



Getting Started

GCE Music

Pearson Edexcel Level 3 Advanced Subsidiary GCE in Music
(8MU01)

First certification 2014

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Issue 2

Contents

Introduction to Part 1	1
Unit 1: Performing Music	3
Unit 2: Composing	13
Unit 3: Developing Musical Understanding	25
Unit 4: Extended Performance	33
Unit 5: Composition and Technical Study	37
Unit 6: Further Musical Understanding	53
Introduction to Part 2	59
Unit 1: Performing Music and Unit 4: Extended Performance	61
Unit 2: Composing	87
Unit 3: Developing Musical Understanding	91
Unit 5: Composition and Technical Study	95
Unit 6: Further Musical Understanding	119

Introduction to Part 1

The new GCE Music specification is simple in design, yet comprehensive. Simple because there are fewer assessments than with Curriculum 2000; comprehensive because there is good coverage of all three main musical disciplines (performing, composing and listening and understanding) both at AS and A2.

For many students, music is first and foremost about performing. The new specification gives them opportunities for solo and/or ensemble performance in any style they choose and provides incentives for singing or playing pieces that are more difficult than the set standard level. For Unit 1 (AS), students will generally perform for 5–6 minutes, all on the same occasion but not as a structured programme. Those who will benefit from playing or singing for longer are free to do so. For Unit 4 (A2), a planned programme (12–15 minutes or longer if necessary) is expected. The outcome may be a traditional solo recital or some other kind of extended performance, solo and/or ensemble.

Some Year 12 and 13 students say that they can't compose, even some who have done GCSE Music. It is hoped that the new specification will help convince them otherwise, as well as stretching the more confident. A new strategy involves set composition briefs, all of which provide direction and guidance, without being inflexible or unduly restrictive. The specification also indicates 'what students need to learn' because it is vital that young composers are given support and teaching rather than being left to sink or swim.

For Unit 2 (AS), one three-minute composition is required. For Unit 5 (A2), students choose two tasks. There is great flexibility here: for they can offer two compositions, or one composition and one technical study (compositional techniques) exercise, or two exercises (and therefore no composition). There are three compositional techniques to choose from: chorale, two-part baroque counterpoint, popular song.

New and very important is 'understanding chords and lines', which is Section C of Unit 3 (AS). This offers all students a grounding in harmony, both in terms of simple analysis and basic harmonisation. It also provides a basis for further study in Unit 5 if required.

The contents of *The New Anthology of Music (NAM)* are now divided into three broad areas of study: instrumental music, vocal music and applied music. The first and second are used in Unit 3, the first and third in Unit 6 (A2). Every AS student will study the same works so in future everyone who has studied Edexcel AS or A2 in a particular year will share in a common repertoire.

Analysis is important for an understanding of music but it is hoped that the new specification will also encourage a holistic approach in which the integrity of a work is never lost in a concern for investigating detail. It is also hoped that each set work will be not just an exam requirement but a starting point for further investigation, perhaps long after the course has finished.

Students work on new selections of pieces at A2; there is no longer the need to revisit material from AS in search of extra hidden depths.



Aural perception is at the heart of the qualification. In the listening section of Unit 3, questions are on familiar music — set works from the anthology — and are answered with the help of recorded sound and skeleton scores. In Unit 6 unfamiliar pieces are the subject of comparison and contrast and aural analysis.

What follows in this guide is intended to help teachers and students tackle the new specification with confidence and enjoyment. In particular we hope that the examples of marked work (in Part 2 of this guide) will help everyone see clearly how marks are given.

Unit 1: Performing Music

GCE 2008: Features of the specification

Solo and/or ensemble performances

Students may perform as a soloist and/or as part of an ensemble. This is intended to allow students the greatest possible flexibility and to credit ensemble performances where they are most appropriate to the style of music presented (eg rock group performances).

Difficulty levels

The expected difficulty of pieces offered is taken to correspond to Grade 5 of the graded examinations of such bodies as the Associated Board of the Royal Schools of Music, Trinity Guildhall, Rockschool and the London College of Music. Grade 5 represents Standard level (S).

Students who perform pieces above Grade 5 continue to be awarded additional credit. There are two difficulty levels higher than S, in order to recognise the achievement of those students who technically exceed the set standard. The marks awarded to a Grade 6 piece will be scaled to More Difficult (MD) level and the marks awarded to a piece at Grade 7 or above will be scaled to Higher (H) level according to the scaling grid in the specification.

Complete performances

Students must perform continuously and not piece together their submissions over a number of performance occasions. This is a requirement intended to help students gain the confidence and stamina necessary to meet the challenge of performing the 12–15 minute extended performance in Unit 4. The *whole* 5–6 minute submission may be performed and recorded (or re-performed and re-recorded) at any time during the course.

Please note that *there is no need for the pieces played or sung to be linked in any way*: Unit 1 is *not* a 'mini-recital'.



Assessment criteria

Each piece is marked out of 40. There are two sets of assessment criteria — one for performances from a score, the other for improvised performances.

As indicated in the specification, begin marking by using the *holistic assessment criterion* (out of 40), to give an overall reflection of each piece. Then use the five detailed assessment criteria (each out of 8) to report on specific aspects of technique and expression, before reconciling the totals arrived at by these different routes.

Simplification of assessment and administration

Detailed written commentaries are not required. You'll be free to write a short comment on each piece, but only if you think this is necessary. Otherwise, all you need to do is to enter the appropriate marks on the mark sheet.

In a nutshell, what happens is this. The mark sheet lists all the various criteria in full. For each piece, you simply select your preferred mark for each criterion. This is more straightforward than in the past, because each descriptor now carries only one mark. (If you think a piece is 'outstanding', you don't need to hesitate between a mark of 7 or 8, you just give it 8.)

Choice of instrument

Throughout this Getting Started guide, the term 'instrument' should be taken to include the voice. Any instrument (including electronic instruments) may be used, but if there are doubts about the suitability of any instrument, centres should contact Edexcel.

Students may perform on one or more instruments if there is a good reason for doing so. Marks are not awarded for versatility as such. They are awarded for the quality of the performance(s) and playing a second or third instrument that you don't play as well as your first isn't likely to be advantageous. If a second instrument is chosen, it may be from the same family as the first, or from a different family (in other words, there's no ban on offering tuba and guitar).

Choosing pieces for assessment

Students (with their teachers' guidance) choose the piece(s) they offer for assessment. They can play or sing a single complete piece or a complete movement from a longer work. Or they can perform two or more shorter pieces (either connected or unconnected). The latter option will be more suitable for singers and for instrumentalists of fairly limited technical ability. The music performed may be in any style or styles.

There must be no duplication of pieces in the music offered for Unit 1 and Unit 4.

Scores

All performances need to be linked to notation, either a fully notated score or a notated stimulus upon which an improvisation is based. Where no printed staff notation exists (for example, where students offer their own compositions) centres must still supply a score in a format appropriate to the style of the music. Whatever format is chosen, the score must be sufficiently clear for the moderator to be able to make an assessment of the performance. Deviations from the score in jazz/rock and musical theatre numbers will generally be accepted where they are considered to be stylistically convincing.

Electric guitarists often learn pieces from recordings. However, original recordings (to be compared with student performances) will not be accepted in lieu of a notated score. Tab scores are also unacceptable. The current Rockschool syllabuses (www.rockschool.co.uk) contain notated pieces in a wide variety of rock styles including backing tracks and transcriptions are also available in some magazines. If students have learned a piece by ear and then downloaded a score, it is important to check that the notation reflects what is actually being played.

A significant amount of solo and ensemble material is now available in jazz styles, eg Associated Board Jazz syllabus material (www.abrsm.org).

Students' compositions

Students' own compositions can be performed, with or without an element of improvisation. However, compositions are not necessarily the most suitable pieces to submit if they are technically too simple, or if the score bears little resemblance to the performance submitted.

Choosing ensemble pieces

Ensembles must have a maximum of five performers including the student. The student must have a clearly defined role and play a part that is not duplicated by any other member of the ensemble. More than one student may be assessed in the course of a single ensemble performance, in other words, in a piece for string quartet you can be assessing the first violinist and the cellist simultaneously.

Ensemble performances are the natural choice for rock and jazz musicians. However, it is really important to make sure that individual parts can be heard on the recording submitted. Individual parts should be compared to solo graded pieces to determine the level of difficulty, while taking into account the added difficulty of the ensemble playing of a particular piece.

Players of classical instruments and singers who lack confidence may feel more comfortable performing with others, rather than as a soloist.

Improvised performances

Improvised solo or ensemble performances will be accepted only if a chord scheme or other stimulus is supplied, together with as much information as possible about the student's working methods. This information could take the form of a short paragraph or grid outlining the form of the improvisation.

Suitable charts on which improvisations can be based can be found in a variety of published books or may be downloaded from the internet. For instance, students may choose to perform an improvisation based on a jazz 'standard' or a folk song.



Length of piece(s)

Students must perform for between five and six minutes. However, if a student wishes to play for longer than six minutes to demonstrate their performance skills more fully, they may do so. The piece(s) should be performed unabridged, except for any long repeats, or cuts in the accompaniment only.

Students should time their performances carefully. The minimum requirement in terms of length is five minutes' performance time. It is not fair to assess those students who fulfil the specification requirement and those who fall short of it in exactly the same way. Accordingly, for each half minute that any student falls short of the five-minute requirement, you must make a reduction of two marks. For example, a student who performs for three minutes 20 seconds in total has fallen short by three half minutes. If you have awarded a mark of 24/40 in terms of performance quality, you will need to reduce this by 6 (3×2) to 18–40.

Use of accompaniment

Students may perform unaccompanied pieces. However, music that was written with an accompaniment must be performed with that accompaniment.

Students offering solo performances with accompaniment should be accompanied by only one other performer playing a contrasting instrument. For instance, a singer, flautist or trombonist may be accompanied by a pianist, or a jazz saxophonist may be accompanied by a double bass player. Ensure students have a good accompanist and plenty of time to practise with them. Students should be discouraged from accompanying one another unless they are fully competent and able to handle problems that may occur during the performance.

A pre-recorded, sequenced or backing track accompaniment is also acceptable and may be particularly appropriate for kit drummers and electric guitarists. In all these cases, however, the students must have a clear solo part throughout the chosen work and their part must be clearly audible in the recording which is submitted for examination.

Performance opportunities and the final assessment

It is advisable to provide as many opportunities for students to perform throughout the academic year inside the classroom, in the school/college and where possible in the community — so that they can become as used to comfortable with, performing as possible.

The assessment is based, as stated above, on a single occasion. This could, for instance, take place as part of a longer class concert, during the school/college Christmas concert, or in outreach concerts within the local community. However, external events may not be ideal for the more nervous students. The more informal occasion within school/college may have the additional advantage of making it easier for you to record/re-record work.

Supervised practice sessions, where space is available, can offer the opportunity to monitor progress, advise on repertoire or instruct those who don't have tuition outside of the classroom.



Don't feel you have to leave the assessment of each student until the last few weeks (days or hours) before the coursework submission date. This leads to additional pressure and anxiety for all concerned. When a student is ready, let them perform their selected piece(s). This will probably be the end of the matter, but you will have time to do something about it if there's a disaster such as a recording that didn't work, or a clearly sub-standard performance. Remember that if you have to re-record a student's work, *you must re-record the whole performance, not just isolated piece(s) that went wrong.*

Integrating performance into the AS music courses

There are many ways that performance can be integrated into the AS music course. As preparation for their assessment, students should be encouraged to discuss and mark each others' performances informally using the mark scheme. Students could be encouraged to aurally analyse each others' performances listening for modulations, cadences and other compositional devices. They might also like to suggest genre, periods of composition etc.

Students could sing or play through set works for Unit 3, or listen to and compare recordings of pieces being prepared for assessment. They can be encouraged to develop an understanding of historically informed performance by researching the capabilities of instruments/ performance conventions of particular periods of music history in relation to the pieces that they are preparing for performance or studying. They may like to compare works in similar genres/periods to those being prepared for assessment.

In composition classes students can be encouraged to play through/perform each others' compositions, both as works-in progress and as finished pieces. Students may also gain a great deal from composing pieces specifically for members of the group to perform.

Difficulty levels

As previously stated, the expected level of difficulty of pieces offered is taken to correspond to Grade 5 of the graded examinations of such bodies as the Associated Board of the Royal Schools of Music, Trinity Guildhall, Rockschool and the London College of Music. A piece performed at Grade 5 would be considered to be at Standard level (S). The reference to graded examinations in establishing the difficulty level does not imply that only the repertoire set in these examinations is suitable.

The paragraph above refers only to the *level of difficulty* of pieces set by graded exam boards. It does not refer to the *qualitative standards of performance* expected in such exams (for each board has its own assessment criteria and each is different from those used in Unit 1). Although it is unlikely that a student will get full marks in one exam and a very low score in another, there is no fixed correspondence between (for example) a Merit in Grade 5 and any particular holistic mark band used for Unit 1. *It should be noted that recordings of graded public examinations or competitions must not be submitted for assessment for this unit.*

In GCE Music 2008 there are two difficulty levels higher than S, in order to award some additional credit to those students who significantly exceed the standard set for this paper. The marks awarded to a Grade 6 piece will be scaled to More Difficult (MD) level and the marks awarded to a piece of Grade 7 or above will be scaled to Higher (H) level.



However, students should be encouraged to choose music that can be performed with confidence under the pressure of assessment. Mark scaling does not make a large difference to the final mark, so a really convincing performance of a Standard level piece is likely to produce a better result than the scaled-up mark for a technically insecure attempt at a More Difficult piece. A piece currently being learned for a graded examination may be a less successful choice than a work that is already familiar and has been well tried and tested in performance.

When students perform a piece at a level below the required Standard difficulty level (corresponding to Grade 5), it is hardly fair that they should be judged in exactly the same terms as those who have satisfied the specification requirement. Accordingly they will not be able to achieve full credit under any of the assessment criteria. For a Grade 4 piece, the top band of marks under each criterion will not be available (for example, Quality of outcome can receive only 7/8 marks, however outstanding the performance). For a piece that is easier still, the top two mark bands are unavailable.

Centres are required to write an estimate of the difficulty level for each piece on the mark sheet supplied by Edexcel. This should normally be given in the form of S (Standard), MD (More Difficult) or H (Higher). If the chosen piece(s) is easier than Grade 5 then E (Easier) should be entered and the actual grade and examination board must be listed where possible. In all cases it is useful if the board and grade are listed as proof of the suggested level. Many students choose music prepared for their grades and such pieces may conveniently be looked up in the appropriate syllabuses or in the *Difficulty Level booklet for AS/A2 Music* as used by examiners, available on the Edexcel website (www.edexcel.org.uk). Where a work appears in different board syllabuses at different levels, such as Grade 5 and Grade 6, the higher of the two should be taken as representing the difficulty level.

