

Examiners' Report
June 2014

GCE Music 6MU03 01

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June 2014

Publications Code US039567

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Introduction

This paper tests the musical skills of aural awareness and perception, based on familiar music from prescribed instrumental and vocal lists for 2014. The essay questions test knowledge of the music through stylistic analysis and require the ability to compare and contrast two musical features across two of the pieces. The final section tests simple harmonic analysis of a passage of unfamiliar music, and there is a final chord completion exercise from a given *incipit*.

In terms of assessment, the two listening questions (Qs1 and 2) have 16 marks each. The two essays (Question (Q) 3 (a) or (b) at the candidate's choice) are 10 and 18 marks respectively. The harmony questions together have 20 marks (Q4 is out of 8 and Q5 out of 12 marks). There is therefore a slight weighting on the essay questions.

In the listening questions examiners were looking for good aural skills applied to the music of the extracts. This includes a working knowledge of chords, keys and cadences, as well as the use of common musical devices such as sequence, pedal, suspension etc. Stylistic features are also tested, for example the melodic, rhythmic and harmonic conventions in the music of the Classical Era and features of Jamaican rock steady music. The less able candidates had little knowledge about the use of devices in the music or any of the stylistic features in the Haydn and Jimmy Cliff pieces. This said, there was a generally-noted marked improvement on these questions again this year, which was pleasing.

The responses to the essay questions are written without reference to the anthology. It was impressive how much musical detail had been learnt by the more able candidates, including apposite musical references to the score. Many of these essays were also written in lucid prose and at great length.

In the comparison question, the good candidates were able to highlight common elements in the two works, as well as pointing out the essential differences. Conversely, weak candidates only managed brief bullet point responses with little factual information. Skills here in comparative writing were lacking or absent altogether.

In the harmony questions, there was a clear divide, again, between those who had followed a course in harmony and those who had not. Those who had followed a course in harmony wrote stylistically and demonstrated a good harmonic repertoire, alongside effective and idiomatic part-writing for SATB voices.

On the whole, candidate performance has improved this year, particularly in relation to the essay writing and responses to the listening questions.

Question 1 (b)

This question involved simple identification of a woodwind and a string instrument playing the melody.

Most candidates found this question straightforward and identified the oboe(s) and violin(s).

Question 1 (c)

Describing the rhythm of the melody and bass parts was a simple observation of syncopated and on-beat rhythms. Most candidates found this question straightforward.

The example below was typical of many responses.

(c) Describe the rhythms used in the melody and bass parts in bars 1 to 6.	(2)
Melody	
syncopated rhythm	
Bass	
walking bass line (on beat crotchets)	



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Examiner Comments

The second response here including full detail ie 'on beat' and 'crotchets'.



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Examiner Tip

When describing rhythms always give the most obvious answer. It is likely that there will be a significant difference if you are asked to compare two rhythms, as in this question.

Question 1 (d)

The melodic device of *sequence* was given correctly by many of the candidates.

Question 1 (e)

The harmonic device of circle (or cycle) of fifths was given correctly by many. Sequence was also allowed here.

Question 1 (f)

The study of this *sturm und drang* work would have covered the dramatic use of diminished sevenths and made this question quite straightforward.

Many incorrect answers appeared though.

Question 1 (g)

There were enough clues on the skeleton score to identify this as a perfect cadence in A minor. Whilst the cadence was often correct, the key varied considerably.

Question 1 (h)

A typical question on dynamics in the extract. The key here was to know about terraced dynamics and some candidates also gave bar numbers to illustrate points, such as *b23-24*.

The sample response below illustrates a typical good response.

(h) Comment on the dynamics in the excerpt.

(2)

terraced dynamics are used; it starts off at a fairly low before the dynamics get quieter at around bar 9; at bar 13 the music gets a lot louder, before getting slightly quieter towards the end of the extract following the cadence at bars 29-30



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Examiner Comments

Credit was given for 'terraced' and 'quiet in bars 9-12'.



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Examiner Tip

Always think chronologically and give a dynamic for the start (forte) and the end (piano). General comments about terraced dynamics scored one mark.

Question 1 (i)

Naming two features of the *sturm und drang* style was well-answered in the main.

The most popular responses were 'minor' 'syncopated' and 'dim 7th chords.'

A typical response.

(i) Name **two** features of this excerpt that highlight the influence of the eighteenth-century *Sturm und Drang* style.

1. Strong Syncopation

2. disjunct melody



Good use of technical musical terms.

