

# ResultsPlus

Examiners' Report  
June 2011

GCE Music 6MU03 01

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June 2011

Publications Code US028491

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## Introduction

This paper tests the three diverse musical skills of aural awareness and perception, based on familiar music from the prescribed instrumental and vocal lists for 2011.

The essay questions test knowledge of the music through stylistic analysis and require the ability to compare and contrast two musical features across two of the pieces.

The final section tests simple harmonic analysis of a passage of unfamiliar music and a final chord completion exercise from a given incipit.

In terms of assessment, the two listening questions (Q1 and 2) have 16 marks each. The two essays (Q3 (a) or (b) at the candidate's choice) are 10 and 18 marks respectively. The harmony questions together have 20 marks (Q4 is out of 8 and Q5 out of 12 marks).

In the listening questions examiners are looking for good aural skills applied to the music of the extracts. This includes a working knowledge of chords, keys and cadences as well as the use of common musical devices such as sequence, pedal, suspension etc. Stylistic features, too, are tested - for example, the rhythmic and harmonic conventions in Jazz music as seen in the Gershwin piece. The weak candidates clearly had little idea about the use of devices in the music or any of the stylistic features in Haydn and Gershwin. This said, there has been a generally-noted marked improvement on these questions this year.

The essay questions are written without reference to the anthology. It is impressive how much musical detail had been learnt by the able candidates, including apposite musical references to the score. Many of these were also written in lucid prose. In the comparison question, the able candidates were able to highlight common elements in the two works, as well as pointing out the essential differences. Conversely, weak candidates only managed staccato bullet point responses with little factual information. Skills here in comparative writing were lacking or absent.

In the harmony questions, there was a clear divide between those who had clearly followed a course in harmony and those who had not. The able candidates wrote stylistically and demonstrated a good harmonic repertoire alongside effective and idiomatic part writing for SATB voices.

In terms of future teaching, learning and preparation for this paper, it is important that candidates listen to the prescribed works many times to internalise the music and become familiar with the structure, form and style of the works. The essay questions need to be practised over the year and key facts carefully learnt. Harmony work will improve with *regular* exercises and should be developmental in approach ie from writing formulaic cadential progressions, up to the complete five chords of the phrase.

## Question 1 (b)

Recognition of cadences (and chords) is needed in order to answer this type of question which asks about how keys are established. The mark scheme allowed reference to either bar 1 or 2 or both.

(b) Give **one** way in which the key of E flat major is established in the first two bars of the excerpt.

perfect cadence, V7 - I

(1)

Perfect cadence - I - V<sub>7</sub> - I in E<sub>b</sub> major

(c) Name the key and cadence from bar 7 (beat 2) to bar 8 (beat 1)



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**Examiner Comments**

A clear answer, using reference to chords and the cadence in E<sub>b</sub> major.

### Question 1 (c)

A straightforward question, in which a large percentage of the candidature achieved full marks.

### Question 1 (d)

A disappointing response in general. Similarities were more successfully observed than the differences.

(d) Give **two** similarities and **two** differences between bars 1–4 and bars 9–12.

Similarities	Differences
<p>Rhythm Tuba rhythm</p> <p>(1)</p>	<p>Harmonic changes are slower</p> <p>(1)</p>
<p>phrasing</p> <p>(1)</p>	<p>Notes are different</p> <p>(1)</p>

(e) Name the type of dissonance heard at the start of bar 14 - suspension



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**Examiner Comments**

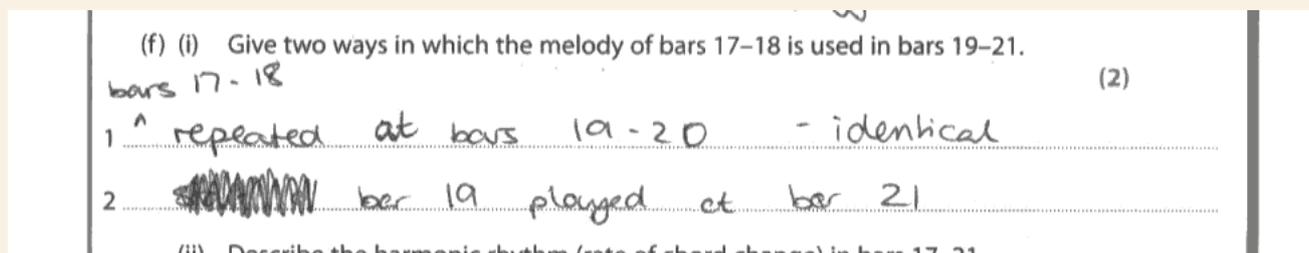
A good response on similarities achieved by tackling the obvious - ie rhythm and phrasing. *Notes are different* is a vague statement though!