Finding the difficulty level is easy enough when the piece appears in the booklet, but how do you decide in other cases? Your estimate of difficulty level should take into account technical, notational and expressive demands, comparing these with pieces whose grades are known. The difficulty level of unlisted songs should be assessed according to the following criteria: pitch range (not tessitura, as students are free to transpose any song into their best register), difficulty of intervals, chromaticism, amount of repetition, lengths of phrases (and the demands these make on breath control), dynamic range, rhythmic complexity and variety of articulation (syllabic/melismatic).

When determining the difficulty of an individual part within an ensemble piece, compare the part to solo graded pieces but also — and this is very important — take into account the demands in terms of ensemble performance.

With pieces in popular and jazz styles, the difficulty level is likely to be S where the pitches are technically straightforward and the rhythms are pattern based, even if individual patterns are tricky or the speed quite fast.

Improvisation stimuli based on chord patterns should go well beyond root position triads and should include inversions and seventh chords if they're to be judged to meet S level.



Items for submission

1. A recording of the piece(s) on audio CD (finalised and playable on standard domestic equipment) or MiniDisc™ (but note that long-play MiniDisc™ recordings are not acceptable). Please remember that recordings on cassette tape will not be accepted for GCE Music 2008.

Each student's work should be on a separate audio CD or MiniDisc™, clearly labelled with their details. Centres are requested to use one recording format for all their students' submissions — audio CD or MiniDisc™.

2. *Photocopies of the music* must be submitted for moderation with the recording, but only the part performed needs to be submitted (eg just the clarinet part in a piece for clarinet with piano accompaniment). Photocopies will be destroyed by Edexcel at the end of the examination series. Original copies cannot be returned and must not be sent. No credit is given for performing from memory.

Where no printed staff notation exists (for example, where students offer their own compositions or where students perform from memory) centres must still supply a score in a format appropriate to the style of the music. The word 'score' refers to any of the following: a full score in conventional staff notation; a lead sheet or chord chart; tables or diagrams.

Whatever format is chosen, the presentation must be sufficiently clear for the moderator to be able to make an assessment of the performance.

3. An authentication form signed by both the teacher and the student, to verify that the submission represents the student's own unaided work.

Recording quality

Producing a good quality recording is essential. A simple CD-RW with stereo microphone sockets is perfectly sufficient for examination purposes.

It is very important to use good quality microphones. Condenser microphones are ideal, as they are sensitive and have a wide dynamic range. Care should be taken when positioning the microphones — too close and you will pick up breaths/key tapping etc, too far off and the sound recorded will lack definition. It is wise to experiment with the equipment and test the recording quality before making final recordings. Microphones should be placed in a crossed pair (XY figuration) to capture a stereo sound.

Careful thought should be given to the venue for the recording. Dry acoustics can be unforgiving, particularly for singers. Some of the most unlikely places can provide the best acoustics for certain instruments. The dining hall may provide just the right amount of reverb for a trumpet player! Rock groups may prefer to perform in a large venue such as the school hall, rather than in a classroom. It is also important to use the best quality piano that you can and to ensure that the piano is in tune.

Intonation

Accurate intonation is a vital component of any performance in any style. It is vital that students tune their instruments effectively before they record their work and that they maintain accurate intonation throughout their performances.



Assessment

Before assessment, remember to check that the recording quality is good and the individual parts of each student can be heard. This is vital. It is recommended that centres reach their assessment based on the recording they intend to submit to Edexcel, rather than making an assessment of a 'live' performance.

Choosing the correct assessment criteria

Students may present pieces played or sung from a score and/or improvised performances. Each piece should be marked according to the appropriate set of assessment criteria. There are two sets of criteria, one for performances from a score, the other for improvised performances.

Marks are awarded (out of 8) according to each of the following criterion.

Assessment criteria for performances from a score

Criterion 1: Quality of outcome	Overall security and effectiveness of the performance. Interpretation and communication.
Criterion 2: Pitch and rhythm	Accuracy of pitch and rhythm. Intonation is not considered here but under Criterion 4.
Criterion 3: Fluency and tempo	Maintenance of continuity (fluency). Tempo (including any sectional tempo changes, ritenuitos and rubato) in accordance with the composer's direction(s) and/or the stylistic demands of the piece.
Criterion 4: Tone and technique	Quality of instrumental or vocal sound ('tone quality'). Intonation and other aspects of instrumental or vocal technique (bowing, pedalling etc as appropriate).
Criterion 5: Phrasing, articulation and dynamics	Observance of performance directions for phrasing, articulation and dynamics — and the subtlety of their realisation — where the composer has indicated them. Appropriate and subtle use of phrasing, articulation and dynamics where an urtext edition is used.

Assessment criteria for improvised performances

Criterion 1: Quality of outcome	Overall security and effectiveness of the performance. Interpretation and communication.
Criterion 2: Using the stimulus	Accuracy of playing or singing the stimulus material. Exploitation and development of the stimulus.
Criterion 3: Coherence	Structure: sense of wholeness (including relationship between component parts and the whole) and structure of individual sections. Balance of unity and variety.
Criterion 4: Tone and technique	Quality of instrumental or vocal sound ('tone quality'). Intonation and other aspects of instrumental or vocal technique (bowing, pedalling etc as appropriate).
Criterion 5: Use of resources	Handling of instrument or voice. Range of timbres (where appropriate). Choice and management of textures.

The assessment criteria must be applied separately for each piece. (Please note that if two or more movements from a sonata or suite are offered, each movement is a separate piece for marking purposes.)

It should be noted that a student does not always need to satisfy every aspect of a particular descriptor in order to achieve the associated mark. For instance, one of your students may have performed musically and with some sense of style. However, they may have missed out a couple of changes in dynamic and forced the tone on a high note.



When assessing the performance under **Criterion 5: Phrasing, articulation and dynamics**, you may decide that what you have heard matches statements in two different mark bands. It may help you to underline the statements that you feel apply.

6	Confident	<u>Some careful attention to phrasing and articulation.</u> <u>Dynamics are generally effective, although occasionally missing, under- or over-played.</u>
5	Competent	Phrasing is reasonably well shaped and there is some attention to articulation. Some effective use of dynamics, but <u>a few opportunities are missed or mishandled</u> .

In this instance, the higher mark of 6 will be awarded, as most descriptors are fulfilled.

Marking procedure

For each piece, use the holistic assessment criterion (out of 40) to give an overall reflection of the performance of the piece and then use all five detailed assessment criteria (each out of 8) to report on specific aspects of technique and expression, before reconciling the totals arrived at by these different routes.

For example, you may choose a holistic mark of 25 out of 40. Then you will identify suitable marks for the five detailed assessment criteria, each out of 8.

If these add to 25 (eg $5 + 5 + 6 + 4 + 5$), 25 is clearly the final mark out of 40 for the piece. If, however, there is a discrepancy (eg detailed marking gives $5 + 6 + 6 + 5 + 5 = 27$ while holistic marking suggests 25, briefly revisit both the detailed and the holistic assessment criterion until a single mark (which need not be the average of 25 and 27) is selected. Perhaps 27 seems over-generous and the holistic 25 is the best verdict. If so, award the single mark of 25/40.

Once you have arrived at a mark out of 40, you should scale the mark according to the difficulty of the piece performed (see the performance scaling grid in the specification document). If a student performs a Grade 5 piece, the mark will stay the same. However, if a student is awarded 25 out of 40 and played a piece that was Grade 7 in terms of level of difficulty (H or Higher), the final scaled mark will be 28/40.

When you have marked and scaled each piece out of 40, calculate the average to produce a single mark out of 40. For example, if there are four pieces and they are awarded 30, 32, 38 and 28, the final mark is $30 + 32 + 38 + 28 \div 4 = 32$. Where decimals of .5 or greater exist, these must be rounded up to the next whole number. Any decimals smaller than .5 must be rounded down.



Administration

Internal standardisation

If more than one teacher in a centre is marking students' work, there must be a process of internal standardisation to ensure that there is consistent application of the assessment criteria. If two or more teachers share in the assessment of coursework, one teacher should be designated as the Teacher Examiner, responsible for internal standardisation of coursework.

All teachers involved should independently mark a number of pieces of coursework using the published assessment criteria. Any differences should be discussed at a consensus meeting at which all teachers involved in the marking should be present. Reference should be made to exemplar material from Edexcel (see *Getting Started, part 2*). Agreement should then be reached by all teachers involved on the mark to be awarded to each piece of coursework and the Teacher Examiner should make the final decision in determining standards.

Authentication

All students must sign an authentication statement. Statements relating to work not sampled should be held securely in your centre. Those which relate to sampled students must be attached to the work and sent to the moderator. In accordance with a revision to the Code of Practice, any student unable to provide an authentication statement will receive zero credit for the component. Where credit has been awarded by a centre-assessor to sampled work without an accompanying authentication statement, the moderator will inform Edexcel and the mark will be adjusted to zero.

Further information

A companion volume of performance exemplar material, *Getting Started, part 2* including mark sheets, scores and CD recordings is available from Edexcel. The exemplar material has been assessed by Edexcel's senior moderators. Edexcel would like to thank the schools, colleges, teachers and students who participated in the production of work for assessment.

Unit 2: Composing

Overview

Students are required to submit a three-minute piece based on a choice of briefs issued on the Edexcel website in the September of the examination's academic year. The piece must be produced under controlled conditions during 15 hours of supervised time.

The piece must be submitted as a score and as a recording on CD or MiniDisc™. Time taken recording the piece does not count as part of the 15 hours.

Students may prepare and print their score using computer software or they may provide a handwritten copy. Neither the presentation of the score nor the quality of the recording will be assessed but it is very much in the interests of the student to present the work neatly and clearly so that the examiner is able to arrive at a fully informed assessment. They should bear in mind, for example, that the inclusion in the score of phrasing, articulation, bowing marks and pedalling, when appropriately applied, can demonstrate a knowledge of the idiomatic characteristics of the instruments. The examiner may find such editorial markings helpful in assessing the student's handling of the forces, especially if the realisation on the recording is a fairly basic MIDI 'mock-up'.

The score may take a form appropriate to the style of music. This may be a full score in conventional staff notation (including guitar tablature) or — in the case of popular music — a lead sheet or chord chart based on the conventions of songbooks, buskers' books and 'real' books. A useful guidebook here is *Rock, Jazz and Pop Arranging* by Daryl Runswick (Faber, 1993).

A track sheet (or a printed screen dump of a computer window) is acceptable for electronic pop music — for example urban, rap and club dance — but should contain sufficient annotations for the examiner to assess the student's technological input including, for example, details of samples used and any effects and processes employed. Tables and diagrams should normally be submitted only in cases where no other notation is appropriate, for example graphically notated contemporary music and electronic compositions.

Recordings may be made live or they may employ computer software using general MIDI sounds, virtual instruments or samples. Some compositions will be conceived and recorded entirely at the computer while others, which are intended to be performed live, may be recorded as a MIDI 'mock-up'. As in the case of scores, the recording will not be assessed but it is important to produce it in as clear and balanced a form as possible as it will aid the examiner in arriving at an assessment. It is also important to make it clear in the score whether the forces being composed for are acoustic/orchestral or synthesised/electronic, an important point which is explained below under *Assessment*.

In addition to the above, the student is required to complete a written sleeve note using a pro forma. This will be written in one hour under controlled conditions but the written answers may be researched beforehand and notes may be taken into the examination room.



Management of the coursework

The restrictions on students taking their work home or having access to online help while they are composing are clearly set out in the specification. The actual division of the 15 hours which every student is permitted to spend on their composition (eg into 15 one-hour segments, or 30 30-minute slots) will doubtless be determined by what is practical in the centre. The fifteen hours of supervised time are best understood as those when the student is engaged in the production and writing out of their composition. Teaching and feedback will fall outside this time, as will the recording of the piece which may be undertaken outside the 15 hours. In the case of live performances it would be wise not to leave this until the last minute and to keep a few hours of supervised time 'in hand' in case the recording shows up some significant misjudgement in the composition and the student needs time to make adjustments.

The composition briefs on which work for Unit 2 must be based will be published on the Edexcel website early in September (at the start of the AS course, and therefore some eight months in advance of the coursework completion date), rather than in January as originally intended. This is to assist centres in organising their workload, and particularly to help large centres plan for each student's 15-hour time allowance.

'Controlled conditions' require supervision, but that supervision need not always involve the physical presence of a music teacher at the student's elbow – so long as the teacher who will eventually sign the authentication statement is convinced that controlled conditions are in force. Where several practice rooms are closely adjacent to a main teaching room, for instance, students may work in these, provided always that they are reminded of the requirements of the controlled conditions. Where a music teacher is not available, teaching assistants and technicians may be entrusted with oversight, if their contracts and other duties permit. There may also be facilities for early-morning or late-afternoon cross-curricular coursework sessions, perhaps under the supervision of teacher(s) or teaching assistant(s) of subject(s) other than music.

While composition is not normally undertaken under artificial constraints such as those imposed by controlled conditions, in the 'real world' music has often to be written to exacting commissions. Students may also gain from having to concentrate their efforts within a finite number of relatively short periods rather than being able to spread themselves in an unfocused manner without any time constraints apart from a final deadline.

Composition involves many conscious and subconscious thought processes, and no one can stop interested musicians thinking about their work out of controlled time, playing it from memory, and so on. Ideas that spring up naturally at home, on the school bus, or while out shopping need not be ruled out of court. Indeed if something is committed to paper outside the controlled conditions, it may be brought into them provided that the music teacher who will eventually sign the authentication is aware of its implications. The music teacher must monitor the progress of each student's coursework as in the past, and will naturally take note of any remarkably sudden or out-of-character development that takes place between one controlled session and the next.



The restrictions do not mean that students are expected to work entirely without teacher guidance. It is anticipated that teachers will assist students in selecting their brief and will provide lessons and schemes of work designed to give them the technical means to approach the brief with confidence. This might include 'generic' sessions on, for example, writing for instruments, handling musical structures, or on harmony and counterpoint. Individual tutorial help may also be given although (as in the past) this must be confined to advice — similar to the tutoring of a university essay — and may not extend to making specific corrections.

The recording of the piece may be undertaken outside the 15 hours. In the case of live performances it would be wise not to leave this until the last minute and to keep a few hours of supervised time 'in hand' in case the recording shows up some significant misjudgement in the composition and the student needs time to make adjustments.

The composition briefs

There is a choice of four briefs, based on the two areas of study prescribed for AS. Each area of study is divided into two topics, each with a brief.

