

Mark Scheme (Results)

Summer 2012

GCE Music (6MU03/01)

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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.

Part A. Listening

QU. 1 BEETHOVEN

| Question Number | Acceptable Answers | Reject | Mark |
|-----------------|--------------------|--------|------|
| 1 (a) | B | | 1 |

| Question Number | Acceptable Answers | Reject | Mark |
|-----------------|--|--------------|------|
| 1 (b) | <p>VIOLA</p> <ul style="list-style-type: none">• (Continuous) quavers• Staccato• broken chords• piano• inner part <p>CELLO</p> <ul style="list-style-type: none">• crotchets• bass notes• piano• one bar rest• first beat of bar• (mainly) root of chord <p>NB: viola/cello can be either instrument 1 or 2</p> | alberti bass | 4 |

| Question Number | Acceptable Answers | Reject | Mark |
|-----------------|--------------------|--------|------|
| 1 (c) | Clarinet (in Bb) | | 1 |

| Question Number | Acceptable Answers | Reject | Mark |
|-----------------|--|-----------------------|------|
| 1 (d) | <ul style="list-style-type: none">• Different keys (E flat / B flat)• Different melody/subjects/themes (1st subject / 2nd subject)• Different rhythms (mainly quavers / minims)• Different harmonic rhythm• Different texture (mel dom hom/ chordal homophony) | Reference to dynamics | 2 |

| Question Number | Acceptable Answers | Reject | Mark |
|-----------------|---|--------|------|
| 1 (e) | <ul style="list-style-type: none"> • Syncopation • off-beat | | 1 |

| Question Number | Acceptable Answers | Reject | Mark |
|-----------------|--|--|------|
| 1 (f) | <ul style="list-style-type: none"> • Dominant/V/Bb (major) /B flat (major) • seventh/7/7th | <ul style="list-style-type: none"> • Bb minor | 2 |

| Question Number | Acceptable Answers | Reject | Mark |
|-----------------|---|---|------|
| 1 (g) | <ul style="list-style-type: none"> • Dialogue • antiphonal (exchange) / antiphony • call and response • alternating | <ul style="list-style-type: none"> • Echo • Imitation | 1 |

| Question Number | Acceptable Answers | Reject | Mark |
|-----------------|---|--------|------|
| 1 (h) | <ul style="list-style-type: none"> • Diatonic harmony / Functional / use of primary chords / frequent use of chords I and V • perfect cadences • use of cadential Ic • <u>some</u> chromaticism • periodic phrasing / balanced phrasing / question and answer / antecedent and consequent • sonata form / exposition / development / recapitulation / coda / codetta • use of 1st / 2nd subjects | | 3 |

| Question Number | Acceptable Answers | Reject | Mark |
|-----------------|--------------------|--------|------|
| 1 (i) | B | | 1 |

Qu. 2 WEEBKES

| Question Number | Acceptable Answers | Reject | Mark |
|-----------------|--------------------|--------|------|
| 2(a) | C | | 1 |

| Question Number | Acceptable Answers | Reject | Mark |
|-----------------|---|--------------------------|------|
| 2 (b) | (i) <ul style="list-style-type: none"> • Homophonic /chordal / homorhythmic (ii) <ul style="list-style-type: none"> • Contrapuntal / imitative / polyphonic / canonic | Melody and accompaniment | 2 |

| Question Number | Acceptable Answers | Reject | Mark |
|-----------------|---|--------|------|
| 2 (c) | <ul style="list-style-type: none"> • Canonic / (strict) imitation / sing same (tune) • At the same pitch / at the unison • one bar between parts / after 3 crotchets | | 2 |

| Question Number | Acceptable Answers | Reject | Mark |
|-----------------|---|---------|------|
| 2 (d) | Key <ul style="list-style-type: none"> • D major / D maj / D / dominant Cadence <ul style="list-style-type: none"> • perfect / V – I / full close | D minor | 2 |

| Question Number | Acceptable Answers | Reject | Mark |
|-----------------|--------------------|--------|------|
| 2 (e) | sequence | | 1 |

| Question Number | Acceptable Answers | Reject | Mark |
|-----------------|--------------------|--------|------|
| 2 (f) | Hemiola | | 1 |

| Question Number | Acceptable Answers | Reject | Mark |
|-----------------|--|--------|------|
| 2 (g) | <ul style="list-style-type: none"> • Syllabic • one notes per syllable | | 1 |

| Question Number | Acceptable Answers | Reject | Mark |
|-----------------|--|--|------|
| 2 (h) | <ul style="list-style-type: none"> • Rising figure • Dotted rhythm • Syncopated effect • Conjunct / scalic • Emphasis on second syllable of word • Imitation / canonic | <ul style="list-style-type: none"> • syllabic • melismatic | 3 |

| Question Number | Acceptable Answers | Reject | Mark |
|-----------------|--|--------|------|
| 2 (i) | <ul style="list-style-type: none"> • tempo slows down / rit / rall • gets quieter / softer / dim | | 2 |

| Question Number | Acceptable Answers | Reject | Mark |
|-----------------|--------------------|--------|------|
| 2(j) | A | | 1 |