### Question 1 (e)

The question clearly asked for a **dissonance** to be named. Many candidates correctly answered with *suspension* or *appoggiatura*.

### Question 1 (f) (i)

Most candidates scored at least one mark here, by commenting on *repetition* of the phrase in question. However, not many were able to notice that bar 21 was the same as bar 17 (or 19).



#### ResultsPlus Examiner Comments

This was an excellent response, identifying two different aspects of the repetition. *Repetition* on its own only received one mark.

### Question 1 (f) (ii)

Most candidates seemed to understand the concept of harmonic rhythm. However, too many just said *slower* or, even worse, *faster*!

(ii) Describe the harmonic rhythm (rate of chord change) in bars 17–21.

(1)

new chord per bar

(a) What musical device is heard in the cello part from bar 16 to bar 22?



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If a question is asked about harmonic rhythm, it would be expected that the candidate would make a precise answer such as here *a new chord per bar* meaning one chord per bar, instead of three chords.

### Question 1 (g)

This question was well-answered in the main.

### Question 1 (h)

Describing the cello part caused problems for many candidates. Not many achieved two marks here.

The mark scheme encompasses responses about the role of the instrument (harmonic bass/accompaniment/ plays bass notes of chords), as well as comments about articulation (mostly detached (staccato) with some sustained notes).

(h) Describe the cello part in bars 29–36. (2)

1. plays quaver notes staccato

2. accompanies violins with 1-V-1 in  $8^b$  then 1-V-1 in  $8^b$



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**Examiner Comments**

In this response the candidate has made two different (and correct) observations ie *staccato* and *accompanies*.

### Question 1 (i)

A straightforward question that caused no problems for most of the candidature.

### Question 2 (b)

There were some good answers here, displaying real aural awareness. However, many candidates often used the term *imitation* instead of *echoes* or *repeats*.

(b) Comment on how the following instruments are used in the introduction.

Clarinet (2)

Falls through every pitch of a melodic B minor scale in thirds

Bells (1)

On off beat from bar 6-7 (two beats 2 and 4)

(c) (i) Name the type of solo voice



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**Examiner Comments**

There are two clear points in the **clarinet** response ie descending (1) thirds (1) and one **off beat** in the **bells** response.

g

(b) Comment on how the following instruments are used in the introduction.

Clarinet (2)

Minor 3rds on B minor signify the B minor key

Bells (1)

of the piece - oscillating on G# and A# - P. 6ths 7ths of B melodic minor

Oscillating G# & A# - 6ths 7ths of B melodic minor - enhance clarinet

(c) (i) Name the type of solo voice



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**Examiner Comments**

A most comprehensive response, full of detail.

### Question 2 (c) (i)

Almost all candidates mentioned *Soprano*. Some even named the singer on the recording as well!

### Question 2 (c) (ii)

*Syllabic* was the correct response. This was well-answered, although some candidates muddled *syllabic* with *melismatic*.

### Question 2 (c) (iii)

A generous mark scheme allowed sliding/glissando/vibrato, in addition to the desired *portamento*.

