Student exemplars

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

First teaching from September 2016
First certification from 2018
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About this exemplar pack

This pack has been produced to support Music teachers delivering the new GCSE Music specification (first teaching September 2016; first assessment summer 2018).

The pack contains exemplar student responses to the GCSE Music Appraising paper. It shows real student responses to the questions taken from the sample assessment materials. Please see the example course planners for more support on delivering the course content.

These questions address two Assessment Objects: AO3 and AO4.

AO3 – Demonstrate and apply musical knowledge

AO4 - Use appraising skills to make evaluative and critical judgements about music

The examples in the pack show responses to the GCSE questions, in which candidates will have listened to extracts from the set works.

Following each answer you will find examiner comments on how the marks have been awarded, and any ways in which the response might have been improved.
EXEMPLARY RESPONSES

Question 1

Star Wars

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 ✗.

John Williams: Star Wars IV – A New Hope (0.00–1.30)

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

(a) The opening of this piece of music is a fanfare.

Which two of the following perform during the fanfare?

Put crosses in the two correct boxes.

☐ A Brass
☐ B Strings
☒ C Percussion
☐ D Voices
☐ E Woodwind

Two marks awarded for correct answers selected.

(b) State two purposes of the fanfare at the start of the extract.

It gets everyone excited and makes it feel like it is really important.

Only one mark awarded for one stated purpose - the fanfare is 'important' which equals 'celebration' from the mark scheme.
(a) State two purposes of the fanfare at the start of the extract.

No mark awarded as ‘to create excitement’ is too vague.

(b) State two purposes of the fanfare at the start of the extract.

Two marks awarded as two correct answers given: ‘to introduce’ and ‘grab your attention’ (as per ‘attention-grabbing’, in the mark scheme)

(b) State two purposes of the fanfare at the start of the extract.

Two marks awarded as two correct answers given: ‘introduces’ and ‘dramatically’ (as per ‘attention-grabbing’, in the mark scheme)

(b) State two purposes of the fanfare at the start of the extract.

Only one mark awarded because only one correct answer given.
(c) (i) Describe why this extract provides a suitable beginning to a film entitled 'A New Hope'.

Mark awarded because 'hope' equals 'optimistic' in the mark scheme.

Mark awarded because 'triumphant' equals 'ceremonial' in the mark scheme.

Mark awarded because 'uplifting' equals 'optimistic' in the mark scheme.

Mark awarded because 'major key' equals 'major' in the mark scheme.
No mark awarded because no appropriate musical vocabulary is used.

No marks awarded as neither answer corresponds to the mark scheme.

One mark awarded because 'consistent' equals 'steady pulse' from the mark scheme.
(ii) Give two musical ways in which John Williams has achieved a march-like feel in this music. You should refer to two of the following: rhythm, tempo, instrumentation.

1. Lots of trumpets - instrumentation
   - 

2. Quite fast tempo like a march.
   - 

No marks awarded as neither answer corresponds to the mark scheme.

While trumpets is given in the answer, the mark scheme requires 'brass' to be awarded a mark. However two marks are awarded as 'steady crotchet' equals 'steady pulse' from the mark scheme and 'percussion' is correct.
(ii) Give two musical ways in which John Williams has achieved a march-like feel in this music. You should refer to two of the following: rhythm, tempo, instrumentation.

While three valid points are made, there are only two marks available for this question, so two marks are awarded for the 'brass' and 'percussion' answers.

While four valid points are made, there are only two marks available for this question, so two marks are awarded.

No marks are awarded because the student has repeated the words from the question which are not valid answers.
(d) Describe the dynamics and tempo towards the end of the extract. (2)

Dynamics

The dynamics diminish

Tempo

The tempo gets slow

(Total for Question 1 = 9 marks)

Two marks are awarded for two correct answers which use correct musical vocabulary.

(d) Describe the dynamics and tempo towards the end of the extract. (2)

Dynamics

It get louder at the exciting bits and quite at less

Tempo

It gets slower and more quite to end the uplifting of the song

(Total for Question 1 = 9 marks)

* Even though ‘Dynamics’ line is wrong. There are two credit worthy points on ‘Tempo’.

While the dynamics answer is incorrect, there are two valid answers for tempo, so two marks are awarded.
(d) Describe the dynamics and tempo towards the end of the extract.

