

Mark Scheme (Results)

Summer 2013

GCSE Music (5MU03)

Unit 3: Listening and appraising

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Summer 2013

Publications Code UG037245

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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.
- Quality of written communication should be taken into account in the marking of responses to the choice of Question 9 or 10. Quality of written communication includes clarity of expression, the structure and presentation of ideas and grammar, punctuation and spelling.

Section A

| | | | | |
|---------------|--|-------------------------------|---|--|
| Handel | And the Glory of the Lord from <i>Messiah</i> | Extract: Bars 38-58 | Track timings: 0.40-1.01 cut | |
|---------------|--|-------------------------------|---|--|

| Question Number | Acceptable Answers | Mark |
|-----------------|--|------|
| 1(a) | <ul style="list-style-type: none"> • Polyphonic / polyphony • Contrapuntal / counterpoint • Imitative / imitation | 1 |

| Question Number | Correct Answer | Reject | Mark |
|-----------------|--|--|------|
| 1(b) | <ul style="list-style-type: none"> • G(#) • F(#) • E • A <p>[If both notation and letter names, credit if either are correct. Ignore rhythm. Only mark first 4 notes given.]</p> | <ul style="list-style-type: none"> • G natural • F natural | 4 |

| Question Number | Acceptable Answers | Mark |
|-----------------|---|------|
| 1(c) | <ul style="list-style-type: none"> • (male) alto(s) • countertenor(s) | 1 |

| Question Number | Correct Answer | Mark |
|-----------------|--|------|
| 1(d) | <ul style="list-style-type: none"> • C - Tenor and Bass | 1 |

| Question Number | Correct Answer | Acceptable Answers | Mark |
|-----------------|---|---|------|
| 1(e) | <ul style="list-style-type: none"> • major (key / chords) • feeling of one-in-a-bar • lively / fast /allegro • diatonic / tonal (harmony) • light / detached singing style • dominant tonalities / A to E / E to B • loud dynamics | <ul style="list-style-type: none"> • staccato • appropriate reference to words / lyrics • accept hemiola | 2 |

| | | | | |
|---------------|---|-----------------|-------------------------------------|--|
| Chopin | Prelude No. 15 in D flat major, Op. 28 | Extract: | Track timing: 2.26-3.24 fade | |
|---------------|---|-----------------|-------------------------------------|--|

| Question Number | Correct Answer | Mark |
|-----------------|--|------|
| 2 (a) | <ul style="list-style-type: none"> • starts (very) soft/quiet/piano/p/mp/pp • then diminuendo/dim • crescendos/builds to forte/f/fortissimo/ff / loud (very loud) • dims towards end | 3 |

| Question Number | LEFT HAND (BASS) | RIGHT HAND (TREBLE) | Mark |
|-----------------|---|---|------|
| 2(b) | Max two of <ul style="list-style-type: none"> • two-part / two-note • chords • (mostly) crotchets • melody part • longer note values in the second half • octaves • accents | Max two of <ul style="list-style-type: none"> • starts with single notes /G#s / repeated • quavers • pedal / 'raindrop' note • accompaniment • octaves • chords at the end / second half • melody in second half • ends with single notes / G#s • accents | 4 |

| Question Number | Acceptable Answer | Mark |
|-----------------|---|------|
| 2(c) | B - Legato E - Sustain pedal | 2 |

| | | | | |
|------------------|--|----------------------------|---------------------------------|--|
| Bernstein | 'Something's coming' from West Side Story | Extract: First bars | Track timings: 1.18-1.40 | |
|------------------|--|----------------------------|---------------------------------|--|

| Question Number | Similarities | Differences | Mark |
|-----------------|--|---|------|
| 3(a) | Max two of: <ul style="list-style-type: none"> Starting note First interval / perfect 5th / A to E First three pitches Phrases have an up beat / anacrusis Triplets Phrases ascend and then descend Syllabic Long notes High register Legato | Max two of: <ul style="list-style-type: none"> Last note One ends on dominant the other on tonic Rhythms / appropriate reference to different note durations 2nd phrase higher in pitch Higher top note in 2nd phrase / 2nd phrase goes up to G 2nd has more syllables / more notes in phrase 2 Wider range in 2nd phrase 2nd phrase ends with smaller interval / 3rd <p>[accept complements of the above e.g. lower top note in 1st phrase]</p> | 4 |

