

Examiners' Report
June 2012

GCE Music 6MU03 01

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Introduction

This paper tests the three diverse musical skills of aural, awareness and perception, based on familiar music from prescribed instrumental and vocal lists for 2012. The essay questions test knowledge of the music through stylistic analysis and require the ability to compare and contrast two musical features across two of the pieces. The final section tests simple harmonic analysis of a passage of unfamiliar music, and a final chord completion exercise from a given incipit.

In terms of assessment, the two listening questions (Qu 1 and 2) have 16 marks each. The two essays (Qu. 3 (a) or (b) at the candidate's choice) are 10 and 18 marks respectively. The harmony questions together have 20 marks (Qu. 4 is out of 8 and Qu. 5 out of 12 marks). There is therefore a slight weighting on the essay questions.

In the listening questions examiners were looking for good aural skills applied to the music of the extracts. This includes a working knowledge of chords, keys and cadences, as well as the use of common musical devices such as sequence, pedal, suspension etc. Stylistic features are also tested, for example the melodic, rhythmic and harmonic conventions in the music in the Renaissance and Classical Eras. The less able candidates clearly had little idea about the use of devices in the music or any of the stylistic features in the Beethoven and Weelkes pieces. This said, there has been a generally noted marked improvement on these questions again this year which is pleasing.

The essay questions are written without reference to the anthology. It is impressive how much musical detail had been learnt by the more able candidates, including apposite musical references to the score. Many of these were also written in lucid prose and at great length. In the comparison question, the able candidates were able to highlight common elements in the two works, as well as pointing out the essential differences. Conversely, weak candidates only managed staccato bullet point responses with little factual information. Skills here in comparative writing were lacking or absent.

In the harmony questions, there was a clear divide between those who had followed a course in harmony and those that had not. Those who had followed a course in harmony wrote stylistically and demonstrated a good harmonic repertoire alongside effective and idiomatic part writing for SATB voices. On the whole, candidate performance has improved this year, particularly in relation to the essay writing and responses to the listening questions.

Question 1 (b)

A mixed response to this question. Too many thought a double bass was playing at this point in the music instead of cello. Describing what the instruments play caused problems too. On a simple level 'quavers' for the viola and 'crotchets' for the cello was all that was required.

(b) The melody in bars 1 to 10 is played by the violin. Name the two **accompanying** instruments and describe what they play.

(4)

Instrument 1 is a *viola*

and it plays *broken chords*

Instrument 2 is a *cello*

and it plays *crotchets on the first beat of each bar*



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Examiner Comments

A full mark response for:
credit viola, broken chords,
credit cello, crotchets



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Examiner Tip

Always look for the most obvious answer.

Question 1(c)

Clarinet was the correct response. A straightforward listening question.

Question 1 (d)

Candidates find these comparison questions difficult as they are real listening exercises rather than knowledge based responses. It is advisable to always refer to the basic musical elements, such as key, rhythm, pitch, note values etc. in the answers.

(d) Give **two** differences between bars 1-3 and bars 35-38.

Difference 1	Difference 2
uses quavers b 1-3 uses quavers whereas 35-38 uses legato minims motif (1)	At 35-38, is in B ^b major, whereas 1-3 is in E ^b major. (1)



ResultsPlus Examiner Comments

This candidate achieved full marks by highlighting for **difference 1**: rhythm, and **difference 2**: key of the music.



ResultsPlus Examiner Tip

Quoting the bar numbers and using comparative language such as 'whereas' in this candidate's answer helps to make the points clear and stand out.

Question 1 (e)

A fairly straightforward question asking to identify syncopated rhythms.

Question 1 (f)

When the question says '*Precisely* identify....' that indicates more than just a basic chord, in this case chord V is needed. So for the second mark the seventh needed to be identified.