### Question 2 (d)

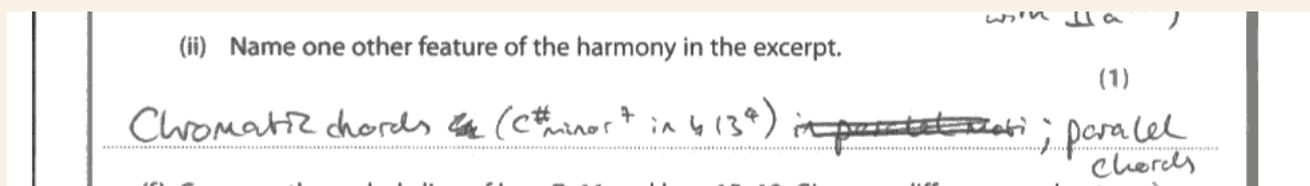
A pleasing response to this question. The most common responses were *swing* and *syncopated* rhythms. Others went for *push* and *lean* and a very few cleverly observed *triplet crotchets*.

### Question 2 (e) (i)

*Added 6th chord* was the correct response and most candidates had no difficulty with this question.

### Question 2 (e) (ii)

The mark scheme allowed for a variety of comments on the harmony of the extract, including reference to 16 bar blues, chords with added 7ths/9ths, false relations, parallel chords and chromatic, dissonant harmony.



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**Examiner Comments**

There were many possibilities in the mark scheme. This candidate found three for the one mark!

## Question 2 (f)

This type of comparison question is not easy. However, most candidates managed to observe at least one difference or one similarity. Only the best candidates managed two correct answers.

(f) Compare the melody line of bars 7–11 and bars 15–19. Give **one** difference and **one** similarity. (2)

Difference  
Rhythms change 'daddy's rich' - dotted rhythms

Similarity  
Same pitch, repeated pattern (with vocal slide)

(a) Which of the following describes the phrase structure of the vocal melody?



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Examiner Comments

This was a good, typical response with the necessary detail needed.

## Question 2 (h)

This was a straightforward context-related question. Most candidates mentioned use of the backing singers in the second verse, but not everyone mentioned the violin playing a counter-melody. Some of the best candidates observed that the melody was doubled by the oboe and that there is a circle of 5ths in the harmony.

(h) The excerpt consists of the first verse only. What additional features does Gershwin introduce in the accompaniment of the second verse?

(2)

a violin counter-melody and wordless singing 'oohs' by women. Starts off in 2 part then three at the end.

(Total for Question 2 = 16 marks)



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**Examiner Comments**

A typical response to the question. Not everyone managed both points though!

### Question 3 (a)

(i) Webern. Most candidates easily accumulated 10 credit points. This essay was really very well done, with many specific score details used to substantiate points made.

(ii) Bach/ Tippett comparison. Very well done in the main. An impressive list of keys and bar numbers mentioned under tonality on both works.

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

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

(i) Webern's Quartet was composed in 1930 and there is much evidence for this throughout the piece. Firstly he composed this for an unconventional quartet - Clarinet, Tenor saxophone, violin and piano. This is an unusual ensemble ~~etc~~. His unusual

choice of instruments ~~also~~ gives the piece different timbre sounds - this helps with the idiomatic Klangfarbenmelodie. This is ~~the~~ when ~~the~~ notes are passed around the different parts for a colour effect. It was a very popular thing to do during the 20th century. ~~Western~~

Another feature that ~~proves~~ <sup>shows</sup> this piece was composed in the 1900's is the very sparse texture. There are times of almost monophony. The rests are used for dramatic effect as they help the pointillism - Notes appearing through rests as dots of colour. This is idiomatic of the serialist technique. Another point about the texture is the use of mirror canons. The notes played are mirrored by an inversion of it straight after. The reverse of this is seen at the beginning of the piece when the saxophone plays an inversion of the row and the violin mirrors it but in its normal version.

One obvious feature is that this piece is Atonal. There are no functional harmonies and the piece has much dissonance. There are no harmonic devices like cadences. The use of the <sup>prime series</sup> ~~tonal rows~~ shows that this piece is serialism. This is using 12 notes in a set order throughout but it can be modified through inversion or retrograde inversion. The arrows in the piano part tell the performer which way to spread the chord

and also indicate the order of the tone row - Webern sticks to the order throughout. The tone row that Webern uses ~~is~~ ~~is~~ ~~is~~ includes 5 semitone intervals and one augmented 4th (F# → C#) - this is evidence for dissonance.