**Dynamics**

- **Forte** to **Piano**

**Tempo**

- It goes from a fast marching pace to it being slow and legato

(Total for Question 1 = 9 marks)

Two marks are awarded for two correct answers.

(d) Describe the dynamics and tempo towards the end of the extract.

**Dynamics**

- Quieter, Quieter

**Tempo**

- Slows down

(Total for Question 1 = 9 marks)

Two marks are awarded for two correct answers.
Question 2

Brandenburg Concerto No. 5

J. S. Bach: Brandenburg Concerto no. 5 in D major (3rd movement) (0.00–1.23)

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

(a) Which word describes the texture of the opening two bars of the extract?

Put a cross in the correct box.

☐ A Heterophonic
☐ B Homophonic
☒ C Monophonic
☐ D Polyphonic

One mark awarded for selecting the correct answer.

(iii) Explain how significant the role of the harpsichord player is in this extract.

The harpsichord is significant as it adds layers and gives it more structure.

No marks awarded because the answer is too vague and does not use any musical vocabulary.
(b) Name the first two instruments that play in the extract.

1. Flute
2. Violin

Two marks awarded for naming the two correct instruments.

(c) (i) Name two of the instruments that play the continuo part in the extract.

1. Harp
2. Cello

Only one mark awarded for naming one correct instrument.

(c) (ii) Name two of the instruments that play the continuo part in the extract.

1. Double bass
2. Harpsichord

Two marks awarded for naming the two correct instruments.

(ii) Explain how significant the role of the harpsichord player is in this extract.

It is very significant because it provides a bass for the other instruments.

One marked awarded for stating the significance is due to it providing the 'bass'.
Three marks awarded for giving three correct reasons for the harpsichord's significance.

Despite three reasons being given none is correct so no marks are awarded.

Three marks are awarded for three correct answers, including 'fills in the harmony' which equals 'completes harmony' in the mark scheme.
(ii) Explain how significant the role of the harpsichord player is in this extract.

The harmony is more complete = complete harmony
stands out with ascending and descending scales
and semiquavers
thickens the texture

One mark is awarded for just one correct answer: the harmony is more complete’ which equals ‘completes harmony’ in the mark scheme.

(d) This piece is based on a gigue.

Which two of the following are features of a gigue?

Put crosses in the two correct boxes.

☐ A Accent on second beat
☒ B Dotted notes
☒ C Lively tempo
☐ D Regular beat
☐ E Sad mood

(Total for Question 2 = 10 marks)

Only one mark awarded for selecting one correct answer.
Question 3
Killer Queen

Queen: Killer Queen (2.00–2.46)

3. Listen to the following extract which will be played three times.
   (a) Identify the musical genre of this piece of music.

   rock

   One mark awarded for stating correct answer.

   (b) Explain how one feature of rhythm in this extract helps to create the mood of the music.

   The rhythm is steady.

   No mark awarded as an incorrect feature of rhythm is identified and no reason is given for how this creates the mood of the music.

   Steady, double on the hi-hat in the drum kit creates a swinging rhythm

   One mark awarding for correctly identifying a feature of rhythm (‘swinging’ which equals ‘shuffle/swing’ in the mark scheme) but second mark as no reason given for how this creates the mood of the music.
(b) Explain how one feature of rhythm in this extract helps to create the mood of the music.

Two marks awarded as correct feature of music identified and valid explanation given as to how it creates the mood of the music.

(c) Identify the studio effect heard towards the end of the extract.

Put a cross in the correct box.

☐ A Chorus
☒ B Flanger
☐ C Pitch Shift
☐ D Wah Wah

One mark awarded for selecting correct answer.
(d) The band Queen consisted of four members.

Give three reasons why the band would not have been able to perform this track live exactly as it sounds on the recording.

1. **Freddy Mercury's voice is distorted temporarily using equipment.** = studio effects.
2. **There were more instruments on the track.** = multi-tracking.
3. **Vocals were layered.** = vocal harmonies.

(Total for Question 3 = 7 marks)

Three marks awarded for giving three correct reasons, which the examiner has interpreted as correctly matching the mark scheme.

(d) The band Queen consisted of four members.

Give three reasons why the band would not have been able to perform this track live exactly as it sounds on the recording.

1. **There are many studio effects added post-recording that would be difficult to recreate live.**
2. **There is use of multitrack recording to create a fuller texture, resulting in more parts being heard than can be fitted by a couple.**
3. **There could have been flaws in the live performance that would be possible to correct in a studio setting.** = final credit point.

