



Examiners' Report June 2023

GCE Music 9MU0 03

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications come from Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk.

Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.



Giving you insight to inform next steps

ResultsPlus is Pearson's free online service giving instant and detailed analysis of your students' exam results.

- See students' scores for every exam question.
- Understand how your students' performance compares with class and national averages.
- Identify potential topics, skills and types of question where students may need to develop their learning further.

For more information on ResultsPlus, or to log in, visit www.edexcel.com/resultsplus. Your exams officer will be able to set up your ResultsPlus account in minutes via Edexcel Online.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk.

June 2023

Publications Code 9MU0_03_2306_ER

All the material in this publication is copyright

© Pearson Education Ltd 2023

Introduction

In this paper, candidates are required to show knowledge and understanding of musical elements, language and context, in relation to music they have studied through the set works and also to unfamiliar music. They are required both to demonstrate and apply musical knowledge – Assessment Objective (AO)3, and use analytical and appraising skills to make evaluative and critical judgements – AO4.

Section A of the paper comprised Questions (Q)1-4 and was worth 50 marks.

Q01-3 were based on excerpts from set works from three areas of study, with an audio track and skeleton score.

Q04 consisted of an aural dictation questions of pitch and rhythm.

Section B, worth 50 marks in total, comprised an essay question based on a piece of unfamiliar music, worth 20 marks, and an essay focussing on a set work, worth 30 marks.

In the listening questions, candidates were tested on aural skills being applied to the excerpts. This included identification of instruments, playing techniques, intervals, keys, cadences and musical devices. Candidates were also required to write more fully and describe particular musical elements, for example the melody and rhythm of a specific passage, or draw a comparison between two passages.

Q05 tested the ability of the candidate to write about an unfamiliar piece of music that was related to one area of study, in relation to the musical elements and programmatic nature of the question. An audio track was provided, but no skeleton or illustrative score.

Q06 required candidates to write an essay from a choice of four options, each from a different area of study, based on a set work. Candidates were presented with three musical elements on which to focus. No audio was given but an illustrative excerpt of a portion of the score was provided in the resource booklet.

For both Q05 and Q06, candidates should aim to produce a well-structured essay. Essays should have a fluent use of musical vocabulary in relation to specific musical elements and with a musical explanation of the feature and the effect created. Essays should make links with the context. Candidates should refer to a wide variety of examples of other relevant pieces of music, which have been embedded throughout the essay, showing some knowledge of the linked piece, in order to justify their observations.

One area to highlight is the importance of time-management, which is entirely in the hands of the candidate for this examination. Quite frequently, it was clear that Section A had been approached thoroughly, but Section B suffered from insufficient time, with short or insubstantial essays.

For GCE Music 9MU0 03 the examination is 2 hours 10 mins and it is advisable not to spend any longer than one hour on Section A, leaving roughly 1 hour 10 mins to complete the Section B essays. It is essential that candidates approach the exam with a clear time plan of how long to spend on each question and adhere strictly to this structure.

It is advisable to practise writing timed essays as part of examination preparation. Candidates should ensure that handwriting is legible and does not deteriorate when under pressure. Candidates should also be encouraged to attempt all questions.

This report will provide guidance on each question and give examples of candidates' work for questions of more than one mark and where the mark scheme is more complex.

Question 1 (a)

This style of 3-mark multiple choice question is a test for candidates to select the correct features from a range of correct and incorrect musical vocabulary, which related to the vocal part of the opening bars of the excerpt.

Option A, bass voice and Option G, syncopated, were frequent correct responses. Several candidates incorrectly opted for leap of a 4th, mistaking it for the correct leap of a 5th. Identifying intervals is an important skill for many questions in the Appraising paper and needs to be practised throughout the course.

Some candidates were not able to distinguish correctly between the tenor and bass voices: identification of voice types needs to be practised with a choral set work.

Question 1 (b)

This question required candidates to describe the bass line of the continuo and cello in bars 1 to 4.

There were many good answers, with ascending, conjunct and chromatic being the most popular responses.

Candidates are encouraged to use the more technical word of 'ascending' when describing the shape of a melody, rather than rising, upwards or similar.

This is a very good response packed full of musical vocabulary.

If candidates identify a sequence, it is always sensible to include the direction for additional credit.

(b) Describe the bass line played by the continuo and cello in bars 1 to 2.

(2)

+ continuo
The cello plays an ascending sequence that is mostly conjunct, but ~~is~~ has a few chromaticisms, especially in the ~~last~~ third repetition



ResultsPlus
Examiner Comments

Marks are available for:

- Ascending [1]
- Sequence [1]
- Conjunct [1]
- Chromaticism [1]

Total: 2 marks (maximum)



ResultsPlus
Examiner Tip

When describing music, always use technical vocabulary.

Question 1 (c)

Candidates were required to describe the texture within specified bars in the excerpt.

It is important that candidates are clear on technical vocabulary for each of the musical elements. Many candidates identified polyphonic. However, as in the case of the example below many wrote alternatives for this feature. Imitation/canon was also a popular response.

In this response the candidate spends some time giving alternatives to polyphonic before getting onto other texture features.

(c) Describe the texture at bars 8 to 11.

(3)

Contrapuntal texture, & melodies overlapping

Creating a sense of polyphony &

Counterpoint, parts are being imitated by other voices.

Instruments double voices.



ResultsPlus
Examiner Comments

Marks are given for:

- Contrapuntal/polyphony/counterpoint [1]
- Imitation [2]
- Instruments double voices [3]

Total: 3 marks



ResultsPlus
Examiner Tip

Only use musical vocabulary relating to the specific element in the question.

Question 1 (d)

Questions of aural perception continue to be a challenging area for candidates on this paper and identification of chords does require regular practice throughout the course. It was hoped that candidates would recognise the distinctive sound of a diminished 7th chord.

Question 1 (e)

In this multiple choice question candidates were required to identify the order in which the voices of the choir entered in specific bars. A large number of candidates identified Option A – alto, soprano, tenor, bass as the correct order and familiarity with recognising different voice types is strongly encouraged for the vocal music set works.

Question 1 (f)

In this question candidates were required to describe a small portion of music of the vocal part.

It was important that candidates identified the bar in question carefully and limited their description only to this area.

Ascending, conjunct and syllabic were the most frequent responses, with some candidates identifying the leaps of a fifth or octave. However, some identified the wrong area to describe or wrote about further bars or described the texture of the vocal entries.

