



Pearson  
Edexcel

Examiners' Report  
Principal Examiner Feedback

Summer 2023

Pearson Edexcel GCE  
Music (9MU0)  
Paper 02 : Composing

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## **General Introduction**

After three years of disruption, it was a great relief to receive submissions for this paper that were back to normal. It was also pleasing to note that the overall standard of the work was also back to, and indeed slightly exceeded, that of the last session (2019) in which both Compositions and Briefs Assessing Technique had been assessed. It is to the enormous credit of all involved in the preparation of this cohort of students, and of course to the students themselves, that the return to this level of overall achievement has been accomplished so swiftly.

## **Popularity of options**

Over four fifths of students chose a free composition, for which they set their own style/genre, audience and occasion. As all students had been tasked with a completely Free composition in 2022, it was no surprise that this option continued to be very popular this year. Stylistically, compositions in a broadly tonal idiom, based on Baroque, Classical or Romantic styles were the most common, with Film music scores and music in Pop and Jazz idioms only slightly less popular.

The most popular set brief option was undoubtedly Film Music, but there were also encouraging numbers attempting the Instrumental, Vocal and Pop music options. Fewer students attempted the Fusions and New Directions briefs, but there were examples of successful submissions across the full range of the briefs this year.

For the Briefs assessing technique the Bach Chorale option was again attempted by the three quarters of students, although this was not quite as high a proportion of the total as in 2019. The numbers attempting the Arrangement option had increased slightly and the Remix option continued to be attempted by a solid base of students. Once again, there were a very small number of students who attempted the Two-part counterpoint option.

## **Free compositions.**

The majority of compositions were to briefs provided by the students themselves. Strong submissions were quite common and were often related to or modelled on one of the current set briefs or one from a previous year. Students often chose genres or styles with which they were familiar as a performer, or perhaps ones related to the set works in 9MU0/03, where their deeper knowledge of the working of the music paid dividends in the design and delivery of a more detailed and polished end product in their own composition. Where the students' own briefs were rather vague the music tended to follow suit, often lacking focus and direction. Similarly, while many pieces began well with a focused opening idea, not all managed to sustain the level of invention to another, or indeed to develop and extend the original idea to its potential. In this respect harmonic weaknesses often limited the success of even quite good melodic ideas, with over-repetition of chord sequences, limited variety of chords and progressions and lack of tonal range being the main shortcomings in this area. Once again there were some highly successful submissions in all genres and styles, with several examples of full marks awarded for pieces which were outstanding in their maturity, assurance and imagination from composers still so early in their development.

The requirement to submit a composition lasting a least four minutes was met by the vast majority of students, with several examples of very

successful pieces lasting up to nearly twice that time. However, pieces much beyond eight minutes tended to lose direction and were sometimes unable to maintain the interest of the listener, suggesting that some editing could have been beneficial. There were, again, some students who struggled to sustain their music for the required time, sometimes over-using repeats or un-musically slow tempi to achieve the minimum duration. Sadly, there were a few instances of suspected malpractice, where students had tried to pass off pre-existing music as their own. These were referred to the relevant department at Pearson.

### **Composition 1 (Free or to a set brief)**

#### **Importance of the Assessment Criteria**

A good understanding of the Assessment criteria plays an important part in a successful submission. Students should be encouraged to consult the Assessment criteria at all stages of their composing work, from planning through to final realisation. For example, this is particularly true of the necessity to 'build-in' the possibility of expressive contrast into pieces in order to fulfil the requirements of Grid 2 : too many pieces seemed to miss the opportunity to access higher levels of this criteria by choosing briefs that led to limited opportunities in this respect.

#### **Grid 1 Creating and developing musical ideas with coherence.**

This grid can earn a maximum of 13/40 of the marks for Composition 1. The majority of the marks for this criteria were in levels 3 or 4 of the assessment criteria. Stronger students' work sometimes reached the top of level four (11/13), but level 5 marks were comparatively rare. At the lower end there were some marks in level 2 (5/13) and sometimes in level 1, but perhaps less than in previous years. This criteria assesses not only the overall coherence and shape of a piece, and its fluency and variety, but also the shape, organisation and balance of individual sections, and, to some extent the bar to bar coherence of the music in terms of a sense of direction. Higher marks are available to those pieces that manage the balance of unity and variety carefully, whatever the musical structure chosen, and in which a sense of wholeness can be felt. The creation of, and development of, distinctive musical ideas is also key to success in this criteria. It is perhaps worth noting that unvaried repetition of an idea, while commonplace in some styles of music, does not in itself constitute anything more than the most basic type of development: the specification is looking for material that is changed in some way, preferably with a positive musical effect. Work scoring highly in this criteria included some strong examples of well-handled Sonata Form, perhaps based on study of the Clara Schumann Trio, Film music scores where the sections had been skilfully linked, some Pop music where traditional popular song forms had been matched with stylish material and production skills, and some 20<sup>th</sup> century style pieces where the composer had realised that pitch organisation is not the only desirable structural feature. At the lower end of the mark range pieces often employed rather modest material, perhaps involving relentless repetition of one or perhaps two melodic ideas or chord sequences, or presented music that lost direction and coherence as the result of an over-abundance of ideas.