(f) Precisely identify the chord at bar 23. (2)

..... Dominant 7th

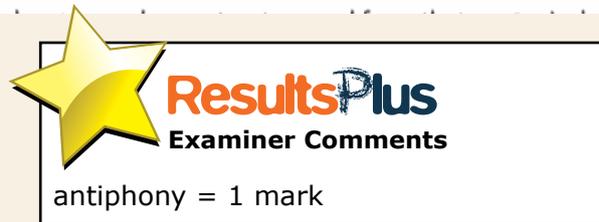
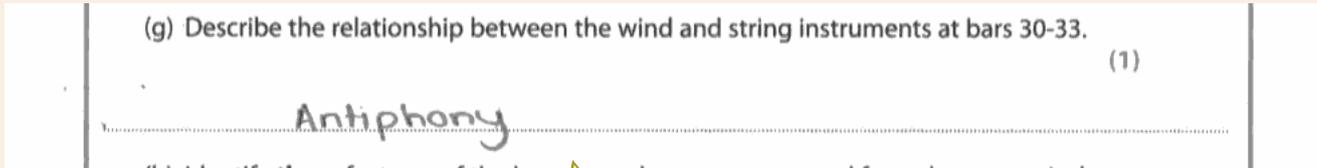


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One mark for dominant and the second mark for 7th.

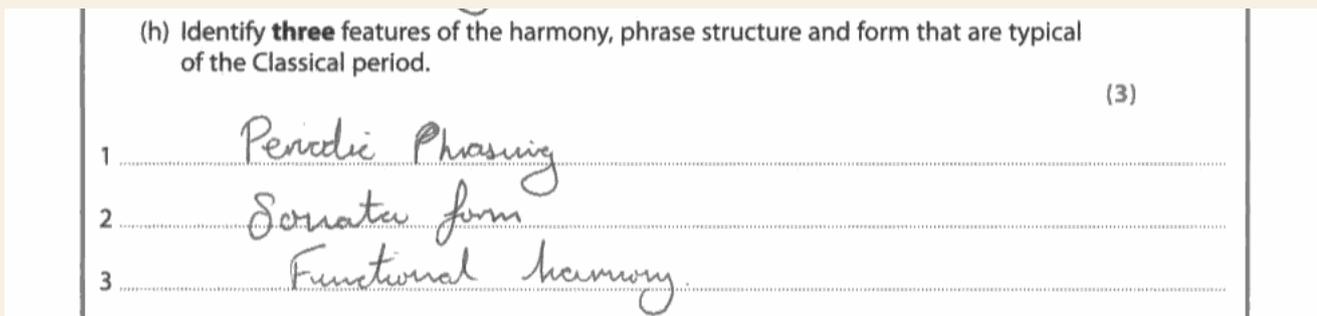
Question 1(g)

The word 'relationship' in the question appeared to confuse some candidates. The whole emphasis here was hearing how the motif was in dialogue between the wind and strings. Only a small number of candidates knew the term antiphony.



Question 1 (h)

A good context question displaying knowledge of stylistic features. Most of the candidates managed 2 out of 3 marks and a pleasing number got all three points.



Question 2 (b)

There were pleasing responses to this question testing knowledge of basic musical textures.

Question 2 (c)

A demanding question as it required several pieces of information ie. canon at the unison at a bar's (or 3 beats) distance. Most candidates achieved one mark, but the best of the cohort did manage two points.

(c) Precisely describe the relationship between the two soprano parts from bar 12 (beat 3) – 20 (beat 1).

(2)

they are in canon, with sop 2 starting 1 bar later



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Examiner Comments

A good answer highlighting the key points.
canon = 1 mark
one bar later = 1 mark



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Examiner Tip

With any two mark question such as this, two points will always need to be made in order to be awarded 2 marks.

Question 2 (d)

The outline melody given in the skeleton score (with the C #s too) should have made this easy to spot the perfect cadence in D major.

Question 2 (e)

Many candidates answered correctly identifying the sequence. As it was only a one mark question the direction of the sequence was not needed in this case!

Question 2 (f)

Many correctly spotted the hemiolaic rhythm which was clearly taught in the analysis of the piece.

