

Examiners' Report
June 2015

GCE Music 6MU03 01

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June 2015

Publications Code US042215

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Introduction

This paper tests the three diverse musical skills of aural, awareness and perception, based on familiar music from the prescribed instrumental and vocal lists for 2015.

The essay questions test knowledge of the music through stylistic analysis and require the ability to compare and contrast two musical features across two of the pieces. The final section tests simple harmonic analysis of a passage of unfamiliar music, and a final chord completion exercise from a given incipit.

In terms of assessment, the two listening questions (Q1 and Q2) have 16 marks each. The two essays (Q3(a) or (b) at the candidate's choice) are 10 and 18 marks respectively. The harmony questions, together, have 20 marks (Q4 is out of 8, and Q5 out of 12, marks). There is therefore a slight weighting on the essay questions.

In the listening questions examiners were looking for good aural skills applied to the music of the extracts. This included a working knowledge of chords, keys and cadences, as well as the use of common musical devices such as sequence, pedal, suspension etc. Stylistic features were also tested, for example the melodic, rhythmic and harmonic conventions in the music of the Baroque and Twentieth Century eras. Generally, there was a marked improvement on these questions again this year, which was pleasing.

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

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

On the whole, candidate performance has improved this year, particularly in relation to the essays and responses to the listening questions. However, the harmony question (Q5), was less successful this year.

Question 1 (a)

This was a straightforward recall question, with aural stimulus. Many of the candidates identified correctly the two recorders and one violin. Those that did not, placed the instruments in reverse order. Some candidates also thought that the harpsichord was a concertino instrument.

1 INSTRUMENTAL MUSIC

You will hear an excerpt from *Brandenburg Concerto No.4 in G: movement I* by Bach. A skeleton score of this excerpt is provided in the skeleton score booklet. Bar numbers in the questions relate to the skeleton score.

(a) Complete the following sentence.

(2)

The instruments in the concertino group are two recorders and one violin.



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Examiner Comments

A full mark response for:
recorders (1)
violin (1)
Total = 2 marks

Question 1 (b)

Candidates did not always look for the obvious points relating to Baroque harmony.

Simple recognition of chords I and V would have secured 2 marks.

Many of the candidates managed to identify pedal points and root position chords, as well as perfect cadences.

(b) Describe the harmony in bars 1 to 12.

(2)

Chords I and II are used, the solo violin plays an upper pedal in bars 3-6 and a lower pedal in bars 9-12



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Examiner Comments

An excellent response, identifying three of the salient features.

Max 2 marks



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Examiner Tip

Always look for the most obvious answer.

Question 1 (c)

If a question asks candidates to name a device **precisely**, then it usually requires two parts in the answer for the 2 available marks. In this case it was an ascending (1) sequence (1). There were many candidates who named only the device, as a sequence.

(c) Precisely name the melodic device in bars 13 to 16.

(2)

Rising Sequence



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Examiner Comments

Where there are 2 marks for this device, candidates must highlight two features, ie in this case that it is a rising (1) sequence (1).



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Examiner Tip

In short-answer questions, the mark allocated for a question indicates how many points need to be made.

Question 1 (d)

The desired answer, here, was the identification of a particular type of syncopation, ie hemiola. However, the mark scheme also allowed syncopation because this is still an acceptable response. It was pleasing that many of the candidates identified the hemiola rhythm.

Question 1(e)

This question was looking for the circle/cycle of fifths progression, heard clearly in the extract. One mark was allocated for the more general response of 'sequence'.

There was a mixed response to this question with roughly half of the candidates identifying correctly the circle/cycle of fifths and the rest divided between incorrect answers and one-mark responses for 'sequence'.

Question 1 (f) (i)

This proved to be a demanding question. When candidates are asked to compare sections of music, they should always respond about the section asked, in this case section B. Too many candidate referred to section A. The stem of the question asked about the differences to the concertino parts in B.

(f) The skeleton score is divided into two sections.

A – (bars 1 to 27)

B – (bars 27 to 55)

(i) How do the concertino parts in section B differ from those in section A?