Part B: Investigating Musical Styles

| Question Number | | Mark |
|-----------------|--|-----------|
| 3(a)(i) | | |
| | Indicative Answer | |
| | <p>Structure</p> <ul style="list-style-type: none"> • Short romantic forms • Rounded binary / A:BA (no. 1 and 3) • (Symmetrical) rondo (no.11) / ABACABA <p>Tonality</p> <ul style="list-style-type: none"> • Functional tonality / modulation to related keys (particularly in no. 11) • However brief nature of pieces means there is only limited modulation <p>Harmony</p> <ul style="list-style-type: none"> • Functional • dim 7ths • Neapolitan chord • <u>Some</u> chromaticism <p>Rhythm and metre</p> <ul style="list-style-type: none"> • Each piece has a particular rhythmic feature ie. • No 1 = triplet quavers • No.11 = changes of tempo • No. 11 = off beat chords <p>Melody</p> <ul style="list-style-type: none"> • All melodies are periodically phrased • Melody shared between RH and LH • Lyrical lines = expressive • No. 1 has a rising minor 6th idea • No. 11 has chromatic elements <p>Texture</p> <ul style="list-style-type: none"> • Idiomatic piano textures eg broken chords in middle of texture (no. 1) • melody in different parts of register / bass melody <p>Other</p> <ul style="list-style-type: none"> • Programmatic / descriptive / character piece / narrative / (romantic) miniature • Use of rubato • Use of sustaining pedal • varied dynamics • varied articulation <p>Credit up to three clear examples as additional points</p> | 10 |

| Question Number | | Mark |
|-----------------|--|-----------|
| 3(a)(ii) | | |
| | Indicative Answer | |
| | <p>Corelli</p> <p>Melody</p> <ul style="list-style-type: none"> • A and B sections have same theme/monothematic • Based on the motif of a third / D – F# – D • Added passing notes • Inversion (of theme) • Sequence • Diatonic <p>Structure</p> <ul style="list-style-type: none"> • Gigue- baroque dance movement • Binary form / two sections / AB • Repeats • First section is bars 1-19 • Second Section is bar 20- end • Structure defined by tonality • Fugal • Stretto • Codetta <p>Berlioz</p> <p>Melody</p> <ul style="list-style-type: none"> • Saltarello melody • One bar cells • Irregular length phrasing • Melody revolves around E • Repeated notes • Conjunct • Some leaps of a 3rd • Modal inflections / some modality • Grace notes / ornaments • Serenade melody • Broken chord idea • Irregular phrases • Use of idée fixe • Melody used to symbolise character of Harold • Melody made up of falling 3rds / 6ths • Melody uses broken chords <p>Structure</p> <ul style="list-style-type: none"> • Ternary / ABA structure • B section longer • Coda • Themes combine in coda / at end • Serenade / saltarello themes fragmented <p>Credit up to six clear examples as additional points</p> | 18 |

| Question Number | | Mark |
|-----------------|--|-----------|
| 3(b)(i) | | |
| | Indicative Answer | |
| | <p>Honey Don't</p> <p>Structure</p> <ul style="list-style-type: none"> • short introduction • 12 bar blues chord sequence • verse chorus • instrumental section • stop time <p>(accept different section lengths for ambiguous verse/chorus structure)</p> <p>Tonality</p> <ul style="list-style-type: none"> • major • no modulation <p>Harmony</p> <ul style="list-style-type: none"> • diatonic • chords I, IV and V (12 bar blues chords) • substitution chord (C Major / bVI / flattened submediant) • with 6ths and 7ths <p>Rhythm</p> <ul style="list-style-type: none"> • shuffle rhythm • swing/swung quavers • emphasis on backbeats 2 and 4 • change of metre at bar 83 • syncopation <p>Melody</p> <ul style="list-style-type: none"> • Vocal style is in country blues style / rockabilly style • improvised • blue notes /based on blues scale/ minor pentatonic • melody not changed when harmony changes • syllabic • any vocables / scat eg whoops, ahs <p>Instrumental writing</p> <ul style="list-style-type: none"> • lead guitar solos • percussive guitar technique • with fills/pitch bends • walking bass / rock 'n' roll riff • slap bass • standard rock 'n' roll band line-up <p>Credit up to three clear examples as additional points</p> | 10 |