Instrumental Music involves the study of music from the western classical tradition and the briefs will be based on this. There is no restriction on the harmonic language and style of the composition, which may be tonal (and based on the harmonic conventions of the main western classical periods), dissonant (as in the style of neo-classical works), non-functional (as in the style of minimalist composers) or employing an atonal system or electroacoustic procedures.

This area of study embraces instrumental styles and traditions and students will be expected to have an understanding of the capabilities and idiomatic features of instruments, combinations of instruments and ensembles and also of the various genres and forms that are associated with them, for example string quartets. It may also include the study of electronic instruments and music technology if appropriate.

Topic 1: Composing expressively

The student will be required to compose a piece for any instrument or combination of instruments which tells a story, conveys a picture or a series of moods. This will involve the study of how moods and emotions are depicted in music and, to an extent, how musical elements can be employed to paint scenes, although students should be warned against being too literal and creating a mere succession of representational sound effects.

Useful models drawn from the *New Anthology of Music (NAM)* under this area of study might include:

- Berlioz — Harold in Italy: movement I
- Debussy — Prélude à l'après-midi d'un faune
- 13. Holborne — Pavane 'The image of melancholy'
- 16. Haydn — String Quartet in E flat, Op. 33 No. 2, 'The Joke': movement IV
- 23. Schumann — Kinderszenen, Op. 15: Nos. 1, 3 and 11.



Students might also explore the ideas, devices and techniques employed in works outside NAM, for example:

- Beethoven — Symphony No 6 (The Pastoral)
- Berlioz — Symphonie Fantastique
- romantic miniatures by Schumann, Mendelssohn, Chopin and Liszt
- Debussy — Preludes, Nocturnes and La Mer
- Richard Strauss — orchestral tone poems
- Ives — The Fourth of July
- Vaughan Williams — The Lark Ascending
- Messiaen — Catalogue d'oiseaux.

Note: for a light introduction try a viewing of Walt Disney's *Fantasia*. This reverses the process by adding a story to a pre-existent piece of music and may prove a useful stimulus to classroom discussion.

Study for this brief should include the way musical elements are employed to create an emotional or pictorial effect. This might include the use of timbre and instrumental register, dynamics, rhythm and tempo, key, intervals, dissonance and modulation. It should also include the management of contrast, the structuring of musical climaxes and the timing of points of relaxation. A study of some of the works suggested above will provide ideas about how to 'set a scene' and evoke visual images.

Students should pay attention to form, bearing in mind that most of the evocative pieces in the suggested repertoire not only tell a story but are also musically coherent within a convincing structure.

The sample brief: some hints

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

This might best be approached by devising a structure or timeline of ideas. Begin by thinking of the 'big picture'. There are obvious connections to the weather, day and night, or winter and spring, but the idea could be more abstract: a move from minor to major (the transition into the finale of Beethoven's fifth symphony, for example) or from dissonant to consonant (as in the appearance of the Bach chorale in Berg's violin concerto). Then decide how the move from darkness into light will be accomplished — with a slow transition, for example, or a sudden blinding light?

Once a basic plan is in place, work inwards towards the details. How will each component (the dark and light) be depicted? The student will need to consider the instrumental treatment as required by the brief. Also encourage them to consider which of the other musical elements they feel most confident working with; timbre, rhythm, harmony and relate this to the mark scheme (see below).



Topic 2: Composing idiomatically for instrument(s)

This topic is based on the principle of variation. Students should investigate examples of variations including theme and variations, fantasia-type pieces, passacaglias, chaconnes and other compositions featuring a ground bass. Students may write in any style and for any combination of acoustic instrumental forces involving any two, three or four instruments, or for solo piano, subject to the brief.

Useful models drawn from *NAM* under this area of study might include:

- Stravinsky — Pulcinella Suite: Gavotte
- Sweelinck — Pavane Lachrimae.

Students might also explore the ideas, devices and techniques employed in works outside *NAM*, for example:

- Bach — Goldberg Variations and Partita BWV 1004 (chaconne)
- Mozart — Piano sonatas K.205 in D major (third movement) and K.300 in A major (first movement)
- Haydn — String Quartet Op 9 No 5 (second movement) and the 'Emperor' Quartet Op 76 No 3 (second movement)
- Beethoven — Piano sonatas Op 14 No 2 in G major (second movement) and Op 26 in A flat (first movement) and the Diabelli Variations
- Brahms — Symphony No 4 (finale) and Variations on a Theme of Handel Op 24
- Webern — Variations for Piano Op 27
- Vaughan Williams — Fantasia on a Theme by Thomas Tallis
- Britten — Nocturnal.

Note: encourage students not to be too over-awed by the technical difficulty of some of these pieces. What they illustrate is the breadth of invention and the extent to which quite considerable liberties can be taken with an original (and often uninspiring) theme.

Study for this brief should include the way in which instrumental configurations and textures are employed to embellish an original theme. It should also cover the different ways in which a theme can be elaborated and transformed by altering the melody (with additional passing notes, arpeggios and inversions) and by altering the instrumentation (including the accompanying textures and configurations), rhythm, harmonisation and tonality.

The sample brief: some hints

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.

Less able students will often achieve more by elaborating a simple idea than by composing a complex melody. They might begin by trying different embellishments or rhythmic and motivic treatments and choosing which might best extend to form the various sections of the piece. Alternatively, they might decide on an overall structure (for example, a theme and variations in sections, or a through-composed piece) and then proceed to 'fill it in'.



Encourage students to avoid repetitive ground bass pieces which are constructed at the computer over a looped bass line. The following 'standard' theme and variations formula has served students well in the past, but stronger students may well try to break free from its obvious constraints — Theme, Variation 1 (in triplets), Variation 2 (in the tonic minor), Variation 3 (with a different time signature).

As with Topic 1, bear in mind that examiners will be looking for imaginative deployment of the instruments and evidence that their ranges and capabilities are understood.

Vocal Music involves the study of music for voices on their own and voices with instruments. As with the area of study Instrumental Music, there is no restriction on the style or harmonic language employed for the composition and for Topic 3 here this can include the various styles of popular music and jazz.

Students should have an understanding of the capabilities of the voice, of vocal ensembles and of the various vocal techniques which might include those of the 'classically' trained voice, speech, *sprechgesang* and other extended vocal techniques as well as the vocal techniques and styles of rock, pop and jazz including rap and scat.

They should also be aware of the techniques of setting words to music, their associated structures and the relationship between vocals and accompaniment/backing.

Topic 3: Words and music — structure in vocal music

For this topic students should study the relationship between the structure of text and the structure of music. This may be based on standard forms, for example strophic or verse–chorus structures, or it may take a historical perspective, for example the madrigal, the cantata, lied or popular song.

Students may write in any style including popular music and jazz and they may write for voice(s) with or without accompaniment including live, amplified and electronic instruments and computer backings, subject to the brief.

There is a wealth of material in *NAM* which will support this study and which might include:

- J S Bach — Cantata No 48 'Ich elender Mensch'; movements 1–IV
- Tavener — The Lamb
- Dowland — Flow My Tears
- Weelkes — Sing we at pleasure
- Schubert — Der Doppelgänger
- Fauré — Après un rêve
- Gershwin — 'Summertime' from *Porgy and Bess*
- Howlin' Wolf — I'm leavin' you
- The Kinks — Waterloo Sunset
- Desmond Dekker and the Aces — You can get it if you really want
- Oasis — Don't look back in anger
- Familia Valera Miranda (Cuba) — Se quema la chumbambá.



Students might also explore the texts, structural devices and techniques employed in works outside NAM, for example:

- Strophic, ternary and through-composed forms in the songs and song cycles of Schubert (*Die Schöne Müllerin, Winterreise*), Schumann (*Frauenliebe und Leben, Dichterliebe*), Faure (*La Bonne Chanson*), Vaughan Williams (*Songs of Travel*)
- Sonata forms in the arias of Mozart, for example, *Figaro (Dove sono)*, Mass in C minor (*Laudamus te*)
- Popular songs with verse and chorus structures in the songs of Carole King, Burt Bacharach, The Beatles, Billy Joel, Elton John, ABBA, The Bee Gees, Elvis Costello, Morrissey, Coldplay
- The 32-bar show song by Gershwin and Cole Porter (also commonly employed by The Beatles in their earlier albums).

Note: the 12-bar blues, although a common structure, may not provide enough opportunities for structural and harmonic variety for a submission at this level. There are, however, examples of a more sophisticated 'take' on the form, for example Prince (*U got the look*), Michael Jackson (*Billy Jean* and *The way you make me feel*) and The Scissor Sisters (*Music is the victim* — but note that teachers may wish to review the lyrics of this particular song before playing it to the class).

Students who wish to compose a popular song based on riffs, for example in the style of urban R&B, The Red Hot Chili Peppers or Arctic Monkeys, should be made aware of the mark scheme. An important focus of this topic is structural interest and, if choosing to work within a narrow harmonic frame, they will have to devise other ways of providing this interest using other musical elements like melody, timbre and rhythm.

Study for this brief should include an analysis of appropriate song structures to learn how variety is introduced to add interest to strophic repetition and to articulate the middle sections of ternary forms (with modulations or changes of texture). In the case of popular songs, students should be aware of common structural devices: bridges, pre-choruses, middle eights, turnarounds, introductions and codas.

It will also be important to study techniques of word setting, perhaps starting with some simple exercises for unaccompanied solo voice, exploring melodic contour, accent and stress and syllabic and melismatic settings. If an accompaniment or backing is intended, then the relationship between the vocal(s) and the other instruments will need to be considered, as an awareness of the capabilities and characteristics of the accompanying instruments and the management of textures will be taken into account by the examiner.

The sample brief: some hints

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.

The text may be taken from an existing song or from a volume of poems. Alternatively it may be the work of the student (or another student). Avoid spending too long on the text as there are no marks for literary merit, only for the setting. Composers of songs tend to work in one of two ways: starting with the melody or starting with the harmony/structure. Either way it is important to choose a text that will facilitate the rest of the brief, in this case with opportunities for verses and a contrasting section.



If the contrasting section is to be the middle part of a classical ternary form or popular song, study the ways in which composers handle this — usually with a change of harmony or a modulation (to the relative major/minor, tonic major/minor or subdominant). A convincing modulation usually has to be matched by a convincing return to the home key.

If choosing a popular song, remember that the chorus almost always contains the most memorable material and that the verses are usually melodically rather bland in comparison. The joins are important, too: approaching the chorus is an art in popular song writing and composers achieve this in different ways — often with a pre-chorus (there is an excellent one in *Don't look back in anger*) or with a change of harmony (for example Elton John's *I'm still standing*).

Topic 4: Text, context and texture

In this brief the emphasis will be on the ways in which the text is related to vocal performance and texture. Students should be aware of different vocal techniques including the choral and operatic 'head' voice, the 'chest' voice of actors performing a show song, the styles of popular song and jazz including rap and scat and extended vocal techniques including *sprechgesang*.

Students should also be aware of vocal textures — homophony and contrapuntal writing in general, as well as particular devices such as imitation and antiphony.

As with Topic 3, students may write in any style for any number of voices with or without instrumental accompaniment, subject to the brief.

NAM contains numerous examples of varied techniques and textures including:

- Berio — *Sequenza III* for female voice
- Taverner — *O Wilhelme, pastor bone*
- Gabrieli — *In Ecclesiis*
- Haydn — 'Quoniam tu solus' from *The Nelson Mass*
- Tavener — *The Lamb*
- Monteverdi — *Ohimè, se tanto amate*
- Schoenberg — 'Der kranke Mond' from *Pierrot Lunaire*
- Gershwin — 'Summertime' from *Porgy and Bess*
- Louis Armstrong — *West End Blues*.



Additionally, students might investigate the following from outside *NAM*:

- the madrigals of Morley and Monteverdi
- the part-writing of Palestrina and Lassus
- the vocal fugues in Bach (*St John* and *St Matthew Passion*) and Handel (*Messiah*)
- the extended vocal techniques of Cathy Berberian and the popular artist Björk
- the jazz technique and scat singing of Ella Fitzgerald
- the Bach arrangements of The Swingle Singers
- the close harmony work of The Beach Boys, The Manhattan Transfer and the 1960 soul groups such as The Miracles
- the raps of Run-DMC, Kanye West and Eminem
- the minimalist vocal writing in Steve Reich's *Three Tales*.

Study for this brief should include the management of vocal techniques and textures, including the security of part writing and the ways in which the number of parts are varied and contrasted (since this brief will normally involve writing for more than one voice).

It should be noted during the course of listening to other works how a little text can go a long way, with a single word or phrase sometimes undergoing many varied treatments and repetitions.

Students may compose in any style. Those who find the technique of part writing within a tonal (or modal) idiom a challenge may opt for a more post-modern harmonic sound world, such as that employed by Tavener in 'The Lamb' (*NAM*). However, it is easy to slip into bar after bar of directionless counterpoint unless textural or motivic interest is maintained. Equally, those who opt for a piece in the manner of Berio's *Sequenza* (*NAM*) should avoid creating a medley of vocal effects.

The sample brief: some hints

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

Start with the context and the occasion, as that will dictate the choice of text.

How will the sense of occasion be conveyed? Study works which have been composed for celebrations, for example the seventeenth-century masque and fanfares. Or study music written for specific occasions — weddings, coronations, religious and cultural festivals.

Then decide what the vocal techniques will be and how they will form into a coherent structure. It may be necessary to practise writing some vocal parts so as to gain confidence handling the requirement to include changes of texture. Students who prefer not to compose counterpoint might seek alternatives — homophonic passages contrasted with solos, perhaps.

Of all the topics this may prove the most problematic when it comes to mounting a performance for the purposes of recording the piece. A clear score will help here, with as much performance detail as possible and this could be accompanied by a recorded 'mock-up' using synthesised voices or melody instruments. If only a few capable singers are available it may be possible to overdub the different parts using a multi-track recording facility.



The sleeve note

The sleeve note carries a third of the marks for this unit and therefore needs careful thought and preparation. It is written in one hour of supervised time but students are permitted to take their notes into the examination room and are therefore advised to keep a journal of their work as it progresses.

The quality of written English is taken into account, so students might benefit from practising writing the prose sections under timed conditions.

There are three sections.

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

This shows that the examiners are looking for pieces which have a coherent structure and are neither too repetitive nor contain too many diverse ideas. The mark scheme rewards detailed answers, so it is important to refer to specific examples of repetition and contrast and to identify locations with timings or bar numbers. Repetition and contrast can be a feature of any or all of these musical components: melody and motif, harmony, rhythm, instrumentation and texture.

