



Pearson

Examiners' Report

Principal Examiner Feedback

Summer 2017

Pearson Edexcel GCE

Music (6MU03) Paper 01

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Summer 2017

Publications Code 6MU03_01_1706_ER

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Paper Introduction

Introduction

This paper tests the three diverse musical skills of aural awareness and perception, based on familiar music from prescribed instrumental and vocal lists for 2017. The essay questions test knowledge of the music through stylistic analysis and require the ability to compare and contrast two musical features across two of the pieces. The final section tests simple harmonic analysis of a passage of unfamiliar music, and a final chord completion exercise from a given incipit.

In terms of assessment, the two listening questions (Qu 1 and 2) have 16 marks each. The two essays (Qu. 3 (a) or (b) at the candidate's choice) are 10 and 18 marks respectively. The harmony questions together have 20 marks (Qu. 4 is out of 8 and Qu. 5 out of 12 marks). There is therefore a slight weighting on the essay questions.

In the listening questions examiners were looking for good aural skills applied to the music of the extracts. This includes a working knowledge of chords, keys and cadences, as well as the use of common musical devices such as sequence, pedal, suspension etc. Stylistic features are also tested, for example the melodic, rhythmic and harmonic conventions in the music in the Baroque and Classical Eras.

There has been a generally marked improvement on these questions again this year, which is pleasing. The essay questions are written without reference to the anthology. It was impressive to see how much musical detail had been learnt by the more-able candidates, including apposite musical references to the score. Many of these were also written in lucid prose and at great length.

In the comparison question, the able candidates were able to highlight common elements in the two works, as well as pointing out the essential differences. Conversely, less-able candidates only managed staccato bullet point responses, with little factual information. Skills here, in comparative writing, were lacking or absent.

In the harmony questions, there was a clear divide between those who had followed a course in harmony and those that had not. Those who had followed a course in harmony wrote stylistically and demonstrated a good harmonic repertoire alongside effective and idiomatic part writing for SATB voices.

On the whole, candidate performance has improved this year, particularly in relation to the essays and responses to the listening questions. However, the harmony (question 5) was less successful this year.

6MU03_01_Q01a

Question Introduction

The only correct answer here, for the keyboard instrument, was the organ. Most candidates achieved the correct response.

6MU03_01_Q01b

Question Introduction

This question tests knowledge of different types of instrumental texture in bars 1 to 5. Most candidates identified the monophonic opening and the contrapuntal/polyphonic texture that develops. A pleasing number also were able to point out that the two violins play in thirds.

Introduction

The response here highlights three aspects of the instrumental texture.

Examiner Comment

Credit here was for monophonic/two part/counterpoint/fugal . Max 3

Examiner Tip

As well as the type of texture always consider the number of parts playing as this is relevant and credit worthy.

(b) Identify **three** points about the texture in bars 1 to 5. (3)

- 1 Bars 1-2 is monophonic
- 2 From bar 3 it is two part counterpoint but homorhythmic.
- 3 Fugal texture with second violin imitating the first two bars later

6MU03_01_Q01c

Question Introduction

This proved to be a demanding question.

In the first part c (i) observing similarities, most candidates wrote 'same rhythm.' This is not true of the whole of bars 1-2 and 20 -21. It is true of bars 1 and 20, but hardly any candidates noticed this.

In c (ii), a similar problem arose regarding bar numbers for the differences. Many candidates just stated 'inverted' instead of giving the correct bars, in this case, bar 20 is an inversion of bar 1.

Many candidates scored no marks for this reason.

6MU03_01_Q01d

Question Introduction

The device was identified correctly as a pedal, by most candidates.

6MU03_01_Q01e

Question Introduction

The key and cadence in bars 18 to 19 were identified correctly, in the main, as an A major perfect cadence. Some candidates thought the key was D major, whilst others went for an imperfect cadence here.

6MU03_01_Q01f

Question Introduction

There were lots of possible answers for rhythm features. By far the most common responses were syncopation and hemiola. The mark scheme also allowed cross-rhythm, ties, continuo, stays in compound time, and crotchet-quaver rhythms.

6MU03_01_Q01g

Question Introduction

This was a straightforward question on features of the harmony. The most common responses were diatonic, functional and suspensions.

