

Examiners' Report
June 2013

GCE Music 6MU03 01

Edexcel and BTEC Qualifications

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

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



Giving you insight to inform next steps

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

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

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

Pearson: helping people progress, everywhere

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

June 2013

Publications Code US036481

All the material in this publication is copyright
© Pearson Education Ltd 2013

Introduction

This paper tests the three diverse musical skills of aural awareness and perception based on familiar music from the prescribed instrumental and vocal lists for 2013. 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 (Q1 and 2) have 16 marks each. The two essays (Q3(a) or (b) at the candidate's choice) are 10 and 18 marks respectively. The harmony questions together have 20 marks (Q4 is out of 8 and Q5 out of 12 marks). There is therefore a slight weighting on the essay questions.

In the listening questions examiners are 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 tested also, for example the melodic, rhythmic and harmonic conventions in Impressionism and Renaissance music. The less able candidates were unclear about the use of devices in the music or any of the stylistic features in Debussy and Monteverdi. Even so, there has been a generally-noted marked improvement on both of these questions again this year.

The essay questions are written without reference to the anthology. Many of these were written in lucid prose. In the comparison question, the more able candidates highlighted common elements in the two works, as well as pointing out the essential differences. Conversely, less able candidates only managed staccato bullet-point responses, with little factual information. Skills in comparative writing were lacking or absent. This said, year-on-year the standard (and length) of responses has improved. The examiners have been impressed with the amount of musical detail and apposite musical references to the score that have been memorised.

In the harmony questions, there was a clear divide between those candidates who had followed a course in harmony and those who had not. The able candidates wrote stylistically and demonstrated a good harmonic repertoire, alongside effective and idiomatic part-writing for SATB voices. The general standard was felt to be higher this year, perhaps because the extract was in a major key with clear harmonic progressions, suggested by the contour of the melody line.

Question 1 (b)

There was a mixed response to this question, but not many candidates were able to identify three features. Most candidates noted that the melody was repeated and that it was chromatic or that it started with a long, held C sharp. Only a few candidates pointed out that the melody descends **and ascends**. The question proved to show good discrimination across the ability range.

The following response has highlighted three clear features of the melody.

(b) Describe **three** features of the flute melody in bars 1–2. (3)

1 Chromaticism

2 Contains a tritone between a C# and G#

3 Use of triplets



ResultsPlus Examiner Comments

A full-mark response.
Credit was given for:
chromaticism
tritone
triplets
3 marks



ResultsPlus Examiner Tip

Always think about the direction of melody, steps or leaps, chromatic or conjunct, and any rhythmic features, long or short notes etc.

Question 1 (c)

Describing the music played by the horns proved to be a difficult question for many of the candidates this year. High level aural skills were tested here.

However, basic responses could have achieved the 2 marks from the following three observations:

the music is repeated (1)

it has two notes/ B-C sharp (1)

ascends (1) in pitch.

Higher level responses noted the chromaticism, horns playing in thirds and that there was a countermelody.

(c) Describe the music played by the horns in bars 3-4. (2)

The horns play long held notes, moving between two notes, they then rise chromatically.



ResultsPlus Examiner Comments

Credit was awarded here for:
moving between two notes (1)
rising (1)
chromatically (1)
Max 2 marks



ResultsPlus Examiner Tip

Always think about the different elements. How does the melody move? Up or down? In steps, or leaps? Are there repeated notes or sustained notes?

Question 1 (d)

A fairly straightforward question asking about the standard string technique of *tremolo* or *sur la touche*.

Question 1 (e)

A straightforward 'name the instrument' question, where the majority identified the oboe correctly.

Question 1 (f)

A typical dynamics question and quite easy to achieve full marks.

This is always a popular question and accessible to all candidates, irrespective of ability.

(f) Describe the dynamics in bars 6–10, making **two** points.

(2)

- 1 ~~1st~~ Crescendos used on ~~3~~ rising 3 note parts
- 2 diminuendo at end of bar 10 on a just ~~at the~~ clarinet ~~at~~



ResultsPlus Examiner Comments

Credit was given here for the two observations of *crescendo* (1) and *diminuendo* at bar 10 (1).