(2)

The violin part plays continuous semiquavers in part B. The flute part is more active in part A.



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Credit was awarded as follows:
Violin plays continuous semiquavers (1)
Flute part is more active in A (1)
NB reverse of 'flutes play less' Total = 2 marks



ResultsPlus Examiner Tip

Always read the stem of the question carefully in comparison questions. Here, the emphasis is on what is different **in Section B**.

Question 1 (f) (ii)

This was a 3-mark question that required three points concerning the tonality of the two sections of music. There were seven points available in the mark scheme.

The obvious method to adopt would have been to have made one point about both sections and then one other about either/or both sections. For example, 'both sections modulate to the dominant'.

(ii) Compare the tonality of these two sections.

(3)

A - home key of G major.
B - modulates v to subdominant C major (passes through) then to dominant.



ResultsPlus Examiner Comments

This is a good answer, highlighting three tonality observations, one for Section A and two for B.



ResultsPlus Examiner Tip

Look closely at the skeleton score for information about key changes. The accidentals printed point to modulations to C and D major.

Question 2 (b)

There were many points to be made about this melody at bar 1. The most obvious answers were that it uses only four pitches, uses a narrow range and is unaccompanied. *Syllabic* on its own was not accepted, but **mostly** syllabic was, because there are melismas on 'lamb' and 'who'.

Many candidates performed well on this question.

(b) Describe **two** features of the soprano melody in bar 1.

(2)

1 The sopranos are singing acappella

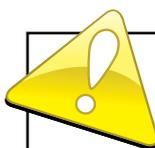
2 Finishes and starts on G to establish the key.



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Examiner Comments

This candidate also highlighted the 'centred on G' tonal point.

Total = 2 marks



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Examiner Tip

Always refer to the musical elements in your answers. In this case, the candidate thought about texture and tonality.

Question 2 (c) (i)

There were many points in the mark scheme to cover this question. The question concerned the relationship of bar 2 to bar 1. It is an inversion. The mark scheme allowed other valid points such as the same rhythm, number of notes, range etc.

Most candidates were able to answer this question correctly.

Question 2 (c) (ii)

This question was looking for a word - either bitonal(ity) or polytonal(ity).

Too many candidates answered that it was modal.

Question 2 (d)

A simple question, again looking for a technical term - retrograde (or backwards). Unfortunately, many candidates thought that it was retrograde inversion, which could not be credited because this is factually incorrect.

Question 2 (e)

A common similarity-and-difference question. The mark scheme was replete with options for both.

This question was answered well, probably because only one of each was required.

The most common responses were:

- similarities: melody, chords, four parts, homophonic
- differences: rhythm (by far the most popular choice), augmentation, bass an octave lower at end

It was pleasing that many candidates responded with 'rhythmic augmentation'.

(e) Compare the vocal parts of bars 9 and 10.

Give **one** difference and **one** similarity.

(2)

Similarity

the notes used are the same

Difference

in bar 10 the notes are augmented (the note values are doubled)



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Examiner Comments

This was a typical full mark response.
Melody - notes are the same = 1 mark
Rhythm - notes are augmented in bar 10 = 1 mark
Total = 2 marks



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Examiner Tip

Always look at the most obvious features - again, referencing the musical elements.

Question 2 (f)

This question asked for identification of musical textures. Candidates often achieved 2 out of 3 marks. Only the most able secured 3 marks.

The mark scheme allowed just the number of parts in the texture and/or the correct term ie homophonic.

The first response was often identified incorrectly. It was just a single part (solo) or monophonic texture.

(f) Identify a textural feature in each of the following:

(3)

Bars 3 to 4

monophonic

Bars 5 to 6

two-part texture

Bars 7 to 10

four-part texture.



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Examiner Comments

This shows a very straightforward response to the question.



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Examiner Tip

Texture is about the number of parts in a score as well as the type of texture eg four-part homophony.

Question 2 (g)

Another question about the harmony in the extract. Many of the candidates managed one creditworthy point out of two. Only the more able managed two points.

