

Mark Scheme (Results)

Summer 2015

Pearson Edexcel GCE
in Music (6MU03/01)

Paper 1: Musical Understanding

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

June 2015

Publications Code US042217

All the material in this publication is copyright

© Pearson Education Ltd 2015

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

Question 1

Question Number	Acceptable Answers	Mark
1. (a)	The instruments in the concertino group are two flutes/recorders (1) and one violin (1)	2

Question Number	Acceptable Answers	Mark
1. (b)	<ul style="list-style-type: none">• Chord I/G/tonic• Chord V/D/dominant• Two alternating chords• Root position• Perfect cadences• Slow harmonic rhythm/one chord per bar• Diatonic/functional• (Dominant) pedal	2

Question Number	Acceptable Answers	Mark
1. (c)	<ul style="list-style-type: none">• Ascending/rising• Sequence• Broken chords/arpeggio figures	2

Question Number	Acceptable Answers	Mark
1. (d)	Hemiola/syncopation/syncopated	1

Question Number	Acceptable Answers	Mark
1. (e)	<ul style="list-style-type: none">• Circle/cycle• Fifths/5ths• Sequence	2

Question Number	Acceptable Answers	Mark
1. (f) (i)	<ul style="list-style-type: none"> • (Solo) Violin dominates/plays melody • (Solo) Violin is soloistic/virtuosic • (Solo) Violin plays constant semiquavers • (Solo) Violin melody built on broken chords • Flutes play fragments of theme • Flutes play less • Thinner texture <p>Note: If candidate, instead, uses section A to show differences, accept creditworthy points.</p>	2

Question Number	Acceptable Answers	Mark
1. (f) (ii)	<ul style="list-style-type: none"> • Section A is in G major • Section A modulates to dominant • Section B modulates to/ends in dominant • Sections A and B modulate to D/Dominant • Section A modulates to Em/goes to a minor key • Section B modulates to C/subdominant • Section B stays in major keys 	3

Question Number	Acceptable Answers	Mark
1. (g)	B. Ritornello form	1

Question Number	Acceptable Answers	Mark
1. (h)	A. Concerto grosso	1

Question 2

Question Number	Answer	Mark
2. (a)	A. an anthem	1

Question Number	Acceptable Answers	Reject	Mark
2. (b)	<ul style="list-style-type: none"> • 4 pitches • Repeated notes • Begins/ends/centred on G/tonic • Diatonic / G major / E minor • Range of perfect 4th/ F#-B/narrow range • Leaps of a third • Quaver rhythms/even rhythms • Unaccompanied/a capella/monophonic • <u>Mostly</u> syllabic • <u>Mixture</u> of syllabic and melismatic / Melisma on 'lamb' and/or 'who' 	Melisma on its own	2

Question Number	Acceptable Answers	Mark
2. (c) (i)	<ul style="list-style-type: none"> • (Mirror) Inversion/contrary motion • Same rhythm • Same number of notes • Same range • Same number of pitches • Begins in unison • Ends in unison • (Alto) in Eb (major) 	1

Question Number	Acceptable Answers	Mark
2. (c) (ii)	Bitonal(ity)/polytonal(ity)	1

Question Number	Acceptable Answers	Mark
2. (d)	Retrograde/backwards	1

Question Number	Acceptable Answers	Reject	Mark
2. (e)	<p>SIMILARITIES Any one of:</p> <ul style="list-style-type: none"> • Pitches • Harmony/chords • Word setting/Melismas (in same place) • Four parts/SATB • Homophonic/chordal • (Aeolian) mode /key/E minor <p>DIFFERENCES Any one of:</p> <ul style="list-style-type: none"> • Rhythm (bar 10)/augmentation/double note length • Words • Bass (octave) lower <u>at end</u> 	<p>DIFFERENCES</p> <ul style="list-style-type: none"> • slower 	2

Question Number	Acceptable Answers	Mark
2. (f)	<p>Any three of:</p> <p>Bars 3/4</p> <ul style="list-style-type: none"> • monophonic / solo / single part / unison <p>Bars 5/6</p> <ul style="list-style-type: none"> • two part / homorhythmic / homophonic <p>Bars 7-10</p> <ul style="list-style-type: none"> • homophonic / four parts / SATB 	3

Question Number	Acceptable Answers	Mark
2. (g)	<p>Any two of:</p> <ul style="list-style-type: none"> • Modal • Functional • Perfect cadence • 7ths • 9ths • 'Joy/sorrow' chord • Suspensions • I(7) – IIb - V7 – I • Repeated each bar 	2

Question Number	Acceptable Answers	Mark
2. (h)	Any two of: <ul style="list-style-type: none"> • (Simple) quaver rhythms • Speech rhythms/freedom of metre • Piano/soft dynamics • Repetitive • (Starts with) Children's voices/trebles • Limited melodic material • Homophonic • Narrow range 	2

