

# **Pearson Edexcel Level 1/ Level 2 GCSE (9-1) in Music (1MU0)**

## **Additional Sample Assessment Materials**

First certification from 2018

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# Contents

<b>Introduction</b>	<b>1</b>
<b>Component 3 Question Paper</b>	<b>2</b>
<b>Component 3 Source Booklet</b>	<b>16</b>
<b>General Marking Guidance</b>	<b>19</b>
<b>Component 3 Mark Scheme</b>	<b>20</b>

# Introduction

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The Pearson Edexcel Level 1/Level 2 GCSE (9-1) in Music is designed for use in schools and colleges. It is part of a suite of GCSE qualifications offered by Pearson.

These sample assessment materials have been developed to support this qualification and will be used as the benchmark to develop the assessment students will take.

Write your name here			
Surname		Other names	
Centre Number		Candidate Number	
<b>Pearson Edexcel</b> <b>Level 1/Level 2 GCSE (9–1)</b>		<div style="display: flex; justify-content: space-around;"> <div style="border: 1px solid black; width: 20px; height: 20px;"></div> <div style="border: 1px solid black; width: 20px; height: 20px;"></div> <div style="border: 1px solid black; width: 20px; height: 20px;"></div> <div style="border: 1px solid black; width: 20px; height: 20px;"></div> <div style="border: 1px solid black; width: 20px; height: 20px;"></div> </div> <div style="display: flex; justify-content: space-around;"> <div style="border: 1px solid black; width: 20px; height: 20px;"></div> <div style="border: 1px solid black; width: 20px; height: 20px;"></div> <div style="border: 1px solid black; width: 20px; height: 20px;"></div> <div style="border: 1px solid black; width: 20px; height: 20px;"></div> </div>	
<h1 style="margin: 0;">Music</h1> <h2 style="margin: 0;">Component 3: Appraising</h2>			
Sample assessment material for first teaching September 2016 <b>Time: 1 hour 45 minutes</b>		Paper Reference <b>1MU0/03</b>	
<b>You must have:</b> Source Booklet (enclosed)			Total Marks

### Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions.
- Answer the questions in the spaces provided  
– *there may be more space than you need.*

### Information

- The total mark for this paper is 80.
- Section A has 68 marks and Section B has 12 marks.
- The marks for **each** question are shown in brackets  
– *use this as a guide as to how much time to spend on each question.*

### Advice

- Read each question carefully before you start to answer it.
- Try to answer every question.
- Check your answers if you have time at the end.

Turn over ►

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PEARSON

## SECTION A

Answer ALL questions. Write your answers in the spaces provided.

Some questions must be answered with a cross in a box ☒. If you change your mind about an answer, put a line through the box ☒ and then mark your new answer with a cross ☒.

### Henry Purcell: Music For A While

1 Listen to the following extract which will be played **three** times.

(a) Which one of the following describes the tonality at the start of the extract?

Put a cross in the correct box.

(1)

- ☐ **A** Atonal
- ☐ **B** Major
- ☐ **C** Minor
- ☐ **D** Pentatonic

(b) Name **two** instruments that play the accompaniment.

(2)

---

---

(c) Describe the melody of the lyrics 'Wond'ring, wondr'ing'.

(2)

---

---

(d) Identify the cadence at the end of this extract.

(1)

---

---

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(e) In this aria the terrifying Alecto is calmed.

Give three ways Purcell establishes a tranquil mood in this aria.

You should refer to **three** of the following: accompaniment, melody, rhythm, or tonality.

(3)

1 .....

.....

2 .....

.....

3 .....

.....

(Total for Question 1 = 9 marks)

**John Williams: Star Wars: Episode IV A New Hope**

**2** Listen to the following extract which will be played **three** times.

(a) Describe the dynamics at the **start** of this extract.

(1)

(b) Name **one** accompanying instrument that plays at the **start** of the extract.

(1)

(c) The **start** of the extract represents stars shining in space.