This is a very good response showing precise aural skills of the features of the music of the alto in that bar.

However the candidate does not restrict themselves to that bar and continues beyond. This is not required and will not gain any credit.

(f) Describe the music of the vocal part in bar 13 beat 2 to bar 14 beat 3.

(3)

Each part starts with a perfect 5th jump then moves conjunctly ascending to an 8^{ve} jump before descending sequentially. Each voice comes in singing the same melody in a different key 1 bar later.



ResultsPlus
Examiner Comments

Marks are given for:

- 5th jump [1]
- Conjunct [1]
- Ascending [1]
- Octave jump [1]

Total: 3 marks (maximum)



ResultsPlus
Examiner Tip

Pay careful attention to the bars specified in the question and indicated in the skeleton score.

Question 1 (g)

This was another 3-mark multiple-choice question. Candidates had to select the correct features from a range of correct and incorrect vocabulary, which related to texture and sonority features that were typical of the time in which the piece was written, the Baroque period.

This meant that candidates could exclude options such as sonata form and string quartet, which were from the Classical period, and chromatic and modal, which were not from the two elements in the question.

Option B, continuo and Option E, polyphonic were frequent responses. Option F, small orchestra, was not always selected, with many candidates selecting string quartet instead. It is really important that candidates learn stylistic features of the time in which the set works were composed.

Question 2 (a)

This question required candidates to describe the music of the lead vocals in the first bar and there were many good responses for this 3-mark question.

Typical answers were ascending, tonic, triad, repeated notes, syncopated, syllabic. A frequent incorrect answer, however, was conjunct.

This is a very good response packed full of musical vocabulary and works through the features of the bar in a precise way.

Again, candidates are encouraged to use the more technical word of 'ascending' when describing the shape of a melody rather than rising, upwards or similar.

2 Beatles, *Revolver*: Here, there and everywhere

Listen to Track 2 and refer to Excerpt 2 in the Resource Booklet.

(a) Describe the music of the lead vocal part in bar 1.

(3)

The melody is a rising arpeggio-like passage ending with a note repeated three times ('better life'). It is syllabic not melismatic and starts on the offbeat.



Marks are given for:

- Rising = ascending [1]
- Arpeggio [1]
- Repeated notes [1]
- Syllabic [1]
- Offbeat [1]

Total: 3 marks (maximum)



Keep your answer focussed with use of technical musical vocabulary.

Question 2 (b)

Questions of aural perception continue to be a challenging area for candidates on this paper and identification of chords does require regular practice throughout the course.

Only a small number of candidates identified the A minor chord, but more had success with the dominant 7th chord, although quite a few omitted the 7th.

Question 2 (c)

There was mixed success identifying this interval of a perfect 5th, approached in a descending direction from E to A.

It is important that candidates regularly practise identifying intervals throughout the course, for both listening questions and aural dictation. Candidates should always remember to state the musical quality of the interval (major, minor, perfect) as well as its size (number).

Question 2 (d)

This question was answered well and candidates showed good knowledge of the instruments used in this song, although many wrote about the vocals too, which was not required.

It is important to specify that it is an electric guitar, rather than just writing 'guitar'.

Question 2 (e)

The cadence question was a challenging one for candidates and perfect was the correct answer.

Identification of cadences does require regular practice throughout the course. A small number of candidates incorrectly wrote perfect 5th and showed confusion between terminology for intervals and cadences.

Question 2 (f)

In this question, candidates were required to identify musical features that created a dark mood in a specified bar. It was important that they considered the mood when selecting their musical vocabulary.

This is a clear response with two correct features.

It is useful when practising during the course to consider which musical features are typical of different moods. An ascending scale will not create a dark mood, but in contrast a descending scale will.

Therefore, the descending shape of the triad in the vocals created a dark mood, but the ascending and descending electric guitar scale did not.

(f) Explain how a darker mood is created in bar 22.

(2)

The music briefly modulates to a minor key and the electric guitar plays an ascending + descending chromatic scale to imply a darker mood.

(Total for Question 2 = 11 marks)



Marks are given for:

- Minor [1]
- Chromatic [1]

Total: 2 marks



Link each musical feature to the question to check that it matches the mood.

Question 3 (a)

In this question, candidates were required to select musical features that created a mysterious mood in the first stave.

It is important that they consider the mood when selecting their musical vocabulary. Common responses were the piano dynamic, the crescendo, trills and harmonics.

Candidates are encouraged to be as precise as possible with their use of technical vocabulary, either describing it as crescendo or getting louder, because more loose descriptions were applied.

The candidate organises their response with clarity, in bullet points.

3 Kaija Saariaho, *Petals for Violoncello and Live Electronics*

Listen to Track 3 and refer to Excerpt 3 in the Resource Booklet.

(a) Explain how a mysterious mood is created in stave 1.

(3)

- dynamic(s) very gradually increases
- played sul ponticello / sul tasto.
- uses harmonic(s) / natural harmony



Marks are given for:

- Dynamics gradually increase [1]
- Sul ponticello [1]
- Harmonics [1]

Total: 3 marks



Observe the number of marks for each question and keep your answer concise.

Question 3 (b)

This question asked candidates to describe the tempo, metre and rhythm in staves 1 and 2.

Typical responses were slow tempo, no time signature or lack of pulse and long notes. Some candidates mistook the trill for a fast tempo or short note lengths.

This is a good response and the candidate makes valid observations about the rhythm, the metre and the tempo.

(b) Describe the tempo, metre and rhythm in staves 1 and 2.

(2)

It is free rhythm and is a slow, ~~tango~~ adagio tempo. There is no ~~trill~~ time signature.



Marks are given for:

- Free rhythm / no time signature [1]
- Slow [1]

Total: 2 marks



Only use vocabulary required for the musical element.

Question 3 (c)

Candidates found this a challenging question, where they were required to describe how the music changed during stave 3. Responses seen frequently were *tremolo* and *crescendo*, but candidates did not comment on further dynamic changes during the stave.

This is a good response where the candidate clearly thinks about the specific aspects of change during this stave.

(c) Describe how the music changes during stave 3.

(3)

The ~~low position~~ The cello starts off by playing trills then plays tremolo. The ~~low~~ cello is gradually played from the fingerboard to the bridge. The music gets louder (cresc.) towards the middle then gets softer (decresc.).



Marks are given for:

- Tremolo [1]
- From the finger-board to the bridge [1]
- Gets louder/cresc [1]
- From the middle then gets softer = at the end gets quieter [1]

Total: 3 marks (maximum)



Give precise locations where the music changes.

