

Mark Scheme (Results)

Summer 2016

Pearson Edexcel GCSE in Music  
(5MU03)

Paper 1: Listening and Appraising

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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.

### Section A

Mozart	1st movement of Symphony No. 40 in G minor	
Question Number	Correct Answer	Mark
<b>1(a)</b>	<ul style="list-style-type: none"> <li>• (Wood)wind</li> </ul>	1

Question Number	Correct Answer	Mark
<b>1(b)</b>	<ul style="list-style-type: none"> <li>• <b>C</b> Descending and legato</li> </ul>	1

Question Number	Correct Answer	Mark
<b>1(c)</b>	<ul style="list-style-type: none"> <li>• First/1<sup>st</sup>/1</li> </ul>	1

Question Number	Correct Answer	Mark
<b>1(d)</b>	<p style="text-align: center;">Any <b>two</b> of:</p> <ul style="list-style-type: none"> <li>• Plays the melody/First subject</li> <li>• Counter melody</li> <li>• Quavers</li> <li>• Scales/Scalic/Conjunct/Stepwise</li> <li>• Arpeggios/Broken chords</li> <li>• Repeated/Repetitive</li> <li>• Pedal</li> <li>• Bass notes (bars 105-114)</li> <li>• In octaves/Octave doubling</li> <li>• Sequence</li> <li>• Modulation/Changes key/Circle of fifths</li> <li>• (Very) Loud/Forte/Fortissimo/f/ff</li> </ul>	2

Question Number	Correct Answer	Mark
<b>1(e)</b>	<p style="text-align: center;">Any <b>two</b> of:</p> <ul style="list-style-type: none"> <li>• <b>Starts</b> quiet(er)/soft(er)/piano/p/mp</li> <li>• (Very)Loud(er)/Forte/f/Fortissimo/ff in the middle</li> <li>• Soft(er) <b>at end</b></li> <li>• Sudden changes/terraced dynamics</li> </ul>	2

Question Number	Correct Answer	Mark
<b>1(f)</b>	<p>Any <b>one</b> of:</p> <ul style="list-style-type: none"> <li>• Modulates (to different keys)</li> <li>• Development of 1st/2nd subject /<u>Develops</u> Motif(s)/theme(s)</li> <li>• Fragmented (theme)</li> <li>• Dominant preparation/pedal <u>at end</u></li> </ul>	1

<b>Chopin Prelude No. 15 in D flat major, Op.28</b>			
Question Number	Correct Answer		Mark
<b>2(a)</b>	<b>C</b> Repeat of section A and codetta		1
Question Number	Correct Answer	Acceptable answers	Mark
<b>2(b)</b>	<ul style="list-style-type: none"> <li>• Dominant / Dom</li> <li>• 5<sup>th</sup> / 5/ V / five/ fifth</li> <li>• A<sup>b</sup>/ A flat</li> </ul>	<ul style="list-style-type: none"> <li>• G<sup>#</sup>/ G sharp</li> </ul>	1

Question Number	Correct Answer	Mark
<b>2(c)</b>	<p>Any <b>three</b> of:</p> <ul style="list-style-type: none"> <li>• (Falling) arpeggio/broken chord (of Db)/motif</li> <li>• Dotted notes</li> <li>• Ascending (after the first 3 notes)</li> <li>• (Mostly) stepwise /conjunct/scalic</li> <li>• (Then) descends</li> <li>• Legato</li> <li>• Lyrical/Cantabile</li> <li>• Ornament/turn/decoration/demisemiquavers/ dectuplet</li> <li>• <b>At end</b> repeats first five notes/opening bar</li> <li>• Ends abruptly/unfinished phrase</li> </ul>	3

Question Number	Correct Answer	Mark
<b>2(d)</b>	In any order: <ul style="list-style-type: none"> <li>• Homophonic/ (melody dominated) homophony / melody (or tune) and accompaniment</li> <li>• Monophonic / single line</li> </ul>	2

Question Number	Correct Answer	Mark
<b>2(e)</b>	Any <b>two</b> of: <ul style="list-style-type: none"> <li>• Slow/adagio</li> <li>• Slowing down / rit(enuto) / rall(entando)/rit(ardando)</li> <li>• Pause (before last note)</li> <li>• Rubato</li> </ul>	2

<b>Schoenberg 'Peripetie' from 5 orchestral pieces</b>		
Question Number	Correct Answer	Mark
<b>3(a)</b>	<b>B</b> French Horns	1

