

Examiners' Report
June 2016

GCE Music 6MU03 01

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Introduction

This paper tests the three diverse musical skills:

- aural awareness and perception, based on familiar music from the prescribed instrumental and vocal lists for 2016
- essay questions testing knowledge of the music through stylistic analysis and requiring the ability to compare and contrast two musical features across two of the pieces
- 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 (Q) Q1 and Q2 have 16 marks each. The two essays, Q3(a) or Q3(b) at the student's choice, are worth 10 and 18 marks respectively. The harmony questions together have 20 marks: Q4 is out of 8, and Q5 out of 12, marks. There is therefore a slight weighting towards the essay questions.

In the listening questions, examiners were looking for good aural skills applied to the music of the extracts. This included 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 were also tested, for example the melodic, rhythmic and harmonic conventions in the music in the Romantic and Twentieth Century Eras. Generally, there was a marked improvement on these questions again this year, which was 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 students, 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 students highlighted common elements in the two works, as well as pointing out the essential differences. Conversely, less able students 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 who had not. Those who had followed such a course wrote stylistically and demonstrated a good harmonic repertoire, alongside effective and idiomatic part writing for SATB voices.

On the whole, student performance has improved once more this year, particularly in relation to the essays and responses to the listening questions. The harmony exercise (Q5) was much more successful this year, possibly because it was in a major key with straightforward harmonic progressions implied by the given melody.

Question 1 (b)

Most candidates were able either to hear, or remember from the score, that the violin parts are an octave apart.

Question 1 (c)

This was a challenging question requiring three points concerning the use of the four-note motif. This is the main melodic material for the movement, and therefore it should have formed part of the study of this work.

Common responses included that it was repeated an octave lower. Inversion and imitation were often also observed. Other responses pointed out that the motif was passed around the instruments antiphonally.

There were many good responses, such as this one.

(c) Give **three** ways in which the opening four-note motif is used in bars 8 to 12.

(3)

- 1 8ve lower
- 2 different instrument
- 3 inverted.



ResultsPlus Examiner Comments

This example highlights observations of pitch, instruments and the technique of inversion.

3 marks



ResultsPlus Examiner Tip

Always think of the key musical elements in a response to this type of question.

Considering the motif:

- On a basic level the motif is repeated (1)
- It is used in a sequence (1)
- it is played an octave lower (1)

Learn the techniques used by the composer ie:

- Inversion (1)
- Imitation (1)

Question 1 (d)

This question was quite straightforward in that it related to the rhythmic technique of 'additive rhythm' used by Tippett.

The answer 'syncopated' also received credit. It was pleasing that many students knew about the 3+3+2 pattern of quaver beats.

Question 1 (e)

This question, surprisingly, was not answered as well as was anticipated, although good responses identified the violin and cello correctly.

Question 1 (f)

This was another question about the four-note motif, concerning its use as an accompanying device. Many students achieved one mark for the most obvious observation, ie that it is repeated or an *ostinato*. Better responses also identified the use of inversion, retrograde or even retrograde inversion.

Question 1 (g)

The advice in any question on dynamics is to respond chronologically, ie from the start of the excerpt to the end. Therefore, the first comment should be, 'at the start...' and the last 'at the end of the excerpt...'.
For this two mark question it would be sufficient to note that the music begins softly and ends softly!

(g) Give **two** comments on the dynamics in this excerpt.

(2)

1 Starts at forte

2 gets quieter towards the end



ResultsPlus Examiner Comments

This student has thought about the beginning and end in terms of dynamics.

2 marks



ResultsPlus Examiner Tip

Always listen to the beginning, middle and end of the excerpt. If this were a three-mark question, then the dynamics will have changed in some way, ie by getting louder or softer in the middle.

Do not forget general observations about how dynamics are used, such as accents or the **sudden** changes in dynamic level.

Question 1 (h)

This question on the influences of music from the Renaissance and Baroque periods on Tippett's compositional style, was a knowledge-based question. Common correct responses included: concerto grosso, string orchestra, use of counterpoint, canons, modality, Phrygian cadences, ritornelli, use of trills etc.

Many students were able to achieve two marks, but only the best managed three correct responses. This was an effective question to show differentiation.

(g) Give **two** comments on the dynamics in this excerpt.

(2)

- 1 begins *ff*
- 2 ~~diminuendo~~ diminuendo ~~at~~ towards end → finishes *pp*

(h) Tippett was influenced by music from the Renaissance and Baroque periods.

Give **three** ways in which this excerpt suggests these influences.

(3)

- 1 phrygian cadence bar 20+21
- 2 repeated motif reminiscent of Baroque ritornello
- 3 imitation



ResultsPlus Examiner Comments

This is a good response with three correct answers – Phrygian cadence, ritornello and imitation.