Question 3 (d)

Candidates were asked to describe the melody of stave 4 and this was answered well with many recognising ascending, chromatic, microtones and the demisemi-quavers or dactyls.

This response shows a good understanding of the musical features in this part of the excerpt.

(d) Describe the melody of stave 4.

(3)

The melody of stave 4 consists of rapid dactyls and is very microtonal, making the melody very conjunct. It can also be said that the melody is in some ways sequential with ascending and descending ideas being repeated.



Marks are given for:

- Dactyls [1]
- Microtones [1]
- Ascending [1]
- Repeated [1]

Total: 3 marks (maximum)

Question 3 (e)

Candidates found this a challenging question and could not really explain beyond harmonizer and reverb the other electronics used in this piece. Very few commented on the amplification or the close positioning of the microphone.

This response shows a good understanding of the process of the electronics used to create the variety of effects achieved in this piece.

(e) Explain how electronics are used in this excerpt.

(3)

The signal is put into a mixer which sends it to a harmonizer which adds microtones to the pitch. The microtones are then "amplified" using reverb to create a muddy sound and extreme difference (delay)



Marks are available for:

- Mixer [1]
- Harmonizer [1]
- Amplified [1]
- Reverb [1]

Total: 3 marks (maximum)



Learn unique and stylistic features of each of the set works.

Question 4

Many candidates had very good success with the aural dictation question and it was extremely pleasing frequently to see full marks and very encouraging to see marks improving for this question.

This was a challenging exercise with awkward areas of both pitch and rhythm. Candidates tended to fare much better on rhythm than pitch.

In terms of rhythm, the music was in 3/4 and candidates needed to check that each bar had the correct number of beats. The syncopation and offbeat nature of bar 3 and into the start of bar 4 was awkward.

In terms of pitch, there were several leaps at the start before the conjunct descending movement. Many candidates heard the 5th at the start and the octave at the end. Even many candidates who achieved full marks did not hear the C sharp semitone lower auxiliary note at the end. However the mark scheme does allow for a couple of errors and still to achieve full marks.

Different versions of beaming are not penalised, this being a test of ear, rather than theory.

4 Listen to Track 4.

Complete the melody in bar 2 beat 3 to bar 4 beat 3.



Question 5

This question required candidates to use their aural skills to identify musical features from an unfamiliar piece.

Candidates had to draw upon their knowledge and understanding of a particular genre related to an area of study, in this case, vocal music, and link their observations to the question. They were required to justify their musical features with examples of relevant works.

The question states, "Relate your discussion to other relevant works which may include set works and other music." It is a requirement of the question to write about examples of other music and this should occur frequently throughout the essay.

The indicative content mark scheme is large and examiners are not expecting candidates to cover everything on it. That would not be possible in the time allowed and candidates would not be able to create a meaningful discussion. Marking takes place using the levels-based mark scheme and never by adding up points.

The most successful essays:

- made an observation with use of technical musical vocabulary
- explained the musical effect of that feature
- linked the musical feature to a specific relevant work and explained how it had been used in the linked piece

These essays demonstrated a wide and interesting variety of other relevant works. They went on to give a brief explanation as to how the same feature was used in the linked piece, showing knowledge of that piece.

Candidates who approached the essay by giving an account in chronological order often had less success and suffered by falling into a pattern of repetition or omitting particular musical elements. It was not necessary, nor recommended, that candidates relate features to timings on the audio track.

It is essential that candidates allow sufficient time to listen to the audio track several times, make notes, plan and then write their Q05 essay. They should check that they have transferred all points from the plan into their essay.

It was pleasing to see candidates use the first page of the Q05 answer area for this purpose and writing musical vocabulary next to the text. Candidates might like to consider each of the elements in turn: Melody, Harmony, Tonality, Structure, Sonority, Texture, Tempo, Metre and Rhythm, Dynamics.

Whilst no compulsory time-length is given to complete Q05, Pearson recommends in both the Administrative Support Guide and the timing guidance document for Unit 3 (available on the website), that candidates spend ideally 35 minutes and no less than 30 minutes on Q05.

Candidates are advised to:

- Interpret the question by highlighting key words
- Listen to the unfamiliar piece a few times and make a plan before writing the essay
- Organise the essay by musical elements
- Use the eight musical elements as a check list
- Include examples of relevant works throughout the essay
- Reference the linked piece with composer, piece title and movement, if from a larger work
- Show some knowledge of the linked piece in order to create a justification

To create a discussion:

- Identify a musical feature, explain it musically: how it links to the question, connect it with another piece of music and explain the connection
- Link the musical features to the question
- Write about the musical justification of the composer's intentions
- Leave enough time to plan and write the essay: Pearson recommends 30 to 35 minutes

This year, candidates engaged well with the question and the text, although some wrote descriptively about the text at the expense of focussing on the musical vocabulary of the elements.

All indicative content musical vocabulary has been selected to link with the question. Candidates frequently identified many correct features of the melody, harmony, texture and sonority. It is important with sonority to state the voice type, rather than simply writing voice and piano. Candidates should be able to recognize different vocal ranges. Structure should be considered and this was assisted by the layout of the text showing the two verses. There are many possible options with tempo, metre and rhythm and it is always a good idea to cover the three concepts. It is important not to omit dynamics in this question.

Once indicative content has been established for each of the elements, candidates should then create their musical discussion by linking it to the question and providing justification to support the composer's intention of the atmosphere that they are seeking to create in this piece. Indicative content should be linked to examples of other music.

It has been really positive to see Q05 essays improving this year: centres and candidates are encouraged to take the advice in this report to improve further, in this part of the exam. Marks were seen across all five levels.

This is a well-structured essay, with an opening introduction setting the scene and placing the piece in context, with suggestions of similar pieces and composers.

Each element is organised into a paragraph addressing Structure, Melody, Texture, Harmony, Sonority, Tempo/Metre/Rhythm, with one or two musical observations made about each.

Depending on the piece, some elements will be of more musical interest than others and may have more to discuss for that element. It is useful to try to identify the most salient features for each element.

Explanations are linked to the question.

Relevant works appropriate to the vocal music genre and early 20th century have been selected and whilst some provide a justification showing knowledge of the piece, others are more of an illustration. However, some, such as the Beethoven and Berlioz, are less successful.

5 Vocal Music

Listen to Track 5.

