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# Examiner's Report Principal Examiner Feedback

Summer 2018

Pearson Edexcel GCE AS-Level  
In Music (8MU0) Paper 03

edexcel 

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## Paper Introduction

This paper tests the skills of musical analysis and evaluation.

Students needed to demonstrate knowledge and understanding of musical elements, contexts and language, in relation to the music they have studied and to unfamiliar music, for each area of study. They needed to analyse and evaluate music in written and aural form, in order to make critical judgments about its musical elements, context and language, within the scope of the area of study.

In terms of assessment, Section A of the paper comprised Questions 1-4 and was worth 45 marks. The three listening questions (questions 1, 2 and 3) were based on extracts from three of the set works, each from a different area of study and Q4 consisted of two dictation questions including pitch and rhythm dictation and a 'spotting the errors' question. Skeleton scores were provided for questions 1-3. Section B comprised an essay question based on a piece of unfamiliar music worth 15 marks and an essay question (from a choice of three based on set works from three of the areas of study) worth 20 marks.

In the listening questions, examiners were looking for good aural skills applied to the music of the extracts. This included knowledge of chords, keys and intervals as well as common musical devices such as pedal, ostinato and ornamentation. Students also need to be able to identify musical instruments.

Question 5 tested the ability of students to relate their learning to another piece in a similar style or genre to one of the set works. Unfamiliar pieces are those which are neither set works nor suggested wider listening in the specification. Unfamiliar music will have similar stylistic characteristics to one or more of the set works. No skeleton score was provided for Q5. Students were expected to formulate critical judgements on both familiar and unfamiliar music. Q6 asked students to evaluate music with reference to musical elements such as tonality, structure and sonority. No audio was provided for this question but an illustrative excerpt of several pages of score was provided, although students were expected to use their knowledge of the set work as a whole in their answer. The main problem with the Q6 essay question was that some students did not answer the question posed. If asked to discuss structure and tonality, as in the Schumann question, then any comments relating to dynamics or sonority might well be correct but are irrelevant. It was clear that, at times, students simply wrote down everything they could remember about the piece with little or only scant regard for the specifics of the question.

Many students, as last year, approached this new paper with confidence and it was pleasing to see some high marks.

Many students performed well in Section B of the paper and it was impressive to read how much musical detail had been learnt by the most able students. This included appropriate references to relevant examples of wider listening although there was an over-reliance on set works. Students are reminded that they are expected to listen to a wider variety of related works beyond those in the prescribed set works list. The quality of written communication tended to be quite good although it was common for references to wider listening to be vague rather than 'fluently embedded' which is the expectation for a Level 4 essay.

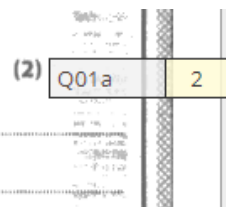
## 8MU0\_03\_Q01a

### Question Introduction

This question asked students to identify the two types of voice heard in the extract. Most students correctly identified the voices as soprano and bass. The most common incorrect answer was tenor but the range of the bass solo went below the tenor range. This extract came from the second movement of 'Ein feste Burg ist unser Gott' which is a duet sung by soprano and bass.

(a) Name the two types of voice singing in this excerpt.

Bass and soprano



### Introduction

This was a typical two mark response.

### Examiner Comment

Bass and soprano are the two types of voice heard.

### Examiner Tip

Make sure the performing forces of each set work have been learnt.

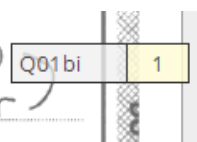
## 8MU0\_03\_Q01bi

### Question Introduction

The two questions at 1b ask students to identify chords. There were few correct answers to 1bi with most students identifying the first chord as A major.

(b) (i) Identify the chord heard in the second half of bar 2.

Supertonic / 2nd minor chord (E minor)



### Introduction

This is one of the few correct responses to 1bi.

### Examiner Comment

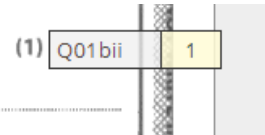
Either supertonic, chord II or E minor would have secured the mark.