| Question Number | | Mark |
|-----------------|--|-----------|
| 3(b)(ii) | | |
| | <p data-bbox="296 248 564 280">Indicative Answer</p> <p data-bbox="296 293 437 324">MELODY</p> <p data-bbox="296 360 405 392">Haydn</p> <ul data-bbox="347 398 1267 678" style="list-style-type: none"> • Triadic feature (eg. opening <i>My mother bids</i>) • <u>Mainly</u> diatonic • <u>Some</u> chromatic notes • Only range of octave • Ornamentation (appoggiaturas/ acciaccatura / grace note) • Gruppetto • Periodic phrasing • Word painting on '<i>she cries, sit still and weep</i>' <p data-bbox="296 719 421 750">Beatles</p> <ul data-bbox="347 757 1214 1211" style="list-style-type: none"> • Dispassionate delivery of vocals • motifs built on the intervals of a 3rd and 4th rather than melody line (verse) • Repetitive intervals -3rds (bridge) • Short/ leaping figures in free rhythm • Vocal line slightly different in each verse • Improvisatory feel of the singing • Many melodic motifs hover around the note B • Range extended to top G at one point • Use of a semitonal figure (bar 22) • Pentatonic • Disjunct • Use of vocables (eg. Ahs, ooohs) <p data-bbox="296 1252 496 1283">STRUCTURE</p> <p data-bbox="296 1323 405 1355">Haydn</p> <ul data-bbox="347 1361 1086 1529" style="list-style-type: none"> • Introduction • Strophic/ same music used for both verses • Original four verses combining into two verses • Haydn repeats last pair of lines in each stanza • Also adds further repetitions of certain words <p data-bbox="296 1570 421 1601">Beatles</p> <ul data-bbox="347 1608 1270 2029" style="list-style-type: none"> • Starts as last chords from previous song fades (segue) • introduction • (four) verses / strophic • verse 2 shortened to 9 bars • verses 3 and 4 extended to 11 bars • Transition / orchestral link • Bridge / middle section / contrasting song • (E) major tonality defines middle section • Middle section composed by McCartney / verses composed by Lennon • Coda • Finishes with a 'locked groove' / fades away <p data-bbox="296 2069 1150 2101">Credit up to six clear examples as additional points</p> | 18 |

Part C. Understanding Chords and Lines

| Question Number | Answers | Acceptable Answers | Mark |
|-----------------|---|---|------|
| 4 (a1) | <ul style="list-style-type: none">• Bar 8 beat 2 II7b | <ul style="list-style-type: none">• IIb7• IIb• II6/5• II7 in first inversion | 1 |

| Question Number | Answers | Acceptable Answers | Mark |
|-----------------|---|--|------|
| 4 (a2) | <ul style="list-style-type: none">• Bar 8 beat 3 Ic | <ul style="list-style-type: none">• I6/4• I in second inversion | 1 |

| Question Number | Answers | Acceptable Answers | Mark |
|-----------------|---|--|------|
| 4 (a3) | <ul style="list-style-type: none">• Bar 8 beat 4 V7 | <ul style="list-style-type: none">• V7a• V7/5/3• V7 in root position | 1 |

| Question Number | Answers | Acceptable Answers | Mark |
|-----------------|--|--|------|
| 4 (a4) | <ul style="list-style-type: none">• Bar 9 beat 1 I | <ul style="list-style-type: none">• Ia• I5/3• I in root position | 1 |

| Question Number | Answer | Mark |
|-----------------|---------------|------|
| 4(b) | pedal (tonic) | 1 |

| Question Number | Answer | Mark |
|-----------------|-------------------|------|
| 4(c) | Sequence (rising) | 1 |

| Question Number | Answer | Mark |
|-----------------|--------------|------|
| 4(d) | Appoggiatura | 1 |

| Question Number | Answer | Mark |
|-----------------|-------------------|------|
| 4(e) | A An anticipation | 1 |

| Question Number | | |
|-----------------|---|------|
| 5 | 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 space for rough work is given on page 15, but you must write your answer on the score below. | |
| | Answer | Mark |
| | <p>10 marks available for chords 2 marks available for non-harmonic notes</p> <p>Award 2 marks per chord if the chord choice is appropriate and there are no partwriting faults associated with it.</p> <p>Award only 1 mark for a chord if for example any of the following occurs:</p> <ul style="list-style-type: none"> • each single set of consecutives 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 (ie 3rd of root position chord) • a leading note is doubled • parts cross unnecessarily • parts overlap unnecessarily • the chord is unsuitable but not actually wrong • there is one wrong note in the chord • one part is omitted <p>Award 0 if the chord is very unsuitable, or two notes of the chord are incorrect or there are 2 or more problems with part-writing</p> <p>Further credit Award 1 extra mark for each non harmonic note correctly used, to a maximum of two marks. These could include:</p> <ul style="list-style-type: none"> • passing notes • auxiliary notes • suspension • correctly prepared and resolved 7ths (Dominant 7th only credited as passing quaver) • tierce de Picardie <p>Further notes</p> <ul style="list-style-type: none"> • if the interval between tenor and alto exceeds one octave on two or more chords deduct one mark from final total • Doubling of 3rds permitted except in chord V • Final chord is permissible without the 5th present • Chord 2, Ic = 1 mark • Consecutive 5ths from perfect to diminished interval or vice versa is only penalised when one of the parts is the bass | 12 |

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