Question 2g

Syllabic was the common response.

Question 2 (h)

This question made candidates think! Many mentioned the syncopation, and rising conjunct melody line which was encouraging. Few made three correct observations, although many scored 2 out of 3.

(h) Describe the treatment of the word *dancing* in this excerpt. (3)

- 1 Notes rise on the word 'dancing'
- 2 A dotted rhythm occurs on the word
- 3 Emphasis on the second syllable of the word



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Examiner Comments

A typical first class response :

rise = 1 mark

dotted rhythm = 1 mark

emphasis on 2nd syllable = 1 mark



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Examiner Tip

Always think about the different elements. How does the melody move? Up or down? In steps, or leaps? Is there a rhythm that is interesting and used to describe the word ? etc..

Question 2 (i)

This was well-answered by most of the candidates and was not demanding.

(i) Describe the changes to the tempo and dynamics at the end of the excerpt. (2)

tempo
ritardando (slows down)

dynamics
diminuendo (gets quieter)



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Examiner Comments

A typical response using appropriate music terminology.

Question 3 (a)

The Schumann question fared well in the main with candidates being able to secure 10 credit worthy points. The Corelli/Berlioz comparison also generated a rich plethora of musical detail. There was much to say about each work in terms of the structure and melody, which helped candidates.

A weak and rambling response to both questions.

If you answer part (a) put a cross in the box.

If you answer part (b) put a cross in the box.

3ai) ~~the~~ In the 19th century it was normal, in wealthy families at least, to have a piano at home. These three pieces are written to be played at home more than being played as a concert piece. Kinderszenen op. 15: No. 1, is a more simple piece ~~for~~ composed ~~for~~ ^{so} children would be able to play it, in contrast to No. 3 which is a highly more difficult piece to play, and more suitable for more advanced piano players. Both No. 1 and No. 3 have a (A:BA) structure with repeated parts. ~~where~~ No. 2 has a (ABACABA) structure.

ii) Trio Sonata in D, op. 3 No. 2 is written for two violin parts, one viola, and one organ ~~where~~ its base part is expected to be improvised as it is only the melody that is written in the score. Harold in Italy: movement III has a ~~variety~~ number of various instruments.

~~In~~ ~~Corelli's~~ In Corelli's piece you have the first violin that plays the melody when the second violin ~~plays~~ repeats what the first violin plays and the viola and organ accompany.

the two violines.

In Berlioz piece the melody is played by several of the instruments.

Trisonata in D, op.3 No.2 has two parts to it where the first part first is repeated one time, and then the second part of it is played and repeated one time. Also the movement III by Berlioz got parts of it where parts are repeated.



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Examiner Comments

i) Credit:

A:BA

ABACABA

Total: 2 marks

ii) Credit:

2 parts

repeated

Total: 2 marks

Two excellent essays attracting full marks.

(i)
3.a. Stylistic features of Schumanns Kinderscenen, typical of 19th Century.

Schumanns Kinderscenen is a collection of programmatic piano miniatures, aimed to be played in the home by adults, to reflect on their ^{written in 1838} childhood. The piano would have recently changed from having leather hammers to felt hammers, which help give a mellower sound. It ~~is~~ also would have now used an iron frame. No.1 uses both hands to help clearly define the ~~the~~ three textural layers. No.3 uses a stride bass, and No.11 had the hands close together, ~~and~~ ^{but} the melody mainly in the left hand. All 3 pieces make use of the sustain pedal on the piano.

No.1 ~~is~~ and No.3 are both in rounded binary form, ~~though~~ ~~is~~ ~~written~~ although No.3 has written out repeats. No.11 is ~~is~~ in symmetrical rondo form (A B A C A B A) with some sections repeating. Each of these structures are very typical of romantic miniatures.