Question Number	Correct Answer	Mark
<b>3(b)</b>	<b>B</b> Homophonic	1

Question Number	Correct Answer	Mark
<b>3(c)</b>	In any order: <p>Bassoon(s)  (muted) Trumpet(s)  Cello/Violoncello</p>	2

Question Number	Correct Answer	Reject	Mark
<b>3(d)</b>	Any <b>two</b> of: <ul style="list-style-type: none"> <li>• <b>Starts</b> slow/ ruhiger</li> <li>• Tempo increases/ faster/ heftig</li> <li>• <b>Back to</b> original tempo/slow/ ruhiger</li> <li>• Very fast/ sehr rasch <b>towards end</b></li> <li>• Slow <b>at end</b></li> <li>• Frequent changes</li> <li>• Sudden changes</li> </ul>	<ul style="list-style-type: none"> <li>• Slow throughout</li> <li>• Fast throughout</li> </ul>	2

Question Number	Correct Answer	Mark
<b>3(e)</b>	<ul style="list-style-type: none"> <li>• A</li> </ul>	1

Question Number	Correct Answer	Mark
<b>3(f)</b>	Atonal / no sense of key	1

<b>Reich</b>	<b>Electric counterpoint</b>	
Question Number	Correct Answer	Mark
<b>4(a)</b>	<ul style="list-style-type: none"> <li>• resultant melody</li> </ul> Accept phonetic spelling	1

Question Number	Correct Answer	Mark
<b>4(b)</b> <b>(i)</b>	2 / two	1

Question Number	Correct Answer	Mark
<b>4(b)</b> <b>(ii)</b>	D - Two bar ostinato	1

Question Number	Correct Answer	Mark
<b>4(c)</b>	(i) True (ii) False (iii) False (iv) True	4

Question Number	Correct Answer	Mark
<b>4(d)</b>	Any <b>two</b> of: <ul style="list-style-type: none"> <li>• thins out/ fewer parts</li> <li>• (only) 5 parts remain/ live guitar and four electric guitars</li> <li>• Strummed guitars/ guitars 5-7/ guitars playing chords drop out/ fade out</li> <li>• Bass (guitars) drop out/ fade out</li> </ul>	2



<b>Miles Davis</b>	<b><i>All Blues</i> from the album Kind of Blue</b>	<b>Extract : CD2 track 1</b>	<b>Track timings: 9.28 - 10.09</b>	
Question Number	Correct Answer	Acceptable Answers		Mark
<b>5(a)</b>	Link	Intro(duction) (reprise of)		1

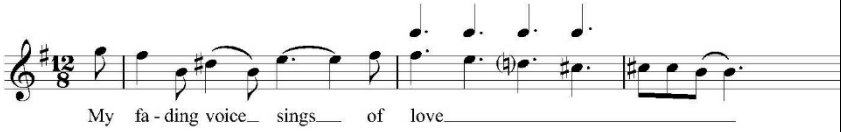
Question Number	Correct Answer	Acceptable Answers	Mark
<b>5(b)</b>	<ul style="list-style-type: none"> <li>• Alto sax(ophone)</li> <li>• Tenor sax(ophone)</li> </ul>	<ul style="list-style-type: none"> <li>• Sax(ophone) (1 mark)</li> <li>• Double bass / string bass / upright bass</li> </ul>	2

Question Number	Correct Answer	Acceptable Answers	Mark
<b>5(c)</b>	<ul style="list-style-type: none"> <li>• Trill</li> <li>• Tremolo</li> </ul>	<ul style="list-style-type: none"> <li>• Shake</li> </ul>	1

Question Number	Correct Answer	Mark
<b>5(d)</b>	<ul style="list-style-type: none"> <li>• Head</li> </ul>	1

Question Number	Correct Answer	Mark
<b>5(e)</b>	<p>Any <b>two</b> of:</p> <ul style="list-style-type: none"> <li>▪ (based on) 12 bar (blues)/ I, IV, V</li> <li>• 7<sup>th</sup>/ #9<sup>th</sup>/ extended chords</li> <li>• Altered/ substituted chords</li> <li>• D7#9</li> <li>• E<sup>b</sup>7#9</li> <li>• Repeated/19 times</li> </ul>	2

