

Mark Scheme (Results)

Summer 2016

Pearson Edexcel GCE in Music (6MU03)

Paper 1: 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

Question 1

Question Number	Question	Mark
1. (a)	C. Violin I, Violin II, Viola, Cello and Double Bass	1

Question Number	Answers	Acceptable Answers	Reject	Mark
1. (b)	<ul style="list-style-type: none"> Octave(s)/8ve 	<ul style="list-style-type: none"> 8th/eighth/8 notes (below) 	<ul style="list-style-type: none"> Unison 	1

Question Number	Question	Reject	Mark
1. (c)	<p>Any three of:</p> <ul style="list-style-type: none"> Repeated Octave <u>lower</u> Sequence <u>Final note</u> is longer/augmented Rhythmic displacement Antiphony Different instruments (shared between) Inversion Imitation Contrary motion 	<ul style="list-style-type: none"> "Augmented" without identification 	3

Question Number	Question	Acceptable Answers	Reject	Mark
1. (d)	<ul style="list-style-type: none"> Additive Syncopated Sub-divided into three Unequal grouping 3+3+2 	<ul style="list-style-type: none"> Rumba Rhythm Son clave 	<ul style="list-style-type: none"> 3/4 6/8 Jazzy triplets 	1

Question Number	Question	Mark
1. (e)	Violin(s) Cello(s)/Violoncello	2

Question Number	Question	Mark
1. (f)	Any two of: <ul style="list-style-type: none"> • Ostinato/repeated • 2 bar (pattern) • Inversion/retrograde/retrograde inversion • Semitonal/chromatic • Octaves (2nd Violins and Violas) 	2

Question Number	Question	Mark
1. (g)	Any two of: <ul style="list-style-type: none"> • Starts forte/fortissimo • (Then) crescendos • <u>Suddenly</u> (bar 21/22) pp/very soft/sotto voce • Sf/accents • Melody/trills louder than accompaniment • <u>Ends</u> (very) soft / diminuendo 	2

Question Number	Question	Mark
1. (h)	Any three of: <ul style="list-style-type: none"> • Concerto <u>grosso</u> • Antiphony / opposition of large forces • String orchestra / strings only • Counterpoint / imitation / polyphony • (Mirror) canons • Modal / Modality • Phrygian cadence • False relations • Ritornelli • Unequal / irregular rhythmic grouping • Ornaments (trills) 	3

Question Number	Question	Mark
1. (i)	A. Allegro con brio	1

Question 2

Question Number	Question	Mark
2. (a)	C. Ternary	1

Question Number		Reject	Mark
2. (b)	Any two of: <ul style="list-style-type: none"> • Same rhythm / note values • Same melodic shape • Same number of parts / 4 part SATB • Same texture / homophonic • Syllabic word setting • Same words / lyrics 	Both descend	2

Question Number	Question	Acceptable Answers	Mark
2. (c)	Bass/B	Lowest part	1

Question Number	Question	Acceptable Answers	Reject	Mark
2. (d)	Key: D m(inor) / d Cadence: Phrygian/imperfect/ IVb-V	Imperfect II7c (Bflat, D,G,E) - V	D (major)	2

Question Number	Question	Reject	Mark
2. (e)	Any four of: <ul style="list-style-type: none"> • Monophonic at start (bar 21) • Three parts • No bass voice • Upper (two) parts are homophonic • Independent tenor • Imitation • Inversion • Contrary motion • Homophonic at the end 	Homophonic without qualification	4

Question Number	Question	Mark
2. (f)	<p>Any one of:</p> <ul style="list-style-type: none"> • Chromatic • Suspension(s) • Sequence • Functional • Dom(inant) <u>7th</u> • (Unprepared) Dissonance • Tritone • Ambiguous chords 	1

Question Number	Question	Acceptable Answers	Mark
2. (g)	<p>Bar 29 (beat 1) Ic</p> <p>Bar 29 (beat 2) V(a)</p>	<p>(I)6/4 C major (Cmaj) / Tonic 2nd inversion / C/G</p> <p>(V)5/3 G major (Gmaj) / dominant / G (root position)</p>	2

Question Number	Question	Acceptable Answers	Mark
2. (h)	<ul style="list-style-type: none"> • Bar 4 – Dim(inuendo) / gets quieter • Bar 5 – mf / loud(er) • Bars 6/7/8 – f / loud(er) • Bars 8/9/10/11 – p/ (suddenly) soft • Bar 12 – f / (suddenly) loud(er) 	<p>Bar 5 – crescendo</p> <p>Bar 6/7/8 – Crescendo</p> <p>Bar 8/9/10/11 - Diminuendo</p>	2