(Total for Question 3 = 7 marks)

Three marks awarded for giving three correct reasons.
(d) The band Queen consisted of four members.

Give three reasons why the band would not have been able to perform this track live exactly as it sounds on the recording.

1. They have put more guitars on the recording than is possible.
2. They have used studio effects when you can't use live.
3. They have used more vocal harmonies & so not all harmonies can be used.

(Total for Question 3 = 7 marks)

Three marks awarded for giving three correct reasons.
Question 4

Defying Gravity

‘Defying Gravity’ from Wicked (1.20–2.40)

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

(a) (i) The first two phrases are ‘something has changed within me’ and ‘something is not the same’.

Identify two differences and two similarities between the melody and rhythm of these two phrases.

Differences

1. ____ long notes at me shorter

2. ____ not regular beat

3. ____ the build up uses high undulations

4. ____ such as flutes, clarinet

Similarities

1. ____ pitch ____ is the same when singing

2. ____

No marks awarded as incorrect answers given which are not related to the melody and rhythm.
4 Listen to the following extract which will be played three times.
(a) (i) The first two phrases are 'something has changed within me' and 'something is
not the same'.

Identify two differences and two similarities between the melody and rhythm
of these two phrases.

Differences
1

2

Similarities
1 Rhythm

2 Differences; they end on the same note. And the
just two marks are the same.

3 points = max 2

No differences stated so no marks awarded.

Three valid points made for similarities but there are only two marks available, so both
awarded.
4 Listen to the following extract which will be played three times.

(a) (i) The first two phrases are ‘something has changed within me’ and ‘something is not the same’.

Identify two differences and two similarities between the melody and rhythm of these two phrases.

Differences
1 Different pitch pitches
2 Instrument

Similarities
1 Same time
2 Same chord

Two marks awarded for two valid points given.

(ii) Which two of the following chords alternate in the opening phrases of the extract?

Put crosses in the two correct boxes.

☐ A I ✓
☐ B II
☐ C III ✓
☐ D IV ✓
☐ E V

Two marks awarded as two correct answers selected.
One mark awarded for correctly stating piano.

No mark awarded for guitar as this is too vague.

One mark awarded for correctly stating piano.

No mark for bass guitar as electric guitar is the correct answer

One mark awarded for giving correct answer, 'perfect fifth'
Question 5
Samba Em Preludio

Esperanza: Samba Em Preludio (0.00–0.45)

5 Listen to the following extract which will be played three times.
(a) Which one of the following correctly describes the tonality of the extract?
Put a cross in the correct box.

☐ A Atonal
☐ B Major
☒ C Minor
☐ D Pentatonic

One mark awarded for selecting the correct answer.

(b) List three performance techniques used by the string bass player in the extract.

1

2

3 Double-stopping

Two of three marks awarded for stating two correct performance techniques.
(b) List **three** performance techniques used by the string bass player in the extract.

1. **Use of harmonics**
2. **Pizzicato**
3. **Double stops**

Three marks awarded for stating three correct performance techniques.

(c) The mood of this extract could be described as ‘dreamy’ or ‘melancholic’.

Give **two** musical reasons to explain how this mood is achieved.

1. **Slow melody and legato**

Two marks awarded for stating two correct musical reasons.

(c) The mood of this extract could be described as ‘dreamy’ or ‘melancholic’.

Give **two** musical reasons to explain how this mood is achieved.

1. **Use of free tempo**
2. **Low notes and legato**

Two marks awarded for stating two correct musical reasons.
While three correct musical reasons are given, only two marks are awarded as this is the maximum possible.

Only one mark awarded as one valid reason given (‘sounds similar to the form of a prelude’) but no justification or other reason and justification are given.
Two marks awarded as a valid reason and justification have been stated which correspond with the mark scheme.

One mark awarded for the given justification, but no marks awarded for no musical reason.
Question 6

Sonata in C minor

Beethoven: Sonata in C minor (Pathétique), first movement (1.50–2.59)

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

(a) Compare the left-hand and right-hand parts in the opening bars.

Three marks awarded for three correct answers (two for left hand and one for right hand parts).

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

(a) Compare the left-hand and right-hand parts in the opening bars.