Another mark was available for giving the opening dynamic of *piano* (or soft).



ResultsPlus Examiner Tip

Always think - how does the music start? Loud or soft? Does it change? How does the music end? Chronological responses often elicit many credit points.

Question 1 (g)

A demanding question that appears regularly on listening papers at this level. The similarity was easier (same melody) than the difference, although most correctly identified the longer first note in the second phrase.

Basic observations are needed here to identify that the melody is similar, apart from the dynamics on the repeat, the slightly-altered rhythm, the longer first note or (for the best candidates) the different time signature.

(g) Compare the flute melody of bars 1 and 11.

Give **one** similarity and **one** difference.

Similarity	Difference
<i>the melody is the same (i.e. C → then run down)</i>	<i>the opening note is augmented</i>
(1)	(1)



ResultsPlus
Examiner Comments

This response scored full marks for observing the same melody with an elongated first note.



ResultsPlus
Examiner Tip

Always look for the most obvious in this type of question. Think about the melody - is it the same? Higher/lower pitch etc? Finding differences is harder here, but dynamic contrast was the most obvious one to identify. The rhythmic differences (longer first note and decorated end to the phrase) were often noticed as well.

Candidates need practice at this sort of exercise in class.

Question 1 (h)

A standard question, testing basic instrumental figuration.

Understanding of basic playing techniques for instruments should be studied. In the case of the harp, one would expect broken chord or arpeggiated figuration.

(h) Name **one** feature of the harp figuration in bar 11.

(1)

Plays ~~the~~ rising arpeggios.



ResultsPlus Examiner Comments

A good clear response, however the arpeggios also descended as well.



ResultsPlus Examiner Tip

It is well worth studying standard instrumental techniques in the set works.

Question 1 (i)

The characteristics of the musical elements are always tested in listening questions such as these, in 6MU03. This was a straightforward question on Impressionistic harmony.

Many credit-worthy features were present here and should have been studied in depth as key elements of Impressionism.

(i) Name **two** features of the harmony in this excerpt.

(2)

1 There are unprepared and unresolved dissonances (e.g. bar 1)

2 It is non-functional (there are no cadences)



ResultsPlus Examiner Comments

This response had two good points:
unprepared and unresolved dissonances
non-functional / no cadences.



ResultsPlus Examiner Tip

Learn key stylistic features of the melody, harmony, rhythm, tonality, texture, timbre and so on. The musical elements are universal and are always tested every year in aural perception questions.

Question 2 (b)

This texture question carried two marks, so two points are needed. The first mark was for the number of parts (5/full/tutti) and the second for *homophonic*. Another possible answer was *homorhythmic*.

With vocal music, it is important to cover the standard textures of homophonic, homorhythmic, polyphonic, contrapuntal, imitative etc. The number of voices is also part of the texture of the music.

(b) Describe the texture in bars 1–2.

homophonic texture and also (2)
homorhythmic



ResultsPlus
Examiner Comments

A good recognition of textures.

Question 2 (c)

Word-painting appears often in questions, in this case *doloroso*. Again, this was a good aural awareness question and discriminated well across the ability spectrum. Like the texture question, practice needs to be given in class at this type of question.

(c) How is the word *doloroso* (sorrowful) expressed in the music of bars 3–7?

(3)

Slow notes, ascending minor
low tessitura for bass, dissonance with bass



ResultsPlus
Examiner Comments

The candidate here has thought about *tempo*, tonality, part-writing etc to provide a comprehensive answer.

Credit for:

ascending (1)

minor (1)

low bass tessitura (1)



ResultsPlus
Examiner Tip

Again, think about the basics of *tempo*, tonality, direction of melody, pitch etc.

Question 2 (d)

Another comparison question and just like similarities and differences, this type of question needs a lot of practice.

There are many points that can be made here, such as change of mode, louder, higher pitch, shorter note values, syncopation, faster harmonic rhythm and several others too.

(d) Give **two** ways in which the music of bars 9–13 differs from bars 1–8.

