



Mark Scheme (Results)

Summer 2017

Pearson Edexcel GCSE in Music
(5MU03/01)

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

Handel	And the Glory of the Lord from <i>Messiah</i>, HWV 56
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Question Number	Correct Answer	Mark
1(a)	<p>First Box: Tenor(s) and bass(es) – accept in either order</p> <p>Second Box: Soprano(s)/treble(s) and (male) alto(s) / countertenor - accept in either order</p>	(2)

Question Number	Correct Answer	Mark
1(b)(i)	Soprano(s)/Treble(s)	(1)

Question Number	Correct Answer	Mark
1(b)(ii)	Violin(s)	(1)

Question Number	Correct Answer	Mark
1(c)	A counterpoint	(1)

Question Number	Correct Answer	Mark
1(d)	<p>First response: A / a</p> <p>Second response: B / b</p>	(2)

Question Number	Correct Answer	Mark
1(e)	<p>Any two of:</p> <ul style="list-style-type: none"> • (basso) continuo / cello <u>and</u> organ • one mood / affection • terraced dynamics • diatonic/functional harmony • chords I and V • pedals • suspensions • sequences • orchestra / strings • counterpoint / polyphonic • imitation 	(2)

Chopin	Prelude No. 15 in D flat major, Op.28
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Question Number	Correct Answer	Mark
2(a)	C Section A	(1)

Question Number	Right Hand (melody)	Left Hand (accompaniment)	Mark
2(b)	max two of: <ul style="list-style-type: none"> • (falling) broken chord / Db chord / triad / motif • conjunct / scalic • (mostly) diatonic • (some) chromatic notes • ornaments / septuplets / acciaccatura / turn • bar 1-4 repeated at 5-8 • periodic / balanced / regular phrasing • legato • sostenuto • rubato • straight rhythms • dotted rhythms • lyrical / cantabile 	max two of: <ul style="list-style-type: none"> • broken chord • repeated A flats/ 'raindrop' note / (dominant) pedal (note) • (two part) chords • quavers • (mostly) diatonic • sostenuto • legato • rubato 	(4)

Question Number	Correct Answer	Mark
2 (c)	<p>Ped = depress / down / use (sustaining) pedal</p> <p>* = release / up / lift / end (sustaining) pedal</p> <p>REJECT: pedal</p>	(2)

Question Number	Correct Answer	Mark
2(d)	Any two of: <ul style="list-style-type: none"> • rubato • cantabile/lyrical • legato/sostenuto/sustained • pedalling / sustain pedal • <u>expressive</u> dynamics <p>REJECT: pedal</p>	(2)

Schoenberg	'Peripetie' from 5 Orchestral Pieces
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Question Number	Correct Answer	Mark
3(a)	C Flute, viola, bass clarinet	(1)

Question Number	Correct Answer	Mark
3(b)	Any three of: <ul style="list-style-type: none"> • <u>starts</u> p / pp / ppp / (very) soft • crescendos • ff / fff / very loud • <u>at end</u> soft / (very) soft • sudden changes • extreme dynamics 	(3)


Question Number	Correct Answer	Mark
3(c)	Any two of: <ul style="list-style-type: none"> • <u>starts</u> with a chord • (then) solo / monophonic • parts added / layered / texture builds • polyphonic / contrapuntal • tutti / full orchestra chords • parts drop out / texture thins / homophonic <u>at end</u> • klangfarbenmelodie 	(2)

Question Number	Correct Answer	Mark
3(d)	Any two of: <ul style="list-style-type: none"> • use of hexachords • use of complement • atonal / dissonant / no sense of key • fragmented melody • klangfarbenmelodie • extreme ranges • extreme dynamics • (frequently) changing textures • complex / irregular rhythms • angular melodies / large leaps / disjunct • sudden changes in dynamics 	(2)

Bernstein	<i>Something's Coming</i> from West Side Story
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Question Number	(i) Similarities with Phrase 1	Mark
4(a)i	<p>Any two of:</p> <ul style="list-style-type: none">• same length (phrases)• phrases start on same note(s) / F#(to G)• ends on same note / E• both use augmented 4th / blue note• both use 'push' rhythms / syncopation• same key• same metre• same tempo / fast• 'something good' melody same as 'yes, it could'• both sung piano / soft• same accompaniment / instrumentation• both phrases split in two• both rising then falling• syllabic	(2)

Question Number	(ii) Differences to Phrase 1	mark
4(a)ii	Any two of: <ul style="list-style-type: none"> • wider range/ reaches higher pitch / C / "coming" high note • one note / syllable more in P2 • notes in P2 more accented / louder • different words 	(2)

