

Mark Scheme (Results)

Summer 2013

GCE Music (6MU03)

Unit 3: Developing Musical Understanding

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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.

Part A. Listening

QU. 1 DEBUSSY – CD1 – tr 5 - 0.59 – 2.22

Question Number	Question	Acceptable Answers	Reject	Mark
1 (a)	This type of work is a	D		1

Question Number	Question	Acceptable Answers	Reject	Mark
1 (b)	Describe three features of the flute melody in bars 1–2.	<ul style="list-style-type: none"> • Repetition / repeats • Starts with long note / held C# • Descending then ascending • Chromatic / semitonal movement / B-A#-A natural -G#-G natural • Tritone / augmented 4th • Triplets 	<ul style="list-style-type: none"> • Conjunct / step wise 	3

Question Number	Question	Acceptable Answers	Reject	Mark
1 (c)	Describe the music played by the horns in bars 3–4.	<ul style="list-style-type: none"> • repeated / alternating • B-C# / two notes • (then) ascends • C# to F# / chromatic / semitones • Harmony / inner part / countermelody • (second part / 3rd horn joins playing) in thirds • [heard as] dotted rhythm 	<ul style="list-style-type: none"> • accompaniment • long notes • dissonance 	2

Question Number	Question	Acceptable Answers	Reject	Mark
1 (d)	What playing technique is heard in the strings throughout bars 1–9?	<ul style="list-style-type: none"> • tremolo • sur la touche / sul tasto / on the fingerboard 	<ul style="list-style-type: none"> • divisi • arco • vibrato 	1

Question Number	Question	Acceptable Answers	Reject	Mark
1 (e)	Name the instrument that takes the melody from bar 4 beat 2.	<ul style="list-style-type: none"> • Oboe • Hautbois 		1

Question Number	Question	Acceptable Answers	Reject	Mark
1 (f)	Describe the dynamics in bars 6-10, making two points.	<ul style="list-style-type: none"> • Starts piano / starts quietly • Crescendo • Suddenly quiet at bar 10 • diminuendo <u>at end</u> / diminuendo <u>at bar 10</u> [accept clarinet as a location] • hairpins on short phrases 		2

Question Number	Question	Acceptable Answers	Reject	Mark
1 (g)	Compare the flute melody of bars 1 and 11. Give one similarity and one difference.	<p>SIMILARITY</p> <ul style="list-style-type: none"> • melody / theme / pitch(es) / key • tempo • both start <i>piano</i> • chromatic • range / tritone <p>DIFFERENCE</p> <ul style="list-style-type: none"> • time signature / 9/8 and 12/8 • dynamics • longer first note (C#) in bar 11 • phrasing • rhythm <p>[award 1 mark for a similarity and 1 mark for a difference]</p>	<ul style="list-style-type: none"> • same notes at start 	2

Question Number	Question	Acceptable Answers	Reject	Mark
1 (h)	Name one feature of the harp figuration in bar 11.	<ul style="list-style-type: none"> • ascending and descending • broken chords /arpeggio • demisemiquavers • groups of 5 notes / quintuplets 	<ul style="list-style-type: none"> • glissando 	1

Question Number	Question	Acceptable Answers	Reject	Mark
1 (i)	Name two features of the harmony in this excerpt.	<p>HARMONY</p> <ul style="list-style-type: none"> • Chromatic • non-functional / avoidance of cadences • unrelated triads / used for colour • dissonance / unprepared / unresolved • parallel movement of chords • uses 6ths / 7ths / 9ths / 11ths / 13ths 		2

Question Number	Question	Acceptable Answers	Reject	Mark
1 (j)	The musical style of this piece is known as	B		1

Qu. 2 MONTEVERDI – CD3 – tr 13 – 1.15 - end

Question Number	Question	Acceptable Answers	Reject	Mark
2 (a)	Ohimè, se tanto amate is	C		1

Question Number	Question	Acceptable Answers	Reject	Mark
2 (b)	Describe the texture in bars 1-2.	<ul style="list-style-type: none"> • 5 parts / tutti /all • Homophonic • Homorhythmic / chordal 	<ul style="list-style-type: none"> • unison 	2

Question Number	Question	Acceptable Answers	Reject	Mark
2 (c)	How is the word <i>doloroso</i> (sorrowful) expressed in the music in bars 3-7?	<ul style="list-style-type: none"> • rising / ascending / conjunct / scale • diminished fourth • parts enter one after another / build up of parts • imitation / repetition • minor (key) • low tessitura bass • long notes in the lower parts 	<ul style="list-style-type: none"> • canon • sequence 	3