- (2)
- 1 Generally shorter note lengths in bars 9-13 (more quaver based)
 - 2 The key has changed - it is major as opposed to minor (relative major).



ResultsPlus
Examiner Comments

This response picked out the two most obvious ie major key and shorter notes (quavers).

Question 2 (e)

A straightforward question. Most candidates gave *perfect cadence*, although not everyone identified Bb major as the key.

Question 2 (f)

Many candidates answered correctly, identifying the false relation.

Question 2 (g)

Sequence was the common response. As it was only a one-mark question the direction of the sequence was not needed in this case.

Question 2 (h)

As there were two marks here, *pedal* alone only attracted one mark. *Dominant pedal* was the full answer for 2 marks.

Question 2 (i)

Tierce de Picardie was the common response.

Question 3 (a)

The Reich question fared very well, with many candidates being able to secure 10 credit-worthy points. Perhaps the study of minimalism at GCSE proved to be useful here. The Mozart/ Poulenc comparison also generated a rich plethora of musical detail and apposite score references. There was much to say about these well-contrasted pieces in terms of structure and tonality, and candidates relished the challenge, often writing many pages.

Two excellent essays, each attracting full marks.

3 a) i. FORM

- Unclear form, which could be determined as either bipartite or as a canonic texture type of structure, where structure is defined by textural moments
- Bipartite structure defined by bars 1-26, then 27-end.
- Texturally defined structure defined by:
 - (1-12) the introduction of melodic material, (13-71) the 2 bar melodic ostinato, (25-66) the soloistic clarinet, and (27-65) the homorhythmic 7-10 parts which pulsate.

Melody

- 2 bar melodic ostinato is repeated and heard throughout the piece, and is heard for the first time in bars 1-2.
- Lack of motivic development in this ~~seth~~ movement is evident (34-35) in the live clarinet parts
- The melody is simple, and mainly conjunct (1-2), but the live clarinet part offers moments of disjunct movement.
- The melodic line is entirely diatonic with no chromatic parts
- An aural effect of phasing is achieved in this piece by a canon, a quaver rest later, which gives the impression the parts are moving apart, when actually it is just canon (3)

Harmony

- Key of B major is clear throughout with completely diatonic harmonies. (1)
- Repetition of chords IV (E) and V (F) obscure the harmonic structure of the piece (17-26)

- Repetition of chord IV (E) suggest the piece may be based on the Lydian mode on E.
- Harmonies are based entirely around the hexatonic scale.

Instrumentation

- The use of music technology, and the way that parts 7-10 are pre-recorded, with one live clarinet part.
- Instruments are not only restricted to one family, but one instrument: the clarinet & bass clarinet.

Texture

- Mainly counterpoint texture, which is achieved through the use of blocks of sound (starts bar 3)
- Monophonic texture at very beginning highlights the opening melodic line (1)
- The parts 7-10 fade in and out with homorhythmic interjections which build upon the contrapuntal texture (77-65)
- The way in which Reich defines the structure upon texture rather than tonality, and the different textural moments that define the structure, such as the extra part addition of the live clarinet ~~part~~ (25-66) which plays a solo line on top of other part accompaniments.

Rhythm

- Reich uses syncopation (3) in his New York Counterpoint but it is obscured by the pulse and the canonic nature of the texture.
- Reich replaces rests with notes in part exchanges so that although the melodic line (with rests in) is identically repeated, there are no moments of silence because a part is always playing in the rests.

- The homorhythmic interjections of the parts 7-10 ^{have} ~~are~~ very straight rhythms which offers a sense of rhythmic diversity beneath a rhythmically diverse parts 1-6.