The mark scheme also allowed consonant, perfect cadences, root and first inversion triads, circle of 5ths, and pedal.

Introduction

The features of Baroque harmony are fairly standard and well-known.

Examiner Comment

In this example, the candidate has identified the most common features correctly.

Examiner Tip

It is important to learn the stylistic features of the set works by musical element. In this way, this type of question is no more than factual recall.

Clip Instruction

The image shows a handwritten student response on a question paper. At the top, the question is written: "(g) Identify **two** points about the harmony in the excerpt." Above the question, the words "with syncopation" are written in cursive. To the right of the question, the number "(2)" is written. Below the question, there are two numbered lines for the answer. The first line is labeled "1" and contains the handwritten text "functional harmony". The second line is labeled "2" and contains the handwritten text "diatonic harmony".

6MU03_01_Q01h

Question Introduction

The two minor keys here – B minor and E minor – are related keys to the tonic of D major. There were clues in the skeleton score to assist the candidate in making the correct observations.

6MU03_01_Q02b

Question Introduction

The melodic phrasing was periodic. 4 bar phrases/ balanced/regular (also acceptable) were common responses.

6MU03_01_Q02c

Question Introduction

The ornament was the appoggiatura. Suspension or leaning note were also acceptable responses here.

6MU03_01_Q02di

Question Introduction

The key at bar 13 was E major. Most of the candidates identified the correct key.

6MU03_01_Q02dii

Question Introduction

The chord sequence Ic- V7- I is a very common progression, yet many candidates found this difficult. Only a few identified all three chords correctly.

6MU03_01_Q02ei

Question Introduction

This question gave plenty of scope to describe the melody to the words *for why, she cries, sit still and weep.*

Common responses were: descending/chromatic/conjunct/fragmentary.

Item: QC0429000834556

Introduction

The following example shows good aural awareness and cites key musical terms

Examiner Comment

An excellent response with three points made (max 2 marks)

Examiner Tip

Always state the obvious, ie think about the direction of melody, is it syllable or melismatic, does it move in steps or leaps etc.

Clip Instruction

(e) Describe the melody of the following passages.

(i) For why, she cries, sit still and weep (bar 14 last quaver to bar 16 fifth quaver) (2)

chromatic
Descending melodic line with pauses as sighs.
~~Some chromaticism~~ conjunct and syllabic

6MU03_01_Q02eii

Question Introduction

The melody of while *others dance and play* has many obvious features. On a basic level to observe that it ascends in step would realise two marks.

Item: QC0429000835862

Introduction

As was said in 2e (i), stating the obvious about the melody will secure marks, ie that the melody ascends in steps.

Examiner Comment

Credit achieved here for 'legato', 'rising' and 'in step'. 3 creditable points. Max 2 marks

Examiner Tip

Again, marks can be gained for basic observations of the direction of the melody and whether it moves in steps or by leaps.

Clip Instruction

(ii) While others dance and play (bar 16 last quaver to bar 18)

(2)

legato singing, melody ^{Pitch} rises by step.

6MU03_01_Q02f

Question Introduction

Candidates were asked for two points about the use of the piano.

There were some good responses here. Most common answers were that the piano doubles the voice, plays in links between vocal phrases, and provides chordal (harmonic) support.

Item: QC0429000848715

Introduction

The following example of a candidate response was very typical.

Examiner Comment

This was a simple factual recall question about the use of the piano.

Examiner Tip

Try to think about the most obvious role of the accompanying instrument for the voice, such as here, with 'chordal accompaniment' and 'follows vocal'.

(f) Give **two** points about the use of the piano in this excerpt.

(2)

1 Chordal accompaniment
2 follows vocal singing

(e) Identify two musical features which suggest this piece was intended for amateur

6MU03_01_Q02g

Question Introduction

The question required candidates to identify two musical features that suggest that the piece was intended for amateur musicians.

