

Mark Scheme (Results)

June 2011

GCE Music (6MU06)
Paper 01 Further Musical
Understanding

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June 2011

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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: AURAL ANALYSIS

COMPARISON

Excerpt A: Vaughan Williams, Symphony No 4: movement IV (0.00-1.13)

Excerpt B: Vaughan Williams, Job: Galliard of the Sons of Morning (0.41-1.24)

Question Number	Question	Mark
1(a)	Name two percussion instruments heard in Excerpt A but not in Excerpt B.	2
	Acceptable Answers	
	cymbal (1) side/snare drum (1)	

Question Number	Question	Mark
1(b)	Compare and contrast the textures of the excerpts.	3
	Acceptable Answers	
	<p>Excerpt A</p> <p>(Opens with) <i>(tutti)</i> chords/homophony (1) (Followed) by octaves (1) NOT unison Low chords alternating with higher pitched chords [accept "oom-pah"] (1) Imitation/canon (1) Melody in octaves with accompaniment (1)</p> <p>Reject: counterpoint, polyphonic</p> <p style="text-align: right;">[Max 2 for Excerpt A]</p> <p>Excerpt B</p> <p>(Mainly) melody-dominated homophony/melody with chordal accompaniment (1) (Latterly) there is an additional countermelody (1)</p>	


Question Number	Question	Mark
1(c)	Give two ways in which the melodic writing at the start of Excerpt B differs from the melodic writing at the start of Excerpt A.	2
	Acceptable Answers	
	<p>Contrasts must be stated explicitly or implied</p> <p>Excerpt B initially rises/is arch-shaped whereas Excerpt A descends overall (1)</p> <p>Excerpt B contains more leaps/thirds whereas Excerpt A is mainly conjunct (1)</p> <p>Excerpt B is diatonic (hexatonic) / Excerpt A is more chromatic (1)</p> <p>Excerpt B is more lyrical, whereas Excerpt A is fragmentary (1)</p> <p style="text-align: right;">[Max 2]</p>	

Question Number	Question	Mark
1(d)	Put a cross in the box next to the dance style which forms the basis for Excerpt B.	1
	Acceptable Answers	
	A: galliard	

Question Number	Question	Mark
1(e)	Put a cross in the box next to the decade in which these excerpts were first performed.	1
	Acceptable Answers	
	D: 1930s	

Question Number	Question	Mark
1(f)	Put a cross in the box next to the name of the composer of these excerpts.	1
	Acceptable Answers	
	D: Vaughan Williams	

(Total for Question 1 = 10 marks)

Question Number	Question	Mark
2(a)	Complete the melody line of bars 17 and 18.	8
	<p>Acceptable Answers</p>  <p>There are 11 pitches and 11 note lengths to complete. In bar 18, treat the rests and following semiquaver as one note length.</p> <p>0 No work offered 1 1-3 pitches and/or note lengths correct 2 4-6 pitches and/or note lengths correct 3 7-9 pitches and/or note lengths correct 4 10-11 pitches and/or note lengths correct 5 12-14 pitches and/or note lengths correct 6 15-17 pitches and/or note lengths correct 7 18-20 pitches and/or note lengths correct 8 21-22 pitches and/or note lengths correct</p>	

Question Number	Question	Mark
2(b)(i)	Cadences and keys as indicated:	4
	<p>Acceptable Answers</p> <p>Bars 15 to 16:</p> <p>Key: relative minor/F# minor (1) Cadence: Imperfect/Phrygian/half-close (1)</p> <p>Bar 20</p> <p>Key: subdominant/D major (1) Cadence: Perfect/full close (1)</p>	

Question Number	Question	Mark
2(b)(ii)	Identify the chords indicated in bars 23, 26 and 27.	3
	<p>Acceptable Answers</p> <p>Chord A: Diminished 7th (1)</p> <p>Chord B: Neapolitan sixth (1)</p> <p>Chord C: Augmented/German sixth (1)</p>	

Question Number	Question	Mark
2(c)	Put a cross in the box next to the type of vocal music from which this excerpt is taken.	1
	Acceptable Answers	
	A: Aria	

Question Number	Question	Mark
2(d)	Put a cross in the box next to the name of the composer of this music.	1
	Acceptable Answers	
	A: Bach	