Identify **two** ways in which the music portrays this.

(2)

1 .....

2 .....

(d) There is a long crescendo followed by the entry of the timpani and gong.

Describe the metre and tempo **after** this point.

(2)

metre

tempo

(e) Identify the harmonic device heard **at the end** of the extract.

(1)

**(Total for Question 2 = 7 marks)**

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



**Afro Celt Sound System: Release**

**3** Listen to the following extract which will be played **three** times.

(a) Name the instrument playing the melody at the **start** of the extract.

(1)

(b) Explain how the music of the instrumental section is typical of Celtic dance music.

You should refer to **two** of the following: metre, rhythm, melody and texture.

(2)

(c) State one musical feature of this extract which is not typical of Celtic dance music.

(1)

(d) List **three** technological processes used in the production of this extract.

(3)

1 .....

2 .....

3 .....

**(Total for Question 3 = 7 marks)**

### J.S Bach: Brandenburg Concerto no.5 in D major (3rd movement)

4 Listen to the following extract which will be played **three** times.

(a) Identify the correct metre. Put a cross in the correct box.

(1)

☐ **A** 2/4

☐ **B** 4/4

☐ **C** 6/8

☐ **D** 9/8

(b) Describe the tonality at the **start** of the extract.

(1)

(c) Identify the harmonic device at the **start** of the extract.

(1)

(d) This movement is taken from a Baroque Concerto Grosso.

List one similarity and one difference between a Baroque **Concerto Grosso** and a Baroque **Solo Concerto**.

(2)

Similarity

Difference

(e) Identify **two** features of the melody which are characteristic of the Baroque period.

(2)

1 .....

2 .....

**(Total for Question 4 = 7 marks)**

**'Defying Gravity' from Wicked**

**5** You will hear two extracts, A and B.

You will hear both extracts **three** times in the following order: AB, AB, AB.

(a) Describe the tempo at the start of extract A.

(1)

(b) Name **two** instruments that are played in both extracts.

(2)

1 .....

2 .....

(c) Identify **two** similarities and **three** differences between extracts A and B.

You should refer to musical elements.

Similarities

(2)

1 .....

2 .....

Differences

(3)

1 .....

2 .....

3 .....

(d) This musical number is the finale to Act 1.

Give **two** ways in which Schwartz generates a dramatic musical climax at the end of extract B.

(2)

.....

.....

.....

**(Total for Question 5 = 10 marks)**

**Esperanza: Samba Em Preludio (1.43–2.22)**

**6** Listen to the following extract which will be played **three** times.

(a) Identify the melodic device in the vocal line at the start of the extract.

(1)

(b) Give **two** rhythmic features played by the acoustic bass guitar in this extract.

(2)

1 .....

2 .....

(c) Describe the texture **at the end** of the extract.

(1)

(d) This song combines elements of Latin American music with Jazz.

(i) List **three** Jazz features in this extract.

(3)

1 .....

2 .....

3 .....

(ii) List **two** Latin American features in this extract.

(2)

1 .....

2 .....

**(Total for Question 6 = 9 marks)**

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

**Musical dictation**

7 Listen to the following melody which will be played **four** times.

Complete the score below by writing in the missing

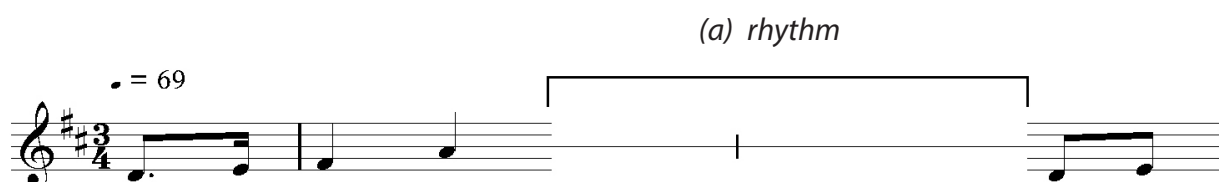
(a) Rhythm

(5)

(b) Melody

(4)

(a) *rhythm*



(b) *melody*



(Total for Question 7 = 9 marks)

**DO NOT WRITE IN THIS AREA**

DO NOT WRITE IN THIS AREA


DO NOT WRITE IN THIS AREA

- A skeleton score is provided below.

