

# Mark Scheme (Results)

June 2011

GCE Music (6MU03)  
Paper 01 Developing Musical  
Understanding

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June 2011

Publications Code US028493

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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 Number	Question	Acceptable Answers	Reject	Mark
1 (a)	Put a cross in the box next to the statement below that is true. The form of the movement from which this excerpt was taken is:	A rondo		1

Question Number	Question	Acceptable Answers	Reject	Mark
1 (b)	Give one way in which the key of E flat major is established in first two bars of the excerpt	<ul style="list-style-type: none"> <li>• first chord in bar 1 is Eb major</li> <li>• Perfect cadence/V-I/ I-V-I (in bass)</li> <li>• bar two is Eb major harmony/ends on Eb chord/ chord 1, Eb</li> <li>• melody in bar 2 is a triad of Eb</li> </ul>		1

Question Number	Question	Acceptable Answers	Reject	Mark
1 (c)	Name the key and cadence at bar 7 (beat 2) to bar 8 (beat 1)	key= Eb major/tonic (1)  cadence= perfect/V-I/full close (1)		2

Question Number	Question	SIMILARITIES	DIFFERENCES	Mark
1 (d)	Give two similarities and two differences between bars 1-4 and bars 9-12	<ul style="list-style-type: none"> <li>• melody is in 1<sup>st</sup> violin</li> <li>• bar 1 and 9 melody have a similar shape</li> <li>• same rhythm (in melody)</li> <li>• same dynamics/ piano(soft)</li> <li>• 2 bar/regular/ periodic phrasing</li> </ul>	<ul style="list-style-type: none"> <li>• 2<sup>nd</sup> violin has crotchet notes/short notes in bars 1-4 or 2<sup>nd</sup> violin in 3rds/10ths with melody in bars 9-12</li> <li>• no cello in bars 3-4 or cello plays in bars 11-12</li> <li>• Cello and viola have crotchets/ short notes in bars 1-4 or Cello and viola have sustained/long notes /pedal(s) in bars 9-12</li> <li>• bars 1-4 modulates or bars 9-12 remain in Eb</li> </ul>	

			<ul style="list-style-type: none"> <li>• change in harmonic rhythm bars 9-12</li> <li>• bars 9-12 more chromatic</li> <li>• uses <i>échappée</i> bars 1-4</li> </ul>	4
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Question Number	Question	Acceptable Answers	Reject	Mark
1 (e)	Name the type of dissonance heard at the start of bar 14	<ul style="list-style-type: none"> <li>• suspension</li> <li>• appoggiatura</li> </ul>		1

Question Number	Question	Acceptable Answers	Reject	Mark
1 (f)(i)	Give two ways in which the melody in bars 17-18 is used in bars 19-21	<ul style="list-style-type: none"> <li>• bars 19-20 are the same as/ a repeat of, bars 17-18 (1)</li> <li>• (then) bar 21 is the same as bar 17(or 19) (1)</li> </ul> <p>Max 1 for <i>repeat</i> or <i>the same</i> (accept <i>same rhythm</i>)</p>	<ul style="list-style-type: none"> <li>• sequence</li> <li>• imitation</li> </ul>	2

Question Number	Question	Acceptable Answers	Reject	Mark
1 (f)(ii)	Describe the harmonic rhythm (rate of chord change) in bars 17-21	<ul style="list-style-type: none"> <li>• one chord per bar</li> <li>• once per bar</li> <li>• dotted minim</li> </ul>		1

Question Number	Question	Acceptable Answers	Reject	Mark
1 (g)	What musical device is heard in the cello part from bars 16 to 28?	<ul style="list-style-type: none"> <li>• Pedal</li> </ul>		1

Question Number	Question	Acceptable Answers	Reject	Mark
1 (h)	Describe the cello part in bars 29-36	<ul style="list-style-type: none"> <li>• plays bass notes of chords/ harmonic bass</li> <li>• supportive/ accompaniment/non-melodic</li> <li>• (some) rests/silence</li> <li>• (some) sustained notes</li> <li>• (mostly) detached</li> </ul>	<ul style="list-style-type: none"> <li>• <i>pizzicato</i></li> <li>• <i>arco</i></li> <li>• plays softly/ <i>piano</i></li> </ul>	

		notes/ staccato		2
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Question Number	Question	Acceptable Answers	Reject	Mark
1 (i)	What is the texture of the music throughout the excerpt?	<ul style="list-style-type: none"> <li>• Homophonic</li> <li>• Melody and accompaniment</li> <li>• Melody dominated homophony</li> </ul>		1
Question Number	Question	Acceptable Answers	Reject	Mark
2(a)	'Summertime' is:	A an Aria		1

