



Pearson

Mark Scheme (Results)

Summer 2017

Pearson Edexcel GCE
In Music 6MU03 Paper 01

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	Mark
1 (a) clerical	Organ	(1)

Question Number	Acceptable Answers	Reject	Mark
Q01(b) Expert	Any three of: <ul style="list-style-type: none"> • one part / monophonic / violin I only • two part / violins I and II • (mainly) in thirds • imitative / fugal • contrapuntal / polyphonic • violins only / no bass / no continuo 		(3)

Question Number	Acceptable Answers	Reject	Mark
Q01(c) (i) Expert	SIMILARITIES Any one of: <ul style="list-style-type: none"> • same tempo • same metre • rhythm in bar 1 same as bar 20 • monophonic in bar 1 and 20 	<ul style="list-style-type: none"> • Similarities : same rhythm 	(1)
Q01(c) ii Expert	DIFFERENCES Any two of: <ul style="list-style-type: none"> • bar 20 is an inversion of bar 1 • no violin II in bar 2, but plays in bar 21 / stretto • monophonic in bar 2 but two part in bar 21 • sequence in bars 1 and 2 • bars 1 and 2 ascend / bars 20 and 21 descend • bars 20 to 21 in a different key / dominant / A major / transposed 		(2)

Question Number	Acceptable Answers	Mark
1 (d) clerical	pedal	(1)

Question Number	Acceptable Answers	Mark
Q01(e) graduate	Key = A/A maj(or)/dom(inant)/V (1) Cadence = perfect /V-I/ full close (1)	(2)

Question Number	Acceptable Answers	Mark
Q01(f) graduate	hemiola / syncopation / ties / cross rhythm / continuo stays in compound time / (continuo uses) crotchet quaver rhythm	(1)

Question Number	Acceptable Answers	Mark
Q01(g) expert	Any two of: <ul style="list-style-type: none"> • diatonic • consonant • functional • perfect cadences • root position/ first inversion chords /triadic • (double)suspensions • cycle/circle of fifths • pedal 	(2)

Question Number	Acceptable Answers	Mark
1 (h) Graduate	<ul style="list-style-type: none"> • B min(or)/B moll/b/relative (minor) • E min(or)/E moll/e/supertonic (minor) Accept in any order	(2)

Question Number	Acceptable Answers	Mark
1 (i) MC	A. binary form	(1)

Question Number	Answer	Mark
2(a) MC	C. Homophonic	(1)

Question Number	Acceptable Answers	Mark
2 (b) graduate	<ul style="list-style-type: none"> • periodic/regular/balanced • 4 bar • Antecedent and consequent / phrase and answering phrase 	(1)

Question Number	Acceptable Answers	Mark
2 (c) graduate	<ul style="list-style-type: none"> • appoggiatura/suspension/leaning note 	(1)

Question Number	Acceptable Answers	Mark
2 (d)i graduate	<ul style="list-style-type: none"> • E / E maj(or) / dominant 	(1)
2 (d)ii graduate	<p>Words bo - dice blue</p> <p>Chords Ic <u>V7/V13</u> <u>I/Ib</u></p>	(3)

Question Number	Acceptable Answers	Reject	Mark
2 (e) (i) Expert	<p><i>For why, she cries, sit still and weep</i></p> <p>Any two of:</p> <ul style="list-style-type: none"> • descending • (mostly)chromatic / semitones • Conjunct / stepwise • two quaver grouping • (followed by) quaver rest / fragmentary • trochaic • range of (minor) 6th 	<ul style="list-style-type: none"> • word-painting 	(2)
2 e (ii) expert	<p><i>While others dance and play</i></p> <p>Any two of:</p> <ul style="list-style-type: none"> • ascending • quaver/crotchet rhythm • from E –E/ octave range • (mostly)conjunct / stepwise • trochaic • sustained/legato/continuous • ends with long note 	<ul style="list-style-type: none"> • Word-painting 	(2)

Question Number	Acceptable Answers	Mark
2 (f) expert	<p>Any two of:</p> <ul style="list-style-type: none"> • piano (mainly) doubles melody • simple/clear/varied piano textures • links between phrases • descriptive writing on the word 'play' • some decoration of the vocal line • harmonic support/chords • loud chord at the end 	(2)

Question Number	Acceptable Answers	Mark
2 (g) expert	<p>Any two of:</p> <ul style="list-style-type: none"> • syllabic word setting • piano doubles voice • easy piano part • slow / moderate tempo • vocal range of only one octave / limited range • melody based on simple patterns, broken chords etc. • mainly conjunct movement • tune played over in introduction to aid singer • repetition of vocal phrases • same music for both verses / strophic 	(2)

Question Number	Acceptable Answers	Reject	Mark
2 (h) MC	B: strophic		(1)

