

Getting Started — Part 2

GCE Music

Edexcel Advanced Subsidiary GCE in Music (8MU01)
First examination 2009

Edexcel Advanced GCE in Music (9MU01)
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Contents

Introduction	1
Unit 1: Performing Music and Unit 4: Extended Performance	3
Unit 2: Composing	29
Unit 3: Developing Musical Understanding	33
Unit 5: Composition and Technical Study	37
Unit 6: Further Musical Understanding	61

Introduction

GCE Music Getting Started Part 2 will explore the performance aspects of the Edexcel GCE in Music; this will include scores and details of the marks awarded to 12 performances. Detailed guidance about the assessment process is given in both the specification and Getting Started Part 1, which can be found on the Edexcel website (www.edexcel.org.uk/gce2008).

Raw marks need to be scaled according to difficulty level. A scaling grid is provided in the specification.

Once all pieces have been marked and scaled you will need to calculate the average to produce a single mark out of 40 for AS or out of 50 for A2. This final mark may also have to be adjusted if the overall performance length is too short (fewer than 5 minutes for AS, or fewer than 12 minutes for A2). Please refer to the detailed assessment information and guidance given in the specification, sections 1.3 (AS) and 4.3 (A2).

To help you, a mark sheet can be downloaded from our website (www.edexcel.org.uk/gce2008) for each student and photocopied onto a piece of **double-sided A3 paper**. This will save you handling four separate pieces of paper or using staples. Photocopies of the music can simply be slotted inside.

You can either mark the work using the assessment criteria as printed in the specification, or you can download a copy of the assessment criteria (which can also be photocopied onto a piece of **double-sided A3 paper**) from the Edexcel website.

Why not try marking these performances yourself and then comparing your marks with those given? Alternatively, you could ask your student to mark the performances before sharing with them the final marks awarded. You may be surprised at how close your marks (and theirs) are to the marks awarded!

Unit 1: Performing Music and Unit 4: Extended Performance

This section deals with Units 1 and 4 as they are marked using the same mark scheme. The same marking criteria are used to assess individual pieces/movements at AS and at A2. However at A2, once all individual movements/pieces are marked, we also use Criterion 6 to make an assessment of the recital performance as a whole. Remember also that, at both AS and at A2, there are two sets of assessment criteria — one for pieces played from a score and one for improvised performances.

We'll start with four contrasting performances of the same piece. Mark boxes have been included and key phrases within them have been underlined to show why particular marks have been selected.

Vals Patético Op. 190: Performance number 1

Unit 1 track 1

The first thing we need to do is to select a holistic mark for this performance. This reflects our overall musical impression or 'gut reaction' to the piece.

This performance appears to match the 'Basic' holistic descriptor which can be found in the specification. It 'just' holds together, although there are clearly significant technical problems. A mark of **14/40** in the 'Basic' mark band would appear to be a good starting point.

Holistic (AO1)		
11–15	Basic	Positive features are fairly few — performance rather inconsistent and/or immature. Basic technical control, fluency and accuracy, and basic understanding of interpretative issues. Errors, misjudgements and technical problems are obtrusive.

We now need to use all five detailed assessment criteria (each marked out of 8) to assess specific aspects of technique and expression, before reconciling the totals arrived at by these different routes.

The 'limited' descriptor for 'quality of outcome' (2/8 marks) fits perfectly.

Criterion 1: Quality of outcome (AO1)		
2	Limited	<u>Limited sense of assurance</u> — seriously compromised by lack of sophistication and inaccuracy.

There are many mistakes, slips and omissions and these are not just restricted to the fiddly semiquaver passages. Some bars in 'straightforward' passages appear to have the wrong number of beats in them. Acciaccaturas are usually omitted and the candidate leaves out the cadenza altogether. The 'limited' descriptor (2/8 marks) fits best.

Criterion 2: Pitch and rhythm (AO1)		
2	Limited	Pitches and/or rhythms are <u>only accurate for a few bars at a time</u> .

The sense of musical line and flow is interrupted by frequent hesitations and stumbles, particularly in the semiquaver passages. However, the performance as a whole 'just' holds together. The tempo is slower than indicated, and the overall effect is 'very mechanical'. The 'basic' descriptor (3/8) fits best here.

Criterion 3: Fluency and tempo (AO1)		
3	Basic	Fluency is <u>repeatedly compromised</u> . Main tempo considerably too fast or <u>too slow</u> . <u>Very mechanical</u> : very noticeable errors and omissions.

The candidate is clearly experiencing problems meeting the technical challenges of the piece. However, the LH (left handed) chords are played with some degree of success. Uses the pedal only once, and then leaves it on too long. As a result the tone quality is rather dull. The 'basic' descriptor (3/8) fits best here.

Criterion 4: Tone and technique (AO1)		
3	Basic	Tone quality acceptable at times, but <u>often dull</u> , thin or coarse. Technical control still evident at times, but there are <u>significant problems</u> . Intonation rarely secure, or consistently sharp/flat.

The performer is obviously trying to follow the phrasing, for example the staccato markings in the B section. Some dynamics are present, but these are rather crudely contrasted with one another, and the final fortissimo is rather forced. Other dynamic markings are omitted, like the hairpins. The 'basic' descriptor would appear to be the best fit here (3 marks).

Criterion 5: Phrasing, articulation and dynamics (AO1)		
3	Basic	Basic attempt to shape the music through phrasing and articulation, but <u>little contrast</u> is achieved nor is the legato secure. <u>Some use of dynamics</u> , but perhaps some errors and <u>misjudgements</u> as well as omissions.

We now need to add up the marks awarded:

$$2 + 2 + 3 + 3 + 3 = 13/40$$

This mark is very close to the holistic raw mark we awarded at the start. If there is a discrepancy between the **holistic mark** you first thought of and the **total raw mark** you need to revisit your holistic mark.

Are you happier with your **total raw mark** of 13/40 rather than your initial **holistic mark** of 14/40? If so, adjust your **holistic** mark to 13/40.

Do you feel that your initial **holistic mark** of 14/40 better reflects the performance as a whole than your **total raw mark** of 13/40? If so, revisit all of the individual criteria to see if you have marked a little too harshly and adjust your individual criterion marks accordingly.

Once you have reconciled the holistic and total raw mark (ie **you have the same mark for both**) you can go on to scale the piece and complete your assessment.



An example of how the individual marks are entered into the mark sheet as follows.

Piece 1			
Full title	Composer	Instrument	
Vals Patético Op. 190	Anon	Piano	
Please indicate the assessment criteria used:			
<input checked="" type="checkbox"/> Performance from a score performance		<input type="checkbox"/> Improvised	
	TE	Moderator	TL
Holistic mark	13/40	/40	/40
Criterion 1	2/8	/8	/8
Criterion 2	2/8	/8	/8
Criterion 3	3/8	/8	/8
Criterion 4	3/8	/8	/8
Criterion 5	3/8	/8	/8
Total raw mark	13/40	/40	/40
Difficulty Level	MD		
Final scaled mark for Piece 1	13/40	/40	/40
Comments:			

This piece is very similar to one set for Grade 6 a few years ago, so we can view it as a more difficult (MD) piece for AS. The scaling grid can be found in the specification. A mark of 13/40 doesn't actually receive any extra marks according to the new scaling grid, so the **final scaled mark is 13/40**. You should make a **comment** only if you have specific and relevant information to pass on to the examiner about issues **not** covered by the mark scheme for example details of instrument or equipment failure etc.

Here are three further performances of the same piece.

Vals Patético Op. 190: Performance no. 2

Unit 1 track 2

This ‘competent’ performance is clearly more technically secure than the last. Although there are frequent mistakes, there is a clear sense of musical direction. It appears to be right on the cusp of ‘competent’ and confident’. A holistic mark of **25/40** at the top of the ‘competent’ mark band could be used as starting point.

Holistic (AO1)		
21–25	Competent	Generally secure and conscientious in technique and interpretation. Some errors and/or misjudgements, but the piece still has some direction and flow.

The interpretation is reasonably successful, although there are a couple of anxious moments in the B section. Some dramatic moments (such as the cadenza) are rather overstated (5 marks).

Criterion 1: Quality of outcome (AO1)		
5	Competent	Broadly satisfying interpretation — a few weaknesses not seriously detracting from the overall impression — but with limited success in communication.

Although the performance can be described as ‘mainly accurate’, there are quite a few obvious slips and there a major problem in the first semiquaver passage (5 marks).

Criterion 2: Pitch and rhythm (AO1)		
5	Competent	Mainly accurate, despite some obtrusive errors.

The performance overall is ‘reasonably fluent’, apart from some unevenness and the awkward moment in the B section. This was probably caused by the choice of tempo, which is slightly too fast for comfort (5 marks).

Criterion 3: Fluency and tempo (AO1)		
5	Competent	Reasonably fluent, despite occasional slight hesitation. Main tempo may be slightly too fast or too slow. Perhaps errors, omissions, or a lack of subtlety elsewhere.

Tone quality is good, despite the odd moment when the sustaining pedal is left on for too long, or when the bass note speaks too loudly. Tone was forced at the *fortissimo* (5 marks).

Criterion 4: Tone and technique (AO1)		
5	Competent	Good tone quality across most of the pitch range. Fairly good control, but occasional technical weakness. Intonation reasonably secure, despite some noticeably out-of-tune notes.

The phrasing and articulation are reasonably well realised, but the semiquavers ‘run away’ in places. This is quite a ‘literal’ performance — dynamics are present, but are not approached with subtlety (5 marks).

Criterion 5: Phrasing, articulation and dynamics (AO1)		
5	Competent	Phrasing is reasonably well-shaped and there is some attention to articulation. Some effective use of dynamics, but a few opportunities are missed or mishandled.

Overall, we have awarded a **total raw mark** of 25/40, using the five detailed assessment criteria, which matches our initial **holistic** mark.

