

Mark Scheme (Results)

Music 2010

GCE

GCE Music (6MU03/01)
Developing Musical Understanding

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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.

Part A: Listening

Question Number	Question	Acceptable Answers	Reject	Mark
1 (a)	Here are four statements about the right-hand part of bars 3-4. Put a cross in the box next to the statement that is true.	<ul style="list-style-type: none"> • D In bars 3-4, the right-hand part is in octaves 		1

Question Number	Question	Acceptable Answers	Reject	Mark
1 (b)	What technical term explains how bars 11 and 12 relate to bar 10?	sequence (1)	<ul style="list-style-type: none"> • Repeated • Imitation 	1

Question Number	Question	Acceptable Answers	Reject	Mark
1 (c)	Mozart bases the right-hand part of bars 14-16 on the descending two-quaver figure heard twice in bar 13. Give two ways in which he does this.	<ul style="list-style-type: none"> • (In bars 14-15, beat 3) top note remains the same/ Repeated B flats (1) • But lower note rises(1) • Chromatically (1). (In bar 15) • Rests omitted (1). • Inversion (in bar 16) (1) • with a trill / ornamented (1) • Sequence at b16/end (1) <p>Max (2)</p>		2

Question Number	Question	Acceptable Answers	Reject	Mark
1 (d)	Comment on the rhythm and melodic writing of the right-hand part in bar 20.	<ul style="list-style-type: none"> • (Continuous) semiquavers /equal (short/quick) notes (1) • (mainly) stepwise (1) • with arpeggio/broken chord (1) • some chromaticism(1) Max (2)		2

Question Number	Question	Acceptable Answers	Reject	Mark
1 (e)	In bars 22-23, how much higher in pitch is the group of notes labelled (ii) than the group labelled (i)?	Octave or 8 notes (1)		1

Question Number	Question	Acceptable Answers	Reject	Mark
1 (f)	Precisely identify the chords used in bars 25 to 27, beat 1. All chords are in the key of B flat major.	<ul style="list-style-type: none"> • i) Bar 25: I^c or I^o₄ or Bb (B flat)/F (1) • ii) Bar 26: V7 or F7 (1) • iii) Bar: 27 I(a) or Bb (B flat) (1) 	All else	3

Question Number	Question	Acceptable Answers	Reject	Mark
1 (g)(i)	Name the type of cadence used in bars 30 to 31.	Perfect or V(7) - I or authentic or full close (1)		1

Question Number	Question	Acceptable Answers	Reject	Mark
1 (g)(ii)	Describe two ways in which the final chord of this cadence (bar 31) is decorated.	<ul style="list-style-type: none"> • Appoggiatura (1) and Suspension (1) • or Appoggiatura Chord (2) • or Double (1) Appoggiatura/ Suspension (1) • Left hand Arpeggiation / Broken chord /Bb-F-Bb / I - V - I (1) • Feminine (1) cadence 	<ul style="list-style-type: none"> • Minim • I^c-V-I 	2

Question Number	Question	Acceptable Answers	Reject	Mark
1 (h)	The excerpt comes from a movement in sonata form. Put a cross in the box next to the statement that is true.	D The excerpt begins part way through the recapitulation		1

Question Number	Question	Acceptable Answers	Reject	Mark
1 (i)	This excerpt was composed in the Classical period. Identify two features which are typical of music of this period.	<ul style="list-style-type: none"> • Frequent perfect cadences / use of V7 and I (1) • Cadential 6-4 (1) • Functional Harmony/ Tonality/modulations to related keys (1) • Ornamentation (1) • Melodic chromaticism (1) • Alberti bass (1) • (piano writing) mainly medium-to-high in range (1) • (Melody-dominated) homophony (1) • Periodic phrasing / Balanced phrasing (1) • Sonata form (1) • Diminished Seventh chords (1) <p>Max (2)</p>		2

Question Number	Question	Acceptable Answers	Reject	Mark
2(a)	Put a cross in the box next to the statement below that is true.	B The 16-bar first verse is in AABA form		1