#### **Grid 2 Creating and developing musical ideas with expressive control**

This criteria carries 14/40 of the marks and is an opportunity for the student's music to be rewarded for its artistic and emotional impact. Marks of 11/14 were often achieved by the stronger submissions, while weaker work often merited only the top of level two (5/14). This criteria rewards not only the effectiveness of the student's response to the brief but also their ability to use the musical elements to create and sustain contrasting moods and atmosphere in the service of the audience and occasion selected for the music. Some students attempting the Pearson set briefs had taken careful notice of the detail and were therefore often able to access the higher levels of the mark scheme in their work. In these submissions, particularly Music for Film, there was some excellent work not only in the creation of mood in the first place, but also in ensuring that a good level of emotional contrast was achieved as the piece progressed. Sadly, far too many pieces seemed to have almost ignored the requirement for contrast in this criteria: here, what is needed is not only some different musical material, but material that has a different impact on the listener.

Students setting their own brief sometimes made a good attempt at living up to their aims, but there continued to be quite a few examples of very vague briefs indeed ('piece for a school concert') where it was difficult for examiners to find the focus required in the music to allow students to access the higher range of the Assessment Criteria. That said, there were some very imaginative briefs indeed this year, often making connections into other art forms, such as Art, Dance or drama. Some students had also submitted a brief synopsis of the ideas behind their free composition, while a few pages of analytical detail were supplied by others. All of this was very helpful in the assessment process, and all was read, although not marked. There continued to be some examples of Film music, for example, where little or no indication of plot/action had been included, either on the score or in a separate document, giving the examiner little evidence to work with in the allocation of a fair mark for this criteria. At the other end of the spectrum in this respect some students annotated their scores with frequent stage directions, and sometimes the result of this was music that changed course far too often in its attempt to mirror every plot event. Fewer ideas, with better development and smoother joins would benefit some of the Film scores submitted, and indeed would help in many other types of compositions as well. When trying to achieve the goal of expressive music it might also be useful for more students to consider the use of the two most common devices used for this purpose in performance – dynamics and tempo change – as these were again much under-used in composition submissions this year.

### **Grid 3 Creating and developing musical ideas with Technical control.**

This criteria supplies a maximum of 13/40 of the marks for Composition 1. Stronger submissions here often gained marks towards the top of level 4 (11/13) while weaker efforts typically earned marks at the top of level 2 (5/13). This criteria covers the organisation of pitch, texture, tonality, sonority, tempo, rhythm and metre, dynamics, as well as use of stylistic conventions, instrumentation and control of texture. With so many features to be considered here the marks given for this criteria once again reflected a careful balance of positive and negative features, with examiners weighing

for example the relative merits of good use of instruments and textures against weaker melodic shape or poor rhythmic flow. Most students seemed to be relatively adept at selecting and using their chosen forces (although the common problems remained – instruments placed in weak registers, cluttered textures, low tessitura chords in Piano left hand) and sometimes were also comfortable in using conventions of the musical style they had chosen. The weaker areas remained, all too often, melodic shape, rhythmic flow and harmonic variety – the most basic of the musical elements, but surely the most important for students to develop from the earliest opportunity. While many students performing for the Performing unit (9MU0/01) will have been learning an instrument or voice for a number of years, it is probable that their composing careers have begun in earnest only at the beginning of GCSE, and are therefore potentially behind in their development in these areas. Just as a solid performing technique is based on practice and rehearsal it is to be hoped that the compositions submitted for this component will be the end point of a process involving the development and practice of compositional technique developed through research, exercise and useful feedback from teachers.

## **Composition 2**

### **Briefs assessing technique**

In this part of the component students could choose to spend their six hours working on a 'traditional' technical composition -Bach Chorales or Two-part counterpoint- or on an Arrangement or a Remix. Despite the wide range of styles here, three quarters of the marks came from three common assessment grids, with the fourth being individual to each option. The total mark here was out of 20, meaning that this component contributes a third of the marks in this component. In addition to the published Assessment criteria for these briefs, students and centres are encouraged to consult the document 'Guidance Notes on Briefs Assessing Technique', available on the Pearson A level Music website.