Question Number	Question	Mark
2. (i)	D. A motet	1

Part B: Investigating Musical Styles

Question 3

Question Number	Question
3. (a) (i)	<p>Describe the stylistic features of <i>Partita No. 4 in D, BWV 828: Sarabande and Gigue</i> by Bach that show this music was composed in the Baroque period. (10)</p>
Indicative Answer	
	<p>Score</p> <ul style="list-style-type: none"> • No performance directions • No dynamic markings • No marks of articulation • No tempo indications <p>Structure</p> <ul style="list-style-type: none"> • Binary form / A: / B: • <u>Sarabande</u> is in rounded binary • Both sections repeated • Improvised ornamentation on repeat <p>Harmony</p> <ul style="list-style-type: none"> • Functional • (Frequent) perfect cadences • Diatonic • Suspension(s) • Harmonic sequence • Some chromaticism <p>Tonality</p> <ul style="list-style-type: none"> • Both dances in same key / D major • Modulates to A major / dominant in section A • Modulations to related keys (B minor/ E minor (2nd section)) <p>Melody</p> <ul style="list-style-type: none"> • Short melodic ideas/ motifs • (Based on) triad broken chords • Fortspinnung of themes • Repetition • Ornamentation/mordents/appoggiaturas • Melodic sequences • Some chromaticism

Rhythm

- Accent on second beat in Sarabande
- Sarabande is in slow tempo
- Sarabande is in triple time
- Gigue is in compound triple time
- Gigue is continuous semiquavers / moto perpetuo
- Gigue is in a fast tempo

Texture

Sarabande

- Limited textural variety
- (Mostly) two part texture
- More parts at structural moments
- Supporting bass line/ quavers

Gigue

- Fugal/imitative
- Subject
- Answer
- Countersubject
- Counterpoint

Genre

- Baroque suite
- (Stylised) dances / not intended for dancing
- (intended for) home performance
- (intended for) harpsichord / clavichord

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

Question Number	Question
3. (a) (ii)	<p>Compare and contrast the melody and structure of <i>String Quartet in E flat, Op. 33 No. 2, 'The Joke': movement IV</i> by Haydn and <i>Quartet Op. 22: movement I</i> by Webern.</p>
Indicative Answer	
	<p>Melody</p> <p>Haydn</p> <ul style="list-style-type: none"> • Refrain/rondo theme main melodic material • Motifs / melodic material derives from 2 motifs / monothematic • Inversion of motifs • Repetition of motifs • (Mainly) diatonic • (Some) chromatic notes added to both motifs • New versions created/ further manipulations • Periodic phrasing / 2 or 4 bar phrases • Question and answer • Stepwise/conjunct • Triadic • Sequences • Some ornaments/appoggiatura <p>Webern</p> <ul style="list-style-type: none"> • Tone row/prime order • Octave displacements • Extreme ranges • Angular/major 7th/minor 9th/major 10th / tritone • Retrograde • Inversion • Retrograde inversion • Transposed • Fragmented • Klangfarbenmelodie (pass through the instruments) • (Mirror) canon • Cantus firmus <p>Structure</p> <p>Haydn</p> <ul style="list-style-type: none"> • (Modified) rondo/ABACABAC1AdagioA, or • Ternary form (viewed as complete structure) • Refrain/opening 8 bars recur

- Refrain is in rounded binary form/ABA
- Episodes
- Adagio
- Coda

Webern

- Introduction
- Ternary form, or
- (Modified) sonata form / exposition-development-recapitulation
- Link section
- Link section is retrograde version of introduction
- Coda

