

Mark Scheme (Results)

Summer 2012

GCSE Music (5MU03/01)

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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.
- 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


Mozart	Ist movement of Symphony No. 40 in G minor	Extract: Statement of 2 nd subject in exposition	Track timings: 4.24 - 4.54	
Question Number	Correct Answer	Reject		Mark
1(a)	<ul style="list-style-type: none"> • violins • clarinet • flute • cello 	<ul style="list-style-type: none"> • double bass • oboe 		3

Question Number	Correct Answer	Mark
1(b)	<ul style="list-style-type: none"> • A 1st subject 	1

Question Number	Correct Answer	Rejected Answers	Mark
1(c)	<ul style="list-style-type: none"> • Development of rhythmic figurations • Development of motifs based on first/second subjects • Inversion • Transposition • Modulation • Chromatic alteration • Motivic splitting /breaks up the melody / dialogue / antipathy • Repetition 	<ul style="list-style-type: none"> • More adventurous harmonies • references to dynamics • call and response 	2

Question Number	Correct Answer	Mark
1(d)	<ul style="list-style-type: none"> • Pedal (point) 	1

Question Number	Correct Answer	Acceptable Answers	Mark
1(e)	<ul style="list-style-type: none"> • recapitulation 	<ul style="list-style-type: none"> • recap 	1

Chopin	Prelude No. 15 in D flat major, Op. 28	Extract: End of A section and beginning of B section.	Track timings:1.07 - 2.01	
Question Number	Correct Answer			Mark
2(a)	 <ul style="list-style-type: none"> • C • D(b) • E(b) • F <p>NB: ignore rhythm. Mark first 4 notes Mark notation rather than letters</p>			4

Question Number	SIMILARITIES	DIFFERENCES	Mark
2(b)	Any two of <ul style="list-style-type: none"> • same metre • same tempo • similar dynamics • both have homophonic texture • expressive use of pedalling • same instrumentation • use of pedal point • repeated quavers / notes • same tonic • 4 bar phrasing • legato 	Any two of <ul style="list-style-type: none"> • melody in RH (section A) / LH in B • section A is (Db)major / section B is (C sharp) minor / Change key (tonality) • melody in A has a larger range • melody in B is lower in pitch/in bass clef • A has broken chord style accompaniment / B is chordal (chorale like) • B has a more dramatic mood than A • Ornamentation in A but not in B • Pedal note in right hand / inverted pedal 	4

Question Number	Correct Answer	Mark
	• legato	
2 (c)(i)	Legato	1

Question Number	Correct Answer	Mark
2(c)(ii)	Ternary	1

Schoenberg	'Peripetie' from 5 orchestral pieces	Extract: First bars	Track timings:0.00 - 0.30	
Question Number	Correct Answer			Mark
3(a)	D Klangfarbenmelodie			1

Question Number	Correct Answer			Mark
3(b)	A Woodwind B Brass			2

Question Number	Correct Answer			Mark
3(c)	clarinet			1

Question Number	Correct Answer			Mark
3(d)	DYNAMICS : Any three of: <ul style="list-style-type: none"> • Begins loudly/f/mf • (sudden) crescendo • to very loud/ff/fff • decrescendo/diminuendo to • mp/p/pp • gradual changes in the middle • although mostly quiet (in the middle section) • ends very quietly/pp / fades away • Sudden bursts/fff then pp / or visa versa • Extreme dynamic range 			3

Question Number	Correct Answer			Mark
3(e)	C 1909			1

Reich	3rd mov (fast) from Electric Counterpoint:	Extract: middle section	Track timings: 2.05 – 2.39	
Question Number	Correct Answer			Mark
4(a)	• B			1

Question Number	Correct Answer			Mark
4(b)	<ul style="list-style-type: none"> • changes key / tonality • changes metre 			1

Question Number	Correct Answer			Mark
4(c)	• panning			1

Question Number	Correct Answer	Reject	Mark
4(d)	Any three of: <ul style="list-style-type: none"> • repetition/ostinato • cells/short motifs • layering • note addition / metamorphosis • use of canons • resultant melody • static harmony • diatonic harmony • gradual building of texture • rhythmic displacement 	<ul style="list-style-type: none"> • phasing • note subtraction • looping 	3

Question Number	Correct Answer	Reject	Mark
4(e)	Any two of: <ul style="list-style-type: none"> • written for electric guitars • counterpoint is the main texture / contrapuntal • nearly all parts are recorded on tape = electronic • uses (studio) effects 	<ul style="list-style-type: none"> • Counterpoint if incorrectly applied 	2

Moby	Why does my heart feel so bad	Extract Last chorus	Track timings: 2.58 - 3.38	
Question Number	Correct Answer			Mark
5(a)	<ul style="list-style-type: none"> • reverb(reverberation) • delay/echo • use of EQ (equalisation) • quieter 			2