### **Bach Chorales**

This was by far the most popular option, being attempted by over three-quarters of students. The two Chorales set contained a selection of common melodic shapes found in J.S.Bach's Chorale output and students will have encountered many of them in their preparations for this paper. On the whole examiners were pleased with the responses to this brief in 2023. Although still showing a very wide range of marks ( from 4 to20) it was felt that the overall standard had improved on 2019, possibly as teachers and students had begun to take on the consequences of the assessment criteria. One or two examiners did however remark that some students, whose other composition showed good Music technology skills, might have been better attempting another option rather than the Chorales.

As an aid to centres, our Chorale setter has created exemplars of

harmonisations for each of this year's Chorales, along with brief explanatory notes. This material is contained in the Appendix to this report. For each Chorale there are two harmonisations; Exemplar A for each Chorale is of a standard which might have received the majority of marks in level 4, while exemplar B in each case is of a level 5 quality. It must be stressed that these are simply examples, and that alternative solutions are (and were) possible, submitted and rewarded accordingly.

Chorale 1 was in F major, and most students chose to establish the key in the first cadence with a perfect cadence in F, although a proportion did modulate to C major here, also a viable choice. In both cases the minim in the given part required two chords, or if not, perhaps the use of a suspension. The second cadence also strongly implied a perfect cadence in F, with the minim and stepwise motion giving plenty of opportunity for a *iib7-V-I* progression, which many students also decorated with an appropriate treatment of the leading note. Some students also introduced chromatic elements here by using the secondary dominant *Iib7-V-I* often found in Bach. The third cadence was also often harmonised in F, resulting in an Imperfect cadence, although a modulation to G minor was also quite common. The melody line of the cadence in bar 9 strongly suggested a move to Bb major, and while many students recognised this, not quite so many prepared the ear for the change by including Ebs in the approaching bars. A modulation to G minor was again possible here, although not very common. The given passage in bars 10 and 11 included an Interrupted cadence in G minor, and the music that followed this needed to recognise this, both in terms of chord choice and of part-writing. The links into, and out of, given passages like this were often not fully, or even partially considered, by some students. The given Soprano line of Bar 13 clearly pointed to a cadence in D minor, while the quaver G and Fs at the end of bar 11, where the F was the only viable harmony note, did cause some confusion. The last phrase included a straightforward descent back to the tonic, although the repeated A across the barline did produce a variety of solutions, including those where the student had (unwisely) repeated the same chord or bass note from a weak to a strong beat.

Chorale 2 was in B minor, and the given passage clearly set this up with an Imperfect cadence in the first complete bar. Most students recognised the implied perfect cadence in bar 3, but the choices of chords to harmonise the G# in bar 2 beat 1 were many and various! The G# here is the raised sixth of the scale, as found in the ascending melodic minor – with both raised and lowered versions of the sixth degree of the scale the choice of chords in minor keys is wider. The short phrase that ended in bar 4 could either be harmonised in B minor, or perhaps as a modulation to D major. However, if the latter choice was made, the move to D inevitably created parallels with the first chord of the next given passage and so was considered stylistically unwise, if not actually totally wrong. Similarly the first chord chosen after

the end of the same given passage needed to link to the F# major chord smoothly, and there were many examples where students had not considered this. The phrase finishing on bar 9 was clearly heading towards D major and this phrase was tackled quite well by the majority of students, although not all avoided the problem of exposed fifths or octaves into beat 3 of bar 7 by employing contrary motion in the Bass. The next three bars each contained a dotted crotchet/quaver/crotchet rhythm which needed three crotchet chords in each case, with the music most comfortably settling on an Imperfect cadence at bar 10, passing through C major or A minor in bar 11, before cadencing on G major or E minor in bar 12. Bar 13 gave the opportunity either for a return to the tonic, or for a cadence in D major. The final phrase clearly signalled a final cadence in B minor, which was often decorated by a Tierce de Picardie, but the Soprano quaver figure in the final bar should have ruled out the use of a iib7-V-I progression (which creates parallels) but sadly did not, for many students! Far better here is either the use of a 4-3 suspension or by harmonising the first four quavers of the bar. (See Chorale 2 exemplars A and B in the appendix to this document.)