This song has the title 'Dawn' and shows the composer's appreciation of nature at this time of day. It captures the atmosphere moving from a calm and gentle start through to the awakening of the day. It was composed at the beginning of the 20th century.

Discuss how the composer reflects this intention through the use of musical elements. Relate your discussion to other relevant works that may include set works and other music.

*Behold the Dawn, the fairest of all visions,
Day's glory now appears.
Arise! For the night hath fled!
Arise and greet the Dawn.
Welcome her! Unveiled she now appeareth,
All things greet her radiant smile.
Borne by wingèd horse and car
She steals across the sky.*

*Child of heav'n arrayed in shining garments,
Blushing maiden draw thou near:
Sovran lady of earth and sky,
We hail thee as our queen.
Heav'n's breath awakeneth creation,
The sky is all aflame,
Th'eastern Portals open wide.
The Sun draws nigh.*

(20)

This song 'Dawn' was composed to represent the calm and beauty of a new day, and to be appreciative of nature. The song is from the early 20th century, and may well be from a song cycle, similar to 'On Wenlock Edge' or 'Songs of Travel' by ~~a composer like~~ Vaughan Williams. The composer has used many musical elements to represent the theme of the song well.

This song is composed for piano and baritone voice, a small ensemble which was common for songs and song cycles of the time; for example Vaughan Williams' 'Songs of Travel'. The composer makes use of the wide ranges of ~~these~~ the instrument and voice. For example, a high and wide tessitura is used for the voice in the final line; when the vocalist sings "Sun", reaching the climax and possibly the highest note of the song. This effect is used too in 'Bredon Hill' from Vaughan Williams' 'On Wenlock Edge' song cycle. The singer reaches the highest note at a loud climax at "An navy bell be dumb!". The piano too is used creatively to express the themes of the song: toward the end there is a very high shimmering pattern, and it sounds that the sustain and soft pedals are being used.* These techniques help to create a calm atmosphere, but also emphasize the jagged lyrics.

* This can also be heard in impressionist pieces such as 'Pagodes' from Debussy's 'Estampes', to create a calm, light shimmering effect.

The melody is similar throughout the verses and features melodic techniques such as word-painting. In the voice, a descending major triad appears can be heard on the lines "greet the Dawn", "open wide", etc. This has the effect of making the mood brighter and calmer, whilst also complementing the lyrics. In 'The Vagabond' from 'Songs of Travel', this can be heard on the word "be-low", with a descending minor 7th interval, which has a similar effect of complementing the lyrics.

There are occasionally variations in time signature, and unusual phrase lengths, to suit the lyrics. At, for example, the line "all things greet her radiant smile", there appears to be a bar of $\frac{4}{4}$, followed by $\frac{3}{4}$, before returning to $\frac{4}{4}$ for the next line. This not only helps shape the accompaniment and the ^{natural} rhythm of the melody, but gives the song a slightly uplifting, driving-forward feel. Another example of this is "My Team Ploughing" from 'On Wenlock Edge', where a bar of $\frac{3}{4}$ is inserted in the A section to fit to the text.

When the piano accompaniment becomes more complex, there are cross-rhythms created. ~~At~~ Half-way through the extract, a 3-2 cross-rhythm is created ~~in the~~ between the left and right hands of the piano, and this has the effect of making the song seem more positive, and somewhat gentle. To a similar effect, 'Pagodes' contains a 3-2 cross-rhythm with the octaves right-hand melody and left-hand counter-melody, which creates a warm atmosphere.

As the piano accompaniment becomes more complex, the texture goes from being melody-dominated homophony, to more polyphonic, as the piano gets a fairly melodic role. This changes the atmosphere of the day, as the piece gets busier and busier. Similarly, texture thickening and growing is used in movement 4 of Beethoven's Pastoral symphony, as well as dynamics increasing, to represent the impact of the loud storm on the previously calm weather.

The ^{tonality} harmony used by the composer is very modal, perhaps to ~~the~~ ^{reflect} its nature and the countryside and rural folk music. In the first line, the tonic chord (major) is heard, followed by a minor v chord, suggesting that the piece is composed in a mode such as mixolydian ~~mode~~. 'The Vagabond', does the opposite of this: a minor tonic followed by a major IV (Ab in E minor), which heavily hints at a modal tonality, and suggests the rural-ness and folk influence on the song. The harmony of this piece is also chromatic and dissonant at times, with the very first chord of the excerpt being an augmented chord. This seems to set an unsettling ~~tone~~ ^{tone} for the piece however, the composer may be contrasting this with the harmony of the second half of the extract which is generally less dissonant, consisting of mostly minor and major chords, with the occasional added 6th or 7th. Overall this change in harmony makes the song seem calmer and uplifting towards the end. Similar to this, the first movement of Berlioz's *Symphonie Fantastique* features lots of diminished chords in the introduction, a dominant minor 9th in the exposition, however the religious-like ending is a sequence of diatonic plagal cadences, giving a calm effect to the ending of the piece.

The tonality or tonal centre of this piece occasionally is unclear, perhaps being a 20th Century influence on the composer, as clear tonal music became less and less common ^{as} the century progressed. With very modal harmony and modulations (such as when the accompaniment develops), it was always obvious in this song what the key is. Other ^{early} 20th Century pieces like this include 'La Sérénade Nocturne' from

'Escapes', where the major triad is sometimes very clear (the A major scale descending melody), but sometimes not because the ~~lower~~ at all (the opening C# pedal closing with a ♭ natural in the melody).

Overall the composer has used techniques typical of songs and pieces from the ~~late~~ early 20th century, and ^{effectively} created a song that represents ^{rural} ~~the~~ nature and 'Dawn' of a new day.



ResultsPlus
Examiner Comments

This account provides an explanation of the elements in the unfamiliar piece: it is better than a description, but does not become a thorough explanation.

It covers the elements of Sonority, Melody, Tempo/Metre/Rhythm, Texture, Harmony and Tonality, giving reasonable coverage of the elements. Elements explained are linked to the question.

There is a range of relevant works linked to musical features for each of the elements and this appears consistently throughout the essay. In several cases, the candidate justifies the connection by showing some musical understanding of the linked piece, but not always.

Use of musical vocabulary is competent but not excellent.

Generally, the candidate provides musical justification of the composer's intention.

On balance, this essay meets many of the requirements of Level 4, placing it in the middle to high portion of the band.

Level 4

Total: 15 Marks



Plan carefully whilst listening, and before writing the essay.