Question Number	Correct Answer	Acceptable Answers	Mark
5(b)	<ul style="list-style-type: none"> • string pad 	<ul style="list-style-type: none"> • synth strings • synthesiser 	1

Question Number	Correct Answer				Mark																				
5(c)	<p>1st half</p> <table border="1"> <thead> <tr> <th>Bars</th> <th>1-2</th> <th>3-4</th> <th>5-6</th> <th>7-8</th> </tr> </thead> <tbody> <tr> <td>Chords</td> <td>C major</td> <td>A minor</td> <td>C major</td> <td>A minor</td> </tr> </tbody> </table> <p>2nd half</p> <table border="1"> <thead> <tr> <th>Bars</th> <th>9-10</th> <th>11-12</th> <th>13-14</th> <th>15-16</th> </tr> </thead> <tbody> <tr> <td>Chords</td> <td>F major</td> <td>C major</td> <td>F major</td> <td>C major</td> </tr> </tbody> </table>				Bars	1-2	3-4	5-6	7-8	Chords	C major	A minor	C major	A minor	Bars	9-10	11-12	13-14	15-16	Chords	F major	C major	F major	C major	4
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Question Number	Correct Answer	Acceptable Answers	Reject	Mark
5(d)	<ul style="list-style-type: none"> • major 	<ul style="list-style-type: none"> • C major • C 	<ul style="list-style-type: none"> • F (major) 	1

Question Number	Correct Answer		Mark
5(e)	<p>Any two of:</p> <ul style="list-style-type: none"> • reverb reduced / less • sample is clearer/ more prominent • sample is to the front of the mix • sample is re-triggered • additional vocables (ahhs, yeahs, heys etc.) /vocalisation • delay much less/none 		2

Buckley	Grace	Verses two and three	Track timings: v.2 1.55 - 2.18 v.3 4.06 - 4.32	
Question Number	Differences Any two of:	Similarities Any two of:		Mark
6(a)	<ul style="list-style-type: none"> • different lyrics • (octave)higher in v.3/octave lower in v.2 • more intense in v.3 • softer in v.2/louder in v.3 • falsetto used in v.3 • distorted/shouted v.3 / growling / distressed • longer held note at end v.3 <p>max 2</p>	<ul style="list-style-type: none"> • based on the same melody/same melodic contour / same vocal notes • same chords • both use chromatic notes • both melodies are modal • use of portamento/sliding notes / occasional melisma • both mainly syllabic • same (fast) vibrato used <p>max 2</p>		4

Question Number	Correct Answer Any two of:	Correct Answers Any two of:	Mark
6(b)	<p>Verse 2</p> <ul style="list-style-type: none"> • picked/ plucked • broken chords / arpeggios • clean guitar sound • slide/glissando • strummed chords /strumming • drop D tuning <p>max 2</p>	<p>Verse 3</p> <ul style="list-style-type: none"> • strumming chords • drop D tuning • accent on the backbeat/offbeat • use of distortion • sliding / glissando • pick scrapes • hammer-ons/pull-offs/legato counter melody • use of palm muting <p>max 2</p>	4

Capercaillie	'Chuir M'Athair Mise Dhan Taigh Charraideach' (Skye Waulking Song)	Extract: Introduction and first verse	Track timings: 0.00 - 0.58	
Question Number	Correct Answer	Reject		Mark
7(a)	<p>Any two of:</p> <p>SYNTH</p> <ul style="list-style-type: none"> • sustained chord / note cluster (or description of chord) • E minor chord (with 2nd and 4th) • swirling sound /filtering/ modulation <p>VIOLIN</p> <ul style="list-style-type: none"> • Tremolo note (on D) /(or description) • One note • Near to the bridge • Hemi-demi-semi notes • 32nd /64th notes 	<p>VIOLIN</p> <ul style="list-style-type: none"> • vibrato • trill • open chord • sustained (on own) 		2

Question Number	Correct Answer	Reject	Mark
7(b)	<ul style="list-style-type: none"> • Drum kit/kick drum /(splash)cymbal/ hi hat (1) • <u>electric</u> piano/Wurlitzer (second synth) (1) • bouzouki (1) • bass (guitar)(1) • bongos/congas/toms (1) <p>any order acceptable</p>	Voice guitar	4

Question Number	Correct Answer	Mark
7(c)	C E minor pentatonic	1

Question Number	Correct Answer	Mark
7(d)	<p>Any two of:</p> <ul style="list-style-type: none"> • minor / modal • sad mood/lyrics • slow tempo • falling phrases • melody based on a lament • lilting /gentle tone of voice • atmospheric backing of the band 	2

