

Sample Assessment Materials

September 2007

GCE Music

Edexcel Advanced Subsidiary GCE in Music (8MU01)

First examination 2009

Edexcel Advanced GCE in Music (9MU01)

First examination 2010

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A Introduction

These sample assessment materials have been prepared to support the specification.

Their aim is to provide the candidates and centres with a general impression and flavour of the actual question papers and mark schemes in advance of the first operational examinations.

B Sample question papers

Unit 2: Composition	7
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Controlled conditions

Candidates have a maximum of **15 hours** to complete their composition. The 15 hours may be divided into any number of sessions but each session must be supervised. Candidates have a maximum of **1 hour** to complete their CD sleeve note. It is envisaged that this will take place as a single session.

Supervision must take place within the examination centre and candidates must work on their composition/technical study only in and during these hours. At other times candidates' work must be kept under secure conditions in the centre.

Candidates must not take their composition/technical study home or anywhere else outside the room(s) in which the controlled conditions apply.

Candidates' access to any instruments or computers must be monitored by the supervisor. Candidates must not download material from the internet, or email their compositions home or anywhere else outside the room(s) in which the controlled conditions apply. Back-up copies of the work for Unit 5 must not be taken out of the room(s) in which the controlled conditions apply.

All candidates should be advised by their teacher that the work must be their own, and that he/she will not sign their declaration form if the work appears not to be original. All candidates will be required to sign the declaration form as well, stating that the work is their own.

Note: Candidates may have access to the anthology whilst completing their composition/technical study.

SECTION A: COMPOSITION

Compose a coherent piece of music of approximately three minutes in length. The piece may be for any instrument or voice or combination of instruments and/or voices in accordance with the composition brief selected.

Your composition will be based on **one** of the following four composition briefs. Two of the briefs are related to Area of Study 1: Instrumental Music and two are related to Area of Study 2: Vocal Music.

You will need access to manuscript paper if writing your score by hand or access to a computer if using software.

You have **15 hours** to complete your composition, all of which must take place under controlled conditions. When the 15 hours are finished, you must record your composition onto audio CD or MiniDisc™.

Your composition will be marked out of 40.

Area of Study 1: Instrumental Music

Topic 1: Composing expressively

Composition brief 1: Compose a piece which depicts the idea of ‘darkness into light’. The music may tell a story or convey a picture and it should employ instrumental timbres and textures as a means with which to create atmosphere alongside other musical elements like harmony, melody and rhythm.

(40)

Topic 2: Composing idiomatically for instrument(s)

Composition brief 2: Compose a theme of up to 16 bars and use this as the basis for a short set of variations or a fantasia-type piece for at least two instruments in which the theme is varied or extended. Aim to exploit the playing techniques and ranges of the instruments you have used.

(40)

Area of Study 2: Vocal Music

Topic 3: Words and music – structure in vocal music

Composition brief 3: Choose a text and compose a song for voice and accompaniment (for any instrument(s)). The song must include verses and a contrasting section. If you choose to write a popular song it may also include a chorus.

(40)

Topic 4: Text, context and texture

Composition brief 4: Compose a celebratory piece for unaccompanied voices choosing a suitable text and context for the performance. Include changes of texture and a range of vocal techniques, for example passages of recitative, speech or wordless singing, so as to create a sense of occasion.

(40)

(Total 40 marks)

Section A

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TOTAL FOR SECTION A: 40 MARKS

SECTION B: THE SLEEVE NOTE

Complete a sleeve note for your composition by answering the following **three** questions. You must refer to works that you have found helpful when composing your piece in Section A. Some or all of these works **may** come from the New Anthology of Music.

You have **1 hour** to complete Section B.

1. Explain and comment on form and structure, indicating in particular how repetition and contrast are balanced.

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(Total 4 marks)

Q1

2. Mention **four** other features of interest. You can refer to any **two** or more of the following:

- rhythm
- melodic development
- texture
- handling of instrument(s) and/or voice(s)
- harmony.

1

.....

.....

2

.....

.....

3

.....

.....

4

.....

.....

(Total 4 marks)

Q2

SECTION C

Teacher Checklist

Item	
Composition Recording (audio CD, or MiniDisc™ in the correct format. Long-play MiniDisc™ is not acceptable)	Audio CD/ MD track no
Composition Scores	N/A
Composition Sleeve note	N/A

Teacher Declaration

The candidate's activities have been kept under controlled conditions and no assistance has been given apart from any that is acceptable under the scheme of assessment.

Signed		Print Name		Date	
Contact Telephone Number		E-mail Address (please print)			

Candidate Declaration

I declare that I have produced the work for Unit 2: Composition within the controlled conditions and without any external assistance apart from that which is allowed under the scheme of assessment.

Signed		Print Name		Date	
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PART A: LISTENING

Answer both questions.

The music for both questions in Part A will be played to you five times. The playings will be separated by pauses and you will be told the length of the pauses on the CD. Skeleton scores of the music can be found in the skeleton score booklet.

1. INSTRUMENTAL MUSIC

You will hear an excerpt from the third movement of Piano Quintet in F minor Op.34 by Brahms. A skeleton score of this excerpt is provided in the skeleton score booklet. Bar numbers in the questions relate to the skeleton score.

(a) Name the stringed instrument playing with the piano in bars 1 to 16.

.....
(1)

(b) Complete the following sentence.

At bar 15 beat 2 to bar 16 beat 1 there is a(n)
cadence in the key of
(2)

(c) Name the melodic device used in bar 20 to bar 24.

.....
(1)

(d) Describe the chord progression from bar 20 to bar 26.

.....
(2)

(e) Name the harmonic device used from bar 32 beat 2 to bar 48.

.....
(2)

(f) The music at bar 40 beat 2 to bar 48 is a modified repeat of bar 32 beat 2 to bar 40 beat 1. Explain in detail how the music has been rearranged.

.....

.....

.....

.....

.....

.....

(3)

(g) Describe the harmonic progression from bar 62 beat 2 to bar 63 beat 1.

.....

.....

.....

.....

.....

.....

(3)

(h) Put a cross in the box next to the statement that is true.

- A** The overall structure of this excerpt is binary form.
- B** The overall structure of this excerpt is ternary form.
- C** The overall structure of this excerpt is rondo form.
- D** The overall structure of this excerpt is sonata form.

(1)

(i) Put a cross in the box next to the statement that is true.

- A** This excerpt is the whole scherzo section.
- B** This excerpt is the whole trio section.
- C** This excerpt is the opening of the scherzo section.
- D** This excerpt is the end of the trio section.

(1)

Q1

(Total 16 marks)

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2. VOCAL MUSIC

You will hear an excerpt from the third movement of Symphony of Psalms by Stravinsky. A skeleton score of this excerpt is provided in the skeleton score booklet. Bar numbers in the questions relate to the skeleton score.

(a) Put a cross in the box next to the statement that is true.

- A** The voices in bars 1–7 are in unison.
- B** The voices in bars 1–7 are in thirds.
- C** The voices in bars 1–7 are in fifths.
- D** The voices in bars 1–7 are in octaves.

(1)

(b) Describe the instrumental bass part heard in bars 1–7.

.....

(2)

(c) (i) Name the woodwind instrument heard in bar 5.

.....

(1)

(ii) The music for this instrument is marked *leggiero e staccato*. What does this mean?

.....

(2)

(d) Name the percussion instrument heard in this excerpt in bars 6 and 7 only.

.....