Question Number	Question	Acceptable Answers	Reject	Mark
2 (b)	Comment on how the following instruments are used in the introduction	<p>Clarinet:</p> <ul style="list-style-type: none"> <li>• descending</li> <li>• in thirds/ arpeggio / broken chords</li> <li>• plays solo</li> <li>• repeats/oscillates/alternates notes (G# - A# / #6-#7) / <i>ostinato</i></li> <li>• augmentation</li> </ul> <p>(max 2)</p> <p>Bells:</p> <ul style="list-style-type: none"> <li>• on offbeats/2 and 4</li> <li>• echoes/repeats clarinet</li> <li>• repeats/oscillates/alternates notes (G# - A# / #6-#7)/ <i>ostinato</i></li> </ul> <p>(max 1)</p>	<p>imitation</p> <p>syncopation</p>	3

Question Number	Question	Acceptable Answers	Reject	Mark
2 (c)(i)	Name the type of solo voice	soprano	alto	1

Question Number	Question	Acceptable Answers	Reject	Mark
2 (c)(ii)	Describe the word setting	syllabic		1

Question Number	Question	Acceptable Answers	Reject	Mark
2 (c)(iii)	What vocal technique is used on the word 'easy' (bar 10)?	<ul style="list-style-type: none"> <li>• <i>portamento</i></li> <li>• sliding</li> <li>• <i>glissando</i></li> <li>• <i>vibrato</i></li> </ul>		1

Question Number	Question	Acceptable Answers	Reject	Mark
2 (d)	Identify two rhythmic features of the vocal line which show that this piece was influenced by jazz	Any two of: <ul style="list-style-type: none"> <li>• swing rhythms</li> <li>• 'push' rhythms</li> <li>• 'lean' rhythms</li> <li>• syncopated</li> <li>• triplet crotchets</li> </ul>	dotted rhythms	2

Question Number	Question	Acceptable Answers	Reject	Mark
2 (e)(i)	What type of chord is heard throughout bars 8-11? (repeated in bars 16-19)	<ul style="list-style-type: none"> <li>• added sixth chord</li> <li>• minor (with added 6<sup>th</sup>)</li> </ul>		1

Question Number	Question	Acceptable Answers	Reject	Mark
2 (e)(ii)	Name one other feature of the harmony in the excerpt	<ul style="list-style-type: none"> <li>• chromatic/dissonance</li> <li>• contains blue notes</li> <li>• 16-bar blues/chord pattern</li> <li>• chord with added 7ths(1)/9ths (1)</li> <li>• parallel chords</li> <li>• false relation (b14)</li> </ul>		1

Question Number	Question	DIFFERENCES	SIMILARITIES	Mark
2 (f)	Compare the melody line of bars 7-11 and bars 15-19. Give one difference and one similarity	<ul style="list-style-type: none"> <li>• starts a quaver later at bar 15</li> <li>• different rhythms (at 15-18 to fit the words <i>daddy's rich</i>)</li> </ul>	<ul style="list-style-type: none"> <li>• same pitches /notes (<b>reject</b> 'same melody')</li> <li>• pentatonic</li> <li>• bar 9 same as 17</li> <li>• syncopated</li> <li>• same dynamic (<i>p</i>)</li> <li>• both have a <i>portamento</i> on last two notes (<i>easy</i> and <i>lookin'</i>)</li> </ul>	2

Question Number	Question	Acceptable Answers	Reject	Mark
2 (g)	Which of the following describes the phrase structure of the vocal melody?	C      A B A C		1

Question Number	Question	Acceptable Answers	Reject	Mark
2 (h)	The excerpt consists of the first verse only. What additional features does Gershwin introduce in the accompaniment of the second verse?	<ul style="list-style-type: none"> <li>• added backing vocals/bvox (women's voices)</li> <li>• (solo) violin (counter-melody)</li> <li>• melody doubled by oboe</li> <li>• extended chord patterns/circles of 5ths</li> </ul>	thicker texture	2