3 a) ii. Structure

- Mozart's piano sonata

- This piano sonata is in sonata form, typical of the classical era, with an exposition (1-63), development (64-92), and recapitulation (93-151).
- The sonata also has a coda, in which the tonality of the piece is confirmed (152-end).
- There are structural modulations at the development section, and Mozart modulates often in section B, typical of classical sonata form (64)
- Mozart uses tonic pedals and a functional left hand to define the structure of the piece (53)
- Mozart uses melodic material from the exposition in the recapitulation and develops the material to offer melodic continuity throughout the sections (93 onwards)

- Poulenc's sonata for horn, trumpet & trombone

- Poulenc's sonata is in ternary form, with section A (1-25), Section B (26-57), and the reprise of section A, A, is at (58-85).
- Poulenc gives his sonata a ~~good~~ coda, from bar 86 to the end. A classical coda would confirm the tonality of the piece, but Poulenc's sonata does the opposite, beginning almost atonally, but at the very end, a perfect cadence offers some structural continuity.
- Poulenc uses melodic material from section B in Section A, a technique which is very unusual.

- ~~Postenc uses the tonic pedal to confirm~~
- Postenc uses periodic phrasing to structure his melodic material (8-14, 5-8) which gives structural continuity, but is weakened by ending on a weak beat (8)
- There are structural modulations, such as the modulation at section B which defines the structure (26)

Tonality

- Mozart's piano sonata

- Mozart's piano sonata is notated in B flat major, which can be seen throughout the exposition (confirmed in bar 1)
 - Mozart uses many harmonic techniques to confirm the key:
 - tonic pedal notes (53)
 - cadential 6/4 (38-39)
 - perfect cadences (62-63)
 - imperfect / interrupted cadences (30-31)
 - primary triads (1-5)
 - The melody is mostly diatonic, which also helps to achieve the B flat major tonality.
 - The piece modulates at ~~section B~~ ^{the development} to F major, the dominant of B^b major.
- ~~Postenc's sonata for horn~~ Mozart modulates often in the development, and modulates to related keys such as the relative minor & dominant keys.

- Postenc's sonata for horn

- The piece is notated in G major to begin with, which is highlighted by the opening melody which highlights the tonic triad (1)
- Although Postenc's modulations are structural, he modulates to a completely unrelated key (E^b major at 26).
- The piece passes through a very peculiar tonal journey.

through A^b major, F[♯] major and G major (55-57)

• Poulenc also uses harmonic techniques to not only confirm the key, but also obscure it:

- tonic pedal notes (1)
- atonal coda (86)
- cadential 6/4 (4)
- primary triads (1-4)



ResultsPlus

Examiner Comments

3(a)(i) Credit was given for the following:

- canonic
- where structure is defined by textural moments
- 2 bar melodic ostinati
- bars 1 - 2 (location)
- melody entirely diatonic
- aural effect of phasing
- repetition of chords
- bars 17-26 (location)
- Lydian mode on E
- hexatonic scale
- use of music technology
- 1 live clarinet part
- only restricted to one family
- parts 7 and 10 fade in and out
- uses syncopation
- bar 3 (location)
- obscured by pulse

Max 10 marks given, which includes the location marks

3(a)(ii) Credit was given for the following:

- Mozart
- Sonata form
- Expo 1-63, development 64-92, recap 95-151 (location x 3)
- Coda
- 152 - end (location)
- modulates often
- Ternary form
- Section A 1-25, section B 26-57 (location x 2)
- [max location marks now given]
- Coda
- borderline accept for 'almost atonally'
- Perfect cadence
- melodic material from B
- cadential 6/4
- modulates to related keys
- Poulenc
- G major to begin
- unrelated key
- 18 marks given

Total = 28 marks

Bb major not credited in Mozart as it says 'throughout the exposition', which is incorrect



ResultsPlus

Examiner Tip

Using headings eg form, melody etc for the 10 mark essay might be a good way of approaching each stylistic trait in turn.

Both of these essays are rambling and contain few credit-worthy points. They are a clear case of a candidate writing what is known of the works, without reference to the features required by the questions.