Question Number	Acceptable Answers	Mark
2. (i)	B: Strophic	1

Part B: Investigating Musical Styles

Question 3

Question Number	Question	Marks
3. (a) (i)	Describe the stylistic features of <i>Piano Sonata in B flat, K.333: movement I</i> by Mozart which show that this music was composed in the Classical period.	10
Indicative Answer		
<p>Structure</p> <ul style="list-style-type: none"> • Sonata <u>form</u> • Exposition-development-recapitulation • Codetta (at end of expo- bars 50-63)/coda • Bridge/transition <p>Melody</p> <ul style="list-style-type: none"> • 1st subject (b 1-10) • 2nd subject (group) (bar23) • Melody in right hand part • Ornamentation/appoggiaturas/trills • Periodic/balance phrasing • (Mostly)diatonic <p>Harmony</p> <ul style="list-style-type: none"> • Functional / chords I and V • Chromatic harmony in development • V7 in all inversions • Cadential 6/4 (e.g. bars 57-59) • Circle/cycle of 5ths • Dim 7th (e.g. bars 67 and 69) • Aug 6th (e.g. bar 80 and 82) • Accented dissonance/double appoggiatura on final chord of cadence/feminine cadence <p>Tonality</p> <ul style="list-style-type: none"> • (Frequent) perfect cadences • 1st subject in tonic / B flat major • 2nd subject in dominant / F major • Modulations to related keys (e.g to the dominant) • F minor • C minor • G minor • Dominant preparation (b 87-93) • 2nd subject in recap in tonic 		

Texture/ Accompaniments

- (melody dominated) homophony
- 2 part textures
- Chordal homophony (at beginnings of sections)
- Broken chords (left hand)
- Alberti bass (bars 71-80)

Other

- Fortepiano

Credit up to **three** clear examples as additional points

Question Number	Question	Mark
3. (a)(ii)	<p>Compare and contrast the melody and texture of <i>Sonata for Horn, Trumpet and Trombone: movement I</i> by Poulenc and <i>String Quartet No.8, Op. 110: movement I</i> by Shostakovich.</p>	18
Indicative Answer		
	<p>Melody</p> <p>Poulenc</p> <ul style="list-style-type: none"> • Triadic/ broken chord figure/ G major triad • Opening melodic motif altered/varied • Anacrusis • Augmentation • Diatonic • Periodic phrasing/ balanced phrasing • Octave/2 octave leaps in trumpet • Repeated notes • Ornamentation • Cadenza • Chromatic scale/melody <u>in</u> trombone/trumpet <p>Shostakovich</p> <ul style="list-style-type: none"> • DSCH/DEbCB motif/cypher • Motif starts on different pitches • Motto used in augmentation • Conjunct • Repetition (bars 50-56) • Chromatic • All 12 pitches appear in bars 1-7 • Low tessitura of opening section • Melody quote from symphony 1 / 5 	

Texture

Poulenc

- (Mostly) 3 part
- Melody dominated homophony (trumpet tune/trombone bass/horn harmony notes)
- 2 part texture
- 6ths trumpet and horn
- Dialogue
- Arpeggiated/broken chord accompaniment
- Homorhythmic
- 'Oompah' accompaniment
- Pedal (trumpet)
- Octaves (last bar)

Shostakovich

- Cello alone/ monophonic
- Imitation/counterpoint/fugal/polyphony
- 4 parts
- 2 part counterpoint
- (Three parts in) octaves
- Parallelism
- Homophony/homophonic
- Homorhythmic
- (Melody with) drones / (double) pedals
- Texture of b. 50-78 similar to b.52 onwards
- Countermelody added

Credit up to **six** clear examples as additional points

Question Number	Question	Mark
3. (b) (i)	Describe the stylistic features of <i>Tupelo Honey</i> by Van Morrison which show that this is an example of a 1970s fusion pop song.	10
Indicative Answer		
<p>Genre – max 2</p> <ul style="list-style-type: none"> • (Rhythm and) Blues • Rock • Jazz • Soul • Irish/Celtic/Folk <p>Structure</p> <ul style="list-style-type: none"> • Verse-chorus form • Intro(duction) • Instrumental/break/middle 8 • Coda/outro <p>Rhythm</p> <ul style="list-style-type: none"> • Improvisatory [if not credited under Melody] • Freedom in words (influenced by soul) • Syncopation • Cross rhythms <p>Melody</p> <ul style="list-style-type: none"> • Based on one melody • Little difference in melody between sections • Improvisation [if not credited under rhythm] • Pentatonic(Bb-C-D-F-G)/diatonic [if not credited under Harmony/Tonality] • Folk influenced melody • Vocal phrases end on tonic triad notes • High Bb/falsetto/high vocal range • (Mainly) syllabic • Small melismas <p>Harmony / Tonality</p> <ul style="list-style-type: none"> • <u>Repeated</u> chord pattern/ostinato • I-III(c)-IV-I/Bb Dm Eb Bb • Uses V on alternate cycles • Functional/diatonic [if not credited under Melody] • No modulation/same key (B flat) <u>throughout</u> • Occasional chromatic note in bass 		