~~The~~ ~~pieces~~ Each of the pieces show little modulation, with No.1 in G major throughout, ^{and} No.3 in B minor throughout. ~~and~~ ~~No.11~~ ~~is~~ ~~in~~ ~~G~~ ~~major~~ The tonality in No. 11 is ambiguous to start with, because of chromaticisms though it hints at E minor. Its soon clear though that it is in G major and shows brief modulations to C major (the subdominant) and E minor (relative minor) and also possibly B minor. Although modulations were much more common in the 19th century, there can be

few modulations as the pieces are so short.

No.1 and No.3 both use perfect cadences, but No.11 uses frequent imperfect cadences, and feminine cadences at b. 10-12, which are typical of 19th century music.

No.1 uses a diminished 7th chord in bar 1, and the chord V always has the 7th. There is also a suspension at bar 7, and the countermelody in the bassline at bars 9-12 is based on the circle of fifths. The minor 6th interval is important.

No.3 uses neapolitan chords in first inversion, very typical of the 19th century, ~~uses~~ and also has tritone leaps in the bass. ~~uses~~ ^{There} are appoggiaturas at bar 2.

No.11 uses secondary dominant chords and harmony is much more chromatic.

The melody in No.1 is in the right hand, although the bassline has a countermelody at bars 9-12. It is conjunct but with some leaps, and also diatonic. There is a limited range, and No.3 is much wider. The melody in No.3 is scalar with some chromaticisms, and falling sequences.

~~sequencing~~ The melody in No.11 is in the ~~the~~ left hand and is chromatic.

The ~~major~~ ^{time signature} ~~piece~~ for each piece is $\frac{7}{4}$, and each follow a steady tempo, except No.11 which varies a lot. No.1 uses triplets, No.3 uses running semiquavers and No.11 follows different rhythms.

The texture of all 3 are broadly Melody Dominated homophony, ~~through~~ and there are 3 textural layers in No.1; \rightarrow the upper melody, the inner triplet quavers and the independent bassline. The countermelody

in the bass is also in 3rds.

~~The Trio~~ No. 3 uses a stride bass to fill out texture. Noll uses staccato off-beat chords and the start is like 3 part counterpoint, although becomes independent at bar 4.

Overall, there are a lot of features mentioned which ~~are repeated~~ show that these pieces were written in the 19th century, most commonly the fact that it is programmatic music and reflects ~~the~~ ^{the} feelings or events that are personal to the composer.

1834
1689

3a(ii) Structure and Melody of Corelli's Trio Sonata in D (1689) and Harold In Italy - Berlioz (1834)

‡ ~~As Corelli's Trio Sonata and 'Harold In Italy'~~
~~were written over 100 years apart~~

Corelli's Trio Sonata was written in 1689 and is from the Baroque period of Music, and 'Harold^A in Italy' was written in 1834, and part of the romantic era of music, as they were written over 100 years apart, they should have some similarities, but also differences too.

The structure of Corelli's Trio Sonata is in binary form, with both sections repeated. There is a small codetta from bars 41-43.

The structure is defined by the tonality, as the ~~first~~ A section is in D major, but the B section is in the dominant (A major). The structure is also ~~helped~~ defined by the functional harmony and there are perfect

cadences at the end of each section to help clearly define the separate sections.

The structure of 'Harold in Italy' is very different, in broadly ternary form, which is typical of the 3rd movement of a concerto.

This movement replaces the minuet or scherzo that would normally be heard in a concerto. The structure starts with an A section, ^(saltarello) in Allegro Assai, which reflects Italian folk songs. It then ~~starts~~ ~~to~~ ~~have~~ has a half-speed feel at the serenade which is marked allegretto. It then returns to the saltarello, and then there is a coda combining all elements already heard.

The melody in ^{trio section} Corelli is mainly in the violins, while the organ and harpsichord ~~and~~ play the basso continuo part, but the bass does occasionally take on the melody.

The melody is very conjunct ~~or~~ stepwise and is based on the 'd, f#, d' quaver motif which is then developed with passing notes and displayed as semiquavers. The motif is often inverted, and imitated between the violins. The melody is ~~mainly~~ diatonic and triadic.

