

Mark Scheme (Results)

Summer 2014

GCSE Music (5MU03)

Unit 3: Listening and Appraising

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Publications Code UG039562

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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>, HWV 56	Extract:	Track timings: 1.55-2.35	
Question Number	Correct Answer			Mark
1(a)	A Soprano			1

Question Number	Correct Answer			Mark
1(b)(i)	Monophonic / unison			1

Question Number	Correct Answer			Mark
1(b)(ii)	Any two of: <ul style="list-style-type: none"> • starts homophonic • polyphonic / counterpoint / contrapuntal • imitative • 4 part texture / SATB • orchestra doubles voices • (three beats) rest / silence towards end • ends homophonic / homorhythmic chords 			2

Question Number	Correct Answer			Mark
1(c)	C Pedal			1

Question Number	Correct Answer			Mark
1(d)	Any three of: <ul style="list-style-type: none"> • homophonic • homorhythmic (chords) • syllabic • four part / SATB harmony • plagal cadence / IV-I / 4-1 • longer note values / sustained • slower tempo / Adagio • dramatic pause / three beats rest • forte / loud dynamics • full ensemble / tutti 			3

Question Number	Correct Answer			Mark
1(e)	Baroque (accept phonetic spelling)			1

Mozart	1st movement of Symphony No. 40 in G minor	Extract: Statement of 2nd subject in exposition	Track timing: Extract 1:0.48 - 1.13	
Question Number	Correct Answer			Mark
2(a)				4
	<ul style="list-style-type: none"> • B flat • C • D • E flat 			

Question Number	Correct Answer	Mark
2(b)	B 2 nd Subject	1

Question Number	Correct Answer	Mark
2(c) (i)	First blank: Perfect / V ⁽⁷⁾ -I / 5 ⁽⁷⁾ -1 / full close Second blank: B flat / Bb	2

Question Number	Correct Answer	Acceptable Answers	Mark
2(c) (ii)	Exposition	Accept recognisable spelling	1

Question Number	Correct Answer	Mark
2(c) (iii)	G minor / Gm / G min / G- / g	1

Schoenberg	'Peripetie' from 5 orchestral pieces	Extract:	Track timings:0.09-0.53	
Question Number	Correct Answer			Mark
3(a)	C French horns			1

Question Number	Correct Answer	Mark
3(b)	A Bass clarinet and bassoons	1

Question Number	Correct Answer	Mark
3(c)	Any three of: <ul style="list-style-type: none"> • Moderato / medium tempo / etwas ruhiger • rubato / free time • rallentando / ritardando / slows down • (then) faster / speeds up / sehr rasch 	3

Question Number	Correct Answer	Mark
3(d)	Any three of: <ul style="list-style-type: none"> • starts p(p)/ (very) soft / quietly • crescendos / louder • diminuendos • (very) loud / f(f) • Sudden changes / extreme dynamics / ppp to fff • Accents / fp 	3

Question Number	Correct Answer	Mark
3(e)	Any two of: <ul style="list-style-type: none">• fragmented / disjointed• angular / leaps / disjunct / Octave displacement• hexachord(s)• atonal / no sense of key• dissonant / chromatic• Klangfarbenmelodie / passed around instruments• Hauptstimme / principal melody• Nebenstimme / secondary melody• complement	2

Bernstein	<i>Something's Coming from West Side Story</i>	Extract: opening	Track timings: 0.00 – 0.21	
Question Number	Correct Answer			Mark
4(a)	• musical			1

Question Number	Correct Answer	Mark
4(b)	• D	1

Question Number	Correct Answer	Mark																
4(c)	<table border="1"> <thead> <tr> <th>STATEMENT</th> <th>TRUE</th> <th>FALSE</th> </tr> </thead> <tbody> <tr> <td>(i) the rhythm of the introduction is heard in the vocal part</td> <td>X</td> <td></td> </tr> <tr> <td>(ii) the phrases <i>could be</i> and <i>who knows</i> are identical</td> <td></td> <td>X</td> </tr> <tr> <td>(iii) the music is in a minor key</td> <td></td> <td>X</td> </tr> <tr> <td>(iv) there is a crescendo on the last note</td> <td>X</td> <td></td> </tr> </tbody> </table>		STATEMENT	TRUE	FALSE	(i) the rhythm of the introduction is heard in the vocal part	X		(ii) the phrases <i>could be</i> and <i>who knows</i> are identical		X	(iii) the music is in a minor key		X	(iv) there is a crescendo on the last note	X		4
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	(iii) the music is in a minor key		X															
(iv) there is a crescendo on the last note	X																	