Two marks awarded for stating two correct answers.
6 Listen to the following extract which will be played three times.
(a) Compare the left-hand and right-hand parts in the opening bars.

The right hand plays the melody using a variety of note values and dotted rhythms,
whereas the left hand has steady quavers; the right hand is also playing two notes at a time but the piano only plays one note at a time.

Left hand = 1

Right hand = 1

Two marks awarded for stating two correct answers.

(b) The extract starts in C minor.

Name the key of the music at the end of the extract.

E major (relative)

One mark awarded for giving correct answer.

(b) The extract starts in C minor.

Name the key of the music at the end of the extract.

E♭ major

One mark awarded for giving correct answer.
(c) Beethoven creates a sense of drama through the use of dynamic contrasts. Explain two other ways Beethoven achieves a sense of drama in the extract.

1. A fast tempo with fast scale figures and melodies.

2. No marks awarded as incorrect answers given.

Two marks awarded for stating how drama is achieved and its justification.
(c) Beethoven creates a sense of drama through the use of dynamic contrasts.

Explain two other ways Beethoven achieves a sense of drama in the extract.

1. The contrast of long, legato note values such as dotted crotches and minims with flowing change passages.

2. Use of dissonance such as diminished 7th chords.

(Total for Question 6 = 9 marks)

One mark awarded for stating one correct way drama is achieved, but no justification marks are present.

Two marks awarded for giving two correct ways drama is achieved, but no marks awarded as no justifications are giving.
(c) Beethoven creates a sense of drama through the use of dynamic contrasts.

Explain two other ways Beethoven achieves a sense of drama in the extract.

1. There is a wide range of melodies, and dynamics.

2. There are dramatic harmonies. = Vague

One mark for wide range of melodies, but no mark awarded for ‘dramatic harmonies’ as it is too vague.
Question 7

Dictation

Musical dictation

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

(a) Add the missing rhythm on the score below.

(b) Add the missing pitches on the score below.

(Total for Question 7 = 6 marks)

Six marks awarded for correct answer.
Musical dictation

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

(a) Add the missing rhythm on the score below.

(b) Add the missing pitches on the score below.

(Total for Question 7 = 6 marks)

Six marks awarded for correct answer.
Question 8

Unfamiliar listening (0.48–1.29)

8 Listen to the following extract which will be played three times.
A skeleton score is provided below.

Bach: Brandenburg Concerto no.1 by Johann Sebastian Bach
Two marks awarded for two correct points made, one for choice of instruments and one for key.

One mark awarded for one correct point made, related to melody.
(a) Give two differences between the music of bar 2 and the music of bar 3. You should refer to any two of the following: choice of instruments, melody, key.

Incorrect observation = no mark.

- First bar is played by the violin
- Second bar is played by the oboe
- First bar is played in major key
- Second bar is played in minor key

No marks awarded due to incorrect observations made.

(a) Give two differences between the music of bar 2 and the music of bar 3. You should refer to any two of the following: choice of instruments, melody, key.

- French horn and oboe play the tune in bar 3, and the key is in D minor.

= incorrect observation

= not established which bar

No marks awarded due to incorrect observations made and not enough detail.

(b) Identify the key and cadence at bar 6, beat 4 to bar 7, beat 1.

Key
- B♭ major

Cadence
- Perfect

Two marks awarded for giving two correct answers.
(b) Identify the key and cadence at bar 6, beat 4 to bar 7, beat 1.

Key

B♭ major

Cadence

Perfect

Two marks awarded for giving two correct answers.

(b) Identify the key and cadence at bar 6, beat 4 to bar 7, beat 1.

Key

Emajor

Cadence
g(c)(c)

Only one mark awarded for correct cadence. Incorrect key given so no mark.

(c) Name the melodic device used in bar 7 to bar 9, beat 1.

Sequence and Imitation

One mark awarded for giving correct answer.
(c) Name the melodic device used in bar 7 to bar 9, beat 1.

**Descending Melodic Sequence**

One mark awarded for giving correct answer.

(d) Describe how the composer makes bars 10 to 16 sound different from the rest of the extract.

In bars 10 - 16 everyone plays together with no means...

Two marks awarded for two correct answers given – ‘all the instruments are heard together’ and ‘very short note values at the end’.
(d) Describe how the composer makes bars 10 to 16 sound different from the rest of the extract.

for Everybody plays together.