(1)

(e) Describe the music played by the oboes in bars 8 and 9.

.....

(2)

(f) Name the vocal parts that join the basses in bar 16.

.....
.....

(2)

(g) Name an instrument playing the printed line in bars 23 to 34.

.....

(1)

(h) Describe the soprano line in bars 23 to 34.

.....
.....
.....

(3)

(i) Put a cross in the box next to the statement that is true.

- A The excerpt comes from the opening of the movement.
- B The excerpt concludes the second section of the movement.
- C The excerpt opens the final section of the movement.
- D The excerpt is the end of the movement.

(1)

Q2

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(Total 16 marks)

TOTAL FOR PART A: 32 MARKS

PART B: INVESTIGATING MUSICAL STYLES

**You must answer either (a) INSTRUMENTAL MUSIC OR (b) VOCAL MUSIC.
You must answer both part (i) and part (ii) of the question you choose.**

3. (a) INSTRUMENTAL MUSIC

(i) Describe the stylistic features of Pavane “*The image of melancholy*” and *Galliard “Ecce quam bonum”* by Holborne which show that this music was composed in the late Renaissance.

(10)

(ii) Compare and contrast the harmony and tonality of *Symphony No.26: first movement* by Haydn and *Pour le Piano: Sarabande* by Debussy.

(18)

OR

(b) VOCAL MUSIC

(i) Describe the stylistic features of *You can get it if you really want* by Jimmy Cliff that show that this is an example of Jamaican popular music.

(10)

(ii) Compare and contrast the harmony and melodic writing of *Der Doppelgänger* by Schubert and *I’m leavin’ you* by Howlin’ Wolf.

(18)

**Indicate which part of the question you are answering by marking the box (☒).
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 (☒).

.....
.....
.....
.....
.....
.....
.....
.....
.....

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 1 to 7. Precisely indicate, using Roman numerals, the chords that are used.

Bars 1–3	Ic
Bar 4	
Bar 5	
Bar 6 beats 1–2	
Bar 6 beats 3–4	
Bar 7	

(5)

(b) Identify the key at bar 10.

..... (1)

(c) Identify the chord at bar 11 beat 4.

..... (1)

(d) Complete the sentence below by putting a cross in the box next to the correct answer.

The note E which is the first note in the vocal part in bar 8 is best described as

- A an anticipation
- B an appoggiatura
- C a passing note
- D a suspension

(1)

Q4

(Total 8 marks)

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 on the next page but you must write your answer on the score.

The musical score is in 4/4 time. The treble clef staff contains a melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). The bass clef staff contains a bass line: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter). The score is for a short score and is intended to be completed by the student.

Q5

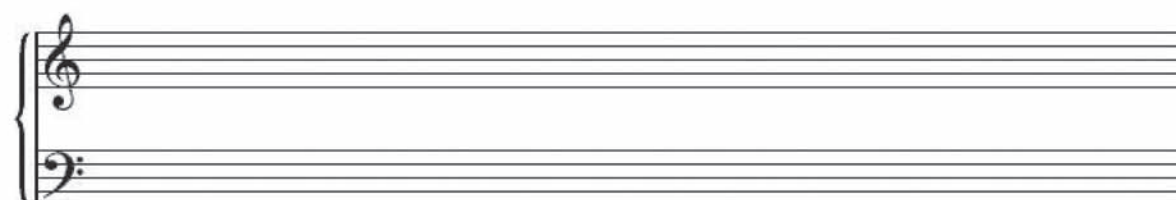
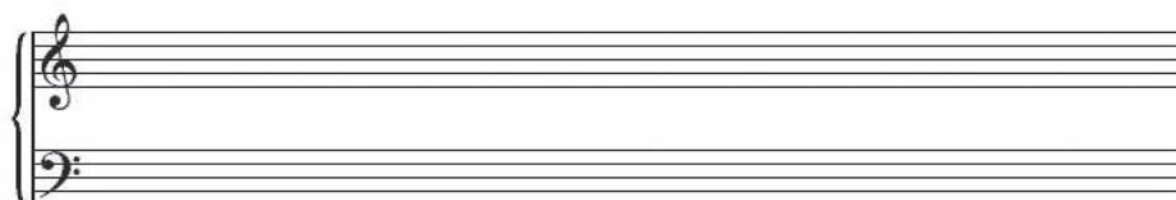
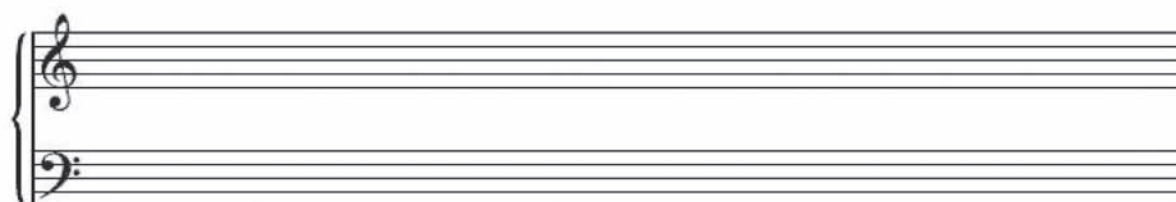
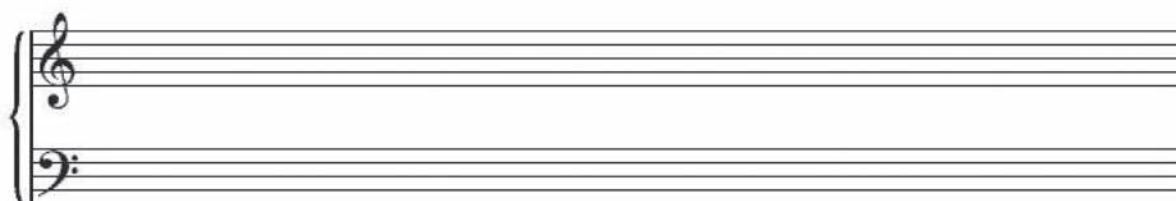
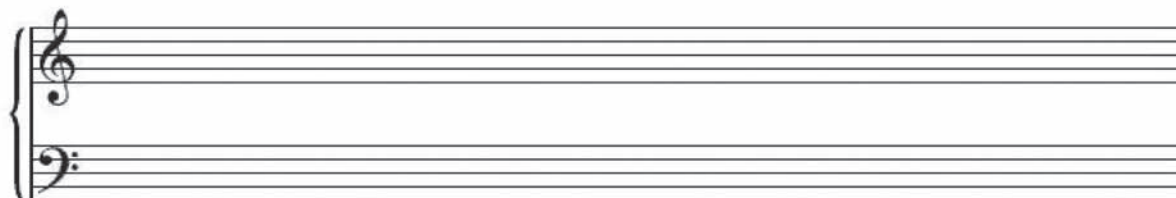
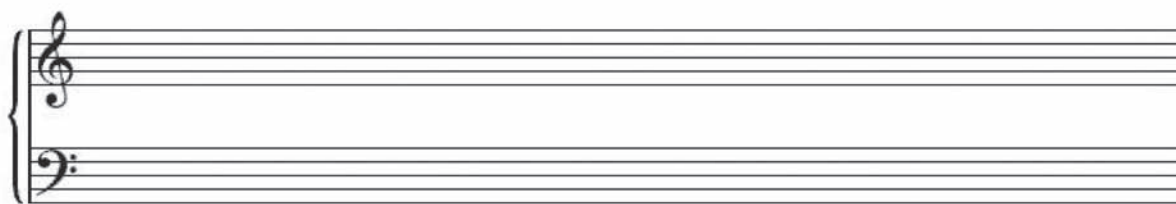
(Total 12 marks)

TOTAL FOR PART C: 20 MARKS

TOTAL FOR PAPER: 80 MARKS

END

Rough work



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Paper Reference(s)

6MU03/1

Edexcel GCE

Music

Advanced Subsidiary

Unit 3: Developing Musical Understanding

Sample Assessment Material

**Skeleton Score Booklet for Questions 1, 2
and 4**

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PART A: LISTENING

Question 1

stringed instrument?