Question 2 (b)

This was a challenging question but a good listening test (as opposed to knowledge recall).

Most candidates could hear that the vocal phrases were similar melodically and also that there was a difference in the rhythm towards the end, on the word 'want.'

Both phrases were conjunct and syncopated, too. They started on the same note and had the same falling pattern of pitches. Candidates also could hear that the phrases ended on different notes, and the second phrase was ornamented and extended at the end.

Having said all this, many candidates scored one mark and only the most able managed two marks. Too many candidates scored no marks.

This was a simple but correct observation of one similarity and difference between the two phrases.

(b) Listen to the first two statements of the hook 'You can get it if you really want' in bars 1 to 4. Apart from the lyrics, give **one** similarity and **one** difference between these statements.

(2)

Similarity

Descending melody

Difference

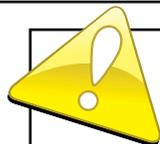
Rhythm for the end of the phrase



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Examiner Comments

Both melodies 'descending' was given for 'falling pitches', and 'rhythm' as a difference at the end of the phrases.



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Examiner Tip

Always state the obvious. Do not be afraid of specific details such as 'both start on the same note' because they did. Also, the second statement had a different rhythm at the end. You did not have to give any more detail.

Question 2 (c)

Many candidates knew that the melody of the vocal part was pentatonic.

Question 2 (d)

All that was required here were the three primary triads of I, IV and V. The mark scheme also allowed Arabic numerals 1,4,5. Many candidates decorated these (and other) chords unnecessarily.

Question 2 (e)

It was pleasing that most candidates could identify the 'riff.' Ostinato was also accepted.

Question 2 (f)

This was more of a knowledge recall question than a pure aural test. The unrelated E major was either known or not.

Question 2 (g)

Most candidates knew that this was a whole tone scale. Many guessed 'major' or 'pentatonic.'

Question 2 (h)

The organ part is difficult to hear in the mix. However, it is clear that it has a chordal function. To achieve the second mark, more information was needed such as that the chords were 'sustained' and 'syncopated.'

An example of a full response to the question.

(h) Describe the organ part in this excerpt.	(2)
chordal accompaniment. Improvisation and	
chordal accompaniment with some syncopation.	



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Examiner Comments

A two mark question will always need two points.
Here 'chordal' and 'syncopation' are credited.

Question 2 (i)

Rather like the *strum und drang* features question before, this question is asking for knowledge of stylistic features of Jamaican Rock Steady music.

The example here is a good straightforward response for full marks.

^r (i) Give **three** features characteristic of Jamaican music in this excerpt. pares .
(3)

- 1 Emphasis on beats 2 + 4
- 2 Lyrics about fighting persecution and oppression
- 3 Use of syncopated rhythms



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Credit was awarded for:

Emphasis on beats 2 and 4 (1)

'Lyrics about fighting persecution and oppression' (1)

'syncopated' (1)

Question 3 (a)

The essays here were more popular than Q3 (b) this year. The Brahms fared very well, with many full mark answers. Likewise, comparing the Holborne with Debussy also produced good results.

Candidates wrote very well and in detail, with many appropriate score references for extra credit.

The first essay here achieved 10 marks maximum and the second 17/18.

PART B: INVESTIGATING MUSICAL STYLES

You must answer either (a) INSTRUMENTAL MUSIC or (b) VOCAL MUSIC.

You must answer both part (i) and part (ii) of the question you choose.

EITHER

3 (a) INSTRUMENTAL MUSIC

(i) Describe the stylistic features of *Piano Quintet in F minor: movement III* by Brahms which show that this music was composed in the Romantic period. (10)

(ii) Compare and contrast the melody and texture of *Pavane 'The image of melancholy'* and *Galliard 'Ecce quam bonum'* by Holborne with *Pour le piano: Sarabande* by Debussy. (18)

OR

(b) VOCAL MUSIC

(i) Describe the stylistic features of *Sing we at pleasure* by Weelkes which show that this music was composed in the late Renaissance period. (10)

(ii) Compare and contrast melody and harmony in *Der Doppelgänger* by Schubert and *Symphony of Psalms: movement III* by Stravinsky. (18)

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

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

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

3a.i. Brahms' Piano Quintet is structured in ternary form with a scherzo and trio, this was an expansion of the classical minuet and trio style, therefore a feature of the Romantic period.

The instrumental writing is virtuosic and idiomatic, e.g. The violins use double stopping and the piano plays spread chords.