*Mention **four** other features of interest. You can refer to any **two** or more of the following: rhythm, melodic development, texture, handling of instrument(s) and/or voice(s), harmony.*

Here is an opportunity to hint to the examiner which of the optional criteria might most appropriately be applied and to draw attention to the strengths of the piece. Remember to comment on four distinct features and to explain why they are of interest.

Refer to pieces from the New Anthology of Music and/or elsewhere to explain how other pieces of music have influenced you in your composition.

This section carries by far the most marks — 12. The more points that are successfully made, the more marks are awarded. The mark scheme states that full marks on this part of the question requires 17 valid observations. Although this seems like quite a lot, they can easily be accumulated if the advice above is followed and a journal kept. Remember to give locations (using bar numbers or timings) for any points made about other works, especially those from *NAM*, as this will give a sense of thoroughness to the writing.



Assessment

Although the student will approach this unit via the published brief, the mark scheme is an important factor and might be considered as a 'second brief'. The mechanism of assessment is explained in the specification but reference to the individual criteria can form a useful teaching strategy.

In order to achieve high marks, students will need to score quite highly in most, if not all, the criteria; it is important to ensure that the piece satisfies the compulsory criteria (quality of ideas and outcome, coherence, forces and textures) as well as two of the optional ones (harmony, melody, rhythm). Tactics can be employed here. For example, a student with a small harmonic vocabulary might compensate by providing sufficient interest and invention in the other two areas.

The criteria

From a teaching point of view, one of the most important parts of the descriptors for *Quality of ideas and outcome* are those that apply to the length of the piece. A short piece (less than the required three minutes) will result in a mark at the lower end of the scale. The 15 hours of supervised time need careful planning so that the students do not run out of ideas, confidence or time (or all three).

Coherence applies to the structure of the piece, the balance between unity and variety and, if appropriate, the extent to which ideas are extended and developed. Students should be given as many opportunities as possible to listen to works by other composers and to judge how structural interest and development are managed.

Forces and textures applies to the handling of voices, instruments and, where appropriate, technology — which means essentially the ability to write idiomatically and sympathetically for the chosen medium and to provide textural interest and contrast. A sound knowledge of instruments is essential here and would form a useful start to the AS course (the more so, as this would also help with work for Unit 3).

In addition the examiner will choose two of the following, Harmony, Melody and Rhythm.

It may prove helpful to devise a student-friendly version of the mark scheme — in effect a tick list of points that need to be considered in each of the criteria. This might take the following form.

Coherence	Tick
Check for repetition	
Are there any passages that feel too long or ideas that repeat too often?	
Check for regular four-bar phrases	
Endless four-bar phrases often result from over-dependence on computer sequencing	
Check for contrast	
Is there a contrasting melody anywhere, especially in the chorus of a song?	
Is there a contrasting section?	
Is there contrasting harmony or modulation?	
Is the rhythm unvaried throughout?	
Are there any special structural features — intro, coda, pre-chorus, links?	
Does the piece come to a satisfying end?	
Is interest lost at any point? Dull passages could be the result of other factors, like a wandering melody or harmony that fails to move forwards or which moves unconvincingly.	



Forces and textures	Tick
Are the parts within the instrumental ranges?	
Are any parts too difficult?	
Have you left breathing spaces for wind players and are the parts too high or too low?	
Have you used a MIDI keyboard and written 'piano-style music' which might be unsuitable for the intended instruments?	
Is there more than one playing style?	
Have you changed the fingering pattern, strum pattern, rhythm or figuration?	
Are there changes of texture?	
Could you add more/fewer parts, more/fewer notes, introduce legato/staccato?	
Could you introduce devices such as call-and-response or imitation?	
Is there a range of instruments/colours?	
Have you exploited different combinations, registers, loud/soft dynamics?	
Is there variety in the accompaniment or backing track?	
Could you vary the number of parts or, if a pop song, the drum pattern?	
Could you include an interesting solo or countermelody?	
Could you put the melody in a part other than the top one?	

You might consider devising such a list for other criteria. Here is an example for Harmony.

Have you used more than just chords I, IV and V?	
What about secondary chords?	
Are all the chords in root position?	
Could you add some inversions?	
If you have chosen a standard pop chord progression have you tried to vary it?	
Could you make the harmony more interesting by changing the rhythm/texture?	
Could you add interest by the use of added chords, suspended chords, slash chords, pedals?	
Is there dissonance and is it handled according to the grammar of the chosen style?	
Could you make the melody more interesting by adding dissonant notes?	
Is there a key change or modulation?	
If this is a style of music where you would expect to return to the home key, has this been done convincingly?	

Unit 3: Developing Musical Understanding

Overview

This unit concerns listening to music and understanding how it works. In Parts A and B, through the study of a varied selection of set works, students will gain:

- an understanding of the craft of composition
- an awareness of musical techniques that will enable them to perform with greater maturity
- a knowledge of the cultures and traditions that have informed a variety of musical styles.

The method of assessment for these parts acknowledges the importance of analytical listening as a starting point for developing musical understanding.

The skills assessed in Part C are designed to:

- reinforce the analytical skills developed in the study of set works
- develop an awareness of chords, harmony and harmonic progression
- develop an awareness of melodic construction and the creation of effective musical lines
- provide greater technical confidence in free composition.

The method of assessment for this part involves practical application of analytical and technical skills.

This unit is assessed by a single examination lasting two hours. The first five minutes are given as reading time and then the CD for Part A will be started. Part A will last approximately 25 minutes. When the announcement on the CD concludes Part A, students use the remaining time (approximately 90 minutes) to complete Parts B and C.

Although it is in three parts this is a single examination, completed in one examination room over a two-hour period. There are no breaks between the parts on the paper. The examination room will require a desk for each student, a good quality sound system to play the CD for Part A and keyboards with headphones available for the students for Part C. It is recommended that there should be one keyboard (with headphones) for the use of up to three students. Computers with headphones cannot be used for this examination. Once Part A is completed students can answer the rest of the paper in any order they wish so, for example, some may wish to answer Part C before Part B.



Set works

The set works to be studied each year have been carefully selected to provide historical and stylistic variety, consistency and equality at each level. Each selection covers a variety of genres, historical periods and musical styles. They are grouped in two areas of study:

- Area of study 1: Instrumental Music

This area of study contains only music from the Western classical tradition and includes an orchestral work.

- Area of study 2: Vocal Music

This area of study combines songs from the Western classical tradition with other styles.

In Unit 3 students will not have access to *The New Anthology of Music (NAM)* other than the skeleton scores provided for Part A, placing the focus of assessment on information that has been learned and understood, particularly through listening to the music and discussing it. Students are encouraged to take a holistic approach to the set works, recognising the structural and stylistic devices they hear and developing an awareness of the range of approaches to composition in each area of study. At this level it is not anticipated that responses to questions will include detailed analysis, although the strongest students will be capable of this, but rather an awareness of the significant musical features of each piece studied. Credit will be given for citing musical examples where appropriate.

Students are assessed in Part A on both areas of study by listening to excerpts from pieces they have studied, with skeleton scores and responding to structured questions. There will be two compulsory questions, one from each area of study.

In Part B, students choose to extend one area of study and respond to a question with two sub-sections. The first sub-section will take one of the works studied and ask students to identify musical features which place it within a specific historical or cultural context. The second sub-section will require students to compare and contrast specific musical features in two further works from the area of study.

Responses to Part B can be in continuous prose, note form or bullet points, but whatever the format students should show their perceptive understanding of the music studied.

Set works heard in Part A will not be used in Part B, so the questions in Parts A and B will together cover four pieces in each area of study. This will ensure that most, if not all, music studied by students in their extended area of study will form part of the final assessment.



Studying the set works

The best starting point when approaching the set works is listening to them to acquire some impression of the characteristic sound of each piece. After this the detailed study can begin and through this listening all students should develop an understanding of basic musical terminology so that they can discuss the pieces intelligently and coherently. Devices (imitation, sequence etc), textures (melody and accompaniment, two-part etc) and chords should be understood and most students will require some preliminary study of such basic musical concepts.

The set works are listed in the specification in the order in which they appear in *The New Anthology of Music*. This is not the prescribed order in which they should be taught, which should be adapted to suit the needs of each group of students. Here are some suggested approaches to the order of studying the set works.

- Chronologically — this can be applied to each area of study or by combining the two (for example, in 2009: Holborne, Weelkes, Haydn, Schubert etc).
- Complexity — in the order above it could be quite daunting for some students to be faced with a score in five parts, one of which uses the alto clef, in the first set work studied. It might be easier, for example, to start with Debussy's *Sarabande* which has just two staves per system.
- Familiarity — for some students it might be best to start with styles or genres with which they are more familiar, moving on to less familiar types of music as the course progresses.

Part A

This part of the examination will last approximately 25 minutes and consists of two questions broken down into structured sub-sections. Students will answer both questions, one from each area of study. The music, which will usually last between 60 and 90 seconds, will be played five times, separated by pauses, the length of which will be announced on the CD. A single or two-stave skeleton score of each excerpt will be provided.

Preparation for this part of the examination will involve analysis of the set works each year. Given the nature of the assessment, teachers should consider initially approaching this analysis from an aural perspective, listening to the music and discussing what is heard before looking at the score. This could be done using the musical features listed in the specification. After the first hearing the resources (instruments and/or voices) used by the composer could be identified, moving on to the music's structure, texture, tonality, harmony and melodic and rhythmic features. With some pieces it may be possible for individuals or classes to perform them, gaining familiarity with the music in a practical way.

It will be possible for students to answer some of the examination questions from listening to the CD (identifying instruments or naming melodic devices, for example). However, other questions will require knowledge of the music beyond what is heard, including the location of the excerpt within the set work as a whole. It is important for students to develop their analytical skills through listening. It is enjoyable and helpful if such skills can be practised by sometimes listening outside and beyond the works set for the examination.

Questions in Part A will require knowledge of the music studied but not of its historical or cultural context.



Part B

Students should be advised to spend around 45 minutes on this part of the examination, remembering that most of this time should be spent on the second sub-section of the question, when two pieces are compared and contrasted.

The first sub-section (a) will ask students to relate one set work to its historical or cultural context. Each set work in the chosen area of study should be placed in such context in lessons. For example, what musical features of Schubert's *Der Doppelganger* indicate that it is a song in an early Romantic style? Points to explore could include:

- its genre
- its harmonic vocabulary
- its melodic style and construction
- its use of the piano
- its overall mood.

The second sub-section (b) will require students to compare and contrast two musical features of two set works. To prepare for this question, students should study in detail each set work from the chosen area of study, bearing in mind that musical examples will be credited where appropriate. The list of musical features in the specification can provide a useful checklist when analysing the set works: resources, form, texture, tonality, harmony, melody and rhythm and metre.

When answering the questions in Part B, students will not be expected to draw formal conclusions in their responses, as would be required in an essay. They will be expected to outline relevant points and to discuss each set work in the second sub-section to roughly equal length.

Part C

Students should be advised to spend around 45 minutes on this part of the examination, remembering that most of this time should be spent on Question 5. Students should have access to a keyboard to check their work in Part C. It is recommended that there should be one keyboard for the use of up to three students.

Question 4 is a practical exercise in harmonic analysis using a short unfamiliar passage of music on three staves: a vocal line (treble or bass clef) and a piano part. This music will not be played to the students.

Question 5 is a creative exercise. Students must select appropriate chords to harmonise a few notes from a given melodic line. They must then devise appropriate melodic lines to complete a satisfactory four-part SATB vocal texture. It is hoped that, as a result of practising this task, all students will have at least a basic grasp of the fundamental principles of harmonisation and part writing. These skills are invaluable to musicians in every genre and should form part of any musical education.



Part C (Question 4)

Involving the students in the harmonic analysis of their set works when starting each piece will be one of the most effective ways of preparing for this question, but to achieve good responses students will need to have a thorough grasp of keys, chords and non-harmonic notes. This can be developed aurally alongside the visual study of scores. Short tasks in lessons looking at unfamiliar music and describing chord progressions will be useful preparation for this question once the basic information has been learned.

Students will not be given the key of the passage set for this question but will need to identify this for themselves and recognise modulations to closely related keys. Other issues to consider are:

- the relative minor/major
- the dominant and its relative minor/major
- the subdominant and its relative minor/major.

The passage set for analysis in the examination will be in a key with four or fewer sharps/flats.

The harmonic vocabulary students will be expected to recognise will include:

- chords I, V, V7 in root position and all inversions
- chords II and IV in root position and first inversion
- chord VI in root position
- chord II7 and diminished chords in first inversion
- diminished seventh chords.

Students will be expected to identify chords using Roman numerals because this gives a sense of the hierarchy of chords within a key and of chord progression, which cannot be achieved by simply identifying the chord using guitar symbols such as C, Dm and Fm7, for example. Inversions may be labelled b, c or d, or figured bass abbreviations may be used: for example, the first inversion of the tonic chord can be described as Ib or as I6.

Students will also be expected to recognise the following non-harmonic notes:

- passing notes (accented and unaccented)
- auxiliary notes
- anticipations
- suspensions
- appoggiaturas
- échappées (escape notes)
- commonly used ornaments (trill, mordent, turn etc).



Part C (Question 5)

Only five chords need to be completed in this question but students will still need to work hard to acquire the secure understanding of harmony, harmonic progression and voice leading necessary to achieve a successful outcome.

The soprano part of the musical phrase will be given and the opening of the phrase will be harmonised already. Students will be required to complete this harmonisation. It is expected that each of the five notes to be harmonised will carry a separate chord. In other words, it will not be considered satisfactory for the purposes of this exercise to harmonise successive notes with the same chord. To achieve a good outcome, students will need to build a good cadence for the last two notes, to provide a suitable approach to the cadence and to link the first chord successfully to the given chords.

Each correctly used chord will be awarded two marks. An unsuitable chord will be awarded one mark and such a chord is likely to be a triad that includes the soprano note but does not work in the context of the harmonic progression. A wrong chord, which will achieve no mark, is one which neither works in progression nor is related to the soprano note. Failing to provide two satisfactory cadence chords at the end of the phrase will also be deemed to be wrong.

The basic chords students will be expected to be able to use confidently are:

- I, II, IV and V in root position and first inversion
- VI in root position.

It will be possible to harmonise the given phrase using other chords and this list should not be seen as a limitation on students' exploration of harmony. Students will not be required to label the cords used (I, V^b etc) but simply to complete the passage as a four-part SATB texture.

Students will be expected to use appropriate non-harmonic notes. For the purposes of assessment, 7ths that are correctly prepared and resolved will also be credited as non-harmonic notes. They are essentially a dissonance which does not affect the harmonic function of the other notes in the triad.

