

Mark Scheme (Results) Music 2018

GCE

GCE Music (Unit no.6)

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General Instructions for marking Unit 6

- 1) Bracketed words or phrases are not essential for the mark to be awarded.
- 2) Underlined words or phrases must be included for the mark to be awarded.
- 3) In questions 3 and 4, the scheme gives details of basic points and illustrated points.
 - A point without example indicates that at the most a 'basic' point will be awarded.
 - A point with illustration indicates that a fully illustrated point can be awarded if an appropriate example is included. This illustration may not be the same as the one given in the scheme, and so NAM should be consulted in such instances. If no example is given, the candidate is awarded a basic point.
 - The total of illustrated and unillustrated points is the one matched with the grid.
- 4) After marking each part of Q. 3 and 4, the total of illustrated and unillustrated points is matched with the grid. If you are uncertain as to which mark within that range to award, ascertain which of the neighbouring bands more closely matches the quality of the work marked. If it appears that the work is not far removed from the requirements for the adjacent higher band, then award a higher mark in the original range. If it appears closer to the adjacent band below, then award a lower mark within the original range.
- 5) In both options for Q. 4, a maximum mark for each work is allowed to ensure that the treatment of the prescribed works is reasonably balanced. The maximum score awarded per work is 8 illustrated points, or combination of 8 illustrated and unillustrated points. In other words, when candidates make fewer than 8 illustrated points, any unillustrated points made are added, up to a total of 8, e.g. 5 illustrated + 3 unillustrated. This total is then matched against the Mark-Descriptor grid, e.g. if a candidate makes 12 illustrated + 6 unillustrated points, the final mark will fall in the 24-27 band, i.e. 17 or more points with limited examples. In other words, the total of illustrated and unillustrated points is the one matched with the grid.

Part A: Aural Analysis

1. COMPARISON

Excerpt A: La Mer - Debussy, 1.30 – 2.12.

Excerpt B: Sonata for Flute, Viola and Harp – Debussy, 0.00 – 1.02

| Question Number | Question | Acceptable Answers | Mark |
|-----------------|--|--------------------|-------------------------|
| 1 (a) | Name the woodwind instrument heard in both excerpts. | Flute | (1) clerical |

| Question Number | Question | Acceptable Answers | Mark |
|-----------------|--|--------------------|-------------------------|
| 1 (b) | Name the other two instruments heard in Excerpt B. | Viola Harp | (2) clerical |

| Question Number | Question | Acceptable Answers | Mark |
|-----------------|------------------------------------|--|-----------------------|
| 1 (c) | Describe the texture of Excerpt B. | Drone / ostinato / pedal at start (1) (Flute) solo melody at start (1) Two part at start (1) (Becomes) three part (1) (Harp) staccato bass line / independent bass line (1) Solo melody passed between instruments / dialogue (1) (Harp) accompaniment with chords (1) (Flute) accompanies with octave leaps (1) Melody and accompaniment / melody dominated homophony (1) | (3) Expert |

| Question Number | Question | Excerpt A | Excerpt B | Mark |
|-----------------|---|---|--|------------|
| 1 (d) | Compare and contrast the rhythm of Excerpts A and B. Expert | Rhythm Triplets (1) Syncopation (1 for either A or B) (1) Continuous / ostinato rhythm (1) Cross rhythms (1) | Rhythm Offbeat start (1) Syncopation (1 for either A or B) Repeated rhythmic motif (1) Long (drone) notes (1) Harp on the beat / regular quavers / regular crotchets (1) Dotted rhythms (1) | (3) |

| Question Number | Question | Acceptable Answers | Mark |
|-----------------|--|--|------------|
| 1 (e) | Put a cross in the box next to the composer of these two excerpts. | B Debussy The only correct answer is B. The pieces are La Mer and Sonata for flute, viola and harp by Debussy. Brahms, Shostakovich and Tchaikovsky are therefore incorrect. | (1) |

3. AURAL AWARENESS

Haydn: Mass No.14 in B flat major "Harmoniemesse" 2.22-4.18

| Question Number | Question | Marks |
|-----------------|--|-----------------------|
| 2 (a) | <p>Write out the melody line of bars 18 (beat 2) – 21 (beat 3). You may work in rough on the skeleton score, but you must copy your answer onto the stave below.</p> <div style="text-align: center; margin: 10px 0;"> </div> <p>0 No work offered capable of assessment 1 1-2 pitches and/or note-lengths correct 2 3-5 pitches and/or note-lengths correct 3 6-8 pitches and/or note-lengths correct 4 9-11 pitches and/or note-lengths correct 5 12-14 pitches and note-lengths correct 6 15-17 pitches and note-lengths correct 7 18-20 pitches and note-lengths correct 8 21-22 pitches and note-lengths correct</p> | (8) expert |