Question Number	Question	Acceptable Answers	Reject	Mark
2 (b)	Give two ways in which the key of E major is established in the first four bars of the excerpt.	<ul style="list-style-type: none"> • Bass descends stepwise from/to dominant/B (1) • (four bars) of chord V7 /dominant chord (1) • repeated B/ dominant preparation/ dominant pedal (1) (max 2)	<ul style="list-style-type: none"> • E-Major scale • Descending Scale 	2

Question Number	Question	Acceptable Answers	Reject	Mark
2 (c)	Name the instrument playing the melody from bar 4 beat 3 to bar 7 beat 4.	(Lead / electric) guitar (1)	<ul style="list-style-type: none"> • Acoustic Guitar • Bass Guitar 	1

Question Number	Question	Acceptable Answers	Reject	Mark
2 (d)	Describe how the opening 5-note hook on <i>Dirty old river</i> (starting bar 8, beat 3) is used and developed up to the end of bar 11.	<ul style="list-style-type: none"> • Repeated(1) in descending (1) sequence(1) • The third time the motif is extended/ last note longer(1) to make a 4 bar phrase (1) (max 2)		2

Question Number	Question	Acceptable Answers	Reject	Mark
2 (e)	Apart from the solo voice, name two other parts you can hear in bars 8-15.	<ul style="list-style-type: none"> • Backing vocal (1) • electric guitar (1) • acoustic/rhythm guitar (1) • bass (1) • drums/ drum kit(1) 		2

		n.b guitar unspecified 1 max		
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Question Number	Question	Acceptable Answers	Reject	Mark
2 (f)	Give three ways in which musical contrast is achieved in the bridge section from bars 16 to 19.	<ul style="list-style-type: none"> • F sharp minor chord/II(1) • Major version of VI/ C# (1) • Modulation (1) to F# min (1) • Bass guitar new rhythm (1) • New drum rhythm (1) • New melodic material / Higher pitch/Hook absent (1) • No electric guitar (1) (max 3)		3

Question Number	Question	Acceptable Answers	Reject	Mark
2 (g)	How is harmonic contrast achieved at bars 25-30?	F# major chord/ Secondary dominant (1)		1

Question Number	Question	Acceptable Answers	Reject	Mark
2 (h)	The lyrics reflect seriously upon aspects of London life, but the music itself has a more positive feeling. Identify two ways in which the composer creates this feeling in the music.	<ul style="list-style-type: none"> • Major key/ pentatonic(1) • Finishing on dominant chord (1) • Dominant harmony in middle-8 (1) • Bright clean guitar fills (1) • Upbeat/Lively/"Bouncy" rhythms (1) • Syncopation (1) (max 2)	Fast tempo	2

Question Number	Question	Acceptable Answers	Reject	Mark
2 (i)	Some of the lead vocal part has been double tracked. What does this mean and how does it affect the overall sound of	<ul style="list-style-type: none"> • Lead vocals recorded twice (1) • Recordings mixed (1) • Heavier/thicker sound/texture(1) • Vocals more prominent/ clearer 	<ul style="list-style-type: none"> • Slight delay • Vocal is doubled • Dubbed 	2

	the song?	(1)		
		(max 2)		

Part B: Investigating Musical Styles

Question Number	Question
3(a)(i)	Describe the stylistic features of <i>Sonata for Horn, Trumpet and Trombone: movement I</i> by Poulenc which show that this piece is an example of 20th-century neoclassicism. (10)
Indicative Answer	
<p>Neoclassical</p> <ul style="list-style-type: none"> • Tonal/diatonic harmonies (1) • Functional harmonies (1) • Perfect cadences (1) • Simple diatonic melodies(1) • Triadic melodies (1) • Use of cadenza (1) • Periodic phrasing / Balanced phrasing (1) • Ornamentation (1) • Syncopation (1) • Ternary form /ABA structure (1) • Homophonic textures (1) <p>20th century</p> <ul style="list-style-type: none"> • Unusual key changes (1) • 'wrong note' harmonies/pandiatonicism/dissonance/discord (1) • 7th/9th chords (1) • Irregular placing of cadences (1) • Chromaticism (1) • Changes in metre (1)and tempo (1) • Demanding writing for instruments (1) • Expanded capabilities of brass (valves)(1) • Unusual choice/combination of instruments (1) • Detailed performance directions (1) <p>Credit up to three clear examples as additional points</p>	

