. • The skills needed to produce effective writing will not normally be present and answer lacks both clarity and organisation. Frequent spelling, punctuation and grammar errors will be present. |
| Level 2 | 3 - 4 Basic analysing and evaluating skills | <ul style="list-style-type: none"> • Some relevant information regarding the question and set work(s) is conveyed but there will be major omissions. • Knowledge of the set work(s) key features will be basic with only the most obvious of comments made. • Range of musical vocabulary is basic but mostly used correctly. • The skills needed to produce effective writing are likely to be limited and passages within the answer will lack both clarity and organisation. Frequent spelling, punctuation and/or grammar errors will be present. |
| Level 3 | 5 - 6 Competent analysing and evaluating skills | <ul style="list-style-type: none"> • Relevant information regarding the question and set work(s) is conveyed but there will still be some (mostly) minor omissions. • Knowledge of the set work(s) key features will be competent, with an adequate range of knowledge displayed. • Range of musical vocabulary is quite broad and is mostly used correctly. • Most of the skills needed to produce effective writing will be present but there will be lapses in clarity and organisation. Some spelling, punctuation and grammar errors will be present. |
| Level 4 | 7 - 8 Good analysing and evaluating skills | <ul style="list-style-type: none"> • Relevant information regarding the question and set work(s) is conveyed and omissions will be minor. • Knowledge of the set work(s) key features will be good, with both range and some depth of knowledge displayed. • Range of musical vocabulary is broad and is mostly used correctly. • The skills needed to produce convincing writing are mostly in place. Good clarity and organisation. Some spelling, punctuation and grammar errors will be found but overall the writing will be coherent. |
| Level 5 | 9 - 10 Excellent analysing and evaluating skills | <ul style="list-style-type: none"> • Relevant information regarding the set work(s) is conveyed and any omissions are negligible. • Knowledge of the set work(s) key features will be excellent, with a wide range and depth of knowledge displayed. • Range of music vocabulary is extensive and any errors in usage are minor. • All the skills needed to produce convincing writing are in place. Excellent clarity and organisation. Very few spelling, punctuation and/or grammar errors will be found and they will not detract from the overall coherence. |

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