9

cadence and key?

melodic device?
chord progression?

25

harmonic device?

34

41



47



51



57



62



Question 2

1 *sub. p ma marc.* *simile*



Lau - da - te Do - mi - num in vir - tu - ti - bus E -
instrumental bass part?

4



- jus lau - da - te Do - mi - num in sanc - tis E - jus.
woodwind instrument? percussion instrument?

8 *ben cant. ma non troppo f*



Lau - da - te E - um se - cur - dum

13



mul - ti - tu - di - nem mag - ni - tu
vocal parts?

19



- di - nis E - jus
soprano line?
f instrument? *sub.*

24 *simile*



simile

28



32



PART C: UNDERSTANDING CHORDS AND LINES

Largo assai d) i) note?

Largo assai She nev - ertold her love, She

mf *p*

a) harmonic analysis

Largo assai d) ii) note? d) iii) note?

Largo assai nev - ertold her love, But let con - ceal - ment, like a worm in the

mf

Largo assai b) key?

Largo assai bud, Feed on her dam - ask cheek,

mf

chord?

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Paper Reference(s)

6MU05/1

Edexcel GCE

Music

Advanced

Unit 5: Composition and Technical Study

Sample Assessment Material

Candidates have a maximum of 14 hours per composition.

Candidates have a maximum of 3 hours per technical study.

At the end of the allocated hours, each candidate's work must be submitted to their teacher for secure keeping before despatch to Edexcel. This work comprises: for Section A, a score of the composition(s) and a recording on audio CD or MiniDisc™, for Section B, score(s) of the technical study; and a declaration form signed by both the teacher and the candidate.

Instructions to Candidates

You may choose to complete two tasks in Unit 5, choosing from *either* one composition and one technical study *or* two compositions *or* two technical studies.

Instructions to Teachers

The exam must be completed under the controlled conditions as specified on page 2 of this document.

Note: Candidates must complete two tasks in Unit 5, choosing from *either* one composition and one technical study *or* two compositions *or* two technical studies.

Teachers must ensure that candidates comply with the note given above and complete the correct number of compositions, ensuring that they have correct number of tasks for the unit.

Candidates will need access to manuscript paper if writing their scores by hand or access to a computer if using software.

At the end of the allocated hours, each candidate's work must be submitted to their teacher for secure keeping before despatch to Edexcel. This work comprises: for Section A, a score of the composition(s) and recording(s) on audio CD or MiniDisc™. For Section B, score(s) of the technical study; and a declaration form signed by both the teacher and the candidate.

All assessment materials must be sent to the examiner to arrive by 15 May 2010. These materials comprise: the candidate's scores and recording (s) (all materials must be clearly labelled with centre number, candidate name and number), and the signed declaration form.

Centres are requested to use one recording format (audio CD or MiniDisc™) for all their candidates' submissions. Please note that long-play MiniDisc™ recordings are not acceptable.

Information for Candidates

Each composition is marked out of 40. Each technical study is marked out of 40.

The total for this paper is 80 marks. There are 12 pages in this question paper.

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Controlled conditions

Candidates have a maximum of 14 hours to complete each composition and 3 hours to complete each technical study. The hours may be divided into any number of sessions but each session must be supervised.

Supervision must take place within the examination centre and candidates must work on their composition only in and during these hours. At other times candidates' work must be kept under secure conditions in the centre.

Candidates must not take their composition home or anywhere else outside the room(s) in which the controlled conditions apply.

Candidates' access to any instruments or computers must be monitored by the supervisor. Candidates must not download material from the internet, or email their compositions home or anywhere else outside the room(s) in which the controlled conditions apply. Back-up copies of the work for Unit 5 Section A must not be taken out of the room(s) in which the controlled conditions apply.

All candidates should be advised by their teacher that the work must be their own, and that he/she will not sign a their declaration form if the work appears not to be original. All candidates will be required to sign a the declaration form as well, stating that the work is their own.

Note: Candidates may have access to the anthology whilst completing their composition.

SECTION A: COMPOSITION

Each brief chosen should result in a coherent piece of music of approximately 3 minutes in length. The piece(s) may be for any instrument or voice or combination of instruments and/or voices in accordance with the composition brief(s) selected. You have **14 hours** to complete each composition, all of which must take place under controlled conditions.

Your composition will be based on **one or more** of the following four composition briefs, depending on which combination of composition and technical study you choose. Two of the briefs are related to Area of Study 1: Instrumental Music and two are related to Area of Study 3: Applied Music. Candidates offering two compositions must choose one brief from the area of study Instrumental Music and one from the area of study Applied Music.

You must write your centre number, name and candidate number on all additional sheets of paper. You will need access to manuscript paper if writing your score by hand or access to a computer if using software.

Each composition will be marked out of 40.

Area of Study 1: Instrumental Music

Topic 1: Development and contrast

Composition brief 1: Compose a piece using a conventional sonata structure or a form of your own devising, in which thematic ideas are contrasted and developed. (40)

Topic 2: Exploiting instruments

Composition brief 2: Compose a study or toccata for one melody instrument plus piano or two/three melody instruments. It should exploit the potential of the chosen forces and include contrasting sections (for example a virtuoso opening and a cantabile middle section). (40)

Area of Study 3: Applied Music

Topic 3: Music for film and television

Composition brief 3: Compose music to underscore a sequence from a wildlife film in which an arid desert is watered by a sudden storm, followed by the growth of plants into abundant life. (40)

Topic 4: Music, dance and theatre

Composition brief 4: Compose a piece of dance music influenced by non-Western-classical tradition(s) (e.g. Latin American). The dance may be for social purposes (e.g. a tango) or for the stage or it may be a piece of club dance music using technology. (40)

(Total 40 marks)

TOTAL FOR EACH COMPOSITION COMPLETED: 40 MARKS

SECTION B: TECHNICAL STUDY

Technical Study 1

Complete the following in an appropriate style. Add the violin part in bars 3–7 and 18–22. Add the bass part, and appropriate fingering, in bars 9–13.

Allegro

Violin

Continuo

6 6 6 6 7 # 6 #6
4

3

6 6 7 6 7 6 5 6 6

5

6 6 7 6 6 6 7 #

7

6 6 6

9

11

13

15

17

7 7 7 7 7 7 7 7 6 4 3

19

6 6 4 3 6 6 7

5

21

6 6 # #4
2

23

6 6 6 7
#

Technical Study 2

Add alto, tenor and bass parts to complete the following in an appropriate style.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lower staff is in bass clef with a common time signature (C). It contains a bass line of quarter notes: G2, A2, B2, C3, B2, A2, G2. The system is divided into two measures by a bar line.

The second system of the musical score consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lower staff is in bass clef with a common time signature (C). It contains a bass line of quarter notes: G2, A2, B2, C3, B2, A2, G2. The system is divided into two measures by a bar line. A box containing the number '3' is located at the beginning of the first measure.