4

fool. What will they say Mon - day at

8 F *(c) bass rhythm?* Am<sup>7</sup> Gm<sup>7</sup> Am/C Gm/B<sup>b</sup> F/A Gm



school?

12 F  
San - dy, — can't you see — I'm in mis - er - y?

15   
We made a start... Now we're a-part... There's

18      B $\flat$ /F                      B $\flat$ m/F                      F                      E $\flat$ /F                      F<sup>7</sup>

noth - in'      left      for      me.      Love      has      flown.

21 Eb/F F7 Bbmaj7 Bbm6



All a - lone, I sit and won - der why, oh

24 why, you left me, oh San - dy,

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(a) Describe the accompanying chords in the opening **two** bars.

(1)

(b) Describe the music of bars 8 to 9.

You should refer to any **two** of the following: choice of instruments, rhythm, and tempo.


(2)


(c) After bar 8 the bass part is based on a repeated rhythmic pattern.


Identify the rhythmic pattern.


Put a cross in the correct box.

(1)

☐ **A** 

☐ **B** 

☐ **C** 

☐ **D** 

(d) Above the vocal line you have been given chord indications. Some chords have been omitted.

Fill in the missing chords below

(3)

Bar 12	Bar 13	Bar 14	Bar 15	Bar 16
<b>F</b>				<b>Gm7</b>

(e) Name the cadence at bar 25 beat 3 to bar 26 beat 1.

(1)

(f) In this song the character has been abandoned by his girlfriend.

Explain how the music in this extract conveys his loneliness.

(2)

---

**(Total for Question 8 = 10 marks)**

---

---

**TOTAL FOR SECTION A = 68 MARKS**

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DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

**(Total for Question 9 = 12 marks)**

**TOTAL FOR SECTION B = 12 MARKS**  
**TOTAL FOR PAPER = 80 MARKS**

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# Pearson Edexcel Level 1/Level 2 GCSE (9–1)

## Music

### Component 3: Appraising

Sample assessment material for first teaching  
September 2016

**Source booklet**

Paper Reference

**1MU0/03**

**Return this source booklet with the question paper.**

### Instructions

- This booklet contains the scores in relation to Question 9 of the examination paper.
- Any notes made in this booklet will not be marked or credited.

*Turn over* ►



**PEARSON**

**Score removed for copyright reasons**

**Excerpt of Beethoven's Piano Sonata Op.13 No.8 in C minor, movement I**

**Score removed for copyright reasons. Excerpt of  
Handel's Sonata in G minor HWV 580.**

## General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Brackets around parts of words/phrases in this mark scheme indicate the possible additional words/phrases candidates may write as their answer. They must not be awarded twice for an answer relating to one bullet point
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed-out work should be marked unless the candidate has replaced it with an alternative response.

## How to award marks for the levels based mark scheme (Question 9)

For all questions marked using a Levels Based Mark Scheme, examiners should pay particular attention to the initial rubric which precedes the indicative content section. This rubric details the Assessment Objective and where applicable strand emphasis that should be applied when making judgements within each band.

### Finding the right level

The first stage is to decide which level the answer should be placed in. To do this, use a 'best-fit' approach, deciding which level most closely describes the quality of the answer. Answers can display characteristics from more than one level, and where this happens examiners must use their professional judgement to decide which level is most appropriate.