Vals Patético Op. 190: Performance no. 3**Unit 1 track 3**

This is an 'excellent' performance, demonstrating a secure technique alongside a sensitive interpretation. There are some mistakes, but they do not detract from our overall impression of the piece. A mark of **33/40** in the middle of this holistic mark band is a good starting point.

Holistic (AO1)		
31–35	Excellent	Convincing throughout: an engaging performance. Secure technique and sensitivity of style and interpretation. Any errors and/or misjudgements are marginal.

The candidate communicates the character of the piece well, although the 'cadenza' is slightly over-played (7 marks).

Criterion 1: Quality of outcome (AO1)		
7	Excellent	Sensitive interpretation, with a good sense of style and communication.

There are some mistakes, and one stumble in semiquaver figuration (6 marks).

Criterion 2: Pitch and rhythm (AO1)		
6	Confident	Generally accurate: a few <u>small errors</u> .

The tempo was perhaps a shade too fast overall, but the slips don't interrupt the 'flow' of the music. The cadenza (and the trill) starts slightly too slowly, and the join between the end of the B section and the DS could have been more smoothly handled (7 marks).

Criterion 3: Fluency and tempo (AO1)		
7	Excellent	Fluent — entirely or <u>virtually free of hesitation</u> . Tempo appropriate — perhaps one or two minor misjudgements (eg an <u>overdone</u> or <u>missed rit.</u>).

Tone was slightly forced in the cadenza, but was otherwise very good. The pedalling was slightly muddy, occasionally but generally effective. Technical control was good (7 marks).

Criterion 4: Tone and technique (AO1)		
7	Excellent	Good tone quality throughout the pitch range. Very <u>good technical control</u> . Intonation secure, despite one or two slightly <u>out-of-tune notes</u> .

The phrasing and articulation were well-judged, and the dynamics were effectively differentiated (7 marks).

Criterion 5: Phrasing, articulation and dynamics (AO1)		
7	Excellent	Phrasing and articulation are <u>appropriate throughout</u> . Dynamics are <u>convincing</u> and <u>effective</u> , although very <u>occasionally missing</u> , <u>under-</u> or <u>over-played</u> .

We have awarded a **total raw mark** of 34/40, which is slightly higher than our initial **holistic mark** of 33/40. Having revisited each criterion, we may feel that the total raw mark fits the performance best, so we adjust our holistic mark to 34/40.

Vals Patético Op. 190: Performance no. 4

Unit 1 track 4

This is an 'outstanding performance'. It is sensitive, stylish and 'engaging', featuring excellent technique. A mark of 38/40 towards the top of this holistic mark would appear to fit.

Holistic (AO1)		
36–40	Outstanding	Impressive and imaginative: the candidate has stamped their <u>personal musical authority</u> on the performance. Complete (or <u>almost complete</u>) control of technique, style and interpretation. Sense of musical wholeness — no passage sub-standard.

The difference between an 'excellent' and 'outstanding' performance is very subtle, and is not based on the number of mistakes or slips made. In an outstanding performance, the candidate will have 'stamped their **personal** musical authority on the performance'. In other words they will have made their own personal musical interpretation, they won't just be playing exactly what is on the page, they will be playing what's on the page in a distinctive way.

This is certainly mature and musical playing. This is a carefully considered, very personal interpretation of the piece. The candidate demonstrates real command over the instrument (8 marks).

Criterion 1: Quality of outcome (AO1)		
8	Outstanding	<u>Mature</u> , exciting and <u>imaginative interpretation</u> — strong sense of authority and communication.

The performance is certainly not flawless, there are a few *noticeable* slips, so we won't award full marks for this criterion (7 marks).

Criterion 2: Pitch and rhythm (AO1)		
7	Excellent	Very accurate: just one or two small but <u>noticeable</u> errors.

The changes of tempo and the ritenuitos are particularly well-handled, and the transition from A to B is very effective. There is a sense of 'rubato' that suits the style of the piece (8 marks).

Criterion 3: Fluency and tempo (AO1)		
8	Outstanding	Fluent and completely assured throughout — entirely <u>free of hesitation</u> . <u>Tempo</u> entirely appropriate throughout.

The tone of the bass notes are full but unobtrusive, and the balance between the lyrical melody and the accompaniment is good. Use of the sustain pedal is also well judged (8 marks).

Criterion 4: Tone and technique (AO1)		
8	Outstanding	Impressive tone quality <u>throughout the pitch range</u> . Thorough <u>technical control</u> . Intonation completely secure.



All phrasing and articulation markings are subtly realised. There is a lyrical, plaintive quality to the melody at the start that is very impressive, and dynamics are very carefully calibrated and executed (8 marks).

Criterion 5: Phrasing, articulation and dynamics (AO1)		
8	Outstanding	<u>Subtle</u> phrasing and articulation throughout. Dynamics appropriate and <u>imaginative</u> throughout.

Our **total raw mark** according to the five assessment criteria is 39/40, one mark higher than our initial **holistic mark** of 38/40. Our decision may hinge on the significance of the small slips (Criterion 2), there certainly were some *noticeable* errors. However, the performance is more than 'generally accurate' (the descriptor for 6 marks), so we'll stick with the total raw mark of 39/40 and adjust our holistic mark to 39/40.

Piece no. 1 - Tracks 1, 2, 3 & 4

Vals Patético Op. 190

Allegretto grazioso $\text{d} = 45$

The musical score consists of two staves of music. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). The key signature changes from one flat to one sharp. The time signature is mostly common time (indicated by '4'). Various dynamics are indicated, including *f*, *dim.*, *p*, *mf*, and *rit.*. Performance instructions like *con Léo ad. lib.* and *a tempo* are also present. Measure numbers 1 through 19 are marked along the left side. The score concludes with a *Fine* at measure 15.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 23 starts with a dynamic *p*. Measures 24 and 25 show eighth-note patterns. Measure 26 begins with *a tempo*, followed by eighth-note patterns. Measure 27 shows eighth-note patterns. Measure 28 begins with *p*. Measure 29 shows eighth-note patterns. Measure 30 begins with *p*. Measure 31 shows eighth-note patterns. Measure 32 begins with *p*. Measure 33 shows eighth-note patterns. Measure 34 begins with *p*. Measure 35 starts with *ff*, followed by *accel.* (accelerando), then *quasi una cadenza*, and ends with *D.S. al Fine*.

Here are some more examples of performances submitted for AS and A2 examinations. In each case the holistic mark band is shown, and an explanation given of the way in which marks are awarded.

R. Strauss**Romance****Unit 1 track 5****French Horn**

26–30	Confident	Convincing for most of the time in technique, style and interpretation. Secure technique and sensitive interpretation. Some errors and/or misjudgements, but too few flaws to have a big impact.
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A mark towards the top of this holistic mark band would appear to be most appropriate, as the performance clearly has direction and flow, and technique is 'generally secure'. Could this performance fit into a higher holistic band? Well, it is 'convincing' and 'confident' in terms of style, but technique could not be described as 'secure', so this mark band suits this performance best.

This is a 'sensitive interpretation, with a good sense of style and communication', despite some evident technical problems (7 marks). The performance is mainly accurate, despite several obtrusive errors (5 marks) and was fluent with no significant hesitation (6 marks). Tone is quite good across the pitch range, although there are quite a few split notes, particularly as the candidate tires towards the end eg 'technical weakness' (5 marks). Dynamics are 'generally effective' (although one *fortissimo* is rather 'over-played') and some careful attention to phrasing and articulation is evident (6 marks).

The marks awarded for the five assessment criteria are $7 + 5 + 6 + 5 + 6 = 29/40$.

Piece 2 - Track 5**Romance****Andante cantabile** L. = 85

2

p

7

14

19

ff

p

24

7

f

35

ff

40

p

46

52

8

p

64

70

poco a poco

cres - en - do

77

82

f

ppp subito

87

p

Cartwright

Puerile Dementia

Unit 1 track 6

Electric Guitar (with backing track)

16–20	Adequate	A serious attempt but probably a performance with limited maturity and assurance. Some control of technique and interpretation. Errors, misjudgements and technical problems begin to be obtrusive, but the performance still broadly holds together.
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A mark towards the top of this ‘adequate’ holistic mark band may fit. The performance doesn’t quite fit into the ‘competent’ holistic mark band as it could not be described as ‘generally secure’.

This is a very mechanical performance, revealing obvious ‘technical weakness’ (4 marks). It is broadly accurate for the majority of the piece, although there are quite a few missing notes and misreadings, particularly in the ‘more difficult passages’ (4 marks). The performance is ‘fluent for the majority of the piece, although some errors are sufficient to interrupt the flow’ such as the rather clumsy transitions between sections (eg the Dal Segno). The playing is very unsteady (particularly on the fifth line of the first page) and there is certainly a general ‘lack of subtlety’ (4 marks). Tone is dull in places, particularly in the short improvised solo and intonation is weak in several places (4 marks). Although some obvious marks of articulation are observed, this is mechanical playing, with little sense of style (3 marks).

The marks awarded for the five assessment criteria are **$4 + 4 + 4 + 4 + 3 = 19/40$** .

Puerile Dementia**Piece no. 3 - Track 6****Bernice Cartwright*****A = 150 Brit Rock*****A Dadd⁹**

f *pp*

Let Ring

mf

On rpt. sim.
Play 4 times***let ring***

p

Guitar Grade 6**4****© 1998 by Rock School Ltd.**

Am

Bm

F[#]7

Solo 8 bars (A Harmonic Minor)

Solo 8 bars (B Harmonic Minor)

D. & al Fine
(Cut Gtr. solo sections)

Fin.

Piece no. 3 - Track 6 cont.

Handel**Sonata in D major: 2nd Movement****Unit 1 track 7****Violin**

31–35	Excellent	Convincing throughout: an engaging performance. Secure technique and sensitivity of style and interpretation. Any errors and/or misjudgements are marginal.
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This is a 'convincing' and 'engaging' performance, with only 'marginal errors', so a mark in the middle of the 'excellent' holistic mark band is a good starting point.