Stretto imitation is also used. All parts are idiomatic, though could be played on other instruments such as clarinet, if needed.

The whole of Corelli's piece is ~~is~~ monothematic, showing ~~little~~ few independent melodic ideas.

The melody in Harold in Italy is displayed in 3 separate sections, ~~the~~ the saltarello, serenade and idée fixe. ~~The~~ ~~is~~ ~~the~~ The saltarello

melody is based around the note E, and the flattened 7th (B^b) gives the piece a modal feel. It is a lively melody, to reflect Italian folk dance. The melody of the serenade is in the cor anglais and is based around the idea of broken chords and falling 3rds and 6ths. The melody of the idée fixe later comes in at bar 65, in the solo viola. ~~This~~ This melody is an altered version of 'Harold's theme' already heard in movement 1 of the symphony. Then all melodic ideas are combined in the coda. Overall, Harold in Italy and Corelli's trio sonata, show many similarities + differences in their ^{melody +} ~~the~~ structure.



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Examiner Comments

Both essays directly answer the set questions and are backed up with examples from the scores. Marks were awarded as follows:

SCHUMANN

Credit:

piano miniature
 melody in left hand
 sustained pedal
 rounded binary form
 rondo form
 little modulation
 some chromaticism
 diminished 7th chord in bar 1 + 1 additional credit mark
 in bars 9-12 (left hand melody) + 1 additional credit mark
 minor 6th
 neapolitan chord
 tempo changes a lot
 triplets
 off beat chords

Total: Max 10 marks

CORELLI/ BERLOIZ COMPARISON

Credit:

binary
 repeated
 codetta in 41-43 + 1 additional credit mark
 tonality
 ternary form
 saltarello
 serenade
 coda
 combining elements already heard
 D F# D
 passing notes
 inverted
 diatonic
 stretto
 monothematic
 idée fixe bar 65 + 1 additional credit mark
 based around E
 modal
 broken chords

Total: max 18 marks given

Question 3 (b)

The Carl Perkins question fared well with candidates being able to secure 10 credit worthy points. The Haydn/Beatles comparison also generated good responses with apposite musical detail. There was much to say about each work again here in terms of the structure and melody which helped candidates.

If you answer part (a) put a cross in the box.

If you answer part (b) put a cross in the box.

i) There are many features of the song "Honey Don't" by Carl Perkins which show it to be an example of rock'n'roll. For example, the instruments used are lead guitar, rhythm guitar, double bass, voice, drums and acoustic guitar which is a standard country set up. The voice use is hoarse and declamatory which is typical of rock'n'roll music. The vocal

line also improvises and in ^{chorus} verses 3 and 4 and ^("ba, ba") uses scat syllables to provide variation.

The chord sequence the piece is based on is the 12-bar blues, however it is an alternative version with V_7 , V_7 , I, I added to the start of the chord sequence. This chord sequence is typical of rock'n'roll music.

The texture used in "Honey don't" is melody-dominated homophony. This texture is common of rock'n'roll music. The structure in a verse-chorus structure which is typical of rock'n'roll music.

There is also an instrumental where the lead guitar plays the solo ^{in parallel 4ths} and this is common of rock'n'roll music.

"Honey don't" stays in E major throughout the piece. There isn't any modulation which is typical of rock'n'roll music. There

is some use of chromaticism in the introduction where the lead guitar ~~has~~ has a descending double stopping chromatic melody, which shows this music to be an example of rock'n'roll.

The use of rhythmic features in "Honey Don't" show it to be an example of rock'n'roll music. There is a lot of syncopation in most ~~parts~~ of instruments, and the 12/8 feel to the piece

gives the swung rhythmic feel.

The double bass plays a pizzicato and has a walking bass line throughout the piece which shows it to be an example of rock'n'roll music.

There is the use of V_7 chords rather than V which gives the piece a blues feel.