The melody is ^{developed by} ~~based on~~ motivic development and uses both fragmentation and diminution. It is based on a broken chord pattern and has prominent use of thirds. Also, the

melody has a very wide range.

The most common cadences within the piece are imperfect cadences, these were a common cadence in the Romantic period. There is also a phrygian cadence at bar 252.

The piece contains augmented 6th chords, for example in bar 5. On top of this, pedals are used, such as a tonic pedal in the opening and a dominant pedal in the trio. These harmonic features were common in the ~~romantic~~ Romantic period. The piece ends with a tierce de picardie.

Themes A and B and in C minor and theme C is in C major. The trio is in C major and B major for a short time. Extensive modulations are also used, for example Eb minor inflections. Furthermore, a circle of 5ths is used. These ~~are~~ frequent modulations ~~are~~ were a common feature of Romantic music.

Furthermore, cross rhythmic feature in the trio.

Also, the textures in the piece are very varied; there is a fugato at bar 67 which contains a five part counterpoint. But the piece also contains homophony and homorhythmic parts.

ii. Debussy's Sarabande was composed in ~~the~~ a neoclassical style, whereas Holborne's Pavane and Galliard was composed in the Renaissance era.

The texture of Holborne's Pavane and Galliard is 95 part contrapuntal texture; lots of imitation is used and the texture is created by inversion and lack of rests. The

middle section of the Galliard is homophonic. ~~Contrapuntal~~ ^{also used}

In contrast to this the texture in Debussy is varied, there is a large amount of homophony and the piece is monophonic at bar 20. Also, Bare octaves are frequently used, such as in bar 20. The piano plays very dense chords with up to 10 notes. Also there are many parallel chords and a chord stream is used.

The melody of Holborne's Pavane and Galliard is based on the 'leap' motif, e.g. bar 12. This is characterised by the ^{falling} leap from the tonic to the dominant. Also, the melody line is mostly conjunct with a few disjunct leaps. Ornamentation was added to the melody line during performances on the repeat of sections e.g. trills. Also, the opening of the Galliard uses an inverted motif. In addition, irregular phrasing is used in the melody line of the pavane. The writing of the melody is unidiomatic and it is diatonic.

The melody in Debussy's Sarabande is mostly in one and two bar phrases. It is based on the Aeolian mode on C#. Also, the melody line uses a fairly

narrow range until the final section of the piece. Small sections of the melody are repeated throughout the piece, for example the melody from bar 9-10 is repeated but reharmonised in bars 60-61. Also, contrary motion is used in bar 7.



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Examiner Comments

Q3 (a)(i)

Creditworthy points:

Scherzo and Trio

Virtuosic

Double stopping

Motivic

Wide range melody (tessitura)

Augmented 6th Chords

'Bar 5' LOCATION

Pedal notes

'Opening' LOCATION

C minor and C major (tonic major/minor relationship)

B major in trio

Frequent modulations

Varied texture

Fugato

'Bar 67' LOCATION

Homophony

Total = 10 marks (Max)

Q3 (a)(ii)

Creditworthy points:

Five part

Contrapuntal

Imitation

Inversion

Homophonic middle section of Galliard

'Middle section of Galliard' LOCATION

Homophony

Octaves

'Bar 20' LOCATION

Dense chords (many parts)

Ten note chord

Parallel chords

Tear motif

Conjunct

A few disjunct leaps

1 and 2 bar phrases (No credit for LOCATION - Distance of examples not being adjacent)

Aeolian mode on C#

Total = 17 marks



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Examiner Tip

A plan (such as can be seen here) is a good idea.

Candidates are advised to refer to musical elements such as structure, harmony, tonality, melody, rhythm/metre, texture, dynamics and any specific stylistic features relating to the instrumentation of the work in their answers.

Learning score examples, too, is very worthwhile.

Question 3 (b)

Although not as popular as Q3 (a) the essays here were written well, in the main. The most challenging essay was the comparison between the Schubert and Stravinsky works.

It was impressive how much detail the candidates had committed to memory and the various score examples with bar locations, too.

The example displays how full marks were achieved in both essays.

PART B: INVESTIGATING MUSICAL STYLES

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EITHER

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OR

(b) VOCAL MUSIC

(i) Describe the stylistic features of *Sing we at pleasure* by Weelkes which show that this music was composed in the late Renaissance period. (10)

(ii) Compare and contrast melody and harmony in *Der Doppelgänger* by Schubert and *Symphony of Psalms: movement III* by Stravinsky. (18)

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

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

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

bi) "Sing we at pleasure" is a ballett, typical of the renaissance period.