| Question Number | Question | Acceptable Answers | Mark |
|-----------------|------------------------|--|-------------------------|
| 2 (b) | Identify the following | (i) B flat major / dominant (ii) E flat major / tonic (iii) C minor / relative minor | (3) Graduate |

| Question Number | Question | Acceptable Answers | Mark |
|-----------------|------------------------------|--|-------------------------|
| 2 (c) | Identify the chords heard in | (i) II ^{7b} / supertonic 7 th first inversion (ii) Ic / tonic 2 nd inversion (iii) V ⁷ (root) / dominant seventh (root) (iv) I (a) / tonic (root) | (4) Graduate |

| Question Number | Question | Acceptable Answers | Mark |
|-----------------|--|--|------------|
| 2 (d) | Put a cross in the box next to the name of the composer of this music. | C Haydn Haydn is the only correct answer. The piece is Mass No.14 in B flat major "Harmoniemesse" by Haydn. Bach, Brahms and Mendelssohn are therefore incorrect. | (1) |

| Question Number | Question | Acceptable Answers | Mark |
|-----------------|--|--|------------|
| 2 (e) | Put a cross in the box next to the date of the composition of this work. | C 1802 1802 is the only correct answer. 1722 (Haydn was not alive), 1762, 1842 (Haydn was not alive) are incorrect. | (1) |

| Question Number | Question | Acceptable Answers | Mark |
|-----------------|--|---|------------|
| 2 (f) | Put a cross in the box next to the type of work from which this excerpt is taken | C Mass The piece is Mass No.14 in B flat major "Harmoniemesse" by Haydn. Anthem, Lied and Opera are not correct and are very different musical genres and are therefore incorrect. | (1) |