The most common responses were: modal, 'joy/sorrow' chord, 7ths, 9ths, suspensions, functional.

In this question, the harmonic characteristics of the Tavener were tested.

(g) Make **two** points about the harmony in bars 7 to 10.

(2)

- 1 Suspensions (in soprano + alto 2nd crotchet of each bar)
- 2 Modal: flattened 7th / D4



ResultsPlus Examiner Comments

A good response covering three points -
suspensions (1)
modal(1)
7th (1)
Max = 2 marks



ResultsPlus Examiner Tip

Always learn the characteristics of the set piece in terms of the musical elements.

Question 2 (h)

A question relating the music to the text - in this case, how the music reflects the innocence and simplicity of the words.

Many candidates achieved at least 1 mark out of 2 for this question.

Basic observations included limited melodic material that was repeated, soft dynamics (a favourite answer), use of children's voices (trebles) and freedom of metre.

(h) How does the music reflect the innocence and simplicity of the words?

wasn't

(2)

- Mainly
Mostly quaver note values - rhythm isn't complex. ~~All~~ syllabic
All based on one main theme - first order. Melody is repetitive



ResultsPlus Examiner Comments

A good response with credit for:
mostly quaver note values (1)
(‘simple quaver rhythms’) all based on main theme (1)
(‘limited melodic material’) repetitive (1)
Three creditworthy points
Max = 2 marks



ResultsPlus Examiner Tip

Again, think about the melody, dynamics, tempo, texture etc. All of these elements featured in the mark scheme.

Question 3 (a)

The Mozart question fared well, with many candidates being able to secure ten creditworthy points.

The Poulenc/Shostakovich comparison also generated a rich plethora of musical detail and quotations from the score. There was much to say about each work in terms of the melody and structure, which helped candidates.

Mozart's piano Sonata K333 movt 1 was written in 1783 and was written for the forte piano. This was the ~~only~~ most developed piano in the classical era but offered less notes and dynamics. This is the reason for the music being very conjunct and having many ascending scales e.g. bars 12-13. Compared to the Baroque era there were now more non-harmonic notes used in the classical period e.g. the appoggiatura's at bars 14 and 15. The piece begins on an upbeat/ anacrusis before the first bar. Baroque composers would have begun their pieces on the first beat of the first bar. The piece is firmly in B^b major & written in Sonata form; very traditional for the 1st movement. The harmony and melody of the piece is very diatonic with few chromatic notes e.g. a C[#] at bar 110. The first chords of this piece is usually in Root position or if not, 1st inversion e.g. bar 1 is a root B^b major chord. The melody is underlined by broken chords; melody dominated homophony. Composers before the classical period will

have written more functional diatonic fuller chords. e.g. there is a broken chord at bar 3. Mozart uses tonic and dominant chords mostly throughout the piece (a very Baroque feature but with twists to make it classical) e.g. there is a V^7 chord straight away in bar 3. Mozart uses periodic phrasing throughout the Sonata. However as his composing is more developed in the classical era he adds more twists e.g. a 4 bar question at bars 1-4 and an irregular 6 bar answer to follow. A very functional & classical feature of this piece is the Alberti bass e.g. bar 21. There ^{are} traditional cycles of 5ths all over the piece e.g. bar 143-147. To show the pianist to be more skilled than one from the baroque era there are many trills and turns e.g. the trill at bar 160. The key changes of this piece are very traditional e.g. modulating to the Dominant. However Mozart makes this a bit more complex by doing this in an F major ^{perfect} cadence in the middle of the exposition at bar 26. The final cadence at the end, basic in the tonic (B^b) is also slightly unusual. It is a perfect cadence with a suspension which means the cadence begins early and ends

later. This happens at bar 165 and is called a feminine ending.