3 marks



ResultsPlus Examiner Tip

Learn the salient stylistic features of each piece of music because these will be relevant both for listening and essay questions.

Question 2 (b)

This was a comparison question between two sets of bars (1-2 and 5-6).

There were many obvious things to observe – same texture/number of vocal parts/same melodic shape/same rhythm and even the same words used.

Many students achieved full marks on this question.

(b) Give **two** ways in which bars 5 and 6 are similar to bars 1 and 2.

(2)

1. Same words

2. Same rhythm



ResultsPlus Examiner Comments

This is a typical response, with basic observations of the text and rhythm.

2 marks



ResultsPlus Examiner Tip

Sometimes basic observations will be enough. If it is a true and valid observation, it will appear in the mark scheme.

Question 2 (c)

This was a straightforward question. The bass voice is independent of the top three parts.

Question 2 (d)

Again, with some pointers from the skeleton score, the key is D minor and the cadence is Phrygian (or imperfect).

Pleasingly, many students achieved credit for both key and cadence.

Question 2 (e)

This was a demanding question requiring four textural features to be identified correctly.

Common correct observations included: three parts (no bass), imitation, inversion. In order to achieve marks for general musical textures, ie monophonic, homophonic, specific details were needed such as 'homophonic **at end**' or 'monophonic **at start**' because, without this, there is no evidence that the student can hear the textures in location. Such responses might be guesswork.

(e) Identify **four** textural features from bar 21 to the end of the excerpt.

(4)

- 1 monophonic.
- 2 2 part.
- 3 homophony
- 4 ~~Homophony~~ 4 part.



ResultsPlus Examiner Comments

This example demonstrates the point that 'monophonic' and 'homophonic' lack location. The other two answers are also incorrect.
0 marks



ResultsPlus Examiner Tip

Remember to locate textures in your answers.

Question 2 (f)

There were many options for this one-mark observation of the harmony.

Most students were able to find one correct answer. The most common responses were: chromatic, functional, use of sequences and use of suspensions.

Question 2 (g)

This question was not answered well. Most students were able to identify the second chord as V (dominant). However, not many recognised the Ic chord. There were many Ia chords.

Given that this is a basic progression, it was surprising that not many students heard or recognised the two chords.

Question 2 (h)

Dynamic changes were the focus of this question. It was very surprising that despite the clear reference in the stem of the question to 'bars 1 to 12' many students quoted bars 13 upwards!

The mark scheme was generous in allowing the observation of the diminuendo in any bars from 8/9/10 to 11 or the crescendo in bars 6/7/ and 8.

(h) The excerpt begins quietly.

Complete the box below to identify **two** dynamic changes in bars 1 to 12.

(2)

Bar 6/7	Change Rises to forte
Bar 8/9 bar 9	Change Dies down to p. Dies down to piano



ResultsPlus Examiner Comments

This is a typical response for two correct observations. The second observation of 'soft/quiet' at bar 9, was the most frequent answer.

2 marks



ResultsPlus Examiner Tip

Try to use the correct terminology. Although accepted, in the first response, it would have been better to say 'crescendos to forte' rather than 'rise.'

Learn the correct terminology!

Question 3 (a)

Q3(a)i Baroque stylistic features of Partita No.4 in D (BWV 828) Sarabande and Gigue, by Bach

This question was answered well by the students that selected this option, with many realising full marks.

Q3(a)ii Comparison of the melody and structure of the Haydn and Webern works

Again, there were some strong answers here, supported by score references for extra credit.

In this example, the use of a table is acceptable for the second question.

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 .

If you answer part (a) put a cross in the box .

If you answer part (b) put a cross in the box .

COMFRSD T-R

i) There are many stylistic features in Bach's Partita No. 4 in D, BWV 828: Sarabande and Gigue which indicate that this music was composed in the Baroque period. For example:

1) The music would have been composed for a keyboard instrument such as a harpsicord, ^{at the time} and Bach's Partita is played on the piano ^{and played by}

1) Composition for a keyboard instrument such as the harpsicord

2) The use of sequence, like in bar 10 of the Sarabande

3) The use of ornamentation, for example the mordent in bar 1 of the Sarabande

4) The use of a Sarabande and Gigue suite, ~~using a~~ using a typical fast ⁹/₁₆ time signature like the Gigue's ⁹/₁₆ metre

5) ^{The} Use of functional harmony throughout and the Gigue's functional tonality.

6) The use of perfect cadences, for example in bars 12 and 38 of the Sarabande, plus the Gigue's in bars 48 and 96

7) The lack of performance directions like dynamic markings - typically, performers would know from experience that the Sarabande is fairly slow while a Gigue is fast.

8) The use of binary form. The Gigue is written in binary form with repeats while the Sarabande is in a rounded binary form with repeats.

9) The use of motoric rhythms, like from bars 15 to 33 of the Sarabande.