Although chord and key choice is vital in this brief, it is only one of four criteria credited with the same number of potential marks. Stylistic features were attempted by many students, for example in the correct treatment of the leading note at cadences, and most had made some effort to include at least some quaver movement. However, this, as in previous years, had resulted all too often in unwanted part-writing errors which negated the decorative effect. The tessitura of the tenor part works best if most of the notes are at the top of, or above the bass stave, and this on the whole was recognised by most students, but not all. Some of the strongest students were able to successfully incorporate both suspensions and chromaticism into their Chorales this year. There were also some examples of suspensions being resolved during a pause chord, something which is not commonly recognised as part of Bach's style.

Although examiners did comment on an improvement this year, part-writing remains a weak area for some students, the main problem being the large number of parallels in some students' work. When this is between Bass and Soprano, this not only indicates poor part-writing, but also a poor choice of harmony. Overlaps, doubling of the leading note, part-crossing and poor dissonance treatment were also common problems here, as well as the tendency to create exposed 5ths and octaves when the Soprano part leaps – the solution to this is to ensure contrary motion in the Bass at these points. Some weaker submissions omitted the third of the chord and one or two even saw fit to change the given Soprano line.

Many students obviously understood the importance of a flowing Bass line, with some contrary motion in relation to the Soprano, and there were also some flowing and 'singable' Alto and Tenor lines. Weaker Bass lines often lacked shape, moving either by small intervals rather shapelessly, or with larger leaps, creating an angular feel, possibly as the result of an over-use of root position chords in the harmony. Inner parts occasionally contained

rather static or 'oscillating' shapes, while in the minor key chorale, there were many examples of rising augmented seconds or fourths. The consideration of links with given material also had a definite effect on the line at times, with some surprising (and perhaps unintentional) effects. There were some very weak attempts at this option where the student seemed to have little grasp of the workings of tonal harmony, and also some where the work was incomplete to varying degrees. Unfortunately, there was some evidence of suspected malpractice for this option, involving possible collusion between students. Centres are reminded of their responsibility to ensure that examination materials are kept securely between sessions of controlled conditions.

### **Two –part counterpoint**

There were again very few attempts at this option with most marks bunched into the mid-range. The stronger students showed a good sense of harmonic and tonal movement, allied with stylish melodic lines which had shape and direction. Some weaker students showed little regard for the relationship between the two parts – the basic rules of part-writing apply here, as well as in Bach Chorales. Students are reminded that using some of the given material within their answer is positively encouraged, and also creates a sense of musical unity within the piece. It would be encouraging to see a rise in the number of students attempting this option in future years, as this option develops both harmonic and melodic skills at the same time.

### **Arrangement**

This option was the second most popular of the four BAT options, attracting around 15% of students, which was a little up from 2019. The modal nature of the stimulus this year (hopefully recognisable as the Dies Irae plainsong) may have put off some students, along with some changes of metre, but there was still an encouraging take-up and there were some very good responses to the brief. The modal nature of the stimulus melody did cause some students problems with choosing, and maintaining, a key, and there were many examples of the melody being 'shoehorned' into an inappropriate harmonic and tonal setting. This melody could be made to work in a number of different keys, given the right context and possibly with the addition of accidentals, and stronger students often made the necessary changes. Similarly there was plenty of potential for development of the melodic cells within the stimulus, which of course is a way of unifying the stimulus with material invented by the student. The brief called for music that was suitable for a 'light-hearted panel show' and there were some very successful efforts in setting an appropriate mood, including some very obviously modelled on theme tunes for shows such as 'Have I got news for you'. All too often however, although a student established some kind of stylistic backing from the outset, the stimulus was then simply placed on top of the accompaniment with little or no change to ensure that the layers of texture matched in harmonic or rhythmic terms. Structurally, many students achieved their desired duration by the use of a sectional plan, but sometimes this resulted in loss of fluency, particularly if sections were not linked in any way. Instrumental backings often included Bass, Drums and a chordal instrument such as Piano or guitar. The melodic line was often given

to orchestral instruments such as the Trumpet, although there were some very imaginative efforts for groups of tuned percussion and several for rock ensembles. Most students did attempt to use all of the stimulus, although there were examples where its use was rather sporadic.

### **Remix**

Taken up by around 8% of students, there were many strong submissions for this option, with many students, as in 2019, showing considerable skills in the use of music technology.