(see assessment grid opposite)

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 Number	Question
3(a)(ii)	Compare and contrast the structure and tonality of <i>Brandenburg Concerto No. 4 in G</i> by Bach and <i>String Quartet no. 8</i> by Shostakovich. (18)
Indicative Answer	
<p>Bach</p> <p>Structure</p> <ul style="list-style-type: none"> • Ritornello (1) form contrasting tutti (1) ritornello and solo (1) episodes (1) • There are five (1) ritornellos and three (1) episodes • Ritornello 4 is followed by ritornello 5 without a solo in between (1) • Repetitions of the ritornellos are shortened (1) • Apart from Ritornello 5 which is an exact repeat of Ritornello 1 (1) <p>Tonality</p> <ul style="list-style-type: none"> • Key of G major is defined by perfect cadences (1) and pedals(1) • Strong I-V-I progressions (1) • first and last ritornellos in G major/tonic (1) • D major/dominant (1) • E minor /relative minor (1) (ritornello 2) • C major/subdominant (1) (ritornello 3) • B minor/ mediant minor(1) (ritornello 4) • Episodes modulate (1) <p>Shostakovich</p> <p>Structure</p> <ul style="list-style-type: none"> • DSCH motto (1) is used widely/recurs (1) • The music is in arch form/ABCBA (1) with modified repeats (1) or ABCB1A1 (2) <p>Tonality</p> <ul style="list-style-type: none"> • Frequently ambiguous tonality(1) • Uses all 12 notes of chromatic scale in first 7 bars (1) • Perfect cadence (1) establishes C minor (1) (25-27) • Tonic and dominant pedals/drone (1) • Often uses major version of tonic chord (1) and bare fifths chord (1) • Distant keys are implied (1) • End of work unison G sharp forms a link to second movement key of G # minor (1) <p>Credit up to six clear examples as additional points</p>	

(see assessment grid opposite)

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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 Number	Question
3(b)(i)	Describe the stylistic features of <i>Se quema la chumbamba</i> by Familia Valera Miranda which show that this piece is an example of Cuban <i>son</i> . (10)
Indicative Answer	
<p>Style/ Genre</p> <ul style="list-style-type: none"> • Fusion of African (1) and Spanish (1) cultures • Cuban music to accompany dancing (1) • Foundation of Salsa (1) <p>Tonality</p> <ul style="list-style-type: none"> • Minor (1) <p>Harmony</p> <ul style="list-style-type: none"> • Functional (1) • Tonic and dominant (7th) (1) • Ostinato/repetitive Gm-D7-D7-Gm (1) • F# dim 7th /V9 (1) <p>Rhythm</p> <ul style="list-style-type: none"> • Son clave rhythm (1) • Syncopated rhythms (1) • Anticipation bass / last bass note belongs to chord in next bar (1) • Phrases begin with a rest on the first beat (1) <p>Melody</p> <ul style="list-style-type: none"> • Call and response style (1) between pregon/solo (1) and coro/chorus (1) • Two bar phrases (1) • Improvisation (1) <p>Instrumental writing</p> <ul style="list-style-type: none"> • typical use of maracas (1)/bongos (1)/claves (1)/cuatro (1) and double bass (1) (max 3) • Instrumental solo (1) <p>Credit up to three clear examples as additional points</p>	