~~10) The use of a melody dominated~~

ii)	The Joke (Haydn)	Webern's quartet
melody	<ul style="list-style-type: none"> • periodic phrasing, like from bars 1-8. • The main motif featured at the beginning starts with an anacrusis • There is use of a G[#] passing note, also an acciaccatura, in bar 7. • Violin 1 tends to carry the melody throughout the piece 	<ul style="list-style-type: none"> • Extremely disjunct melody • Angular leaps, including intervals like minor 9^{ths} • Use of dissonance, like in bar 2 • The material is based on a tone row, typical of expressionism. * • Klangfarbenmelodie, featured in bars 1-2 of the Quartet. <small>The melody passes between the instruments.</small>
	<ul style="list-style-type: none"> • Melodies are very conjunct, in contrast to Webern's quartet. • The Joke makes use of scalar ^{runs} and aggregated patterns • The melody is often passed between the left and right hand of the piano. 	<ul style="list-style-type: none"> *. The tenor saxophone plays the entire tone row from bars 6-10 • The use of cantus firmus, played by the tenor saxophone from bars 6-10 • Pointillist melodies, with splashes of instrumental colour • Octave displacement, like in the violin in bar 16. • The use of mirror canon from bars 1-5

	The Joke (Haydn)	Quartet (Webern)
Structure	<ul style="list-style-type: none"> The structure is interrupted by an Adagio at bar 148 for 4 bars, in a $\frac{3}{4}$ metre. Periodic phrasing, for example in bars 1 - 8. Developed Rondo form The first 8 bars feature the main theme which will occur throughout the piece as 'A' 	<ul style="list-style-type: none"> 5 bar introduction Sonata form: <ul style="list-style-type: none"> - Introduction - Exposition - Development - Link - Recapitulation - CODA Repeats

Credit was awarded as follows:

Question 3ai

harpsichord (1)
sequence (1) - wrong location
ornamentation (1) location eg bar 1 (1)
fast time signature = fast tempo (1)
9/16 metre = compound triple time (1)
functional (1)
perfect cadence (1) - location bar 12 (1)
lack of performance directions (1) "like dynamic markings" (1)
Sarabande is slow (1)
binary form (1)
repeats (1)
motoric = moto perpetuo (1) - location too vague

total marks = 15

max marks = 10

Question 3aii

reading down left column - Haydn
periodic phrasing (1) - location bar 1-8 (1)
motif (1)
acciaccatura (1) - location bar 7 (1)
conjunct (1)
adagio (1) - location bar 148 (1)
Rondo (1)
first 8 bars occur throughout = refrain (1)
reading down Right column - Webern
angular (1)
tone row (1)
klangfarbenmelodie (1) - location eg bar 1 and 2 (1)
location bar 6-10 of tone row (1)
Cantus Firmus (1) - location bar 6 - 10 (1) - Max 6 locations achieved
octave displacement (1)
mirror canon (1)
introduction (1)
sonata form (1)
link (1)
coda (1)

total marks = 23

max marks = 18

Total marks = 28

Question 3 (b)

Q3(b)i Rock Steady stylistic features of *You can get it if you really want it* by Jimmy Cliff

This was answered well by the students selecting this option, with many achieving full marks.

Q3(b)ii Comparison of the melody and structure of the Oasis and Gershwin works

There were some strong answers here, supported by score references for extra credit. An impressive amount of detail was evident in many answers.

This is a good response to both questions, achieving almost full marks.

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 .

If you answer part (a) put a cross in the box .

If you answer part (b) put a cross in the box .

(i) Jimmy Cliff - Rocksteady

- The use of backbeat rhythms (beats 2+4) throughout are an example of features from rocksteady.
- The political and labored lyrics are also a feature of rocksteady music. E.g. 'You can get it if you really want.'
- The use of a verse chorus structure with a title hook is a feature of rocksteady music.
- The simple chord sequences are also a feature of rocksteady. In this case D_b, G_b and A_b are prominent.
- In this piece the bass also plays on the beat which is a feature of rocksteady.
- The bass also tends to play the root note of the chord which is a feature of rocksteady.
- The drums play cross stick rhythms where one stick is held along the snare which is a feature of rocksteady.

- The use of Syncopation in the upper parts on occasion is a feature of rock steady.
- The use of a pentatonic scale in the vocal line is also a feature of rock steady.
- The use of mixed rhythmic pitting in guitar one helps create calypso ~~style~~ style rhythms which are a feature of rock steady.
- Use of harmonising backing vocals is a feature of rock steady.
- Trumplers playing in thirds and unison is also a feature of rock steady music.
- Narrow ranges (6^m in lead, 5^m in backing vocals) are also common in rock steady music.