Part B: Investigating Musical Styles

Question Number	Question
3(a)(i) Expert	Describe the stylistic features of <i>Septet in E flat, Op.20: movement I</i> by <i>Beethoven</i> which show that this music was composed in the late Classical period. (10)
	Indicative Answer
	<p>Genre</p> <ul style="list-style-type: none"> • chamber music • no keyboard / no continuo • use of clarinet <p>Score</p> <ul style="list-style-type: none"> • performing directions • detailed articulation (in wind parts) • dynamics forte-piano contrasts (bars 1-2) • accents/sfz (bar 112 – 114) • (high) range of violin (bar 217 – 218) • double / triple / quadruple stopping • novel combinations of instruments (eg. bar 233 – 237) • all instruments have some melodic interest at some point <p>Structure</p> <ul style="list-style-type: none"> • slow introduction • sonata form/ exposition-development-recapitulation (all three needed for credit) • <u>extended</u> coda <p>Melody</p> <ul style="list-style-type: none"> • diatonic • (some) chromaticism • contrasting melodies/first and second subjects • melodies built on motifs • repeated • ornamentation/turns/appoggiaturas/acciaccaturas/grace notes • periodic phrasing <p>Harmony</p> <ul style="list-style-type: none"> • functional • (German) augmented 6th • chromatic harmony in development • dominant 7th • harmonic rhythm is slow • harmonic rhythm speeds up at cadences

Tonality

- functional
- (frequent) perfect cadences
- modulations to related keys
- dominant preparation (b 87-93)
- 2nd subject in recap in tonic
- pedals (tonic/dominant)

Texture

- (melody dominated) homophony
- textural variety/contrast
- homorhythmic (bar 50-3)
- antiphonal exchanges/ dialogue / wind-strings
- octaves

Rhythm

- introduction uses demisemiquavers/ sextuplets/ double dotted notes
- syncopation
- diminution

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

Question Number	Question
3(a)(ii)	Compare and contrast the melody and rhythm (including metre) of <i>Harold in Italy: movement III</i> by Berlioz and <i>Kinderscenen, Op.15: Nos.1, 3 and 11</i> by Schumann (18)
	Indicative Answer
	<p>Points below must be credited for each relevant sub-heading.</p> <p>Melody</p> <p>Berlioz</p> <ul style="list-style-type: none"> • uses three main melodies • irregular phrase lengths <p><u>Saltarello</u></p> <ul style="list-style-type: none"> • one bar cells • narrow range (at start) • revolves around E • conjunct • (some) leaps of a 3rd • modal • ornaments / acciaccaturas • repeated notes • inversion <p><u>Serenade</u></p> <ul style="list-style-type: none"> • triadic / arpeggio • falling 3^{rds} / 5ths • chromaticism <p><u>Ideé fixe</u></p> <ul style="list-style-type: none"> • falling 3rds/6ths • triadic <p>Schumann</p> <p><u>General features</u></p> <ul style="list-style-type: none"> • diatonic • most melodies derived from no.1 • rising 6th • (followed by) four descending notes/ pitches <p><u>No.1</u></p> <ul style="list-style-type: none"> • bass melody (bars 9-14) • melodic sequence (bars 9-12) <p><u>No.3</u></p> <ul style="list-style-type: none"> • (mainly) conjunct • leaps onto accented notes • uses 4 conjunct semiquavers

- appoggiaturas
- descent of minor 7th (in bar 9)

No.11

- chromatic at the start
- diatonic sections (used for contrast)
- (modified version of) melody in bass
- disjunct bass melody (in section B)

Rhythm/Metre

Berlioz

- duple 6/8
- saltarello / dance rhythm in A section
- dotted rhythms
- accents / stresses on second beat of bar
- second section is slower
- idée fixe is in longer note values / dotted minims
- simultaneous use of all rhythmic elements in bar 166
- augmentation near end (bars 192- 193)
- cross rhythm effect (e.g bar 37-38) / $\frac{3}{4}$ against 6/8

Schumann

- all 3 pieces are in simple duple time/ 2/4
- wide range of rhythmic patterns
- use of rubato
- each piece has a particular rhythmic feature(s)

• No 1

- triplet quavers/ sounds like 6/8
- rhythmic blurring of dotted notes against triplets
- rit(ardando) / slowing down (bars 12 -15)
- pause (bar 14)

• No.3

- semiquavers (in the right hand) against quavers (in the left hand)
- perpetual motion

• No.11

- changes of tempo/ schneller(faster)/ ritardando (slowing down)
- offbeat /syncopated (chords)

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

Question Number	Question
3(b)(i)	Describe the stylistic features of <i>A day in the life</i> by <i>The Beatles</i> which show that this music is an example of 1960s pop music. (10)
	Indicative Answer
	<p>Structure</p> <ul style="list-style-type: none"> • start as last chord fades (segue) • additional sections (e.g. introduction, two orchestral transitions) • 4 verses/ 3 using the same musical material/altered strophic • verse lengths are asymmetrical • middle eight/bridge • coda/ outro • overall ternary shape/arch form • final chord sustained for many seconds / locked groove / fades <p>Rhythm/Metre</p> <ul style="list-style-type: none"> • 77 bpm (slow tempo) • cross rhythms • syncopation/complex rhythms • swung rhythm <p>Melody/vocal writing</p> <ul style="list-style-type: none"> • major/pentatonic • melismas (e.g. at 'turn me on') • tessitura mid to high • wide range • wordless section / vocables • transition / wordless section= higher tessitura • (two) contrasting melodies • second melody more fragmentary/first melody more legato • melody beginning off the beat • motivic connections between the melodies • melodies make much use of minor 3rds <p>Harmony</p> <ul style="list-style-type: none"> • chord pattern I,III,VI,IV (G,Bm,Em,C) • use of flattened 7th chord of F major (modal) • plagal cadences • extended chords (eg add9) • Circle of fifths (in wordless section) • Chromaticism in central section <p>Tonality</p> <ul style="list-style-type: none"> • first orchestral link is atonal • McCartney section in E major / unrelated key