The interpretation is 'confident', with a good sense of communication and style (6 marks). The performance can be described as 'very' accurate in terms of pitch and rhythm (7 marks). The tempo is slightly too fast for the candidate, and is rushed in place, some passages of semiquaver figuration are slightly out of control (6 marks). Tone quality is bright and good overall, except at moments of 'technical difficulty' (the sequential semiquaver passages) where tone becomes a little thin and 'scratchy'. There are also some out-of-tune notes (6 marks). However, phrasing and articulation are appropriate throughout, and dynamics are convincing and effective, there are some good 'terraced' dynamics in repeated passages (7 marks).

The marks awarded for the five assessment criteria are **6 + 7 + 6 + 6 + 7 = 32/40**.

Piece no. 4 - Track 7

Allegro

1

5

11

15

19

23

26

31

35

37

40

44

**Piece no. 4 - Track 7 cont.**

The sheet music consists of eight staves of musical notation for a single instrument. The key signature is A major (two sharps). The time signature varies between common time and 12/8. Measure 47 starts with a sixteenth-note pattern. Measures 48-50 show eighth-note patterns. Measure 51 begins with a sixteenth-note pattern. Measures 52-54 show eighth-note patterns. Measure 55 starts with a sixteenth-note pattern. Measures 56-58 show eighth-note patterns. Measure 59 starts with a sixteenth-note pattern. Measures 60-62 show eighth-note patterns. Measure 63 starts with a sixteenth-note pattern. Measures 64-66 show eighth-note patterns. Measure 67 starts with a sixteenth-note pattern. Measures 68-70 show eighth-note patterns. Measure 71 starts with a sixteenth-note pattern. Measures 72-74 show eighth-note patterns. Measure 75 ends with a sixteenth-note pattern.

Telemann

Fantasie in A minor: Allegro

Unit 1 track 8

Flute

6–10	Limited	Positive features are few. A few encouraging signs, but considerable difficulties — a weak performance in most areas.
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This is clearly a ‘weak’ and ‘limited’ performance.

There is only a ‘limited sense of assurance’ and the whole is compromised by a lack of sophistication and inaccuracy (2 marks). The playing is rhythmically wayward, both ‘pitches and rhythms are only accurate for a few bars at a time’ (2 marks). This is an ‘extremely halting performance, with frequent stops and hesitations’ (2 marks). Technical control is ‘only very intermittent’ and tone is mostly breathy, dull and lacking in focus (2 marks). Almost no phrasing, articulation or dynamics markings are effectively realised* (1 mark).

The marks awarded for the five assessment criteria are $2 + 2 + 2 + 2 + 1 = 9/40$.

*The candidate is playing from an urtext edition, with few editorial markings. Even if there aren’t many markings in the score, the candidate is still expected to play with appropriate and subtle phrasing, articulation and dynamics in order to produce a stylish and musical performance.

Bernstein**Tonight from 'West Side Story'****Unit 1 track 9****Voice**

(No score provided)

21–25	Competent	Generally secure and conscientious in technique and interpretation. Some errors and/or misjudgements, but the piece still has some direction and flow.
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A mark at the top of the 'competent' mark band would appear to suit this reasonably successful performance.

The interpretation is broadly satisfying — a few weaknesses not seriously detracting from the overall impression' (5 marks). The performance is 'generally accurate' despite a few 'small errors', such as the odd lost consonant, example final 't' in 'tonight'. A few long notes are also clipped (6 marks). The performance is fluent but the main tempo is slightly fast (5 marks). There are patches of flat intonation, particularly on high notes. Tone quality is 'generally acceptable' but occasionally dull. Technical control is occasionally weak, particularly on long notes which tend to 'bell' in dynamic and feature uncontrolled vibrato (4 marks). There is 'some attempt at phrasing, but needs more control' (4 marks).

The marks awarded for the five assessment criteria are $5 + 6 + 5 + 4 + 4 = 24/40$.

Vivaldi**Concerto in A minor: 1st movement****Unit 1 track 10 Violin**

11–15	Basic	Positive features are fairly few — performance rather inconsistent and/or immature. Basic technical control, fluency and accuracy and basic understanding of interpretative issues. Errors, misjudgements and technical problems are obtrusive.
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This is a typical 'basic' level performance, and belongs somewhere in the middle of this mark band.

There is a 'limited sense of assurance' and the playing is 'seriously compromised by a lack of sophistication' (2 marks). The pitches and rhythms are 'broadly accurate for the majority of the piece, despite fairly numerous obtrusive errors (4 marks). The tempo is slow for *Allegro* and fluency is 'repeatedly compromised' - the candidate grinds to a halt in a couple of places and there are frequent miscalculated entries (3 marks). Intonation is 'rarely secure' and 'consistently' flat. Tone quality is often 'thin' and there are 'significant technical problems' (3 marks). There is a limited attempt to shape the music through articulation (fast bow stroke) and there is some attempt to provide dynamic contrasts (2 marks).

The marks awarded for the five assessment criteria are **$2 + 4 + 3 + 3 + 2 = 14/40$** .

Piece no. 7 - Track 10

Allegro

Tutti

Solo

Tutti

Piece no. 7 - Track 10 cont.

Solo

Tutti

f p

Solo

Tutti

Solo

Tutti

Haydn

Piano Sonata in G: 1st movement

Unit 1 track 11

Piano

1–5	Poor	Positive features are very few indeed, being heavily outweighed by errors, misjudgement and technical problems.
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This is an extremely poor performance.

There is very little evidence of competence here (1 mark). Pitches and rhythms are only accurate for a few beats at a time (1 mark). In fact this performance is ‘incoherent’, with ‘no sense of musical flow’ (1 mark). Very little control of tone or technique is evident (1 mark) and no phrasing, articulation or dynamic markings can be heard (0 marks).

Total raw mark = $1 + 1 + 1 + 1 + 0 = 4/40$



Piece no. 8 - Track 11

Allegretto e innocente

The sheet music consists of five staves of piano music. The key signature is G major. The time signature is 6/8 throughout. The tempo is indicated as 'Allegretto e innocente'. The dynamics include *p*, *f*, *pp*, and *p*. The music is divided into two endings, labeled '1.' and '2.', separated by a vertical bar. The first ending starts with a forte dynamic (*f*). The second ending starts with a piano dynamic (*p*). The music features various note values including eighth and sixteenth notes, and rests. The bass line provides harmonic support with sustained notes and chords.

Blues

Unit 1 track 12

Alto Sax/Drums

This is an ensemble improvisation based on a notated stimulus. Although there are four performers (alto sax, piano, double bass and drum kit) only two are being assessed, the drummer and the saxophonist.

They have submitted a 'chart' with a clear indication of the structure of the improvisation. We need to use the assessment criteria for improvised performance.

This is clearly an impressive and imaginative performance for both performers, featuring excellent control of the instrument and a real 'feel' for the style. It would appear to fit easily into the 'outstanding' holistic mark band.

36–40	Outstanding	Impressive and imaginative: the candidate has stamped his/her personal musical authority on the performance. Complete (or almost complete) control of technique, style and interpretation. Sense of musical wholeness — no passage sub-standard.
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Let's consider the marks for the **saxophonist** first.

The interpretation is 'mature, exciting and imaginative', with a 'strong sense of authority and communication'. The saxophonist reacts and adjusts to the rhythm section with ease, blending with the ensemble in the 'Head', playing out as a soloist and holding back when playing an accompaniment to the drum solo. There is a 'thorough awareness of balance throughout' (8 marks). The stimulus is played accurately although the candidate 'pushes' the notes in bar 6 this type of rhythmic flexibility is in keeping with the jazz style, and is not considered inaccurate. The solo represents an ambitious and creative realisation of the stimulus's thematic potential (8 marks). The 'imaginative and sophisticated' structure is typical of a jazz number intro, a couple of 'rounds' of the 'Head', an instrumental break leading into a number of solos followed by a return to the 'Head' and a Coda. The 'stabs' during the drum solo are nicely thought out and executed. There is a completely convincing balance between unity and variety (8 marks). Tone and technique is 'excellent' there is good tone quality throughout the pitch range, technical control is very good and intonation secure, despite one or two out-of-tune notes (7 marks). Tone is explored to good effect in the solo passages, and the ranges of rhythms played create an interesting musical texture when compared to the other instruments (8 marks).

Overall, the saxophonist would receive a mark of **39/40**, which fits into the 'outstanding' holistic mark band initially selected.

Now let's consider the marks awarded to the **drummer**.

This is a definitely a 'sensitive and imaginative' performance, with a 'good sense of authority and communication'. The drummer is an excellent accompanist and an effective soloist, displaying a good awareness of balance. The drummer's interpretation is 'excellent' (7 marks). The drummer plays through the stimulus accurately and imaginatively emphasises the fourth quaver in bar 5 to good effect. There is ambitious and creative realisation of the stimulus in the solo passages (7 marks). The performance is sophisticated and stylish in structure (8 marks), tone quality is good throughout the pitch range and technical control is very good (7 marks). However, the drummer does not explore quite the same subtle range of dynamics and textures as the saxophonist (7 marks).

Overall the drummer would receive a mark of **36/40**, which also fits into the 'outstanding' holistic mark range initially selected.

**BLUES**

Piece no. 9 - Track 12

MEDIUM SWING

DRUM INTRO 3

SAX HEAD F⁷ B^{b7}₃ F⁷ F⁷₃

B^{b7} B^{b7} F⁷ D^{7b9}

G^{mi7} C⁷ F⁷₃ F^{#7}₃

SAX SOLO F⁷ B^{b7} F⁷ A^{b7} A⁷ B^{b7}

RHY SECTION 1X ONLY

B^{b7} B^{b7} F⁷ B^{b7} Am⁷ D^{7b9}

x3

G^{mi7} C⁷ F⁷ D^{7b9} G^{mi7} C⁷

DRUM SOLO F⁷ B^{b7} F⁷ F⁷^{#9b13}

B^{b7} F⁷

G^{mi7} C⁷ F⁷

D.S. AL CODA

CODA G^{mi7} C⁷ F⁷₃ F^{#7}₃ x3 F⁷

Unit 2: Composing

Sample compositions with marks

The following compositions are accompanied by a recording and a score. The comments should be read with reference to the mark schemes in the specification.