This year's stimulus was in D major, and included a brief chromatic descent which needed careful handling. Many students created a viable accompanying chord sequence with some chord changes, but some produced either a very static set of chords, or perhaps one which seemed to bear very little relation to the stimulus it was meant to accompany. There were examples of carefully created countermelodies, used in counterpoint to the stimulus, but too often another riff was simply overlaid with little regard for the cumulative effect. Rhythmic styles were generally reasonably successful, although getting variety into a drum pattern is more difficult than it seems, and was beyond some students here.

A real sense of style was often present in stronger submissions here, as was a suitable structure, whether or not it included the seemingly compulsory breakdown section. Dance music works by raising and lowering the excitement levels of its audience, and this factor needs to be built into the structuring of this option. Some weaker students struggled to establish a style here while others found any kind of balance between unity and variety very difficult to achieve, often producing over-repetitive results.

The use of music technology was central to this task, and many students had used technology not only to produce a clear, balanced recording, but also as a creative tool to enhance the end product. In this respect there were many skilled uses of effects, signal processing and digital editing, as well as much creativity in the choice of appropriate timbres, synthesised, sampled and occasionally live. Weaker students sometimes tried conceal a lack of content behind over-use of effects in particular, but these efforts were often self-defeating.

The sample this year was a female voice. The best submissions often transformed the given vocal sample radically, re-ordering and editing it, transposing, playing it against itself, and changing it in many other ways. Some students used the 'Come on, come on' and 'feel the music' chants at the end of the stimulus as the basis for an introduction, and a few even transformed parts of the original so much as to make it almost unrecognisable (in a good, musical way!). Weaker submissions sometimes left the original sample virtually unaltered, or perhaps failed to synchronise it with the added accompaniment. Students are required by the brief to use the whole stimulus at least once, and there were a few examples of submissions where this had not been done with marks lost accordingly. Once again, examiners were pleased at the overall standard of attempts at this option, and at the variety and musicality shown.

### **Underlength submissions**

Following a decision by Ofqual in March 2019, Pearson adopted a system of scaled reductions of the overall mark on a sliding scale where the total length of the submission did not reach the required 6 minutes: this matches

with a similar process in the Performing option. There were only a very few underlength submissions this year but the process was still monitored and checked by Team Leaders and the Principal examiner for accuracy of timings. Centres are reminded that the timings must be accurately recorded, and that the time 'allowance' for Chorales and 2-parts is fixed each year and cannot be altered by submitting a recording that last longer than these.

There were still a few examples where students had left significant sections of the Chorale option incomplete. In such cases examiners were instructed to mark as if the missing sections were incorrect, often leading to marks in the lowest two levels of the assessment grids.

### **Administration**

Most of submissions were uploaded to the LWT site by the 15 May deadline, with the correct accompanying paperwork, scores and recordings.

Examiners then returned submissions to centres if anything was omitted or not correct, the most common omissions being lack of recordings for the BATs. While any sensible labelling format for files can be worked with, it is important that the files themselves work, are in the correct format, and that scans of Chorale workings can be easily read. Some centres submitted separate recordings and scores for each Chorale, while others uploaded one score file with a single recording. However, there remained a minority of problems, which although nearly all easily fixed, nonetheless took time in the context of quite a short marking window for the examiners. CAS forms were sometimes left unsigned by either Teacher or student (or both.)

Recording formats continue to be a minor, if time-consuming, problem: the ASG requires and recommends .wav files and MP3 as commonly playable on most IT devices, and while other formats, such as AIFF and MP4, will work, they are not as easily readable on some computers. There were some examples again of very large files (over 150Mb) indeed being submitted, and these should be avoided. There were still a very few examples of both scores and recordings being submitted as MIDI or Sibelius files, neither of which are acceptable. Centres are asked to keep copies of all submissions in case of loss or damage, and this once again proved vital to the assessment process for a few students during the marking period.

Principal Examiner  
July 2023.

Appendix – worked examples of Chorales  
Working A – intended to show Level 4 standard

Chorale 1 A

Musical notation for the first system of Chorale 1, measures 1-2. The music is in G major (one sharp) and common time (C). The first system consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble clef starts on G4 and moves stepwise up to B4, then down to A4, G4, and F#4. The bass line starts on G2 and moves stepwise up to B2, then down to A2, G2, and F#2.

Musical notation for the second system of Chorale 1, measures 3-4. The music continues in G major and common time. The first system consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble clef starts on E4, moves to D4, then C4, and finally B3. The bass line starts on E2, moves to D2, then C2, and finally B1.

Musical notation for the third system of Chorale 1, measures 5-6. The music continues in G major and common time. The first system consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble clef starts on G4, moves to A4, then B4, and finally C5. The bass line starts on G2, moves to A2, then B2, and finally C3.