The third system of the musical score consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lower staff is in bass clef with a common time signature (C). It is empty. The system is divided into two measures by a bar line. A box containing the number '5' is located at the beginning of the first measure.

7

Musical notation for measure 7, consisting of two staves (treble and bass clefs). The treble staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The bass staff is empty. A fermata is placed over the G4 note in the second half of the measure.

9

Musical notation for measure 9, consisting of two staves (treble and bass clefs). The treble staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The bass staff is empty. A fermata is placed over the G4 note in the second half of the measure.

11

Musical notation for measure 11, consisting of two staves (treble and bass clefs). The treble staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The bass staff is empty. A fermata is placed over the G4 note in the second half of the measure.

Technical Study 3

Complete the following in an appropriate style. Add vocals (without lyrics) in bars 6–8, 11–12 and 21–24. Add the bass part, with appropriate chord symbols, in bars 14–18 and 26–31.

Medium ballad

C Em⁷ Fmaj⁷ A⁷

Vocals

Bass

5 Dm F F/G C F#^o B⁷ Em

10 Em/D# Em/D Em/C# C

CHORUS

15 C

20 Gm⁷ C⁷ F C E^b B^b F B^bmaj⁷ A⁷

25 Dm

29 G⁷ D.C.

(Total 40 marks)

TOTAL FOR EACH TECHNICAL STUDY COMPLETED: 40 MARKS

TOTAL FOR PAPER: 80 MARKS

END

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Advanced GCE in Music – Unit 5a and 5b: Composition and Technical Study Declaration Form

Centre Name:	Centre Number:	
Candidate Name:	Candidate Number:	

Teacher Checklist

Item	Please tick	Item	Please tick
Section A: Composition Recording and score. (Audio CD or MiniDisc™ (in the correct format. Long-play MiniDisc™ is not acceptable)	CD/MID track no	Section B: Score of the technical study	

Teacher Declaration

The candidate's activities have been kept under controlled conditions and no assistance has been given apart from any that is acceptable under the scheme of assessment.

Signed		Print Name		Date	
Contact Telephone Number	E-mail Address (please print)				

Candidate Declaration

I declare that I have produced the work for Unit 5: Composition and Technical Study within the controlled conditions and without any external assistance apart from that which is allowed under the scheme of assessment.

Signed		Print Name		Date	
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PART A: AURAL ANALYSIS

Answer ALL questions

**Some questions must be answered with a cross in a box (☒).
If you change your mind about an answer, put a line through the box (☒) and then mark your new answer with a cross (☒).**

1. COMPARISON

The following questions require you to compare and contrast two excerpts of music. The excerpts are by the same composer and taken from the same work. You will hear each excerpt three times in the order A, B: A, B: A, B. The playings will be separated by pauses and the length of these pauses will be announced.

(a) Identify **four** significant **differences** between the **vocal melodic lines** of the excerpts.

1

.....

2

.....

3

.....

4

.....

(4)

(b) (i) Name the type of female voice singing in both excerpts.

.....

(1)

(ii) Name **two** instruments in Excerpt A which are not heard in Excerpt B.

1

2

(2)

(c) Name the type of longer work from which these excerpts come.

..... (1)

(d) (i) Put a cross in the box next to the year in which these excerpts were composed.

A 1751

B 1791

C 1831

D 1871

(1)

(ii) Put a cross in the box next to the name of the composer of these excerpts.

A Handel

B Mozart

C Schumann

D Strauss

(1)

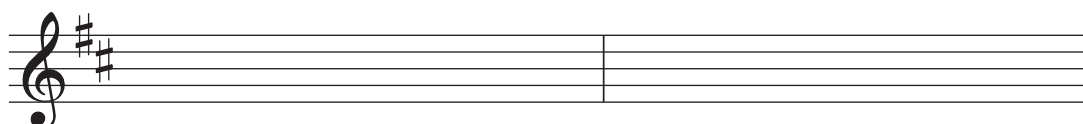
Q1

(Total 10 marks)

2. AURAL AWARENESS

You will hear an excerpt of music five times. The playings will be separated by pauses and the length of each pause will be announced. In order to answer the questions you should also have the separate skeleton score.

- (a) Write out the melody line of bars 28 and 29. You may work in rough on the skeleton score, but you must copy your answer onto the staff below.



(8)

- (b) (i) Complete the sentences below.

In bar 11 there is a(n) cadence in the
..... key

In bar 17 there is a(n) cadence in the
..... key

(4)

- (ii) Identify the three chords indicated in bar 31.

Chord A

Chord B

Chord C

(3)

- (c) (i) Put a cross in the box next to the genre of longer work from which this movement is taken.

A canzona

B concerto grosso

C string quartet

D trio sonata

(1)

(ii) Put a cross in the box next to the name of the composer of this music.

- A Corelli
- B Gabrieli
- C Haydn
- D Sweelinck

(1)

(iii) Put a cross in the box next to the year when this music was first published.

- A 1565
- B 1605
- C 1645
- D 1685

(1)

Q2

(Total 18 marks)

TOTAL FOR PART A: 28 MARKS

PART B: MUSIC IN CONTEXT

Answer TWO parts of Question 3

**Indicate which parts of the question you are answering by marking the box (☒).
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 this box ☒.

- 3. (a) *Pulcinella Suite* by Igor Stravinsky is written in a neo-classical style. Identify features in the *Sinfonia* (NAM 7 pp.139–148) which recall music of the Baroque era.**

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(13)

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

- (b) *Sonata pian' e forte* by Giovanni Gabrieli (NAM 14 pp.194–199) was probably composed to be performed as part of a solemn service in St. Mark's Cathedral, Venice. Identify features of the style, texture and instrumentation that make it particularly suitable for this purpose.

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(13)

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

- (c) *Planet of the Apes: The Hunt (opening)* by Jerry Goldsmith (NAM 44 pp.388–408) was composed to accompany a chase sequence in a film. Identify features of rhythm, harmony and tonality that create a feeling of tension.

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(13)

Q3

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(Total 26 marks)

TOTAL FOR PART B: 26 MARKS

PART C: CONTINUITY AND CHANGE IN INSTRUMENTAL MUSIC

Answer either (a) or (b) of Question 4. Your answer must be in continuous prose and will also be assessed for clarity of expression, spelling and grammar.

EITHER

4. (a) Arcangelo Corelli *Trio Sonata in D Op.3 No.2 movement IV* (NAM 15 pp.200–201)

Robert Schumann *Kinderscenen Nos 1 & 3* (NAM 23 p.258)

John Cage *Sonatas and Interludes for Prepared Piano: Sonatas I–III* (NAM 10 pp.166–170).

Examine the different uses of binary form in the three pieces listed above.

(Total 36 marks)

OR

- (b) Joseph Haydn *String Quartet in E flat Op.33 No.2: movement IV* (NAM 16 pp.202–206)

West End Blues (NAM 48 pp.461–464) as recorded by Louis Armstrong and his Hot Five

Michael Tippett *Concerto for Double String Orchestra: movement I* (NAM 6 pp. 120–138)

Compare and contrast the use of tonality and harmony in the three pieces listed above.

(Total 36 marks)

A series of 25 horizontal dotted lines for writing, spanning most of the page width.

A large rectangular area with rounded corners containing 25 horizontal dotted lines, intended for student responses.