> "Sing we at pleasure" ^{mainly} ~~only~~ uses chords that are in root position or first inversion (such as in bar 1).

> Weelkes uses false relation (F⁴ against the key of G-major) which indicates use of the mixolydian mode, both of which are features of the late renaissance period.

> The piece features a hemiola (bars 20-21) which is a feature of

renaissance music.

- > The ~~the~~ piece is written for unaccompanied SSATB choir (soprano 1, soprano 2, alto, tenor and ^{base} ~~base~~).
- > The song is largely syllabic (such as "ling me at pleasure" in bars 1-2) with only a few melismas.
- > The song is largely contrapuntal, with traces of homophony in the "Allez all shepherds in a ring" section, typical of

renaissance music.

- > "ling me at pleasure" includes a pa-la-la refrain, at the end of each section.
- > The piece is in binary form, typical of the renaissance period (two sections that are repeated).
- > The piece only has passing modulations to related keys (such as C major and D major).
- > The lower voices have a larger range than the upper voices.
- > Weelkes uses imitation within his piece (~~parts~~ ^{parts} ranging from $\frac{1}{2}$ beats ahead to $\frac{2}{2}$ bar ahead) which is a feature of renaissance music.
- > dances were common in ^{the} renaissance era, so the lively triple-metre of the piece reflects this dance-like nature.
- > Weelkes uses suspensions in his song.
- > The two sopranos swap parts on the repeat of the second section.
- > There are modal inflections in the piece.
- > The use of syncope and frequent dotted rhythms (eg bar 1 soprano dotted rhythm).
- > The melody is largely conjunct, with only a few small leaps (eg bar 2 ~~a~~)

melody + harmony - D.D + S.O.S

bii.) > "Der Doppelgänger" has a range of a 13th (B-G)

> The melody line in "Der Doppelgänger" follows the patterns of speech, which means dotted rhythms are prominent throughout the melody line.

> Words in the text ^{of Der Doppelgänger} are emphasised to highlight their meaning, such as the use of dissonance in bar 32 over the word "pain".

> Schubert uses open 5th (chords missing the 3rd) ⁱⁿ ~~at~~ the main point (e.g. bars 1-4) in order to avoid tonal ambiguity, which reflects the "lost" feeling of the poem.

> The melody line in "Der Doppelgänger" revolves largely around the dominant of the key (F#).

> Schubert uses chromaticism in the melody line.

> The melody line in "Der Doppelgänger" is mainly syllabic.

> There are occasional melismas in "Der Doppelgänger", the largest being at the end of the piece (bars 54-55).

> The melody line rises to its highest pitch at the second climax in the song, to emphasise the text.

> Schubert uses functional harmony.

> The melody line of "Der Doppelgänger" is mainly conjunct, with a few small leaps - the largest leaps are first noticed during the first climax of the song.

> Schubert uses a tierce de picardie at the end of his piece.

> Schubert uses repetition in his melody line.

> Schubert uses dominant 7th chords (such as F# dominant 7th).

- > Stravinsky avoids "word painting" in his melody line. For instance, despite the lyrics talking of "cymbalis", there are no cymbals accompanying the lyrics.
- > Stravinsky places the accents of words in odd places, for example on the word "laudate".
- > Stravinsky uses non-functional harmony.
- > Stravinsky uses false-relation in his piece (eg. E^b against E^{\sharp} in bar 6).
- > "Symphony of Psalms" uses tri-tonality (bars 4-11), created by the instruments playing in C major and the voices singing in E^b major). This in ~~turn~~ ^{turn} creates dissonance.
- > Words in the melody of "Symphony of Psalms" are sometimes separated by rests.
- > The melody line of Stravinsky's piece is mainly syllabic, with a few melismas.
- > Dissonance is also created in "Symphony of Psalms" by the instruments & voices being in different time signatures (eg. $\frac{4}{4}$ against $\frac{3}{2}$).
- > There are elements of chromatic movement within the melody line of "Symphony of Psalms".
- > The vocal part in Stravinsky's piece is mainly conjunct, with only a few small leaps.