Most candidates scored at least one, out of the, two possible marks. The favourite responses were 'easy piano part,' 'doubles voice,' and 'slow tempo,'

Introduction

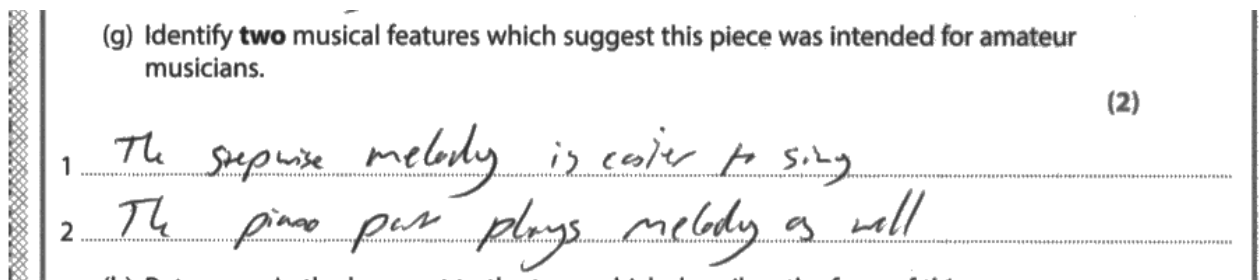
Again, this is essentially a factual recall type of question.

Examiner Comment

The example below highlights two basic observations, ie. that the melody moves in step (conjunct) and the piano doubles the vocal part.

Examiner Tip

Try to state the most obvious features of the music that make it easy to play and/or sing.



(g) Identify **two** musical features which suggest this piece was intended for amateur musicians. (2)

1. The soprano melody is easier to sing

2. The piano part plays melody as well

6MU03_01_Q03a

Question Introduction

In general, part (i) here was well done, with many candidates achieving full marks on the Beethoven Septet. However the comparison question part (ii) was not done well. There were far too many general comments on both the Berlioz and Schumann pieces in terms of melody and rhythm/metre. Candidates needed to make specific comments about the Salterello, Serenade and Idée Fixe melodies, as well as the three pieces in the Schumann (nos 1, 3 and 11). Only a few candidates scored full marks in this 18 mark question.

Introduction

There follows a full mark candidate response for both 3a (i) and 3a (ii).

Examiner Comment

3a (i)

Beethoven

Credit for:

- slow introduction and location bars 1 to 18
- sonata form
- longer coda
- first and second subjects
- ornamentation
- functional harmony
- dominant 7th
- modulations to related keys (and location dominant key at start of second subject)
- textural variety

11 credits. Max 10

3a(ii)

Berlioz/ Schumann

Credit for:

- Berlioz uses three melodies
- conjunct (location bar 4)
- some leaps (location bars 9 and 10)
- ornaments (location bar 27)

Schumann

- no.3 appoggiaturas

- no.11 chromatic
- no.11 disjunct

Berlioz

- 6/8 time
- saltarello dance rhythm
- dotted rhythms (location bar 4)
- second section slower
- idée fixe in dotted minims

Schumann

- no.3 semiquavers
- no.11 changes of tempo
- no.11 off beat (location bar 9)

20 credits. Max 18

Examiner Tip

Candidates should reference the key features with score references for extra credit.

In this essay question, it is vital to make sure which movement or section is being referenced.

Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen question number: **Question 3(a)** **Question 3(b)**

i) Beethoven's Septet was composed in 1798 and is an example of a classical piece of music. The classical features of the piece include the functional harmony. This can be seen in the intro section where the opening phrases are accompanied by chords such as I, IV, V⁷, V and II, all functional chords. The form of this piece also is a feature of the classical period, not being in the Sonata form. There is a slow intro which is bars 1-18 then follows the exposition which includes the first and second subjects. Despite the form being classical, the coda is longer than most of the time and even introduces more material. The group of instrumentalists called a septet was also popular within the classical era. The melody in this piece is decorated and decorations can be seen in bar 2 where the violin plays acciaccaturas. In this piece there are largely simple rhythms such as the crotchets used in bar 2 and the semiquavers seen in ~~bars~~ bars 5 and 6. ~~The melody in this piece~~ The texture in this piece is also varied with some imitation for example bar 12 between the Clarinet and ~~bassoon~~ bassoon, this is also common of the classical era. There are also some monophonic sections including bar 2 where violin is playing alone, also a common texture in the classical era. This piece also modulates to related keys throughout, for example it goes to the dominant at the beginning of the second subject.