### Placing a mark within a level

After a level has been decided on, the next stage is to decide on the mark within the level. The instructions below tell you how to reward responses within a level. However, where a level has specific guidance about how to place an answer within a level, always follow that guidance. Examiners should be prepared to use the full range of marks available in a level and not restrict marks to the middle. Examiners should start at the middle of the level (or the upper-middle mark if there is an even number of marks) and then move the mark up or down to find the best mark. To do this, they should take into account how far the answer meets the requirements of the level:

- If it meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for answers that are as good as can realistically be expected within that level
- If it only barely meets the requirements of the level, markers should consider awarding marks at the bottom of the level. The bottom mark in the level is used for answers that are the weakest that can be expected within that level
- The middle marks of the level are used for answers that have a reasonable match to the descriptor. This might represent a balance between some characteristics of the level that are fully met and others that are only barely met.

### Henry Purcell: Music For A While (0.56 -1.47)

Question Number	Answer	Mark
<b>1 (a)</b>	C	<b>(1)</b>

Question Number	Answer	Mark
<b>1 (b)</b>	Any <b>two</b> of the following: <ul style="list-style-type: none"> <li>• Harpsichord</li> <li>• Lute</li> <li>• <u>Bass</u> viol</li> </ul>	<b>(2)</b>

Question Number	Answer	Mark
<b>1 (c)</b>	Any <b>two</b> of the following: <ul style="list-style-type: none"> <li>• Melismatic / <u>more</u> than one note per syllable</li> <li>• Conjunct / stepwise</li> <li>• Descending phrases</li> <li>• Sequential / sequence</li> <li>• Word painting</li> <li>• Both phrases finish on same pitch</li> </ul>	<b>(2)</b>

Question Number	Answer	Mark
<b>1 (d)</b>	Perfect / V-I / 5-1	<b>(1)</b>

Question Number	Answer	Mark
<b>1 (e)</b>	<p><b>Accompaniment</b> (maximum 1 mark)</p> <ul style="list-style-type: none"> <li>• Ground Bass / repeated pattern</li> <li>• Diatonic</li> <li>• Soft / quiet instruments accompany</li> </ul> <p><b>Melody</b> (maximum 1 mark)</p> <ul style="list-style-type: none"> <li>• Legato melodic lines</li> <li>• Falling phrases / sighing phrases / dramatic use of rests</li> <li>• Repeated melodic ideas</li> <li>• <u>Some</u> Melisma</li> <li>• Use of ornaments</li> <li>• Descending sequence</li> </ul> <p><b>Rhythm</b> (maximum 1 mark)</p> <ul style="list-style-type: none"> <li>• Repeated quavers (in accompaniment)</li> <li>• Longer notes (in melody) (e.g. 'Electo')</li> </ul> <p><b>Tonality</b> (maximum 1 mark)</p> <ul style="list-style-type: none"> <li>• Modulation <u>to major</u> (in middle section)</li> </ul>	<b>(3)</b>

### John Williams: Star Wars Episode IV: A New Hope (1.26-2.10)

Question Number	Answer	Mark
<b>2 (a)</b>	pp / p / piano / soft / quiet / mp	<b>(1)</b>

Question Number	Answer	Mark
<b>2 (b)</b>	Any <b>one</b> of the following: <ul style="list-style-type: none"> <li>• Flute</li> <li>• Harp</li> <li>• Glockenspiel</li> <li>• Celesta</li> <li>• Violins</li> </ul>	<b>(1)</b>

Question Number	Answer	Mark
<b>2 (c)</b>	Any <b>two</b> of the following: <ul style="list-style-type: none"> <li>• Solo melody / instrument (piccolo/xylophone)</li> <li>• (Very) high melody</li> <li>• Chromatic melody</li> <li>• Trill</li> <li>• Static harmony</li> <li>• Dissonant harmony</li> <li>• Shimmering Timbres/sonorities</li> </ul>	<b>(2)</b>