Texture

- melody dominated homophony/homophony
- heterophonic between LH piano and bass guitar
- variety of textures in orchestral sections

Technology

- Use of overdubbing (eg. last chord)
- Sampling (eg. alarm clock)
- 4 track technology
- Panning

Instrumental writing

- (mainly) standard instrumental line up or list all instruments (Guitar, bass guitar, piano, drum kit, vocals)
- use of a string section / orchestra
- orchestral crescendo links to rise in pitch
- repeated chords on the piano
- varied drum patterns

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

Question Number	Question
3(b)(ii)	Compare and contrast the melody and structure of <i>Sing we at pleasure</i> by Weelkes and <i>Honey don't</i> by Carl Perkins. (18)
	Indicative Answer
	<p>Melody</p> <p>Weelkes</p> <ul style="list-style-type: none"> • each phrase of text is given own melody • (mixture of) steps and leaps in the first section • leaps followed by a step • (more) conjunct in the second section • melodic sequences • melodies distributed between parts / designed for use in imitation • fa-la refrain • word-painting/ eg. 'dancing' • syllabic • diatonic • irregular phrase lengths <p>Perkins</p> <ul style="list-style-type: none"> • vocal performance is in country blues style/rockabilly style • improvisatory • centres on the note E • blue notes /based on blues scale/ minor pentatonic / flattened 3rds and 5ths • melody not changed when harmony changes • syllabic • anacrusis • vocables / scat (e.g. whoops, ahs) • prominent octave leap at the start • fragmentary • vocal slides and scoops • guitar melody uses broken chord patterns/arpeggios • repeated notes • choruses and verse 3 are higher in pitch <p>Structure</p> <p>Weelkes</p> <ul style="list-style-type: none"> • two sections / binary • both sections repeated • longer second section • each section ends with fa-la refrain • opening of second section marked by homophonic texture

		<p>Perkins</p> <ul style="list-style-type: none"> • (short) introduction • 12 bar blues (chord sequence) • verse chorus • 12 bar blues pattern and verse chorus structure do not coincide • Verse consists of two four-bar phrases • instrumental section • stop time • Structure is open to a variety of interpretations (extra credit for clear explanations) • Chromatic descent in introduction and coda <p>Credit up to six clear examples as additional points</p>
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Part C. Understanding Chords and Lines

Question Number	Answers	Acceptable Answers	Reject	Mark
4 (a) expert	<ul style="list-style-type: none"> • V7b 	<ul style="list-style-type: none"> • V7 6/3 • V7 in first inversion <p>Accept v instead of (capital) V.</p>	<ul style="list-style-type: none"> • V7a • V7c • V7d 	(1)
	<ul style="list-style-type: none"> • I 	<ul style="list-style-type: none"> • I in root position • Ia • I 5/3 <p>Accept i instead of (capital) I in either of the previous</p>	<ul style="list-style-type: none"> • Ib • Ic <p>or equivalent expressions that imply anything other than chord I in root position.</p>	(1)
	<ul style="list-style-type: none"> • V 	<ul style="list-style-type: none"> • Va • V5/3 • V in root position <p>Accept v instead of (capital) V.</p>	<ul style="list-style-type: none"> • Vb • Vc <p>or equivalent expressions that imply anything other than chord I in root position.</p>	(1)

Question Number	Acceptable Answers	Mark
4(b) clerical	(tonic) Pedal	(1)

Question Number	Acceptable Answers	Mark
4(c) graduate	<ul style="list-style-type: none"> • iib/IIb/ii 6/3 	(1)

Question Number	Acceptable Answers	Mark
4(d) clerical	(ascending) Sequence	(1)

Question Number	Acceptable Answers	Mark
4(e) graduate	<ul style="list-style-type: none"> • D min(or)/d/d min/ relative minor 	(1)

Question Number	Acceptable Answers	Mark
4(f) M.C	<ul style="list-style-type: none"> • C A passing note 	(1)

Understanding Chords and Lines

Question Number	Question
<p>5 expert</p>	<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.</p>
	<p>Answer</p>
	<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 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 in root position • A seventh is unprepared (apart from the passing seventh) <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 e.g. passing notes, auxiliary notes, suspensions, tierce de Picardie or correctly prepared 7ths (i.e. II⁷b)</p> <p>Deduct 1 mark from total if more than an octave interval between Alto and Tenor or Soprano and Alto for 2 chords or more.</p> <p style="text-align: right;">(12)</p>