P 4 7 3 3 9 A 0 7 1 6

ii) The melody in Berlioz's Harold in Italy is made up of 3 distinct melodies, the Sauterello dance, the Adagio theme and finally, Harold's Idée fixe. The Sauterello dance is a conjunct melody and opens the piece. The melody is first heard in bar 4 by the ~~presto~~ piccolo and the oboe. There are a few leaps of a third, for example in bar 9 and 10. The melody in this section is also decorated by acciaccaturas and may be found in bar 27 and last until the end of the Sauterello section. The Adagio melody is first heard in bar 37 and is played by the cor Anglais. This melody is more disjunct than the Sauterello dance with the melody consisting of minor 3^{rds} and 4^{ths}. The melody ends with a greater leap of a 6th and finishes on an imperfect cadence. The final distinct melody is the Harold's Idée fixe, this is heard for the first time in this movement in bar 65 on the viola. This melody has much longer rhythms than both the Sauterello and the Adagio and ~~begins~~ consists of ~~4 dotted rhythms~~ ~~falling 8th notes~~ ~~2 dotted rhythms~~ 2 lots of falling 8^{ths} each note lasting a dotted minimum, the melody then rises up again. At the end of the piece all three melodies are reorchestrated and combined and played together.

The melody in Schumann's Kinderscenen is strong and simple throughout movements No 1, 3 and 11. No 1's melody is a simple 4/8 bar melody that begins on a rising 6th from a B to G[♯] ~~at~~ bar 1 of the piece. This melody returns at the end of the small piece. The melody is ~~accompanied~~ always in the top right hand with ~~accompaniment~~ accompaniment and bass being provided by the LH and minor 8th righthand. The Melody in No 3 is ~~very~~ very fast and



scale for example, the semiquavers in bar 2 and 3. This reflects the mood of the piece which is "Catch me if you can". There is also development of melody through use of sequence and this can be seen in bars 2-3 where there is a descending sequence. Also to develop the line, appoggiaturas are heard. The melody in No 11 is again lyrical like that of No 1, however the melody can be seen to written into the left hand in bars 5-8. In bars 9-13, there is a highly contrasting section which is labelled Scherello which can be seen to represent the mood which is frightening. The melody here is chromatic. Sequence also develops this piece and ~~as a sequence~~ this can be seen where bars 23-24 are a sequence of 20-21.

The rhythm in Bolero, just like the melody is varied. The Sauterello section is a quick moving, gigue like dance with $\text{♩} = 138$. The rhythms in this section are mostly dotted, this can be seen in the Oboe and Piccolo in bar 4 ~~where~~ onwards, where playing the melody. The Adagio section is exactly half the speed of the Sauterello dance and in $3/4$, despite this time signature change, the Adagio melody sounds like it is still in $6/8$. The ~~note~~ note values used here are very contrasting to those of the Sauterello and are ~~made~~ made up of mainly slow moving octaves and semiquavers. Harold's idee fixe is also extremely slow moving with the note lengths being dotted minims. To follow are the same slow moving crotchets and quavers as the adagio. In the final section of the piece, when all three melodies are combined, the double speed Sauterello dance is able to be played along side the Adagio section with the use of bar lines in the Viola section to represent that



two bars of the Salterello dance are equal to ~~the~~ one bar in the Adagio.

In Schumann, just like the melodies, the rhythms are also simple, which represents the performance context as it would be played by an amateur performer. In No. 1, the melody is accompanied by constant triplets which play throughout the piece, even in the last bar. This creates some cross-rhythms ~~which can be heard in bar 2~~ against dotted quavers and this can be heard in bar 2. The tempo of this movement is ~~moderato~~ moderate and the time signature is $\frac{3}{4}$. No. 3 is much faster than both ~~moderato~~ movements 1 and 11. The piece is dominated by semiquavers for example bar 2. The accompaniment ~~is~~ from bars 9-15 is that of a stride bass and is played by quavers. Again the time signature is $\frac{3}{4}$. ~~The~~ No. 11 is also in this time signature but has more contrast of rhythms within the piece. Although they are all largely simple with use of dotted quavers ~~which~~ which can be seen in bar 1. This is in contrast ~~with~~ with the very fast marking f "Schneller" section. ~~In~~ In this section short semiquavers are heard and also the melody in off beat in bar 9.