Question Number	Answer	Mark
<b>2 (d)</b>	Any <b>two</b> of the following: <p>Metre – max 1 mark</p> <ul style="list-style-type: none"> <li>• Changes (from 4/4 / quadruple time)</li> <li>• (to) <math>\frac{3}{4}</math> / triple time</li> </ul> <p>Tempo – max 1 mark</p> <ul style="list-style-type: none"> <li>• Rit / rall / slows down</li> <li>• (Followed by a) pause</li> <li>• Faster tempo <u>at end</u></li> </ul>	<b>(2)</b>

Question Number	Answer	Mark
<b>2 (e)</b>	pedal	<b>(1)</b>



### Afro Celt Sound System: Release (3.51-4.29)

Question Number	Answer	Acceptable answer	Reject	Mark
<b>3 (a)</b>	Uilleann pipe	<u>Synth</u> pipe	Synth/synthesiser	<b>(1)</b>

Question Number	Answer	Mark
<b>3 (b)</b>	<p><b>Metre</b> (maximum 1 mark)</p> <ul style="list-style-type: none"> <li>• Quadruple time / 4/4 / Common time</li> </ul> <p><b>Rhythm</b> (maximum 1 mark)</p> <ul style="list-style-type: none"> <li>• regular beat (because it makes it easier to dance to)</li> <li>• (mostly) constant semiquavers</li> </ul> <p><b>Melody</b> (maximum 1 mark)</p> <ul style="list-style-type: none"> <li>• pitch bends</li> <li>• grace notes / ornaments</li> <li>• regular phrase lengths</li> <li>• hexatonic</li> <li>• repeated melodic motives</li> </ul> <p><b>Texture</b> (maximum 1 mark)</p> <ul style="list-style-type: none"> <li>• (mostly) melody and accompaniment</li> <li>• (some) heterophony</li> </ul>	<b>(2)</b>

Question Number	Answer	Mark
<b>3 (c)</b>	<p>Any <b>one</b> of the following</p> <ul style="list-style-type: none"> <li>• Synth / synthesiser / electronic / digital sounds</li> <li>• Loops</li> <li>• Chromatic(ism)</li> <li>• Active bass line</li> </ul>	<b>(1)</b>

Question Number	Answer	Mark
<b>3 (d)</b>	<p>Any <b>three</b> of the following</p> <ul style="list-style-type: none"> <li>• Sampling</li> <li>• Reverb</li> <li>• Loop</li> <li>• Delay / echo</li> <li>• Eq</li> </ul>	<b>(3)</b>

**J.S Bach: 3<sup>rd</sup> movement from Brandenburg Concerto no.5 in D major (1.18-2.06)**

Question Number	Answer	Mark
<b>4 (a)</b>	<b>A</b>	<b>(1)</b>

Question Number	Answer	Mark
<b>4 (b)</b>	minor	<b>(1)</b>

Question Number	Answer	Mark
<b>4 (c)</b>	Pedal	<b>(1)</b>

Question Number	Answer	Mark
<b>4 (d)</b>	<p><b>Similarity</b> (maximum 1 mark)</p> <ul style="list-style-type: none"> <li>• (Mainly) string orchestra / accompaniment</li> <li>• Basso Continuo</li> <li>• Harpsichord</li> <li>• Solo sections / tutti sections</li> </ul> <p><b>Difference</b></p> <ul style="list-style-type: none"> <li>• One/Solo instrument in solo concerto / <u>More</u> than one in Concerto Grosso</li> </ul>	<b>(2)</b>

Question Number	Correct Answer	Mark
<b>4 (e)</b>	<p>Any <b>two</b> of the following:</p> <ul style="list-style-type: none"> <li>• Ornamentation</li> <li>• Sequential / sequences</li> <li>• Scalic / scales (runs)</li> <li>• Fortsinnung / motif</li> </ul>	<b>(2)</b>