## Part B: Investigating Musical Styles

Question Number	Question
3(a)(i)	Describe the stylistic features of <i>Quartet Op.22: movement I</i> by Webern which show that this music was composed in the twentieth century. (10)
Indicative Answer	
<p><b>Tonality/Harmony</b></p> <ul style="list-style-type: none"> <li>• atonal/no key centre</li> <li>• dissonant</li> </ul> <p><b>Rhythm/Metre</b></p> <ul style="list-style-type: none"> <li>• use of rhythmic cells</li> <li>• fragmented rhythms</li> <li>• changes of metre</li> <li>• irregular/unusual metres</li> <li>• no audible sense of metre/ignores bar-lines</li> </ul> <p><b>Melody</b></p> <ul style="list-style-type: none"> <li>• Serialism/uses all 12 notes or pitches/ dodecapronic</li> <li>• Prime order/tone row/ note row/prime row</li> <li>• retrograde</li> <li>• inversion</li> <li>• retrograde inversion</li> <li>• transposition (of row)</li> <li>• angular/ wide leaps</li> <li>• extremes of pitch</li> <li>• three-note cells</li> <li>• <i>Klangfarbenmelodie</i></li> </ul> <p><b>Instruments</b></p> <ul style="list-style-type: none"> <li>• scored for contrasting timbres/ violin, clarinet, saxophone and piano/unusual combinations</li> <li>• nearly every note has a mark of expression</li> <li>• <b>rapid changes</b> in instrumental techniques</li> </ul> <p><b>Structure</b></p> <ul style="list-style-type: none"> <li>• highly condensed structure/structural brevity</li> <li>• 'modernised' version of sonata form</li> </ul> <p><b>Texture</b></p> <ul style="list-style-type: none"> <li>• very sparse (mostly)</li> <li>• 'pointillist'</li> <li>• mirror canon</li> </ul> <p><b>Credit up to three clear examples as additional points</b></p>	

Question Number	Question
3(a)(ii)	Compare and contrast the structure and tonality of the following pieces: <ul style="list-style-type: none"> <li>• Bach: Partita No. 4 in D, BWV 828: Sarabande and Gigue</li> <li>• Tippett: Concerto for Double String Orchestra: movement I</li> </ul> <p style="text-align: right;"><b>(18)</b></p>
Indicative Answer	
	<p><b>STRUCTURE</b></p> <p><b>Bach</b></p> <ul style="list-style-type: none"> <li>• each section repeated</li> <li>• unity of structure achieved by using motifs (<i>Fortspinnung</i>) from first few bars in whole movement</li> </ul> <p style="text-align: center;"><b>Sarabande</b></p> <ul style="list-style-type: none"> <li>• rounded binary form/ at end, Bach recaps theme from first section</li> <li>• second section longer than the first</li> </ul> <p style="text-align: center;"><b>Gigue</b></p> <ul style="list-style-type: none"> <li>• binary form</li> <li>• fugal opening (max. 1 no location/example mark)</li> <li>• both sections are of equal length</li> </ul> <p><b>STRUCTURE</b></p> <p><b>Tippett</b></p> <ul style="list-style-type: none"> <li>• Sonata form</li> <li>• exposition/development/recapitulation</li> <li>• coda</li> <li>• (can be seen as) ritornellos</li> <li>• motivic</li> </ul>

## TONALITY

### Bach

- **both** dances in D major
- functional tonality/modulation to related keys
- perfect cadence(s) (define tonality)
- A major/dominant
- Return to tonic key/D major
- many fleeting/ transitory modulations
- B minor
- E minor
- G major
- F# minor in Gigue only

## TONALITY

### Tippett

- influenced by modality
- tonal ambiguity
- bitonality
- (main) tonal centre of A
- tonal centre of G (2<sup>nd</sup> subject)
- Lydian on C
- C# minor
- A major
- Ab major
- F minor
- use of Phrygian cadence
- bare 5th chord (at end)