In some cases the holistic mark scheme has been applied to moderate the raw mark. Raw marks for other pieces lie in the middle of the holistic range and fit the descriptor.

Topic 2: Composing idiomatically for instruments

Brief: 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.

E flat horn variations

Unit 2 track 1

A basic piece with some potential in the melody but marred by lack of harmonic sophistication and textural interest.

Holistic mark 11–15

Criterion	Comment	Mark
Criterion 1: Quality of Ideas and Outcome 2	In addition to the rather unsophisticated approach the piece is short at 2.40 and therefore does not merit a higher mark.	2
Criterion 2: Coherence	There is very little contrast in the variations although some credit is due for the second variation in the tonic minor.	3
Criterion 3: Forces and Textures	3 fits the descriptor. The parts are not unplayable but they are very basic. Of the three optional criteria harmony and melody were chosen by the examiner. The rhythm is very dull and would not have gained a higher mark than either of these two.	3
Criterion 4: Harmony	The use of the tonic minor was rewarded under coherence. There are many misjudgements, however, in the part writing and in the chord progressions.	2
Criterion 5: Melody	There has been some attempt to extend and develop the melody despite the fact that it lacks a firm sense of structure and direction overall.	3

Total 13

Prelude to broken dreams**Unit 2 track 2**

Some effective ideas here, especially the countermelody in the later variations. However, many of the ideas are simply transposed rather than extended or developed. The guitar writing, though well-judged, does not stretch the instrument very far. Although it just creeps into the 26–30 holistic band, it fits the descriptor.

Holistic mark 26–30

Criterion	Comment	Mark
Criterion 1: Quality of Ideas and Outcome	Although carefully thought through the piece relies too much on repetition to be considered ambitious, which would have fitted the descriptor for a mark of 6.	5
Criterion 2: Coherence	There is a sense of wholeness, although the structure itself is quite simple.	5
Criterion 3: Forces and Textures	The candidate has a good feel for the guitar although the textures and lines are fairly simple. Melodic ideas tend to be confined to rather long note values which lessens their general impact. However, there is some rhythmic articulation of some of the chords and this is a stronger feature of the piece.	5
Criterion 4: Harmony	There are some nice chromatic touches to the harmony although overall the approach is not very adventurous.	6
Criterion 6: Rhythm	Sufficient variety to justify 5. Rhythmic interest is sustained but not with the convincing sense of vitality that would be required for a mark of 6.	5

Total 26

Topic 3: Words and music — structure in vocal music

Brief: 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.

Neue Liebe, neues Leben

Unit 2 track 3

This piece only partly satisfies the brief, hence the mark of 6 for quality of outcome (when a piece fails in some way to meet the demands of the brief it would not really fit the descriptors for a higher mark). The criteria produce a mark of 34. However, because the overall impression is of a mature and assured composition — outstanding at this level — the holistic adjustment has been made.

Holistic mark 36–40

Criterion	Comment	Mark
Criterion 1: Quality of Ideas and Outcome	A well-focused lied with a strong sense of style. There is an element of contrast but there is not a contrasting section as such, which is required in the brief.	6
Criterion 2: Coherence	The strophic form is handled well and although the structure is quite basic it has some subtle contrast, especially in the final verse.	7
Criterion 3: Forces and Textures	Effective writing overall with a well-judged vocal part but the piano writing is quite simple (with predominantly single notes in the left hand and a consequent loss of sonority).	7
Criterion 4: Harmony	Passing modulations are convincing and there are some creative uses of dissonance in the melody. Broadly secure and enterprising at this level although there are a few eccentricities in the part writing and the V7d — Ic progression in bar 2 is rather unorthodox within the chosen style.	7
Criterion 5: Melody	Carefully and imaginatively structured. Melodic contour, tension and relaxation are all extremely well managed but there is an over reliance on periodic phrasing and the rhythm is a little restricted.	7

Total 34 (+2 holistically)

Entertain you**Unit 2 track 4**

Engaging pop song with a strong chorus. The backing is a little unvaried and more could have been made of the middle section.

The score is of limited help to the examiner although the recording is clear. A clearer score with some performance detail, whilst not forming part of the assessment, would have provided the examiner with more information about the candidate's use of the instruments.

Holistic mark 26–30

Criterion	Comment	Mark
Criterion 1: Quality of Ideas and Outcome	Not a particularly ambitious song but a satisfying one which flows well.	5
Criterion 2: Coherence	Contrast between the verse and chorus is well handled but the bridge/middle feels a little unfinished and the ending is rather disappointing.	5
Criterion 3: Forces and Textures	There is some good guitar work and a convincing bass line although the drum part is very mechanical and unvaried. Given the rather unvaried drum part the mark for rhythm would not be higher than for the chosen criteria.	5
Criterion 4: Harmony	Chord progressions are convincing — a fairly small vocabulary used well.	6
Criterion 5: Melody	There is a nice flow to the vocal line and the chorus has a memorable hook.	7

Total 28

Unit 3: Developing Musical Understanding

Section B: Example 1

This is the first of several responses based on the Sample Assessment Materials. Ticks within responses indicate valid points.

Note: In Section B answers on the next page, we have not attempted to imitate closely the prose style of AS students at the various different levels of achievement. There are accordingly no remarks about Quality of Written Communication. QWC (written into mark schemes, as demanded by QCA) will be assessed in operational examinations. Generally QWC will not influence the mark for a piece of work unless it is significantly better or worse than the actual content of the answer. Where bullet points are allowed, QWC will concern spelling, sensible ordering of contents, and general intelligibility.

- 3 (a) (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)**

Pavane and Galliard are dances. Dances in three sections [✓] like this were often composed in the late Renaissance. The parts interweave, so the texture is contrapuntal [✓]. The melodies nearly all move by step [✓]. There are clashes in the music caused by false relations [✓] which were used a lot in the late Renaissance. This music has no clear beat and this is typical of the late Renaissance.

This is a basic response, with four points and a mark of 4/10.

Several points are almost made, but not clearly or precisely enough to be credited. The fact that these are stylised dance movements is not made explicit, nor are any reasons given why the beat is unclear.

Section B: Example 2

- 3 (a) (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)**

Holborne has adapted the dance structures of Pavane and Galliard, each with three sections [✓], in the established late Renaissance fashion, to create a piece of purely instrumental music never designed to be danced to [✓]. Writing down instrumental music was still fairly new, and as contrapuntal vocal music was more common in the late Renaissance the instrumental music reflects this. Holborne's pieces are also mainly contrapuntal [✓] and the melodies, moving by step [✓], and with a limited range [✓], are closely related to contemporary vocal music [✓]. The metre is occasionally disguised by hemiolas [✓]. At times shifting between major and minor modes or tonalities [✓], it includes a Phrygian cadence [✓] at the end of the second section of the Galliard [✓].

This is an outstanding response: 10/10.



Section B: Example 3

3 (b) (ii) Compare and contrast the harmony and melodic writing of *Der Doppelgänger* by Schubert and *I'm leavin' you* by Howlin' Wolf. (18)

Because these songs are both sad, the harmony and melody of both these songs are quite interesting and match their moods. 'I'm Leavin' You' is a blues using the 12-bar chord progression [✓]. In this style it adds notes to chords too, like 7ths [✓]. Schubert's harmony is freer and smoother but includes some chromatic chords [✓], like the augmented sixth [✓]. The melody of 'I'm Leavin' You' sounds as if it's being improvised [✓] because it uses lots of repeated phrases [✓], and these are usually short [✓]. Also the rhythm seems to be similar to speaking [✓]. Being a blues it obviously uses blue notes [✓]. Perhaps because the singer isn't trained and can only sing a few notes, it has a small range [✓]. The singer of the Schubert has been trained, and the range of notes used is much bigger [✓].

This is a competent response and would achieve 12/18, weighted towards 'I'm Leavin' You', with 11 valid points.

Section B: Example 4

3 (b) (ii) Compare and contrast the harmony and melodic writing of *Der Doppelgänger* by Schubert and *I'm leavin' you* by Howlin' Wolf. (18)

These songs are both quite sad. The Schubert song uses chromatic chords [✓] to emphasise this, like the augmented sixth [✓] on 'Gestalt' [✓]. Some chords aren't even complete, like the bare fifths [✓] of the first chord [✓]. Like the song's structure the harmony seems to develop verse by verse [✓], and this leads to some modulation [✓]. The melody is made up of very short phrases [✓] becoming longer towards the end of the song [✓] to reflect the singer's mood.

'I'm Leavin' You' is a blues and uses the 12-bar blues pattern of chords [✓] and blue notes [✓], like F natural in G major [✓]. Lots of the chords have added notes, like 7ths and 9ths [✓]. It also sounds as if it's improvised [✓] because each verse is slightly different [✓] and lots of phrases are repeated [✓]. As in the Schubert song the phrases are very short [✓].

This is an outstanding response at this level, and is awarded 17/18, with 17 valid points covering both pieces more or less equally. It's remarkably concise! If the answer should strike you as having only a few references to particular locations, remember that questions in Part B have to be answered *from memory of the music, not with the benefit of a score*.

Section C: Example 1

Chords 5/10

Non-triadic notes 0/2*

This is a basic response which gains 5/12.

