Mark Scheme (Results)

Summer 2018

Pearson Edexcel GCE
In Music (8MU0/03)
Examination Paper Component 3 – 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.

Question Number	Bars 1-26 Bach Movt 2 Track timing:0-1.07	Mark
Q01(a)	Soprano / Treble / Mezzo (Soprano) Bass / Baritone / Bass Baritone	**(2)** **Clerical**

Question Number	Correct Answer	Mark
Q01(b)(i)	E minor/II/supertonic	**(1)** **Grad**

Question Number	Correct Answer	Mark
1(b)(ii)	A major (7)/V (7)/dominant (7)	**(1)** **Expert**

Question Number	Correct Answer	Mark
Q01(c)	Perfect / V-I / full close	**(1)** **Clerical**

Question Number	Answer	Mark
Q01(d)	Similarities: Bass and soprano both largely stepwise Both have some melisma Both start on D / tonic Both parts are highly decorated Differences: Soprano sings cantus firmus Soprano starts and ends syllabically Bass is (mostly) melismatic Bass part independent Soprano doubled by oboe	**(3)** **Expert**

Some leaps in the bass Different words Bass has wider range / soprano has narrow range Different rhythms Bass starts off beat	

Question Number	Answer	Mark
Q01(e)	A major E minor D major	**(2)** **GRAD**

Question Number	Answer	Mark
Q01(f)	Oboe doubles soprano Heterophonic between soprano and oboe Continuo Continuo has mostly quavers/walking bass Upper strings in unison Polyphonic/Contrapuntal (Vocal) Bass part highly ornamented Bass solo independent of instrumental bass	**(3)** **EXPERT**

Question Number	Answer	Mark
Q02(a)	(Dominant) pedal	**(1)** **Clerical**

Question Number	Answer	Mark
Q02(b)	Timpani	**(1)** **Clerical**

Question Number	Answer	Mark
Q02(c)	Similarity: Same tune Played by violin Accompanied by harp	**(3)** **EXPERT**

	Differences:	
	Octave higher	
	Faster tempo	
	Gets faster / accelerando	
	Broken chords in harp and cello	
	Counter melody in crotchets	
	Different ending	
	Gets louder	

Question Number	Answer	Mark
Q02(d)	(Lower) Auxiliary	**(1)** **Clerical**

Question Number	Answer	Mark
Q02(e)	G minor Modal (inflections) including dominant minor chord Ambiguous at the start	**(2)** **Expert**

Question Number	Answer	Mark
Q02(f)	**A** - Accented passing notes **G** - Mainly quiet dynamics **I** - Repetitive motif **A, G & I are the only correct answers for the following reasons:** **B** *the piece is not atonal* **C** *there are no diminished 7th chords in the piece* **D** *this is not a valid feature* **E** *this is not a valid feature* **F** *the music is not in a major key* **H** *there are no motor rhythms in the piece* **J** *the piece is not in triple time*	**(3)** **clerical**

John Cage: Dance for Two Prepared pianos bars 1-30

Track timings: 0-0.40 The first two pages of the score complete.

Question Number	Answer	Mark
Q03(a)	Polyrhythmic Accents to emphasise off-beats Repetitive / ostinato Additive rhythms Syncopation Cross rhythms Rests Moto perpetuo / mainly quaver movement Rhythmic displacement / phasing	**(3)** **EXPERT**

Question Number	Answer	Mark
Q03(b)	Monophonic Two part Three part Four part Use of silence Layered ostinati Contrast of high and low sounds Homorhythmic	**(2)** **Expert**

Question Number	Answer	Mark
Q03(c)	Rhythm A	**(1)** **COMP**

Question Number	Answer	Mark
Q03(d)	Objects inserted between the piano strings. Bolts Screws Rubber Weather strip Penny Plastic Nut Position of the objects is carefully described Some strings are specified	**(2)** **EXPERT**

Question Number	Answer	Mark
Q03(e)	Rhythmic Strong Beat Steady Tempo Contrasting sections	**(1)** **EXPERT**

Question Number	Answer	Mark
Q03(f)	**B** - Complex rhythms **C** - Exploration of sonority **D** - Influence from other cultures **B, C & D are the only correct answers for the following** **reasons:** **A** the piece is not aleatoric **E** the piece is not modal **F** this music is not neo-classical **G** there are no parallel triads in this piece **H** this is not a serialist piece **I** this is not an electronic piece **J** use of the piano is not a 20th century feature	**(3)** **Clerical**