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Examiner Comments

Q3 (b)(i)

Creditworthy points:

Ballett

Root position

First inversion

Mixolydian

Hemiola

'Bars 20-21' LOCATION

Unaccompanied

SSATB

Syllabic

Contrapuntal

Homophony

'All Shepherds' LOCATION

Fa-la-la refrains

Binary form

Two sections that are repeated

Imitation

Triple metre

Suspensions

Sopranos swap parts

'Repeat of the second section' LOCATION

Conjunct

Total = 10 marks (Max)

Q3 (b)(ii)

Creditworthy points:

Range of a 13th

Patterns of Speech

Dissonance

'In bar 32' LOCATION

Open fifth

Revolves... F#

Syllabic

Occasional melismas

'Bars 54-55' LOCATION

Rises to its highest pitch

Functional harmony

Mainly conjunct

Tierce du Picardie

'End of his piece' LOCATION

Non-functional harmony

False relation

'Bar 6' LOCATION

Dissonance (Bars 4 - 11 : NOT acceptable as LOCATION)

Chromatic movement

Total = 18 marks (Max)



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Examiner Tip

Always refer in detail to the musical elements in your essays.

Question 4 (a)

The chords were very straightforward. This said, there were many incorrect inversions and/or 7ths added, which meant no credit, despite actually being the correct basic chord.

PART C: UNDERSTANDING CHORDS AND LINES

Answer both questions.

- 4 Study the printed music for this question in the skeleton score booklet and answer all the questions that follow.
- (a) Complete the table below to give a harmonic analysis of bars 10 to 12. Using Roman numerals, precisely indicate the chords that are used. The key of the music at this point is **A major**.

(4)

Bar 10 beat 3	IV
Bar 11 beat 1	D _b
Bar 11 beat 2	D _b
Bar 11 beat 3	V
Bar 12 beats 1 and 2	I



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Examiner Comments

A correct and clear response.



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Examiner Tip

Make sure that you check for inversions and do not assume that all dominant chords must have added sevenths.

Question 4 (b)

Most candidates could see the sequence in the bass at bars 5 (beat 3) to 9.

Question 4 (c)

The cadence was identified correctly as imperfect by most candidates. It was a pity that 'phrygian' was not given very often.

Question 4 (d)

The suspension was often given correctly as the dissonance in the accompaniment in bar 20 (beat 2).

Question 5

This was a straightforward harmonisation exercise in a major key.

The usual errors included consecutives, wrong or incomplete chords, more than an octave between parts (especially alto and tenor), and disjunct intervals between parts.

Passing notes sometimes created consecutives as well.

A typical answer of five correct chords (5 chords - 2 marks each) and two passing notes (plus 2 extra marks) to achieve full marks, 12/12.

- 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 opposite but you must write your answer on the score. (12)



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Examiner Comments

This was quite a simple, yet effective, realisation.

A poor example showing many errors of consecutives, overlapping of parts and unsuitable chords.



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Examiner Comments

Marks were awarded as follows:

Chord 1 = 2 marks

Chord 2 = 0 marks (Contrary motions Octaves + Overlap)

Chord 3 = 1 mark (Contrary motions Octaves + Overlap)

Chord 4 = 0 marks (Octaves between Soprano and Bass + unsuitable chords)

Chord 5 = 0 marks (Octaves between Soprano and Bass + Bass overlap)

Total = 3

Paper Summary

In terms of future teaching, learning and preparation for this paper, it is important that candidates listen to the prescribed works many times to internalise the music and become familiar with the structure, form and style of the works. The essay questions need to be practised over the year and key facts learnt carefully. Harmony work will improve with regular exercises and should be developmental in approach ie from writing formulaic cadential progressions up to the complete five chords of the phrase.

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

- Candidates should practice listening to excerpts taken from different short sections of the set works. Then they should be tested on the key elements of the melody, harmony, rhythm, texture, instrumentation etc found in the excerpts.
- There are many stylistic features in both the instrumental and vocal works. Candidates are advised to create key fact cards or similar, summarising the salient points that are often tested in the two listening questions.
- Essays can effectively be prepared thoroughly in the same way. Candidates should learn some location references also, from the score, to earn credit - eg dominant pedal begins at b1-8, etc.
- For the harmonic analysis question, it is important to work through a progressive course in order to build up knowledge of harmonic progressions etc. Usually, three of the five chords that candidates complete are standard cadential progressions, such as Ic-V7-I.
- With any harmony work, endeavour to study real music. Look at how voice parts are written for SATB in terms of both range and part-writing. Always check for consecutive 5ths and 8ths.

Grade Boundaries

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