Question Number	Correct Answer	Mark
4(d)	<p>Any two of:</p> <ul style="list-style-type: none"> • Syncopation / off beat • blue note (i.e flat 3rd, flat 5th, flat 7th)/ blues scale • riff / ostinato • push rhythms • jazz harmony / dissonance / added notes (i.e 7th, 9th, 11th) • cross rhythms 	2

Miles Davis	All Blues from the album Kind of Blue	Extract : Head 2, link and solo 1	Track timings: 1.03 - 2.06	
Question Number	Correct Answer	Reject		Mark
5(a)	<ul style="list-style-type: none"> • head / chorus • link / bridge • solo <p>N.B : in any order</p>	Intro / outro		3

Question Number	Correct Answer	Mark
5(b)	<ul style="list-style-type: none"> • (use of) mute • (muted to) unmuted 	1

Question Number	Correct Answer	Mark
5(c)	<ul style="list-style-type: none"> • ride cymbal / ride (accept phonetic spelling) 	1

Question Number	Correct Answer	Mark
5(d)	<ul style="list-style-type: none"> • comping / accompanying / accomp 	1

Question Number	Correct Answer	Acceptable Answers	Mark
5(e)	<ul style="list-style-type: none"> • riff / ostinato 	<ul style="list-style-type: none"> • repeated pattern 	1

Question Number	Correct Answer	Mark
5(f)	<p>Any two of:</p> <ul style="list-style-type: none"> • (based on) 12 bar blues • blue notes in melody / blue scale • swung rhythms / syncopation • slow tempo • laid back feel / sad mood • Jazz ensemble / blues ensemble / (Trumpet, (Alto) Saxophone, (Tenor) Saxophone, String Bass, Drumkit, Piano) – <p>Must include at least two instruments for max 1 credit</p>	2

Moby	Why does my heart feel so bad	Breakdown, 2nd chorus and outro	Track timings: 2.56-4.20	
Question Number	Correct Answer	Acceptable Answers		Mark
6(a)	<ul style="list-style-type: none"> • delay / echo • reverb / reverberation 	<ul style="list-style-type: none"> • compression • EQ / equalisation 		2

Question Number	Correct Answer	Mark
6(b)	Any two of : <ul style="list-style-type: none"> • synth strings / strings pad • synth (electronic) drums / drum machine / drum loops • piano / keyboard / synth(esiser) • synth bass / sub bass 	2

Question Number	Correct Answer	Mark
6(c)	<ul style="list-style-type: none"> • (male) vocals / sample / voice • synth (pad) / synthesiser / keyboard 	2

Question Number	Correct Answer	Mark
6(d)	Any Two of : <ul style="list-style-type: none"> • regular / steady beat (tempo) • breakdown (section) • samples • loops • basic harmonies • studio effects (e.g. reverb etc) • layered tracks • sub bass 	2

Capercaillie	'Chuir M'Athair Mise Dhan Taigh Charraideach' (Skye Waulking Song)	Extract: 2 nd , 3 rd and 4 th verses	Track timings: 1.23 - 1.57						
Question Number	Correct Answer	Mark							
7(a)	<table border="1"> <thead> <tr> <th>Bars</th> <th>2</th> <th>3</th> </tr> </thead> <tbody> <tr> <td>Chords</td> <td> <ul style="list-style-type: none"> • G • G major • G maj • G+ </td> <td> <ul style="list-style-type: none"> • Em • E minor • E min • E- • e </td> </tr> </tbody> </table>	Bars	2	3	Chords	<ul style="list-style-type: none"> • G • G major • G maj • G+ 	<ul style="list-style-type: none"> • Em • E minor • E min • E- • e 	2	
Bars	2	3							
Chords	<ul style="list-style-type: none"> • G • G major • G maj • G+ 	<ul style="list-style-type: none"> • Em • E minor • E min • E- • e 							

Question Number	Correct Answer	Acceptable answers	Mark
7(b)	<ul style="list-style-type: none"> • C major 	<ul style="list-style-type: none"> • C • C maj • C + 	1

Question Number	Correct Answer	Mark
7(c)	Any two of: <ul style="list-style-type: none"> • accordion • acoustic / classical guitar • backing vocals • drum kit / drums 	2

Question Number	Correct Answer	Mark
7(d)	Any two valid musical reasons	2

Koko	Yiri	Track timing: 2.34-3.40
Question Number	Correct Answer	
8(a)	Any three of : <ul style="list-style-type: none"> • call and response • solo / leader • chorus / choir / group • sustained / long note • improvised • vibrato • speech rhythm / chant / syllabic • pentatonic • high register • wide range / high and low notes • unison 	3

Question Number	Correct Answer	Acceptable Answers	Reject	Mark
8(b)	Any two of : <ul style="list-style-type: none"> • balafon / xylophone • dundun • talking drum / donno / dunno • djembe 	<ul style="list-style-type: none"> • African drums Accept other phonetic spellings	<ul style="list-style-type: none"> • drums • (tuned) percussion 	2