Question Number	Answer	Mark
Q04(a)	There are 6 pitches and 6 durations to complete. 0 0 pitches and/or note-lengths correct 1 1-2 pitches and/or note-lengths correct 2 3-4 pitches and/or note-lengths correct 3 5-6 pitches and/or note-lengths correct 4 7-8 pitches and/or note-lengths correct 5 9-10 pitches and/or note-lengths correct 6 11-12 pitches and/or note-lengths correct	**(6)** **Expert**

Question Number	Answer	Mark
Q04(b)	 Award one mark for each accurately notated correction. NB: Mark will be awarded only for correct responses at error points – ignore any incorrect notations.	**(3)** **Expert**

SECTION B

Question Number	Indicative content	Mark
Q05	AO4 (15 marks) **Organisation of pitch** Figured bass Sequences Circle of fifths Suspensions Dom 7th chords Ornamentation Melody based on triad patterns **Tonality** Modulation to closely related keys **Structure** Ritornello structure **Sonority** Concertino Ripieno Continuo Harpsichord Small group of soloists (trumpet, recorder, violin and oboe) String Orchestra Period instruments High trumpet part **Texture** Contrapuntal texture Imitative Dialogue between soloists and between concertino and ripieno **Tempo, metre and rhythm** Consistent fast tempo Motor rhythms Walking bass line **Dynamics** Terraced dynamics **Genre** Concerto Grosso NB: Other valid points should be rewarded.	**(15)** **Expert**

Level	Mark	Descriptor
	0	No rewardable material
Level 1	1–3	• Identification of elements in the unfamiliar piece, although there are likely to be significant omissions in these. Elements will not be linked to the genre. • Little attempt to link to other relevant works • Some basic musical vocabulary used with errors/inconsistency • Little justification/exemplification to support links to the genre
Level 2	4–7	• Identification of elements in the unfamiliar piece. Links between the genre and the element described are likely to be implicit. • Attempts are made to refer to other works, with some errors/inconsistency • Musical vocabulary used, but with some errors/inconsistency • Basic musical points used as justification/exemplifications to support links to the genre
Level 3	8–11	• Description of elements in the unfamiliar piece. Elements described will be mostly linked to the genre. • Relevant works are used to illustrate basic points • Satisfactory use of musical vocabulary • Inconsistent musical justification/exemplification to support links to the genre
Level 4	12–15	• Explanation of elements in the unfamiliar piece. Elements explained will be linked to the genre • Relevant works are used to justify points • Good use of musical vocabulary • Musical justification/exemplification provided to support links to the genre

Question Number	Indicative content	Mark
Q06(a)	AO3 (10 marks) / AO4 (10 marks)	**(20) Expert**
	Candidates must demonstrate an equal emphasis on demonstrating and applying musical knowledge (AO3) whilst using analytical and appraising skills to make evaluative and critical judgements about music (AO4).	
	Word setting	
	• The opening recitative is syllabic and like all recitative has elements of free tempo, though an accompanied recitative is not as free as a secco recitative, which has only continuo accompaniment.	
	• Speech-like rhythms	
	• Expressive leaps (Mutterherz).	
	• Use of rest for expressive purposes	
	• The larghetto is legato and begins in lyrical conjunct (stepwise) manner.	
	• A loud, long high F emphasises her anger.	
	The range increases from the 'trembling' passage.	
	• The music becomes more chromatic with descending lines and suspensions/appoggiaturas.	
	• At moments of anguish there are diminished seventh harmonies, e.g. on 'Ach helft!'	
	• The allegro moderato begins with an emphatic statement of the notes of the tonic chord of B♭ major.	
	• There are ornaments such as turns used for expressive effect.	
	• The famous coloratura passage is largely conjunct to start with, though the highest notes contain triadic passages.	
	• Rising sequence.	
	• Virtuosic writing to suggest the character's importance.	
	• Long melisma loses the sense of the words.	
	• An emphatic ending.	
	• Very little textual repetition.	
	Tonality	
	• The key is B♭ major	
	• Most of the music is diatonic in that key.	
	• The key is typically shaped and strengthened by perfect cadences.	
	• The aria is in G minor which is reached at the end of the recitative.	
	• Modulations in the aria include B♭ major, C minor.	

	• The final section very quickly returns to the tonic B♭ major and again emphasises tonic and dominant harmonies to start.
	• Modulations in this section include F major, E♭ major.
	• The aria ends with repeated, emphatic perfect cadences.
	Candidates should discuss other relevant pieces which contain these stylistic features. (Any observations would be AO3 and any cross references would be AO4).