The passage set will be in a major or minor key with a key signature of three or fewer sharps/flats. The musical phrase will be expected to conclude with a cadence, but not necessarily a perfect or plagal cadence.

The harmonisation is not designed to be linked to a particular musical style but is designed to assess student understanding of the harmonic principles that have governed most Western tonal music for the past four centuries. For those students progressing to A2, the study of basic harmonisation in Unit 3 will provide them with a firm foundation for the completion of stylistic exercises and give them greater confidence when handling chords and melodic lines in free composition.



Part C (Question 5: Part writing)

Once appropriate chords have been selected it is expected that students will be able to use them to create a satisfactory four-part SATB texture. This means that all parts must make melodic sense and be singable. Over centuries a series of rules and conventions have been accepted and taught to ensure that musical lines in such a four-part texture are satisfactory and it is expected that students will be aware of and observe them. These 'rules' have developed to accommodate the demands of chord progression, melodic logic (of each part) and the relationship of each part with the others. It is easy to find examples in many compositions where the 'rules' have been broken, but this makes them no less valid.

The first problem a student faces is which note in a triad to double to create a four-part texture. Guidance on this can be found in any standard harmony textbook.

In a satisfactory SATB texture, other than in contrapuntal music, it is likely that the outer parts will proceed by a mixture of steps and leaps while the inner-part movement is relatively static. Overlapping of parts between chords and parts crossing within a chord are unnecessary complications which rarely enhance the melodic nature of the inner parts and should be avoided. The part writing is meant to be unobtrusive, allowing the harmonic progression to be clear, so the melodic use of augmented and diminished intervals is to be discouraged since they add a dramatic tension that is inappropriate in this context.

Consecutive octaves should also be avoided, primarily because these reduce the four-part texture to three effective parts. Consecutive fifths should similarly be avoided because they draw attention to the bare sound of this interval, which weakens the overall sense of tonality. The bare sound of fifths and octaves is also the reason why exposed fifths and octaves should be avoided: that is the upper part leaping in similar motion with the bass part to the interval of an octave or fifth.



Unit 4: Extended Performance

Unit 4 consists of one 12–15 minute extended performance. Students offer a balanced programme of music, performing as a soloist and/or as part of an ensemble. Note that written programme notes are *not* required.

What Units 1 and 4 have in common

There are many similarities between Units 1 and 4, not least the shared assessment criteria. Accordingly, much of the advice offered for students preparing for Unit 1 is relevant to Unit 4.

Please therefore re-read the following sections under Unit 1 in the specification:

- Performance from a score
- Improvised performance
- Ensemble performance
- Use of accompaniment
- Difficulty of pieces.

Special features of Unit 4

- Students are expected to perform for 12–15 minutes, considerably longer than for Unit 1, presenting a balanced, coherent programme of music. A greater level of technical assurance and maturity of style, interpretation and communication is expected for Unit 4. (As mentioned above, written programme notes are not required.)
- Students are expected to perform continuously for 12–15 minutes and not piece together their submissions over a number of performance occasions. However, their whole 12–15 minute submission may be performed and recorded (or re-performed and re-recorded) at any time during the course.
- Students may perform as a soloist and/or as part of an ensemble.
- The expected difficulty of pieces offered is taken to correspond to Grade 6 of the graded examinations of such bodies as the Associated Board of the Royal Schools of Music, Trinity Guildhall, Rockschool and the London College of Music. Grade 6 represents Standard level (S).



Students who perform pieces above Grade 6 are awarded additional credit. There are now two difficulty levels higher than S, in order to acknowledge the achievement of those students who technically exceed the set standard. The marks awarded for a Grade 7 piece will be scaled to More Difficult (MD) level and the marks awarded for a piece at Grade 8 or above will be scaled to Higher (H) level according to the scaling grid in the specification.

- The extended performance as a whole is awarded a mark out of 50.
- Individual pieces are marked out of 40 as they were for Unit 1, using the same two sets of assessment criteria, one for performances from a score, the other for improvised performances.
- As indicated in the specification, begin marking by using the *holistic assessment criterion* (out of 40) to give an overall reflection of each piece. Then use the five detailed assessment criteria (each out of 8) to report on specific aspects of technique and expression, before reconciling the totals arrived at by these different routes.
- Finally, you must assess the structure and planning of the programme and your overall musical impression of the extended performance using *Criterion 6: The performance as a whole*. You will then arrive at a final mark out of 50 for the recital as a whole.

Extended performance or recital?

Simply for ease of reference, people will often refer to the extended performance for Unit 4 as a *recital* (even though this is not the word that springs to mind when a kit drummer plans to present a programme of ensemble music). In the end, if the word recital carries with it implications of public or semi-public performance, sense of occasion, extended, thoughtful preparation and sense of achievement for the performer, then it's appropriate for any kind of submission likely to be offered for Unit 4!

Simplification of assessment and administration

Detailed written commentaries explaining your marking are no longer required. You'll be free to write a short comment on each piece, or the recital as a whole, but only if you think this is necessary. Otherwise, all you need to do is to enter the appropriate marks on the mark sheet. (It will be clear how this is done when you see the exemplar material in *Getting Started, part 2*.)

The mark sheet lists all the various criteria in full. For each piece, you simply select your preferred mark for each criterion. This is more straightforward than in the past, because each descriptor now carries only one mark. (If you think a piece is 'outstanding', you don't need to hesitate between a mark of 7 or 8, you just give it 8.)

Creating a balanced, coherent programme

Your students need to prepare a balanced programme of music. This might consist of music from several different periods of music, works in different styles, or pieces of differing mood. Variety could also be achieved by playing pieces with contrasts of tempo or dynamic. The latter would be most important if the music was all in one style or from the same period of music. If a single work such as a concerto or sonata is chosen, students should make sure that there is sufficient variety and contrast in the various movements.



Students may choose to use graded examination pieces as part of a chronologically-based programme. Alternatively, pieces might relate to a theme (such as dance music through the ages) or be linked to a particular area of study. Rock groups may plan to present a programme of 'covers' in a variety of moods and tempo, or a jazz pianist may present a selection of improvisations in a variety of styles.

Here are some examples of well-balanced programmes.

Programme 1	Programme 2	Programme 3
<p>A recital using two instruments based on dance music throughout the ages.</p> <p>Bach: Sarabande from B minor suite (Flute)</p> <p>Chopin: Waltz in A minor (Piano)</p> <p>Debussy: Sarabande from 'Pour le Piano' (Piano)</p> <p>Richard Rodney Bennett: Two country dances (Flute with piano accompaniment played by the teacher)</p>	<p>A chronologically-based piano recital using mainly Grade 6 exam pieces. The student has inserted a baroque prelude to balance the classical, romantic and modern pieces.</p> <p>Bach: Prelude in C major</p> <p>Beethoven: Sonata in F minor Wo0 47—First movement (Larghetto moderato & Allegro assai)</p> <p>Suk: Melodie (Andante)</p> <p>Harvey: Rhumba toccata (Presto agitato)</p>	<p>Four jazz ensemble improvisations on jazz standards inspired by the moon, in a variety of styles, moods and tempos.</p> <p>The candidate performs with piano, kit and double bass.</p> <p>Fly Me to the Moon (Medium swing tempo)</p> <p>Moon River (Slow jazz waltz)</p> <p>That Old Devil Moon (Up-tempo be-bop style)</p>

Students may perform on one or more instruments if there is a good reason for doing so. Marks are not awarded for versatility as such. They are awarded for the quality of the performance(s) and the balance of the programme. The contrast achieved by merely playing a second instrument is minimal and no substitute for a balanced musical programme.

Students should consider the stamina required to perform for 12–15 minutes. It is advisable to start with a piece that they feel particularly confident with. The most substantial piece should not be left to the end but should be in the middle, when concentration is at its height and the performer has had a chance to 'warm up'. Ending a performance with a short, relatively easy and familiar piece is a good idea, particular as students may be tiring, their lip may be going etc.

Length of Unit 4 extended performance

Each student must perform for between 12 and 15 minutes. However, if a student wishes to play for longer than 15 minutes to demonstrate their performance skills more fully, they may do so. The piece(s) should be performed unabridged, except for any long repeats, or cuts in the accompaniment only.

Students should time their performances carefully. The minimum requirement in terms of length is *12 minutes' actual playing time*. It is not fair to assess those students who fulfil the specification requirement and those who fall short of it in the same way. Accordingly, for each half minute that any student falls short of this requirement you must make a reduction of two marks. For example, a student who performs for 1 minute 20 seconds in total has fallen short by three half minutes. If you have awarded a final mark of 28/50, this will need to be reduced by 6 (3 x 2) to 22/50. If a reduction for a short submission has to be made, this is done at the end of the marking process after the averaging of marks for the various pieces and the addition of marks for Criterion 6.

No piece(s) offered for Unit 1 may be resubmitted for Unit 4.



Audience

The music must be performed to the teacher and at least one other person; however, a larger audience may be present with the students' consent.

Items for submission

Please see the list provided for Unit 1. The requirements for Unit 4 are the same.

Marking procedure

The marking procedure is essentially the same as for Unit 1. For each piece, use the holistic assessment criterion (out of 40) to give an overall reflection of the performance of the piece and then use all five detailed assessment criteria (each out of 8) to report on specific aspects of technique and expression, before reconciling the totals arrived at by these different routes. When you have marked and scaled each piece out of 40, calculate the average to produce a single mark out of 40. Finally, consider Criterion 6: The performance as a whole and add a mark out of 10 to arrive at your final mark (out of 50) for this unit.

Criterion 6 is unique to Unit 4 and recognises the advanced interpretative and planning skills that are expected at A2 Level. It is used to assess the structure and planning of the programme and offers you the opportunity to give your musical impression of the performance as a whole.

As previously stated, any deduction for a short submission should be made at the end of the marking process, after the averaging of marks for the various pieces and the addition of marks for Criterion 6.



Unit 5: Composition and Technical Study

Overview

Students opting for composition in Unit 5 may either:

- compose two pieces each based on a brief — one taken from the Instrumental Music area of study and one from Applied Music

or

- compose one piece based on any one of the area of study briefs (and of course also submit a technical study).

The requirements for the pieces themselves are broadly similar to those for Unit 2.

To summarise:

- students will compose a piece lasting three minutes (or two pieces lasting three minutes each) based on the briefs which will be issued in September
- fourteen hours of supervised time is allocated to the completion of each piece (note: not 15 as in Unit 2)
- work must be submitted as a score and as a recording on CD or MiniDisk™. Time taken recording the piece does not count as part of the 14 hours
- students may prepare and print their score using computer software or they may provide a handwritten copy. The score may take a form appropriate to the style of music
- recordings may be made live, or they may employ computer software using General MIDI sounds, virtual instruments or samples.

A written sleeve note is not required for this unit.

Teachers are referred to the advice in Unit 2 on the management of composition coursework.

But please note also when planning ahead for the A2 year that if a student decides to offer the two-composition option in Unit 5, they will require much more time under controlled conditions than if they offered one composition and one technical study (or two technical studies).

The controlled conditions time for each technical study is three hours. Not all this time may be necessary to complete a technical study, but students should be free to use the full allocation if they require it. The three hours may be divided into several sessions on different days, but if you and your students find it convenient to complete the exercise at a single sitting (in exam fashion if you wish) this is excellent, and will help avoid any risk of candidates' colluding. Whether or not the technical study is completed in exam fashion, students may have access to a score-writing package such as Sibelius and/or to an instrument on which to try out their work. One keyboard (with headphones) between two or three candidates should be quite adequate in most cases.



The composition briefs

A greater level of sophistication and technical assurance will be expected for Unit 5 and the briefs reflect this by being more exacting. There is a choice of four briefs, based on the two areas of study prescribed for A2. Each area of study is divided into two topics, each with a brief.

Students are free to work in any compositional style of their choice and in any vocal and/or instrumental medium including technology.

The area of study Instrumental Music *is not confined to the western classical tradition for the purposes of Unit 5* but students working in a popular or jazz style should be made fully aware of the demands of the two topics and avoid offering just extended improvisations and recorded 'jam sessions'. In other words, work submitted for this unit needs to be more than a vehicle for performance, even a virtuoso one and students writing in popular styles should be directed towards the work of composers who have combined improvisation with compositional rigour, for example Duke Ellington, Charles Mingus, Thelonius Monk, Courtney Pine, Joe Satriani and Carlos Santana.

Topic 1: Development and contrast

As the title implies, the emphasis here is on the development of musical ideas and the ways in which themes and motifs can be extended and manipulated within musical structures. This extends the scope of the variations which formed the basis of the topic at AS. Such structures might include variations as well as fugue, sonata and rondo form, the manipulation of note rows, the transformation of ideas in minimalism and the extension of melodies and chord progressions through the medium of jazz and rock improvisation.

In all of these cases the musical structure is dependent as much upon the management of texture and timbre as upon the processes of musical development. The ability to write effectively for the medium forms an important part of the task.

Useful models drawn from the *New Anthology of Music (NAM)* under this area of study might include:

- Wagner — Prelude to *Tristan und Isolde*
- Webern — Quartet Op. 22: movement I
- Shostakovich — String Quartet No. 8, Op. 110: movement I
- Reich — *New York Counterpoint*: movement II
- Brahms — Piano Quintet in F minor, Op. 34: movement III
- Mozart — Piano Sonata in B flat, K. 333: movement I
- Shostakovich — Prelude and Fugue in A, Op. 87 No. 7
- Miles Davis Quintet — *Four* (opening).

Students might also explore the ideas, devices and techniques employed in works outside the anthology, for example:

- Bach — 48 Preludes and Fugues and *The Art of Fugue*
- Beethoven — *Sonata Op 13 (Pathétique)* finale (rondo)
- Bartók — String quartets nos 4 and 5
- Stravinsky — *In memoriam Dylan Thomas*
- Steve Reich — *Different Trains and Drumming*
- Duke Ellington — *Black, Brown and Beige* and *Far East Suite*
- Charles Mingus — *Pithecanthropus Erectus*.

Study for this brief should include the techniques of developing melodic and motivic ideas through rhythmic means (variation, diminution and augmentation) and melodic transformations (modulation, extension, inversion and fragmentation). Students should also explore counter-melody, canon and fugal developments as well as larger-scale examples of melodic repetition and development, such as rondo and sonata. Those choosing to work within a pop or jazz idiom should study the techniques of chordal extensions and 'playing away from the chord'. Those approaching the topic through minimalism should study the techniques of phasing and permutation. Those employing serial techniques should explore rotations and other transformations of the row.

The sample brief: some hints

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

Although preparatory exercises for this brief may legitimately be of a largely technical nature, the aim in the submission must be to produce an engaging piece of music. In most music which employs these developmental devices the transformations and processes, however complex, are rarely in the foreground of the listener's attention.