**'Defying Gravity' from Wicked (A 0.05-0.22 and B 4.11-4.28)**

Question Number	Answer	Mark
<b>5 (a)</b>	Free time / colla voce	<b>(1)</b>

Question Number	Answer	Mark
<b>5 (b)</b>	Any <b>two</b> of the following: <ul style="list-style-type: none"> <li>• Flute /clarinet / trumpets / french horns / trombones / violins / cello / (electric) guitar (with overdrive) / <u>bass</u> guitar / Keyboard(s) / synth(esizer) / drum / drum kit / glockenspiel</li> </ul>	<b>(1)</b>

Question Number	Answer	Mark
<b>5 (c)</b>	<p><b>Similarities</b> (maximum 2 marks)</p> <ul style="list-style-type: none"> <li>• Syllabic</li> <li>• Mainly major triads</li> <li>• (Some) melody and accompaniment texture</li> </ul> <p><b>Differences</b> (maximum 3 marks)</p> <ul style="list-style-type: none"> <li>• A is tonally ambiguous / B is in a major key</li> <li>• A changes metre / B is in 4/4</li> <li>• A includes some spoken dialogue</li> <li>• B voices sing in harmony (parallel 3rds)</li> <li>• A is louder / B is softer</li> <li>• A has stab chords and some monophony</li> <li>• B has a sustained accompaniment</li> </ul>	<p><b>(2)</b></p> <p><b>(3)</b></p>

Question Number	Answer	Mark
<b>5 (d)</b>	Any <b>two</b> of the following: <ul style="list-style-type: none"> <li>• Increase in tempo / Allegro</li> <li>• Change of key</li> <li>• Syncopation</li> <li>• Crescendo</li> </ul>	<b>(2)</b>

### Esperanza: Samba Em Preludio (1.43-2.22)

Question Number	Answer	Mark
<b>6 (a)</b>	sequence	<b>(1)</b>

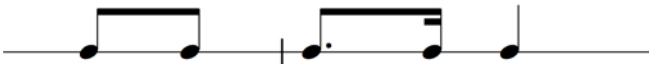
Question Number	Answer	Mark
<b>6 (b)</b>	Any <b>two</b> of the following <ul style="list-style-type: none"> <li>• Syncopation</li> <li>• Dotted</li> <li>• Rubato</li> </ul>	<b>(2)</b>


Question Number	Answer	Mark
<b>6 (c)</b>	Any <b>one</b> of the following <ul style="list-style-type: none"> <li>• Contrapuntal / polyphonic</li> <li>• Layered</li> </ul>	<b>(1)</b>

Question Number	Answer	Mark
<b>6 (d) (i)</b>	Any <b>three</b> of the following: <ul style="list-style-type: none"> <li>• Chord extensions/ 7ths / 9ths</li> <li>• Blues notes</li> <li>• Syncopation</li> <li>• Crotchet triplets</li> <li>• Single key</li> </ul>	<b>(3)</b>

Question Number	Answer	Mark
<b>6 (d) (ii)</b>	Any <b>two</b> of the following: <ul style="list-style-type: none"> <li>• Bossa nova rhythm</li> <li>• Forces (guitar and voice)</li> <li>• Virtuoso acoustic guitar</li> </ul>	<b>(2)</b>

### Musical dictation

Question Number	Answer	Mark
<b>7 (a)</b>	Up to five marks for each correct answer:  	<b>(5)</b>

Question Number	Answer	Mark
<b>7 (b)</b>	Up to four marks for each correct answer:    Note pitches: B, A, A, F sharp	<b>(4)</b>

### Unfamiliar listening

Question Number	Answer	Mark
<b>8 (a)</b>	Any <b>one</b> of the following: <ul style="list-style-type: none"> <li>• Sustained chords</li> <li>• Rolled chords / arpeggios</li> </ul>	<b>(1)</b>