The melody is centered around E note and there are leaps of an octave which is typical of rock'n'roll music. The bass drum is on beats 1 and 3 and the snare drum is on beats 2 and 4 which is typical of rock'n'roll. The snare drum emphasises the off beats.

ii) The structure in "My mother bid me bind my hair" is strophic. There is an eight bar piano introduction which is then followed by the main melody. ~~In the introduction~~ Originally the music ~~was~~ ^{was} written by Anne Hunters was four verses but then Haydn compressed it to just two verses. The verses have the same melody. There are simple four bar phrases

at first but then it becomes more complicated. There is some chromatism at bar 23.

The structure in "A Day in the Life" is generally strophic from Lennon's verses. However, McCartney's bridge section ~~is~~ gives it a ternary feel. The overall structure is Introduction, Verse 1, Verse 2, Verse 3, orchestral link section, McCartney's middle section, wordless transition section, Verse 4 and Coda. The structure is unusual for a pop song.

The melody in "my mother bids me bind my hair" is generally in step and triadic movements. There is only a range of an octave. There is some use of chromatism at bar 23 which may be difficult to sing. The right ^{hand} piano in the introduction plays the melody, ~~whereas~~ the initial melodic idea sung by the voice. The righthand piano mainly doubles the singer. The highest ~~range~~ ~~is~~ highest note is an E. There are ascending and descending movements which balance. The initial melodic idea is an arpeggio of A major. The melody is diatonic. The text setting is generally syllabic with a few short slurs. The rests at bar 23 illustrate sighs, which shows word painting. There ~~are~~ is use of appoggiaturas.

The melody in "A Day in the Life" is generally disjunct. The initial melodic idea moves in 3rds and 4ths in bars 5-6. The

tessitura in bars 5-6 is mid-high. The second melodic idea in bar 7 moves up a third, followed by a descending scale. The melodic idea in bar 8 ~~moves~~ has a leap of a 5th. The range in Lennon's verses is a 10th from E-G. The range in McCartney's bridge section is an 8ve, with a lower tessitura. In McCartney's middle section the melodic idea is based on a minor 3rd. In the wordless transition section, the melody moves in step. The text setting is generally syllabic with a few semi-tonal melismas at "turn you on." The melody is based on the pentatonic scale.



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Examiner Comments

Excellent responses to both questions with marks awarded for:

CARL PERKINS

Credit:

standard instrumentation
 improvises
 scat
 12 bar blues
 7th chord
 verse chorus
 instrumental
 lead guitar solo
 major
 throughout (no modulations)
 introduction
 syncopation
 swung
 walking bass
 off beats

Max. 10 marks given

HAYDN/ BEATLES COMPARISON

Credit:

strophic
 introduction, 8 bars + 1 additional point mark
 compression 2 verses
 4 bar phrases
 some chromaticism at bar 23 + 1 additional point mark
 strophic
 McCartney's
 Bridge
 introduction
 orchestral link
 coda
 octave range
 arpeggio initial + 1 additional point mark
 word painting bar 23 + 1 additional point mark
 appoggiatura
 disjunct
 3rds and 4ths in bars 5-6 + 1 additional point mark
 minor 3rd
 semitonal melismas 'turn you on' + 1 additional point mark
 max (max. 6 achieved)
 pentatonic

Total: max. 18 marks given

An average response to the Perkins question (i) and a very weak answer to the Haydn/Beatles comparison (ii).

If you answer part (a) put a cross in the box.

If you answer part (b) put a cross in the box.

3bi) In Honey don't by Carl Perkins there are many different stylistic features that makes this a ~~rock~~ rock'n'roll piece of music.

Such as the 12 bar blues structure this makes up nearly all rock'n'roll songs, generally made up of the I IV and V chords. But in Honey don't, Carl also uses a ~~VI~~ VI, he's done this to change it up. Variations on the structure he still sticks to the general 12 bar blues but in the verse's he uses an VI.

Another stylistic feature is the layout the instrumentation, vocals lead guitar, rhythm guitar, bass and drums. That is the classic set up of the rock'n'roll sound.