Also credit other valid key/mode observations

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

Question Number	Question
3(b)(i)	Describe the stylistic features of <i>Don't look back in anger</i> by Oasis, which show that this is an example of Britpop. (10)
Indicative Answer	
	<p>Structure</p> <ul style="list-style-type: none"> <li>• verse-chorus form</li> <li>• intro</li> <li>• use of pre-chorus</li> <li>• instrumental/solo section</li> <li>• coda/outro</li> </ul> <p>Melody</p> <ul style="list-style-type: none"> <li>• pentatonic / CDEGA</li> <li>• title hook (max 1)</li> <li>• some blue notes eg. Eb</li> <li>• chorus adds F making six notes (hexatonic)</li> <li>• regular four bar phrases</li> <li>• narrow range</li> <li>• octave leap (G-G) in chorus</li> </ul> <p>Lyrics</p> <ul style="list-style-type: none"> <li>• Anglo-centric lyrics</li> <li>• topics of everyday life/narrative</li> <li>• "start a revolution..." reference to Lennon</li> </ul> <p>Tonality/Harmony</p> <ul style="list-style-type: none"> <li>• C major (throughout)</li> <li>• root position chords</li> <li>• functional harmony</li> <li>• bass part plays root of chords</li> <li>• some chromatic chords</li> <li>• Fm7/ G#dim/ Emaj</li> </ul> <p>Texture and Instrumental writing</p> <ul style="list-style-type: none"> <li>• predominant vocal</li> <li>• accompaniment is guitar-driven</li> <li>• use of <b>both</b> electric and acoustic guitars</li> <li>• guitar distortion</li> <li>• low registers (on piano/bass guitar)</li> <li>• use of melotron</li> <li>• short 'fills' /licks</li> <li>• deliberate quote from Lennon's song <i>Imagine</i></li> </ul> <p>Rhythm</p> <ul style="list-style-type: none"> <li>• backbeat</li> <li>• syncopation</li> </ul> <p>Credit up to three clear examples as additional points</p>

Question Number	Question
3(b)(ii)	Compare and contrast the structure and melody writing of the following pieces: <ul style="list-style-type: none"> <li>• Dowland: <i>Flow my tears</i></li> <li>• Berio: <i>Sequenza III for solo voice</i></li> </ul> <p style="text-align: right;">(18)</p>
Indicative Answer	
	<p><b>STRUCTURE</b></p> <p><b>Dowland</b></p> <ul style="list-style-type: none"> <li>• 3 sections/tripartite</li> <li>• with repeats</li> </ul> <p>(alternatively award 2 marks for AABCC)</p> <ul style="list-style-type: none"> <li>• begins and ends in A minor (modal)</li> <li>• C major defines opening of B section</li> </ul> <p><b>Berio</b></p> <ul style="list-style-type: none"> <li>• through-composed/no obvious conventional structure</li> <li>• episodic</li> <li>• divided into 10 second units</li> <li>• "<i>3 part invention</i>" (as described by composer) therefore structure is defined by:           <ul style="list-style-type: none"> <li>• Text/poem               <ul style="list-style-type: none"> <li>• eg fragmentation/use of phonemes/re-ordering of text etc</li> </ul> </li> <li>• Vocal gesture               <ul style="list-style-type: none"> <li>• eg muttering/ laughing/coughing etc</li> </ul> </li> <li>• Expression/mood/ emotion               <ul style="list-style-type: none"> <li>• eg tense/anxious etc</li> </ul> </li> </ul> </li> </ul>

## MELODY WRITING

### Dowland

- mostly stepwise
- with small leaps
- fairly narrow range
- mostly syllabic
- repeated use of four-note falling figure/grief motif (additionally allow max 2 for transformations)
- additional ornamentation on repeats
- sequence

### Berio

Berio treats melody in three different ways:

- Precisely pitched intervals
  - on a five-line stave
- Relative pitch
  - on a three line stave
- No discernible pitch
  - on a one line stave
  
- technically very demanding/ virtuoso/ extended vocal technique
- angular leaps
- partially improvised
- (some) melisma