A large rectangular area with a rounded top-left corner, containing 25 horizontal dotted lines for writing.

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Q4

(Total 36 marks)

TOTAL FOR PART C: 36 MARKS
TOTAL FOR PAPER: 90 MARKS

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Paper Reference(s)

6MU06/1

Edexcel GCE

Music

Advanced

Unit 6: Further Musical Understanding

Sample Assessment Material

Skeleton Score Booklet

Printer's Log. No.

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W850/XXXX/57570 3/2

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Turn over

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Question 2 Skeleton Score

Largo

10 Cadence & Key?

15 Cadence & Key?

20

25

Notate melody

30

Chord Chord Chord
A B C

35

C Sample mark schemes

General marking guidance	71
Unit 3: Developing Musical Understanding.....	73
Unit 6: Further Musical Understanding	87

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.
- Mark schemes will indicate within the table where, and which strands of QWC, are being assessed. The strands are as follows:
 - i) ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear
 - ii) select and use a form and style of writing appropriate to purpose and to complex subject matter
 - iii) organise information clearly and coherently, using specialist vocabulary when appropriate

Unit 3: Developing Musical Understanding

Part A: Listening

Question No.	Question		
1.(a)	Name the stringed instrument playing with the piano in bars 1 to 16.		
	Acceptable Answers	Reject	Mark
	'Cello Cello Violoncello Notes Accept phonetic/incorrect spelling as long as the word is recognisable	Any correct answer in conjunction with an incorrect response, eg viola and 'cello.	(1)

Question No.	Question		
1.(b)	Complete the following sentence. At bar 15 beat 2 to bar 16 beat 1 there is a(n) _____ cadence in the key of _____.		
	Answer		Mark
	The answer must appear in the correct order. Perfect (1) Any one of the following: B (1) B major (1) (Key of) Leading note (1)		(2)

Question No.	Question		
1.(c)	Name the melodic device used in bar 20 to bar 24.		
	Answer		Mark
	Sequence Notes Accept phonetic/incorrect spelling as long as the word is recognisable		(1)

Question No.	Question		
1.(d)	Describe the chord progression from bar 20 to bar 26.		
	Answer		Mark
	Any one of the following: Circle of 5ths (2) Cycle of 5ths (2) Diatonic (1)(Harmonic) Sequence (1)		(2)

Question No.	Question	Answer	Mark
1.(e)	Name the harmonic device used from bar 32 beat 2 to bar 48.	Dominant V(1)Pedal (1)	(2)

Question No.	Question	Answer	Mark
1.(f)	The music at bar 40 beat 2 to bar 48 is a modified repeat of bar 32 beat 2 to bar 40 beat 1. Explain in detail how the music has been rearranged.	Any three of the following: Violin melody moves to piano left hand / bass (1) 'Cello countermelody moves to piano right hand (1) Piano right hand countermelody moves to violin (1) Piano left hand part moves to 'cello (1) The parts are exchanged/inverted/swapped over (1)	(3)

Question No.	Question	Answer	Mark
1.(g)	Describe the harmonic progression from bar 62 beat 2 to bar 63 beat 1.	Diminished seventh (1) To Tonic / I (1) Over Tonic Pedal (1)	(3)

Question No.	Question	Answer	Mark
1.(h)	Put a cross in the box next to the statement that is true. A The overall structure of this excerpt is binary form. B The overall structure of this excerpt is ternary form. C The overall structure of this excerpt is rondo form. D The overall structure of this excerpt is sonata form.	B The overall structure of this excerpt is ternary form	(1)

Question No.	Question	Answer	Mark
1.(i)	Put a cross in the box next to the statement that is true. A This excerpt is the whole scherzo section. B This excerpt is the whole trio section. C This excerpt is the opening of the scherzo section. D This excerpt is the end of the trio section.	B This excerpt is the whole trio section	(1)

Question No.	Question	Answer	Mark
2.(a)	Put a cross in the box next to the statement that is true. A The voices in bars 1-7 are in unison. B The voices in bars 1-7 are in thirds. C The voices in bars 1-7 are in fifths. D The voices in bars 1-7 are in octaves.	D The voices in bars 1-7 are in octaves.	(1)

Question No.	Question	Answer	Mark
2.(b)	Describe the instrumental bass part heard in bars 1-7.	Any two of the following: Ostinato/repeated (1) Three notes/G E E (1) Played 5 times (1) Even/minim rhythm (1) Minor third prominent (1)	(2)

Question No.	Question	Answer	Mark
2.(c)(i)	Name the woodwind instrument heard in bar 5.	Bassoon	(1)
	Notes Accept phonetic/incorrect spelling as long as the word is recognisable		

Question No.	Question	Answer	Mark
2.(c)(ii)	The music for this instrument is marked <i>leggiero e staccato</i> . What does this mean?	Light(ly) (1) Detached / Short (1)	(2)
	Notes Accept phonetic/incorrect spelling as long as the word is recognisable		

Question No.	Question	Acceptable Answers	Reject	Mark
2.(d)	Name the percussion instrument heard in this excerpt in bars 6 and 7 only.	Bass Drum	Drum alone or any other type of drum	(1)
	Notes Accept phonetic/incorrect spelling as long as the word is recognisable			

Question No.	Question	Answer	Mark
2.(e)	Describe the music played by the oboes in bars 8 and 9.		
	Any two of the following: Ascending (1) (mainly) chromatic (1) Scale (1) Covering a (major) 6 th (1) Quavers alternating with longer note lengths(1) Staccato (1)		(2)

Question No.	Question	Answer	Mark
2.(f)	Name the vocal parts that join the basses in bar 16.		
	Altos (1) Tenors (1)		(2)

Question No.	Question	Answer	Mark
2.(g)	Name an instrument playing the printed line in bars 23 to 34.		
	Any one of the following: French Horn Horn Horn in F Trumpet (in D) Cor anglais		(1)

Question No.	Question	Answer	Mark
2.(h)	Describe the soprano line in bars 23 to 34.		
	Any three of the following: Two bars (1) Ostinato / Repeated (1) Three notes / C E E (1) Two pitches (1) Major third (1) Heard 6 times (1) Syncopated (1)		(3)

Question No.	Question	Answer	Mark
2.(i)	Put a cross in the box next to the statement that is true. A The excerpt comes from the opening of the movement. B The excerpt concludes the second section of the movement. C The excerpt opens the final section of the movement. D The excerpt is the end of the movement.		
	B This excerpt concludes the second section of the movement.		(1)

Part B: Investigating Musical Styles

Question No.	Question
3.(a)(i)	Describe the stylistic features of Pavane " <i>The image of melancholy</i> " and Galliard " <i>Ecce quam bonum</i> " by Holborne which show that this music was composed in the late Renaissance. (10)
	Indicative content
	<p>Structure stylised dances, tripartite structures, each section repeated</p> <p>Tonality major/minor, some modal inflections</p> <p>Harmony chords in root position and first inversion only, suspensions, false relation, perfect cadences, Phrygian cadence, tierce de picardie</p> <p>Texture mainly contrapuntal, imitation, <u>some</u> homophony</p> <p>Rhythm syncopation, hemiola</p> <p>Melody mostly conjunct movement</p> <p>Instrumental writing non-idiomatic, related to vocal music, limited range</p> <p>Other no performance markings</p> <p>Credit up to three clear examples as additional points</p>

Mark	Descriptor
0	No positive features can be clearly identified.
1-2	Poor. Typically only 1 or 2 relevant points. QWC: The writing may have some coherence and will be generally comprehensible, but lack both clarity and organisation. The skills needed to produce effective writing will not normally be present. Frequent syntactical and/or spelling errors are likely to be present.
3	Limited. Typically only 3 relevant points. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
4	Basic. Typically only 4 relevant points. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
5-6	Adequate. Typically 5 or 6 relevant points. QWC: The writing may show some degree of organisation and clarity but this will not be sustained throughout the response. The candidate will demonstrate most of the skills needed to produce effective writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present.
7	Competent. Typically 7 relevant points. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent..`
8	Confident. Typically 8 relevant points. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent..`
9	Excellent. Typically 9 relevant points. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.
10	Outstanding. Typically with 10 or more relevant points. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.