PART B: MUSIC IN CONTEXT

| Question Number | Question | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|--------------|--------------------|------------------|-------------------------------|---|--|---|--|---|---|---------------------------------|-------|-----------|--------|-----------|--------|---|--------|--------------------------|--------|-----------------------------|--------|-------------|-------|--------------------|--------|------------------|-----------|----------------|-----------|--------------------------------|------------|----------------|--------|---------------------------------|--------|----------------------|--|-----------------------|-------|--------------------------------|-------------|--------------|---------------------------------------|------------|--|----------------|--------|-------------|--------|------------------------|--------|---------------------------|--------|
| 3 (a) | How does Gabrieli create a ceremonial atmosphere in Sonata pian' e forte appropriate for performance at an important occasion in St Mark's Church, Venice? | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | Indicative Answer | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | <table border="0"> <thead> <tr> <th data-bbox="368 562 821 595">Basic</th> <th data-bbox="852 562 1018 595">Illustrated</th> </tr> </thead> <tbody> <tr> <td data-bbox="368 613 821 647">Dynamic contrast</td> <td data-bbox="852 613 1018 647">bar 1 piano with bar 26 forte</td> </tr> <tr> <td data-bbox="368 667 821 701">Vocal style/unidiomatic for instruments</td> <td></td> </tr> <tr> <td data-bbox="368 721 821 754">(Predominantly) brass instruments/cornett, sackbutt, trombone</td> <td></td> </tr> <tr> <td data-bbox="368 775 821 842">Cori spezzati / polychoral / two unequal choirs / one higher pitched than the other</td> <td data-bbox="852 775 1018 842">Separated choirs in galleries of St. Mark's</td> </tr> <tr> <td data-bbox="368 862 821 896">(Free) Counterpoint/ polyphonic</td> <td data-bbox="852 862 1018 896">bar 1</td> </tr> <tr> <td data-bbox="368 916 821 949">Antiphony</td> <td data-bbox="852 916 1018 949">bar 37</td> </tr> <tr> <td data-bbox="368 969 821 1003">Imitation</td> <td data-bbox="852 969 1018 1003">bar 71</td> </tr> <tr> <td data-bbox="368 1023 821 1057">Texture becomes more contrapuntal towards the end</td> <td data-bbox="852 1023 1018 1057">bar 72</td> </tr> <tr> <td data-bbox="368 1077 821 1111">Homophony / homorhythmic</td> <td data-bbox="852 1077 1018 1111">bar 59</td> </tr> <tr> <td data-bbox="368 1131 821 1164">Full 8 part / tutti texture</td> <td data-bbox="852 1131 1018 1164">bar 26</td> </tr> <tr> <td data-bbox="368 1184 821 1218">Suspensions</td> <td data-bbox="852 1184 1018 1218">bar 4</td> </tr> <tr> <td data-bbox="368 1238 821 1272">Tierce de Picardie</td> <td data-bbox="852 1238 1018 1272">bar 80</td> </tr> <tr> <td data-bbox="368 1292 821 1326">Phrygian cadence</td> <td data-bbox="852 1292 1018 1326">bar 16-17</td> </tr> <tr> <td data-bbox="368 1346 821 1379">Plagal cadence</td> <td data-bbox="852 1346 1018 1379">bar 79-80</td> </tr> <tr> <td data-bbox="368 1400 821 1433">Modal cadences / II-I / VIIb-I</td> <td data-bbox="852 1400 1018 1433">bar 47 / 4</td> </tr> <tr> <td data-bbox="368 1453 821 1487">Circle of 5ths</td> <td data-bbox="852 1453 1018 1487">bar 36</td> </tr> <tr> <td data-bbox="368 1507 821 1541">Continuous root position chords</td> <td data-bbox="852 1507 1018 1541">bar 47</td> </tr> <tr> <td data-bbox="368 1561 821 1594">Slow harmonic rhythm</td> <td></td> </tr> <tr> <td data-bbox="368 1615 821 1648">Repeated note figures</td> <td data-bbox="852 1615 1018 1648">bar 1</td> </tr> <tr> <td data-bbox="368 1668 821 1702">(Rare) leaps of octave or 4ths</td> <td data-bbox="852 1668 1018 1702">bar 67 / 10</td> </tr> <tr> <td data-bbox="368 1722 821 1756">Use of rests</td> <td data-bbox="852 1722 1018 1756">designed for use of acoustic building</td> </tr> <tr> <td data-bbox="368 1776 821 1809">Slow tempo</td> <td></td> </tr> <tr> <td data-bbox="368 1830 821 1863">Dotted rhythms</td> <td data-bbox="852 1830 1018 1863">bar 59</td> </tr> <tr> <td data-bbox="368 1883 821 1917">Syncopation</td> <td data-bbox="852 1883 1018 1917">bar 16</td> </tr> <tr> <td data-bbox="368 1937 821 1971">Bar of longer duration</td> <td data-bbox="852 1937 1018 1971">bar 30</td> </tr> <tr> <td data-bbox="368 1991 821 2024">Shorter notes towards end</td> <td data-bbox="852 1991 1018 2024">bar 72</td> </tr> </tbody> </table> | Basic | Illustrated | Dynamic contrast | bar 1 piano with bar 26 forte | Vocal style/unidiomatic for instruments | | (Predominantly) brass instruments/cornett, sackbutt, trombone | | Cori spezzati / polychoral / two unequal choirs / one higher pitched than the other | Separated choirs in galleries of St. Mark's | (Free) Counterpoint/ polyphonic | bar 1 | Antiphony | bar 37 | Imitation | bar 71 | Texture becomes more contrapuntal towards the end | bar 72 | Homophony / homorhythmic | bar 59 | Full 8 part / tutti texture | bar 26 | Suspensions | bar 4 | Tierce de Picardie | bar 80 | Phrygian cadence | bar 16-17 | Plagal cadence | bar 79-80 | Modal cadences / II-I / VIIb-I | bar 47 / 4 | Circle of 5ths | bar 36 | Continuous root position chords | bar 47 | Slow harmonic rhythm | | Repeated note figures | bar 1 | (Rare) leaps of octave or 4ths | bar 67 / 10 | Use of rests | designed for use of acoustic building | Slow tempo | | Dotted rhythms | bar 59 | Syncopation | bar 16 | Bar of longer duration | bar 30 | Shorter notes towards end | bar 72 |
| Basic | Illustrated | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Dynamic contrast | bar 1 piano with bar 26 forte | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Vocal style/unidiomatic for instruments | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| (Predominantly) brass instruments/cornett, sackbutt, trombone | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Cori spezzati / polychoral / two unequal choirs / one higher pitched than the other | Separated choirs in galleries of St. Mark's | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| (Free) Counterpoint/ polyphonic | bar 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Antiphony | bar 37 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Imitation | bar 71 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Texture becomes more contrapuntal towards the end | bar 72 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Homophony / homorhythmic | bar 59 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Full 8 part / tutti texture | bar 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Suspensions | bar 4 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Tierce de Picardie | bar 80 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Phrygian cadence | bar 16-17 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Plagal cadence | bar 79-80 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Modal cadences / II-I / VIIb-I | bar 47 / 4 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Circle of 5ths | bar 36 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Continuous root position chords | bar 47 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Slow harmonic rhythm | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Repeated note figures | bar 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| (Rare) leaps of octave or 4ths | bar 67 / 10 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Use of rests | designed for use of acoustic building | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Slow tempo | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Dotted rhythms | bar 59 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Syncopation | bar 16 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Bar of longer duration | bar 30 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Shorter notes towards end | bar 72 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