Have a paragraph for each of the musical elements.

Include examples of relevant works throughout the essay.

Question 6 (a)

Q06: General Information

Q06 required candidates to show knowledge of three elements of one of the set works, or a movement, and they were given a choice of four set works from different areas of study.

Most importantly, candidates needed to use analytical and appraising skills to make evaluative and critical judgements (AO4).

This was achieved by:

- giving musical explanations of the effect of their observation
- making links with the context in which the piece was created
- making connections with other relevant pieces of music

Candidates should try to make links to examples of relevant music consistently throughout the essay. They should give a short explanation to show their knowledge of that composition and how the composer has used that feature in the other one.

The questions stated, "Relate your discussion to other relevant works. These may include set works and other music." It was therefore a requirement of the question to write about examples of other music and examples should occur frequently, throughout the essay.

The first word of each essay question was 'discuss' and the essay should be written as a discussion, rather than simply providing a list of vocabulary and musical features that occurred in the piece.

There were some good examples of essays for Q06. The best were clearly-structured, often organising musical features into a paragraph for each element. Candidates were able to discuss the piece with a strong grasp of technical vocabulary across the three elements and were able to explain the musical feature of each element. Musical features were then linked to a relevant piece of music. To provide a justification, they showed brief knowledge of this piece, rather than providing an illustration, which was simply naming the piece.

It is not necessary, nor recommended, that candidates refer to bar numbers because they do not enhance the musical discussion and interrupt the fluency of the response.

A considerable number of candidates quoted bar numbers and over-relied on the illustrative pages of the score in the resource booklet. This resulted in them only writing about the first portion of the piece and the latter being entirely neglected. It often resulted in them writing a chronological account, rather than a discussion of three elements. This was less successful because it often resulted in repetition of musical features and imbalance of the elements. The illustrative pages, which represent approximately a third of the set work/movement, are provided simply as a helpful reminder. They should not be treated as a source document score to work through in the examination, to write the essay.

The indicative content mark scheme is large and examiners did not expect candidates to cover everything on the mark scheme. It would not be possible in the time allowed and candidates would not be able to create a meaningful discussion. Marking takes place using the levels-based mark scheme and never by adding up points. Greater emphasis in this question is placed on discussing and explaining the effect of their musical observations so the piece of writing becomes an evaluative discussion.

Frequent issues seen were essays:

- without any contextual information
- lacking in discussion and musical explanation
- listing musical features
- with imbalanced elements, ie one that was neglected or less well-covered
- inconsistent references to relevant music
- that focussed on other elements that were not in the question

Whilst no compulsory time-length is given to complete Q06, Pearson recommends both in the Administrative Support Guide and the Timing Guidance for Unit 3 document (both available on the Pearson website), that candidates spend ideally 45 minutes and no less than 40 minutes on Q06.

It has been really positive to see Q06 essays improving this year and centres and candidates are encouraged to take the advice in this report to improve further in this part of the exam. Marks were seen across all five levels.

Question 6a

This option was chosen frequently. Candidates tended to write most successfully about the element of Melody, often focussing on musical features such as the interval of a 5th, conjunct, sequences, and balanced phrases.

There was good discussion of Texture, which also was often reasonably well-written, with polyphonic, unison and heterophonic being frequent observations. Sonority was the element probably least well-written about, with candidates lacking musical information for it. Many candidates deviated away from the three elements in the question and wrote instead about sonata form and tonality.

Examples of relevant works included a wide range of Romantic chamber music such as piano trios, piano quintets and string quartets of composers such as Schumann, Schubert, Brahms, Mendelssohn, Beethoven and others.

This essay is well organised and clearly structured, with contextual information at the start and a paragraph for each of the three elements.

Context is mostly relevant, however there are some generalisations, which lack accuracy. There is more of a biographical emphasis about the composer than a musical emphasis about the piece, and the latter is to be encouraged. The date of composition is stated.

The candidate produces a clear response showing a good understanding of the musical features of the elements of melody and texture. There is sometimes a tendency to list the features rather than explain them, particularly at the start of the paragraph. In some cases, they do explain and create musical discussion. The element of sonority is less fully handled.

There are some examples of relevant works, just enough for it not to be considered as inconsistent. The works chosen are relevant and are examples of Romantic piano repertoire or chamber music. The Berlioz is not a successful example. There are no examples of other music for sonority.

References to other music are illustration, rather than showing their knowledge of the piece, and are rather vague with no movement specified, so it is not clear to what the candidate is referring, in a large multi-movement work.

Clara Schumann was a composer in the early 1800's, composing close to that of Hector Berlioz and Brahms. Schumann was taught piano at a young age as a consequence of her father being a prestigious piano teacher and performer. She performed piano recitals around the world with her father, and was a gifted pianist. She met Robert Schumann in 1840, who was also a student of her father, and although this marriage was not wholly accepted through her family, they were wed and shared compositional ideas. In 1846, Clara wrote her Piano Trio in A minor (piano trio for short in this essay), which was the most popular form of romantic chamber music at the time. Romantic chamber music was designed to be performed in smaller settings, such as evening soirées over large concert recitals in symphony halls.

In relation to melodic devices, Schumann splits her 1st subject into 2, 4 bar phrases. This includes a dominant start with a leap of a 5th. The

romantic period called this type of phrasing 'period phrasing', and this allowed for focus on the more lyrical ~~and~~ and expressive melodies created throughout the piece. Hector Berlioz often allocated his first subjects into 2 parts, such as in Symphonie fantastique: movement 1, where his woodwind melody is in 2 4 bar phrases. Clara also makes use of sequences of this 1st subject and other ~~piece~~ melodic themes throughout piano trio, however she starts to experiment slightly, with a variation of the first intervals when repeating these melodies. This shows her to be starting to branch away from the more predictable other works of the time, and develop her own patterns in music. Brahms took inspiration from Schumann's experimental nature in these sequences and started to vary his sequences in his Piano Quintet in F minor. Both he and Schumann took advice from each other in a working relationship and criticised each other's compositions, which may explain the common devices the two use. Schumann also melodically develops her first subject in the "Development" section of the sonata form structure. This was common at the time, as use of repetition too many times would bore the audience; using developments kept intrigue and anticipation.

for what could occur later on. Schumann ~~also~~ also used lots of chromaticism throughout piano trio, in ^{the} varying melodic motifs that are passed between parts. Once again, romantic music was well known for more exploration outside the home key, as seen in Chopin's ~~Battude~~ Piano Ballade no 4 in f major, op. 52. Chopin makes use of dissonance and chromaticism in his works such as this one to help convey more anguished emotions. Schumann's use of chromaticism could relate to this and hint at darker themes behind the work.