The piece has detailed marking at every entry for each part. The precision is a feature of 20th century writing. ~~Webern~~

Another feature is that the melody is very disjunct with angular leaps and large intervals - the violin reaches its highest note during the climax (22) - this is the loudest part of the piece. There is detailed dynamics and articulation. During the climax the violin is told to alternate between arco (bowed) and pizzicato (plucked).

↳ Notes  
↳ Extreme dissonance

- Verticalisation
- Extreme dynamics
- precise detail - mit danger (violin) with mutes
- extended techniques - pizzicato
- No sense of pulse / tempo due to playing across beats and bar lines - not often notes on first beat of bar

(ii) Plan Structure & tonality

Bach → Rounded Binary <sup>Both start D major</sup> ↘ modulations

Tippett → Sonata (could be seen as rabinovitch)  
- modes

	Bach	Tippett
<u>Structure</u>	Rounded Binary   A     B	Sonata A
<u>Tonality</u>	D major	tonal centre 'A' modes

Answer

The Sarabande and Gigue are both Rounded binary form which is AB but both sections have repeats. The Sarabande and Gigue are both in D major and throughout each section they modulate through various related keys. The Sarabande begins in D major but at bar 5 it changes to ~~D~~ A major. Throughout the A section it also has temporary movement to E major. It finishes section A in the dominant key of A major. The B section of the Sarabande is also in D major but starts off in A major and modulates to B minor within the first few bars - there is a dominant 7th broken chord in bar 14. It later goes through various other keys but finishes in D major. In the final part of the B section it plays parts of the A section but transposed and slightly modified. Within the key there are various chromatic

notes and dissonances<sup>10</sup> \* most of them are added by the performer and they mainly occur in the repeats of each section (idiomatic of Baroque).

The tonality of the Gigue is similar to that of the Sarabande. The <sup>tonic</sup> triads at the beginning signify that the movement is also in D. It too ~~goes~~ finishes the first section in the dominant key of A major. The 2 sections of the Gigue are the same length, this is unusual, normally the B section is longer. The B section goes through F# minor and E minor before returning to the tonic key of D major. It finishes on a perfect cadence of ii<sup>+</sup>7b-V<sub>2</sub>-1.

\* The Neapolitan 6th in bar 23 is an example of ~~dissonance~~ interest - it is the major chord of the flattened supertonic.

The Double Concerto for String Orchestra has a Sonata form structure:

(1-67) - Exposition

(68-128) - Development

(129-193) - Recapitulation

(194-132) - CODA

The ~~piece~~ movement could be seen as similar to the Baroque Ritornello structure but the CODA at the end makes it more likely to be Sonata. The ambiguity of the key makes it difficult to tell the form of the piece. There is no obvious key but

There is a tonal centre of 'A' due to the starting note being an A and there is an A in the final chord. Tippett uses modes throughout the movement. The Lydian mode (mode on F with a sharpened 4th) is used in bar 21 but is a transposed version on C. The B section during the Exposition has a tonal centre of 'G'. The Development contains ~~near~~ many examples of tonal ambiguity and the final chord of the movement is a bare fifth <sup>with</sup> of A and E but no third in the middle so there is no certainty to whether it is major or minor.

The major second interval of quavers characteristic of the piece's main melody is changed to minor thirds at bar 21 so this also creates tension tonally.

Bach uses a key signature and modulates through related keys throughout the movement. Tippett creates ambiguity through the use of modes and using tonal centres instead of key signatures. Bach uses major and minor keys and within these he uses harmonic devices such as secondary dominants (e.g. has chord V of temporary key E major). Tippett is more unusual and ~~does not use key signatures~~ uses his own technique.



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**Examiner Comments**

Both essays are replete with credit worthy points and backed up with apposite quotations and examples from the scores.

### Question 3 (b)

(i) Britpop question. This was very well answered in the main. Many candidates were able to highlight 10 features of the style and received further credit for location marks.

(ii) Dowland/Berio comparison question. As these were obviously quite diverse works stylistically, candidates found it fairly straightforward to compare the structures and melodic parts.

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

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

3bi) There are many stylistical features of Don't look back in anger by oasis, which show that it is Britpop.