Question Number	Answer	Mark
<b>8 (b)</b>	Any <b>two</b> of the following: <p><b>Instruments</b> (maximum 1 mark)</p> <ul style="list-style-type: none"> <li>• Bass guitar</li> <li>• Lead guitar (picked)</li> </ul> <p><b>Rhythm</b> (maximum 1 mark)</p> <ul style="list-style-type: none"> <li>• Syncopation (bass)</li> <li>• Repeated quavers</li> </ul> <p><b>Tempo</b> (maximum 1 mark)</p> <ul style="list-style-type: none"> <li>• Clear pulse</li> <li>• Steady (tempo)</li> </ul>	<b>(2)</b>

Question Number	Answer	Mark
<b>8 (c)</b>	B	<b>(1)</b>

Question Number	Answer	Mark
<b>8 (d)</b>	<p><b>Bar 13</b> (maximum 1 mark) Am7/am(7) / (A) a minor(7) / (A) a min(7) / Am(7) / a(7) / a-(7)/ III(7)</p> <p><b>Bar 14</b> (maximum 1 mark) Gm7/ gm(7) / (G) g minor (7) / (G ) g min (7) / Gm(7) / g(7)/ g-(7) / II(7)</p> <p><b>Bar 15</b> (maximum 1 mark) C7/ C Major(7) / C Maj(7) / C(7) / IV(7)</p>	<b>(3)</b>

Question Number	Answer	Mark
<b>8 (e)</b>	Perfect / V-I / 5-1	<b>(1)</b>
Question Number	Answer	Mark
<b>8 (f)</b>	<p>Any <b>two</b> of the following:</p> <ul style="list-style-type: none"> <li>• Solo voice</li> <li>• Colla voce</li> <li>• Sparse accompaniment</li> <li>• Minor chords</li> <li>• Short 'sobbing phrases'</li> <li>• Descending phrases</li> </ul>	<b>(2)</b>

Question Number	Indicative content (AO3, 6 marks; AO4, 6 marks)
9	<p><b>Candidates must demonstrate an equal emphasis on demonstrating and applying musical knowledge (AO3) and using appraising skills to make evaluative and critical judgements (AO4).</b></p> <p><b>The following observations are true of <u>both</u> extracts</b></p> <p><b>Rhythm and tempo</b></p> <ul style="list-style-type: none"> <li>• Start in Common time (4/4/quadruple time) (AO3) although Handel's sonata does not change metre which is a feature of Baroque music (AO4)/although Beethoven's sonata changes metre which is a feature of Romantic music (AO4)</li> <li>• Use dotted rhythms (AO3) which are used as reoccurring rhythmic motives (AO4)</li> <li>• Use very short notes durations/quick notes (AO3) which make both movements demanding/virtuosic (AO4)</li> <li>• Change tempo (AO3) although Beethoven changes more frequently which is a Romantic feature (AO4)</li> </ul> <p><b>Exploits the solo instrument</b></p> <ul style="list-style-type: none"> <li>• Both sonatas often have chords in the left hand (AO3) which is the accompaniment (AO4)</li> <li>• Both sonatas have the melody in the right hand (AO3) which makes the melody more prominent (AO4)</li> <li>• Both composers exploit the full range of their solo keyboard instrument (AO3) often to dramatic effect e.g. low pedal points in Beethoven's sonata (AO4)</li> </ul> <p><b>Observations about the Beethoven extract (c.1796)</b></p> <p><b>Rhythm and tempo</b></p> <ul style="list-style-type: none"> <li>• Starts in 4/4 but changes to 2/2 (alla breve/cut time) (AO3) to create dramatic contrast in the music (AO4)</li> <li>• In the Grave section both hands have short notes (hemidemisemiquavers!) (AO3) e.g the very quick notes at the end of this section in the right hand have the effect of a dramatic cadenza (AO4)</li> <li>• In the Allegro section the left hand has continuous quavers while the right hand has longer notes (AO3) which makes the melody more prominent (AO4)</li> <li>• There is a dramatic change of tempo from Grave to Allegro (AO3) which has a dramatic effect (AO4)/is used to mark a significant structural point in the music (AO4)</li> </ul> <p><b>Exploits the solo instrument</b></p> <ul style="list-style-type: none"> <li>• Composed for fortepiano which is capable of dynamic contrast (AO3) Beethoven fully exploits dynamics e.g. use of <i>fp</i> and <i>crescendo</i> (AO4)</li> <li>• The fortepiano has a sustaining pedal (AO3) which is used to sustain longer (accompanying) notes such as the pedal point in b.51 (AO4)</li> <li>• The pianoforte has a wider compass of 6 octaves (AO3) which Beethoven fully exploits (AO4) e.g. end of the exposition</li> <li>• Unlike the harpsichord the fortepiano is capable of changes in articulation (AO3) and therefore Beethoven uses a variety of articulation e.g. staccato crotchets in the Allegro (AO4)</li> </ul> <p><b>Observations about the Handel extract (1722)</b></p>