New York Counterpoint by Steve Reich is an example of minimalism for many different reasons. First of all, because of the repetitive theme to the piece, there isn't much change to the main melody. One way which Reich has prevented the piece from becoming boring is by adding other instruments in at certain points of the piece. This makes it very interesting because it

allows the artist to broaden the stylistic features of the piece and also allows the composer to experiment with various other instruments. I feel that using the accompaniment of other instruments makes it a lot more interesting because it allows the main theme to stay throughout the piece but also makes it a lot more interesting with the melodic changes played by other instruments which are mainly used to keep the piece from becoming boring. Other things which show that it is an example of minimalism is that the repetitive use of harmonies which are played by the shared flute part which is played in the introduction. This goes to show that the only things that change in the piece are the other instruments which accompany in specific places.

three brass instruments which are the horn, trumpet and trombone. Although these are all brass instruments, the instrumentation between the two pieces is different due to the amount of instruments played in the piece. Mozart's piece is only a solo composition where as Poulenc's piece is orchestrated. Another thing about the two pieces is that they are both written in different keys. Mozart's piece is written in B^b major where as Poulenc's piece is written in F[#] major meaning that they are both going to have a different sound to them. Poulenc's piece is homophonic due to the repetitive nature and Mozart's piece has a lot of melodic changes throughout and could be considered ~~as~~ as a large solo improvisational piece. Both pieces are structured into separate sections where the perfect cadence ends the pieces in specific places. This is where we can tell where the sections end.



ResultsPlus
Examiner Comments

(i) Credit:

- Repetitive theme
- Adding other instruments in and out

Total: 2 marks

(ii) Credit:

- Sonata form (credit for Mozart)
- Perfect cadence (x 2 for both Mozart and Poulenc)

Total: 3 marks

Question 3 (b)

The Dowland lute song question was reasonably well-answered, although details were often missing. There were less full-mark submissions for this question. The Van Morrison/Tavener comparison question generated some good answers, but again, there were noticeably less full marks than in 3 (a)(ii). However, there was much to say in terms of the structure and melodic writing in both pieces.

Two excellent essays, replete with details and score references of examples with locations.

i)

Flow My Tears was written by John Dowland in ~~19~~ 1600 and is an example of Renaissance music.

The piece is an ayre, and is based on the typical renaissance dance, the pavane. The instrumentation clearly reflects the style, as Dowland has used a lute and a bass Viol. The melody is sung by a counter tenor.

This work is written in tripartite structure, ~~and~~ and each of the 3 sections are called strains. The 1st strain is repeated

to make verses 1 and 2, then the 2nd strain is also repeated to make verses 3 and 4, then the final strain is verse 5.

The harmony of Flow my Tears is non-functional, and uses unusual chords such as a chord III^b in the second strain. The second strain also ends on a Phrygian cadence (IV - II in a minor key); the first and last strains end on perfect cadences and all cadences have tierce de Picardie. The cadences are used to define the structure. There are also frequent suspensions, for example in the lute part in bars 1-2. There are also false relations created by the clash of key and mode (Dowland has used the E aeolian mode).

The typically renaissance ~~of~~ melancholy feel to this piece is emphasised through word painting; the highest note of the piece is on 'happie', and 'fall from your springs' is sung to a descending motif. The melody centers around a falling 4th motif, and this is shown in the opening bar 'flow my

tears', a motif which is almost exactly inverted in the 1st bar of Strain three.

Another stylistic feature is the lack of performance directions and dynamic markings. There is a change in the time signature in the 3rd Strain where there is a single $\frac{3}{2}$ bar, however it is not marked on the score.

This piece was written near the end of the Renaissance period, and the move to functional harmony is shown through the dominant pedal in the late and bass viol in the 1st 2 bars of the 3rd strain.

ii)

PLAN

Lamb Structure

Relaxed Shapic

2 Verses

A B A' within verses

A - melody introduced

Alto invasion

Honey Structure

Verse / Chorus

Intro

Verse 1

Chorus

Verse 2

Chorus

Instrumental

Verse 3

Chorus

middle 8

Verse 4

Chorus

Chorus var

Outro

<u>Canto Melody</u>	<u>Floney melody</u>
3rd's	Inverted/retrograde
# 7 notes	Pentatonic
	Hook
	Riff.
	High range.
	Rhythmically free.
	Saxophone
	Both Guitars

(Essay)

The Lamb was written by John Tavener in 1982 and is a religious work (an Anthem). Tupelo Honey is an example of popular music written and first performed by Van Morrison in 1971.

