



Examiners' Report

June 2024

GCE Music 9MU0 03

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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) AO3, and use analytical and appraising skills to make evaluative and critical judgements – AO4.

Section A of the paper comprised Questions (Q) 01-04 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 question 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 excerpts of the set works. This included identification of instruments, intervals, chords and cadences. Candidates were also required to describe particular musical elements, for example the melody or texture of a specific passage, or identify musical features that the composer used to create a specified mood.

Q05 tested the ability of the candidate to write an essay 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 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 throughout the essay. They should show knowledge of the linked piece, in relation to the musical feature, 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.

The examination is 2 hours 10 minutes and it is advisable not to spend any longer than one hour on Section A, leaving roughly 1 hour 10 minutes to complete the Section B essays. It is recommended that approximately 35 minutes are allowed for Q05 and approximately 45 minutes for Q06. Candidates might like to try not completing the paper in question order, leaving two essays until the end of the examination, and might like to split the essays up or maybe start with an essay. It is essential that candidates approach the exam with a clear time plan of how long to spend on each question, adhere strictly to this structure and to have practised this order before the actual exam.

It is advisable to practise writing timed essays as part of examination preparation, ensuring that handwriting is legible. Candidates should be encouraged to attempt all questions.

This report will provide guidance on each question and give examples of candidates' work for questions 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 and eliminate the incorrect from a range of correct and incorrect musical vocabulary, which related to the first bar of the excerpt, and indeed, the piece.

Option C, homophonic was a frequent correct response and some identified Option E, octaves, although some confused the change of texture with imitation. They did, however, find differentiation of the harmony more challenging with diminished 7th and suspension selected, instead of the correct answer of dominant 7th.

It is important that candidates practise describing with musical vocabulary the music at the start of the piece or a main section.

Question 1 (b)

There were mixed attempts at this question, where candidates needed to identify a diminished 7th chord. It is important that they practise recognising the sound of different types of chords: the diminished 7th has a very particular sound quality. Candidates should use a combination of aural skills and knowledge of the set work for chords that could occur in the listening section of the exam.

Question 1 (c)

Many candidates found the intervals questions challenging. In this question, it was a major 3rd of G to E flat in a descending direction, followed by a minor 6th of C to A flat in an ascending direction. They formed consecutive notes within bar 5 but separated by a rest.

It is emphasised that candidates should state both the musical quality of the interval (major, minor, perfect) and its numerical size (eg 3rd, 4th etc). There seemed to be an increasing number of candidates this year that only stated the number, which did not gain any marks. The major 3rd interval was identified more successfully but some candidates confused the major and minor or identified the wrong notes in the bar.

It is important for candidates to practise intervals during the course, both for intervals questions and aural dictation, being able to tell the difference between major and minor intervals and in either direction.

Question 1 (d)

There was mixed success with the cadence questions. Amongst the correct answers was a huge array of different cadence names offered. Candidates should practise recognising the sound of the different cadences as well as using their knowledge of the set works, as probable cadences given, and the type of harmony used by this composer.

Predominant use of chord I and V in this section of the piece is likely to give perfect or imperfect cadences. The answer for this question was imperfect and more candidates recognised this than the cadence in Q01e.

Question 1 (e)

Candidates found the perfect cadence slightly more challenging than the previous cadence to identify.

Question 1 (f)

In this question, candidates were required to describe how the composer created sadness and uncertainty in bar 23.

It is important that candidates are familiar with musical features that create a certain mood. For example, for a sad mood the musical features of minor, descending, diminuendo, slower tempo might be expected.

There were many good responses, with full marks being common, and the above features were all typical examples of musical vocabulary to be used.

This is a very good response, in which the candidate uses well-selected vocabulary to match the mood given in the question.

They answer succinctly in bullet points and they are not required to refer to the mood in their response: although some candidates find this helps focus their answer, credit is only given for correct musical vocabulary.

(f) Explain how the composer creates sadness and uncertainty in bar 23. (3)

- descending strings
- tempo slows
- diminuendo
- descending sequence
- syncopation emulating contrition
- stops the sextuplets and uses longer rhythms



Marks are given for:

- Descending [1]
- Strings [1]
- Tempo slows [1]
- Syncopation [1]

Total: 3 marks (maximum)



Try making a list of musical vocabulary that matches different moods

Question 1 (g)

In this question, candidates were asked to describe how the excerpt is typical of the Romantic period.

Frequent correct responses were:

- large orchestra
- lyrical melodies
- chromatic melody or harmony
- contrasting dynamics

It was surprising that more candidates did not refer to programme music. It was important to refer to the size of the orchestra, rather than giving a more general description. Some candidates mentioned *idée fixe*, which did not feature in the excerpt.

Sometimes candidates did not choose strong features of the Romantic period and gave generic reasons that could have belonged to other musical periods or they gave musical features of the piece, rather than of the Romantic period.

This is a very good response, full of strong musical reasons for the Romantic period and use of musical vocabulary.

(g) Describe how the excerpt is typical of music from the Romantic period.

(3)

chromatic chords such as diminished sevenths and dominant
sevenths. Written for a large scale Romantic orchestra. Part of
a long introduction for a Sonata Form structure of a
Romantic Symphony. Extreme range of dynamics with long lyrical
melodies.

(Total for Question 1 = 14 marks)



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Examiners' Comments

Marks are given for:

- Chromatic chords [1]
- Large orchestra [1]
- Extreme dynamics [1]
- Lyrical melodies [1]

Total: 3 marks (maximum)



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Examiner Tip

Learn stylistic features for each of the set works

In this response the candidate has strong musical features typical of this era. It was not necessary to give examples of chords: chromatic harmony, or chords, was the overall feature.

Slow introductions occur in both Classical and Romantic repertoire, so was not a feature.

(g) Describe how the excerpt is typical of music from the Romantic period.

(3)

chromatic chords such as diminished sevenths and dominant
sevenths. Written for a large scale Romantic orchestra. Part of
a long introduction for a Sonata form structure of a
Romantic Symphony. Extreme range of dynamics with long lyrical
melodies.

(Total for Question 1 = 14 marks)



Marks are given for:

- Chromatic chords [1]
- Large orchestra [1]
- Extreme dynamics [1]
- Lyrical melodies [1]

Total: 3 marks (maximum)



Learn stylistic features for each of the set works.