Level	Mark	Descriptor
	0	No rewardable material
Level 1	1–5	• Shows limited awareness of contextual factors (AO3) • Limited identification of musical elements or instruments (AO3) • Makes little reference to texts with limited organisation of ideas (AO4) • Some basic musical vocabulary used with errors/inconsistency and little attempt to link to other relevant works (AO4)
Level 2	6–10	• Makes general links between the music and the historical, social and cultural context in which it was created and developed (AO3) • Musical elements or instruments are mostly accurately identified, with some errors or omissions (AO3) • Makes general points, identifying some musical elements with general explanation of effects (AO4) • Musical vocabulary used but with some errors/inconsistency and attempts are made to refer to other works, with some errors/inconsistency (AO4)
Level 3	11–15	• Develops relevant links between the music and the historical, social and cultural context in which it was created and developed (AO3) • Accurate identification of a range of musical elements or instruments (AO3) • Offers a clear response using relevant musical examples. (AO4) • Satisfactory use of musical vocabulary and relevant works are used to basic points (AO4)

Level 4	16–20	• Makes detailed links between the music and the historical, social and cultural context in which it was created and developed (AO3)
		• Accurate identification of a wide range of musical elements or instruments (AO3)
		• Constructs controlled argument with fluently embedded musical examples. (AO4)
		• Good use of musical vocabulary and relevant works are used to justify points (AO4)

Question Number	Indicative content	Mark
Q06(b)	Structure • Sonata form • Exposition • Development • Recapitulation • Exposition repeated • Two contrasting subject groups • Bridge/transition • Codetta • Coda Tonality • G minor • Bridge/transition modulates by gradual steps (via C minor) • Second subject B flat major/relative major • Modulation to E flat, D major, C minor and F minor • Extended dominant preparations i.e. dominant pedals • Recapitulation uses tonic minor and major • Remote key of B major in recapitulation/tertiary modulation • Coda in G minor • Credit any discussion of harmony which is related to tonality/modulation. Candidates should discuss other relevant pieces which contain these stylistic features. (Any observations would be AO3 and any cross references would be AO4).	**(20)** **Expert**

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Question Number	Indicative content	Mark

Q06(c)	AO3 (10 marks) / AO4 (10 marks)
	
	Candidates must demonstrate an equal emphasis on demonstrating and applying musical knowledge (AO3) whilst using analytical and appraising skills to make evaluative and critical judgements about music (AO4).
	
	Performing forces
	Two main elements are common to the two tracks here
	
	• Kate Bush's distinctive voice
	
	• The use of cutting-edge music technology, in the form of the Fairlight CMI. This instrument could not only sample and reproduce sounds, but could also act as a sequencer and synthesiser as well.
	
	 'Cloudbusting'
	
	 • Most conventional use of instruments, but still lacking some of the traditional backing instruments of rock and pop styles:
	
	     No bass guitar
	
	     o No electric guitar
	
	     o Restrained use of drums/percussion
	
	• Main accompaniment here is the classical string sextet:
	
	     o Short staccato chords, creating a strong crotchet pulse (reminiscent of the strings in the Beatles' 'Eleanor Rigby')
	
	     o Violin riff signals the start of the chorus each time
	
	     o Violin countermelody (in octaves) in verse 2.
	
	• Keyboard-triggered Fairlight samples:
	
	o Treated vocal sample used as a backing ostinato to the bridge section
	
	o Two sampled tracks used as the melody and accompanying chords for the instrumental section
	
	o Sampled steam engine sounds used to 'cover' the final chord and to create an ending.
		(20) Expert

o Range of a tenth (G♯ below middle C–B above) – mostly in mid-range

o Syllabic setting of the words.

• Wordless (nonsense syllables) backing singers sing in counterpoint with the lead vocals during the outro/coda .

• Drums/Percussion used sparingly – perhaps most notable is the 'military' snare drum part towards the end of the song.

• Kate's brother, Paddy, plays a very brief balalaika line.

'Under Ice'

• All accompaniment here is synthesised/sampled sound produced through the Fairlight CMI. (Perhaps the composer preferred the bleaker/colder sound of sampled strings to the 'live' sounds used on 'Cloudbusting'?)

• Lead vocal uses a low tessitura throughout.

• Vocal range limited to a perfect fifth (A below middle C to E above) except for the 'cry' in the last phrase.

• Lead vocals are harmonised by a lower, quieter male voice during the refrain sections, where additional voices join in to make three parts.

• The lead vocal is mainly syllabic, but there are melismas (trees)

• A higher register phrase at the end combines a melisma with a slide downwards to the final note (word-painting).

• The last sound heard is a sustained vocal sample.

Structure

Cloudbusting

- Verse chorus structure
- Two verses
- Two bridges
- Instrumental
- Extended outro

Under Ice

- Through-composed

		• Dominated by two quaver crochet motif Candidates should discuss other relevant pieces which contain these stylistic features. (Any observations would be AO3 and any cross references would be AO4).	

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