Texturally, the majority of piano trio is homophonic or melody-dominated homophony. However, Schumann makes use of some experimentation in her work such as imitation. This imitation usually occurs within the violin and cello transcriptions, as the two have similar technique and sonority. It creates a conversation-like feel to the work, and is once again another technique that was used in Brahms' piano quintet in f minor, to create interesting and exciting ~~not~~ development of the same motifs. ~~Also~~ Alongside imitation, Schumann uses octave throughout piano trio, occurring more in descending/ascending passages between the violin and cello once again.

~~That~~ This use of octaves is to ~~enlarge~~ enlarge the sound from the three instruments and create the vision of a large orchestra without actually using more than 3 instruments. This also creates a more harmonious relationship between the instruments and place emphasis on the melody within the texture. Schubert similarly uses octaves in his piano trio in B^b major to enlarge the effect of sound ~~at~~ ^{within} his trio. Overall, Schumann does not create/invent any revolutionary techniques, but her compositional skill level is definitely exceptional texturally.

• Clara's exploitation of the instruments is not too experimental either, with a use of equal distribution of parts. Melodically the violin and piano gain more material, however the cello has just as much contribution to the piece. This was typical of romantic chamber music as there would often be 3 equally skilled players to bring ~~to~~ the trio to life. Schumann makes use of the string technique double-stopping similarly to use of octaves - to strengthen the sound that the 3 instruments are playing. The piano is exploited through use of cross-rhythms, as both hands can play different parts at the same time, and this could have been done because

of a will to experiment with polyphony briefly
in piano trio.



ResultsPlus
Examiner Comments

This essay shows most characteristics which belong to the Level 3 descriptors. It does not, however, fully meet all the requirements of Level 3 and is best placed in the middle of the level.

Context is a combination of relevant and general information.

It is a clear response with some explanations and discussion.

There is satisfactory use of musical vocabulary, which is stronger for Melody and Texture than Sonority.

Relevant works are used as illustrations but they are not always consistent throughout the essay.

Total: 15 marks

Level 3



ResultsPlus
Examiner Tip

Try to explain and discuss each musical feature.

Give examples of other music throughout the essay.

Question 6 (b)

This was the third most popular essay choice.

Candidates often wrote most successfully about about the element of Tempo, Metre and Ryhthm and identified features such as tempo changes, although did not always state the original tempo, the time signature and change to 5/4, syncopated and triplets. When writing about this element candidates should be encouraged to address all three aspects of the element.

Sonority was reasonably successful, although there was a tendency to name instruments in the piece rather than the techniques of how the instruments are used.

Many candidates unfortunately had very little to say about the element of Tonality, sometimes omitting it completely, or not getting beyond minor and often not knowing the key of the piece or any main modulations.

Candidates often wrote about Harmony instead of Tonality, therefore not gaining any credit.

Examples of relevant works included a good range of film scores by Danny Elfman and an extensive range of film soundtracks by John Williams.

The opening contextual paragraph is very short, lacking information and only contained the date of composition. This is more typical of Level 1.

General points are made about several musical features across the three elements. However, they are listed, rather than explained to create a musical discussion.

There are some examples of relevant works from the film music genre throughout the essay.

Danny Elfman was a 20th century film composer who composed elaborate film scores for Batman Returns in 1992. He often used detailed scores and many performance directions to convey what he wanted.

One of the ways he did this was through his use of sonority. Elfman used a full orchestra with many different instrumental techniques. For strings, Elfman directed them to use arco, pizzicato, tremolo and vibrato as well as double stopping. The violins start the piece with a chromatic descending long notes which adds to the suspense. Hermann also used descending chromatic high pitch strings in many of his cues for 'psycho' in 1960, however in 'Psycho', the strings played the chromatic descending phrases to a much faster rhythm. Elfman also uses percussion heavily. In Birth of A penguin Two (BoaPTII) there is a military snare drum section as well as many rolls on bass drums, timpani, ^{cymbal} etc. There is also a timpani ostinato used. This

is similar to much of John Williams' work such as ^{as the} 'Star Wars' ~~soundtrack~~ cues which feature a heavy use of cymbals and percussion. The brass and woodwind are also featured heavily in BoA II. They use techniques such as flutter tonguing and the trumpets often have high pitched muted entries. Steiner used muted trumpet in King Kong which could have influenced Elfman. The ~~to some~~ mix of sudden and gradual dynamics also add to the dramatic nature of the cue. Elfman also uses a synth choir.

~~where~~
The tempo, rhythm and metre are also very complex and often changing. The piece starts in 4/4, however it also uses other time signatures such as 5/4. This is similar to a lot of film music, as well as other cues within the Batman soundtrack such as Birth of a Penguin part one. This piece varies in tempo between 130 and 146 beats per minute. There are also a few riffs in the piece, however it is mainly paced (similar to John Williams' 'superman').
The BoA II contains many cross-rhythms as well as syncopation and triplets. Many films use these complex rhythms in order to add drama.
For example Alan Silvestri uses complex rhythms

in the 'Avengers Endgame Soundtrack'. Many rhythms used by Elfman in BoA II are also accented. He also uses dotted rhythms, semiquavers and quavers a long with longer notes. Elfman also uses leitmotifs such as for 3 characters in this film; Catwoman, the Penguin and Batman. These leitmotifs return frequently, with often augmented, diminished or repeated rhythms. John Williams does this too in the 'Star Wars' soundtrack. ⊗

The tonality of this piece changes. It is minor and chromatic with many extended chords. It is mainly in D minor and the piece begins with a tonic pedal drone which continues throughout. At bar 21, the key changes to C major before returning to a minor key ~~at~~ four bars later. This is similar to many of the other cues in this work such as Birth of a Penguin part one, and Batman vs the Circus.

⊗ There are also repeated rhythms, often in the violins which are played with accents and slurs. Similarly the brass often play staccato triplets and semiquavers for added dramatic effects. The synth choir also sings block chord harmonies on beats one and three.

as well as motifs later on. ^{The} strong, accented staccato rhythms used in BoA II could have been influenced by 'the murder' cue in Psycho by Herrmann.