Question No.	Question
3.(a)(ii)	Compare and contrast the harmony and tonality of <i>Symphony No.26: first movement</i> by Haydn and <i>Pour le Piano: Sarabande</i> by Debussy. (18)
Indicative content	
<p>HARMONY Haydn diatonic, functional, regular perfect and imperfect cadences, tonic-dominant harmonies dominate, appoggiaturas, feminine cadences, circle of fifths/harmonic sequence, dominant pedal, tonic pedal, diminished seventh Debussy few perfect or imperfect cadences, modal inflections, non-functional, unrelated triads, 7th chords (half diminished, minor, major), parallelism, quartal harmony, bare 5th chords, discords, chromatic harmony, modal cadences</p> <p>TONALITY Haydn D minor, modulates to closely related keys, F major (2nd subject), D major (2nd subject in recapitulation), modulating circle of fifths, tonality used to outline structure Debussy Aeolian mode, C# minor, whole tone scale, tonal ambiguity</p> <p>Credit up to six clear examples as additional points</p>	

Mark	Descriptor
0	No positive features can be clearly identified.
1-2	Poor. Typically only 1 or 2 relevant points. QWC: The writing may have some coherence and will be generally comprehensible, but lack both clarity and organisation. The skills needed to produce effective writing will not normally be present. Frequent syntactical and/or spelling errors are likely to be present.
3-4	Limited. Typically only 3-4 relevant points. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
5-7	Basic. Typically only 5-7 relevant points. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
8-10	Adequate. Typically 8-10 relevant points, with weaker answers favouring one piece. QWC: The writing may show some degree of organisation and clarity but this will not be sustained throughout the response. The candidate will demonstrate most of the skills needed to produce effective writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present.
11-12	Competent. Typically 11-12 relevant points evenly spread across both works, or a confident response to one and an adequate response to the other QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent
13-14	Confident. Typically 13-14 relevant points evenly spread across both works, or an excellent response to one and a competent response to the other. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent..
15-16	Excellent. Typically 15-16 relevant points fairly evenly spread across both works. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.
17-18	Outstanding. Typically with 17 or more relevant points. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.

Question No.	Question
3.(b)(i)	Describe the stylistic features of <i>You can get it if you really want</i> by Jimmy Cliff that show that this is an example of Jamaican popular music. (10)
Indicative content	
	<p>Style Rock steady, reggae</p> <p>Melody motivic patterns, riff, narrow vocal range (except at close)</p> <p>Harmony limited harmonic vocabulary, mainly two chords, pentatonicism, unrelated chords</p> <p>Instruments Latin American drum rhythms, Close harmony vocals, Cuban/Mexican brass sound, guitars subsidiary role, use of organ, prominent bass</p> <p>Texture prevalence of 3rds, exchange between voice and trumpet</p> <p>Other strong backbeat, cultural mixture, lyrics reflect poverty and aspiration</p> <p>Credit up to three clear examples as additional points</p>

Mark	Descriptor
0	No positive features can be clearly identified.
1-2	Poor. Typically only 1 or 2 relevant points. QWC: The writing may have some coherence and will be generally comprehensible, but lack both clarity and organisation. The skills needed to produce effective writing will not normally be present. Frequent syntactical and/or spelling errors are likely to be present.
3	Limited. Typically only 3 relevant points. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
4	Basic. Typically only 4 relevant points. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
5-6	Adequate. Typically 5 or 6 relevant points. QWC: The writing may show some degree of organisation and clarity but this will not be sustained throughout the response. The candidate will demonstrate most of the skills needed to produce effective writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present.
7	Competent. Typically 7 relevant points. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent..`
8	Confident. Typically 8 relevant points. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent..`
9	Excellent. Typically 9 relevant points. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.
10	Outstanding. Typically with 10 or more relevant points. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.

Question No.	Question
3.(b)(ii)	Compare and contrast the harmony and melodic writing of <i>Der Doppelgänger</i> by Schubert and <i>I'm leavin' you</i> by Howlin' Wolf. (18)
	Indicative content
	<p>HARMONY Schubert bare 5ths, pedal, chromatic chords, (French/German) Augmented 6th, false relation, tritone, Neapolitan chord, tierce de picardie, evolving harmonic scheme, modulation, enharmonic change, suspensions Howlin' Wolf 12 bar blues pattern, free use of 7ths and 9ths, root position chords, fixed harmonic structure</p> <p>MELODIC WRITING Schubert mainly syllabic, wide range (13th), fragmentary, declamatory, more lyrical in final phrases, 1st verse lowest and pitch rises in each verse, one extended melisma, builds to 2 climaxes, often static, mainly diatonic, occasionally triadic, appoggiaturas, turns Howlin' Wolf free rhythm, blues style, each verse slightly varied, improvisatory, narrow melodic range (7th), repetitive phrases, no climax, mainly syllabic, fragmentary, declamatory, blue notes</p> <p>Credit up to six clear examples as additional points</p>

Mark	Descriptor
0	No positive features can be clearly identified.
1-2	Poor. Typically only 1 or 2 relevant points. QWC: The writing may have some coherence and will be generally comprehensible, but lack both clarity and organisation. The skills needed to produce effective writing will not normally be present. Frequent syntactical and/or spelling errors are likely to be present.
3-4	Limited. Typically only 3-4 relevant points. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
5-7	Basic. Typically only 5-7 relevant points. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
8-10	Adequate. Typically 8-10 relevant points, with weaker answers favouring one piece. QWC: The writing may show some degree of organisation and clarity but this will not be sustained throughout the response. The candidate will demonstrate most of the skills needed to produce effective writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present.
11-12	Competent. Typically 11-12 relevant points evenly spread across both works, or a confident response to one and an adequate response to the other QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent
13-14	Confident. Typically 13-14 relevant points evenly spread across both works, or an excellent response to one and a competent response to the other. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent..
15-16	Excellent. Typically 15-16 relevant points fairly evenly spread across both works. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.
17-18	Outstanding. Typically with 17 or more relevant points. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.