Question Number	Question	Acceptable Answers	Reject	Mark
2 (d)	Give two ways in which the music of bars 9-13 differs from bars 1-8.	<ul style="list-style-type: none"> • (Bb) major/ minor to major / key change • louder • melisma (in bar 12) • no 3rd in chord (in bar 13) / bare 5th (in bar 13) • higher tessitura • faster note values / shorter note values • syncopation (in bar 10) • faster harmonic rhythm • more melodic variety 	<ul style="list-style-type: none"> • lyrics • faster tempo 	2

Question Number	Question	Acceptable Answers	Reject	Mark
2 (e)	Name the key and cadence of the music at bar 13.	Key= Bb (major) Cadence = perfect / V-I / 5-1 / full close		2

Question Number	Question	Acceptable Answers	Reject	Mark
2 (f)	The expressive device used at bar 17 beats 1-2 is a	<ul style="list-style-type: none"> • False relation • Cross relation 		1

Question Number	Question	Acceptable Answers	Reject	Mark
2 (g)	Name the melodic device used in bars 19 (beat 3) to bar 22.	<ul style="list-style-type: none"> • Sequence 		1

Question Number	Question	Acceptable Answers	Reject	Mark
2 (h)	Precisely describe the device used in the bass part from bar 31 (beat 3) to bar 35 (end).	<ul style="list-style-type: none"> • Dominant • Pedal 	<ul style="list-style-type: none"> • drone 	2

Question Number	Question	Acceptable Answers	Reject	Mark
2 (i)	What harmonic device is used in the final chord of the extract?	<ul style="list-style-type: none"> • Tierce de Picardie • Picardie third • Picardie 3rd (accept misspellings or phonetic spellings of all words)		1

Question Number	Question	Acceptable Answers	Reject	Mark
2(j)	Put a cross in the box next to the statement below that is true of the structure of the complete piece	C		1

Part B: Investigating Musical Styles

Question Number	Question
3(a)(i)	<p>Describe the stylistic features of <i>New York Counterpoint: movement II</i> by Reich which show that this music is an example of twentieth century minimalism.</p> <p style="text-align: right;">(10)</p>
	Indicative Answer
	<p>Structure</p> <ul style="list-style-type: none"> • Structure through control of textures • Freely structured / not in a traditional form • Fade out at end <p>Tonality</p> <ul style="list-style-type: none"> • No modulation • Avoids cadences • Music centres around pitch of E • Lydian mode / modal <p>Harmony</p> <ul style="list-style-type: none"> • Major • Alternation of 2 chords / alternation of E major and F# major / alternation of IV and V • Added note chords • Dissonance (created by overlap of chords) • Non – functional • Lack of cadences • Harmonic stasis / static harmony <p>Rhythm and metre</p> <ul style="list-style-type: none"> • Pulse / metre hard to detect • Polyrhythms • Syncopation <p>Melody</p> <ul style="list-style-type: none"> • Melodic cells / fragments • Two bar motif descending figure • Spans a sixth / seventh • Resultant melodies in solo • Repetition /ostinati • Hexatonic • Diatonic [can be credited under Harmony or Tonality] <p>Texture</p> <ul style="list-style-type: none"> • Layered / staggered entries / parts overlap • Two part homorhythms at opening • Fading in and out of parts • Canon • Number of parts gradually increases • Phasing

Other

- Single instrumental colour / clarinets only
- Use of technology / multi tracking / pre-recorded
- Modest instrumental ranges
- One live performer / all parts played by one person