Question Number	Correct Answer	Mark
4(b)	<ul style="list-style-type: none"> • A, F, A, A 	(4)

Question Number	Correct Answer	Mark
4(c)	Any one of: <ul style="list-style-type: none"> • syncopation • push rhythms • fast (tempo) • short (breathy) phrases • off-beat (quaver) accompaniment 	(1)

Question Number	Correct Answer	Mark
4 (d)	A A B A B	(1)

Miles Davis	<i>All Blues</i> from the album 'Kind of Blue'
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Question Number	Correct Answer	Mark
5(a)	Any two of: <ul style="list-style-type: none"> • piano • drum kit/snare drum (played with brushes) • string/double/upright bass REJECT: Drums. REJECT: Bass	(2)

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

Question Number	Correct Answer	Mark
5(c)	Any two of: <ul style="list-style-type: none"> • riff / ostinato / repetitive / each bar (or half bar) the same • (saxophones) in thirds • modal • stepwise / conjunct movement • (each phrase) rises and falls 	(2)

Question Number	Correct Answer	Acceptable Answers	Mark
5(d)(i)	<ul style="list-style-type: none"> • head 	<ul style="list-style-type: none"> • chorus 	(1)

Question Number	Correct Answer	Mark
5(d)(ii)	<ul style="list-style-type: none"> • mute/muted 	(1)

Moby	Why does my heart feel so bad? (from the album 'Play')
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Question Number	Correct Answer	Mark
6(a)	<ul style="list-style-type: none"> piano / keyboard 	(1)

Question Number	Correct Answer	Acceptable Answers	Mark
6(b)	Bar 4 : Em Bar 5 : G Bar 7 : D	Bar 4 : E minor/e-/E min Bar 5 : G major/G maj Bar 7 : D major/D maj	(3)

Question Number	Correct Answer	Mark
6(c)	Time signature: 4 /4 /common time Key: A minor / A min / Am / Dorian on A	(2)

Question Number	Correct Answer	Mark
6(d)	Any two of: <ul style="list-style-type: none"> (male) vocal sample drums/percussion (loops) synth string(s) bass synth (second) piano 	(2)

Question Number	Correct Answer	Mark
6(e)	Any one of: <ul style="list-style-type: none"> reverb(eration) delay/echo 	(1)

Capercaillie	'Chuir M'Athair Mise Dhan Taigh Charraideach' (Skye Waulking Song)
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Question Number	Correct Answer	Mark
7(a)	In any order <ul style="list-style-type: none"> • Celtic / Gaelic / British / Scottish / Folk • (Western) pop / popular 	(2)

Question Number	Correct Answer	Mark
7(b)	C Uilleann pipes	(1)

Question Number	Correct Answer	Mark
7(c)	<ul style="list-style-type: none"> • heterophony/heterophonic 	(1)

Question Number	Correct Answer	Mark
7(d)	<ul style="list-style-type: none"> • gets quieter / diminuendo / decrescendo / reduces / drops 	(1)

Question Number	Correct Answer	Mark
7(e)	<ul style="list-style-type: none"> • melody • metre 	(2)

Koko	Yiri
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Question Number	Correct Answer	Mark
8(a)	Any two of: <ul style="list-style-type: none"> • repetitive / ostinato / riff • two pitches / low and high notes • three note (rhythmic motif) / six note sequence • two semiquavers and a quaver / quaver and two semiquavers (accept augmentation or diminution of these values) • steady / regular beat • on beat / straight rhythms 	(2)

Question Number	Correct Answer	Mark
8(b)	(i) True (ii) False (iii) True (iv) False	(4)

Question Number	Correct Answer	Mark
8(c)	Any two of: <ul style="list-style-type: none"> • choir / chorus / (many) voices / vocal ensemble • one bar phrases / short phrases • vocals start and end on tonic note in extract • descending phrases • similar melodies • unison / octaves / monophonic • syncopation / off-beat • dialogue with balaphon / call and response • hexatonic • syllabic 	(2)

Question Number	Correct Answer	Mark
8(d)	Any one of: <ul style="list-style-type: none"> • shorter • more repeated notes • lower pitch • triplet • <u>less</u> syncopation 	(1)

Section B

Question Number	Correct Answer	Mark
9(a)	<ul style="list-style-type: none">• B Eighteenth	(1)

Question Number	Correct Answer	Mark
9(b)	<ul style="list-style-type: none">• fast / lively / quick(ly)	(1)