In conclusion, Elfman used sonority, rhythm, metre and tempo as well as tonality to create a dramatic and effective cue for the Batman returns film.



ResultsPlus
Examiner Comments

This essay shows most characteristics that belong to the Level 2 descriptors.

Context is very short and a combination of general and limited information.

Several general points are made about each of the elements but there is a lack of explanation of the effect created.

Attempts are made to refer to other works but they are not consistent throughout the essay.

Total: 10 marks

Level 2



ResultsPlus
Examiner Tip

Prepare a contextual paragraph in advance about the composer and composition.

Create discussion about each of the musical features.

Question 6 (c)

This was the least chosen of the essay options.

Candidates wrote quite well about Structure although they tended to name the form and sections, rather than explaining and discussing their effect. Essays often showed some understanding of Harmony, including 12-bar blues, dissonant, and added 7th, these being the features chosen often.

Melody was generally covered least effectively, with candidates not considering both the melody of the verses and the saxophone solo.

Examples of relevant works included a diverse range of pop music and jazz pieces, particularly the latter that were written in a 12-bar blues style.

The opening contextual paragraph is short but contains some basic general information about Courtney Pine's musical styles and the date of release of the album. Candidates should not repeat the elements in the question in their introductory paragraph.

Musical features are provided for the three elements and a sentence follows about the effect this created, but in a very general way and not creating a discussion.

Relevant works are used throughout the essay as illustration but with some over-reliance on the same Alicia Keys song.

Please note that a conclusion is not required, especially if it repeats material already covered in the essay, as in this example.

Courtney Pine's album (Back in the Day) released in the year 2000, when the musical climate had a heavy focus on pop and hip-hop genres. Pine, as a highly skilled saxophonist, decided to fused these styles with classic jazz features. In Back in the Day's ^{early days and John Coltrane} he uses melody, harmony and structure to create this stylistic blend.

First, his use of melody takes popular features of other pop songs and leans them towards jazz styles. First, the vocal melody is very repetitive - which is similar to other hip-hop and pop tracks. Empire State of Mind by Alicia Keys and Jay-Z also utilises these repetitive melody lines, which help a song to get stuck in the audience's head. However, there are many complicated melismas also sung throughout, which is characteristic of jazz singing. This is similar to Alicia Keys' If I Ain't Got You, which uses these long melismatic phrases and it creates a sense of flow and high skill in the vocals. Pine also plays a long and virtuosic saxophone solo ^{including pitch bends and other virtuosic playing techniques} - which is also very common of jazz music and Pine's personal compositional style. He does so on many tracks on Back In the Day, such as Inner State of Mind. It creates the improvised feeling of 'jazz' in his modern arrangements. He also uses the saxophone to create fills between melody lines in the voice - which is also a strong trait in his music. It is also heard in Pine's Love and Affection, where he instead uses Bass clarinet and it is an effective way of using jazz instrumentation alongside pop and hip-hop.

instruments. The melody also features many sharps and flats and these notes create a classic jazz feel. This goes back to pieces like Miles Davis' Tutu and Louis Armstrong's Dream a little Dream of me, and is really what helps to define jazz melody. The ~~keyboards~~^{saxophone} lines and vocal lines also often use acciaccatura which creates a sense of virtuosic playing and is heard in other ~~of~~ Pine songs such as Inner State of Mind. Finally, the keyboard part plays sturdy chords throughout, which creates a solid ground for the other parts to play with. This is common of Pine's style and is also heard in Inner State of Mind.

Next, the use of harmony creates blues tension alongside familiar pop styles. The backing vocals sing a close 3-part harmony which is very common of pop, even used by the Beatles in Here, There and Everywhere. It creates a functional and safe sense of harmony. However, Pine pairs this with blues tones in the main vocal line. This is more common of jazz vocals and is heard in jazz pieces like Armstrong's Dream a little Dream of me. This creates a slight tension between voices when sung together and ~~adds~~ introduces jazz style to an otherwise pop style. The keyboard plays added note chords like C7#9 and again creates a jazz influence. This can be heard in Alicia Keys' If I ain't got you. However, in the chorus there are long 7th chords, which creates more clarity ~~to~~ and functional harmony with the voice. This is typical of Pine and can be heard also in Love and Affection.

The structure is very ~~unusual~~ typical of pop and hip-hop music. There is a verse-chorus structure which is a common pop technique and is heard in If I Ain't Got You. It is easy to follow and repetitive and creates an easy listening experience to the 2000s audience. There are also some long instrumental sections with vocal ad-libs similar to the outro of If I Ain't Got You and this gives a chance to show vocal virtuosity techniques like melisma. There is also a saxophone solo section - which is where the jazz influence is really shown. Brass solos are common of jazz with Davis' Tutu containing many solo sections. Finally, the keyboard chords act as a spine to the piece, playing similarly through every section. This is common of Pine's music and is also used in Inner State of Mind.

In Conclusion, In Back in the Day's Lady Day and John Coltrane, Pine uses melody, ~~and~~ harmony and structure to fuse jazz into popular 2000s styles. I believe this to be an extremely effective way to introduce jazz to the modern listener and transform classic jazz pieces.



This essay shows most characteristics that belong to the Level 2 descriptors, and it just rises into Level 3.

Context is general.

A number of general points is made about each of the elements but the attempt at explanation is quite simplistic.

Relevant works are used as illustrations and are better than being inconsistent.

Total: 13 marks

Level 3



Avoid repeating the same example of other music in the essay.

Question 6 (d)

This was a popular essay choice.

Candidates frequently wrote well about Tempo, Metre and Rhythm with the tempo, changes of tempo, syncopation, triplets and cross-rhythms being popular musical features.

It was rare for candidates to include features towards the end of the piece such as the demisemiquavers and the pause. They are encouraged to know the entire piece, rather than relying on just the amount provided in the illustrative pages of the resource booklet.

Candidates showed some understanding of harmony, with non-functional, open 5th, dissonance being typical responses and identifying a variety of different textures in the piece.

Many candidates produced a comparative study of the piece to gamelan music or the shape of a pagoda. Whilst this served for making AO4 connections they sometimes became too descriptive, which detracted from musical descriptions and links to other music.

Examples of relevant works included a range of piano repertoire by Debussy and other similar composers of the early 20th century.

This is a relevant contextual paragraph with background information about the piece, date of composition and Debussy's musical style. It is not necessary to repeat the three elements in the introduction.

The candidate shows knowledge of the musical features for the three elements but also shows understanding, with a short explanation that follows.