(Total for Question 3 = 28 marks)

TOTAL FOR PART B = 28 MARKS



6MU03_01_Q03b

Question Introduction

The question on *A day in the life* by the Beatles 3b (i) was done well in general as was 3b(ii) the comparison of melody and structure in the Weelkes and Carl Perkins.

Generally, the essays for 3(b) were of a higher general standard than those at 3(a).

Introduction

There follows good detailed essay, scoring full marks.

Examiner Comment

3b (i)

Credit for:

- Beatles
- transitions
- bridge
- coda
- vocables
- circle of fifths (in wordless section)
- atonal (location of transition)
- melody dominated homophony
- overdubbing
- alarm clock (location in bridge)
- standard line up of instruments listed
- orchestra

14 credits. Max 10

3b(ii) Credit for:

- Weelkes
- conjunct
- syllabic
- binary
- both sections repeated
- longer second section
- fa-la refrain
- dan-cing
- Perkins
- rockabilly style
- improvisatory
- centres around note E
- blues notes
- melody not changed when harmony changes
- vocables (location 'ba-ba' in chorus)
- introduction
- verse chorus
- instrumental section
- verse consists of two bar phrases

18 credits

Examiner Tip

Always refer to the musical elements with score references for extra credit

There are up to 3 marks available for locations in 3 b(i) and 6 marks for locations in 3b (ii)

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen question number: Question 3(a) Question 3(b)

'A Day in the Life' by The Beatles is performed with the typical pop band line up. This consists of the vocals backed by the lead guitar, bass guitar, and drum kit. However, in the song the Beatles have also incorporated a ~~40~~ forty player orchestra.

The texture is generally melody dominated homophony also with a descending bassline that appears in the verses. Just like many other pop songs, 'A Day in the Life' includes vocalisation. In particular during the transition over the cycle of fifths where vocables such as 'Ah' are sung.

The Beatles used the orchestra for their A-tonal sections during the first transition and final coda.

Pop music coincided ^{with} and was developed through the rise of technology and the Beatles used this to their advantage. It was a studio recorded song which meant that special effects could be added. For example the stereo effect of having different speakers play different parts of the song separating the vocals and the bassline in some cases to make it sound as if they were in a concert set-up. Other effects included adding the sound of a alarm clock during the bridge and overdubbing the two



P 4 7 3 3 9 A 0 7 1 6

preos that play on a major chord at the end three times. A locked groove ~~on the~~ and the end of the song on the original record is another example of their use of studio technology.

The song 'A day in the life' is the last ~~of a~~ track of a concept album where there were more songs with a similar style which was very popular at the time. The structure of the piece also follows ^{the} typical pop music style with verses, choruses, transitions and a bridge.

ii) With almost four centuries between the two songs 'Honey don't' and 'Sing we at pleasure', it is hard to imagine that there would be many similarities although of course there are. Both were at their times of composition songs to sing and dance to. 'Sing we at pleasure' a Ballett and 'Honey don't' an example of Rockabilly music.

The structure of Carl Perkins 'Honey don't' is typical of that of a Rock'n'roll song. It begins with a five bar introduction featuring ^a guitar that outlines the key. Then there ~~are~~ is a verse followed by a chorus then again a verse followed by a chorus. After the second chorus is the first instrumental during which the lead guitar solos. Another verse and chorus is heard again followed finally by a second instrumental and



the coda. In general, the verses are each eight bars long and the choruses are sixteen bars long.

'Sing me at pleasure' takes a binary form, again typical of its time. Each 'A' and 'B' section is repeated, ~~with~~ the hummer, although part 'A' uses repeat ~~mark~~ bar markings, section B the repeat of section 'B' is written out. ~~that~~ The second half is also much longer than the first and in it, the two sopranos swap parts. Yet although both sections start differently they both finish with a 'fa-la' refrain.

In a rockabilly style and featuring many blues notes, including a flattened submediant in the guitar solo, ^{the melody of} ~~the~~ 'Honey don't' has a slightly improvised feel to it. ~~esp~~ Especially with the many syncopated vocables Perkins includes for example the 'ba ba' in the chorus. ~~that~~ However although there ~~is~~ is the use of blues notes, the song is also very ~~centrally~~ based on the note 'E' and the melody doesn't even change when the harmony does. ~~At least~~ Although the melody is mainly conjunct ^{and based on the note 'E'} there are some leaps for example the ~~more~~ 3rd leaps in the word 'wott' in ~~the~~ verse one. There are also leaps of ~~the~~ fourths. The word setting is mainly syllabic ~~except~~ although the occasional word at the end of a phrase for example ('don't') is melismatic.