- The bass note of the first chord does not follow on logically from the last given note (passing note not correctly resolved) and this chord also includes consecutive octaves between the soprano and bass parts.
- The consecutive octaves continue on to the second chord.
- In the third added chord consecutive fifths terminate in the tenor and bass parts.
- The fourth chord has, for some strange reason, a C in it — presumably a careless error.
- The fifth chord is correct. (Whilst the leading note in the preceding chord does not rise to the tonic it is acceptable at the cadence for this note to fall to the fifth to create a complete final chord.)

The writer tried hard to get some quaver movement into this, but unfortunately didn't quite have the technique to make it work.

*Remember that, to gain a mark, a non-harmonic note must be grammatically correct. The bass quaver B contributes to consecutive octaves, and the bass quaver D contributes to consecutive fifths.

Section C: Example 2

The musical score consists of two staves. The top staff starts with a G major chord (B, D, F#), followed by a G major chord with a sharp (B, D, F#), a G major chord (B, D, F#), a G major chord (B, D, F#), a G major chord (B, D, F#), and a G major chord (B, D, F#). The bottom staff starts with a G major chord (B, D, F#), followed by a G major chord with a sharp (B, D, F#), a G major chord (B, D, F#), a G major chord (B, D, F#), a G major chord with a sharp (B, D, F#), and a G major chord (B, D, F#). Below the score, there are two rows of numbers: '2' under each measure of the top staff and '2' under each measure of the bottom staff.

Chords 10/10

Non-triadic notes 1/2*

This excellent response is awarded 11/12.

- All the chords are correct with no part-writing problems.
- The third added chord is II⁷b, and the 7th is appropriately prepared and resolved.

*The crotchet A in the tenor (the correctly prepared and resolved 7th of chord II⁷b) is the non-triadic note.

How might the writer of this answer have got full marks? An extra quaver passing note could have been added in the bass of the first added chord, and/or in the alto part of the penultimate chord. Either or both of these would have resulted in more convincing melodic lines in addition to the already sound harmony.

Unit 5: Composition and Technical Study

Composition

Topic 1: Development and contrast

Brief: Compose a piece using a conventional sonata structure or a form of your own devising, in which thematic ideas are contrasted and developed.

Lyrical Aspirations

Unit 5 track 5

Has a sense of maturity and a well-focused neo-romantic style. The melody is well shaped and the harmony quite ambitious.

Holistic mark 31–35

Criterion	Comment	Mark
Criterion 1: Quality of Ideas and Outcome	A convincing and stylish romantic miniature.	7
Criterion 2: Coherence	A balanced structure with a sense of wholeness. The coda feels a little indecisive, however, partly because of the last-minute move to the subdominant.	6
Criterion 3: Forces and Textures	The candidate has a very good understanding of the instrument. It does not really depart from or extend the standard pattern of RH melody and LH accompaniment, however. Harmony and melody are quite clearly the piece's stronger features.	7
Criterion 4: Harmony	Generally secure and sophisticated although there are a few moments that feel a little forced (eg bar 19).	7
Criterion 5: Melody	Well shaped and extended into the contrasting passages.	7

Total 34

Fugue in C sharp minor

Unit 5 track 5

An inventive fugue whose energy rarely flags. The opening key is an unusual choice for strings and there is some quite awkward writing, suggesting that the composer is a keyboard player.

Holistic mark 26–30

Criterion	Comment	Mark
Criterion 1: Quality of Ideas and Outcome	An ambitious and creative fugue although some rather obvious cutting and pasting of parts has been employed to sustain the episodes.	6
Criterion 2: Coherence	Overall, a balanced structure despite a tendency to ramble in the longer passages. The tonal plan is a little eccentric with some rather remote key changes but the final entry of the subject, preceded by a pedal, is well timed.	6
Criterion 3: Forces and Textures	The mark is a compromise; a reward for good management of textures but also a reflection of the difficulty of the string writing.	5
Criterion 4: Harmony	Makes the best of quite a small harmonic vocabulary. The abrupt key changes add interest but most seem to be the result of computer transposition rather than a secure technique for modulation.	5
Criterion 5: Melody	The candidate gets a lot of mileage out of the subject although the predominance of broken chord figurations tends to be a little limiting at times.	6

Total 28

Topic 3: Music for film and television

Brief: 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.

Arizona

Unit 5 track 7

Some good ideas which follow the storyline without being too literal. Candidates opting for this topic should be aware that it is assessed using the same criteria as the other topics and that in order to achieve a high overall mark they would need to demonstrate skill across several criteria. The mark is on the borderline holistically. The piece, however, is not *convincing throughout* — and therefore ‘Excellent’ which would justify raising the mark to 31 — but *convincing for most of the time*, so the mark remains at 30, ‘Confident’.

Holistic mark 26–30

Criterion	Comment	Mark
Criterion 1: Quality of Ideas and Outcome	Generally confidently handled with ideas that are appropriate for the moving image. There are some sections where the ideas lack a strong focus, however.	6
Criterion 2: Coherence	A little more vivid contrast might have been appropriate — it is rather seamless and monothematic — but it is well paced.	6
Criterion 3: Forces and Textures	The MIDI instrumental parts would be difficult for live players although there are some well-judged sonorities.	6
Criterion 4: Harmony	Harmonic idiom is well managed although the potential to exploit harmonic elements and devices feels a little under-developed.	6
Criterion 5: Melody	Some flowing passages and memorable material although they could have been extended more.	6

Total 30**Topic 4: Music, dance and theatre**

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

Duet for guitar and flute**Unit 5 track 8**

Establishes a convincing Latin groove to support an improvisatory flute part which makes quite a striking first impression. The criteria produce a mark of 25. The holistic descriptor for 25 suggests a piece which has some obvious limitations, but the overall impact of the piece is rather better than this, hence the holistic adjustment.

Holistic mark 26–30

Criterion	Comment	Mark
Criterion 1: Quality of Ideas and Outcome	Overall, a satisfying end product despite being a little repetitive in parts.	5
Criterion 2: Coherence	A basic structure. The 4-bar phrases become tiring after a while and there is little contrast in the rhythm of the middle section (which is why rhythm was not employed as an optional criterion by the examiner).	4
Criterion 3: Forces and Textures	There are no misjudgements but the backing groove/texture generally lacks variety.	5
Criterion 4: Harmony	Has a good feel for jazz harmony which sustains interest in the piece although the progressions are inclined to go round in circles.	6
Criterion 5: Melody	Inventive in parts but it tends to wander in places.	5

Total 25 (+1 holistically)

Technical study

Two marked pieces of work, with commentary, are provided for each technical study option. Between them the six pieces show a wide range of achievement.

It's not possible to comment on every feature of every piece in detail, but significant strengths and weaknesses are remarked on, the former to help show what to aim for, the latter as warnings of things to be avoided.

Each example has been marked using the assessment criteria from the GCE 2008 specification, section 5.7. A single holistic mark out of 40 has been compared with the sum of the marks for the five relevant detailed criteria, in order to arrive at the final mark. Each year, Unit 5 examiners will be given detailed guidance relating to the tests set, to amplify the published criteria. Such guidance may, for example, identify particular difficulties or opportunities, and suggest how students' handling of these should be reflected in the marking.

NB: The word 'throughout' as used in some assessment criteria does not exclude the possibility of occasional, minor slips and misjudgements. 'Marginal errors' are those that do not have a major effect. An isolated pair of consecutives between the upper parts in a chorale harmonisation may be marginal; most consecutives between the outer parts would not be.

Topic 1: Baroque counterpoint

The exercise used is based on a transposed version of JC Schickhardt's Sonata in E flat minor, Op. 30 no. 8.

For marking Topic 1, we use assessment criteria 1, 3, 4, 5, 6.

Example 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 figuring, in bars 9–13.

Allegro

Violin Continuo

Figuring below the Continuo staff:

- Bar 1: 6 6 — 6 — 6 7 # — 6 #6 4
- Bar 3: 6 6 7 6 7 6 — 6 5 — 6 6
- Bar 5: 6 6 7 — 6 — 6 7 #
- Bar 7: # — 6 2 6 6 # —



9

6 6 6 4 5 3 6

6 # 5 6 6 # 6 6

6 #6 6 # 6 5

— 6 # — 6 6

[17]



[19]



[21]



[23]



Holistic mark: 33 (Excellent – middle of that band)

Play the piece, and you're likely to be impressed by its flow — but don't forget such things as the rather hectic effect of bars 11³⁻⁴-12¹⁻² and the overdoing of quaver movement in both parts at 13³-14². And, more importantly, when you look at the exercise, you'll notice some figuring problems.

- Criterion 1 (chords and keys): 8 (Outstanding). ‘Outstanding’ is a category to be used sparingly, but better work in respect of Criterion 1 could scarcely be expected at this level (in particular, note how well the harmonic implications of bars 11–12 have been realised). Remember that insertion of the necessary accidentals is part of the requirement for a good mark in Criterion 1.
- Criterion 3 (realisation and addition of figuring): 4 (Adequate). There is a generally good understanding of how figuring works, although strictly the F at 20² and the corresponding notes in bars 21 and 22 contradict the figuring (which has no ‘7’ in any of these places). The added figuring is incomplete in places. In particular, there’s no use of a horizontal line where a chord is prolonged across different bass notes: for example, the first quaver of bar 9 should have a horizontal line to show that the G is not to be treated as a separate five-three chord. While such horizontal lines are few in many original manuscript and printed sources of Baroque music, they have long been a feature of modern editions and Edexcel Baroque counterpoint exercises (as in bars 1–2 of the present exercise).
- Criterion 4 (sense of line): 7 (Excellent). Generally very good, but there’s an awkward passage in bars 13–14 (the climb from the F to the first A).
- Criterion 5 (part-writing): 7 (Excellent). Very efficient, apart from the slightly awkward transition between the added E in bar 7 and the following given A (with consecutive and exposed 5ths).
- Criterion 6 (style): 7 (Excellent). Not quite the assurance that we’d expect for ‘Outstanding’, and a pity about the rather odd syncopation at 19^{1–2}. It was very rare in Baroque times to tie a short note to a longer one.