Part C: Understanding Chords and Lines

Question No.	Question	Answer	Mark
4.(a)	Complete the table below to give a harmonic analysis of bars 1 to 7. Precisely indicate, using Roman numerals, the chords that are used.		
	Bar 4	V' (1)	
	Bar 5	I (1)	
	Bar 6 beats 1-2	IV (1)	
	Bar 6 beats 3-4	V ⁷ (1)	
	Bar 7	I (1)	
			(5)

Question No.	Question	Answer	Mark
4.(b)	Identify the key at bar 10.		
	One of the following:		
	D (1)		
	D major (1)		
	Dominant (1)		
			(1)

Question No.	Question	Answer	Mark
4.(c)	Identify the chord at bar 11 beat 4.		
	One of the following:		
	Diminished seventh (1)		
	Diminished (1)		
	Diminished 7 th (1)		
			(1)

Question No.	Question	Answer	Mark
4.(d)	The note E which is the first note in the vocal part in bar 8 is best described as A An anticipation B An appoggiatura C A passing note D A suspension		
	B An appoggiatura		
			(1)

Question No.	Question	
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 on the next page but you must write your answer on the score.	
	Answer	Mark
	<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 or exposed 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 <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 available for non harmonic notes)</p>	(12)

Unit 6: Further Musical Understanding

Part A: Aural Analysis

Question No.	Question	
1.(a)	Identify four significant differences between the vocal melodic lines of the excerpts.	
	Answer	Mark
	One mark for each of the following (max 4 marks): B is more legato (cantabile) / A is more staccato A uses arpeggios/triads A uses (major) scales A has more repeated notes B outlines more 7th chords B includes more decoration / passing notes A is higher in pitch A has a wider range A is more virtuosic A includes more repetition B has more appoggiaturas B is more chromatic A includes acciaccaturas	(4)

Question No.	Question		
1.(b)(i)	Name the type of female voice singing in both excerpts.		
	Acceptable Answers	Reject	Mark
	Soprano Notes Accept phonetic/incorrect spelling as long as the word is recognisable	Mezzo Mezzo-soprano Alto Contralto Tenor	(1)

Question No.	Question	
1.(b)(ii)	Name two instruments in Excerpt A which are not heard in Excerpt B.	
	Answer	Mark
	Any two of the following: Trumpet Timpani / Kettle drums (French) Horn (in F)	(2)

Question No.	Question		
1.(c)	Name the type of longer work from which these excerpts come.		
	Acceptable Answers	Reject	Mark
	Opera Singspiel Notes Accept phonetic/incorrect spelling as long as the word is recognisable	Operetta Musical Play Musical theatre	(1)

Question No.	Question	Answer	Mark
1.(d)(i)	Put a cross in the box next to the year in which these excerpts were composed. A 1751 B 1791 C 1831 D 1871	B 1791	(1)

Question No.	Question	Answer	Mark
1.(d)(ii)	Put a cross in the box next to the name of the composer of these excerpts. A Handel B Mozart C Schumann D Strauss	B Mozart	(1)

Question No.	Question	Answer	Mark
2.(a)	Write out the melody line of bars 28 and 29. You may work in rough on the skeleton score, but you must copy your answer onto the staff below.	There are 11 pitches and 11 note lengths to complete	(8)

Level	Mark	Descriptor
	0	No work offered capable of assessment
	1	1-2 pitches or note lengths correct
	2	3-5 pitches or note lengths correct
	3	6-8 pitches or note lengths correct
	4	9-11 pitches or note lengths correct
	5	12-14 pitches or note lengths correct
	6	15-17 pitches or note lengths correct
	7	18-20 pitches or note lengths correct
	8	21-22 pitches or note lengths correct

Question No.	Question	Answer	Mark
2.(b)(i)	Complete the sentences below. In bar 11 there is a(n) _____ cadence in the _____ key. In bar 17 there is a(n) _____ cadence in the _____ key.	Answers must appear in the correct order: Perfect (1) Relative major / D / D major (1) Perfect (1) Dominant / F# minor (1)	(4)

Question No.	Question	Answer	Mark
2.(b)(ii)	Identify the three chords indicated in bar 31. Chord A _____ Chord B _____ Chord C _____		
	Chord A Neapolitan sixth (1) Chord B Ib (1) Chord C VIIb (1)		(3)

Question No.	Question	Answer	Mark
2.(c)(i)	Put a cross in the box next to the genre of longer work from which this movement is taken. A canzona B concerto grosso C string quartet D trio sonata		
	D trio sonata		(1)

Question No.	Question	Answer	Mark
2.(c)(ii)	Put a cross in the box next to the name of the composer of this music. A Corelli B Gabrieli C Haydn D Sweelinck		
	A Corelli		(1)

Question No.	Question	Answer	Mark
2.(c)(iii)	Put a cross in the box next to the year when this music was first published. A 1565 B 1605 C 1645 D 1685		
	D 1685		(1)

Part B: Music in Context

Question No.	Question
3.(a)	<p><i>Pulcinella Suite</i> by Igor Stravinsky is written in a neo-classical style. Identify features in the <i>Sinfonia</i> (NAM 7 pp.139-148) which recall music of the Baroque era.</p> <p style="text-align: right;">(13)</p>
Indicative content	
<p>Where appropriate, points should be illustrated with examples from the music:</p> <p>title based on Baroque model (trio sonata by Gallo / Pergolesi) orchestration (no flutes, clarinets, trumpets, trombones, percussion) ripieno & concertino ritornello structure tonal regular cadences modulation ornamentation some characteristic rhythms mainly blocks dynamics character of bass line (mainly contrary motion with treble)</p>	

Mark	Descriptor
0	No positive features can be clearly identified.
1	Poor. Typically 1-2 relevant points with no examples. QWC: The writing may have some coherence and will be generally comprehensible, but lack both clarity and organisation. The skills needed to produce effective writing will not normally be present. Frequent syntactical and/or spelling errors are likely to be present.
2-3	Limited. Typically 1-2 illustrated points. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
4-5	Basic. Typically 3-4 relevant points with limited illustration. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
6	Adequate. Typically 3-4 relevant, illustrated points, or 5-6 relevant points with limited illustration. QWC: The writing may show some degree of organisation and clarity but this will not be sustained throughout the response. The candidate will demonstrate most of the skills needed to produce effective writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present.
7-8	Competent. Typically 5-6 relevant, illustrated points, or 7-8 relevant points with limited illustration. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent..
9-10	Confident. Typically 7-8 relevant, illustrated points, or 9 or more relevant points with limited illustration. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent.
11-12	Excellent. Typically 9 or more relevant points with most appropriately illustrated. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.
13	Outstanding. Typically more than 9 relevant, well illustrated points. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.

Question No.	Question
3.(b)	<p><i>Sonata pian' e forte</i> by Giovanni Gabrieli (NAM 14 pp.194-199) was probably composed to be performed as part of a solemn service in St. Mark's Cathedral, Venice. Identify features of the style, texture and instrumentation that make it particularly suitable for this purpose. (13)</p>
	Indicative content
	<p>Where appropriate, points should be illustrated with examples from the music:</p> <p>Style Related to sacred vocal music</p> <p>Texture exploits acoustic / layout for drama opposition combination antiphony always at least 4 parts mostly contrapuntal</p> <p>Instrumentation organ trombones</p>

Mark	Descriptor
0	No positive features can be clearly identified.
1	Poor. Typically 1-2 relevant points with no examples. QWC: The writing may have some coherence and will be generally comprehensible, but lack both clarity and organisation. The skills needed to produce effective writing will not normally be present. Frequent syntactical and/or spelling errors are likely to be present.
2-3	Limited. Typically 1-2 illustrated points. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
4-5	Basic. Typically 3-4 relevant points with limited illustration. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
6	Adequate. Typically 3-4 relevant, illustrated points, or 5-6 relevant points with limited illustration. QWC: The writing may show some degree of organisation and clarity but this will not be sustained throughout the response. The candidate will demonstrate most of the skills needed to produce effective writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present.
7-8	Competent. Typically 5-6 relevant, illustrated points, or 7-8 relevant points with limited illustration. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent.
9-10	Confident. Typically 7-8 relevant, illustrated points, or 9 or more relevant points with limited illustration. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent.
11-12	Excellent. Typically 9 or more relevant points with most appropriately illustrated. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.
13	Outstanding. Typically more than 9 relevant, well illustrated points. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.