| Question Number | Acceptable Answers | Mark |
|-----------------|--|------|
| 3(b) | <ul style="list-style-type: none"> swing / swung (quavers) syncopated / syncopation / off-beat / accents on weak beats push (rhythms) cross rhythm(s) blue note(s) / augmented 4th(s) / diminished 5th(s) / tritone(s) riff(s) / ostinato / ostinati jazz based harmony / extended chords / added note chords / 7th (chords/notes) / 9th (chords/notes) / 11th (chords/notes) / 13th (chords/notes) | 2 |

| Question Number | Correct Answer | Mark |
|-----------------|----------------|------|
| 3(c) | C - Solo | 1 |

| | | | | |
|--------------|--|-----------------|---------------------------------|--|
| Reich | 3rd mov (fast) from Electric Counterpoint: | Extract: | Track timings: 3.17-4.25 | |
|--------------|--|-----------------|---------------------------------|--|

| Question Number | Correct Answer | Mark |
|-----------------|---|------|
| 4(a) | <ul style="list-style-type: none"> minimalism/minimalist | 1 |

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

| Question Number | Acceptable Answers | Mark |
|-----------------|---|------|
| 4(c) | <ul style="list-style-type: none"> all parts play at start bass guitars / guitars 5-7 drop out (after 8 bars) layered counterpoint / polyphonic / contrapuntal (guitars 1-4 in) canon/imitative (guitars 5-7) chords three groups (of guitars) ends on one chord / bare fifth | 2 |

| Question Number | Correct Answer | Mark |
|-----------------|---|------|
| 4(d) | <ul style="list-style-type: none"> Bass (guitars) (Guitars) 5-7 | 1 |

| Question Number | Correct Answer | Mark |
|-----------------|--|------|
| 4(e) | <ul style="list-style-type: none"> Crescendos / cresc Louder Forte / fortissimo | 1 |

| Question Number | Acceptable Answers | Reject | Mark |
|-----------------|---|--|------|
| 4(f) | <ul style="list-style-type: none"> repetition / ostinato layering / gradual building of texture note addition rhythmic displacement short motifs / cells resultant melody | <ul style="list-style-type: none"> phasing note subtraction metamorphosis | 2 |

| | | | | |
|--------------------|------------------|----------------|----------------------------------|--|
| Miles Davis | All Blues | Extract | Track timings:10.20-11.32 | |
|--------------------|------------------|----------------|----------------------------------|--|

| Question Number | Correct Answer | Mark |
|-----------------|-------------------|------|
| 5(a) | • (muted) trumpet | 1 |

| Question Number | Correct Answer | Mark |
|-----------------|---|------|
| 5(b) | <ul style="list-style-type: none"> • Head • outro / coda / (trumpet) solo [can appear in any order] | 2 |

| Question Number | Correct Answer | Mark |
|-----------------|--|------|
| 5(c) | <ul style="list-style-type: none"> • Moderate tempo • Starts with saxophone riff / ostinato • Bass riff / ostinato • Trumpet drops out • Trill on piano • Solo • Muted trumpet • Brushes used on drum kit • Improvised • Repeated/same notes / repeated Gs/ repeated tonic • Low register • 12 bar blues • Altered / extended chords • Modal • Similar phrase played four times / repeated three times • Acciaccaturas / drop-offs • Staccato notes • Long notes / sustained notes • Swung rhythms • Syncopated • Some chromatic movement towards end • Quiet(er) / fades at end | 3 |

| Question Number | Correct Answer | Mark |
|-----------------|---|------|
| 5(d) | <ul style="list-style-type: none"> • Fades out / decrescendos / becomes quieter / diminuendo • pp / p / (very) quiet / (very) soft / pianissimo / piano | 1 |

| Question Number | Correct Answer | Mark |
|-----------------|----------------|------|
| 5(ei) | saxophone/sax | 1 |