For many students this may be their first attempt at a movement of this sophistication and it might be helpful to adopt a model. This is not plagiarism because the aim is not to copy out the other composer's ideas but to analyse the work and learn from it. The analysis may reveal a basic structure, for example slow introduction, strident theme, transition, lyrical theme, rhythmic development in three sections, recapitulation with varied repeats, coda. Such a scheme could be re-used or adapted.



Topic 2: Exploiting instruments

For this topic the student should compose a piece which exploits and develops the potential of the forces. It may involve a study or toccata, as in the example brief, or it may involve a piece with a written-out cadenza or other demanding improvisatory material, or it may involve extended instrumental techniques.

This is not a performance unit and students should be warned against over-reliance on technical display. They should aim to compose a structure in which the potential of the instruments can be developed, for example an étude with a bravura opening and a cantabile middle section.

This topic may well prove attractive to the confident performer able to write an effective piece to play themselves. In the absence of suitably skilled performers, a MIDI 'mock-up' will suffice but students need to be particularly wary of MIDI-entered parts — the music may be technically difficult but it must be playable and idiomatic.

Useful models drawn from the anthology under this area of study might include:

- Tippett — Concerto for Double String Orchestra: movement I
- Cage — Sonatas and Interludes for Prepared Piano: Sonatas I-III
- Brahms — Piano Quintet in F minor, Op. 34: movement III
- Louis Armstrong and his Hot Five — *West End Blues*
- Miles Davis Quintet — *Four* (opening).

Students might also explore the ideas, devices and techniques employed in works outside the anthology, for example;

- Bach — Chromatic Fantasia
- Czerny — studies for piano
- instrumental concerti of the 18th and 19th centuries.
- Chopin, Liszt, Debussy — Etudes
- Berio — *Sequenzas*
- the work of Miles Davis and John Coltrane, Joe Satriani and Carlos Santana.

It may also be helpful to study the structure and approach to instrumental writing in the pieces set for the graded examinations, including those of Rockschool, as these are designed to make specific performing demands.

Study for this brief should include an understanding of the capabilities of the forces beyond the mere functional. Works should be studied which exploit timbre, compass and range, articulation, melodic figurations (and chordal configurations if appropriate) and any special instrumental techniques such as pedalling, techniques for bowing strings and pizzicato, the use of mutes and different types of articulation for wind instruments. If amplified instruments are written for then the use of outboards and effects should be studied.

Students should be able to extend melodic ideas and their underlying harmonies by elaborating with arpeggios, scalic patterns and changes of register. They should be able to set these ideas within a convincing structure.



The sample brief: some hints

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

After choosing the instruments and researching their characteristics the most important consideration will be to devise a strong structure with a convincing and forward-moving harmonic scheme otherwise there is a danger that the piece will ramble from one flashy idea to the next. Having devised a scheme, it may prove relatively easy to 'fill in' the chords with melodic figurations and elaborations as suited to the instruments.

As with Topic 1, there is a possibility that the student will be handicapped by their own limited instrumental technique. However, they should be reassured by the fact that most composers write successfully for instruments they cannot play themselves. A secure knowledge of the forces is much more important than a secure technique.

Applied Music is the area of study introduced at A2 and covers music written for the stage, film, television, religious and cultural occasions and other social purposes, for example dance.

The two topics draw on two of these contexts:

- music for film and television
- music, dance and theatre.

Topic 3: Music for film and television

Students opting for film and TV music may find the AS topic Composing expressively, a helpful preparation. They will not be required to work to specific timings, nor to work to, or produce, a video clip. The brief may involve composing a piece of underscore to follow a succession of scenes, or a title theme, or a library of extracts for a specific purpose, for example a documentary.

Some of the preparation for this topic might be covered by study for Units 3 and/or 6 and associated film score(s) from *NAM*. Students need to be aware of the conventions of music for the moving image and to produce pieces which have a convincing emotional impact. They should avoid sound effects and attempting to depict the narrative of the story by illustrating it with over-literal musical devices.

There is no requirement in this unit to produce a written commentary and it will therefore be helpful if the score can be annotated with cues and other information about the visual content.

Useful models drawn from the anthology under this area of study will of course include the six film extracts from *NAM*.

Students might also explore the ideas, devices and techniques employed in works outside the anthology, for example:

- CD anthologies of film and TV themes
- CDs of work by leading film composers, for example Ennio Morricone, Bernard Herrman, John Williams, Jerry Goldsmith
- DVDs of films across a range of genres including action, costume drama, suspense, fantasy, comedy, sci-fi.



There is a dearth of teaching material for this subject at this level and there are few scores available. The Curriculum 2000 GCE Music Technology specification included film music as an area of study and copies of past examination papers will provide a clue to the approach; a review of the set films with the examination papers and their mark schemes would constitute a useful scheme of work.

Study for this brief should include the devices employed by film and TV composers to generate an emotional effect. It is important to be able to make a transition from one mood to another (called a bridge). This might include the use of harmony, dissonance and modulation including tertiary modulations, of which film composers are fond and there are good examples in *Passport to Pimlico* (NAM) and *Titanic* (NAM). Examples of rhythmic elements used to generate a climax can be found in *Planet of the Apes* (NAM). Students might also study melody writing in film (the scores of John Williams would make a good start). Structural considerations will be different for this topic; the music will be expected to set a scene and follow the action as a convincing emotional journey rather than follow a standard musical form, such as ternary, although a title theme, if required in the brief, may have a more formalised structure.

Preparation for the brief should include a range of film composers and film genres as well as music for 'standard' dramatic situations: suspense, chases, fights and battles, romantic scenes, the beginnings and ends of journeys, landscapes (including sci-fi landscapes). It might also be worth studying the music of period and historical dramas. This is seldom truly authentic but manages to convey the general feel of the musical styles of the period concerned (but note: this approach would not be appropriate for the technical studies in this unit!).

The sample brief: some hints

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.

First, devise a timeline for the composition. This does not need to include exact timings but the general proportions of the sequence should be worked out (that is, how much time will be allocated to each section). It might help to set up a template on the computer arrange window, or draw a blank score.

Secondly, decide on the musical content. With what type of music will the images be underscored? Decide on a style and then choose which of the musical elements of that style will be exploited: melody, harmony, texture and timbre, rhythm?

Think about the joins. Will the transition from one scene to another be gradual or sudden?

Remember that in film and TV music understatement can be more telling than over-dramatic gestures.



Topic 4: Music, dance and theatre

Although this is potentially a very wide-ranging topic, the briefs will be fairly open-ended and allow the student to focus on a particular, limited 'specialist' area (for example a dance movement from a baroque suite, or a piece of contemporary electronic club dance). Nonetheless, study for this unit could cover a broad canvas and, so far as time permits, students should be aware of the breadth of the topic. This might cover opera, ballet and contemporary dance, musicals, instrumental dance music (the baroque suite, the minuet and trio and the romantic miniature) and social dance including ballroom styles and dance styles related to contemporary popular music, jazz and world music.

Students may work in any style and with any combination of forces. The brief might facilitate a composition based around an operatic aria or show song as easily as an instrumental or electronic piece.

Useful models drawn from *NAM* under this area of study might include:

- Wagner — Prelude to *Tristan und Isolde*
- Stravinsky — Pulcinella Suite: Sinfonia, Gavotta and Vivo
- J. S. Bach — Partita No. 4 in D, BWV 828: Sarabande and Gigue
- Purcell — 'Thy hand, Belinda' and 'When I am laid in earth' from *Dido and Aeneas*
- Gershwin — 'Summertime' from *Porgy and Bess*
- Duke Ellington and his Orchestra — *Black and Tan Fantasy*
- Niall Keegan — Tom McElvogue's (jig) and New Irish Barndance (reel)
- Mustapha Tettey Addy (Ghana) — Agbekor Dance.

Students might also explore the ideas, devices and techniques employed in works outside *NAM*. The scope here is huge and could take in opera, ballet and the stage musical. You will need to limit the field and concentrate on particular areas, for example:

- the ballet scores of Tchaikovsky and Stravinsky
- musicals with a strong element of song and dance (eg *West Side Story*, *Cabaret*, *A Chorus Line*, *Chicago*)
- operas in which there is an element of dance or a ballroom scene: Mozart (*Don Giovanni*), Verdi (*Il Trovatore*, *La Traviata*), Strauss (*Die Fledermaus*), Tchaikovsky (*Eugene Onegin*).

Or students might study instrumental dance pieces:

- Bach — The French and English suites
- minuets and trios from Mozart and Haydn symphonies
- dance miniatures for piano by Chopin.

Popular music, jazz and world music would provide a source of study for many social dance styles including Latin (tango, salsa and Latino), flamenco, bhangra, swing jazz, rock n roll and jive, disco, traditional Scottish and Irish dance (including Riverdance) and the many styles of electronic club dance.



Study for this brief should include the characteristics of dance music, in particular its rhythmic structures and how these are adapted according to context, whether theatrical, social or for concert performance.

Many dance forms are based on the idiomatic features of the instruments involved, for example Latin percussion, the Irish fiddle, the computer-looped sample, the left hand part of a Chopin mazurka.

Structure should also be explored. Many dance forms rely on repetition and some effort will need to be made to create a strong, varied form for the piece. If this cannot be achieved harmonically, then melodic, textural or rhythmic contrast should be aimed for.

The sample brief: some hints

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.

The crucial element in this brief is the inclusion of ideas drawn from a non-Western tradition and this would need to be decided upon first. Research and make a list of dance styles and genres influenced by non-Western cultures.

Alternatively, the student might decide on a musical style and an instrumental or vocal medium — those with which the student feels most comfortable — and work backwards from there.

Pinpointing the chief characteristics of the style and developing its influences will form an important part of this brief. In much non-Western music the interest tends to be on timbre, melody and rhythm rather than on harmony (which is often quite simple) and structure (which is often quite repetitive), but students should be reminded of the compulsory assessment criteria and the importance of meeting them.

Assessment

Most of what was written for Unit 2 applies again here in particular the advice that in order to achieve high marks students will need to score quite highly in most, if not all, the criteria, and that it is important to ensure that the piece satisfies the compulsory criteria (quality of ideas and outcome, coherence, forces and textures) as well as two of the optional ones (harmony, melody, rhythm).

The mark for this unit is 80 (40 marks for each piece). No sleeve note is required for Unit 5.

A student-friendly mark scheme should be devised along the lines of those suggested for Unit 2. Expectations will be higher at A2 than for AS. Indeed, teachers might make a checklist of their own in order to prepare students for the increased demands of this unit.

Quality of ideas and outcome implies a generally wider technical vocabulary across all the criteria: the ability to extend and develop ideas, to manage textural devices (such as imitation and antiphony) with security, to handle more sophisticated modulations and other harmonic procedures (such as dissonance) and to employ a wider range of structural devices. Overall, the piece should have a sense of wholeness rather than being a succession of connected ideas. As with AS compositions, pieces at this level will lose marks if they are under length. Students should aim at two three-minute pieces, not a six-minute package made up of two unequal ones.



Coherence: Students should be encouraged to develop more complex formal structures in place of the formulae that might have been adopted for their AS composition, for example a basic ABA ternary. A confident start and a satisfying ending will help but check that the piece doesn't get lost in the middle. Be wary of over-reliance on cut-and-paste as a means of extending the composition on a computer.

Forces and texture: The students' knowledge of the forces should be wider at this level and they should ensure both that their capabilities are exploited and that the writing is sympathetic to the instrument and the intended player. Textures should be varied and interesting and this may involve more sophisticated counterpoint with more parts or the inclusion of countermelodies. In a popular style, make sure there is adequate variety in the backing.

Harmony should be more sophisticated at this level. This means a wider vocabulary of chords and inversions than those they employed for AS. The ability to handle more complex instances of dissonance might be developed. In a jazz or pop idiom this might include more complex added chords and chordal substitutions. Modulations may be more sophisticated in terms of the way each is approached and exited. Modulations may be to more remote keys.

Melody at AS level can sometimes be stiff and formulaic, especially in the hands of less able students. Here it should have greater flow and also contrast. Take time to work melodic exercises and analyse the melodies of other composers (all of which can be done outside the 14 hours' supervised time) and sing or play melodies.

Rhythm: Interest here can be a saving grace at GCSE or AS Level in pieces where the harmony and structure are rather basic. Rhythmic unity plays a far more important role in the structure of music than is often given credit. Unity is achieved through the repetition of rhythmic ideas. It gives interest and life to baroque 'florid' counterpoint. It is constantly varied in the backings of popular songs. It is a prime element of most world music. It may be helpful to widen the students' rhythmic vocabulary to include devices such as changes of metre, greater syncopation or polyrhythm, but the most important lesson to be learned is the need for variety. One way of achieving this is to perform a Bach fugue, a Beethoven sonata or a popular song by just clapping the rhythms.



Unit 5b

Students can, if they wish, offer any one or two technical studies from a range of three topics. (A 'technical study' is an exercise in stylistic harmony, or what was termed in Curriculum 2000 a 'compositional technique').

Two of these topics have a long history in Music GCE: two-part baroque counterpoint and chorale harmonisation. Experience of them is welcomed by some higher education institutions but not every teacher of Music GCE feels drawn to teaching them. If such teaching falls to you, but you feel unprepared or ill at ease, see page **xx** for some suggested resources.

The nature of the tasks

Topic 1: Baroque counterpoint has much in common with Option A(i) from the Curriculum 2000 Paper 51 but students will now have to supply a bass with figuring to a given melody in part(s) of the exercise as well as adding elsewhere a melody part above a given bass and figuring. So the new type of test quite deliberately probes the ability to recognise harmonic implications and make chord choices in a way that Option A(i) did not.

Those who know Option B(i) in the Curriculum 2000 Paper 51 will be on familiar ground when tackling the post-2008 *Topic 2: Chorale* — in fact, the new specimen question comes straight from the 2005 Paper 51. Topic 2 exercises will normally require between 8 and 10 bars of soprano part to be harmonised, just as in Paper 51. Modal chorales and chorales in 3/4 time are now explicitly excluded from the assessment.

Topic 3: Popular song is more directly comparable with Topic 1 than the old Paper 51 Option B(ii) (the 32-bar pop song) was with Option A(i). In one or more passages, students will add a melody part (without words) to a given bass with chord symbols and elsewhere supply a bass part with chord symbols to a given melody.

Administration and supervision

As the specification indicates, work for Unit 5b must be done under 'controlled conditions'. The allowance of 3 hours per technical study is a maximum: any student who is really sure that they have finished the study in less time than the full 3 hours is free to submit it when it is ready. Each technical study task is based on material set by Edexcel, issued in September of the examination's academic year. The document for the Unit 5 will be kept securely until required for use on the specified day(s) in April or May.