Question Number	Indicative content
*9(c)	<p>Harmony (chords)</p> <ul style="list-style-type: none"> • diatonic • (some) chromatic • dominant 7ths • diminished 7ths • perfect cadences / chords V-I • Ic-V-I progressions • cycles of fifths • pedals <p>Instrumentation</p> <ul style="list-style-type: none"> • orchestra / strings, woodwind and horns / lists of instruments • no trumpets • no timpani / percussion • one flute • double bass doubles cello <p>Melody</p> <ul style="list-style-type: none"> • periodic / regular / balanced phrasing • first <u>and</u> second subjects • contrasting themes • first subject (motif) used in development section • countermelody • sequence <p>First subject</p> <ul style="list-style-type: none"> • three note motif • upward leap / minor 6th • scalic descent • repeated notes <p>Second subject</p> <ul style="list-style-type: none"> • longer note values • falling/descending • scalic passages • chromatic notes • lyrical <p>Structure</p> <ul style="list-style-type: none"> • sonata form • exposition • codetta • development • recapitulation • coda • bridge / transition passages • key as structural device <p>Texture</p> <ul style="list-style-type: none"> • (mostly) homophonic / melody and accompaniment • dialogue • (some) imitation • octaves • canonic <p>Accept comments on first and second subject under the headings of melody or structure but do not double credit</p>

Question Number	Correct Answer	Mark
10(a)	<ul style="list-style-type: none">• C alap, gat 1, gat 2	(1)

Question Number	Correct Answer	Mark
10(b)	<ul style="list-style-type: none">• (late) evening / night (time)	(1)

Question Number	Indicative content
*10(c)	<p>Dynamics</p> <ul style="list-style-type: none"> • quiet at opening / fades in • alap section is quiet • gat is loud(er) • gat is more varied in dynamics • tabla adds to dynamic level • (some) crescendos / diminuendos <p>Instrumentation (check instrumentation)</p> <ul style="list-style-type: none"> • bansuri / <u>indian</u> flute • esraj • synth pad • (electronic) tambura / shruti box / tanpura • swarmandal • tabla <p>Melody</p> <ul style="list-style-type: none"> • (based on) notes from the rag • ascending and descending • (mainly) conjunct • Improvisation • 'fixed' composition (gat) / pre-composed melody • lyrical melody <p>Playing techniques</p> <ul style="list-style-type: none"> • tans / scales • flourishes / ornamented / decorated • note bending / meend (mind) • slides / glissandi / portamento <p>Rhythm</p> <ul style="list-style-type: none"> • tal / tala / rhythmic cycle • alap is in free time / unmetered • tihais • sam • bols • rupak / 7 beats / 3+2+2 • ektal / 12 beats / 2+2+2+2+2+2

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

Level	Mark	Descriptor
Level 0	0	No positive features can be identified in the response.
Level 1	1 - 2 Limited analysing and evaluating skills	<ul style="list-style-type: none"> • Little relevant information regarding the question and set work(s) is conveyed. • Knowledge of the set work(s) key features will be limited and/or incorrectly applied. • Range of musical vocabulary is limited and/or is not used correctly. • 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.
Level 2	3 - 4 Basic analysing and evaluating skills	<ul style="list-style-type: none"> • Some relevant information regarding the question and set work(s) is conveyed but there will be major omissions. • Knowledge of the set work(s) key features will be basic with only the most obvious of comments made. • Range of musical vocabulary is basic but mostly used correctly. • 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.
Level 3	5 - 6 Competent analysing and evaluating skills	<ul style="list-style-type: none"> • Relevant information regarding the question and set work(s) is conveyed but there will still be some (mostly) minor omissions. • Knowledge of the set work(s) key features will be competent, with an adequate range of knowledge displayed. • Range of musical vocabulary is quite broad and is mostly used correctly. • 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.
Level 4	7 - 8 Good analysing and evaluating skills	<ul style="list-style-type: none"> • Relevant information regarding the question and set work(s) is conveyed and omissions will be minor. • Knowledge of the set work(s) key features will be good, with both range and some depth of knowledge displayed. • Range of musical vocabulary is broad and is mostly used correctly. • 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.
Level 5	9 - 10 Excellent analysing and evaluating skills	<ul style="list-style-type: none"> • Relevant information regarding the set work(s) is conveyed and any omissions are negligible. • Knowledge of the set work(s) key features will be excellent, with a wide range and depth of knowledge displayed. • Range of music vocabulary is extensive and any errors in usage are minor. • 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.