Credit up to six clear examples as additional points

### Part C: Understanding Chords and Lines

Question Number	Question										
4(a)	Complete the table below to give a harmonic analysis of bars 1 - 4. Precisely indicate, using Roman numerals and (if necessary) inversion letters, the chords that are used. The key is G major										
	<table border="1"> <thead> <tr> <th>Answer</th> <th>Accept</th> <th>Mark</th> </tr> </thead> <tbody> <tr> <td>Bar 1 beats 2 and 3      V (1)</td> <td rowspan="5"></td> <td rowspan="5">5</td> </tr> <tr> <td>Bar 2 beat 1 and 2      VI (1)</td> </tr> <tr> <td>Bar 2 beat 3              lb (1)</td> </tr> <tr> <td>Bar 3                        IV (1)</td> </tr> <tr> <td>Bar 4                        I (1)</td> </tr> </tbody> </table>	Answer	Accept	Mark	Bar 1 beats 2 and 3      V (1)		5	Bar 2 beat 1 and 2      VI (1)	Bar 2 beat 3              lb (1)	Bar 3                        IV (1)	Bar 4                        I (1)
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Bar 2 beat 3              lb (1)											
Bar 3                        IV (1)											
Bar 4                        I (1)											
Question Number	Question										
4(b)	Identify the key in bars 13 - 16										
	<table border="1"> <thead> <tr> <th>Answer</th> <th>Mark</th> </tr> </thead> <tbody> <tr> <td>A minor (1) (1)</td> <td></td> </tr> <tr> <td>a (1)</td> <td></td> </tr> <tr> <td>supertonic (minor) (1)</td> <td></td> </tr> </tbody> </table>	Answer	Mark	A minor (1) (1)		a (1)		supertonic (minor) (1)			
Answer	Mark										
A minor (1) (1)											
a (1)											
supertonic (minor) (1)											
Question Number	Question										
4(c)	Name the melodic device in the vocal part in bars 21 (beat 3) to 23 (beat 2).										
	<table border="1"> <thead> <tr> <th>Answer</th> <th>Mark</th> </tr> </thead> <tbody> <tr> <td>Sequence (1)</td> <td>(1)</td> </tr> </tbody> </table>	Answer	Mark	Sequence (1)	(1)						
Answer	Mark										
Sequence (1)	(1)										
Question Number	Question										
	In bar 23, the last note in the vocal part is best described as:										
4(d)	<ul style="list-style-type: none"> <li>A An anticipation</li> <li>B An appoggiatura</li> <li>C A passing note</li> <li>D A suspension</li> </ul>										
	<table border="1"> <thead> <tr> <th>Answer</th> <th>Mark</th> </tr> </thead> <tbody> <tr> <td>A An anticipation</td> <td>(1)</td> </tr> </tbody> </table>	Answer	Mark	A An anticipation	(1)						
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A An anticipation	(1)										

## Understanding Chords and Lines

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 page 15, but you must write your answer on the score below.</p> <p style="text-align: right;">(12)</p>
<b>Answer</b>	
<p><b>10 marks available for chords</b>  <b>2 marks available for non-harmonic notes</b></p> <p><b>Award 2 marks per chord</b> if the chord choice is appropriate and there are no part-writing faults associated with it.</p> <p><b>Award only 1 mark for a chord</b> if for example any of the following occurs:</p> <ul style="list-style-type: none"> <li>• each single set of consecutives 5ths/8ves which terminates at the beat or falls within it</li> <li>• an augmented melodic interval ends there</li> <li>• an essential note of the chord is missing</li> <li>• a leading note is doubled</li> <li>• parts cross unnecessarily</li> <li>• parts overlap unnecessarily</li> <li>• 7<sup>th</sup> approached by leap</li> <li>• the chord is unsuitable but not actually wrong</li> <li>• there is one wrong note in the chord</li> <li>• one part is omitted</li> </ul> <p><b>Award 0</b> if the chord is very unsuitable, or two notes of the chord are incorrect or there are 2 or more problems with part-writing</p> <p><b>Further credit</b>  Award 1 extra mark for each non harmonic note correctly used, to a maximum of two marks. These could include:</p> <ul style="list-style-type: none"> <li>• passing notes</li> <li>• auxiliary notes</li> <li>• correctly prepared and resolved 7ths (Dominant 7<sup>th</sup> only credited as passing quaver)</li> <li>• 3<sup>rd</sup> chord: IIa = I if preceded by chord V</li> </ul> <p><b>Further notes</b></p> <ul style="list-style-type: none"> <li>• if the interval between tenor and alto exceeds one octave on two or more chords <b>deduct one mark from final total</b></li> <li>• Doubling of 3rds permitted except in chord V</li> <li>• Ic = 1 mark on 1<sup>st</sup> and 4<sup>th</sup> chord</li> <li>• IIc on 3<sup>rd</sup> chord = 0</li> <li>• V7b on 1<sup>st</sup> chord = 3</li> </ul>	



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Llywodraeth Cynulliad Cymru  
Welsh Assembly Government