| Question Number | Correct Answer | Mark |
|-----------------|-----------------------------------|------|
| 5(eii) | <u>String/double/upright</u> bass | 1 |

| Question Number | Correct Answer | Mark |
|-----------------|-----------------------|------|
| 5(eiii) | Drum kit /drums / kit | 1 |

| | | | |
|----------------|--------------|------------------------------|---------------------------------|
| Buckley | Grace | Verses one and chorus | Track timings: 0.48-1.29 |
|----------------|--------------|------------------------------|---------------------------------|

| Question Number | Correct Answer | Mark |
|-----------------|--------------------------------|------|
| 6(a) | D Pre-chorus and chorus | 1 |

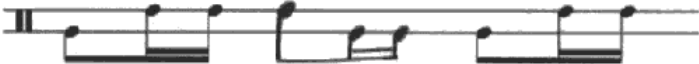
| Question Number | Correct Answer | Reject | Mark |
|-----------------|--|---|------|
| 6(b) | <ul style="list-style-type: none"> • Melisma / more than one note per syllable • Legato / slurred • Falling/descending • Scale / step-wise / conjunct • From F# to B • Repeated accent on the vowel sounds (o-o-o-o-ve) • Ornamented end • Glissando • Sustained • Faster rhythms towards end of phrase/word • Fades / diminuendo | <ul style="list-style-type: none"> • ascending scale | 2 |

| Question Number | Correct Answer | Mark |
|-----------------|--|------|
| 6(c) | (i) False (ii) True (iii) True (iv) False | 4 |

| Question Number | Acceptable Answers | Mark |
|-----------------|---|------|
| 6(d) | <ul style="list-style-type: none"> • Strumming • (finger) picking / plucking / mandolin effect • Note / pitch / string <u>bends</u> • Whispers / violining / ghosting • Palm muting • Hammer ons • Pull offs • Glissando / slide • Knocking / hitting body of guitar / percussive effect | 3 |

| | | | | |
|--------------------|--|------------------------------|-----------------------------------|--|
| Koko 'Yiri' | | Extract: Introduction | Track timings: 0.00 – 0.45 | |
|--------------------|--|------------------------------|-----------------------------------|--|

| Question Number | Acceptable Answers | Mark | | | | | | | | | |
|-----------------|--|---|-----------------------|------------------------------------|---------|--|--|---------------|---|---|---|
| 7(a) | <p>Award max 1 mark per box.</p> <table border="1"> <thead> <tr> <th></th> <th>At the very beginning</th> <th>After the second balophon joins in</th> </tr> </thead> <tbody> <tr> <td>Texture</td> <td> <ul style="list-style-type: none"> • Monophonic </td> <td> <ul style="list-style-type: none"> • Heterophonic • Polyphonic </td> </tr> <tr> <td>Pulse / Tempo</td> <td> <ul style="list-style-type: none"> • Unmetered • No clear metre • Free time • Free tempo • Irregular <p>Reject</p> <ul style="list-style-type: none"> • Quite slow / slow </td> <td> <ul style="list-style-type: none"> • Regular • Metered • Steady • Clear • Defined • 90-110 bpm • Moderato / moderate • Allegretto / <u>quite</u> fast <p>Reject</p> <ul style="list-style-type: none"> • Fast / upbeat </td> </tr> </tbody> </table> | | At the very beginning | After the second balophon joins in | Texture | <ul style="list-style-type: none"> • Monophonic | <ul style="list-style-type: none"> • Heterophonic • Polyphonic | Pulse / Tempo | <ul style="list-style-type: none"> • Unmetered • No clear metre • Free time • Free tempo • Irregular <p>Reject</p> <ul style="list-style-type: none"> • Quite slow / slow | <ul style="list-style-type: none"> • Regular • Metered • Steady • Clear • Defined • 90-110 bpm • Moderato / moderate • Allegretto / <u>quite</u> fast <p>Reject</p> <ul style="list-style-type: none"> • Fast / upbeat | 4 |
| | At the very beginning | After the second balophon joins in | | | | | | | | | |
| Texture | <ul style="list-style-type: none"> • Monophonic | <ul style="list-style-type: none"> • Heterophonic • Polyphonic | | | | | | | | | |
| Pulse / Tempo | <ul style="list-style-type: none"> • Unmetered • No clear metre • Free time • Free tempo • Irregular <p>Reject</p> <ul style="list-style-type: none"> • Quite slow / slow | <ul style="list-style-type: none"> • Regular • Metered • Steady • Clear • Defined • 90-110 bpm • Moderato / moderate • Allegretto / <u>quite</u> fast <p>Reject</p> <ul style="list-style-type: none"> • Fast / upbeat | | | | | | | | | |