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Question Number	Question
3(b)(ii)	Compare and contrast the structure and tonality of <i>Après un reve</i> by Faure and <i>The Lamb</i> by John Tavener (18)
Indicative Answer	
<p>FAURE</p> <p>Structure</p> <ul style="list-style-type: none"> • Modified (1) strophic (1) • 3 Verses (1)(1 to 16) (17 to 30) (30 to 45) also allow one bar introduction (1) and one bar link (1) (bar 16) • Verse 3 has different music (1) depicting awakening from the dream (1) <p>Tonality</p> <ul style="list-style-type: none"> • C minor (1) with Aeolian inflections (1) • Chromaticism (1) • Blurred tonality (1) to give expression to the dream images of the poetry (1) • Fleeting modulations (1) • Circle of 5ths (1) • Perfect cadence (1) (bars 7-9) has Bbs against B naturals/ false relations (1) • Eb major (1) (bar 15) • F Minor (1) (end of Verse 2) • Bb minor (1) (start of Verse 3) • Returns to/Closes in C minor (1) <p>TAVENER</p> <p>Structure</p> <ul style="list-style-type: none"> • Modified (1) strophic (1) • Two verses (1) (1-10) (11-20) • All based on the opening bar (1) • Inversion/ Retrograde/ Retrograde Inversion (1) are used as structural devices (max 1 located example) <p>Tonality</p> <ul style="list-style-type: none"> • Opens in G Major (1) • Inversion (bar 2) is in Eb(1) and creates bitonality (1) • E Minor (1) or Aeolian mode (1) on E(1) (bars 7-10) • This is confirmed by perfect cadences (1) with minor third in dominant chord/modal cadence (1) • Tonality of second verse follows same pattern (1) <p>Credit up to six clear examples as additional points</p>	

(see assessment grid opposite)

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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 Number	Question	Mark
4(a)	Complete the table below to give a harmonic analysis of bars 1 to 3. Precisely indicate, using Roman numerals and (if necessary) inversion letters, the chords that are used.	5
	Answer	
	Bar 1 beat 3 IIb (1) Bar 2 beat 1 V7 (1) Bar 2 beat 2 Ia (1) Bar 2 beat 3 Vb (1) Bar 3 beat 1 Ia (1)	

Question Number	Question	Mark
4(b)	Identify the key in bars 9-12.	1
	Answer	
	Eb (E flat) major or subdominant (1)	

Question Number	Question	Mark
4(c)	Precisely identify the musical device used in the bass in bars 16-18?	1
	Answer	
	Pedal (1)	

Question Number	Question	Mark
4(d)	Complete the sentence below by putting a cross in the box next to the correct answer. The note F sharp, which is the first note in the vocal part in bar 14, is best described as:	1
	Answer	
	B An appoggiatura	

Understanding Chords and Lines

Question Number	Question
5	<p>Complete the music below for SATB voices in short score, choosing suitable chords. Some credit will be given for the appropriate use of non-harmonic notes. Some space for rough work is given on page 15, but you must write your answer on the score below.</p> <p style="text-align: right;">(12)</p>
Answer	
<p>10 marks available for chords 2 marks available for non-harmonic notes</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 only 1 mark for a chord if for example any of the following occurs:</p> <ul style="list-style-type: none"> • final chord is not in root position • each single set of consecutives 5ths/8ves which terminates at the beat or falls within it • an augmented melodic interval ends there • an essential note of the chord is missing • a leading note is doubled • parts cross unnecessarily • parts overlap unnecessarily • 7th approached by leap • the chord is unsuitable but not actually wrong • there is one wrong note in the chord • one part is omitted <p>Award 0 if the chord is very unsuitable, or two notes of the chord are incorrect or there are 2 or more problems with part-writing</p> <p>Further credit Award 1 extra mark for each non harmonic note correctly used, to a maximum of two marks. These could include:</p> <ul style="list-style-type: none"> • Tièrce de Picardie • Passing notes • Auxiliary notes • Correctly prepared and resolved 7ths (Dominant 7th only credited as passing quaver) <p>Further notes</p> <ul style="list-style-type: none"> • If the interval between tenor and alto exceeds one octave on two or more chords deduct one mark from final total • Doubling of 3rds permitted except in chord V • Award one mark for chord IIa (as diminished), but award two marks for II⁷a • Final chord only may omit 5th 	

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