(ii) Melody - Don't look back in anger

- The melody in the verse is almost completely pentatonic. (GABDE)
- However in the chorus a C note is added making the melody hexatonic.
- There is an octave leap into the chorus from a low G to a high G on the words 'and so'.
- A blue note is used on the word 'summertime' in the pre-chorus.
- The melody is almost completely syllabic.
- There is use of melodic repetition at the end where the blue note is repeated in the outro.

Melody - Summertime

- The melody is pentatonic with use of the B minor pentatonic scale.
- The vocal line is almost completely syllabic and has a few melismas. Eg on the word 'easy'.
- Portamento is used in the voice which adds variation to the melody.
- Blue notes are prominent in the melody.

Structure - Don't Look Back In Anger

- A verse chorus structure is used in this piece.
- An intro begins the piece inspired by John Lennon's 'Imagine'.
- A verse follows this introduction which is then followed by a pre chorus.
- This is followed by the chorus which begins with an octave leap.
- An ~~instrumental~~ instrumental section is also present where a virtuosic guitar solo is played.
- An outro finishes the piece where the title hook 'Don't look back in anger' is repeated.

Structure - Summertime

- This piece uses a Straphic structure.
- Within each verse the melody is divided into ABAC.
- In the second verse a solo violin obbligato is added alongside the orchestra and vocal line.
- The second verse also varies to the first as women's voices vocalise over the top of the melody.



Q3bi

Credit for:

backbeats (1)

political lyrics (1)

verse chorus (1)

title hook (1)

Db, Gb (1) - no credit for Ab because the student does not say "7th"

Bass plays on-beat (1)

Bass plays root of chord (1)

Drums play crosstick rhythm (1)

syncopation (1)

pentatonic (1)

Calypso rhythmic picking (1)

backing vocals (1)

trumpets in 3rds (1)

narrow range of a 6th (1)

Total marks = 14

max marks = 10

Q3bii

(Reading down in columns)

pentatonic (1)

hexatonic chorus (1)

octave leap (1) - location "and so" (1)

syllabic (1)

outro (1)

2nd column

pentatonic (1) (Gershwin)

syllabic (1) (Gershwin)

portamento (1) (Gershwin)

1st column 2nd page

verse-chorus (1)

intro (1)

pre-chorus (1)

instrumental (1)

2nd column 2nd page

strophic (1)

ABCA (1)

"the second verse" = two verses (1)

Total marks = 16

Total marks for Q3 = 26



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Examiner Tip

Always ensure that you support the points you make with score references.

Question 4 (a)

The chord recognition was quite straightforward and many of the students achieved full marks. The three versions of the dominant chord, Vb, V(a) and V7(a) did cause some errors in correct recognition of the position of chord V!

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 4 to 6. Precisely indicate, using Roman numerals, the chords that are used.

(4)

Bar 4	I
Bar 5	IV ^b
Bar 6, beats 1 to 2	IV ^b
Bar 6, beat 3	V
Bar 6, beat 4	V ⁷



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Examiner Comments

This is a typical correct response.



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Examiner Tip

Ensure that once the chord has been identified its position, a/b/ or c, is also observed. Finally check for the 7th in chord V.

4 marks

Question 4 (b)

A straightforward question. The pedal was printed in the bass part of the score, so was quite easy to define.

Question 4 (c)

There were many correct responses for the key and cadence, identifying a perfect cadence in C major.

Question 5

This was a straightforward chord completion exercise.

The first chord, given the descending quavers in the bass with melody note of Bb, clearly implied chord Vb. The second chord could be I or VI and then a clear formulaic cadential progression of II7b-V7-I, for chords 3 to 5.

The responses fell into two distinct categories: those that achieved 10-12 marks and those that scored low marks of 2-5.

Common problems included consecutive 5ths and 8ths, augmented intervals, overlapping of parts and low tenor and bass parts.

The example here demonstrates the most obvious textbook response to the harmonisation.

- 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. (12)

(Total for Question 5 = 12 marks)

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

Handwritten notes and chord symbols:

E_b C D E_b F G A_b
 G A_b B_b C D E_b F
 E_b F G A_b B_b C D
 I ii iii^b IV V vi vii^b



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Examiner Comments

The marks were awarded as follows:

5 correct chords (2 marks each).

1 extra mark for chord II7b correctly prepared

1 extra mark for the passing-note quaver on chord 4 (tenor part - Bb to Ab)

12 marks



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Examiner Tip

Always check for consecutive 5ths and 8ths. Be careful that any added passing notes do not cause consecutives to occur.

Keep the tenor part high on the staff (as in the example here). Also check that there are not augmented or diminished intervals between consecutive notes in any voice part.

Paper Summary

Based on their performance on this paper, students are offered the following advice.

- Listen to the prescribed works many times, in order 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 etc
- Students 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
- Students should study different extracts of music (in addition to 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 five-chord completion exercises

Grade Boundaries

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