Question 2 (a)

Candidates were required to explain how the composer created suspense in the first 3 bars, the opening of the movement.

It was pleasing to see this question answered very well by candidates. Popular responses were low, slow, pedal, *pianissimo* and *crescendo*. It should be noted that the bass drum was mentioned in the skeleton score to help candidates follow the tempo of the opening bars, so no credit was given in the mark scheme.

The mood is given in the question and candidates had to select musical vocabulary that matched the mood. They did not need to state the mood in their answer, but some candidates find this helps to focus their answer.

This is a very good response with four valid musical features.

Candidates should be more succinct with their use of musical vocabulary to save time, *crescendo* and pedal note were sufficient for credit.

2 Elfman, *Batman Returns: Batman vs the Circus*

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

(a) Explain how the composer creates suspense in bars 1 to 3.

(4)

The ~~com~~ music begins very quietly and gradually increases

(*crescendo*). Begins with a held note on a tonic pedal.

(It is) in a minor key.

Uses muted trumpets to play the melody, which produces an unusual timbre.



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Examiner Comments

Marks are given for:

- Very quietly [1]
- *Crescendo* [1]
- Pedal [1]
- Trumpet [1]

Total: 4 marks



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Examiner Tip

Consider the mood of the set work and select appropriate musical vocabulary

Question 2 (b)

The correct answer for this interval was perfect 4th. Candidates should practise identifying intervals in main themes of the set works. There were examples where only a number was presented or where candidates had written major or minor instead of perfect. Regular practice throughout the course both understanding and identifying intervals is so important.

See advice given for intervals in Q01c.

Question 2 (c)

In this question, candidates were asked to explain how the composer creates surprise at this bar and there were many pleasing responses.

Frequent responses were major, chordal, naming a percussion instrument, and *fortissimo*.

As mentioned previously, candidates do not need to refer to the given mood, although they might find it focuses their answer. They need to select musical vocabulary that matches the mood. Some candidates identified musical features that belonged to the preceding or following bar.

This is a very good answer, succinct and helped by using bullet points.

The candidate selects musical vocabulary that matches with the mood of surprise.

(c) Explain how the composer creates surprise at bar 7.

(3)

- cymbal crash
- use of loud brass played fortissimo
- major chord in minor tonality



Marks are given for:

- Cymbals [1]
- *fortissimo* [1]
- Major [1]
- Chord [1]

Total marks: 3 marks (maximum)



Look at the number of marks on offer and use bullet points to help make that number of points

Question 2 (d)

In this question, candidates were asked to describe the rhythm of particular bars. Typical correct responses included continuous quavers, triplets, and accents.

Some candidates focused incorrectly on the time signature or the texture of the accompaniment figure.

This is a very good response with much correct musical vocabulary.

Perhaps the candidate has spent too long writing unnecessary information about instruments and bar numbers, which are not required.

(d) Describe the rhythm at bars 13 to 17.

(3)

continuous quavers^{in low brass}, accented, brief pause for quavers
as muted brass plays another long sustained note,
semiquavers ♯ in trumpet start of bar 13 after held G,
accented quavers bar 17 after held muted brass note



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Examiner Comments

Marks are given for:

- Continuous [1]
- Quavers [1]
- Accented [1]
- Long note [1]
- Semiquavers [1]

Total marks: 3 marks (maximum)



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Examiner Tip

Use musical vocabulary only for the element in the question.

Question 2 (e)

In this question candidates were required to describe the music played by the violins in a particular bar, and there were many good answers. The words high, *glissando* and repeated notes were seen frequently.

Some responses spent time unnecessarily describing the effect created, which would not gain credit.

This is a very clear response, only containing relevant musical vocabulary.

(e) Describe the music played by the violins in bar 25.

(3)

- Very high pitch
- Repeated notes
- Glissando
- Accented



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Examiner Comments

Marks are given for:

- High [1]
- Repeated notes [1]
- *Glissando* [1]
- Accented [1]

Total marks: 3 marks (maximum)



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Examiner Tip

Full sentences are not required for the listening questions: focus on the musical vocabulary

Question 3 (a)

In this question, candidates were asked to describe the texture of the opening bars of the excerpt, which occurred towards the end of the set work *Burn*.

It was quite an intricate area of texture and some candidates were able to identify 'polyphonic' and the 'homophonic string chords'.

Many described it as 'melody and accompaniment' or named the instruments rather than applying texture vocabulary.

Very few identified the number of parts playing, which is an important aspect of texture.

This is a very good response that identifies the texture of the different instruments and concludes that this made it polyphonic.

3 Anoushka Shankar, *Breathing Under Water: Burn*

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

(a) Describe the texture in bars 1 to 6.

Chordal texture in strings, which ^{occurs in} ~~accompany the~~ ⁽²⁾
conjunction with the occasional solo sitar interjections,
making it polyphonic



Marks are given for:

- Chordal strings [1]
- Solo sitar [1]
- Polyphonic [1]

Total: 2 marks (maximum)



Keep vocabulary focused on the element in the question

Question 3 (b)

The correct answers for these intervals were minor 3rd and perfect 4th. Candidates should practise identifying intervals in main themes of the set works. There were examples where only a number was presented or where candidates had written major or minor instead of perfect. Regular practice throughout the course both understanding and identifying intervals is so important. See advice given for previous intervals questions.

Question 3 (c)

Here, candidates were asked to describe how the music becomes more dramatic in particular bars.

There were many frequently-seen responses such as drums or percussion, *crescendo*, polyphonic, repetition.

The ascending scale at the start of the section was often missed. It is important with 4-mark questions that candidates need to make sufficient references to musical vocabulary. They were required to match the mood, in the question, rather than describing the music.

This is a very good response.

Here, the candidate finds it useful to link their vocabulary to the mood of the dramatic. They cover many different musical features, which contribute to this.

(c) Describe how the music becomes more dramatic at bar 12 beat 4 to bar 16.

(4)

There are ~~syn~~ synthetic drums to emphasise rhythm so dramatic.

The backing vocals provide harmony and counterpoint to create more drama

The dynamics are loud, i.e. fortissimo so more dramatic

Strings build up from upbeat to bar 13 with ascending scale to

E with crescendo then plays arpeggiated pattern.