| | Mark Descriptor |
|--|--|
| | <p>0 No positive features can be clearly identified.</p> <p>1 Poor. Typically 1-2 relevant points with no examples. QWC: The writing may have some coherence and will be generally comprehensible, but lack both clarity and organisation. The skills needed to produce effective writing will not normally be present. Frequent syntactical and/or spelling errors are likely to be present.</p> <p>2-3 Limited. Typically 1-2 illustrated points. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.</p> <p>4-5 Basic. Typically 3-4 relevant points with limited illustration. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.</p> <p>6 Adequate. Typically 3-4 relevant, illustrated points, or 5-6 relevant points with limited illustration. QWC: The writing may show some degree of organisation and clarity but this will not be sustained throughout the response. The candidate will demonstrate most of the skills needed to produce effective writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present.</p> <p>7-8 Competent. Typically 5-6 relevant, illustrated points, or 7-8 relevant points with limited illustration. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found, but overall the writing will be coherent.</p> <p>9-10 Confident. Typically 7-8 relevant, illustrated points, or 9 or more relevant points with limited illustration. QWC: The skills needed to produce convincing writing are mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found, but overall the writing will be coherent.</p> <p>11-12 Excellent. Typically 9 or more relevant points with most of them appropriately illustrated. QWC: Very few syntactical and/or spelling errors will be present, and these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.</p> <p>13 Outstanding. Typically more than 9 relevant, well-illustrated points. QWC: Very few syntactical and/or spelling errors will be present, and these will not detract from the overall coherence. Excellent</p> |

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|--|---|
| | <p>organisation and planning. All the skills required to produce convincing writing will be in place.</p> |
|--|---|

| Question Number | Question |
|-----------------|--|
| 3 (b) | Identify features of Goldsmith's <i>Planet of the Apes: The Hunt (opening)</i> which are influenced by some of the musical developments of the twentieth-century. |
| | Indicative answer |
| | <ul style="list-style-type: none"> • Large symphony orchestra • Large/prominent percussion section Illustrated for mention of two or more percussion instruments • Orchestral/percussive use of piano • Use of unconventional / ethnic instruments / Tibetan and Ram's horn Bar 52 Max.1 • Electronic instruments / electric harp and clarinet bar 52 Max. 1 • Muted brass Bar 10 • Use of extended instrumental techniques Violin harmonics bar 68 bass clarinet squeaks bar 52 (max. 1) • High pitches bar 86 • Short / fragmentary melodies bar 13 • Angular / disjunct melodies bar 4 • Chromatic / semitones • Serial techniques Max. 3 of Tone row bar 8-9 Verticalisation (of tone row) bar 1 Retrograde inversion bar 27 Retrograde bar 23 Inversion bar 32 • Changing time signature / metre bar 10 • Conflicting metre / 3/8 pattern in 4/4 bar 84 • Polyrhythms/cross rhythms bar 16 • Syncopation bar 52 • Continuous accents bar 23 • Non-functional / Non-tonal / Atonal • Tonal centres bars 1-4 in C • (Free use of) dissonance bar 13 • Ostinato bar 11 • Through-composed / music fits with moving image • Extreme contrast of texture / timbre / dynamics • Detailed performance markings bar 1 Pesante / bar 23 Very dry and brittle etc. Max.1 |

| | Mark Descriptor |
|-------|--|
| 0 | No positive features can be clearly identified. |
| 1 | Poor. Typically 1-2 relevant points with no examples. QWC: The writing may have some coherence and will be generally comprehensible, but lack both clarity and organisation. The skills needed to produce effective writing will not normally be present. Frequent syntactical and/or spelling errors are likely to be present. |
| 2-3 | Limited. Typically 1-2 illustrated points. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present. |
| 4-5 | Basic. Typically 3-4 relevant points with limited illustration. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present. |
| 6 | Adequate. Typically 3-4 relevant, illustrated points, or 5-6 relevant points with limited illustration. QWC: The writing may show some degree of organisation and clarity but this will not be sustained throughout the response. The candidate will demonstrate most of the skills needed to produce effective writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present. |
| 7-8 | Competent. Typically 5-6 relevant, illustrated points, or 7-8 relevant points with limited illustration. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found, but overall the writing will be coherent. |
| 9-10 | Confident. Typically 7-8 relevant, illustrated points, or 9 or more relevant points with limited illustration. QWC: The skills needed to produce convincing writing are mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found, but overall the writing will be coherent. |
| 11-12 | Excellent. Typically 9 or more relevant points with most of them appropriately illustrated. QWC: Very few syntactical and/or spelling errors will be present, and these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place. |
| 13 | Outstanding. Typically more than 9 relevant, well-illustrated points. QWC: Very few syntactical and/or spelling errors will be present, and these will not detract from the overall coherence. Excellent |