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A

8

Musical notation for measures 8 and 9. Measure 8 contains a half note chord in the right hand and a half note in the left hand. Measure 9 contains a half note chord in the right hand and a half note in the left hand.

10

Musical notation for measures 10 and 11. Measure 10 contains a half note chord in the right hand and a half note in the left hand. Measure 11 contains a half note chord in the right hand and a half note in the left hand.

12

Musical notation for measures 12 and 13. Measure 12 contains a half note chord in the right hand and a half note in the left hand. Measure 13 contains a half note chord in the right hand and a half note in the left hand.



P 6 7 7 4 1 A 0 5 2 0

Working B – intended to show work at Level 5 standard

Chorale 1 B

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B

8

Musical notation for measures 8 and 9. Measure 8 starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody in the treble clef consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment consists of quarter notes: G2, Bb2, C3, D3, E3, F3, G3. Measure 9 continues the melody: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment consists of quarter notes: G2, Bb2, C3, D3, E3, F3, G3.

10

Musical notation for measures 10 and 11. Measure 10 melody: G4, A4, Bb4, C5, Bb4, A4, G4. Bass clef: G2, Bb2, C3, D3, E3, F3, G3. Measure 11 melody: G4, A4, Bb4, C5, Bb4, A4, G4. Bass clef: G2, Bb2, C3, D3, E3, F3, G3.

12

Musical notation for measures 12 and 13. Measure 12 melody: G4, A4, Bb4, C5, Bb4, A4, G4. Bass clef: G2, Bb2, C3, D3, E3, F3, G3. Measure 13 melody: G4, A4, Bb4, C5, Bb4, A4, G4. Bass clef: G2, Bb2, C3, D3, E3, F3, G3.

Alternative for  
bar 11 beat 3  
to bar 13 beat 2 :

Alternative musical notation for measures 11, 12, and 13. Measure 11 melody: G4, A4, Bb4, C5, Bb4, A4, G4. Bass clef: G2, Bb2, C3, D3, E3, F3, G3. Measure 12 melody: G4, A4, Bb4, C5, Bb4, A4, G4. Bass clef: G2, Bb2, C3, D3, E3, F3, G3. Measure 13 melody: G4, A4, Bb4, C5, Bb4, A4, G4. Bass clef: G2, Bb2, C3, D3, E3, F3, G3.



## PEARSON 'A' LEVEL MUSIC 2023 - BACH CHORALES

### Chorale 1 in F major - version A

Bar 1: Other chorale melodies that begin with a tonic triad include Riemenschneider (R) numbers 136 and 224, though both of these have an anacrusis.

Bar 2 beats 1-2: Generally a minim at this point in the phrase has either two chords or a suspension with only one chord. However, see R 140 for a similar cadence to this one.

Bar 4 beat 4: Bach usually modulates as early in the phrase as is appropriate. This chord follows C major and shows the way to G minor, the supertonic.

Bar 9 beat 3: The chord here needs to be arranged in such a way that it effectively precedes the given chord at 10.1.

Bar 11 beat 1: The chord of E flat is VI in G minor - it does not indicate a modulation to E flat major. So D minor on the 3rd beat is a logical continuation, the dominant minor of G minor.

Bar 14 beat 4: The auxiliary note in the alto part has some point linking with the continuation in bar 15

### Chorale 1 in F major - version B

Bar 1 beat 1-2: The overlap in the tenor and alto parts is an example of an acceptable overlap - the parts involved are a 3part and both leap (up or down) a fourth.

Bar 3 beat 2: A correct example of a passing 6/4, i.e. IVb, Ic, ii7b (actually II7b here as the bass note is sharpened).

Bar 4 beat 4: An accented passing note in the bass - a useful point of style.

Bar 11 beat 3: As stated above, the key is still G minor after the chord of E flat major. This is iib diminished in G minor.

Bar 11 beats 3-4: The alternative at the bottom of the page has a 3rd inversion chord here. The 7th is prepared by the E flat in the bass at 11.1 - see R 35 bb 6-7 and R 39 bb 10-11.

Bar 13 beat 4: The upward-resolving 7th in the soprano is unusual but see R 22 bar 6 beat 2.

Working A - intended to show Level 4 standard

Chorale 2 A

Handwritten musical notation for the first system of Chorale 2, measures 1-3. The music is in G major (one sharp) and common time (C). The treble clef part features a melody with a dotted quarter note followed by an eighth note, and a half note with a fermata. The bass clef part provides a harmonic accompaniment with chords and moving lines.