Credit up to three clear examples as additional points

Question Number	Question
3(a) (ii)	Compare and contrast the structure and tonality of <i>Piano Sonata in B flat: movement I</i> by Mozart and <i>Sonata for Horn, Trumpet and Trombone: movement I</i> by Poulenc (18)
	Indicative Answer
	<p>Mozart</p> <p>Structure</p> <ul style="list-style-type: none"> • Sonata form / ABA • Three section exposition / development / recapitulation • (Exposition ends with a) codetta • Repeat of exposition • Coda <p>Tonality</p> <ul style="list-style-type: none"> • Functional • B flat major for first subject • F major / dominant • Lots of cadences / perfect cadences / V – I • Modulations to related keys • Minor keys in development • F minor • C minor • G minor • Dominant pedal • Bb major recapitulation • Second subject in tonic in recapitulation <p>Poulenc</p> <p>Structure</p> <ul style="list-style-type: none"> • (Loose) ternary form / ABA • Return of A is a varied repeat / A1 • Return of A contains B material • Linking sections / bridge passage • Coda <p>Tonality</p> <ul style="list-style-type: none"> • Starts in G major • Modulates to D major by bar 8 • G minor (bars 23-25) • Middle passage is in Eb major • then modulates to Bb major • G for return of A section • Traditional cadences • Unrelated keys eg. G to Eb • Coda is chromatic • Tonality blurred by dissonance and chromatic notes <p>Credit up to six clear examples as additional points</p>

Question Number	Question
3(b)(i)	<p>Describe the stylistic features of <i>Flow my tears</i> by Dowland that are typical of Renaissance music.</p> <p style="text-align: right;">(10)</p>
	Indicative Answer
	<p>Genre and Instrumentation</p> <ul style="list-style-type: none"> • Lute song / ayre • With Bass Viol • Based on 'Pavan Lachrimae' • Singer accompanies himself <p>Structure</p> <ul style="list-style-type: none"> • Pavan structure • Tripartite • Each section repeated <p>[If candidates write 'AABBCC' credit 2 marks as this covers the 2nd and 3rd bullet points in Structure]</p> <p>Tonality</p> <ul style="list-style-type: none"> • (A) minor • Aeolian / modal inflections • Tierce de Picardie at end of sections / A major chord at end <p>Texture</p> <ul style="list-style-type: none"> • Melody and accompaniment • Some free counterpoint • Dialogue / antiphony (between lute and voice in 2nd section) • Some imitation <p>Harmony</p> <ul style="list-style-type: none"> • Perfect and Phrygian cadences • Prepared dissonances / suspensions • False relations • Tierce de Picardie <p>Rhythm and metre</p> <ul style="list-style-type: none"> • <u>Slow</u> common time / <u>slow</u> tempo • Wide range of note values <p>Melody / word setting</p> <ul style="list-style-type: none"> • Descending melodic phrase = falling tears • Line broken by rests • Wordpainting • Accented syllables on weak beats • Bars 1-3 grouping notes in 3/4 time • Decoration (at cadences) <p>Credit up to three clear examples as additional points</p>

Question Number	Question
3(b)(ii)	<p>Compare and contrast the structure and melodic writing of <i>Tupelo Honey</i> by Van Morrison and <i>The Lamb</i> by Tavener.</p> <p style="text-align: right;">(18)</p>
	Indicative Answer
	<p>MELODIC WRITING</p> <p>Van Morrison</p> <ul style="list-style-type: none"> • Pentatonic / Bb-C-D-F-G / diatonic • Influence of Irish folk music • Repeated vocal phrases • Same melody used in verse and chorus • Most vocal phrases have a descending shape • Phrases end on tonic note • Increasingly elaborate vocal decoration as song progresses • High tessitura • Syllabic • Some melismas / small melismas • Improvised <p>Tavener</p> <ul style="list-style-type: none"> • Opening melody uses four notes only from G major scale • Motivic/use of melodic cell/melodic part constructed from opening • Begins and ends on a G • narrow range of soprano melody • inversion • Uses augmented intervals / Eb-F# • retrograde • mirror inversion • augmentation • Syllabic • Some melismas / small melismas <p>STRUCTURE</p> <p>Van Morrison</p> <ul style="list-style-type: none"> • Verse and chorus form • 4 verses • 5 choruses • Introduction • Instrumental • Middle eight • Coda • Fade (at end) <p>Tavener</p> <ul style="list-style-type: none"> • Strophic • 2 verses • A-B-A within each verse <p>Credit up to six clear examples as additional points</p>

Part C. Understanding Chords and Lines

Question Number	Question	Answer	Mark
	Complete the table below to give a harmonic analysis of bar 7 (quaver 4) to bar 9. Precisely indicate, using Roman numerals, the chords that are used.		
4a1	Bar 8 quavers 1 and 2: <ul style="list-style-type: none"> • IIb • II6 • II6/3 • II in first inversion Accept ii and II instead of II in any of the previous expressions		1
4a2	Bar 8 quaver 3: <ul style="list-style-type: none"> • Ic • I 6/4 • I in second inversion Accept i and I instead of I in any of the previous expressions		1
4a3	Bar 8 quaver 4: <ul style="list-style-type: none"> • v7 • v7a • v7/5/3 • v7 in root position Accept v and V instead of V in any of the previous expressions		1
4a4	Bar 9 <ul style="list-style-type: none"> • I • Ia • I5/3 • I in root position Accept i and I instead of I in any of the previous expressions		1