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| | organisation and planning. All the skills required to produce convincing writing will be in place. |
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| Question Number | Question |
|-----------------|--|
| 3 (c) | How is a lively and energetic mood created by Gong Kebyar de Sabatu in <i>Baris Melampahan</i> ? |
| | Indicative Answer |
| | <ul style="list-style-type: none"> • Balinese Gamelan • Mainly percussion instruments Gongs/metallophones • (Baris style) is a military formation / war dance • Kebyar means bursting open • (Bright) ombok / interference beats / shimmering sound • Rapid / virtuosic figurations A • Time keeper / On beat pulse Kempli • Syncopated / offbeat Reyong at A • Gongs mark the end of each cycle / final beat emphasis beat 8/ circled 6 • Cycle divided mid-way Kemong • Rhythmic displacement A • Contrast of pitch/ high H • Contrasts of texture A • Heterophonic Ugal and Calung at B • Kotekan / interlocking melodies Reyong at B • Alternating music A with B • Pentatonic / pelog (selisir) • Ostinato B usual tune x8 • Contrast of dynamics/loud A / Angsel • Piece starts with the leader/energetic anticipatory Opening Kendhang • Colotomic structure Each instrument has own role • Higher instruments play faster rhythms H |

| | Mark Descriptor |
|-------|--|
| 0 | No positive features can be clearly identified. |
| 1 | Poor. Typically 1-2 relevant points with no examples. QWC: The writing may have some coherence and will be generally comprehensible, but lack both clarity and organisation. The skills needed to produce effective writing will not normally be present. Frequent syntactical and/or spelling errors are likely to be present. |
| 2-3 | Limited. Typically 1-2 illustrated points. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present. |
| 4-5 | Basic. Typically 3-4 relevant points with limited illustration. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present. |
| 6 | Adequate. Typically 3-4 relevant, illustrated points, or 5-6 relevant points with limited illustration. QWC: The writing may show some degree of organisation and clarity but this will not be sustained throughout the response. The candidate will demonstrate most of the skills needed to produce effective writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present. |
| 7-8 | Competent. Typically 5-6 relevant, illustrated points, or 7-8 relevant points with limited illustration. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found, but overall the writing will be coherent. |
| 9-10 | Confident. Typically 7-8 relevant, illustrated points, or 9 or more relevant points with limited illustration. QWC: The skills needed to produce convincing writing are mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found, but overall the writing will be coherent. |
| 11-12 | Excellent. Typically 9 or more relevant points with most of them appropriately illustrated. QWC: Very few syntactical and/or spelling errors will be present, and these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place. |
| 13 | Outstanding. Typically more than 9 relevant, well-illustrated points. QWC: Very few syntactical and/or spelling errors will be present, and these will not detract from the overall coherence. Excellent |

| | |
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| | organisation and planning. All the skills required to produce convincing writing will be in place. |
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PART C: CONTINUITY AND CHANGE IN INSTRUMENTAL MUSIC

| Question Number | Question | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|--|--|-------------|--------------|----------------|--|---------------|--|----------------------------|-------|-------------------------|-------|-----------------------------------|-------|-------------------|-------|--|--|--------------------|--------|-----------------|--------|--------------|--------|-------------------|--------|-----------------|--|----------------------|---|-----------|-------|-----------|------------|----------------|--------|-----------|--------|-----------------|--------|--|--------|---------------|--|
| 4 (a) | <p>Compare and contrast the use of melody and tonality in the three works listed below:</p> <ul style="list-style-type: none"> • Debussy, <i>Prélude à l'après midi d'un faune</i> • Brahms, <i>Piano Quintet in F minor, Op. 34: movement III</i> • Poulenc, <i>Sonata for Horn, Trumpet and Trombone: movement I</i> | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Indicative Answer | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | <table border="0" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: left; width: 60%;">Basic Point</th> <th style="text-align: left; width: 40%;">Illustration</th> </tr> </thead> <tbody> <tr> <td colspan="2">Debussy</td> </tr> <tr> <td colspan="2">Melody</td> </tr> <tr> <td>• Chromaticism / semitones</td> <td>bar 1</td> </tr> <tr> <td>• Descends then ascends</td> <td>bar 1</td> </tr> <tr> <td>• Spans a tritone / augmented 4th</td> <td>bar 1</td> </tr> <tr> <td>• Arpeggio figure</td> <td>bar 3</td> </tr> <tr> <td>• Development / variation of the theme</td> <td>bar 14, bar 37, etc. [max 2] 1 illustrated point for explanation of development?</td> </tr> <tr> <td>• Whole tone scale</td> <td>bar 32</td> </tr> <tr> <td>• Ornamentation</td> <td>bar 32</td> </tr> <tr> <td>• Repetition</td> <td>bar 18</td> </tr> <tr> <td>• Diatonic melody</td> <td>bar 55</td> </tr> <tr> <td colspan="2">Tonality</td> </tr> <tr> <td>• Ambiguous tonality</td> <td>Due to: Chromaticism Whole-tone Lack of cadences Unresolved dissonance (max.3 illustrated)</td> </tr> <tr> <td>• E major</td> <td>bar 3</td> </tr> <tr> <td>• B major</td> <td>bar 30, 90</td> </tr> <tr> <td>• D flat major</td> <td>bar 55</td> </tr> <tr> <td>• C major</td> <td>bar 83</td> </tr> <tr> <td>• E flat major?</td> <td>bar 85</td> </tr> <tr> <td>• E major with return of A section or at end</td> <td>bar 94</td> </tr> <tr> <td colspan="2">Brahms</td> </tr> </tbody> </table> | Basic Point | Illustration | Debussy | | Melody | | • Chromaticism / semitones | bar 1 | • Descends then ascends | bar 1 | • Spans a tritone / augmented 4th | bar 1 | • Arpeggio figure | bar 3 | • Development / variation of the theme | bar 14, bar 37, etc. [max 2] 1 illustrated point for explanation of development? | • Whole tone scale | bar 32 | • Ornamentation | bar 32 | • Repetition | bar 18 | • Diatonic melody | bar 55 | Tonality | | • Ambiguous tonality | Due to: Chromaticism Whole-tone Lack of cadences Unresolved dissonance (max.3 illustrated) | • E major | bar 3 | • B major | bar 30, 90 | • D flat major | bar 55 | • C major | bar 83 | • E flat major? | bar 85 | • E major with return of A section or at end | bar 94 | Brahms | |
| Basic Point | Illustration | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Debussy | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Melody | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • Chromaticism / semitones | bar 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • Descends then ascends | bar 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • Spans a tritone / augmented 4th | bar 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • Arpeggio figure | bar 3 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • Development / variation of the theme | bar 14, bar 37, etc. [max 2] 1 illustrated point for explanation of development? | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • Whole tone scale | bar 32 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • Ornamentation | bar 32 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • Repetition | bar 18 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • Diatonic melody | bar 55 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Tonality | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • Ambiguous tonality | Due to: Chromaticism Whole-tone Lack of cadences Unresolved dissonance (max.3 illustrated) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • E major | bar 3 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • B major | bar 30, 90 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • D flat major | bar 55 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • C major | bar 83 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • E flat major? | bar 85 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • E major with return of A section or at end | bar 94 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Brahms | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