- The use of a lyrical melody and catchy hook 'Don't look back in anger' plus the

syllabic word setting <sup>conject melody</sup> and short melismas <sup>Eg 'walking on by!'</sup> at the end of phrases contribute to it being Brit pop. Also Rhythmically, with a simple ~~quaduple~~ & time signature and use of light syncopation. The opening with the piano quaver movements links with Lennon's song 'Imagine', Brit pop essentially being a new 'electrified' ~~conversion~~ of the 60s and 70s era music.

- The ~~harmony of the piece~~ <sup>(I, IV, V)</sup> limited use of chords in the piece ~~also contribute to~~ and use of the ~~pentatonic~~ pentatonic scale also makes it essentially Brit pop. There ~~are~~ <sup>is</sup> use of chromatic harmony of Fm7 ~~at~~ after the F major chord and a G# from the E major chord that gives interest to the piece. But essentially the ~~piece~~ piece stays in C major rather modulating.

- The use of a solo vocalist, ~~set~~ lead guitar, bass line and drums and in this piece ~~the~~ a piano and a tambourine which appears from the middle of the prechorus. The guitar has licks in between vocal phrases often carrying on with the melody line. Slight distortion is used (unlike American Grunge) and also pitch bending. ~~at~~ <sup>using these chords as the pre-chorus</sup> The lead guitar also has a solo in the prechorus. The use of the drum which ~~also~~ has drum fills occasionally; after the ~~pre~~ guitar led prechorus it has a drum fill

that consists of sextuplets. The bass drum ~~also keeps the  $\frac{1}{2}$  beat~~ <sup>plays</sup> accents the 1st and 3rd beat of the bar and the snare plays on the 2nd and 4th beat. While the tambourine plays a continuous semiquaver pattern.

- A melotrone ~~is used~~ and reverb are used in the piece. ~~as well~~ The vocal line is also double tracked to provide more weight.
- The harmony also found is concordant.

### 3b(ii) Flow my tears

◦ The structure of flow my tears is pavan form ABC

◦ Where A, B, C section A, B, C are each repeated ||:A:||:B:||:C||

◦ Sec A ends with a perfect cadence with a hieredopkordie whereas sec B ends with a imperfect cadence (Phrygian ~~or sec A then sec B~~)

### Sequenza for solo voice

◦ There is no set out structure for this piece. ~~But~~ as it is through composed, consistip

of many episodes

- Entrance of a woman
- Contrasting moods
- disturbed singing
- Anxiety attack
- Calming a little
- Anxiety attack 2

- Each ~~A~~ Section is about the same size.
- Structure is set out for each Verse so that verse one and two are in sec A. Verse ~~two~~ three and four in sec B and verse 5 which is repeated in sec C.

- In flow my tears, there are set melodic lines, with precise note markings.

- There is a ~~tryp~~ falling 4<sup>th</sup> pattern 'tear motif' that is idiomatic to this piece.   
 the words of

- Word painting can be seen: ~~happie~~ 'happie' found in Sec C of the piece has the highest note in the piece. Also after the word 'hell' a diminished 4<sup>th</sup> is used.

- In sec B, there is also a rising 3<sup>rd</sup> pattern, 'and

- returning to precarious state of mind.

- Within these episodes there are motifs that as a whole keep the piece together: tense, dreamy, serene, hyperactive and anxious.

- There are also <sup>large-scale</sup> no repeating sections, ~~although there~~

- The text is the vehicle for the ~~piece~~ <sup>piece</sup> \*

- In the sequenza there are three types of note notations:

- ~~no stave~~ one stave, where no precise note is intended bodily noises such as coughing may be performed, or muttering

- three stave: relative pitching, where a note is sung at a relative pitch and moves up and down at relative intervals

- 5 stave notation: where note prescribed here

tears' which, fragmented by rests give a gasping effect relating to the despair the text talks about.

• Unstability is caused by the false relation found in bar 5 between the voice and lute.  $G^4$  and  $G^{\#}$

• Melody ~~ceases~~ consists of the notes expected in A minor.

• Has a fairly narrow vocal range.

• There ~~is~~ <sup>is</sup> strong emphasis on first words of each phrase as the lengths of the notes are particularly longer.

to be sung at <sup>precise</sup> pitch.