Texture

- (Melody dominated) homophony
- Counterpoint/polyphonic (in instrumental)
- dialogue/fill(B vox)

Instrumentation

- Flute solo (folk influence)
- Sax solo
- Lead guitar used as melody instrument
- Bass plays melody
- Straight/rock rhythm (drums)
- Organ

Credit up to **three** clear examples as additional points

Question Number	Question	Mark
3. (b) (ii)	Compare and contrast melody and harmony of <i>Ohimè, se tanto amate</i> by Monteverdi and <i>Waterloo Sunset</i> by The Kinks.	18
Indicative Answer		
<p>Melody</p> <p>Monteverdi</p> <ul style="list-style-type: none"> • Syllabic • Speech-like rhythms • Varied phrase lengths • Repeated notes • (mainly) conjunct • Falling 3rds/sigh motif • Interval of 7th • Tritone/dim 5th • Modal inflections • Sequences <p>Kinks</p> <ul style="list-style-type: none"> • (5 note) hook • sequence • Varied by extension • Downward shape of phrase • Pentatonic (E-F#-G#-B-C#) • Syllabic • Different melody/stepwise - in section B/middle 8 • Periodic phrasing (of melody) • Ornamentation/decoration/grace notes in guitar melody <p>Harmony</p> <p>Monteverdi</p> <ul style="list-style-type: none"> • (Mixture of) Minor and Major • Root position • First inversion • Perfect cadences • Pedal (tonic/dominant) • Modal • False relations • Dissonance • IIb-I final cadence • Tierce de Picardie 		

Kinks

- Diatonic/functional
- Primary triads
- A section= I-IV-V7
- B section = II-VI#3-II-V7
- Turnaround uses extended V7 chord
- Pedal (dominant)
- Perfect cadences
- Suspensions
- Begins/ends with V7
- F# minor(bar17)/ C# major(bar18)
- Secondary dominant

Credit up to **six** clear examples as additional points

Part C. Understanding Chords and Lines

Question 4

Question Number	Answers	Acceptable Answers	Reject	Mark
4. (a) Bar 1 beat 3	I	<ul style="list-style-type: none"> • Ia • I 5/3 • I in root position <p>Accept i instead of (capital) I</p>	<ul style="list-style-type: none"> • Ib • Ic or equivalent expressions that imply anything other than chord I in root position. 	1
Bar 2 beat 1	V	<ul style="list-style-type: none"> • Va • V 5/3 • V in root position <p>Accept v instead of (capital) V</p>	<ul style="list-style-type: none"> • Vb • Vc • Vd 	1
Bar 2 beat 2	IVb	<ul style="list-style-type: none"> • IV 6/3 • IV in first inversion <p>Accept iv instead of (capital) IV</p>	<ul style="list-style-type: none"> • IVa • IVc • IV 	1
Bar 2 beat 3	Ib	<ul style="list-style-type: none"> • I 6/3 • I in first inversion <p>Accept i instead of (capital) I</p>	<ul style="list-style-type: none"> • I • Ia • Ic 	1

Question Number	Answer	Mark
4. (b)	Bar 11 beat 1	1

Question Number	Answer	Accept	Mark
4. (c)	<ul style="list-style-type: none"> • Sequence 	melisma	1

Question Number	Answer	Reject	Mark
4. (d)	<ul style="list-style-type: none"> G <u>minor</u> / g minor / Gm / gm / G min / g min / dominant (minor) / G- / g- / g 	G	1

Question Number	Answer	Mark
4. (e)	D: Lower auxiliary	1

Question 5

Question Number	Question	Mark
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 space for rough work is given on the next page but you must write your answers on the score.</p>	12
Answer		
<p>2 marks are available per chord (10 marks available for chords)</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"> • a single set of consecutives or exposed 5ths/8ves terminates at the beat or falls within it • An augmented melodic interval ends there • An essential note of the chord is missing (accept omitted 5th in root-position chords) • A leading note is doubled • Parts cross unnecessarily • Parts overlap unnecessarily • Final chord not being in root position • A seventh is unprepared and/or unresolved (apart from passing seventh) • Use of Chord II in root position (diminished triad) <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 is unsuitable, or two notes of the chord are incorrect (or missing) or there are 2 or more problems with part-writing</p> <p>Also Award 1 mark for each non-harmonic note used correctly, to a maximum of 2 marks e.g passing notes, suspensions, Tierce de Picardie.</p> <p>Deduct 1 mark from total if more than an octave interval between Alto and Tenor or Soprano and Alto for 2 chords or more.</p>		