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

Question Number	Question
3. (b) (i)	<p>Describe the stylistic features of <i>You can get it if you really want</i> by Jimmy Cliff that show this music is an example of Rock Steady.</p>
	Indicative Answer
	<p>Genre</p> <ul style="list-style-type: none"> • Lyrics about struggle against poverty and oppression • Musical influences from mainland America / Latin America / Caribbean. <p>Rhythm/metre</p> <ul style="list-style-type: none"> • Back beats / on beats 2 and 4 • Syncopation (in upper parts) • Swing rhythm • Bass on beat • Dropbeat • Triplets in vocals • Drum fills <p>Melody</p> <ul style="list-style-type: none"> • (Title) hook / repetitive • Riffs • Narrow range / range of a 6th • High falsetto notes • Syllabic word setting • Conjunct • Pentatonic • Improvised at end <p>Tonality</p> <ul style="list-style-type: none"> • Single key / Db major <u>throughout</u> • Odd chromatic notes / E naturals <p>Harmony</p> <ul style="list-style-type: none"> • Limited number of chords / (based on) two-chord Patterns • Chords I, IV • Occasional V7 • Some use of unrelated chords / E major / non-functional • Whole tone scale • Close harmony / doo-wop • Parallel chords (bar 40) • Root position chords throughout / Bass plays root of chords

Structure

- Intro
- Verse and chorus
- Instrumental / middle 8
- Outro / fade out

Tempo

- Heavy beat
- Steady beat
- 4/4 time / common time

Instrumentation

- Electric organ
- Snare drum cross stick
- Constant tambourine pattern (semiquavers)
- Trumpet riffs (in thirds)
- Guitar picked semiquavers (calypso style)
- Backing vocals / B.vox

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

Question Number	Question
3. (b) (ii)	Compare and contrast the melody and structure of <i>Don't look back in anger</i> by Oasis and <i>Summertime</i> by Gershwin.
	Indicative Answer
	<p>Melody</p> <p>Oasis</p> <ul style="list-style-type: none"> • Range of a ninth • Syllabic • Melisma (at end of phrases) • (C major) pentatonic • Chorus / instrumental solo is hexatonic • Blue note/E flat • Octave leap in chorus • Four-bar phrases • (Mostly) conjunct • Melody altered in second verse • Descending/falling melody <p>Gershwin</p> <ul style="list-style-type: none"> • Blue note / F natural / flat 5th in bar 1 • Falling 3rd • Vocal range of an octave • Four-bar phrases • Sustained / long note at end of each phrase • (Mainly) pentatonic • Except for C# • Portamento/glissando/slide • Acciaccaturas • (Mostly) conjunct • Descending/falling • Syllabic • Octave leap at end (in recording) <p>Structure</p> <p>Oasis</p> <ul style="list-style-type: none"> • Intro(duction) • Verse-chorus structure • Pre-chorus • Instrumental/break/solo/middle 8/ bridge • Extended final chorus • Outro/coda

Gershwin

- Intro(duction)
- Two verses/strophic
- 16-bar song structure
- ABAC pattern
- Coda outro/fade

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)	<ul style="list-style-type: none"> Bar 5 beat = IVb 	<ul style="list-style-type: none"> IV in first inversion IV 6/3 IV 6 <p>Accept iv instead of (capital) IV in any of the previous</p>	<ul style="list-style-type: none"> IV(a) IVc 	1
	<ul style="list-style-type: none"> Bar 6 beats 1 to 2 = Vb 	<ul style="list-style-type: none"> V in first inversion V 6/3 V 6 <p>Accept v instead of (capital) V in any of the previous</p>	<ul style="list-style-type: none"> V(a) Vc 	1
	<ul style="list-style-type: none"> Bar 6 beat 3 = V 	<ul style="list-style-type: none"> V in root position Va V 5/3 <p>Accept v instead of (capital) V in any of the previous</p>	<ul style="list-style-type: none"> Vb Vc Vd 	1
	<ul style="list-style-type: none"> Bar 6, beat 4 = V7 	<ul style="list-style-type: none"> V7 in root position V7a V7 5/3 <p>Accept v7 instead of (capital) V7 in any of the previous</p>	<ul style="list-style-type: none"> V7b V7c V7d Vb Vc V in root position Va V V 5/3 	1

Question Number	Answer	Mark
4. (b)	(Tonic) pedal	1

Question Number	Answer	Mark
4. (c)	Key: C (major)/dominant Cadence: Perfect/ V(7)-I/ full close	2

Question Number	Answer	Mark
4. (d)	A- An anticipation	1

**Understanding Chords and
Lines Question 5**

Question Number	Question
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. (12)</p>
	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 • A note of the chord is missing • A leading note is doubled • Parts cross unnecessarily • Parts overlap unnecessarily <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 there are 2 or more problems with part-writing.</p> <p>Also Award 1 mark for each non-harmonic note correctly used, to a maximum of (2 marks available for non-harmonic notes).</p>

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