The elements of Tempo, Metre and Rhythm are particularly strong, Harmony is well handled, Texture perhaps not as informative.

Examples of other music draw upon Debussy's piano repertoire, which is particularly effective.

Please note that it is not necessary to provide a conclusion, particularly if it does not bring anything new and repeats previous material from the essay.

Pagodes was written by Claude Debussy in 1903, and is part of a work of 3 pieces, called ^{or for solo piano} Estampes. Debussy was inspired to write this piece following an earlier visit to the world exhibition, where he saw the Javanese Gamelan. This influence of this can be heard in Pagodes, and it was one of his first pieces considered truly impressionist. Debussy, and also Ravel, however did not ~~not~~ consider themselves to be impressionist composers. One of the other pieces in Estampes for example (La soirée dans Grenade) depicts an evening in Spain, which is another example of Debussy's impressionist work. Other examples include his pieces from 'Images' - the sun sets behind the temple. Debussy's attempt to imitate the Gamelan can be heard throughout ~~the~~ Pagodes, through his use of harmony, texture, and tempo, metre, and rhythm.

The piece opens with an open 5th chord (B one #) which is then repeated an octave higher. The fact that this chord lacks the 3rd, the harmony is quite ambiguous and is neither major nor minor. This was used to imitate Gamelan harmony, which often uses open chords to create an ambiguity in tonality. Another example of a piece that uses open 5th chords is Debussy's Clair de lune, which creates the impressionist sound that Debussy is known for. Debussy uses lots of parallel movement in Pagodes, particularly ~~at the~~ 4th and 5th, which is a feature that is very typical

of Impressionist music. An example of this is bar 27, where the right hand is moving down, then back up again, in parallel 4ths. Another example of an Impressionist composer is Vaughan-Williams, who uses lots of parallel movement in his song 'On Wenlock Edge'. This shows that parallel 4ths/5ths are often seen in Impressionist music. Debussy uses lots of extended chords in pagodes, particularly seventh chords. This type of extended harmony was a typical feature of Impressionist music, and contributes to the ambiguous harmony mentioned previously. Gamelan orchestras would often use extended chords. An example of another one of Debussy's pieces that uses extended chords is 'Prelude from Meset, Pour le piano'.

Pagodes is mostly written in a 3-part texture, which consists of pedal note, chord or counter-melody, and melody. For example, at bar 3, there is the pedal note (B), the chord in the middle line, and the melody in the highest part. Later, at bar 7, a counter-melody is also played with the chords. This 3-part texture is used as it is what a Gamelan orchestra would consist of, with heavy emphasis on the pedal note. Another example of a piece with a 3-part texture is Debussy's 'Deux Arabesques (1: Prelude)'. There is a melody, counter-melody and chords. Later on, Debussy makes use of a 2-part texture, where the pedal note is no longer heard for 4-bars (bars 15).

* Parts in pagodes are often written in octaves, again to represent the ^{sounds heard in the} Gamelan.

The performance indications at the beginning of the piece are 'moderément

'animé' meaning moderately animated. For this reason, the pulse is not always strong as the tempo fluctuates to an extent. ~~Therefore~~ This shows Debussy's impressionist influence as music at this time was allowed to be less strict ~~than~~ than it once was. Throughout pagodes, the tempo changes regularly. For example, at the end of the first 2-bar phrase of melody, the melody slows down, then goes back to the original tempo. Later on, there are instructions to not slow down, (*non lenter*), and the piece dramatically slows down at the end. This is very typical of impressionist music and is also similar to the Gamelan. Debussy's 'que plus le lente' also makes much use of tempo changes, with the opening being very slow, and later, the music rushing towards the climax. Debussy uses lots of cross rhythms throughout the piece, for ~~the first time at bar 11 with~~ example at bar 16, with the triplet ornaments in the left hand, and the quarter chords in the right hand. Cross rhythms are a very typical feature of the Gamelan as they often ~~feature~~ layer ornaments with contradictory rhythms together. This can similarly be heard in Debussy's 'Deux arabesque (prelude)' which has the melody playing in triplets, against a quarter accompaniment. Debussy also makes use of syncopation, for example at bar 12, and also with the melody starting on the off beat, which contributes to the ~~rather~~ somewhat weak pulse at the beginning.

In conclusion, Debussy successfully resembles the Japanese Gamelan ~~through~~ the piano through his use of non-western harmony, 3-part texture, and animated tempo, rhythm, and melody.



This essay meets all of the requirements of Level 3 and started to have qualities of Level 4.

Context is relevant.

It is certainly a clear response and there is satisfactory and even competent use of musical vocabulary. Musical explanations are provided throughout the essay.

Relevant works are used consistently throughout the essay to illustrate, and, in a couple of cases, try to make a justification and show knowledge of that piece.

Total: 19 marks

Level 4



An illustration of other music is naming a piece and composer.

A justification of other music is naming, but also saying, something about the music, to show knowledge of that piece.

Paper Summary

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

Exam Preparation

- Listen to the set works regularly, in order to become familiar with them, and be able to recognise different sections of the music
- Learn the key features of each set work, including instruments, common musical devices and keys
- Be able to describe important melodies, such as main themes or the start of a piece
- Know the context of each set work, including the date of composition, and be able to describe stylistic features in relation to the period in which it was written, or the genre to which it belongs
- Practise aural skills on a regular basis. This should include pitch and rhythm dictation, identifying intervals, chords, keys and cadences. Intervals should be described both by a numeric description and the musical quality (eg major, minor, perfect)
- Listen to related repertoire for each area of study and set work. Perhaps create a listening list, which could include pieces from all areas of the A level Music course, such as pieces performed on your instrument/voice or pieces that have inspired your composing. Include examples of other music relevant, frequently, throughout your Q05 and Q06 essays and for each musical element
- Other music should be referenced by naming the composer, piece and movement (if from a larger work). Do not only name the composer, or the piece
- Try to justify your example of other music by writing a small amount of information to describe the example and show why it is a good example. Simply naming the piece provides only an illustration. Q05 and Q06 essays should be a discussion, and not a list of musical features. For each musical feature you should give a musical explanation of the feature and the effect that is created. Then link it to an example of wider listening with explanation as to how that feature is used in that piece
- Develop and practise essay writing skills to produce a well-structured piece of writing that forms a discussion of each element, with musical explanations and examples of other music, fluently throughout the essay

Grade boundaries

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

<https://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html>