Melody

- Based on motifs / motivic / small cells
- (1st theme) ascending broken chord / arpeggio bar 1
- (2nd theme) repeated note bar 13
- (2nd theme) revolves around dominant note / G bar 13
- (2nd theme) turn-like figure bar 14
- (3rd theme) derives from 2nd theme / augmentation bar 22
- Sequence bar 9
- Fragmentation bar 93
- (Occasional) wide leaps bar 40
- Chromaticism / semitones / minor 2nd bar 167
- (Trio) melody based on 3rds bar 211
- Repetition bar 171

Tonality

- C minor This is the tonic but not mentioned in title should it just be a basic point bar 1
- C major / tonic major bar 23
- G minor / dominant minor bar 57
- (Some) modulations to remote keys
- E flat minor / tertiary modulation bar 67
- B major bar 20
- Tonic pedal bar 1
- Dominant pedal bar 225

Poulenc**Melody**

- (Mostly) Diatonic melody
- Periodic / balanced phrasing
- Arpeggio / triadic / broken chord melody bar 1
- Scale based bar 9
- Repeated notes bar 1
- Repeated motif bar 1
- Modified motif bar 5
- Contrasting legato / conjunct melody bar 26
- Fragmented melody bar 22
- Octave leaps / two octave leaps bar 7 / bar 36
- Ornamentation / grace notes bar 10
- Small area of chromaticism bar 39

Tonality

- G major bar 1
- D major / dominant bar 8

| | |
|------------------|---|
| | <ul style="list-style-type: none"> • G minor / tonic minor bar 23 • E flat major bar 26 • More ambiguous tonality bar 26 • B flat major bar 40 • Return of G major bar 57/58 • Tonic pedal bar 1 |
| Mark Descriptors | |
| 0 | No positive features can be clearly identified. |
| 1-5 | <p>Poor. Typically 1-4 points but no examples.</p> <p>QWC: The writing may have some coherence and will be generally comprehensible, but lack both clarity and organisation. The skills needed to produce effective writing will not normally be present. Frequent syntactical and/or spelling errors are likely to be present.</p> |
| 6-10 | <p>Limited. Typically 1-4 appropriately illustrated points</p> <p>QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.</p> |
| 11-15 | <p>Basic. Typically 5-8 points with limited illustration.</p> <p>QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.</p> |
| 16-19 | <p>Adequate. Typically 5-8 appropriately illustrated points, or 9-12 points with limited examples.</p> <p>QWC: The writing may show some degree of organisation and clarity but this will not be sustained throughout the response. The candidate will demonstrate most of the skills needed to produce effective writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present.</p> |
| 20-23 | <p>Competent. Typically 9-12 appropriately illustrated points, or 13-16 points with limited examples.</p> <p>QWC: The skills needed to produce convincing writing are mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found, but overall the writing will be coherent.</p> |
| 24-27 | <p>Confident. Typically 13-16 appropriately illustrated points, or 17 or more points with limited examples.</p> <p>QWC: The skills needed to produce convincing writing are mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found, but overall the writing will be coherent.</p> |
| 28-31 | <p>Excellent. Typically 17 or more relevant points with most of them appropriately illustrated.</p> <p>QWC: Very few syntactical and/or spelling errors will be present, and these will not detract from the overall coherence. Excellent organisation</p> |

and planning. All the skills required to produce convincing writing will be in place.