(ii) Shostakovich's string quartet includes many low notes ^{in the melody} and doesn't vary e.g. open strings at bar 27. Poulenc's Sonata for horn, trumpet and trombone is written for very wide ranges also including very low notes ^{which vary} e.g. the trumpet plays in 2 octaves at bar 36-38. ~~The cadenza~~ Shostakovich's ideas/melodies were taken from his previous symphonies e.g. Symphony 5 and 1. Therefore he reuses his ideas. Poulenc's melodies were new ideas but used over and over again throughout the piece e.g. bars 22-25 all instruments play the melody individually after one another. Both melodic ideas in both pieces are very conjunct e.g. Shostakovich in the violin at bar 13 and Poulenc in the cadenza at bar 39 or bar 1. Both melodies explore a range of dynamics. Shostakovich's piece is overall exclusively quiet however he often wants to highlight the melody e.g. *sfpp* at bar 13. Poulenc uses a range of dynamics, also to highlight the melody e.g. the bar before going into the cadenza idea is in '*fff*', bar 38. Both melodies are extremely chromatic e.g.

Shostakovich's melody at the fugue of the main DSCH motif bars 1-6 is completely chromatic and uses all notes of the scale. Poulenc introduces a chromatic coda at bar 90 with a very chromatic melody ^{in the trombone} at bars 95-97. Shostakovich's piece uses a variety of textures such as; monophony in bar 1, parallelism in bars 1-12, homophony mostly throughout and counterpoint etc. ^{- Polyphony bars 11-16.} However, Poulenc's piece very much stays in melody dominated homophony. However can be monophonic, like Shostakovich, where, the melody is shared individually in monophony between all 3 instruments from bars 22-25. Poulenc's melody is often shared between all instruments, as is Shostakovich's DSCH motif. Poulenc gives the melody to the horn in Section B then back to the trumpet and so on... This happens a lot in this piece, especially the B section. Shostakovich allows all instruments in his piece to have a turn playing the melody e.g the fugue in bars 1-6.



Marks were awarded as follows:

3 (a) (i) Mozart

fortepiano (1) appoggiatura (1) + location bar 14 (1)
Sonata form (1) diatonic (1)
broken chords (1) + location bar 3 (1)
melody-dominated homophony (1)
functional (1) periodic phrasing (1)
Alberti bass (1) + location (1)
circle of 5ths (1) + location (1)
perfect cadence (1) + location (1)
feminine cadence (1)

Total = 17 points

Total = max 10 marks (including max 3 for location)

3 (a) (ii) Poulenc/Shostakovich

low notes (1) two octaves (1) + location (1)
symphony no 5 (1)
conjunct (1) cadenza (1) + location (1)
chromatic (1) fugue (1) DSCH (1) + location (1)
chromatic (1) monophony (1) + location (1)
parallelism (1) homophony (1)
melody-dominated homophony (1)

Total = 17 marks

Question 3 (b)

These questions were much less popular and saw the greatest range of marks.

Tupelo Honey by Van Morrison, the 1970s fusion pop song question fared well, with much to say about its stylistic features. The comparison question of Monteverdi and The Kinks in terms of melody and harmony, produced a wide range of marks and was generally less well done.

Tupelo Honey - 1970's Fusion Pop (i)

- Verse - chorus form shows pop
- B^b major key gives the song a positive vibe, like most pop songs
- Laid-back tempo (Andantino) is also common of pop songs
- The instrumentation (electric guitar, Bass, Piano drums) is common of 1970's rock and pop
- Unconventional use of a flute, saxophone and organ show fusion ~~features~~ features
- The rhythmic freedom of the vocal line is also common of fusion
- Improvised solos from guitar, flute and piano are paramount of fusion
- Electric guitar solos were key in 70's rock, with other bands such as Led Zeppelin and Pink Floyd adopting similar solos
- Based around a 2 bar flute ostinato, then built upon with improvisation
- Use of a Pentatonic Scale (B^b-C-D-F-G) is common in folk music, and shows that Van Morrison has carried this to fuse with pop