| Question Number | Correct Answer | Mark | | | | | | | | |
|--------------------------------------|--|--------------------------------------|---------|--------------------------------------|--------|--------------------------------------|---------|------------------------------------|---------|---|
| 7(b) |  <p>There are 3 pitches and 3 durations to be assessed individually. Add together the number of correct pitches and correct durations and mark as follows;</p> <table border="1"> <tbody> <tr> <td>0-1 correct pitches and/or durations</td> <td>0 marks</td> </tr> <tr> <td>2-3 correct pitches and/or durations</td> <td>1 mark</td> </tr> <tr> <td>4-5 correct pitches and/or durations</td> <td>2 marks</td> </tr> <tr> <td>6 correct pitches and/or durations</td> <td>3 marks</td> </tr> </tbody> </table> | 0-1 correct pitches and/or durations | 0 marks | 2-3 correct pitches and/or durations | 1 mark | 4-5 correct pitches and/or durations | 2 marks | 6 correct pitches and/or durations | 3 marks | 3 |
| 0-1 correct pitches and/or durations | 0 marks | | | | | | | | | |
| 2-3 correct pitches and/or durations | 1 mark | | | | | | | | | |
| 4-5 correct pitches and/or durations | 2 marks | | | | | | | | | |
| 6 correct pitches and/or durations | 3 marks | | | | | | | | | |

| Question Number | Correct Answer | Mark |
|-----------------|---------------------------------|------|
| 7(c) | Any two valid musical responses | 2 |

| | | |
|-----------------|--|--|
| Rag Desh | | Extract : 1 : track 8 0 -30-1.00 secs: 2 : track 9 0.02 – 0.32 secs |
|-----------------|--|--|

| Question Number | Correct Answer | Acceptable Answers | Mark |
|-----------------|---|--|------|
| 8(a) | <ul style="list-style-type: none"> • tabla | <ul style="list-style-type: none"> • phonetic spellings | 1 |

| Question Number | Correct Answer | Acceptable Answers | Mark |
|-----------------|---|--|------|
| 8(b) | <ul style="list-style-type: none"> • bansuri | <ul style="list-style-type: none"> • phonetic spellings • Indian flute | 1 |

| Question Number | Correct Answers | Acceptable Answers | Reject | Mark |
|-----------------|---|--|---|------|
| 8(c) | <ul style="list-style-type: none"> • Fixed composition • <u>Some</u> improvisation • Tal(a) / rhythmic cycle • Steady pulse / beat / clear tempo • Use notes of the rag • Begin with roll on the tabla • Scalic melody • Melodic decoration / tans • Drone • Tihais | <ul style="list-style-type: none"> • Instruments / texture • Dynamics <p>award max. 1 for naming instruments</p> | <ul style="list-style-type: none"> • <u>Same</u> melody • Same metre • Same tal(a) • Same tempo | 2 |

| Question Number | Correct Answer | Acceptable Answers | Mark |
|-----------------|--|---|------|
| 8(d) | <ul style="list-style-type: none"> • Alap • Jhor • Jhalla | <ul style="list-style-type: none"> - bandish - bhajan <p>[accept recognisable spellings of all words]</p> | 2 |