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Examiner Comments

Marks are given for:

- Drums [1]
- Counterpoint [1]
- *Fortissimo/crescendo* [1]
- Ascending [1]
- Scale [1]

Total marks: 4 (Maximum)



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Examiner Tip

Whilst learning the set work, discuss places where different moods are created and the musical vocabulary used to do this

Question 3 (d)

It was pleasing to see a large number of candidates identifying the section correctly, as chorus or refrain. It is essential that candidates can give the names of sections within the structure of the set work.

Question 3 (e)

In this question candidates were asked to identify the instrument and describe the music of its short solo towards the end of the excerpt.

The correct answer was flute, a distinctive sonority in the fusion style. Many candidates identified this, however some seemed to expect this to be an Indian instrument rather than a western instrument.

Common responses for the music of the solo were conjunct, quiet and *legato*.

This is a response full of musical vocabulary.

The candidate identifies the solo instrument correctly, as the flute.

They then go through very logically in order, identifying the musical features of the solo.

(e) (i) Name the solo instrument heard at bar 19 beat 4 to bar 21.

(1)

flute

(ii) Describe the music of this solo.

(2)

legato, mostly conjunct, scalar, ~~low~~ downward
perfect 5th leap, low in range



Marks are given for:

(e)(i)

Flute [1]

(e)(ii)

- Legato [1]
- Conjunct [1]
- (Perfect) 5th [1]
- Low [1]

Total: 3 marks (maximum)



Learn and practise identifying the instruments used in solos in the set works

Question 3 (f)

In a similar way to Q03e, candidates seemed to expect this to be an Indian instrument rather than a western instrument. The sound of the cello was often confused with Indian stringed instruments.

Question 4

Many candidates had very good success with the aural dictation question. It was extremely pleasing to see many examples of full marks and marks of 7 and 8, forming nearly half of all candidates' responses.

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

In terms of rhythm, the music was in 4/4 and candidates needed to check that each bar had the correct number of beats. The syncopation of bar 3 and into the start of bar 4 was challenging, although a rhythmic pattern was established.

In terms of pitch, there was a sequence-like pattern in bars 2 and 3. Leaps included the octave leap at the end. Even many candidates who achieved full marks did not hear the D sharp in bar 3 with the semitone lower auxiliary note and then the D sharp again on the minim. However, the mark scheme does allow for a couple of errors and still achieve full marks.

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



Examiners mark from the beginning ignoring bar lines until both pitch and note lengths are incorrect.

1st note – correct pitch and note length

2nd note – correct pitch and note length

3rd note – correct pitch, incorrect note length

4th note – correct pitch and note length

5th note – correct pitch, incorrect note length

6th note – correct pitch and note length

7th note – incorrect pitch, correct note length

8th note – correct pitch and note length

9th note – correct pitch and note length

10th note – both pitch and note length are incorrect so mark from the end ignoring bar lines until both pitch and rhythm are incorrect

12th note – correct pitch, incorrect note length

11th note – correct pitch, incorrect note length

Total of 17 correct pitches and note lengths

Total: 6 marks



Check there are the correct number of beats in the bar

Listen carefully for sequences or patterns

Work out the interval of each leap carefully

Listen out for semitones

Question 5

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

Candidates had to draw upon their knowledge and understanding of a particular genre related to the area of study, in this case, fusions, and link their observations using musical vocabulary 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 that may include set works and other music." It is a requirement of the essay to write about examples of other music and this should occur frequently throughout the essay, linking to the different musical elements.

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, which is the most important concept. Indeed, some representation of features across the elements is sufficient. Marking takes place using the levels-based mark scheme and not by adding up correct points.

Candidates who approached the essay by giving an account in chronological order often had less success by falling into a pattern of repetition because musical features returned through the recording. Alternatively, they omitted some of the 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 must check that they have transferred all vocabulary points from the plan into the essay, so that they can be integrated into the musical discussion.

It was pleasing to see candidates using the first page of the Q05 answer area underneath the question for planning purposes. The best planning listed each of the musical elements so that none was neglected. The musical elements for this question are: Melody, Harmony, Tonality, Structure, Sonority, Texture, Tempo/Metre/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 Pearson 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 to provide coverage of the elements
- Include examples of relevant works throughout the essay
- Reference examples of other music with composer, piece title and movement, if from a large scale work
- Show some knowledge of how the feature has been used in the linked piece in order to create a justification

How to create a musical discussion:

- Identify a musical feature and explain the effect this creates. This can be done succinctly with an adjective to provide that explanation
- Link this to the question and the composer's intention
- Make a connection with a relevant piece of music. Show knowledge of how the same musical feature has been used in a different piece and how the composer approaches this

On this year's paper, candidates engaged well with the question. However, whilst it is important to refer to the question throughout the essay, candidates should not be distracted by writing overly descriptively about a storyline at the expense of focussing on the musical vocabulary of the elements. Candidates can achieve this by using similar words to those such as beautiful and peaceful, which are given in the question, to avoid being overly repetitive when they link features to the question.

All indicative content musical vocabulary has been selected to link with the question. Some elements have more features than others, but there will be something of musical value to say about each of the elements. Candidates should try to ensure coverage across as many of the elements as possible.

Vocabulary included: folk influence, modal, ornamentation, dissonance, parallel, ternary form, piano, sustain pedal, arpeggio accompaniment, time signature, tempo changes, syncopation, dotted notes.

Most candidates made obvious links to the Debussy set works of *La Soirée dans Grenade* and *Pagodes*. Frequent references were made to the set works of Vaughan Williams' *On Wenlock Edge* and Stravinsky's *The Rite of Spring*. However, it was pleasing to see candidates use relevant and interesting works such as a wealth of piano repertoire by Debussy and Ravel to show examples of the Impressionist style. There were also references to Spanish-inspired music by composers such as Granados, Chabrier, Albeniz, Manuel de Falla and Rimsky-Kosakov.

Candidates are becoming more confident at providing illustrations, which is naming another piece and the composer, in which the same technique is used. However, examiners would like to see greater confidence in handling justifications in which candidates justify their chosen example. Their knowledge should not be an unrelated fact about the piece or programmatic information. Candidates should show brief knowledge as to how the composer used that same musical element technique but in a different way because it is a different piece of music. This does not need to be a lengthy explanation: it should be focused and succinct.

This is an organised essay with competent use of musical vocabulary, linked often to the Spanish style or Impressionism.