32-36 Outstanding. Typically 18 or more well illustrated points.

QWC: Very few syntactical and/or spelling errors will be present, and these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.

| Question Number | Question | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|--|-------------|--------------|--------------|--|----------------|--|---|--|----------|--|--------|-------|------------|-------|--------------------------------|-------|------------------|--------|--------------------------------|--------|-------------------|--------|-----------------------------|--------|----------------|--|----------|--|---------------------------------|--|----------------|--|--|-------|--------------------|-------|------------|--------|-----------------------|--------|------------------------|--------|---|--------|------------------|--|--------------|--|----------------|--|---|--|---------------------------|--|
| 4(b) | <p>Compare and contrast the use of texture and harmony in the three works listed below:</p> <ul style="list-style-type: none"> • Reich, <i>New York Counterpoint: movement II</i> • Haydn, <i>String Quartet in E flat, Op.33 No. 2, 'The Joke': movement IV</i> • Miles Davies Quintet, <i>Four (opening)</i> | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | Indicative Answer | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | <table border="0" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: left; width: 70%;">Basic Point</th> <th style="text-align: right; width: 30%;">Illustration</th> </tr> </thead> <tbody> <tr> <td colspan="2">Reich</td> </tr> <tr> <td colspan="2">Texture</td> </tr> <tr> <td colspan="2">Contrapuntal / polyphonic / imitation / canonic</td> </tr> <tr> <td colspan="2">Ostinato</td> </tr> <tr> <td>2 part</td> <td style="text-align: right;">bar 1</td> </tr> <tr> <td>Homorhythm</td> <td style="text-align: right;">bar 1</td> </tr> <tr> <td>Parallel compound 3rds / 10ths</td> <td style="text-align: right;">bar 1</td> </tr> <tr> <td>Resultant melody</td> <td style="text-align: right;">bar 25</td> </tr> <tr> <td>Homophonic / chordal / pulsing</td> <td style="text-align: right;">bar 27</td> </tr> <tr> <td>11 parts in total</td> <td style="text-align: right;">bar 26</td> </tr> <tr> <td>Layered / staggered entries</td> <td style="text-align: right;">bar 27</td> </tr> <tr> <td colspan="2">Harmony</td> </tr> <tr> <td colspan="2">Diatonic</td> </tr> <tr> <td colspan="2">Non-functional / Lacks cadences</td> </tr> <tr> <td colspan="2">Static harmony</td> </tr> <tr> <td>(Alternating) chords IV and V / E major and F# major</td> <td style="text-align: right;">bar 1</td> </tr> <tr> <td>Overlapping chords</td> <td style="text-align: right;">bar 5</td> </tr> <tr> <td>Dissonance</td> <td style="text-align: right;">bar 27</td> </tr> <tr> <td>B major chord with C#</td> <td style="text-align: right;">bar 27</td> </tr> <tr> <td>F# major chord with G#</td> <td style="text-align: right;">bar 40</td> </tr> <tr> <td>E, G#, D#, A# / E major with added 7th and 11th</td> <td style="text-align: right;">bar 33</td> </tr> <tr> <td colspan="2">Ends on E and G#</td> </tr> <tr> <td colspan="2">Haydn</td> </tr> <tr> <td colspan="2">Texture</td> </tr> <tr> <td colspan="2">Melody dominated homophony / melody and accompaniment</td> </tr> <tr> <td colspan="2">Melody always in violin I</td> </tr> </tbody> </table> | Basic Point | Illustration | Reich | | Texture | | Contrapuntal / polyphonic / imitation / canonic | | Ostinato | | 2 part | bar 1 | Homorhythm | bar 1 | Parallel compound 3rds / 10ths | bar 1 | Resultant melody | bar 25 | Homophonic / chordal / pulsing | bar 27 | 11 parts in total | bar 26 | Layered / staggered entries | bar 27 | Harmony | | Diatonic | | Non-functional / Lacks cadences | | Static harmony | | (Alternating) chords IV and V / E major and F# major | bar 1 | Overlapping chords | bar 5 | Dissonance | bar 27 | B major chord with C# | bar 27 | F# major chord with G# | bar 40 | E, G#, D#, A# / E major with added 7 th and 11 th | bar 33 | Ends on E and G# | | Haydn | | Texture | | Melody dominated homophony / melody and accompaniment | | Melody always in violin I | |
| Basic Point | Illustration | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Reich | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Texture | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Contrapuntal / polyphonic / imitation / canonic | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Ostinato | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2 part | bar 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Homorhythm | bar 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Parallel compound 3rds / 10ths | bar 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Resultant melody | bar 25 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Homophonic / chordal / pulsing | bar 27 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 11 parts in total | bar 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Layered / staggered entries | bar 27 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Harmony | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Diatonic | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Non-functional / Lacks cadences | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Static harmony | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| (Alternating) chords IV and V / E major and F# major | bar 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Overlapping chords | bar 5 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Dissonance | bar 27 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| B major chord with C# | bar 27 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| F# major chord with G# | bar 40 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| E, G#, D#, A# / E major with added 7 th and 11 th | bar 33 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Ends on E and G# | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Haydn | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Texture | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Melody dominated homophony / melody and accompaniment | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Melody always in violin I | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