One mark awarded for correct answer given.

(e) Identify the musical period in which this piece was composed.

Baroque

(Total for Question 8 = 8 marks)

TOTAL FOR SECTION A = 68 MARKS

One mark awarded for correct answer given.
Levels based mark scheme for GCSE Music Appraising paper, Question 9

<table>
<thead>
<tr>
<th>Level</th>
<th>Mark</th>
<th>Descriptor (A03, 6 marks; A04, 5 marks)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>0</td>
<td>No rewardable material.</td>
</tr>
</tbody>
</table>
| Level 1 | 1–3  | • Makes limited isolated points about either or both extracts. (A03)  
|        |      | • Limited or no musical vocabulary used. (A03)  
|        |      | • Appraising points made are basic and undeveloped. (A04)  
|        |      | • Limited attempts to draw conclusions about the extracts. (A04) |
| Level 2 | 4–6  | • Makes points about either or both extracts, with little supporting evidence. (A03)  
|        |      | • Some basic musical vocabulary used. (A03)  
|        |      | • Appraising points cover similarities and differences in a mainly descriptive way. (A04)  
|        |      | • Attempts at drawing conclusions are not necessarily successful. (A04) |
|        |      | **NB:** The mark awarded cannot progress beyond the top of this band if only **ONE** piece has been considered. |
| Level 3 | 7–9  | • Makes points about both extracts, using some evidence to support points made and demonstrating some stylistic awareness. (A03)  
|        |      | • Good range of musical vocabulary used. (A03)  
|        |      | • Appraisal demonstrates straightforward analysis of similarities and differences. (A04)  
|        |      | • Some attempt at comparing, contrasting and drawing conclusions. (A04) |
| Level 4 | 10–12| • Makes points about both extracts, fully supported by evidence, demonstrating stylistic awareness of both pieces. (A03)  
|        |      | • Extensive and sophisticated use of musical vocabulary. (A03)  
|        |      | • Appraisal presents a cohesive critical argument of both pieces. (A04)  
|        |      | • Demonstrates the ability to compare, contrast and draw conclusions. (A04) |
SECTION B

Write your answer in the spaces provided.

You will hear extracts from two vocal pieces: one familiar and one unfamiliar.

The familiar extract, Purcell's 'Music for a While'; (0.00–1.30) will be played once.

The unfamiliar extract, Vaughan Williams's 'Linden Lea'; (0.50–2.20) will be played three times.

9 Evaluate how effectively Purcell and Vaughan Williams set the texts to music.

The texts and scores are provided in the Source Booklet.

You should use your knowledge of musical elements, contexts and language in your response.

(12)

Music for a while.

- The repetition of the word 'music' emphasizes Purcell's use of rhythm.
- The word 'music' is an important aspect of the piece.
- 'Wandering anxiety with descending legato semiquavers.'
- The fact that this is repeated twice suggests a relaxed atmosphere.
- 'And I am sat to the tear effectively though the rhythm.
- 'It as the quaver in swing softer like it is easing away. The decaying sequence of then to slow suggesting
- the easing of pain. It is also discrete and then reunion.
- 'Shall I in a minor key to suggest the pain.'
Linda Lee

- 'hush their singing' in m. 11 makes a descending scale pattern.
  This descending phrase looks like a 'hushing of singing'
  the 5th interval of a third major 3rd in m. 9 for 'sun'.
  I'm thinking of 'turning' actually sounds like the music is turning
  'sun' in the highest note in verse 2 which suggests that
  the sun is the element highest and most climatic moment
  in the piece:
  - De Ioan dam in bar 14 is a descending scale which makes
    it sound like the music is keeping down and amused feeling
    which fits with the words 'faster'.
  - 'Free' is the highest note in verse 3 as it is the ultimate aim
    of the singer and so the climax of the piece.
  - Major key represents positivity.

Level 3 = 9 marks
Some attempts at conclusions but not comparing/contrasting

AO3 = 3
AO4 = 6

(Total for Question 9 = 12 marks)
Evaluate how effectively Purcell and Vaughan Williams set the texts to music.

The texts and scores are provided in the Source Booklet.

You should use your knowledge of musical elements, contexts and language in your response.