The candidate does make some additional musical observations in their plan, which is acknowledged in a positive way. However, these do not appear in their discussion in the essay where they are making links to the question, explaining the effects created and linking to other music. This is so important for this question.

References to other music are given throughout the essay. Most are as illustrations by simply naming the piece and composer. There are some justifications, such as how the 7ths are used in Debussy's *Nuages*, clearly showing their knowledge of that piece.

Please note there is no need to provide a conclusion, which in this essay did not bring any new musical features or discussion.

5 Fusions

Listen to Track 5.

This piece is taken from a collection of pieces called Stories of Spain and was composed in 1918. The composer was influenced by traditional Spanish music. The music represents a beautiful and peaceful garden in a region of southern Spain.

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

(20)

The composer has utilised numerous musical techniques to depict the beauty and tranquility of a Spanish garden, many of which are inspired by traditional Spanish musical elements.

One of these is the use of musical modes as opposed to traditional major and minor keys. The folk music of many countries, including Spain, uses modes, which the composer has decided to exploit to represent Spanish culture. In this case, the opening melody is Dorian mode, the same as a natural minor but with a sharpened sixth note. One of the most famous pieces of folk music written in Dorian mode is Scarborough Fair; Vaughan-Williams, who was known to collect folk music, was inspired by the use of Dorian mode in Scarborough Fair and countless other songs, and worked it into several of his pieces, including The Lark Ascending and On Wenlock Edge, the Song Cycle for tenor and piano quintet. Additionally, the opening interval of the melody is a perfect fourth from

Repeated short melodic phrases

rit. accents

"happy"

Perfect fourth opening interval

Scallic

Clear tonal centre

Rising Fall Phn

V-I cadence is common

Me Cl

Impressionism was growing

The dominant to the tonic, which gives the piece an uplifting feel. W. G. Suffy Walden used the same interval to the same effect for the opening of his theme to "The West Wing". Furthermore, the high pitch of the piano at this point gives the melody a pure sound, making it, and by extension the Spanish garden, feel sweet and comforting for the listener.

In the accompanying left-hand, broken chords, or arpeggiated chords, are massively reflective of Spanish music. One of the most iconic features of Spanish music is the Flamenco Rhythm, which consists of a broken chord spread across a dotted rhythm. There are hints of this in the piece, though rhythmically ~~approximated~~ ^{diminished} to fit into a $3/4$ time signature. Perhaps the most well-known use of the flamenco rhythm comes from Bizet's opera, "Carmen", during the Habanera. Though Bizet was French, he had to encapsulate Spanish culture in the opera, which was effectively achieved by including a habanera rhythm.

Modulations in this piece are frequent, helped by the presence of sequences in the melody. This helps to suggest that the garden is never still, providing a sense that nature is ever present. Another key feature of the melody besides sequences is ornamentation, which, in this extract, includes trills, mordents, appoggiaturas, and most notably, acciaccaturas. The latter in particular is present throughout Spanish music; Spanish composer Manuel de Falla used grace

notes extensively in the melodic line of his "Ritual Fire Dance" (interestingly also alongside a Habanera Rhythm at points). Rhythmically, this piece is very interesting. As the tempo decreases (rits) part way through the piece, the ~~original~~ rhythm elongates (augments) to further suggest a sense of stillness. This contrasts the earlier suggestion in the music that the garden is never still; in fact, at one point, there is a pause where the music stops completely. Holst uses a very similar technique at the end of "Mars", stretching out the rhythm as the tempo decreases. Staccato rhythms become more prominent towards the middle of the extract, which not only contrast the earlier legato writing, but also link heavily to Spanish music (staccato castanets are used in de Falla's "Three Cornered Hat" suites and Bizet's Cenerentola).

The use of triplets in the extract creates polyrhythms, which help to blur the sense of pulse created previously. This is a key feature of impressionism, which in 1918 was an ever-growing and increasingly popular style. Another feature of impressionism present in the piece is seventh chords, which add dissonance to the music. Impressionist composer Debussy pioneered the use of seventh chords, using them in numerous works (such as his ~~Pasodes~~ *Pasodoble*, based partly on Spanish culture, and his *Trois Nocturnes*; in the opening movement, *Nocturne*, he writes a series of descending parallel major seventh chords in the strings).

Overall, there is no doubt that the composer has

not only effectively captured the beauty of the garden, but also effectively utilised many features of Spanish music. These include the use of modes, ornamentation, Seventh Chords, modulations, and rhythm, including habanera rhythms, polyrhythms, and staccato rhythms.



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Examiner Comments

This account of the unfamiliar piece provides an explanation of the elements.

The candidate shows musical vocabulary: modes, folk music, perfect 4th, high pitch of the piano, left hand broken chords, dotted rhythm, 3/4 time signature, sequences, ornamentation, tempo changes, legato, triplets, 7th chords, dissonance.

More vocabulary is used in the essay plan but not brought into the discussion. This covers the elements of Melody, Sonority, Texture, Tempo/Metre/Rhythm, Harmony.

Other music includes: *Scarborough Fair*, Vaughan Williams' *The Lark Ascending* and *On Wenlock Edge*, *The West Wing*, *Habanera* from Bizet's *Carmen*, *De Falla Ritual Fire Dance*, Debussy *Pagodes* and *Trois Nocturnes*.

References to other music are mostly as illustrations, but there is an occasional effective justification.

On balance, this essay meets some of the requirements of Level 4, but not all, placing it in the middle of the mark band.

Level 4

Total: 14 marks



Make a plan whilst listening to the piece but check that all vocabulary is transferred to the essay

Have a paragraph for each of the musical elements

Include relevant examples throughout the essay

Create justifications by naming a piece and composer but writing about how they use that feature in their piece

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 chosen 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 justify and support how the composer has used that feature in the other piece.

The questions state, "Relate your discussion to other relevant works. These may include set works and other music." It is therefore a requirement of the essay to include examples of other music throughout the essay and within the discussion.

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

The best essays were structured clearly, 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 features of each element. Musical features were then linked to a relevant piece of music. They provided justifications, integrating their knowledge of how that composer used the musical feature in the work.

It is not necessary, nor recommended, that candidates refer to bar numbers because it does not enhance their musical discussion, does not add to the written style of this type of essay and is time-consuming information.

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 a considerable amount of it being entirely neglected. This often resulted in candidates writing a chronological account, rather than a discussion of the 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 from which to analyse in the examination.