| | |
|--|---------|
| (Mainly) 4 part texture | |
| 3 part texture | bar 3 |
| Chordal homophonic | bar 139 |
| Pedal notes | bar 36 |
| (Violins / upper parts) in 3rds / 10ths ` 6ths | bar 9 |
| (Violins / upper parts) in 6ths | bar 94 |
| (Loose) imitation | bar 110 |
| Double stopping (for denser texture) TS notes | bar 151 |

Harmony

| | |
|---|---------|
| Functional | |
| Frequent perfect cadences | bar 1-2 |
| Dominant pedal | bar 16 |
| Tonic pedal | bar 107 |
| Diminished chord | bar 69 |
| Harmonic sequence | bar 59 |
| Faster rate of harmonic change / 2 chords per bar | bar 59 |
| Dominant 7th chords | bar 2 |
| Dominant 9th chords | bar 139 |
| 2nd inversion chords (unresolved) | bar 41 |
| Suspensions / (harmonic) appoggiaturas | bar 14 |

Miles Davies

Texture

| | |
|--|-------|
| Melody dominated homophony / melody and accompaniment | |
| Tenor saxophone doubles the trumpet an octave lower | Head |
| Piano comping (Offbeat, detached, staccato) piano chords / stabs | H1 |
| Dense piano chords / six part | H1 |
| Walking bass | H9 |
| Monophonic | Break |
| Parts coming together / octaves / homophonic / homorhythmic | H11 |
| High trumpet / double bass | 3.2 |
| Soloist does not play | 1.31 |
| Piano silent / does not play | H.12 |

Harmony

| | |
|--|--|
| Underlying chord progressions are straightforward / use of Eb and Ab – | |
| Harmonic structure repeats | |
| (Be-bop style) complex chords | |

| | | |
|--|--|--------------------------|
| | Chord extensions e.g. 7th / 9th / 11th | |
| | Dissonance (beyond chord extensions) | H10 |
| | Diminished 7th chords | H1 |
| | Secondary dominants | 1.26 |
| | Chromaticism | H1 |
| | Circle of 5ths | 1.26 |
| | Substitution chords | H9 |
| | Chord II7 – V7 / Fm7 – Bb7 (progressions) | 1st time bar |
| | Parallel harmony / parallelism | H9 |
| | Chords (descend) in chromatic motion / Gm, F#m, Fm | 2 nd time bar |
| | Mark Descriptor | |
| | 0 No positive features can be clearly identified. | |
| | 1-5 Poor. Typically 1-4 points but no examples. QWC: The writing may have some coherence and will be generally comprehensible, but lack both clarity and organisation. The skills needed to produce effective writing will not normally be present. Frequent syntactical and/or spelling errors are likely to be present. | |
| | 6-10 Limited. Typically 1-4 appropriately illustrated points QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present. | |
| | 11-15 Basic. Typically 5-8 points with limited illustration. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present. | |
| | 16-19 Adequate. Typically 5-8 appropriately illustrated points, or 9-12 points with limited examples. QWC: The writing may show some degree of organisation and clarity but this will not be sustained throughout the response. The candidate will demonstrate most of the skills needed to produce effective writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present. | |
| | 20-23 Competent. Typically 9-12 appropriately illustrated points, or 13-16 points with limited examples. QWC: The skills needed to produce convincing writing are mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found, but overall the writing will be coherent. | |
| | 24-27 Confident. Typically 13-16 appropriately illustrated points, or 17 or more points with limited examples. | |

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| | <p>QWC: The skills needed to produce convincing writing are mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found, but overall the writing will be coherent.</p> <p>28-31 Excellent. Typically 17 or more relevant points with most of them appropriately illustrated.</p> <p>QWC: Very few syntactical and/or spelling errors will be present, and these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.</p> <p>32-36 Outstanding. Typically 18 or more well illustrated points.</p> <p>QWC: Very few syntactical and/or spelling errors will be present, and these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.</p> |
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