• The ~~melody~~ melody is not lyrical as it consists of angular leaps (E.g. a diminished 13<sup>th</sup>)

• Piece also demands in some places a rapid <sup>series</sup> articulated sounds with relative pitch.

• ~~As~~ <sup>As</sup> ~~the~~ <sup>the</sup> ~~piece~~ <sup>piece</sup> is atonal, after 3 minutes through the piece the melody gravitates towards  $B^b$  and  $G^b$

• Has a wide vocal range.

\* The words to the piece are taken from an ambiguous poem, as the poem can be read in a variety of ways. Therefore the words don't give a precise indication for the structure of the piece as random words are selected.

in a random order,



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Examiner Comments

Two good essays, with many stylistic details and credit-worthy points.

### Question 4 (a)

Candidates had no difficulty in answering this question. The only chord mis-read tended to be the second chord (bar 2 beats 1 and 2) which was chord VI. Many chose chord IV.

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 – 4. Precisely indicate, using Roman numerals and (if necessary) inversion letters, the chords that are used. The key is G major.

(5)

Bar 1, beat 1	I
Bar 1, beats 2 and 3	V
Bar 2, beats 1 and 2	VI
Bar 2, beat 3	Ib
Bar 3	IV
Bar 4	I

(b) Identify the key in bars 13–16.



### Question 4 (b)

The accidentals in the score and shape of the melodic line helped to point the way to A minor for this modulation.

### Question 4 (c)

The correct response of *sequence* was made by most of the candidates.

### Question 5

The completion required five chords ending in an imperfect cadence in G major. A variety of responses ensued from the excellent to the very weak. Common errors included:

- \* consecutive 5ths and 8ths
- \* inappropriate chords
- \* poor part writing - angular intervals/crossing parts/more than an octave between alto and tenor etc
- \* an essential note of the chord missing
- \* the leading note doubled
- \* use of IIc as third chord (1st beat of bar)

Extra credit was given for passing/auxiliary notes. Also for a correctly prepared and resolved dominant 7th.

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 page 15, but you must write your answer on the score.

(12)

(Total for Question 5 = 12 marks)



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Examiner Comments

An excellent response - 5 chords and 2 passing notes. Good part-writing!

- 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 page 15, but you must write your answer on the score.

(12)



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The marking was as follows: Chord: 1 = 2 (no additional mark for passing note - as it creates parallel 5ths) 2 = 1 (consecutives landing on the chord) + 1 (tenor passing note) 3 = 0 (inappropriate 2nd inversion) + 1 bass passing note 4 = 2 (doubled 3rd is allowable) 5 = 1 (overlapping occurs here on this chord) 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 page 15, but you must write your answer on the score. (12)



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**Examiner Comments**

The marks were allocated as follows: Chord: 1 = 1 (because 2nd inversion - inappropriate) 2 = 2 (correct chord with no errors) 3 = 0 (use of IIc - see mark scheme) 4 = 1 (2nd inversion - inappropriate) 5 = 2 (correct chord with no errors) Total 6 marks