Question Number	Correct Answer	Mark
<b>5(f)</b>	<p>First blank</p> <ul style="list-style-type: none"> <li>• Plucks</li> </ul> <p>Second blank</p> <ul style="list-style-type: none"> <li>▪ Riff</li> </ul>	2

<b>Buckley</b>	<b>Grace from the Album 'Grace'</b>	<b>Extract : CD2 track 2</b>	<b>Track timings: 0.47-1.29</b>	
Question Number	Correct Answer			Mark
<b>6(a)</b>	<p>F# - E – D – C# (accept Db for C#) -</p>  <p>My fa - ding voice_ sings_ of love_</p> <p>Disregard rhythm Mark first four notes</p>			4

Question Number	Correct Answer	Mark
<b>6(b)</b>	<b>B – Chromatic</b>	1

Question Number	Correct Answer	Acceptable Answers	Mark
<b>6(c)</b>	<p>Any <b>three of:</b></p> <ul style="list-style-type: none"> <li>• Melisma/slurred</li> <li>• Wide range</li> <li>• Upper register/ falsetto</li> <li>• Falling/ descending phrases</li> <li>• Repetition</li> <li>• pitch bends/ inflections</li> <li>• gliss(ando)/ b slide/ portamento</li> <li>• Backing vocals</li> <li>• Double tracked/ over dubbing</li> <li>• Use of Qawwali (motif)/ vocalisation/ vocables</li> <li>• Indistinct diction/ whispered</li> <li>• Vibrato</li> </ul>	<ul style="list-style-type: none"> <li>• Some pitches out of tune</li> <li>• Some creaked notes</li> <li>• Tenor (voice)</li> </ul>	3

Question Number	Correct Answer	Mark
<b>6(d)</b>	<p>Any valid <b>musical</b> reason. Can have 2 likes/2 dislikes or 1 of each</p>	2

Koko	Yiri	Extract : CD2 track 10	Track timings: 2.10 - 2.56	
Question Number	Correct Answer	Acceptable Answers	Reject	Mark
<b>7(a)</b>	Any <b>two</b> of:  <b>First Yiri</b> <ul style="list-style-type: none"> <li>• long note / held / sustained</li> <li>• Descending notes / scalic / stepwise/ falling through a 3<sup>rd</sup></li> <li>• Melisma</li> <li>• Legato / slurs</li> </ul> <b>Second and third Yiri</b> <ul style="list-style-type: none"> <li>• Short / semi quaver notes</li> <li>• syllabic</li> <li>• same notes/Tonic notes/Gb/repeated notes</li> <li>• Staccato</li> </ul>			2

Question Number	Correct Answer	Mark
<b>7(b)</b>	<ul style="list-style-type: none"> <li>• Ostinati</li> <li>• Solo</li> </ul>	2

Question Number	Correct Answer	Mark
<b>7(c)</b>	Any <b>three</b> of: <ul style="list-style-type: none"> <li>• Polyrhythms</li> <li>• Syncopation</li> <li>• Triplets</li> <li>• (reverse) dotted</li> <li>• Cross rhythms</li> <li>• Repetitive/ostinato</li> <li>• Improvised</li> </ul>	3

Question Number	Correct Answer	Mark
<b>7(d)</b>	Any <b>two</b> of : <ul style="list-style-type: none"> <li>• Changing tension of skin</li> <li>• Tightening strings / /stretching skin/ squeezing drum (higher pitch)</li> <li>• Loosening strings (lower pitch)</li> <li>• Playing different parts of the drum/ skin</li> <li>• Using different parts of the hand/ stick</li> </ul>	2

Rag Desh			
Question Number	Correct Answer	Acceptable Answers	Mark
<b>8(a)</b>	<ul style="list-style-type: none"> <li>Bhajan</li> </ul> <p>Accept any phonetic spellings</p>	<p>Bandish</p> <p>Accept any phonetic spellings</p>	1

Question Number	Correct Answer	Mark
<b>8(b)</b>	<ul style="list-style-type: none"> <li>Sarangī</li> </ul> <p>Accept any phonetic spellings</p>	1

Question Number	Correct Answer	Mark
<b>8(c)</b>	<p>Any <b>two</b> of:</p> <ul style="list-style-type: none"> <li>Slow</li> <li>free time/unmetered/no clear pulse</li> <li>explores/ based on notes of the rag</li> <li>drone</li> <li>(use of) meend/pitch bending/ornaments</li> <li>Improvised</li> <li>vocalisation</li> <li>soft/quiet dynamics</li> </ul>	2