Students must be able to try out their technical studies as they work on them. If desired, students can sit at desks in examination fashion as for Section C of Unit 3 and try out their work on keyboards, using headphones (in which case it is recommended that one keyboard is provided for each three or four students). If computers are to be used (with score-writing packages such as Sibelius), each student must have access to a separate computer and headphones must be used.



Working on Topic 1: Baroque counterpoint

Approaching the topic through sound

Students should listen to (play if possible) and absorb appropriate music in early 18th-century style. Appropriate music includes two-part writing for melody instrument and bass by Handel (for example his Opus 1 sonatas), Vivaldi and Corelli (even though, strictly speaking, some of Corelli's works are pre-18th century). Less well known composers, such as Barsanti and Schickhardt (the composer of the specimen question), are well worth exploring. It's not expected that music by JS Bach, which is often peculiarly complex, will be used in assessing Topic 1.

Look mainly at suites and sonatas. The simpler dance movements are excellent to begin with but more complex writing, as you can see from the specimen question, will feature in Unit 5 assessments.

Figuring and harmony

In Unit 3 students learn about basic harmony largely in terms of Roman numeral names (I, V etc). Figuring, on the other hand, works in terms of intervals from the bass — for example, C major chord Ib — or any other triad in first inversion — is described as a six-three, because such a chord (E G C, for example) has a sixth above the bass (E-C) and a third above the bass (E-G).

But adding a part above a figured bass is not just a matter of counting. To do the job intelligently and musically students need to be aware of what harmonies and keys are implied by the given figures. This will also help when they come to add a figured bass below a given melody.

If you haven't already done so in teaching the anthology, explain the origin and significance of the figured bass system in baroque music and how it showed a keyboard or lute player what chords to play to complete the musical texture. Make sure they realise from the outset that figuring was a form of shorthand. It told players what chords to play but not the exact arrangement of the parts. If they were required to play a six-three chord over an E, for example, they knew that they should play the notes E, G and C but not which was at the top of the texture, whether any note should be doubled and so on.

Figuring was generally abbreviated: for instance, a six-three was generally indicated by the single numeral 6 and a five-three chord was not normally figured at all unless a note needed chromatic alteration. Sometimes things were left vague or incomplete (on the assumption that players were likely to have plenty of knowledge and experience). Modern editions often clarify 18th-century figuring with additional numerals; similarly, exercises set for Unit 5 will be comprehensively figured (as were those set for Curriculum 2000 Paper 51).

When working with figuring, students don't always realise the full implication of the baroque system of abbreviation. For example, where the bass is figured just 6, they can if they wish write a 3rd above the bass in their melody part rather than a 6th (after all, the figuring 6 is short for six-three). Similarly, if the bass has A and the figuring is 4 3, the added melody might play D C (the D, a suspension, having been prepared!) but an E (the 5 missing from the abbreviated figuring) is possible, or even another A to double the bass.

In short, when you add a melody above a given figured bass you have to choose at each moment between several possible notes implied by the stated figuring.



Intervals and lines

Completing an exercise in baroque counterpoint involves much more than choosing a succession of notes to fit the figuring.

Students must always think about the harmonic intervals between the two parts. As a general principle, thirds and sixths sound better than 'bare' fifths and octaves but the latter, especially octaves, work well at beginnings and endings of phrases and sometimes on weaker beats.

Above all, completing a baroque counterpoint exercise is about writing a coherent, stylish line. Most students need much guidance with this. It often helps if they begin by adding just one or two notes per bar, to establish a melodic framework that can then be elaborated. Often it's effective to link two 'fixed points' with scalic movement. A little experience of old-fashioned species counterpoint can sometimes help students learn how to build a line (here they begin by adding one note against one, then two against one, four against one and so on).

How work will be marked

Examiners will use the assessment criteria printed in Section 5.7 of the specification, specifically the holistic criterion and criteria 1 to 6. They will also be provided with additional guidance specific to each year's baroque counterpoint question.

A marked working of the specimen question for Topic 1 will be included in *Getting Started, part 2*.

Working on Topic 2: Chorale

Approaching the topic through sound

Students should listen to and sing (if possible) some of Bach's harmonisations of chorales and try to absorb the characteristic sound. It's useful to listen to or play chorales on the piano but the style is captured best of all by listening to chorale-based movements from cantatas and through singing.

Begin, perhaps, with the fourth movement of Bach's Cantata No. 48 (*NAM*) or the final movement of Bach's Cantata No. 80, 'Ein' feste Burg'. You could also play a recording of 'Jesu, joy of man's desiring', the well-known movement from Cantata No. 147, or of an organ chorale prelude, to show how Bach loved elaborate treatment of chorales as well as more straightforward four-part harmonisations.

If at all possible, each student should have access to a copy of Riemenschneider's collection of 371 chorales.

Building on Unit 3

Students should understand the basic principles of harmonisation and part writing after having studied Unit 3, Section C. Their work on chorales will essentially be extension and refinement of this. They will need a wider vocabulary of chords although Bach often works chords I and V(7) and their inversions surprisingly hard. They must know how to identify the key of a chorale, not just at its beginning and end but elsewhere and therefore they must be able to modulate to closely related keys. They must try to imitate Bach's style, notably by using characteristic chord progressions and effective quaver movement with passing notes and if possible some suspensions.



From cadences to complete phrases

Begin with cadences and their immediate approaches. The majority of phrases end with perfect cadences; most of the rest have imperfect cadences. Once students can write such cadences reliably in a variety of major and minor keys, consider characteristic approaches and build up three- and four-chord successions such as Ib–V–I and Ib–II7b–V–I. Students may not realise that Bach didn't just think of Ib–II7b–V–I 'vertically' as four chords, however, but regarded as essential the 'horizontal' element (the part writing or voice leading). So, for example, in Ib–II7b–V–I the seventh of II7b must be sounded beforehand in the same voice part ('prepared') and then resolved by step downwards.

When working complete phrases, students must identify key(s) first. Does the phrase begin and end in the same key? If there's a modulation, this often comes quite early on.

After the keys have been identified, a bass part should be added to define suitable harmonic progressions. (Incidentally, any consecutive fifths or octaves with the soprano, which should be easy to see and hear, are sure signs that the harmonic progression is faulty.) The bass part must be shapely and stylish, normally with some quaver movement. The alto and tenor should be added as a single operation. Although it's not always easy to achieve pleasing melodic lines in inner parts, this must be each student's aim, as it was Bach's.

How work will be marked Examiners will use the assessment criteria printed in Section 5.7 of the specification, specifically the holistic criterion and criteria 1 to 6. They will also be provided with additional guidance specific to each year's chorale question.

A marked working of the specimen question for Topic 2 will be included in *Getting Started, part 2*.

Working on Topic 3: Popular song

Approaching the topic through sound

Students should listen to and if possible sing and/or play popular music in ballad song style, with a lyrical melody, regular chord changes of one or more per bar and modulation(s). Pieces with a limited vocabulary based largely on chords I, V and IV (notably music based on the 12-bar blues) will be valuable practice material in the early stages, but lack the harmonic variety required for Unit 5. More useful material includes songs by Elton John, Billy Joel and Carol King, for example.

Chord symbols and their realisation

Chord symbols such as C, G7 and Em7 are used chiefly as a kind of shorthand for guitarists and keyboard players, to show what chords they should play. Right from the start students must know how to identify what notes belong to each chord (for example Em7 = E G B and D).

Most commonly the note named at the start of a chord symbol is the most important (the 'root'). When completing a bass part in accordance with given chord symbols, students should as a rule begin with and emphasise the root of each chord — for example, where the symbols C, Em7 and F are given, the notes C, E and F, as the roots, deserve emphasis.



Things are different with 'slash' chords, however. Here it is the note following the slash that is of principal importance: where you see Em/G, for instance, G will generally appear prominently in the bass; with Em7/D, D will be the main bass note. (This is all because 'slash chords' are chords where the root is not in the bass — many are first inversions, for example.)

Students needn't use just one bass note per chord symbol; in fact, where the harmonic rhythm is moderately slow or slower, it's a very good idea to be more ambitious. (The bars given complete at the start of an exercise will help to suggest an appropriate degree of elaboration.) Where the bass has more than one note per chord symbol, the 'added' note(s) may belong to the chord, or may be non-chord notes, especially passing notes. For instance, where the chord symbol is Dm, you might use the notes D A, D F, D F A, or D E F.

When completing a melody part above a bass with chord symbols, students can select from the notes belonging to the prevailing chord. So, for example, a bass E with the symbol Em7 might have one or more of the notes E, G, B or D above it (and/or one or more non-chord notes).

Harmony

Chord progressions important in traditional harmony are sometimes used in popular songs (as where the chord C7 at the end of a turnaround moves to F at a D.C. in V7-I fashion). It's quite legitimate therefore to relate chords to keys through use of Roman numerals rather than working in an harmonic and tonal vacuum or simply hoping for the best. For example, Em7 can be heard as chord I with added minor seventh if we're in the key of E minor, as a III7 (perhaps giving a slightly modal feel to the music) if we're in C.

Nevertheless, the harmony of much popular music isn't functional in the baroque and classical sense. There's a great deal of freedom and moves between chords which are 'unrelated' in classical terms can be effective in giving colour and atmosphere. When completing exercises for Unit 5, students should observe the character of the harmony given and take this into account when adding their own chords.

Intervals and lines

In popular music, dissonant (non-triadic) notes — for example the D in Em7 — are not always prepared and resolved as such notes are in baroque and classical styles. But students should always aim to treat dissonant notes logically, rather than moving to or from them haphazardly. 'Logically' tends to mean much what it means in classical styles — for instance, a dissonant note can often be sounded as a consonance before it is heard as dissonances (ie prepared) or it can be approached by step from above or by ascending leap in appoggiatura fashion.

Completing a popular song exercise involves more than choosing a succession of notes to fit the chord symbols or working blindly from note to note when a melody is being added. Thought must be given to the harmonic intervals between the two parts. Octaves, 5ths, 3rds and 6ths often sound well, except where dissonant non-chord notes occur (passing notes, appoggiaturas and so on).

Above all, completing an exercise is about writing two coherent, stylish lines which interact well together. Most students are likely to need much guidance with this. It often helps if they begin by adding just one or two notes per bar, to establish a framework for future elaboration. Sometimes it's effective to link two 'fixed points' with scalic movement. A little experience of old-fashioned species counterpoint, however unlikely this may sound on the face of it, may help students learn how to build a line (they begin by adding one note against one, then two against one, four against one and so on).



How work will be marked

Examiners will use the assessment criteria printed in Section 5.7 of the specification, specifically the holistic criterion and criteria 1 to 6. They will also be provided with additional guidance specific to each year's popular song question.

A marked working of the specimen question for Topic 3 will be included in *Getting Started, part 2*.

Unit 6: Further Musical Understanding

Overview

This unit is designed to extend the skills developed in Unit 3. It concerns listening to familiar and unfamiliar music and understanding how this music works.

In Part A, students will be expected to use the skills of aural analysis they have developed to answer questions based on unfamiliar music which is related to set works they have studied. They will be expected to demonstrate an understanding of the music they hear, which will involve comparing and contrasting two excerpts, placing the music in a historical, social or cultural context and identifying significant harmonic and tonal features. They will also be expected to notate a short passage from one excerpt.

In Part B, students will be expected to demonstrate detailed knowledge of set works from the Applied Music area of study, showing how elements of the music relate to the historical, social or cultural context for which they were composed.

In Part C, students will be expected to demonstrate detailed knowledge of set works from the Instrumental Music area of study, showing elements of continuity and change within the pieces they have studied. In addition, students will be expected to demonstrate in this part of the examination that they can write about music confidently, coherently and accurately.

In studying for this unit students will gain:

- a deeper understanding of the craft of musical composition
- an increased awareness of musical techniques that will enable them to perform with greater maturity
- further knowledge of the cultures and traditions that have informed a variety of musical styles
- a range of practical skills for aural analysis.

As Unit 3, this unit is assessed by a single examination lasting two hours. The first five minutes are given as reading time and then the CD for Part A will be started. When the announcement on the CD concludes Part A, students use the remaining time (approximately 90 minutes) to complete Parts B and C.



Set works (1)

New groups of set works are studied for this unit and they will change each year. They have been carefully selected to provide historical and stylistic variety, consistency and equality. Each selection covers a variety of genres, historical periods and musical styles and has been designed to complement the set works studied for Unit 3 the previous year. They are grouped in two areas of study:

- Area of study 1: Instrumental Music

This area of study is carried forward from Unit 3 (a requirement of the national criteria for GCE Music). New set works are studied, which are no longer restricted to the Western classical tradition but will still include an orchestral work.

- Area of study 3: Applied Music

This area of study includes pieces where music has a particularly clear function (for example, in the liturgy or the theatre) and is less abstract than much concert music.

In Unit 6 students will have access to a clean, unmarked copy of *The New Anthology of Music* in the examination, so it is expected that responses will be supported by examples from the score, where appropriate and will contain more detailed analysis than was required for Unit 3.

Set works (2)

In Part B, students respond to two questions from a choice of three based on set works from the Applied Music area of study. These questions will require students to relate elements of the individual pieces they have studied to the context of their composition. Five works are studied in this area of study but only three of these will form part of this final assessment.

Responses in Part B can be in continuous prose, note form or bullet points but, whatever the format students should show their perceptive understanding of the music studied and use examples from the score where appropriate.

In Part C, students are required to write a structured essay comparing and contrasting elements of the pieces studied in the Instrumental Music area of study, demonstrating and understanding of continuity and change in this music. Students will complete one essay from a choice of two titles. Seven works are set for this area of study but each essay will involve discussion of only three specific pieces.

Studying the set works

Building on the skills developed in preparation for Unit 3, the length and number of set works studied for Unit 6 increases, because it is anticipated that students will now be able to analyse the music in class with confidence at a faster rate. This is particularly true when some of the preparation for Unit 3 will have been to consolidate a secure understanding of fundamental musical concepts and associated vocabulary.

The set works are again listed in the specification in the order in which they appear in *The New Anthology of Music* but this will not normally be the most effective order in which to teach them. The needs of the individual students and their musical background need to be considered when planning a scheme of work. The suggested approaches to studying the set works outlined in the section on Unit 3 could be applied to Unit 6 with equal success, but the different methods of assessment required for each area of study should also be borne in mind.

There are strong arguments for suggesting that the works in Area of study 1 should be tackled before those in Area of study 3.