Question No.	Question
3.(c)	<p><i>Planet of the Apes: The Hunt (opening)</i> by Jerry Goldsmith (NAM 44 pp.388-408) was composed to accompany a chase sequence in a film. Identify features of rhythm, harmony and tonality that create a feeling of tension. (13)</p>
Indicative content	
<p>Where appropriate, points should be illustrated with examples from the music:</p> <p>Rhythm cross rhythms polyrhythms growing complexity quavers become semiquavers fast tempo ostinati altering metre syncopation driving rhythms heavy first beats polymetrics tuplets</p> <p>Tonality around tonal reference points / pedals clear I and V</p> <p>Harmony Chromatic Dissonant 12 note chords</p>	

Mark	Descriptor
0	No positive features can be clearly identified.
1	Poor. Typically 1-2 relevant points with no examples. QWC: The writing may have some coherence and will be generally comprehensible, but lack both clarity and organisation. The skills needed to produce effective writing will not normally be present. Frequent syntactical and/or spelling errors are likely to be present.
2-3	Limited. Typically 1-2 illustrated points. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
4-5	Basic. Typically 3-4 relevant points with limited illustration. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
6	Adequate. Typically 3-4 relevant, illustrated points, or 5-6 relevant points with limited illustration. QWC: The writing may show some degree of organisation and clarity but this will not be sustained throughout the response. The candidate will demonstrate most of the skills needed to produce effective writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present.
7-8	Competent. Typically 5-6 relevant, illustrated points, or 7-8 relevant points with limited illustration. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent
9-10	Confident. Typically 7-8 relevant, illustrated points, or 9 or more relevant points with limited illustration. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent.
11-12	Excellent. Typically 9 or more relevant points with most appropriately illustrated. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.
13	Outstanding. Typically more than 9 relevant, well illustrated points. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.

Part C: Continuity and Change in Instrumental Music

Question No.	Question
4.(a)	<p>Arcangelo Corelli <i>Trio Sonata in D Op.3 No.2 movement IV</i> (NAM 15 pp.200-201) Robert Schumann <i>Kinderscenen Nos 1 & 3</i> (NAM 23 p.258) John Cage <i>Sonatas and Interludes for Prepared Piano: Sonatas I-III</i> (NAM 10 pp.166-170)</p> <p>Examine the different uses of binary form in the three pieces listed above. (36)</p>
Indicative content	
	<p>Corelli typical Baroque treatment of binary form, related to dance (gigue), structure outlined by tonality, modulates to dominant at end of 1st section, wider range of modulation in 2nd section, introduces fugal elements like stretto, inversion at start of B section, motivic unity</p> <p>Schumann rounded binary form, miniaturised, lots of repetition, periodic phrasing, aids clarity of structure, A section entirely in tonic, more modulation in B section, B section melodically different, textural continuity between sections, constant rhythm throughout each piece related to title</p> <p>Cage micro-macrocosmic structure, repetition makes structure clearer, uses binary form without its tonal implications, replacing them with duration, proportionality, related to dance</p>

Mark	Descriptor
0	No positive features can be clearly identified.
1-5	Poor. Typically 1-4 points but no examples. QWC: The writing may have some coherence and will be generally comprehensible, but lack both clarity and organisation. The skills needed to produce effective writing will not normally be present. Frequent syntactical and/or spelling errors are likely to be present.
6-10	Limited. Typically 1-4 appropriately illustrated points. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
11-15	Basic. Typically 5-8 points with limited illustration. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
16-19	Adequate. Typically 5-8 appropriately illustrated points, or 9-12 points with limited examples. QWC: The writing may show some degree of organisation and clarity but this will not be sustained throughout the response. The candidate will demonstrate most of the skills needed to produce effective writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present.
20-23	Competent. Typically 9-12 appropriately illustrated points, or 13-16 points with limited examples. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent.
24-27	Confident. Typically 13-16 appropriately illustrated points, or 17+ points with limited examples. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent
28-31	Excellent. Typically 17+ points with most appropriately illustrated. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.
32-36	Outstanding. Typically 18+ well illustrated points. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.

Question No.	Question
4.(b)	<p>Joseph Haydn <i>String Quartet in E flat Op.33 No.2: movement IV</i> (NAM 16 pp.202-206) <i>West End Blues</i> (NAM 48 pp.461-464) as recorded by Louis Armstrong and his Hot Five Michael Tippett <i>Concerto for Double String Orchestra: movement I</i> (NAM 6 pp.120-138)</p> <p>Compare and contrast the use of tonality and harmony in the three pieces listed above.</p> <p style="text-align: right;">(36)</p>
	Indicative content
	<p>Haydn uses tonality and harmony to create humour (e.g. Unresolved second inversions), limited structural use of tonality, modulates to related keys in C section, functional harmony, regular cadences, pedal, appoggiaturas, dramatic V major 9th, mainly diatonic, reliant on primary chords. The I-V-I statement at the beginning is itself the idea - in this case the immediate repeat of the progression is unusual. Use of leading note of dominant over dominant pedal, together with minor sixth above dominant - a typical chromatic procedure in classical music and earlier. Use of chromatic passing notes above dominant pedal - though strictly speaking a voice-leading feature, it does add some harmonic colour.</p> <p>Armstrong single key, structure independent of tonality, uses pre-existing chord pattern / 12 bar blues, reliant on primary chords, substitution chords, blue notes, augmented triad, 9ths, some chromaticism, including chromatic final plagal cadence, added sixth in final chord.</p> <p>Tippett modal, bimodality, pan-diatonicism, some structural use of tonality (key centres of A and G), but generally uses unrelated keys, some tonal ambiguity, Phrygian cadence, false relation, some use of functional harmony, augmented triad. The two-part writing at the opening makes for a much sparser harmonic effect. When full triads appear (from bar 43) that itself is an impressive harmonic affect. Quasi-ostinato figures are derived from the opening material, creating a harmonic effect that is both static and changing as the melody moves against the ostinato eg bar from bar 21. Unprepared dissonances. Juxtaposition of unrelated triads.</p>

Mark	Descriptor
0	No positive features can be clearly identified.
1-5	Poor. Typically 1-4 points but no examples. QWC: The writing may have some coherence and will be generally comprehensible, but lack both clarity and organisation. The skills needed to produce effective writing will not normally be present. Frequent syntactical and/or spelling errors are likely to be present.
6-10	Limited. Typically 1-4 appropriately illustrated points. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
11-15	Basic. Typically 5-8 points with limited illustration. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
16-19	Adequate. Typically 5-8 appropriately illustrated points, or 9-12 points with limited examples. QWC: The writing may show some degree of organisation and clarity but this will not be sustained throughout the response. The candidate will demonstrate most of the skills needed to produce effective writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present.
20-23	Competent. Typically 9-12 appropriately illustrated points, or 13-16 points with limited examples. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent.
24-27	Confident. Typically 13-16 appropriately illustrated points, or 17+ points with limited examples. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent
28-31	Excellent. Typically 17+ points with most appropriately illustrated. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.
32-36	Outstanding. Typically 18+ well illustrated points. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.

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