The indicative content mark scheme is large and examiners do not expect candidates to cover everything. 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 not by adding up points made. Greater emphasis in this question is placed on discussing and explaining the effect of their musical observations, so that the essay becomes an evaluative discussion.

Frequent issues seen with the essays included:

- Lack of contextual information. More essays this year that did not start with an opening contextual paragraph
- Lack of discussion and musical explanations
- Listing musical vocabulary
- Imbalanced elements ie one that was neglected or less well-covered
- Focus on other elements that were not in the question
- Inconsistent references to other music
- Illustrations, rather than justifications, of other music
- A conclusion that was not necessary and candidates often used it to repeat points that had already been made

Whilst no compulsory time length is given to complete Q06, Pearson recommends both in the Administrative Support Guide and in 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 yet again this year. Each of the essays will be discussed, with examples across the different mark levels.

Question 6a

Candidates were asked to discuss Vaughan Williams' use of harmony, structure and tempo, metre and rhythm in *Is my team ploughing?*

Tempo, metre, rhythm were the most successful of all the elements with tempo and changes, time signature and changes, and various rhythmic features identified. In the element of Structure, candidates often identified the AB, AB, AB form and the role the characters played within the structure, but omitted strophic, introduction, links, coda. For Harmony, D minor, modal, parallel, dissonance were identified frequently, but it was rare to see candidates be specific about the different types of chromatic chords.

Examples of other music included the other set works from *On Wenlock Edge*, Butterworth's *A Shropshire Lad*, song cycles and lieder by Schubert, other songs by Vaughan Williams and also his orchestral repertoire .

The contextual paragraph is very short, lacking information about the composer and the context of the piece. Candidates are encouraged to learn the date of composition for both the listening section and the essays.

The candidate shows some knowledge of harmony and more of tempo, metre and rhythm, but they list the features as general points and do not attempt a musical discussion.

There are some inconsistent links to other music. Some references to *Songs of Travel*: they need to be precise with the name of the Britten piece.

Is my Year ploughing from Wenlock Edge is about a dead man and a living man ~~distraught~~ Distressed over a girl. Vaughan Williams used clashing harmony, tempo ^{and metre} changes and a variety of unexpected rhythms to portray the emotions of the two men.

The dead man starts ~~at~~ stanza one very softly and gentle. There is close harmony in the accompaniment, long ^{minor} chords in the strings and piano to hold the music still in suspense to show how sad and lost the dead man is, the ~~the~~ cello isn't used to keep harmony light. When the ~~dead~~ ^{alive} man sings in stanza two it is strong and loud because of thick, ^{repeating} chords in the ^{piano} strings that shift chromatically. There is a counter melody played by the cello that creates dissonance with the melody. This change of intensity carries on throughout the piece to emphasise the anger and hatred ~~at~~ from the living man and depressive mood from the dead man. In Youth and Love from songs of travel by ~~the~~ Vaughan Williams intensity grows and fades similarly ~~like~~ to this to show passion. There is parallel harmony at the start of the piece in the strings, the dotted note which is repeated again at the end of some stanzas. ~~is dissonant~~

~~and creates~~ The minor harmony here emphasises the dismay felt by the characters. It also moves dramatically which gives an exciting budge in the music.

The dead man's melody includes quavers, semiquavers and triplets as well as crotchets to make it feel uneven and almost shy. The ~~dead~~ ^{alive} man responds harshly, which is created by dotted rhythms and quaver anacrusis to express wrath.

'In Dreams' from songs of travel by Sir John Williams uses rhythms from off syncopated quavers to ~~give~~ give the uneven feel when dreaming. The \uparrow rhythm when the dead man sings is just long dotted crotchets and ~~quavers~~ quavers and semibreves. The living man's accompaniment is much more intense, there are repeated triplets throughout to give a relentless push on the music. This combined with the syncopated quavers in the voice creates brief crossrhythms. Much like in Serenade for horn by Britten, varied rhythms and syncopation give a push on the flow of the music to build drama.

The recurring motif in the strings is a dotted rhythm followed by triplets and quavers ~~falling on~~ rising and falling chromatically followed by more triplets and off beat crotchets. The inconsistency of rhythm makes it memorable and ~~is~~ familiar when it is repeated.

The meter also changes to give inconsistency and unevenness. At various moments such as 'when it was man alive' it changes to from $\frac{4}{4}$ to $\frac{3}{4}$ for one bar then just before the alive man starts in stanza two it momentarily

changes to $\frac{3}{4}$ for one bar. This gives an uncomfortable feel just as the arguing men are feeling. Throughout the piece there are changes in meter briefly to help convey the feelings from the men. The tempo changes slightly in places for example when the dead man is singing there is rubato to show passion and there is a rit at the end of stanza two as the intensity calms down and the alive man is singing alone. This lets the music drift slightly in suspense. The piece ~~for~~ from Songs of travel by Vahn Williams uses rall to slowly bring the piece to a pause and leave tension in the air.



This essay shows most characteristics that belong to the Level 2 descriptors. It does not, however, meet all the requirements of the level and is best placed towards the lower end.

Context: very brief and lacking information about the composer and piece

Harmony: chromatic chords, dissonance, parallel

Tempo/Metre/Rhythm: triplets, dotted, syncopated, repeated rhythms, 4/4, tempo changes

Structure: no information provided

Other music includes: Vaughan Williams' *Songs of Travel*, Britten's *Serenade for Tenor, Horn and Strings*

Level 2

Total: 9 marks



Prepare a contextual paragraph in advance with relevant musical information about the composer and piece

All three musical elements should be covered

Question 6 (b)

In this question, candidates were asked to discuss Herrmann's use of texture, sonority and tempo, metre and rhythm in *The Cellar*.

Candidates often wrote most successfully about the element of sonority, and identified features such as string orchestra, mutes, *tremolo*, trills, *divisi*. For tempo/metre/rhythm the 2/4 time signature, *allegro molto* tempo and quavers were popular responses but did not really extend beyond that.

Candidates probably found texture the most challenging feature, with many writing that the opening was homophonic instead of unison or octaves. Monophonic was often recognised but very few candidates discussed the more intricate workings of the fugal texture. Candidates should note that the words 'thick' and 'thin' do not gain credit on the mark scheme and more technical vocabulary is required.