Handwritten musical notation for the second system of Chorale 2, measures 4-6. The notation continues from the first system, showing the progression of the melody and accompaniment. Measure 4 begins with a measure rest in the treble clef.

Handwritten musical notation for the third system of Chorale 2, measures 7-9. The notation continues from the second system, showing the progression of the melody and accompaniment. Measure 7 begins with a measure rest in the treble clef.

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A

10

Musical notation for measures 10-12. The piece is in G major (one sharp) and 4/4 time. Measure 10 starts with a treble clef and a key signature of one sharp. The melody in the treble clef consists of quarter notes G4, A4, B4, and C5, followed by a half note G4. The bass clef accompaniment consists of quarter notes G2, B2, and D3, followed by a half note G2. Measure 11 continues the melody with quarter notes D5, C5, B4, and A4, followed by a half note G4. The bass clef accompaniment consists of quarter notes E2, G2, and B2, followed by a half note G2. Measure 12 continues the melody with quarter notes G4, A4, B4, and C5, followed by a half note G4. The bass clef accompaniment consists of quarter notes G2, B2, and D3, followed by a half note G2.

13

Musical notation for measures 13-15. The piece is in G major (one sharp) and 4/4 time. Measure 13 starts with a treble clef and a key signature of one sharp. The melody in the treble clef consists of quarter notes D5, C5, B4, and A4, followed by a half note G4. The bass clef accompaniment consists of quarter notes E2, G2, and B2, followed by a half note G2. Measure 14 continues the melody with quarter notes G4, A4, B4, and C5, followed by a half note G4. The bass clef accompaniment consists of quarter notes G2, B2, and D3, followed by a half note G2. Measure 15 continues the melody with quarter notes D5, C5, B4, and A4, followed by a half note G4. The bass clef accompaniment consists of quarter notes E2, G2, and B2, followed by a half note G2.



P 6 7 7 4 1 A 0 7 2 0

Chorale 2

B

The first system of musical notation for Chorale 2, measures 1-3. It is written in treble and bass clefs with a key signature of one sharp (F#) and a common time signature (C). The melody in the treble clef consists of quarter notes: F#4, G4, A4, B4, A4, G4, F#4, E4. The bass clef accompaniment consists of quarter notes: F#3, G3, A3, B3, A3, G3, F#3, E3. The system ends with a repeat sign.

The second system of musical notation for Chorale 2, measures 4-6. It continues the melody and accompaniment from the first system. The treble clef melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4. The bass clef accompaniment consists of quarter notes: D3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3. The system ends with a repeat sign.

The third system of musical notation for Chorale 2, measures 7-9. It continues the melody and accompaniment. The treble clef melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4. The bass clef accompaniment consists of quarter notes: D3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3. The system ends with a repeat sign.

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B

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10

Musical notation for measures 10-12. The piece is in G major (one sharp) and 4/4 time. Measure 10 starts with a treble clef and a key signature of one sharp. The melody in the treble clef consists of quarter notes G4, A4, B4, and C5, followed by a half note G4. The bass clef accompaniment features a steady quarter-note bass line: G3, F3, E3, D3, C3, B2, A2, G2. A fermata is placed over the final G4 note in measure 10.