- The drum kit plays ~~stead~~ steady
quarters with occasional fills, and this is ^{used} ~~often~~
in Pop and 1970's rock
- Despite being unusually long for a pop
song, the content within is repeated often,
which does happen in Pop.
- Van Morrison sings about feelings of love,
which is a main theme in Pop songs
- The guitar mainly sustains chords, with
the occasional ~~extra~~ improvisation, until the
solo
- Fusion is shown through improvisation, as
none of the musicians had music to follow,
so just followed Van Morrison.
- Chords used to harmonise are $B^b - D - E - B^b$,
which is I - III - IV - I. This is used in Pop, but
the use of chord 3 is more common of
fusion
- Mainly syllabic writing is common of Pop
songs, but the use of the occasional
melismas shows the fusion
- Strophic work is often used as pop
songs
- ~~simple~~ 4 time signature is used frequently
in Pop, and 1970's music in general
- No modulations, which is common in Pop

Waterloo Sunset and Ohimé, se tanto amate

(ii)

Waterloo Sunset

- Vocal melody in the verse is based upon a 5 note hook descending in sequence.
- The melody is mimicked by the electric guitar in the intro and outro
- Pentatonic scale of E^b major is used, where there is no modulation
- The vocal melody is entirely syllabic
- Harmony is sung by backing singers (one being Davis' wife)
- At the end, the backing vocals sing the main melody with Davis
- The vocal melody has been double tracked to give it a richer, fuller sound
- The song begins with a descending scale on the

Ohimé, se tanto amate

- Vocals have the melody, ~~the electric guitar plays~~
- ~~the electric guitar plays~~ ~~the right hand lead~~ ~~the left~~
- The vocal melody is mostly syllabic, with some melisma
- Vocal melody puts important words on accented beats, and less important ones on weak, unaccented beats
- Begins in G minor, with some modulation later on to D minor and B major
- Melody is mostly conjunct, with very expressive leaps being followed by stepwise movement
- Important notes are repeated to emphasise the text
- Sigh-like falling 3rd on 'ohimé' repeated in the melody
- ~~the electric guitar plays~~ ~~the right hand lead~~ ~~the left~~

Walking bass and guitar that falls until it hits the tonic, then a guitar solo occurs that plays the 5 note hook at various pitches in sequence.

- The melody changes in the middle 8 and turnaround, where a 2 bar vocal ostinato is repeated

- The outro is a mirror image of the intro for the guitar melody

- Harmony Played by Acoustic guitar and bass

- Guitars have also been double tracked to enhance their melody

- Melody-dominated homophony is the texture

- The rhythm of the melody is mostly quavers, as the hook uses these

- The vocal melody often starts halfway through the bar

~~at 2 bars~~ the harmony

- The piece is long and continuous, with the vocalist only taking one rest between

Phrases

- The melody is declamatory of the text (expresses it clearly)

- The first 2 phrases are the same, with the 3rd beginning on the highest note of the piece, and slowly descending to its lowest note to end on

- Vocal melody intended for professional singers due to complex rhythms and high top notes

- The melody contains some bars of straight 3 quavers (eg. 47-51) and some with much more varied and complex

- The melody is of moderate tempo, to suit the rock ballad
- The only chords used outside the key are F# and C#, but these only add chromatic colour rather than inspire a modulation.
- Ends on a perfect cadence
- The melody is cheerful and positive - a contrast to the dreary and dull lyrics
- Mostly diatonic
- Features tonic & dominant pedals ~~to~~
- Turnaround features descending bassline that brings the piece back to Verse 2
- Monteverdi wanted to include the inflections of Italian speech in his work, so this is why the rhythm of the melody is complex and varied
- Features 2nd & 4th Part ~~homophony as~~ homophony as ~~homophony~~ the texture
- The melody is diatonic, but some chromaticism is used
- A tierce de Picardie ends the piece
- The piece includes false relations
- Tonic and dominant pedals also feature
- 4 Part unaccompanied Choir



Marks were awarded as follows:

3 (b) (i) Van Morrison

verse chorus (1) ('Bb major key', not enough - needs 'throughout') (0)
organ (1) ('rhythmic freedom' not enough for credit) (0)
improvised (1) flute solo (1) electric guitar solo (1)
(flute ostinato - do not accept, must refer to 'harmony') (0)
pentatonic (1) folk (1) steady quavers (1)
(accept as 'straight') I III IV I (1) mainly syllabic (1)
occasional melismas (1) no modulations (1)

Total 12

Max = 10 marks

**3 (b) (ii) Monteverdi and The Kinks
Waterloo sunset**

5-note hook (1) descending (1)
sequence (1) pentatonic (1)
syllabic (1) melody changes (1)
C# (1) perfect cadence (1)
(no location credit) mostly diatonic (1) pedals (1)

Ohime

mostly syllabic (1) (accept - credit) mostly conjunct (1)
repeated (notes) (1) falling third (1)
declamatory = speech rhythms (1)
Tierce de Picardie (1) + location (1)
False relations (1) pedals (1)

Total = 19

Max = 18 marks

Question 4 (a)

The Purcellian chords were straightforward to analyse this year. Many of the candidates secured 4 marks. Candidates lost marks with chords 3 and 4, where they omitted to include the inversions, ie IVb and Ib.

4 Study the printed music for this question in the skeleton score booklet and answer all the questions that follow.

(a) Complete the table below to give a harmonic analysis of bars 1 to 2. Precisely indicate, using Roman numerals, the chords that are used.

(4)

Bar 1, beat 2	Vb
Bar 1, beat 3	I
Bar 2, beat 1	V
Bar 2, beat 2	IVb
Bar 2, beat 3	Ib



Question 4 (b)

Many candidates identified bar 11 correctly, with beat 1 as the correct location for chord II7b

Question 4 (c)

The device was a melodic sequence. However, candidates also observed that it was a melisma, as well, so both answers were credited.

Question 4 (d)

There was plenty of information in the skeleton score to point clearly to the key of g minor. Many candidates, however, thought that it was G major.

Question 5

The harmony question this year was testing but within the requirements of the specification.

There were many possible ways to complete the extract, including, amongst others, a/an:

- phrygian cadence in g minor
- plagal cadence in g minor
- perfect cadence in B flat major
- interrupted cadence in B flat major

However, there were many errors including wrong chords, incomplete chords, consecutive fifths and octaves, low tenor and bass notes, poor part writing, augmented intervals (especially Eb-F#) and so on.

It was clear that some candidates had not been taught any harmony at all.

Very few candidates achieved full marks on this question.

- 5 Complete the music below for SATB voices in short score choosing suitable chords. Some credit will be given for the appropriate use of non-harmonic notes. Some space for rough work is given opposite but you must write your answer on the score.

(12)

The musical score is for SATB voices in G minor, 4/4 time. It consists of a piano accompaniment with a treble and bass clef. The bass line has handwritten chord symbols: I b, V, I, I b, IV, IV b, V. The melody in the treble clef ends with a fermata on a G note.



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In many ways this is a 'text-book' answer, featuring straightforward chords in g minor- I/Ib/IV/IVb/V with two bass passing notes, for full marks.

Well-written for the lower three voice parts.

Keep it simple and try to use formulaic progressions, such as in this example. Always ensure that you check your work for consecutives.

Paper Summary

Based on their performance on this paper, candidates are offered the following advice.

- Listen to the prescribed works many times in order to internalise the music as a whole
- Become familiar with the structure, form and style of the each of the works studied
- Learn the key stylistic traits of each of the pieces as well as common musical devices such as sequence, cycle of fifths, suspension, inversion, pedal and so on
- Develop essay-writing skills
- Develop knowledge of key facts in each of the set works
- Learn locations of key musical features as examples to highlight points made in essays, either by bar reference or to the relevant section of the music
- Study different extracts of music (apart from only the set works) to practice harmonic analysis of chords as well as melodic and harmonic devices
- Harmony work will improve with regular exercises and should be developmental in approach ie from writing formulaic cadential progressions to full five-chord completion exercises

Grade Boundaries

Grade boundaries for this, and all other papers, can be found on the website on this link:

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