The Lamb is in relaxed strophic form. The two verses are harmonically identical, however they differ in texture. Within each verse is an A B A' form; the A section introduces the melodic material in ^{a monophonic texture in} bar 1, which is then repeated and harmonised in bar 2. The B section ~~takes~~ introduces a new ^{bar} melody, which is then repeated. The A' section has 4 part SATB harmony and sings in E aeolian mode for 4 bars. This structure is repeated in verse 2, however the previously monophonic passages are sung in unison with octave doubling.

The structure of Tupelo Honey is verse/chorus form, typical of popular music. The piece begins with a two bar, repeated introduction which leads straight into verse 1. Verse 1 and verse 2 are split by a chorus. After verse 2 there is another chorus which is followed by an instrumental section. This section has a contrapuntal texture, made thicker by the use of counter-melodies and the louder side cymbal (the softer-

sounding hi-hat has been previously used). The texture thins again as instruments drop out at the start of verse 3, which is again followed by a chorus. Then there is a middle 8 section which uses adapted melodic material, and leads back into Verse 4. The piece ends with another chorus, followed

by an adapted variation on the chorus, and then an outro which fades out.

The melody of The Lamb is introduced in bar 1 of the 1st Verse. It is based ~~on~~ on the interval of a 3rd and uses disjunct movements. It is mostly syllabic, but uses melisma to emphasise important words such as 'lamb, who' in ~~the~~ bar 1. Taverner uses inversion and retrograde to adapt the melodic material. For example, the alto harmony in bar 2 is an exact inversion of the Soprano line above it. The melody in bar 3 is a combination of the bar 1 melody and its inversion. This \mathbb{Z} note motif is retrograded in bar 4 by the Soprano. The alto harmony in bar ~~4~~ 5-6 is again an inversion of the Soprano line. This use of direct inversion creates regular dissonances such as the double false relation in bar 2. The final four bars of the verse has all 4 voice parts singing, and the Sopranos ~~return~~ returns to the melody from bar 1. This is augmented in the last bar of each verse, making each of the note values twice as long.

The melody of Tupelo Honey is based on a pentatonic scale, and is in a high register for the male voice. The flute introduces a two bar hook in the introduction, and the guitar also has a melodic riff which is repeated in the outro until it fades out. The melody is made up of short phrases, after 1 bar long, and is rhythmically free. There is

an 'improvised feel to it' as is demonstrated in the differences in lyrics between verses 1 and 4; 'drop it into' in verse 1 becomes 'smack down' in verse 4. In the instrumental section, the Saxophone and two guitars all play individual melodies, creating a polyphonic texture. There are cross ~~the~~ rhythms created by the use of triplets over quavers between the two guitars in the instrumental section.



ResultsPlus

Examiner Comments

(i) Credit was given for:

- ayre
- bass viol
- Pavan
- tripartite structure
- each section repeated
- Perfect and Phrygian cadences
- Tierce de picardie
- false relations/suspensions (and location mark)
- Aeolian mode
- word-painting (plus examples)
- descending (falling) motif in melody (location)

Total: 10 max

(ii) Credit was given for:

Tavener

- strophic
- 2 verses
- ABA within each verse
- melody from bar 1 notes
- syllabic
- some melisma
- Inversion (location)
- Retrograde (location)
- augmentation

Van Morrison

- verse-chorus
- introduction
- instrumental
- middle-eight
- outro
- fade at end
- pentatonic melody
- high register
- improvised feel (example)

Total: 18 max

These are two very weak and rambling essays, with little factual content.

No marks were awarded for the second essay.

bi) * melody is conjunct and uses leaps of occasional fourths and sometimes octaves typical of renaissance era.

* Very limited use of dynamics in renaissance era so is expressed through rhythmic features of the piece for example quavers used

* Music is very scalar and ornamentation such as acciaccaturas or appoggiaturas used.

* The music has a very ambiguous tonality because

of modulations to different keys.

* Cadences such as imperfect cadences and perfect cadences especially were of a common use in the renaissance era.