Question Number	Correct Answer	Mark
<b>8(d)</b>	<p>Any <b>one</b> of:</p> <ul style="list-style-type: none"> <li>peaceful/calm/ relaxed/ meditation/ reflective</li> <li>prayer-like/worship/ devotion(al)/ spiritual/ religious</li> <li>romance/ longing/ supplication</li> </ul>	1

Question Number	Correct Answer	Mark
<b>8(e)</b>	<ul style="list-style-type: none"> <li>tal / tala / taal / taala</li> </ul> <p>Accept any phonetic spellings</p>	1

### Section B

Question Number	Correct Answer	Mark
<b>9(a)</b>	A Baroque	1

Question Number	Correct Answer	Mark
<b>9(b)</b>	C Oratorio	1

Question Number	Indicative content	Mark
<b>9(c)</b> <b>(i-ii-iii)</b>	<p><b>Melody</b></p> <ul style="list-style-type: none"> <li>• Four melodies/themes/ideas/ motifs</li> <li>• Each melody sets one line of text</li> <li>• Each melody is contrasted</li> <li>• Melodies are combined together</li> <li>• Melody 1 (and the glory of the Lord) broken chord/triad and (rising) scale idea</li> <li>• Melody 1 / 4 syllabic</li> <li>• Melody 2 (Shall be revealed) melisma</li> <li>• Melody 2 (descending) sequence</li> <li>• Melody 3 (and all flesh) interval of fourth / E to A</li> <li>• Melody 3 repetitive idea</li> <li>• Melody 4 (for the mouth of the Lord) long notes / dotted minims</li> <li>• Melody 4 repeated notes/ pedal</li> <li>• Melody 4 only two pitches /A and B</li> </ul> <p><b>Texture</b></p> <ul style="list-style-type: none"> <li>• Contrapuntal/polyphonic</li> <li>• Imitation</li> <li>• Homophonic in places</li> <li>• Monophonic in one place</li> <li>• Varied number of parts/ changing textures</li> <li>• Instruments double voices</li> </ul> <p><b>Tonality (keys)</b></p> <ul style="list-style-type: none"> <li>• Major keys/ no minor keys</li> <li>• A major</li> <li>• E major/ Modulates to dominant</li> <li>• B major/ dominant of dominant</li> <li>• Ends in tonic/ A major</li> <li>• Modulates/ changes key</li> <li>• Perfect cadences <b>define tonality</b></li> <li>• Pedal (tonic)</li> <li>• Diatonic/ functional</li> </ul> <p><b>Dynamics</b></p> <ul style="list-style-type: none"> <li>• No dynamics in original score</li> <li>• <b>starts</b> moderately loud</li> <li>• terraced</li> <li>• (overall) loud dynamics</li> <li>• dynamics depend on number of parts</li> <li>• <b>ends</b> very loud</li> </ul> <p><b>Instrumentation</b></p> <ul style="list-style-type: none"> <li>• String orchestra/ strings</li> <li>• Violins, violas, cellos, double basses (must include all for credit)</li> <li>• (Basso) continuo / cello and organ</li> <li>• SATB choir/4-part choir/chorus</li> </ul>	10