Examples of relevant works included the other set work movements from *Psycho*, other film soundtracks by Herrmann and a variety of film soundtracks by John Williams, Howard Shore, Goldsmith, Philip Glass but also extending into Bartok String Quartets, for sonority.

This essay opens with a relevant contextual paragraph comprising information about the composer, the date of composition, collaboration with Hitchcock and briefly setting the scene of the storyline.

Use of musical vocabulary is satisfactory, however this is not so well-handled for texture. AO4 explanations are very good in this essay and the candidate writes a comment to explain the effect of only using strings, *con sordini*, trills etc.

References to other music are made as illustrations, but not always consistently.

The conclusion does not add anything new. Q06 essays do not require a conclusion so candidates are advised to spend that time on the main essay.

This is a Level 3 essay because it is certainly a clear response using relevant musical explanations. Musical vocabulary is satisfactory rather than competent. Relevant works are used as illustrations. It comes very close to meeting all of the requirements of Level 3, but musical vocabulary is not as full as expected for this level.

Bernard Herrmann was an American composer, known for his chilling and terrifying scores he has composed in close collaboration with Alfred Hitchcock. Herrmann attending Juilliard before persuading conducting. His compositions were rejected by most as they did not meet the criteria for popularity at the time. Working on a tight budget, Herrmann and Hitchcock released 'Psycho' in 1960, which soon became immensely popular due to its chilling moments of suspense and tension. Hitchcock claims that the music for Psycho is worth 33% of the film's success, however others argue it contributed even more than this. In 'the cellar', Marion's sister Lila is frantically rushing down the stairs in attempt to flee Norman Bates, while searching his creepy house. Herrmann uses elements of sonority, texture and tempo, rhythm &

metre to effectively create a tense and suspenseful atmosphere to match the scene.

In terms of sonority, Herrmann made the bold and controversial decision to use only strings to score 'Psycho'. ~~This means~~ The lack of other orchestral sections removes the orchestral colour from the music and is able to reflect the film being in black and white. Penderick's 'threnody for the victims of Hiroshima' similarly uses strings only and is still able to illustrate a scene of tragedy and terror without the use of other instrument families. Herrmann's strings are instructed to play *con sordini*. The effect is the deadening of the sound, ~~and~~ possibly reflecting the psychotic hidden personality of Norman, or to create an extreme contrast between 'the murderer' and the rest of the score. The strings use techniques such as trills to heighten the tension of the scene. The trembling trills may act as a literal representation of Lisa's fear, and is effective in creating a suspenseful moment. The strings ~~are~~ ~~stopping~~ play

tremolando which not only highlights the fear of the scene, but also aids in creating a frantic atmosphere. Elman does this similarly in 'Batman vs Circus' from Batman Returns (1992) to emphasise the madness of the battle scene.

In terms of tempo, rhythm and metre, the strings are instructed to play 'Allegro molto' creating a fast paced, manic setting to coordinate with Lila fleeing the disturbing house. The piece mainly consists of quavers, forming an ostinato pattern. This possibly reflects the obsessive mind and personality of Norman Bates. There are moments of syncopation throughout the piece, particularly towards the end, gradually building up fear and tension. This is used more effectively in some of the earlier cues such as 'The Prelude' and 'The Murder'. The metre is $\frac{2}{4}$, complementing the quick paced scene.

In terms of texture, this cue is extremely polyphonic heavy, creating a tenseful scene of madness and highlighting Lila's confusion as she navigates her

way through the house. Other composers such as Stravinsky use textures such as homophony to indicate a scene of madness and terror. For example, at several points in 'The Rite of Spring', Stravinsky has his orchestra play homophonic block chords which are effective in portraying the fear of the young girl about to be sacrificed. The string parts enter in canon one after another every 8 bars to create a fugual texture, possibly representing the fragmented and distorted structure of Norman's brain. The ostinato texture is effective in creating an ominous environment and highlighting Norman's obsessive behaviour. Joseph Bishara's ~~Insidious~~ 'Insidious' consists of several moments of fugual, polyphonic textures in various cues which compliment the horror of the scene.

Overall, Herrmann is effective in highlighting the terror taking place on screen, and despite his score being contravertial to the lush string sounds of the 20th century such as Max Steiner's music, he is still able to score a successful,

and highly entertaining film.



ResultsPlus
Examiner Comments

Context: relevant information

Sonority: strings, *con sordini*, trills, *tremolo*

Tempo/Metre/Rhythm: *Allegro molto*, quavers, 2/4

Texture: Polyphonic, fugal

Other music includes: Penderecki's *Threnody*, Elfman's *Batman Returns*, other movements from *Psycho*, Stravinsky's *The Rite of Spring*, Bishara's *Insidious*

Level 3

Total: 17 marks



ResultsPlus
Examiner Tip

After each vocabulary feature, mention the effect created

It can be useful to write a brief essay plan before you start writing: this is useful to check that you have sufficient musical features for each element, on which to build your discussion

Question 6 (c)

In this question candidates were asked to discuss Kate Bush's use of melody, harmony and texture in *And Dream of Sheep*.

Candidates often summarised successfully Kate Bush's biographical and early career success but there was a lack of musical relevance in the contextual introductions.

Melody was the most successful element, with leap of a 5th, 3rds, word-painting, repetition, and narrow range being common features. Please note that syllabic and melismatic come under the element of sonority. Texture generally included melody and accompaniment, arpeggios, block chords. Harmony was probably the least successful element, not moving beyond extended chords and tonic pedal.

This is a well-organised essay, with a paragraph for each of the elements. It is a shame that the candidate diverges into the area of sonority at the end and the conclusion does not bring any further new information.

The opening context paragraph is general, mentioning only the date of composition and a couple of other songs from the album.

There is some use of musical vocabulary but these features are stated as general points rather than showing any explanation of the effect created.

References to other music are typical of the style and are shown regularly throughout the essay, mostly as illustrations. Some of the examples unfortunately did not relate to a specific musical feature.

On balance, the context and musical discussion is of Level 2, however the use of other music is Level 3. It meets all the requirements of Level 2 and just reaches Level 3.

Kate Bush's Album 'Hounds of Love' was released in 1985.

The first side of the vinyl was composed of stand-alone pop songs including 'Cloudbusting' and 'Running Up That Hill' and the second side was based off of work by Tennyson and was called 'The Ninth Wave'. This side of the vinyl told the story of a woman lost at sea and her struggle to remain conscious while waiting to be rescued. This is the side that the lullaby-like piano ballad 'And Dream of Sheep' is from.