- This area of study links directly to music studied in Unit 3.
- The assessment of this area of study requires students to compare three pieces and students cannot even begin to practise comparative skills until a number of pieces have been covered in class.
- The assessment of this area of study also introduces an expectation that the quality of written communication will be high, with accurate spelling, punctuation and grammar, as well as a coherent and logical development of the material presented within the essay. Practising this new skill needs to begin as early as possible.

The analysis of set works in Area of study 1 is all about comparing and contrasting the musical elements of each piece. The focus of analysis in Area of study 3 is slightly different. Single works are placed in their historical, social and cultural context, relating all musical elements to the original purpose of the composition.

Part A (Aural Analysis)

The unfamiliar music used in the two compulsory questions in Part A will be related in some way to the two areas of study. These questions will be structured and divided into sub-sections.

Question 1 (Comparison) will require students to compare and contrast two excerpts of unfamiliar music. They will be asked to comment on the musical features of each excerpt, which could include resources, form, texture, tonality, harmony, melody and rhythm and metre. In addition, they will be required to place one or both excerpts into an appropriate context which will normally include identifying the genre, composer and date of composition. The excerpts for Question 1 will be played three times each, in the order A, B, A, B, A, B and no skeleton score will be provided.

Question 2 (Aural Awareness) will require students to respond to a single excerpt of music played five times separated by pauses, the length of which will be announced on the CD. A single or two, stave skeleton score of this music will be provided. Students will be required to notate a short passage of the music (aural dictation), to describe aspects of tonality and harmony and to place the music in appropriate context.

Students will be expected to aurally recognise modulations to closely related keys, which will be:

- the relative minor/major
- the dominant and its relative minor/major
- the subdominant and its relative minor/major.

Students will also be expected to aurally recognise:

- all diatonic chords in root position and inversion
- standard chromatic chords (like diminished sevenths, augmented sixths and Neapolitan sixths)
- standard chord progressions (cadences and other standard progressions, like circle of fifths).

The music will be in a key with four sharps/flats or fewer.



Part A (Aural Analysis: Unfamiliar Music)

Part A will last approximately 25 minutes and will consist of two questions divided into structured sub-sections. Students will answer both questions. The excerpts used will last between 60 and 90 seconds and will be separated by pauses which will be announced on the CD.

The unfamiliar music used in the questions for Part A will be related by style and/or genre to set works studied for Unit 6. Examples of the relationships that might occur are shown below using the questions given in the Sample Assessment Material:

Question	Music set	Link to set works
1	Comparison of two arias from Mozart's <i>Die Zauberflöte</i>	Area of study 1: The classical style is seen in the Haydn Quartet movement Area of study 3: The genre of opera and the aria are covered in the excerpt from Purcell's <i>Dido and Aeneas</i>
2	Movement from a trio sonata by Corelli	Area of study 1: A movement from a trio sonata by Corelli.

This is designed to encourage students to listen perceptively to music other than their set works. Such related listening should form part of the teaching for this unit but should also be supported by a programme of listening outside the classroom for homework. Cross-referencing styles and genres with all the set works for Unit 6 should lead to a varied diet. Some students may find it useful to keep a listening log or diary in which they detail pieces they have heard and their significant features. Remember also that students will have The New Anthology of Music in the examination and they will be able to refer to this to check details which may support their responses to the unfamiliar music in this part of the examination.

Part A (Aural Analysis: New skills)

The specific new skills that need to be developed are:

- placing unfamiliar music in context. This can, in large part, be done through the study of the set works in Unit 3 and Unit 6, but should be supported by a programme of extended and informed listening, which could be directed by the teacher;
- recognising musical features, such as resources but also chords, progressions and modulations, aurally. This can also be developed through the study of set works and extended listening, but additionally requires a confident grasp of musical vocabulary and a secure understanding of key concepts (like tonality) and devices (like sequence, imitation etc). It can be useful to teach some of these features out of context before applying them to a continuous piece, for example focusing on cadence recognition or modulation, alone and developing confidence in short exercises before attempting to recognise the cadences or modulations aurally in an unfamiliar piece;
- musical dictation. For all but the most able this is a skill that will need to be taught and practised over an extended period, perhaps beginning in the AS year by notating rhythms and then pitches outside a musical context. Given time it is a valuable skill which can be taught.

The acquisition and development of these skills by the students should be encouraged and nurtured as soon as work begins on this specification.



Part B (Music in Context)

Students should be advised to spend around 40 minutes on this part of the examination, divided equally between the two questions.

There will be three questions in Part B of which students will answer two. Each question will refer to one piece from Area of study 3: Applied Music and will specifically ask students to relate the detail of the music to the historical, social and/or cultural context of its composition.

In responding to the questions, students will be expected to support their answers by reference to the score, where appropriate. Musical examples should not be written out but given as appropriate detailed locations (part, bar, beat number).

In preparation for these questions, students should familiarise themselves with the compositional context of each of the set works and with each piece as a whole. They should then relate the specific elements of the music to its context. These will include resources, form, texture, tonality, harmony, melody and rhythm and metre. Students will not be required to draw comparisons between the works in this area of study.

When answering questions in Part B, students will not be expected to draw formal conclusions in their responses, as will be required in the essay in Part C.

Part C (Continuity and Change in Instrumental Music)

Students should be advised to spend around 50 minutes on this part of the examination.

Students will be required to write an essay from a choice of two titles. Each title will require them to write perceptively about three selected set works they have studied from Area of study 1: Instrumental Music. Such writing will involve comparing, contrasting, assessing, evaluating and commenting on the music.

As in Part B, responding to the questions students are expected to support their answers by reference to the score, where appropriate. Musical examples should not be written out but given as appropriate detailed locations (part, bar, beat number).

When answering their chosen question in Part C, students will also be assessed on their quality of written communication. In addition to an expectation that spelling, punctuation and grammar are acceptable, this means that the points made will be presented in a logical, coherent manner and that they will be drawn together in a satisfactory conclusion.

Preparation for this part of the examination will require detailed knowledge of the set works and the ability to compare and contrast their composers' use of the various musical elements at their disposal.

The questions in this section relate to continuity and change but students should be wary of imposing subjective value judgements on the works they have studied. It should not imply that change is necessarily for better or worse, or that music written more recently is more 'advanced' than music written some centuries ago. Unlike scientific discovery, the development of music cannot be traced as a progressive timeline. The conclusions that can be drawn from their study of the set works will vary but should shine some light on the way composers decide to handle the resources available to them.



Introduction to Part 2

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 repeatedly compromised. 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 <u>omissions</u> .

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 good technical control. Intonation secure, despite one or two slightly out-of-tune notes.

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

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	<u>Fluent</u> and completely assured throughout — entirely <u>free of hesitation</u> . <u>Tempo</u> entirely <u>appropriate</u> 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 $\text{♩} = 45$

1 *f* *dim.* *p*

4 *con moto ad. lib.* *rit.*

7 *a tempo* *rit.*

11 *a tempo*

15 *dim.* *Fine*

19 *mf*



23 *rall.*

26 *a tempo*

30

32 *cresc. poco a poco*

35 *quasi una cadenza*
ff. *accel.* *3* *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 $\text{♩} = 85$

The image shows a page of sheet music for a solo instrument, possibly flute or oboe. The music is in 2/4 time and consists of 15 staves of musical notation. The key signature changes frequently, including sections in B-flat major, A major, and G major. The dynamics are varied, with markings such as *p*, *ff*, *f*, *p*, *ppp*, and *subito*. Performance instructions include *poco a poco*, *cres - en - do*, and *7*. The page number 87 is at the bottom left, and the measure number 2 is at the top left.

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****150 *Brill Rock*****A Dadd 9****Let Ring**
On rpt. sim.
Play 4 times
Guitar Grade 6**4**

© 1998 by Rock School Ltd.

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.

A musical score for a wind instrument, likely trumpet or flute, featuring a treble clef and a key signature of one sharp. The score consists of eight staves of music, each starting with a measure number (47, 51, 55, 59, 63, 66, 69, 73) and ending with a repeat sign and a 'tr' (trill) instruction. The music is primarily composed of eighth and sixteenth note patterns, with occasional quarter notes and rests. Measure 47 begins with a sixteenth-note pattern. Measures 51 and 55 show more complex sixteenth-note figures. Measures 59 and 63 feature eighth-note patterns. Measures 66 and 69 continue the sixteenth-note patterns. Measure 73 concludes with a sixteenth-note pattern followed by a fermata and a repeat sign. Measure 75 begins with a sixteenth-note pattern, followed by a quarter note with a 'tr' instruction, a sixteenth-note pattern, another quarter note with a 'tr' instruction, and a final 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

Solo

Solo

Solo

Solo

Solo

Solo

Solo

Solo

Tutti

Piece no. 7 - Track 10 cont.

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

11. 12.

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

MEDIUM SWING

DRUM INTRO 3

S HEAD F7 B7³ F7 F7³

B7 B7 F7 D7³

Gm7 C7 F7³ F#7³

SAX SOLO F7 B7 F7 A7 A7 B7

RHY SECTION IX ONLY

B7 B7 F7 B7 Gm7 D7³ x3

Gm7 C7 F7 D7³ Gm7 C7

DRUM SOLO F7 B7 F7 F7#9#13

B7 F7

Gm7 C7 F7

D.S. AL CODA

CODA Gm7 C7 F7³ F#7³ 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

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.

9

11

13

15

6 6 6 4 5 3 6

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

6 6 6 6 6 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

[3]

[5]

[7]



9

6 6 6

11

6 6

13

6 6 6 6 5 5

15

6 6 6



17

4

19

21

23

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 piano, featuring two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns, with a fermata over the eighth note in the top staff's second measure.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score consists of eight measures, numbered 1 through 8 in the top right corner of each measure. Measure 1: Treble staff has eighth-note pairs (A, C), (D, F), (E, G), (B, D). Bass staff has eighth-note pairs (D, F), (G, B), (A, C), (D, F). Measure 2: Treble staff has eighth-note pairs (A, C), (D, F), (E, G), (B, D). Bass staff has eighth-note pairs (D, F), (G, B), (A, C), (D, F). Measure 3: Treble staff has eighth-note pairs (A, C), (D, F), (E, G), (B, D). Bass staff has eighth-note pairs (D, F), (G, B), (A, C), (D, F). Measure 4: Treble staff has eighth-note pairs (A, C), (D, F), (E, G), (B, D). Bass staff has eighth-note pairs (D, F), (G, B), (A, C), (D, F). Measure 5: Treble staff has eighth-note pairs (A, C), (D, F), (E, G), (B, D). Bass staff has eighth-note pairs (D, F), (G, B), (A, C), (D, F). Measure 6: Treble staff has eighth-note pairs (A, C), (D, F), (E, G), (B, D). Bass staff has eighth-note pairs (D, F), (G, B), (A, C), (D, F). Measure 7: Treble staff has eighth-note pairs (A, C), (D, F), (E, G), (B, D). Bass staff has eighth-note pairs (D, F), (G, B), (A, C), (D, F). Measure 8: Treble staff has eighth-note pairs (A, C), (D, F), (E, G), (B, D). Bass staff has eighth-note pairs (D, F), (G, B), (A, C), (D, F).

5



Musical score for bar 7. The score consists of two staves: treble and bass. The treble staff has a treble clef, a key signature of one sharp (F#), and a common time signature. The bass staff has a bass clef and a common time signature. The music is in a two-part setting. The top part (treble) has a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. The bottom part (bass) has a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. The music ends with a vertical bar line and a repeat sign.

Musical score for bar 9. The score consists of two staves: treble and bass. The treble staff has a treble clef, a key signature of one sharp (F#), and a common time signature. The bass staff has a bass clef and a common time signature. The music is in a two-part setting. The top part (treble) has a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. The bottom part (bass) has a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. The music ends with a vertical bar line and a repeat sign.

Musical score for bar 11. The score consists of two staves: treble and bass. The treble staff has a treble clef, a key signature of one sharp (F#), and a common time signature. The bass staff has a bass clef and a common time signature. The music is in a two-part setting. The top part (treble) has a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. The bottom part (bass) has a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. The music ends with a vertical bar line and a repeat sign.

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

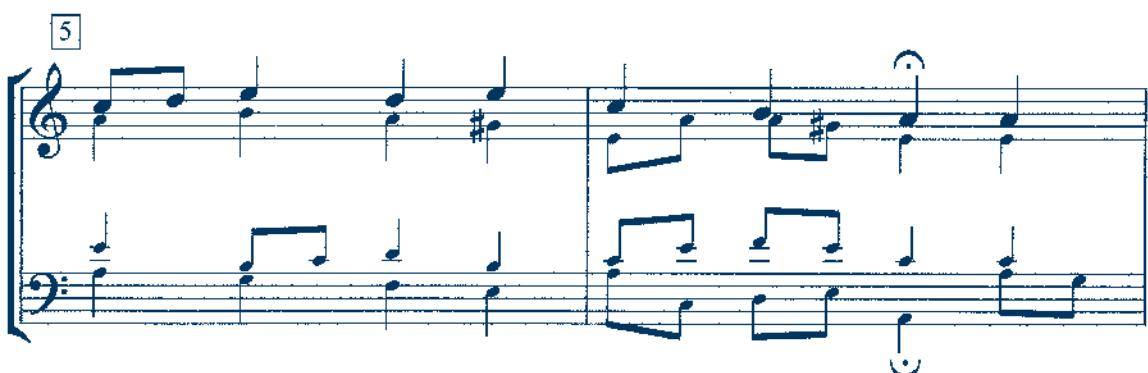
Add alto, tenor and bass parts to complete the following in an appropriate style.



Measures 1-2: Treble and bass staves. Treble staff: 4 eighth notes. Bass staff: 4 eighth notes.



Measure 3: Treble and bass staves. Treble staff: 4 eighth notes. Bass staff: 4 eighth notes.



Measure 5: Treble and bass staves. Treble staff: 4 eighth notes. Bass staff: 4 eighth notes.

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 'maj⁷' or '^{maj7}', 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

10

15

CHORUS



20 Gm⁷ C⁷ F C E[♭] B[♭] F B[♭]maj⁷ 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 Dm F F/G C F♯ B7 Em

10 Em/D♯ Em/D Em/C♯ C E♭maj7

15 A♭maj7 D♭maj7 G7 C G7 E7 Am C

CHORUS



The image shows three staves of musical notation with harmonic analysis. The first staff (treble clef) starts at bar 20 with Gm7, C7, F, C, Eb, Bb, F, Bbmaj7, and A7. The second staff (bass clef) continues the harmonic progression. The third staff (treble clef) starts at bar 25 with Dm, G7, Cmaj7, and Fmaj7. The fourth staff (bass clef) continues. The fifth staff (treble clef) starts at bar 29 with Eb7, A9, Dm7, D9, G7, and D.C. (Da Capo).

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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