	<p><b>Rhythm and tempo</b></p> <ul style="list-style-type: none"> <li>• Remains in 4/4 throughout (AO3) which is typical of Baroque instrumental movements (AO4)</li> <li>• The right hand often has shorter notes (semiquavers) while the left hand has longer notes (either crotchets or quavers) (AO3) as the melodic line moves more frequently than the harmony (AO4)</li> <li>• There is a change of tempo from Larghetto to Adagio at the end of the movement (AO3) which has the effect of a codetta/coda (AO4)</li> </ul> <p><b>Exploits the solo instrument</b></p> <ul style="list-style-type: none"> <li>• Composed for harpsichord which is not capable of varied dynamics (AO3) consequently there are no changes of dynamics indicated in the score (AO4) and therefore Handel is reliant upon other means to create variety (e.g. texture and number of parts)</li> <li>• The harpsichord does not have a sustaining pedal (AO3) and therefore there are no long notes (or longer notes are ornamented) (AO4)</li> <li>• The harpsichord has a small compass ( 3-4 octaves) (AO3) and therefore this sonata has a smaller compass than Beethoven's sonata (AO4)</li> <li>• The harpsichord strings are plucked (AO3) and therefore changes in articulation are not possible (AO4)</li> </ul> <p>Allow other correct and relevant observations.</p>
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Level	Mark	Descriptor (AO3, 6 marks; AO4, 6 marks)
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none"> <li>• Makes limited isolated points about either or both extracts. (AO3)</li> <li>• Limited or no musical vocabulary used. (AO3)</li> <li>• Appraising points made are basic and undeveloped. (AO4)</li> <li>• Limited attempts to draw conclusions about the extracts. (AO4)</li> </ul>
Level 2	4–6	<ul style="list-style-type: none"> <li>• Makes points about either or both extracts, with little supporting evidence. (AO3)</li> <li>• Some basic musical vocabulary used. (AO3)</li> <li>• Appraising points cover similarities and differences in a mainly descriptive way. (AO4)</li> <li>• Attempts at drawing conclusions are not necessarily successful. (AO4)</li> </ul> <p><b>NB:</b> The mark awarded cannot progress beyond the top of this band if only <b>ONE</b> piece has been considered.</p>
Level 3	7–9	<ul style="list-style-type: none"> <li>• Makes points about both extracts, using some evidence to support points made and demonstrating some stylistic awareness. (AO3)</li> <li>• Good range of musical vocabulary used. (AO3)</li> <li>• Appraisal demonstrates straightforward analysis of similarities and differences. (AO4)</li> <li>• Some attempt at comparing, contrasting and drawing conclusions. (AO4)</li> </ul>
Level 4	10–12	<ul style="list-style-type: none"> <li>• Makes points about both extracts, fully supported by evidence, demonstrating stylistic awareness of both pieces. (AO3)</li> <li>• Extensive and sophisticated use of musical vocabulary. (AO3)</li> <li>• Appraisal presents a cohesive critical argument of both pieces. (AO4)</li> <li>• Demonstrates the ability to compare, contrast and draw conclusions. (AO4)</li> </ul>