Question Number	Correct Answer	Mark
<b>10(a)</b>	<b>B</b> Scotland	1

Question Number	Correct Answer	Mark
<b>10(b)</b>	<b>C</b> Lament	1

Question Number	Indicative content - Expert	Mark
<b>10(c)</b> <b>(i-ii-iii)</b>	<p><b>Instrumentation</b></p> <ul style="list-style-type: none"> <li>• Mixture/fusion of folk <u>and</u> (western) pop/rock instruments</li> <li>• bouzouki/ (uilleann) pipes/fiddle(violin)/accordion /synthesiser/ drum kit/ (electric/Wurlitzer) piano/ acoustic guitar/ bass guitar (award 1 mark per instrument to <b>maximum</b> 3 marks)</li> <li>• Lead vocalist/ backing vocals</li> </ul> <p><b>Harmony</b></p> <ul style="list-style-type: none"> <li>• <b>Starts</b> with cluster chord</li> <li>• uses mainly two chords (G major / E minor)</li> <li>• Repeated chord sequence</li> <li>• C, G, E minor/ adds C major (in any order)</li> <li>• Diatonic</li> <li>• Extended chords</li> <li>• Am9/Em9</li> <li>• (only) G and C <b>in outro</b></li> </ul> <p><b>Structure</b></p> <ul style="list-style-type: none"> <li>• intro(duction)</li> <li>• verse / strophic</li> <li>• call and response / vocable refrain</li> <li>• instrumental/break</li> <li>• outro/coda</li> </ul> <p><b>Dynamics</b></p> <ul style="list-style-type: none"> <li>• quiet <b>at start</b></li> <li>• dynamics increase <u>as parts come in</u></li> <li>• mainly mf/ moderately loud for most of piece</li> <li>• loud(er) for full band sections/ instrumental very loud</li> <li>• verse 7/ penultimate quieter</li> <li>• quiet/p towards end</li> <li>• fades away <b>at end</b></li> </ul> <p><b>Texture</b></p> <ul style="list-style-type: none"> <li>• starts with synth chord/ sparse/ thin texture</li> <li>• parts build up/ layered</li> <li>• homophonic</li> <li>• polyphonic/contrapuntal</li> <li>• heterophonic <u>in instrumental</u></li> <li>• monophonic</li> <li>• dialogue/ interplay between parts</li> </ul>	10



### Mark scheme for Questions 9(c) and 10(c)

Level	Mark	Descriptor
<b>Level 0</b>	0	No positive features can be identified in the response.
<b>Level 1</b>	1 - 2  <b>Limited</b> analysing and evaluating skills	<ul style="list-style-type: none"> <li>• Little relevant information regarding the question and set work(s) is conveyed.</li> <li>• Knowledge of the set work(s) key features will be limited and/or incorrectly applied.</li> <li>• Range of musical vocabulary is limited and/or is not used correctly.</li> <li>• The skills needed to produce effective writing will not normally be present and answer lacks both clarity and organisation. Frequent spelling, punctuation and grammar errors will be present.</li> </ul>
<b>Level 2</b>	3 - 4  <b>Basic</b> analysing and evaluating skills	<ul style="list-style-type: none"> <li>• Some relevant information regarding the question and set work(s) is conveyed but there will be major omissions.</li> <li>• Knowledge of the set work(s) key features will be basic with only the most obvious of comments made.</li> <li>• Range of musical vocabulary is basic but mostly used correctly.</li> <li>• The skills needed to produce effective writing are likely to be limited and passages within the answer will lack both clarity and organisation. Frequent spelling, punctuation and/or grammar errors will be present.</li> </ul>
<b>Level 3</b>	5 - 6  <b>Compete nt</b> analysing and evaluating skills	<ul style="list-style-type: none"> <li>• Relevant information regarding the question and set work(s) is conveyed but there will still be some (mostly) minor omissions.</li> <li>• Knowledge of the set work(s) key features will be competent, with an adequate range of knowledge displayed.</li> <li>• Range of musical vocabulary is quite broad and is mostly used correctly.</li> <li>• Most of the skills needed to produce effective writing will be present but there will be lapses in clarity and organisation. Some spelling, punctuation and grammar errors will be present.</li> </ul>
<b>Level 4</b>	7 - 8  <b>Good</b> analysing and evaluating skills	<ul style="list-style-type: none"> <li>• Relevant information regarding the question and set work(s) is conveyed and omissions will be minor.</li> <li>• Knowledge of the set work(s) key features will be good, with both range and some depth of knowledge displayed.</li> <li>• Range of musical vocabulary is broad and is mostly used correctly.</li> <li>• The skills needed to produce convincing writing are mostly in place. Good clarity and organisation. Some spelling, punctuation and grammar errors will be found but overall the writing will be coherent.</li> </ul>
<b>Level 5</b>	9 - 10  <b>Excellent</b> analysing and	<ul style="list-style-type: none"> <li>• Relevant information regarding the set work(s) is conveyed and any omissions are negligible.</li> <li>• Knowledge of the set work(s) key features will be excellent, with a wide range and depth of knowledge displayed.</li> </ul>

Level	Mark	Descriptor
	evaluating skills	<ul style="list-style-type: none"> <li>• Range of music vocabulary is extensive and any errors in usage are minor.</li> <li>• All the skills needed to produce convincing writing are in place. Excellent clarity and organisation. Very few spelling, punctuation and/or grammar errors will be found and they will not detract from the overall coherence.</li> </ul>