The general phrase structure is either two to four bars and ~~and~~ the vocal range is that of a tenth from G to B.

Similar to 'Honey dont', 'Sing me out please' is also mainly syllabic in its word setting, however, there are some words such as 'dancing' where the 'ing' syllable is spread over two notes ~~and~~, so melismatic ~~again~~.

The melody line is mostly conjunct but there are a few leaps of a fourth or an octave. The Bass singers have to sing a much ~~larger~~ ^{larger} vocal range and leaps of an octave are very prominent towards the end of the piece from G to low G. The general melodic line of the ~~song~~ piece is ascending beginning with the first rising of 'Sing me out please'. The phrase structures are also regular in four bar phrases however it is less clear ~~due~~ ^{due} to the polyphonic and imitative nature of the song.

Overall we can clearly see many similarities ~~and differences~~ ^{similar} between the two songs through their phrase structures and use of interval leaps. However, differences in the structure, from a simple binary form to a more complicated rock'n'roll style, amongst many other features, clearly ~~show~~ ^{show} where music has changed over time.

(Total for Question 3 = 28 marks)

TOTAL FOR PART B = 28 MARKS



6MU03_01_Q04a

Question Introduction

The three chords required were V7b, I and V.

Most candidates achieved two marks. V7b was the chords that often missed the 7 or the b.

Introduction

It is important to give precise definitions of chords including inversions.

Examiner Comment

In this example all three chords are correct.

Examiner Tip

Look closely at all the notes printed in the score to check for 7ths and inversions. It is wise to write out the chords to check !

PART C: UNDERSTANDING CHORDS AND LINES

Answer both questions.

4 Study the printed music for this question in the skeleton score booklet and answer all the questions that follow.

(a) Complete the table below to give a harmonic analysis of bars 5 to 7. Precisely indicate, using Roman numerals, the chords that are used. (3)

Bar 5, beats 3 and 4	I
Bar 6, beats 1 and 2	V7 Vb7
Bar 6, beat 3 and 4	I
Bar 7, beat 1	V V

6MU03_01_Q04b

Question Introduction

Most candidates identified the pedal correctly.

6MU03_01_Q04c

Question Introduction

Most candidates correctly identified chord IIb/iib or ii 6/3

6MU03_01_Q04d

Question Introduction

Most candidates correctly identified the sequence here.

6MU03_01_Q04e

Question Introduction

The key of D minor (or the relative minor) was often identified correctly.

6MU03_01_Q05

Question Introduction

There were mixed responses to the chords question this year. Fewer candidates managed to achieve 12 marks. The minor key seemed to cause some problems. There were many G#s moving by augmented intervals between parts, or missing entirely!

Introduction

There were only a few full mark completions, such as the one given here.

Examiner Comment

A good set of chords, including Ic-V-I progression for the last three chords. The tierce de picardie (C#) scored an extra credit as did the correctly prepared II7b as chord 2.

Examiner Tip

Always use standard formulaic progressions in the realisation.

- 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 opposite but you must write your answer on the score.

doubled b to avoid consecutive

(Total for Question 5 = 12 marks)

A minor

TOTAL FOR PART C = 20 MARKS
TOTAL FOR PAPER = 80 MARKS

Paper Summary

Based on their performance on this paper, candidates are offered the following advice:

- * Listen to the prescribed works many times to internalise the music as a whole
- * Become familiar with the structure, form and style of each of the works studied
- * Learn the key stylistic traits of each of the pieces as well as common musical devices, such as sequence, cycle of fifths, suspension, inversion, pedal and so on
- * Candidates should develop both their essay writing skills and their knowledge of key facts in each of the set works
- * Locations of key musical features should be learnt as examples to highlight points made in essays, either by bar reference or to the relevant section of the music.
- * Candidates should study different extracts of music (apart from only the set works) to practice harmonic analysis of chords as well as melodic and harmonic devices
- * Harmony work will improve with regular exercises and should be developmental in approach ie from writing formulaic cadential progressions to full 5-chord completion exercises