The vocal melody begins with leaps of a perfect 5th although the most prominent interval throughout is minor thirds on the E major passages. The use of leaps in melodies is typical of Kate Bush and other 80s artists as can be heard in her song 'Cloudbusting' in the verses and also in 'Walking on Sunshine' by Katrina and the Waves released in the same year. These leaps help create melodic interest. The vocal melody throughout is mainly syllabic although has slurred pairs and brief melismas at the end of phrases to create a lullaby feel. In one of Bush's first top hits 'Withering Heights' the melodic line has

a similar structure of short falling melodies so that the main story the lyrics are trying to tell is still clear. Towards the end of the song when Bush is singing of being taken 'deeper and deeper' and taken 'home' word painting is used as the melody descends towards the 'home' of the tonic. Word painting was a feature of other 80s songs including 'Under Pressure' by Queen and David Bowie where the words 'high, high, high' ascend up to the highest note on the song where in contrast to this Kate Bush song they use ^{word painting} it to build up energy.

The ~~texture~~^{harmony} throughout is diatonic. The use of added 7th chords and added 4th chords is typical of Bush and can be heard in her other song 'Under Ice' which ^{also} uses added notes and suspensions to create harmonic tension, depicting the stress of the woman stuck at sea. During the E major passages slash chords are used to facilitate a tonic pedal point in the piano on E. In a similar way to the Beatles' song 'I want to tell you' the pedal point with changing harmony above is used to create passing dissonance although it is further emphasised by the flattened 9th in 'I want to tell you'. Perhaps Kate Bush used the pedal point to show the woman was completely stranded and unable to escape her fate as it is used once again in 'Under Ice' although in a more accented ^{note}.

The melody dominated homophony is typical of piano ballads of the late 70s and 80s as is seen in Billy Joel's album 'The Stranger' which he released in 1977 with multiple songs including 'Vienna' and 'Always a Woman' being extremely characteristic of the genre. The accompanying piano begins with some doubling of the vocal melody octaves higher along with broken chords in the left hand. As in the song 'The Winner Takes It All' by ABBA this feature helps to propel the song forward and in 'Dream of Sleep' creates the rippling effect of waves. When the tonality changes to E major the piano begins to play block chord accompaniment. In the same way the addition of the Balalaika thickened the texture of 'Cloudusting' the addition of the bazouki and Irish whistles in the middle of this song does the same. During the 80s many groups used synths to add sound samples including Adam and the Ants with 'Stand and Deliver' who put in the sample of a neighing horse and a hunting call at the start to set the scene of a highway man riding. As Kate Bush had been introduced to the Fairlight CMI by Peter Gabriel she used this to set the scene of being at sea by overlaying a voice recording imitating the shipping forecast alongside a vocal sample of someone talking. Throughout the piece to create a richer texture the piano ~~also~~ uses the sustaining pedal which means that the notes of the broken chords all linger in a wash of sound contributing to mimicking the waves.

of the passing 'white horses' she sings about.

In conclusion, Kate Bush masterfully uses melody, harmony and texture to create a calm, lulling picture of someone drifting around lost at sea.



ResultsPlus
Examiner Comments

Context: a small number of general facts

Melody: perfect 5th, 3rds, word painting, diatonic

Harmony: added notes, tonic pedal

Texture: melody-dominated homophony, broken chords, block chords, incidental parts for bouzouki and Irish whistles

Other music includes: Queen's *Under Pressure*, The Beatles *I want to tell you*, Kate Bush *Under Ice* and *Cloudbusting*, Billy Joel's *Vienna*, Abba's *The Winner Takes It All*.

Level 3

Total: 14 marks



ResultsPlus
Examiner Tip

Prepare a contextual paragraph in advance with relevant musical information about the composer and piece

Always remember to explain the effect of the musical feature

Like this essay, keep links to other music sustained throughout, but link them clearly to a musical feature from the elements

Question 6 (d)

In this question, candidates were asked to discuss Stravinsky's use of melody, texture and tonality.

In general, this question showed best understanding of the context, with candidates writing about Diaghilev, Nijinsky, issues surrounding the première, date of composition and the other Ballets Russe works.

Melody was probably the best-understood of the elements with folk influence, ornamentation, fragments, wide leaps being common observations. For texture, monophonic, layered and polyphonic were typical responses. Tonality was the least successful element, not really going beyond modal and atonal.

Relevant works included other Stravinsky ballets of *Petrushka* and *The Firebird*, more movements from *The Rite of Spring* and works by Shostakovich, Prokofiev, Schoenberg, and others.

This is a well-organised essay.

The contextual paragraph is relevant with some information about Stravinsky's musical style.

AO4 explanation of effects is integrated nicely alongside the AO3 musical vocabulary.

Examples of other music show stylistic understanding with some as justifications showing knowledge of how the element is used in that work, and others as illustrations.

Please note that it can be less effective giving another music example where the composer does the opposite, particularly when candidates only give it as an illustration and do not use it as the basis for discussion. This is the case for the Tchaikovsky example.

The conclusion does not bring anything new to the essay and is not a requirement.

Igor Stravinsky was a composer famous for his innovative, groundbreaking style, arguably underlying areas of classical music today. His work 'The Rite of Spring' is written for a ballet depicting the awakening of the earth for Spring, and pagan rituals that surround it. The 'introduction' depicts evokes a folk-like feel to it, as Stravinsky sought to break free of expectations for music at the time, wanting to put a nationalistic touch to the music, to remind the audience of their roots. However, throughout the ballet, Stravinsky's unconventional writing caused great consternation for the listeners, creating a complete riot during the first performance of the music. In this sense, although nationalistic music was far from unprecedented, with composers such as Sibelius writing his nostalgic, incredibly nationalistic work 'Finlandia', Stravinsky's unconventional writing, as is reflected through his use of melody, texture and tonality in the introduction, was highly unprecedented and unwelcomed by the listeners, suggesting that Stravinsky succeeded in writing a work that uncomfortably reminded listeners of their heritage.