Question Number	Question	Mark
2(e)	Put a cross in the box next to the date of composition of this music.	1
	Acceptable Answers	
	C: 1724	

(Total for Question 2 = 18 marks)
TOTAL FOR PART A = 28 MARKS

PART B: MUSIC IN CONTEXT

Question Number	Question	Mark
3(a)	<p>How does Bach convey a sense of despair in movements I and II of Cantata No 48, 'Ich elender Mensch'?</p> <p>Acceptable Answers</p> <p>Indicative content Where appropriate, points should be illustrated with examples from the music</p> <p>Movement I</p> <ul style="list-style-type: none"> • Minor mode keys (throughout), (starting in G minor) • Modulations to minor keys, eg C minor in b 6, D minor in b42, F minor in b95), B flat minor in b97) [max 1 example] • Frequent appoggiaturas • Various types of suspension • Descending shapes in vocal lines • Rising minor 6th in vocal parts • Extended to 7th at b99 • And 8ve at b114 • Repetition of rhythmic pattern in <i>ritornello</i> • Complex counterpoint/strict imitation/canon • Use of diminished 7th (max 1 for both movements) • False relations (eg b 4-5) <p>Movement II</p> <ul style="list-style-type: none"> • Tonally ambiguous • Rapid changes of key, eg immediate modulation from E flat to F minor • Remote/enharmonic modulation/modulation to E at bars 10-11 underlines 'poison' • Chromatic harmonic progressions • Fragmentary/speech rhythm melodies (not just <i>syllabic</i>) • Sense of text underlined by angular melodic intervals (max2): <ul style="list-style-type: none"> <i>Schmerz</i> (Pain): descending 6th in b 1 <i>Elend</i> (misery): harmonic 9th, and vocal descending diminished 7th (b 2) <i>Gift</i> (poison): melodic augmented 4th in b 3 <p>(See holistic grid)</p>	13

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 Number	Question	Mark
3(b)	<p data-bbox="268 309 1273 383">Identify those features of ET: Flying Theme which contribute to the overall sense of energy and adventure.</p> <p data-bbox="268 394 560 427">Acceptable Answers</p> <p data-bbox="268 465 544 499">Indicative content</p> <p data-bbox="268 506 959 539">Where appropriate, points should be illustrated</p> <p data-bbox="268 577 384 611">Rhythm</p> <ul data-bbox="316 618 1150 689" style="list-style-type: none"> • Energy evident in motor-rhythms (repeated quavers)... • ...and (swaggering) double-dotted rhythms (eg b15) <p data-bbox="268 696 376 730">Melody</p> <ul data-bbox="316 736 1246 1077" style="list-style-type: none"> • Elation evident in theme with wide intervals, e.g. 5th • Which are then expanded to 7th or 8ve [max 1 illustrated point] • The intervals are then expanded • Loose rising sequence in main theme • Direct style (diatonic/common chord outline of main theme) • Use of turn • Some Lydian inflections (b75 onwards) • Chromaticism <p data-bbox="268 1084 405 1117">Harmony</p> <ul data-bbox="316 1124 826 1312" style="list-style-type: none"> • Spacious/slow harmonic rhythm • Added-note chords • Strong drive to tonic • Chromatically altered chords • False relation <p data-bbox="268 1319 392 1352">Tonality</p> <ul data-bbox="316 1359 810 1431" style="list-style-type: none"> • Major key • Modulation to dominant at b34 <p data-bbox="268 1438 477 1471">Orchestration</p> <ul data-bbox="316 1478 1118 1697" style="list-style-type: none"> • Bright scoring (bells/ glockenspiel) • Theme doubled across octaves • Cymbal and/or timpani/percussion used at climaxes • High tessitura • Effective use of dynamics (max 1 mark) • Increasing importance of brass <p data-bbox="268 1704 389 1738">Texture</p> <ul data-bbox="316 1744 1241 1973" style="list-style-type: none"> • Clarity ensured through melody-dominated homophony • (Limited) use of imitation for climactic effect at b63-64/b69 • Exuberant counter-melodies, eg b18 in flutes and bells • Rising arpeggiated figures on strings (b47) • Exciting climax at b69 onwards through rising scales • Dominant pedal <p data-bbox="268 2011 520 2045">(See holistic grid)</p>	13