Detailed marking gives a total of 33, which coincides exactly with the holistic mark.

The final mark is, of course, 33 (Excellent).

Example 2

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

Allegro

Violin

Continuo

6 6 — 6 — 6 7 #— 6 #6 4

[3]

6 6 7 6 7 6 — 6 — 6 6

[5]

6 6 : 7 — 6 — 6 7

[7]

— 6 ♫4 6 # —

[9]

6 6 6

[11]

#

[13]

6 6 6 5

[15]

— 6 # — 6 6



A musical score for page 17, featuring two staves. The top staff is in treble clef and includes measures 1 through 10. The bottom staff is in bass clef and includes measures 1 through 10. Measure 10 concludes with a repeat sign and the number 6, indicating a repeat of the section.

Musical score for page 19, measures 6-7. The score consists of two staves. The top staff is in treble clef and has a tempo marking of 120 BPM. The bottom staff is in bass clef. Measure 6 starts with a half note followed by a eighth-note triplet. Measure 7 starts with a half note followed by a eighth-note triplet.

Musical score for page 21, measures 6-9. The score consists of two staves. The top staff is in treble clef and has a key signature of one sharp. The bottom staff is in bass clef and has a key signature of one flat. Measure 6 starts with a sixteenth-note grace note followed by eighth notes. Measure 7 starts with a sixteenth-note grace note followed by eighth notes. Measure 8 starts with a sixteenth-note grace note followed by eighth notes. Measure 9 starts with a sixteenth-note grace note followed by eighth notes.

23

6 6 6 7

Holistic mark: 18 (Adequate – middle of that band)

The piece shows 'some effective use of (probably a narrow range of) compositional methods and techniques'. 'Errors, misjudgements and technical problems begin to be obtrusive, but much of the piece still holds together'.



- Criterion 1 (chords and keys): 4 (Adequate). There are some good features, including the cadence in bar 10. But there are significant problems. Does the candidate understand the key in bar 13 or in bar 22? **NB:** With Baroque counterpoint exercises, choice of chords and keys applies first and foremost to passage(s) where the bass has to be added, but some misunderstandings of given bass figuring may impact on Criterion 1. In Example 1, for instance, the multiple consecutive 5ths in bar 5 suggest a fundamental misunderstanding of harmony in addition to difficulty with part-writing and interpretation of figuring.
- Criterion 3 (realisation and addition of figuring): 2 (Limited). There are some bad mistakes in realising given figuring (eg bars 5⁴, 18³, 19³) and little figuring has been added where the bass has been supplied (and some of that is wrong, as for instance at 10¹⁻²).
- Criterion 4 (sense of line): 3 (Basic). The violin part goes unnaturally low in bars 19–22, especially given its range elsewhere in the exercise – although the writer makes a strong effort to lead back in to the given bar 23. The minims in bars 19–20 are quite out of character, especially after 19¹, but the writer picked up on the four-quaver bass pattern from 19³⁻⁴ when devising 20³⁻⁴–21¹⁻², despite ignoring some of the given figuring. The best feature is probably the continuation of the sequence in bar 3, but note the weak continuation in bar 4.
- Criterion 5 (part-writing): 4 (Adequate). There are consecutive 5ths in bar 5 and elsewhere. But there's some understanding of how part-writing works, as in the rise from leading note to tonic in bar 19. Balancing the very considerable number of notes that the writer has added and the number of mistakes led the examiner to award 4 ('Adequate') rather than 3 ('Basic').
- Criterion 6 (style): 3 (Basic). Some understanding of the rhythmic character of Baroque counterpoint is shown (especially in bars 21–22), and there's an attempt to use melodic shapes derived from the given material. The descriptor 'Stylistic features fairly few and/or often compromised by technical weakness' seems to fit (rather better than the descriptor for '4' probably).

Detailed marking gives a total of 16. The holistic mark, remember, was 18. Close scrutiny of a piece may lead to a lower mark than an initial impression does. Both holistic and detailed marks need to be reviewed carefully.

The final mark is 17 (so that the work falls just a little lower in the 16–20 band than first thought).

Topic 2: Chorale

The exercise used is based on Bach-Riemenschneider No. 268.

For marking Topic 2, we use criteria 1, 2, 4, 5, 6. For the purposes of criteria 1 and 2, the 'first part' of the exercise ends at the pause in bar 8.

Example 1

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

A musical score for two voices. The top staff is in treble clef and common time, with a key signature of one sharp. The bottom staff is in bass clef and common time, with a key signature of one sharp. The music consists of four measures. Measure 1: Treble staff has a quarter note followed by a half note. Bass staff has a quarter note followed by a eighth note followed by a quarter note. Measure 2: Treble staff has a quarter note followed by a half note. Bass staff has a quarter note followed by a eighth note followed by a quarter note. Measure 3: Treble staff has a quarter note followed by a half note. Bass staff has a quarter note followed by a eighth note followed by a quarter note. Measure 4: Treble staff has a quarter note followed by a half note. Bass staff has a quarter note followed by a eighth note followed by a quarter note.

A continuation of the musical score from page 1. The top staff is in treble clef and common time, with a key signature of one sharp. The bottom staff is in bass clef and common time, with a key signature of one sharp. Measure 3 continues: Treble staff has a eighth note followed by a quarter note. Bass staff has a eighth note followed by a quarter note. Measure 4 begins: Treble staff has a eighth note followed by a quarter note. Bass staff has a eighth note followed by a quarter note.

A continuation of the musical score from page 2. The top staff is in treble clef and common time, with a key signature of one sharp. The bottom staff is in bass clef and common time, with a key signature of one sharp. Measure 5 begins: Treble staff has a eighth note followed by a quarter note. Bass staff has a eighth note followed by a quarter note.

Musical score for bar 7. The top staff (treble clef) has eighth-note patterns: quarter note, eighth note, eighth note, eighth note, eighth note, eighth note. The bottom staff (bass clef) has quarter notes: quarter note, eighth note, eighth note, eighth note, eighth note, eighth note.

Musical score for bar 9. The top staff (treble clef) has eighth-note patterns: quarter note, eighth note, eighth note, eighth note, eighth note, eighth note. The bottom staff (bass clef) has eighth-note patterns: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note.

Musical score for bar 11. The top staff (treble clef) has eighth-note patterns: quarter note, eighth note, eighth note, eighth note, eighth note, eighth note. The bottom staff (bass clef) has eighth-note patterns: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note.

Holistic mark: 22 (Competent – low-to-middle in that band)

The piece shows 'some effective control of (probably a narrow range of) compositional methods and techniques'. 'Some errors and misjudgements, but the piece still has some direction and flow'. Early on, the problems are mostly to do with poor part-writing, as in bars 4⁴–5, or unimaginative chord choice, as in bars 5⁴–6. (If you play bars 4⁴–8³ *on the piano*, the result seems broadly satisfactory, but *as four-part vocal writing* they leave much to be desired.) Later on, chord choices are more limited, and in bars 9²–10 there's none of the quaver movement so characteristic of Bach's style of chorale harmonisation.

- Criterion 1 (chords and keys — first part): 6 (Confident). The modulation to A minor is very appropriate. The ‘one or two misjudgements or limitations’ could be the use of bare V—I—V—I in bars 5⁴–6³, and lack of a modulation to G major (expected in view of the F sharp at bar 7¹ — the plagal cadence in C major works, but is not ideal).
- Criterion 2 (chords and keys – second part): 4 (Adequate). The harmony is restricted to five-three chords, and might even be termed ‘basic’, but it is generally ‘correct’, with two credible cadences and a fairly successful suggestion of G major at the start of bar 9, and the successful suspension at 11³ helps.
- Criterion 4 (sense of line): 3 (Basic). There are a few nice moments, but there is considerable dullness, notably in the tenor part from bar 9² onwards.
- Criterion 5 (part-writing): 5 (Competent). The writer has some competence — (s)he doesn’t have to be 100% competent to be ‘competent’! There’s some grasp of part-writing, for example, chords are generally spaced satisfactorily (but see bar 5³). The piece is not full of consecutives, but there are several bad moments, including failure to prepare suspensions in bar 7.
- Criterion 6 (style): 3 (Basic). The suspensions don’t work, but the writer did realise that suspensions (especially in the alto) are important in Bach’s chorale harmonisations. There are a few passing notes (those that lead from bar 6 into bar 7 are good, as is the final alto F). But stylistically the latter half is rather feeble (and the passing note at 11² is poor because it leads to consecutives).

Detailed marking gives a total of 21, just inside the ‘Competent’ band.

The holistic mark of 22 has been allowed to stand.

Example 2

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

Musical score for measures 1-2. The top staff (treble clef) has a dotted half note followed by a quarter note. The bottom staff (bass clef) has a quarter note followed by a eighth note. Measure 2 continues with a quarter note followed by a eighth note.

Musical score for measure 3. The top staff (treble clef) starts with a eighth note followed by a quarter note. The bottom staff (bass clef) starts with a eighth note followed by a quarter note. Measure 3 concludes with a half note.

Musical score for measure 5. The top staff (treble clef) starts with a eighth note followed by a quarter note. The bottom staff (bass clef) starts with a eighth note followed by a quarter note. Measure 5 concludes with a half note.

Musical score for bar 7. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. The music consists of eighth-note patterns. Measure number 7 is indicated in a box at the top left.

Musical score for bar 9. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. The music consists of eighth-note patterns. Measure number 9 is indicated in a box at the top left.

Musical score for bar 11. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. The music consists of eighth-note patterns. Measure number 11 is indicated in a box at the top left.

Holistic mark: 33 (Excellent – middle of that band)

The piece is 'convincing throughout' with 'good control of compositional methods and techniques' with 'any errors and/or misjudgements ... marginal'. However, there isn't the 'complete control' or 'impressive' quality that one would expect in 'Outstanding' work. And while there are many bits that you could find in the work of Bach, there are several un-Bachian moments, and a few limitations, notably the slightly bumpy bar 9¹, and the consecutive 5ths in bars 9⁴–10¹.