Rag Desh		Track timings: Alap (Track 7) : 0 - 39 Gat (Track 9): 0 - 39 Total: 1:21	
Question Number	Correct Answer	Acceptable Answers	Mark
8(a)	<ul style="list-style-type: none"> • bansuri 	<ul style="list-style-type: none"> • phonetic spellings • Indian flute 	1

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

Question Number	Correct Answer	Mark
8(c)	<p>Any two of:</p> <ul style="list-style-type: none"> • tabla / drum plays in gat • music has a definite beat (tala) in gat • alap is in free time/unmetered • music improvised in alap 'fixed composition' in Gat • melody lines more developed in gat than alap • greater dynamic range in gat • gat is louder than alap • gat section is faster than alap 	2

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

Question Number	Correct Answer	Mark
8(e)	<p>Any valid musical reason Can have 2 likes / 2 dislikes or 1 of each.</p> <p>NB Instruments are bansuri / esraj and tabla. Any reference to other instruments = no marks.</p>	2

Section B

Question Number	Correct Answer	Mark
9(a)	<ul style="list-style-type: none">Romeo and Juliet	1

Question Number	Correct Answer	Mark
9(b)	<ul style="list-style-type: none">C Jazz	1

Question Number	Indicative content
<p>9(c) QWC i-ii-iii</p>	<p>Melody</p> <ul style="list-style-type: none"> • Blues scale/notes • Use of tritone/augmented 4th in melody line • Higher tessitura in second section than first (or vice versa) • Syllabic • Short two bar phrases • Longer eight bar phrases (<i>'around the corner'</i>) • Contrasted lyrical sections with longer notes • Melodic riffs used • Word painting (eg cannon-balling down through the sky) <p>Rhythm</p> <ul style="list-style-type: none"> • Syncopation • Cross rhythms • 'Push' rhythm anticipating the beat • Driving rhythms • Accents • Frequent use of short rhythmic riffs/ostinati • Some use of straight rhythms too e.g. oom-pah/oom-cha bass sections <p>Harmony/Tonality</p> <ul style="list-style-type: none"> • D major/major tonality (reject incorrect keys) • Jazz based harmony/dissonances • Bi-tonal sections • Extended chords/added 7th/9th/11th chords • Conventional chords with added blue notes • Chromatic(b. 77-81) • Uses tritone /augmented 4th as part of chord (D major with added G sharp) • Uses a neapolitan chord/flattened supertonic chord in first inv. in bar 95 <p>Structure</p> <ul style="list-style-type: none"> • Introduction • Sections A - B • Sections B1 - A1 • Two main sections each with a varied repeat • Outro/coda/codetta/ad lib fade bar linking to the change of scene instrumental • Ends unresolved on a flat 7th C natural (unresolved like Tony's future) <p>Instrumentation</p> <ul style="list-style-type: none"> • Large/full orchestra/band/30 players • Some players double-up on instruments • Any four of the following for 2 marks/any two of the following for 1 mark Piccolo, flute, oboe, cor anglais, clarinet, bass clarinet, bassoon, saxophone (soprano, alto, tenor, baritone), horns, trumpets, trombones, violins, cellos and bass, drum-kit, percussion, piano, celeste, and guitars (acoustic, electric and mandolin) • Muted trumpet/brass • Tremolo strings • Pizzicato strings

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

Question Number	Correct Answer	Acceptable Answers	Mark
10(b)	<ul style="list-style-type: none"> • Burkino Faso 	<ul style="list-style-type: none"> • (West) Africa 	1

Question Number	Indicative content
10(c) QWC i-ii-iii	<p>Rhythm</p> <ul style="list-style-type: none"> • Ostinati/repetitive patterns/riff • polyrhythmic • syncopated • cross • (more) complex rhythms (semi and demi-semi quaver fig) used in solo breaks • semi-quaver – quaver – semi-quaver pattern in vocal part • improvised <p>Instruments</p> <ul style="list-style-type: none"> • balofons (xylophones) • drums • djembe/dun-dun/talking drum (large and small) • bell <p>Structure</p> <ul style="list-style-type: none"> • introduction • instrumental sections/breaks • choruses • call and response • variations • coda/outro <p>Vocal parts</p> <ul style="list-style-type: none"> • solo voice (call)/lead vocalist • chorus/choir/group of singers responses • chorus in unison • solo improvises above chorus • major key/ G flat major • vocal interjections ('Yiri') • pentatonic <p>Texture</p> <ul style="list-style-type: none"> • Monophonic (e.g. opening solo) • Heterophonic (e.g. two balofons playing same melody with some pitch differences) • Polyphonic • Dialoguing effects between voices and instruments • Variety in texture

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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