## Paper Summary

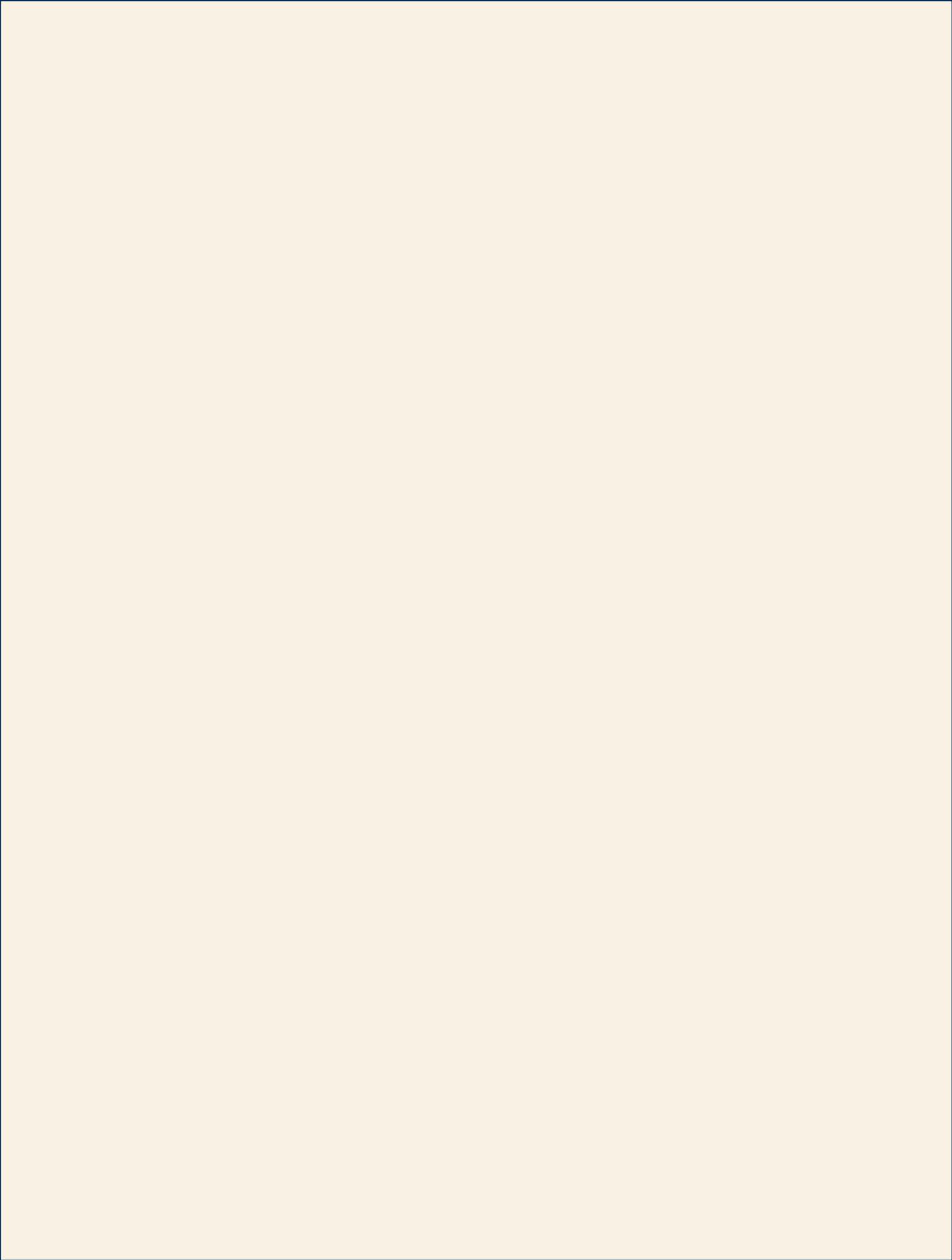
In order to improve their performance, candidates should bear in mind the following advice.

- \* Listen thoroughly to the prescribed works, to internalise the music effectively and then be able accurately to identify sections of the pieces at random (ie not just the opening section). The extracts are short (no more than 60 seconds or so), thus it is important to be able to identify quickly exactly where we are in the music on the CD.
- \* To take note of the salient stylistic features of the pieces and to understand how the structure works in terms of themes, keys etc. Production of 'key fact' cards is helpful in this task.
- \* For the essays, it is important to analyse the essential features of the musical elements in each piece, such as the structure, tonality, melody writing, rhythmic features, harmony, instrumentation as well as any other particular stylistic traits.
- \* As the anthology (NAM) is not permitted in the examination room, it is worth learning bar numbers or passages to support points raised in an essay eg *there is a long dominant pedal at the start of the second section*, in order to gain extra credit. These are called location marks.
- \* The recognition of basic chords (I,II,IV,V,VI) is important for the question on harmonic analysis.
- \* The final question on completion of five chords requires an understanding of good harmony. Candidates should practice writing the formulaic cadential progressions such as I<sub>c</sub>-V<sub>7</sub>-I, II<sub>7</sub><sup>b</sup>-V<sub>7</sub>-I, and so on. It also requires an awareness of checking the part-writing for consecutive 5ths and 8ths.

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