* Pedals were used in the bass part to provide extra support to the melody line and to make the texture sound fuller, the pedals in the bass are called dominant pedals and are usually the dominant note of the tonic of the key that is being played at the time, pedals can also be in the melody part and are called inverted pedals usually playing the tonic note of the key.

* Renaissance music is usually set for amateur performers and not for professionals because at this time there were not many professional performers, therefore the melodic range is very limited and does not contain a high range of notes nor very low.

* Renaissance music is usually set for amateur performers and not for professionals because at this time there were not many professional performers, therefore the melodic range is very limited and does not contain a high range of notes nor very low.

* Renaissance contains a lot of word painting set to the music and word painting is used in the piece to express the sorrow feeling of 'flow my tears' and expresses the tears falling by a descent in the melody.

* Renaissance music ~~have very lyrical~~ ^{contains lyrical melodies often} ~~often does~~ ~~not contain~~

ii) * As this piece of van Morrison called Tupelo honey is a 20th century piece, its structure is not very traditional and does not contain a solid structure. The music does not contain a set tonality and is slightly ambiguous due to modulations of the piece. The melody is conjunct with step-wise movement, it is a lyrical melody whereas the lamb is not as lyrical as the tupelo honey.



ResultsPlus

Examiner Comments

(i) Credit was given for:

- ornamentation (decoration)
- Perfect cadences
- word-painting
- descending melodic phrase = falling tears

Total: 4 marks

(ii) No credit-worthy points

0 marks

Question 4 (a) 1

This chord (IIb) was often identified correctly.

Question 4 (a) 2

Chord Ic was often correct.

Question 4 (a) 3

Chord V7 was often correct.

Question 4 (a) 4

Chord I was often identified correctly.

Question 4 (b)

The pedal was often identified correctly.

Question 4 (c)

Sequence was the correct response. As it was just a one-mark question, the direction (descending) was not needed. However were this to have been a two-mark question, the direction would have been needed for full credit.

Question 4 (d)

The diminished 7th chords appeared three times in succession in one bar, which made this quite straightforward to recognise.

Question 5

There were many good completions, including formulaic Ic-V7-I progressions.

Common mistakes included:

- wrong chords
- incomplete chords
- consecutive 5ths and 8ths
- low tenor and bass notes
- poor part-writing
- augmented intervals between parts etc
- many examples of wide intervals (octave plus) between alto and tenor parts
- crossings of parts.

- 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.

(Total for Question 5 = 12 marks)



ResultsPlus

Examiner Comments

A text-book answer, of which there were many. Ic might have been better than just chord Ia.

Well-written for SATB voices.

Good use of passing note.



ResultsPlus

Examiner Tip

Keep it simple and try to use formulaic progressions.

Always finish by checking for the consecutive 5ths and 8ths.

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. The essay questions need to be practised over the year and key facts learnt carefully. 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.

Based on their performance for this paper, candidates are offered the following advice.

- Candidates should practice listening to excerpts taken from *different* short sections of the set works. Then they should be tested on the key elements of the melody, harmony, rhythm, texture, instrumentation etc found in the excerpts.
- There are many stylistic features in both the instrumental and vocal works. Candidates are advised to create key fact cards or similar, summarising the salient points that are often tested in the two listening questions.
- Essays can effectively be prepared thoroughly in the same way. Learn some location references also, from the score, to earn credit - eg dominant pedal begins at b1-8, etc.
- For the harmonic analysis question, it is important to work through a progressive course in order to build up knowledge of harmonic progressions etc. Usually, three of the five chords that candidates complete are standard cadential progressions, such as Ic-V7-I.
- With any harmony work, endeavour to study real music. Look at how voice parts are written for SATB in terms of both range and part-writing. Always check for consecutive 5ths and 8ths.

Grade Boundaries

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

<http://www.edexcel.com/iwantto/Pages/grade-boundaries.aspx>

Ofqual



Llywodraeth Cynulliad Cymru
Welsh Assembly Government



Pearson Education Limited. Registered company number 872828
with its registered office at Edinburgh Gate, Harlow, Essex CM20 2JE