In terms of melody, the introduction is based largely on modal folk melodies. Stravinsky travelled extensively as an ethnomusicologist, collecting traditional songs and melodies to place in his work. The

movement opens with ~~an~~ a bassoon melody ~~in~~ in the aeolian mode. When considering that this melody marks the opening of the entire ballet, the work becomes immediately unusual ~~is~~ and distinctive to the listener. This is due to the extremely high tessitura employed, and the highly decorated nature of the melody. The extensive use of melodic decoration was employed by Stravinsky in order to reflect the untrained voices of village singers, as their voices would frequently crack. In this way, Stravinsky was arguably completely committed to ensuring total reflection of the origins of the music. This can be argued as being highly influential to future composers. For example, in Copland's Latin American Dances, the entirety of the work is comprised of traditional rhythms, folk tunes, and styles of music found in the Latin Americas, suggesting complete dedication to the authenticity of the style, as previously demonstrated by Stravinsky. Stravinsky further reflects the origins of the music by instructing the orchestra to follow the main melody, creating a free flowing, improvisatory feel to the music, similar to that found in remote villages. The ~~string~~ cor anglais then takes the melody, providing melodic contrast in terms of sonority. This is similar to what can be found in Kodaly's 'Dances of Galánta', where a short, two bar phrase is passed around the orchestra, representing a number of sonorities, becoming more and more frustrated, before finally settling with the 1st violins. Throughout the Introduction to the Rite of Spring, we can observe the use of melodic fragmentation, again creating a folk-like freedom. This unpredictability was inherent in the time with the prevalence

of Romanticism, and long, melodic phrases. For example, the love theme from Tchaikovsky's work of Romeo and Juliet does not demonstrate such a level of fragmentation of melody. All this suggests that in the Introduction to the Rite of Spring, Stravinsky's use of melody was highly unconventional, perhaps providing confidence for other composers to break free of expectations placed on them.

In terms of texture, the movement begins with complete monophony via the solo bassoon melody, creating a feeling of solitude and serenity in the music. However, monophonic openings do not always ~~evolve~~ evoke this serenity. In the opening of Kodaly's Dances of Galanta, the cellos begin with a monophonic opening, but in this instance, ~~a~~ anguish and loneliness is evoked. This suggests that Stravinsky's creation of a sense of serenity was deliberate, and not solely created by the monophonic nature of the music. As other parts enter, the texture becomes that of melody dominated homophony, with the orchestra being required to play 'colla parte', or with the soloist. However, as the movement progresses, the music becomes more and more polyphonically animated, due to the increasingly frequent nature of the writing. This is emphasised through the use of extensive cross rhythms, such as at figure 5, where the clarinets in A oppose each other with sextuplets against duplesemiquavers, suggesting the growing textural importance of individual parts. The use of individuality amongst parts does add to a sense of unpredictability

within the music, also found in Gershwin's 'American in Paris', as moments of homophony are contrasted with seemingly chaotic polyphony. All this suggests a deal of variety in terms of texture in the Introduction, with a variety of moods being effectively portrayed through this.

In terms of tonality, Stravinsky uses mostly modal tonalities throughout the movement, and a consistent tonal centre seems difficult to identify. At the opening of the introduction, the ~~aeolian~~ aolian mode is employed, and a tonal centre of A ~~is~~ is implied, through the use of the A minor triad played almost immediately by the bassoon. However, as early as bar 4, this tonal centre is contradicted, through the presence of an Ab in the clarinet in Bb part, and a C minor feel to the music is present. This ~~is~~ seeming lack of clarity regarding the tonality of the work could be argued to be the stepping stone for modern composers into the world of atonality. For example in Berg's opera Wozzeck, no clear tonal centre is settled upon, and atonality appears to be established. However, it is more convincing to argue this is the case when considering a later portion of the Rite of Spring, such as The Augurs of Spring, where it is much more difficult to define the tonality. All this suggests that whilst tonality in the Introduction appears ambiguous or uncertain, this simply sets the scene for later within the ballet, and the Introduction itself, when examined closely can be tonally identifiable.

In conclusion, Stravinsky's use of melody, texture, and tonality in the Introduction of The Rite of Spring, can be argued to be highly unconventional and innovative for its time, creating a groundwork for other ethnomusicologists to write works based largely on folk tunes, however unusual the combination of instruments, or the melodic features. For example, his influence is clearly visible in Bartok's Concerto for Orchestra, especially through its unusual instrumentation, similar to that of the Introduction. This suggests the Introduction has been highly influential, and this has been assisted through the use of melody, texture, and tonality.



The context is relevant, with some information about Stravinsky's musical style.

Melody: Folk, melodic decoration, fragmentation

Texture: Monophonic, parts enter, polyphonic

Tonality: Aeolian mode, tonal centre of A, atonality, ambiguous tonality

Other music includes: Copland's *Latin American Dances*, Tchaikovsky's *Romeo and Juliet*, Kodaly's *Dances of Galanta*, Gershwin's *American in Paris*, Berg's *Wozzeck*, Stravinsky's *The Augurs of Spring*.

Other music was used consistently throughout the essay, with a combination of illustrations and justifications.

Overall, this essay is a controlled discussion with fluent explanations. Musical vocabulary is competent. Relevant works are sometimes used to justify.

This falls into the Level 4 mark band: it does not meet all of the requirements of the level, but is placed in the middle.

Level 4

Total: 22 marks



Check that all examples of other music are justifications and show knowledge of how the composer used the same element in their piece

There is no need to provide a conclusion: use the time for other areas of the essay

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, keys, main features, for each of the musical elements
- Be able to describe important melodies such as the main themes of the piece. Also be able to describe music at the start of the piece and at the start of main sections
- Know the context of each set work. Learn the date of composition and the most important stylistic features of the period in which it was written or the genre to which it belongs
- Practice aural skills on a regular basis. This should include pitch and rhythm dictation, identifying intervals, chords, keys and cadences. Intervals should always be described both by a numeric description and its musical quality (major, minor, perfect)
- Listen to related repertoire for each area of study and set work. Perhaps create a listening list
- Prepare a contextual paragraph in advance for the essays
- Other music should be referenced by naming the composer, piece and movement. Do not only name the composer or piece
- Try to justify your example of other music by writing a small amount of information to describe how that element is used in the example, therefore justifying why you chose it. Simply naming the piece provides an illustration. Q05 and Q06 essays should be a discussion, and not a list, of musical features. For each musical feature you should give an explanation and the effect that is created. Then link it to an example of other music, with a short 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, throughout the essay. Practise writing timed hand-written essays to prepare for the exam

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>