Criterion 1 (chords and keys — first part): 7 (Excellent).

- Criterion 2 (chords and keys — second part): 6 (Confident). Very good, but the harmony gets slightly bogged down in bars 8⁴–10¹ (several G major chords, with the repetition weak-strong at 9²–9³ a poor feature). The cadence at 9³–10¹ is quite a challenge. The second F natural is slightly awkward.
- Criterion 4 (sense of line): 7 (Excellent). The candidate controls the added parts well. The leap in the bass at 8², although very large, is well judged between phrases, but the tenor is a bit static near the end (although the writer uses a limited range well, creating a little quaver movement, including the suspension at 10³).
- Criterion 5 (part-writing): 7 (Excellent). There are two consecutive 5ths between soprano and alto. Perhaps there's not quite enough wrong for the descriptor for '6' ('... some minor errors' to apply).
- Criterion 6 (style): 7 (Excellent). This captures many Bachian characteristics (note for example the F sharp in bar 11, to avoid repeating the chord at the start of the bar). Excellent indeed for work at this level.

Detailed marking gives a total of 34. There are no overwhelming grounds for reverting to the holistic 33.

The final mark is 34.



Topic 3: Popular song

The exercise given in the sample assessment materials was specially composed.

For marking Topic 3, examiners will use criteria 1, 3, 4, 5, 6.

Preliminary note

For Topics 1 and 2 there are well-known and long-established ‘rules’ of part-writing which have been deduced from 18th-century practice. The melodies of popular songs follow similar procedures surprisingly often — for example, in the careful balancing of ascending and descending movement, and in the avoidance of placing one non-essential note after another except where a delayed resolution is involved. (See for instance how in bar 5 the dissonant E which moves to a dissonant C is eventually resolved by the D at beat 4.) Much of this is instinctive — as indeed was the composition of Baroque music in its own day. Students must ask at every point if added notes are logical, particularly in terms of the style suggested by the given material in the question and their knowledge of popular songs by established composers.

The following remarks concern mainly melodic and harmonic issues, but close attention must always be paid to providing sufficient rhythmic interest. There may be clues in the given material — patterns that can be developed, for example. In two-part writing of any kind we almost invariably try to provide rhythmic contrast between bass and melody. Remember above all that an added part with a very dull rhythm (perhaps one that moves for some time in equal minims or crotchets) is unlikely to score highly (unless such movement should be clearly suggested by the given material).

In case of doubt, classical-type part-writing procedures often stand the composer in good stead. But whereas parallel 5ths are avoided in 18th-century styles, they are used freely in much 20th-century music, both ‘classical’ and popular. But this is not done haphazardly — 5ths will appear only if the effect is considered satisfactory by the composer. (Parallel octaves, incidentally, are comparatively rare, because they can rob the parts of their independence, so that in effect one part just doubles the other. The octaves in Example 1, between bars 5 and 6, would have been better avoided.)

In the given material for our Topic 3 exercise, look at the parallel 5ths in bar 20. These are inoffensive partly because of the overall rhythm of the passage: had both parts moved entirely in minims the effect would have been too bare perhaps, even rough and aggressive, and out of keeping with the rest of this song. Note that the F of Gm⁷, the 7th of the chord and therefore a dissonance, is not resolved in classical fashion. But the stepwise movement to G has a different logic — yes, bad in 18th-century terms, but perfectly acceptable in its present context. You’ll see that both marked examples for Topic 3 have parallel 5ths between bars 11 and 12 — the repetition of bars 9–10 above the chromatically-descending bass makes sense.

The appropriate realisation of given chord symbols requires a little explanatory comment in addition to the comment in part 1 of this *Teachers’ Guide*, partly because the system to be operated in GCE 2008 is a little more liberal than that operated for Curriculum 2000.

It’s often the custom in popular music and jazz *not* to indicate melodic dissonance in terms of the chord symbol (such dissonances added in performance sometimes being termed ‘playing away from the chord’). It is for this reason that the E and C in bar 5 are possible over a simple Dm chord.

So far as Unit 5b exercises are concerned, we can give the following guidance where the bass part and chord symbols are given, and the melody part has to be supplied. Students can stick to the simplest and strictest interpretation of chord symbols if they wish (eg for the symbol Em notes may be chosen from the following set: E, G, B). Or they may use non-chord notes as well where appropriate. These may be passing notes (see the F in bar 1 of the Topic 3 example), or other logically approached and quitted discords (eg the E and C in bar 5), including 7ths. Thus, for instance, above the chord symbol Em the student may write a logically approached and quitted D, as if the chord symbol had been Em⁷. Neither approach is necessarily superior to the other: students will need to judge from the nature of the given material and according to what fits best the melody they're building.

Where the melody is given and the bass and chord symbols have to be supplied, notes from the melody are often open to interpretation. The G in bar 29 could be part of G⁷, C, Eb, Em⁷ — but even this doesn't exhaust the list. Creative and imaginative choices will be rewarded — for example, how about choosing Ab⁷ for part or all of bar 29, provided there were suitable chords before and after it? Look at *Example 2* for a resourceful use of non-chord notes in the added bass part of bars 26–31.

Finally, the notation of chord symbols is not standardised. In some printed music you'll find a triangle instead of the suffix 'maj' or '^{maj}7', for instance. Students submitting Topic 3 exercises may prefer to follow the system adopted in the given material, but this is not essential.

Example 1

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

Vocals

Bass

5 Dm F F/G C F[#] B⁷ Em

10 Em/D[#] Em/D Em/C[#] C E

15 E^b C G C

CHORUS

The musical score consists of two staves. The top staff is for 'Vocals' in treble clef, with a key signature of one sharp (F#). The bottom staff is for 'Bass' in bass clef, with a key signature of one sharp (F#). Chords are indicated above the vocal staff: C, Em⁷, Fmaj⁷, A⁷ (bars 1-4), Dm, F, F/G, C, F[#], B⁷, Em (bars 5-9), Em/D[#], Em/D, Em/C[#], C, E (bars 10-14), and E^b, C, G, C (bars 15-18). The bass staff shows rhythmic patterns corresponding to these chords. The vocal staff has rests in bars 6-8 and 11-12, and the bass staff has rests in bars 14-18. The score ends with a single sharp sign over the vocal staff.

[20] Gm⁷ C⁷ F C E^b B^b F B^bmaj⁷ A⁷

[25] Dm G C G

[29] C G Dm G⁷ D.C.

Holistic mark: 13 ('Basic' — middle of that band)

The work has fairly few positive features: there is lack of enterprise and quite a few errors and misjudgements, and the work is often rhythmically dull.

- Criterion 1 (chords and keys): 4 (Adequate). The interpretation of the given chord symbols is generally sensible (except for the D in bar 8). The chords chosen in bars 14–18 and later are workable but show little enterprise.
- Criterion 3 (realisation and addition of chord symbols): 2 (Limited). There is some understanding of how chord symbols work, but a few inaccuracies (eg the E in bar 14 and the interpretation of the given melody in bar 28), omissions (bar 16), and considerable lack of enterprise (bars 26–30)
- Criterion 4 (sense of line): 3 (Basic). There's some life in the bass part near the end, and the repetition of bars 9–10 is good (apart from the missing sharp), but there's lack of enterprise elsewhere (all the long notes in bars 21–24). The range of the melody is usually rather narrow.
- Criterion 5 (part-writing): 4 (Adequate). The octaves in bars 5–6 are poor, and the minim A in bar 8 is approached and quitted awkwardly. The 5ths in bar 24 are a little obtrusive. The working is so unenterprising that we can't describe it as more than 'broadly successful'.

- Criterion 6 (style): 2 (Limited). Style will be judged largely in terms of the student's ability to build on the given material in a similar style. Bars 11–12 would have been good if the F sharp had been added, but otherwise the added bars are rather lame (even with a little rather feeble cutting-and-pasting from bar 25 to bar 29).

Detailed marking gives a total of 15.

The final mark is 15 (13 may, in retrospect, be a little harsh — and the work stays in the same 'Basic' category).

Example 2

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

Vocals

Bass

5

10

15

CHORUS



20 Gm⁷ C⁷ F C E^b B^b F B^bmaj⁷ A⁷

25 Dm G⁷ Cmaj⁷ Fmaj⁷

29 E^b7 A⁹ Dm⁷ D⁹ G⁷ D.C.

Holistic mark: 35 ('Excellent'— top of that band)

Convincing throughout, with good control of the techniques and methods used, but without quite the sense of wholeness or imagination required for the 'Outstanding' category.

- Criterion 1 (chords and keys): 7 (Excellent). Convincing, but might have had a more interesting harmonic rhythm (ie with more chords) in bars 26–31.
- Criterion 3 (realisation and addition of chord symbols): 7 (Excellent). Both realisation and choice of figuring are extremely secure.
- Criterion 4 (sense of line): 6 (Confident). Good to move above the rather low range of the given material. There are some good touches, including the melodic expansion of bar 21 in bar 22. Bars 6–8 are, however, surprisingly mobile after the narrow range of the opening (and elsewhere there's a slight restlessness). And it's arguable if the writer should have gone quite so high in bar 24 (as there's nothing above F — nearly an octave lower — after that).
- Criterion 5 (part-writing): 7 (Excellent). At first glance bar 23 is odd, but the first B natural is (in classical terms) a chromatic appoggiatura. The descending major 7th works well in practice (despite reservations under 'Sense of Line').
- Criterion 6 (style): 7 (Excellent).

Detailed marking gives a total of 34.

The final mark is 34. This working doesn't seem, on reflection, to be quite so close to the 'Outstanding' category as our original 35 would imply.

Unit 6: Further Musical Understanding

Section B: Example 1

This is the first of several responses based on the Sample Assessment Material and the mark schemes provided there.