Question Number	Correct Answer	Mark
8(c)	Any two of : <ul style="list-style-type: none"> • syncopated / off beat • triplets • cross rhythms • polyrhythms • ostinato / repetitive • lombardic 	2

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

Section B

Question Number	Correct Answer	Mark
9(a)	<ul style="list-style-type: none">• United States (of America)• America• USA• US• The States	1

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

Question Number	Indicative content
<p>9(c) QWC i-ii-iii</p>	<p>Instrumentation</p> <ul style="list-style-type: none"> • ten guitars (in total) • one live guitar • two bass guitars • seven (electric) guitars • tape / backing track / pre-recorded parts • one performer records / plays all parts <p>Melody</p> <ul style="list-style-type: none"> • angular / disjunct • (based on) cell / (one bar) motif • ostinati / repetition • resultant melody • note addition • interlocking melodies • canonic • based on triads • chords outline a melody (in parts 5-7) <p>Rhythm / Metre</p> <ul style="list-style-type: none"> • (rhythmic) counterpoint • rhythmic displacement/metrical displacement • changes metre / 12/8 to 3/2 • polymetres • repetitive rhythms/ostinati • syncopated • cross rhythms / polyrhythms • quavers • strummed chords in longer note values (in parts 5-7 and live) <p>Texture</p> <p>At the beginning</p> <ul style="list-style-type: none"> ▪ starts with guitar one / monophonic ▪ then live guitar ▪ then adds guitars 2-4 ▪ then adds bass guitars ▪ then guitars 5-7 <p>award 1 credit for 'gradually builds' if none of the above are stated</p> <ul style="list-style-type: none"> • contrapuntal / counterpoint / polyphonic • layered • panning • all parts play for majority of piece / mostly the same throughout • strummed chords <p>towards the end</p>

Question Number	Indicative content
	<ul style="list-style-type: none"> ▪ guitars 5-7 drop out ▪ bass guitars drop out <p>award 1 credit for 'texture is reduced towards end / just top 5 parts' if none of the above are stated</p> <p>Continued on next page.....</p> <p>Tonality</p> <ul style="list-style-type: none"> • diatonic • alternation of keys (centres) - <i>must</i> be implying more than one change of key • E minor / E aeolian / G major • C minor / C aeolian / Eb major • modal • ends with a bare 5th chord / E-B / E5

Question Number	Correct Answer	Mark
10(a)	B. Hindustani	1

Question Number	Correct Answer	Acceptable Answers	Mark
10(b)	<ul style="list-style-type: none"> night (time) 	<ul style="list-style-type: none"> evening after dark accept any time from 9pm to 6am 	1

Question Number	Indicative content
10(c)	<p><i>(If the answer is a combination of two or three of the versions, then no credit for mixture of instruments and/or tala.)</i></p> <p>Dynamics</p> <ul style="list-style-type: none"> very quiet at opening / fades in alap section is quiet the gat / bhajan is louder gat / bhajan sections are more varied in dynamics tabla adds to dynamic level some crescendos/ accents <p>Instrumentation</p> <p><u>Version 1 (Anoushka Shankar): (Max 3 Marks)</u></p> <ul style="list-style-type: none"> sitar tabla tambura <p><u>Version 2 (Chiranjilal Tanwar): (Max 3 Marks)</u></p> <ul style="list-style-type: none"> voice sarod sarangi pakhawaj cymbals tabla <p><u>Version 3 (Steve Gorn) : (Max 3 Marks)</u></p> <ul style="list-style-type: none"> bansuri esraj tabla synth pad (electronic) tambura / shruti box <p>Melody</p> <ul style="list-style-type: none"> based on / notes of the rag ascending and descending (mainly) conjunct scales / tans flourishes / ornamented / decorated note bending / meend (mind) / slides improvisation 'fixed composition' (gat/bhajan)

Continued on next page....

Rhythm

- tal / tala (in gat/ bhajan)
- alap is in free time / unmetred
- gat is metred
- tihais

Version 1 (Anoushka Shankar- sitar) tala: *(Max 1 mark)*

- Jhaptal / 10 beat / 2+3+2+3
- Tintal / Teental / 16 beat / 4+4+4+4

Version 2 (Chiranjil Lal Tanwar –voice) tala: *(Max 1 mark)*

- Keherwa / 8 beats / 2+2+2+2

Version 3 (Steve Gorn- bansuri) tala: *(Max 1 mark)*

- Rupak / 7 beats / 3+2+2
- Ektal / 12 beats / 2+2+2+2+2+2

Structure

- alap
- gat / gat 1
- gat 2
- bhajan / bandish / song (version 2)

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.