Question Number	Question	Acceptable Answers	Reject	Mark
4 (b)	Name the musical device used in the bass in bars 9–11.	<ul style="list-style-type: none"> • Pedal • Pedal point • (tonic/dominant) pedal 	<ul style="list-style-type: none"> • Drone 	1

Question Number	Question	Acceptable Answers	Reject	Mark
4 (c)	Name the melodic device used in the melody in bars 10–11.	<ul style="list-style-type: none"> • Sequence • Descending sequence 	<ul style="list-style-type: none"> • Ascending sequence 	1

Question Number	Question	Acceptable Answers	Reject	Mark
4(d)	What type of chord is used three times in the piano part of bars 14–15?	<ul style="list-style-type: none"> • Diminished seventh / diminished 7th 	<ul style="list-style-type: none"> • Diminished • Chromatic 	1

Question Number	Question	Acceptable Answers	Reject	Mark
4 (e)	The note E natural in the piano part of bar 18 is best described as:	B		1

Understanding Chords and Lines

Question Number	Question																																
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 on the next page but you must write your answers on the score.																																
	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 80%;">Answer</th> <th style="width: 20%;">Mark</th> </tr> </thead> <tbody> <tr> <td colspan="2" style="text-align: center;">2 marks are available per chord (10 marks available for chords)</td> </tr> <tr> <td colspan="2">Award 2 marks per chord if the chord choice is appropriate and there are no part-writing faults associated with it.</td> </tr> <tr> <td colspan="2">Award 1 mark for a chord if there is one problem with part-writing, which might include:</td> </tr> <tr> <td colspan="2"> <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 • A note of the chord is missing • A leading note is doubled • Parts cross unnecessarily • Parts overlap unnecessarily • Final chord not being in root position • A seventh is unprepared (apart from passing seventh) </td> </tr> <tr> <td colspan="2">OR</td> </tr> <tr> <td colspan="2"> <ul style="list-style-type: none"> • If the chord is unsuitable but not actually wrong </td> </tr> <tr> <td colspan="2">OR</td> </tr> <tr> <td colspan="2"> <ul style="list-style-type: none"> • If there is one wrong note in the chord </td> </tr> <tr> <td colspan="2">OR</td> </tr> <tr> <td colspan="2"> <ul style="list-style-type: none"> • If one part is omitted </td> </tr> <tr> <td colspan="2">Award 0 if the chord is unsuitable, or two notes of the chord are incorrect or there are 2 or more problems with part-writing</td> </tr> <tr> <td colspan="2">Also</td> </tr> <tr> <td colspan="2">Award 1 mark for each non-harmonic note correctly used, to a maximum of 2.</td> </tr> <tr> <td colspan="2">Deduct 1 mark from total if more than an octave interval between Alto and Tenor or Soprano and Alto for 2 chords or more.</td> </tr> <tr> <td colspan="2" style="text-align: right; vertical-align: bottom;">(12)</td> </tr> </tbody> </table>	Answer	Mark	2 marks are available per chord (10 marks available for chords)		Award 2 marks per chord if the chord choice is appropriate and there are no part-writing faults associated with it.		Award 1 mark for a chord if there is one problem with part-writing, which might include:		<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 • A note of the chord is missing • A leading note is doubled • Parts cross unnecessarily • Parts overlap unnecessarily • Final chord not being in root position • A seventh is unprepared (apart from passing seventh) 		OR		<ul style="list-style-type: none"> • If the chord is unsuitable but not actually wrong 		OR		<ul style="list-style-type: none"> • If there is one wrong note in the chord 		OR		<ul style="list-style-type: none"> • If one part is omitted 		Award 0 if the chord is unsuitable, or two notes of the chord are incorrect or there are 2 or more problems with part-writing		Also		Award 1 mark for each non-harmonic note correctly used, to a maximum of 2.		Deduct 1 mark from total if more than an octave interval between Alto and Tenor or Soprano and Alto for 2 chords or more.		(12)	
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