Mark	Descriptor
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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 Number	Question	Mark
3(c)	<p>Show how Niall Keegan blended traditional and non-traditional features in Tom McElvogue's (jig) and New Irish Barndance (reel).</p> <p>Acceptable Answers</p> <p>Indicative content</p> <p>Where appropriate, points should be illustrated with examples from the music.</p> <p>Context</p> <ul style="list-style-type: none"> • Tom McElvogue's is of recent origin; the reel is from the traditional repertory <p>Structure</p> <p>Traditional dance forms:</p> <ul style="list-style-type: none"> • double jig (with mainly constant quavers) • 8-bar sections in jig • 4-bar sections in reel • AABB scheme • treble (ornamentation) at b66 • other ornaments feature slide (b9), mordent (b34), acciaccatura (b60), trill (b81) [max. 1 for examples] • constant variations in melodic and rhythmic outline <p>Instruments:</p> <p>Traditional elements include:</p> <ul style="list-style-type: none"> • Irish /wooden flute • foot-taps • finger vibrato in place of breath vibrato <p>Tonality</p> <ul style="list-style-type: none"> • G Maj • Modality/ mixolydian effect caused by F naturals • This key frequently used by keyless flute <p>Less traditional aspects:</p> <ul style="list-style-type: none"> • Marked increase in tempo • Pronounced virtuosity • Breaking down and re-ordering of melodic elements (compare bb 113-16 with 97-100) • Irregular rhythmic subdivisions in reel (see b121) • Changes in metre • Chromaticism (eg A flat in b57, B flat-B natural in b125) <p>(See holistic grid)</p>	13

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.

(Total for Question 3 = 26 marks)
TOTAL FOR PART B = 26 MARKS

PART C: CONTINUITY AND CHANGE IN INSTRUMENTAL MUSIC

Question Number	Question	Mark
4(a)	<p>Johannes Brahms, Piano Quintet in F minor, Op. 34: movement III (NAM 18, pp. 231-241).</p> <p>Joseph Haydn, Symphony No 26 in D minor, 'Lamentatione': movement I (NAM 2, pp. 231-41).</p> <p>Duke Ellington and his orchestra, Black and Tan Fantasy (NAM 49, pp. 465-468).</p> <p>Compare and contrast approaches to structure and tonality in the three works listed above.</p> <p>Acceptable Answers</p> <p>Indicative content</p> <p>Where appropriate, points should be illustrated with examples from the music</p> <p>Keys must be identified with bar numbers for an illustrated mark, or by section reference (eg <i>2nd subject</i>) for an unillustrated mark</p> <p>No credit for abstract descriptions of sonata form</p> <p>Allow 1 illustrated mark for such generalizations as:</p> <ul style="list-style-type: none"> • All works are in a minor key • All works use functional tonality <p>Haydn (max 8 illustrated marks or 12 unillustrated marks)</p> <p>Structure</p> <ul style="list-style-type: none"> • Sonata form • Lacks transition • Coda more extensive than codetta <p>Tonality</p> <ul style="list-style-type: none"> • Modulations to relative and tonic majors • Wider-ranging tonal scheme in development <p>Further credit-worthy analytical detail: Only allow credit where key changes</p>	36

1-44	Exposition	
1-16	1 st subject	(D minor)
17-39	2 nd subject	F major
39-44	codetta	(F major)
45-79	Development	(F major)
	[Circle of fifths]	G minor (b55)
	[Dominant pedal in A minor]	bb56-65
		bb65-68
80-133	Recapitulation	
80-99	1 st subject	D minor
100-122	2 nd subject	D major
122-133	Coda	(D major)
Brahms (max 8 illustrated marks or 12 unillustrated marks)		
Structure		
<ul style="list-style-type: none"> • Ternary form (Scherzo and Trio) • Scherzo is tripartite/ternary structure with fugato • Trio is also in ternary form 		
Tonality		
<ul style="list-style-type: none"> • C minor, with some modality • Wide-ranging key scheme • Tonic and dominant pedals • Closes on C major as dominant preparation for following movement 		
Further credit-worthy analytical detail:		
Scherzo		
1(-13)	Theme A	C minor
13(-21)	Theme B	(C minor)
22(-37)	Theme C/Theme B2	C major
38(-57)	Theme A	C minor
58(-67)	Theme B	G minor then B flat minor
67(-100)	Fugato (on Theme B)	E flat minor