Section B

| Question Number | Correct Answer | Mark |
|-----------------|-----------------|------|
| 9(a) | • B – Classical | 1 |

| Question Number | Correct Answer | Mark |
|-----------------|----------------|------|
| 9(b) | • Four / 4 | 1 |

| Question Number | Indicative content | Mark |
|--|---|------|
| 9(c) QWC i-ii-iii | <p>Melody</p> <ul style="list-style-type: none"> - periodic phrasing / balanced phrases / 4+4 bars - first and second subjects - contrasting themes - first subject used in development section - melody doubled / octaves <p>first subject</p> <ul style="list-style-type: none"> - three note motif - upward leap / minor sixth - scalar descent - repeated notes <p>second subject</p> <ul style="list-style-type: none"> - longer note values - falling / descending - Scalar passages and sequences - chromatic notes - lyrical <p>Tonality (keys)</p> <ul style="list-style-type: none"> - first subject in G minor - second subject in Bb major / relative major (in exposition) - second subject <u>in recapitulation</u> in G minor / tonic - development starts in F# minor - development section exploration of different keys - circle of fifths / cycle of fifths - perfect cadences (defining keys) - pedal <p>Structure</p> <ul style="list-style-type: none"> - sonata form - exposition - codetta - development - recapitulation - coda - bridge / transition passages (in exposition / recapitulation) <p>Rhythm</p> <ul style="list-style-type: none"> - first subject repeated quaver-quaver-crotchet rhythms - on beat rhythms - some dotted rhythms - scalar quaver passages | 10 |

| Question Number | Indicative content | Mark |
|-----------------|--|------|
| | <ul style="list-style-type: none"> - second subject longer note values / mainly crotchets and minims in second subject - augmentation - anacrusis / up-beat - syncopation <p>Instrumentation</p> <ul style="list-style-type: none"> - orchestra / strings, woodwind and horns / list of instruments - no trumpets - no timpani / percussion - only one flute - double bass doubles cello | |

| Question Number | Correct Answer | Mark |
|-----------------|--|------|
| 10(a) | <ul style="list-style-type: none"> • (club) dance • pop/popular music • blues • gospel | 1 |

| Question Number | Correct Answer | Mark |
|-----------------|-------------------------------------|------|
| 10(b) | accept any year between 1995 – 2005 | 1 |

| Question Number | Correct Answer | Mark |
|--|--|-----------|
| <p>10(c) QWC i-ii-iii</p> | <p>Melody</p> <ul style="list-style-type: none"> • (Vocal) samples • Sampled from a Gospel choir recording • (Sample in) verse is male • (Sample in) chorus is female • Repetitive / looped • Short phrases • Two / four bar phrases • Limited note range • Chorus is higher pitched • Four pitches in chorus <p>Chords</p> <ul style="list-style-type: none"> • Song based on three chord patterns • Award one mark for each correctly identified chord pattern <ul style="list-style-type: none"> ▪ Am-Em-G-D verse ▪ C-Am-(C-Am) first half chorus ▪ F-C-(F-C) second half chorus • Harmony is diatonic / modal / tonal • Sus4/sus2 chords used • Song uses only six chords • Chord sequences are repetitive • All chords in root position <p>Structure</p> <ul style="list-style-type: none"> • Introduction • Verse – chorus structure • Chorus is in two halves • 8 bar blocks • One bar / breakdown • Outro / coda • The verse is repeated four times (at the beginning) • At the end, the second half of the chorus is repeated <p>Technology</p> <ul style="list-style-type: none"> • Reverb(eration) (Yamaha SPX990) • EQ / equalisation • Panning • Telephone effect • Delay / echo (Yamaha SPX990) • Drum machine / loops (Roland TR909) • Sequencer • Sampler (Akai S3200) • Synth / string pad sounds (Yamaha SY22) / electric piano (module) • Bass Synth (Roland Juno 106) • Technology used was not cutting edge • Samples have not been digitally cleaned up / background noise <p>[award 1 additional mark for naming specific equipment e.g. Yamaha SPX990]</p> | <p>10</p> |

Texture

- Award one mark for each specific example of how the texture builds
 - Just keyboard chord sequence at opening
 - Then adds vocal sample
 - Then adds drum loop / percussion / string synth pad
 - Then adds bass synth / additional string synth
 - Parts enter one after the other [only credit if no marks given for one of the above sub-points]
- Layered
- Homophonic
- Call and response (between vocal and high synth)
- All parts drop out during the breakdown
- Outro just vocal sample and synth pad / parts drop out towards end

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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