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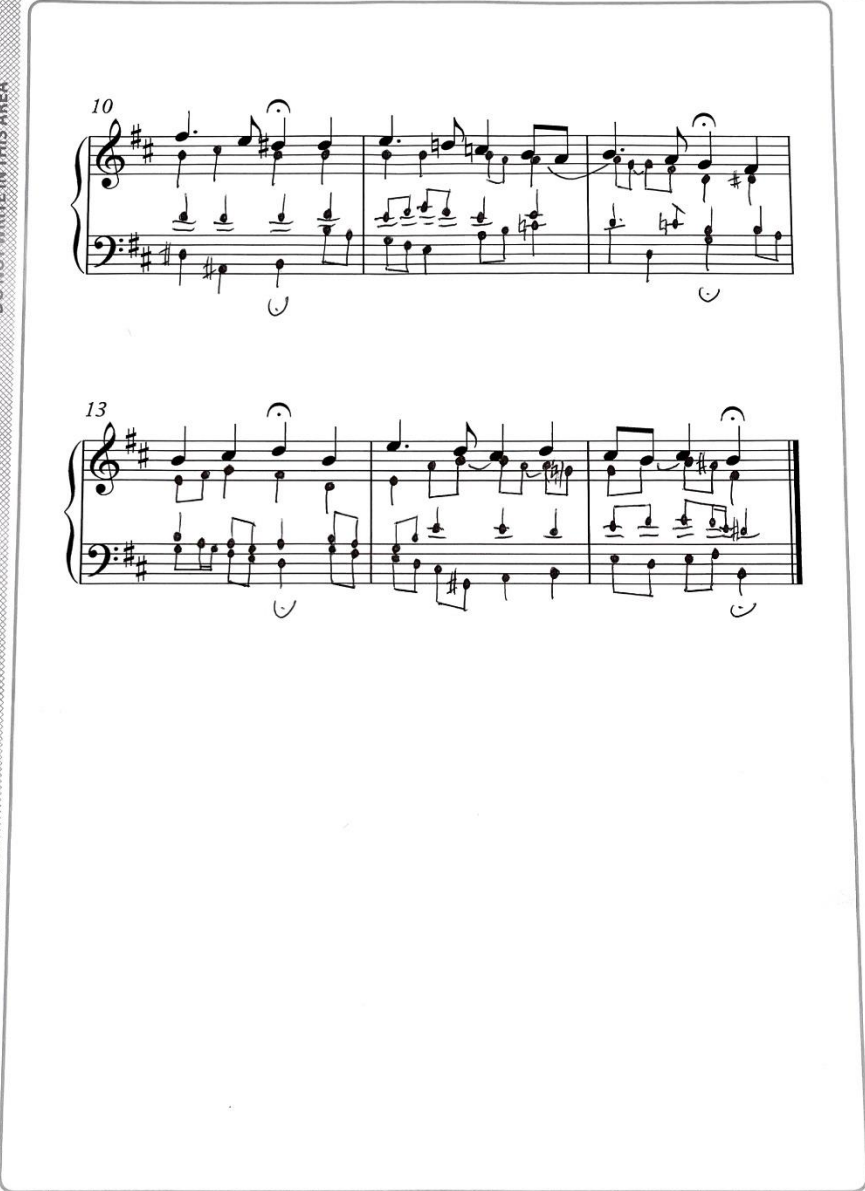
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13

Musical notation for measures 13-15. The notation continues from the previous system. Measure 13 begins with a treble clef and a key signature of one sharp. The melody in the treble clef consists of quarter notes G4, A4, B4, and C5, followed by a half note G4. The bass clef accompaniment features a steady quarter-note bass line: G3, F3, E3, D3, C3, B2, A2, G2. A fermata is placed over the final G4 note in measure 13.

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P 6 7 7 4 1 A 0 7 2 0

## PEARSON 'A' LEVEL MUSIC 2023 - BACH CHORALES

### Chorale 2 in B minor - version A

The structure of this chorale melody is modelled on R 206.

Bar 2 beat 1: G# A# constitute the ascending form of the B melodic minor scale; there is no modulation here.

Bar 4 beats 1-3: Some candidates may be tempted to modulate to D major here but it is very difficult to do so without creating parallels between beats 3 and 4, the given chord at the beginning of the next phrase.

Bars 7-8: This passage allows for a much more convincing modulation to the relative major than would have been possible in bar 4.

Bars 10 beat 4 to 12 beat 3: This phrase calls for a modulation either to E minor, as here, or to G major, as in version B. The route to both keys passes through A minor (bar 11 beats 3 & 4), the subdominant of E minor and the supertonic of G major. The melodic line strongly invites treatment of the B quaver at 11.4 as an accented passing note.

Bar 15: The melodic line at the cadence precludes use of the ii7b - V - I progression because of the parallel 5ths between soprano and bass at 15 beat 2. Bach very frequently uses the construction that is used in this version - the dominant chord on beats 1 & 2 with 4 - 3 suspension – but there is an alternative way of handling this cadence figure shown in version B.

### Chorale 2 in B minor - version B

Bar 2 beat 3: There is no problem over a possible false relation; the G natural comes a full beat after the G# and is logical in its own part, the alto part.

Bar 13 beat 2: accented passing notes in the tenor and bass a third apart (these must be approached and quitted by step).

Bars 14 - 15: The return to B minor perhaps seems unduly delayed but there was much in the tonic key at the beginning of the chorale. The harmonisation also includes a brief excursion to the major key on the flattened leading note. Bach is surprisingly fond of modulations to this key in minor key chorales.

Bar 15: An alternative treatment of this cadence figure which often causes difficulties for candidates. There is a separate chord for each of the first four quaver beats in this bar. The sequence used here is not the only possible chord sequence in this bar but it does avoid the parallels which ~~which~~ so many candidates seem not to notice.