Ticks within some of the responses indicate valid points. Remember that, for Unit 6, students have plain unmarked copies of the anthology in the exam room. They are therefore expected to illustrate points in a way that is not generally possible in Unit 3. The mark schemes regularly refer to the illustration of valid points, but it is understood that not every point is readily capable of illustration; in 2010 and subsequent years examiners will be given guidance on what to expect and how to differentiate and reward appropriately basic points and illustrated ones.

Note: In the answers below we have not attempted to imitate closely the prose style of AS students at the various different levels of achievement. There are accordingly no remarks about Quality of Written Communication. QWC (written into mark schemes as demanded by QCA) will be assessed in operational examinations. Generally QWC will not influence the mark for a piece of work unless it is significantly better or worse than the actual content of the answer. Where bullet points are allowed, QWC will concern spelling, sensible ordering of contents, and general intelligibility.

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.

Aiming to recall the beautiful music of the Baroque era that he loved Stravinsky started by using a melody by a real Baroque composer called Pergolesi [✓] and fitting this into a Baroque form called ritornello. [✓ no illustration]

Most Baroque composers didn't put dynamics in their music but when some did they were always strongly contrasting. Stravinsky uses contrasting dynamics like this for most of the piece. [✓ no illustration]

All Baroque music stays within a key but not all Stravinsky's music does. So by keeping his style tonal [✓ no illustration] Stravinsky was looking back to Baroque composers. In fact he even moves to related keys too. [✓ no illustration]

Baroque composers made their music light and decorative and Stravinsky does this by using ornaments like trills, as in bars 7–9. [✓] These ornamental lines appear over a ground bass or walking bass but not a basso continuo.

This is an adequate response (6/13). There are six relevant points but very limited illustration of them from the score itself. Incidentally, inaccuracies in answers are ignored unless they cause a contradiction within the response itself.

Section B: Example 2

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.

This music doesn't really sound as if a Baroque composer has written it, but some elements do come from Baroque music. Most striking is the use of ornaments, like trills, throughout to decorate the melodic lines [✓ no illustration]. This is very common in Baroque music. The dotted rhythms and syncopations of the opening melody sound like music of the French Baroque composers [✓ no illustration] and this is reinforced by the échappée in violin 1 (bar 2¹). [✓]

There is no basso continuo as we'd expect in Baroque music but the bass line is very melodic, as in Baroque music, and independent of the melody, often moving in contrary motion. [✓ no illustration]

Stravinsky wrote his piece in G major, [✓ tonal] a key Baroque composers used, and it stays in this or related keys, like D major at bar 17. [✓]

Although this is a sinfonia, Stravinsky takes the Baroque concerto grosso as his model and includes a group of soloists (concertino) alongside his orchestra (ripieno). [✓] This orchestra only uses limited instruments that Baroque composers would have known. There are no trumpets, clarinets or percussion,[✓] although using all these instruments together would probably have happened after the Baroque era.

Baroque style dynamics are also used. These are called terraced dynamics because everyone just plays loud or soft. [✓ no illustration]

This is a confident response (9/13). There are nine relevant points but again, little illustration from the score.

Section B: Example 3

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.

- Ritornello structure reminds us of Baroque concerto — opening ritornello bars 1–4 returns in different keys with episodes between.
- Like a concerto grosso, it has soloists (concertino) and orchestra (ripieno).
- The orchestra only uses instruments that Baroque composers might have used. Not a full modern orchestra.
- Sometimes hints at Baroque contrapuntal texture, eg bassoon imitating oboe in bars 7–9, and other Baroque textures are used too. Bars 37–39 are like some concerto slow movements with repeated quavers.
- Clear key — G major with modulations to other related keys, like D major at bar 17 so it is tonal.
- This also means it cadences regularly, as most Baroque music does, even if Stravinsky adds notes to the chords. In bar 2 there is a perfect cadence in G followed by a perfect cadence in D in bar 4.

- Baroque composers used lots of ornaments, like trills, and they are used here, as in bars 7–9.
- Some other ornamental features which remind you of Baroque music are used too, like the échappée in violin 1, bar 2 beat 1.
- Terraced dynamics, as in some real baroque music. It starts loud and suddenly goes quiet at bar 7, getting loud again when the ritornello returns in bar 15.

This is an outstanding response (13/13), with much better illustration of relevant points than in the preceding two answers. There are some points here that do not feature in the indicative content for the mark scheme provided with the Sample Assessment Material. Mark schemes cannot hope to be fully comprehensive — instead they will indicate some likely valid responses. Any other statements that are both accurate and relevant can be credited.

Here we haven't ticked relevant points and illustrations. How many can you identify? Make sure you don't award credit where a point is stated in different words twice over.

Section B answers may be in note form or in continuous prose. The writer of Example 3 has managed to convey meaning clearly and efficiently through bullet points which were arranged in a sensible order.

Section C: Example 1

Remember that in Section C, answers must be in continuous prose.

**4 (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.**

Haydn was writing music at the same time as Mozart in the Classical era. He was not an adventurous composer so all his music mainly used just a few chords, especially I and V [✓ no illustration].

Louis Armstrong was more of a pioneer and used the same chords [✓ no illustration] as the basis for his blues but added extra notes, like 7ths (see for example the two in bar 20) [✓]. This makes his music very chromatic which links his style to that of Tippett, whose choice of chords is fairly random, although he uses a phrygian cadence in bars 20–21 [✓].

In terms of tonality, Haydn and Armstrong both aim to be smooth whilst Tippett is quite jagged. This is because Haydn and Armstrong wrote music for people to enjoy.

In conclusion, little has changed in the harmony composers have used except they've added more notes to chords, and occasionally, as with Tippett, this has made some strange sounds. Using harmony and tonality together composers can make their music sound pleasant or disturbing, giving a range of moods.

This answer belongs in the Limited mark band (8/36). There are 4 points, with some illustration. The third paragraph (supposedly concerning tonality) attracts no credit, because tonality has been confused with timbre, or even mood, presumably thanks to the initial similarity of the words 'tonality' and 'tone'! The final paragraph adds nothing of value to the answer.



Section C: Example 2

- 4 (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.

Composers have a wide range of tools available to them to make their music interesting to listen to and it is interesting to see how they manipulate these resources to achieve the effect they want.

In NAM 16 Haydn was aiming for a humorous effect and, in part, he uses harmony and tonality to achieve this [✓]. He remains for much of the piece in one key, E flat major, which makes the modulations to A flat, F minor and B flat, in the passage between bars 36 and 70, more effective [✓]. The fact that these modulations settle on unresolved second inversion chords with accents, as at bar 41 [✓], is one of the sources of humour in this piece. The fact that these chords are approached by pedals [✓] adds them extra emphasis.

The aim of 'West End Blues' (NAM 48) is simply to entertain. As an improvised form it is not unusual that this piece is in a single key (also E flat major) [✓]. Its structure is given by the 12 bar chord pattern first heard in bars 7–18 [✓] but this is enlivened by using substitution chords, as at bar 20 [✓], and other chromatic notes, like the added sixth in the final chord [✓]. As a blues the mood of this piece is also created by 'blue' notes, like the D flat in bar 10 [✓].

In NAM 6 Tippett's aim is to create the opposition of the concerto with his two groups of forces and he reflects this with two opposing tonal centres: A (as at the opening) and G (as from bar 21) [✓].

This shows that harmony and tonality are valuable tools for a composer to achieve his aims in all musical styles, and that they can create a range of moods and effects.

This is a competent response, with 10 relevant points. Only one of these concerns Tippett's concerto, although it is substantial. The opening paragraph includes no focused information, but it does serve some introductory purpose, and the piece as a whole is quite well expressed. A mark of 22/36 (medium-high in its mark band) is awarded.

Section C: Example 3

To finish, here is an outstanding response.

- 4 (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.

Once the idea of diatonic major and minor keys settled down during the Baroque era, composers began to be able to see the structural potential of the tonal system, which allowed them to extend their works but maintain interest through harmonic progression and modulation.

The structures of the Classical composers are designed to be reinforced by modulation to related keys. The rondo finale of Haydn's 'Joke' Quartet (*NAM* 16) shows some of this structural clarity but reserves modulation to related keys until the central section, visiting A flat major, F minor and B flat major. In this respect Haydn's use of tonality is unusually restrained. Classical composers would often use a different key for each new section but Haydn makes limited structural use of tonality here.

Whilst not diatonic, Tippett in *NAM* 6 makes greater structural use of tonal centres, focusing primarily on the notes A (as at the opening) and G (as from bars 21–32) and switching his tonal interest between them. These are unrelated key centres because primarily this piece is modal.

Blues, being a popular style based on improvisation, naturally maintains a clear tonality and *NAM* 48 remains in the key of E flat throughout. Its structure is independent of tonality because it is based on the 12 bar blues chord progression, that is initially stated after the trumpet solo in bars 7–18. This pattern uses only primary chords but interest is maintained by using substitution chords, as in bar 20, blue notes, like the D flat in bar 10, and chromatic notes, like the final cadence with an added sixth in the final chord.

Not having used tonality to outline his structure in *NAM* 16 Haydn similarly relies on harmony. As might be expected, he primarily uses functional harmony based on primary chords, but there are occasions when he adds genuine harmonic interest, like the use of second inversion chords, heavily accented, which continually fail to resolve in the section from bar 36 to bar 70. Bar 149 even includes a dramatic dominant ninth chord.

Tippett's harmonies in *NAM* 6 are a consequence of his melodic lines. At the opening his two-part texture does not give the feeling of a full chord and such complete triads make a dramatic impact when they eventually appear at bar 43.

In summary, careful exploitation of tonal and harmonic resources maintains a listener's interest in an extended piece of music and the examples given here prove that the effect is equally satisfactory if the composer favours one of these above the other.

This is awarded 36/36. There are about 19 relevant points, well spread across the three works and consistently illustrated: see if you can locate these with the help of your anthology and the mark scheme. The essay is well organised and well written.

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