The structure of the piece verse ~~chorus~~ chorus guitar solo, ~~that~~ three sections all repeated somewhere in the piece.

The vocal melody, for in this the range isn't that big, it was more about telling the story rather than having a ~~hard~~ ~~hard~~ difficult melody, that's why the melody is very conjunctive and more step wise as

well. its syllabic, word painting is in there.

The length of the piece rock n roll min is generally very short under 3 mins and this piece fits in with that

it was written and performed in the 50's that it was Rock n Roll was at its most popular so generally most songs for that time will be Rock n roll. So to conclude there is a lot of stylistic features that make Honey Don't a Rock n roll piece.

3bii) Compare and contrast the structure and Melody of 'My Mother binds me binds my hair' (My Mother) by Haydn and 'A Day in the life' by The Beatles. These two pieces are very different in many ways. 'My Mother' was written by Haydn who was a Baroque, and him being from this ~~era~~ period is completely different from the Beatles who were from the Modern a few periods different, and so this will affect the piece in many ways the style, cultural influence, and cultural influence does have a massive effect on the modern music, first line of 'A day in the life', 'I read the news today a boy', cultural influence. 'My Mother' was ~~wrote~~ written for an opera.

~~being~~ so the melody is far more complex and different than 'A Day in the Life', for a day in the life is more telling a story, it's popular music. Word painting creating images with words.

The structure of 'A Day in the Life' the song isn't like any generic popular Modern song eg. Verse chorus, I would say this piece has more sections, John Lennon verse chorus then the orchestra comes in after it goes to Paul's Verse and chorus which is like a completely different song a different section the B section then it goes back to the A section back to John, this is similar to 'My Mother' in a way as they both don't have clear structures well 'A day in the life' has more so than 'My Mother'

So there are more contrasts than comparisons in the two pieces mostly due to the period that the two pieces were written in.



ResultsPlus
Examiner Comments

Both answers lack musical detail/ score references, particularly the second question.

Question 4 (a) (1)

This chord (IIb) was often incorrect.

Question 4 (a) (2)

This chord was often correct.

Question 4 (a) (3)

The seventh was often missing from V7.

Question 4 (a) (4)

This chord was often correct.

Question 4 (b)

Pedal was often correctly identified.

Question 4 (c)

Most candidates identified the sequence here. The score helped greatly!

(c) What musical device is used in the melody at bars 11 (beat 2) – 13 (beat 1)?	(1)
<i>ascending sequence</i>	



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Examiner Comments

A good response, although the sequence direction 'ascending' would only have been needed if this was a 2 mark question.

Question 4 (d)

Not many candidates spotted the appoggiatura here.

Question 5

Many good completions including prepared II7b chords, a sharpened third in the final chord and the use of passing notes.

Common mistakes included wrong chords, incomplete chords, consecutive 5ths and 8ths, low tenor and bass notes, poor part writing, augmented intervals / angular lines etc.

- 5 Complete the music below for SATB voices in short score choosing suitable chords. Some credit will be given for the appropriate use of non-harmonic notes. Some space for rough work is given opposite but you must write your answer on the score.

(12)



The musical score is in 4/4 time and consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The score shows a partial composition with several measures of music, including chords and moving lines for SATB voices.



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Examiner Comments

A 'text book answer' featuring a prepared II7b at chord three and a passing note in the alto at chord 4-5.

Well written for the three voice parts.



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Examiner Tip

Keep it simple and try to use formulaic progressions, such as here with the use of II7b-V7-I. Always finish by checking for the consecutives.

Paper Summary

In terms of future teaching, learning and preparation for this paper, it is important that candidates listen to the prescribed works many times to internalise the music and become familiar with the structure, form and style of the works. Candidates should develop both their essay writing skills and their knowledge of key facts. Harmony work will improve with *regular* exercises and should be developmental in approach ie. from writing formulaic cadential progressions up to the complete five chords of the phrase.

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