1. The texts are now accompanying scale melody.

2. Mainly syllabic.

3. The texts are in bars 1-2.

4. The bands speed up in bars 3-4.

5. There is one and four.

6. The music becomes f from mf.

7. There are frequent rests.

8. There are some new embellishments, such as the in bar 6.

9. In bars 7-10, Vaughan Williams' text is accompanied by 'virtuoso' octave chord to 'rise from pain'.

10. The important passionate words 'I am free' are.

11. The text is relentless at the end of the Linden Tree, for effect.

12. Purcell used the minor key emphasising the
melodious words.

13. There is significant melody in the Purcell, specifically on the words 'flowing' and 'pain'. This means.
No descending sequence again adding layers.

- Melancholy

- Occurs in same key for most of the passage

- Romance difference on it

$A_0^3 = 5$

$A_0^4 = 3$

Level 3 = 9 marks

Points about both extracts:
- Good range of musical vocabulary
- Straightforward analysis
9 Evaluate how effectively Purcell and Vaughan Williams set the texts to music.

The texts and scores are provided in the Source Booklet.

You should use your knowledge of musical elements, contexts and language in your response.

(12)

```
V.W. = MUSICAL, SUGGESTED, USUALLY, OCCASIONAL. MISTAKES. A03.
V.W. = 'SUN' - MELTED, MOUNT.
V.W. = 'LOW' - LOWERING, NOTE.
V.W. = ANIMATO TO COMPARE WITH 'PASSAGE.' A03
V.W. = F. TO FF. EFFECTIVELY, USE DYNAMIC RANGE, EXHIBIT MATURE VOCAL. MANNER. OF TEXT. = Vague.
V.W. = 'FREI' - HIGHEST, NOTE, OF 3RD VERSE.
V.W. = 'WE' - BASS 1. P. : ASCENDING, MORALIC, PHRASE. A03.
P. = LOTS OF PUNCTUATION, 'EMPHASIZE 'FOR A WHILE.'
P. = LOT OF 'ALL' - EMPHASISE HOW MANY TIMES ARE OF 'ALL.' A03.
P. = FEWEST 'WONDERING,' SHOWS TROUBLED, SADNESS.
P. = LOT OF ORNAMENTS TO EMPHASIZE 'PASSAGE.'
"P. = 'BELIEVE' - SHOWS, BELIEF, FEEL.
P. = B9 = 'COSAS,' FEEL, MELANCHOLY.
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A03 = 4
I THINK. VAUGHAN. WILLIAMS. MORE EFFECTIVELY SET THE TEXT AS HE USES MORE, AVOID, HINTING, AND
HEDONIC, TRENDY, THAN PIERCE. WHO, DOESN'T USE THEM AS CLEARLY, AS IS POSSIBLE.
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Level 1 - 2 marks

Limited points with no A04 marks.

Bullet points hinder marks - very basic description
with no evaluation or 'effectiveness.'
9. Evaluate how effectively Purcell and Vaughan Williams set the texts to music.

The texts and scores are provided in the Source Booklet.

You should use your knowledge of musical elements, contexts and language in your response.

- in A minor AO3
- repetition of the word 'music' and 'all' and 'said') AO3
- alla misura AO3
- music in monotone
- single mood AO4
- Williams used word painting in the word 'sun' in bar 11, and the word 'low' in bar 15 = Ao3
- the music became faster when the texts are more lively ('faster')
- as it ends in piano
- homophonic texture = Ao3
- gets better in 'my house word' = Ao3
- used of staccato when the text and music become lively
- Major key = Ao3

Ao3 = 7
Ao4 = 1

Level 2 - 4 marks.

Uses basic musical vocabulary.
Makes points about both set works but no sim or diff.
A04 mark is descriptive.
Evaluate how effectively Purcell and Vaughan Williams set the texts to music.

The texts and scores are provided in the Source Booklet.

You should use your knowledge of musical elements, contexts and language in your response.

- In "Linden Lea", there is a melody which is similar to each other in verses

2 and 3. A03

- The key of the music is in G major. A03

- The music ends in a chord with first inversion.

- There is a wide range of dynamics used.

- The key of "Music for a While" is in A minor. A03

- The piece is a Baroque piece.

- The words are repeated in both pieces to emphasise its importance.

- There is word painting in both pieces.

- There is use of legato in both pieces.

- Same pattern for each piece.

- Scale notes and orders in both pieces.

- There are accelerations as well in "Music for a While".

A03 = 4

= Level 4 = 2 marks for lack of A04 response