	<p>subject in viola countersubject 1 in LH piano counter-subject 2 in LH piano (b 71) counter-subject 3 in viola (b80)</p>	
100(-109)	Theme B	E flat minor
109(-124)	Theme C/B2	E flat major
124(-158)	Theme A	C minor
158-193	Theme B	C minor moving to V of F minor
Trio		
193-225	Theme D	C major, touching on G (b205) and B (b207)
225-241	Theme E	V pedal
241-261	Theme D, varied harmonization	C (pulling to IV)
Ellington (max 8 illustrated marks or 12 unillustrated marks)		
Structure		
<ul style="list-style-type: none"> • Head arrangement • 12 bar blues • but with 16-bar interpolation (of 2 x 8 bar sections) • after the interpolation, 5 improvised choruses • Final chorus consists of 10 bars leading into • Four-bar coda, based on Chopin's <i>Funeral March</i> 		
Tonality		
<ul style="list-style-type: none"> • Opens in B flat minor • Central passage in B flat major • Closes in B flat minor • With plagal cadence • Circle of fifths (eg bb59-62) 		
(See holistic grid)		

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 Number	Question	Mark
4(b)	<p>Anthony Holborne, Pavane 'The image of melancholy' and Galliard 'Ecce quam bonum' (NAM 13, pp. 191-193).</p> <p>J. S. Bach, Partita No. 4 in D, BWV 828: Sarabande and Gigue (NAM 21, pp. 249-252).</p> <p>Miles Davis Quintet, Four (NAM 50, pp. 468-470)</p> <p>Comment on the different approaches to melody and harmony in the three works listed above.</p> <p>Acceptable Answers</p> <p>Indicative content</p> <p>Where appropriate, points should be illustrated with examples from the music.</p> <p>Holborne (max 8 illustrated marks or 12 unillustrated marks)</p> <p>Melody</p> <ul style="list-style-type: none"> • Mainly conjunct • Relatively narrow range, e.g. 9th in top part of Pavane, 7th in top part of Galliard • Leap of minor 6th in Galliard (bars 5-6) • Pavane built on descending line • Occasional chromatic alteration • Sequence in Galliard (bars 21-22) <p>Harmony</p> <ul style="list-style-type: none"> • Mainly root and first inversions • Second inversion at b. 54 of Pavane • Perfect and imperfect/Phrygian cadences [max. one example of each] • Tonic pedal • Dominant pedal • Suspensions • False relation, e.g. bar 13 of Pavane • Tierce de picardie, e.g. Galliard bars 8 and/or 24 • Circle of fifths, e.g. Pavane, bars 43-47. 	36

Bach (max 8 illustrated marks or 12 unillustrated marks)

Melody

- Motivic
- With use of Fortspinnung [max two examples of method, e.g. repetition, sequence, inversion]
- Some large leaps
- Melodies composed of both broken chord patterns and conjunct lines
- Chromatic inflections
- Frequent passing notes and appoggiaturas
- Ornamentation [max. one example]

Harmony

- Functional, with cadences [max. one example]
- Root, 1st and 2nd inversion chords
- Passing notes
- Auxiliary notes
- Suspensions
- Dominant and diminished sevenths
- Neapolitan 6th, e.g. Sarabande at bar 23

Miles Davis (max 8 illustrated marks or 12 unillustrated marks)

Melody

- mixture of conjunct and disjunct
- Opens with three note motif
- Inversion applied at H1 bar 2
- considerable chromaticism
- blue notes
- wide range, with top F
- numerous ornaments [max. 2 for examples]
- improvised
- virtuoso
- melodic patterns constantly change
- Melody frequently away from key
- fragmented

Harmony

- Dissonant
- Chromatic
- Frequent 7th chords
- Parallelism
- Secondary dominants
- Circle of fifths
- Substitution chords

(See holistic grid)

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.

(Total for Question 4 = 36 marks)
TOTAL FOR PAPER = 90 MARKS

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