## 8MU0\_03\_Q01bii

### Question Introduction

There were more correct answers to the second chord question. The most common incorrect answer was D major.

(ii) Identify the chord heard in the first half of bar 3.



### Introduction

This is a typical correct response to this question.

### Examiner Comment

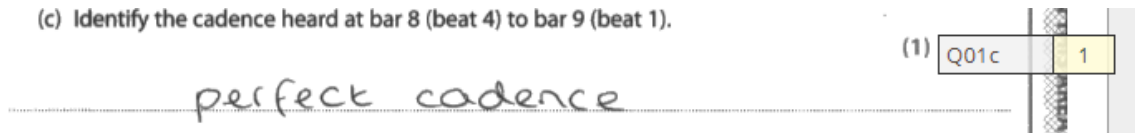
Chord V or dominant would also have received credit. The chord was a seventh chord but the seventh was not required by the mark scheme.

## 8MU0\_03\_Q01c

### Question Introduction

This was a straightforward question asking students to identify the cadence. Most students correctly identified it as perfect.

(c) Identify the cadence heard at bar 8 (beat 4) to bar 9 (beat 1).



### Introduction

There were many correct responses such as this one.

### Examiner Comment

Perfect (cadence) is the correct answer.

## 8MU0\_03\_Q01d

### Question Introduction

This question asked students to compare the two vocal parts by giving one similarity and two differences. Most students answered this question well, the mark scheme being replete with options for both similarities and differences. The most common answer that was not creditworthy was: the soprano is higher than the bass.

As this question required students to describe the vocal parts, references to texture or instrumentation were not creditworthy.

Most students correctly stated that both the soprano and bass parts are melismatic and largely conjunct.

(d) Compare the two vocal parts heard in bars 9 to 14 by giving one similarity and two differences.

(3) Q01d 3

Similarity

Both vocals are ~~are~~ largely melismatic, singing more than one note to a word.

Difference 1

The bass part is fast moving, <sup>quaver / semiquaver</sup> scalic and virtuosic

Difference 2

The soprano is doubled by the oboe and sings longer note lengths.

### Examiner Comment

This was a full mark response although the explanation of the word melismatic was unnecessary.

The creditworthy points here are:

- melismatic
- soprano is doubled by the oboe
- (soprano) sings longer note lengths = different rhythms

(d) Compare the two vocal parts heard in bars 9 to 14 by giving one similarity and two differences.

(3) Q01d 2

Similarity

both parts sing in a scalic fashion

Difference 1

The Bass uses a quaver melody & the Alto uses crotchets

Difference 2

The Bass imitates the bass line of the instruments & the Alto sings a melody

### Examiner Comment

This response achieved two marks:

- scalic

The bass uses a quaver melody and the alto uses crotchets (this achieved credit as different rhythms, even though the voice part referred to was soprano not alto) difference 2 is not true as the bass sings an independent part and is melodic.

## 8MU0\_03\_Q01e

### Question Introduction

This question required students to identify two of the three keys the music passes through between bars 12 and 15. Many students correctly identified A major and D major. However, the identification of E minor proved to be more problematic, despite the D sharp in the skeleton score in bar 14. Common incorrect answers were B minor and G major.

(e) Identify two keys through which the music passes, between bar 12 and bar 15.

(2) Q01e 2

The keys in which the music passes between are  
D major and A major

### Introduction

This is a typical full mark response. The two most common keys to be recognised by students were D major and A major.

### Examiner Comment

The possible answers to this question were A major, D major and E minor.

### Examiner Tip

Look closely at the skeleton score for clues as to the key changes.

## 8MU0\_03\_Q01f

### Question Introduction

This question required students to describe the texture.

Most students correctly identified the texture as being contrapuntal or polyphonic but three marks responses were rare. More informed answers identified the unison strings and the independence of the bass solo from the instrumental bass.

A common incorrect answer was 'fugal'. Although there was a fugal texture in other places in this set work, the question referred to the texture of the extract, therefore fugal was incorrect.

(f) Describe the texture in this excerpt.

(3) Q01f 0

HOMOPHONIC  
MDH FEW BARS OF POLYPHONY.  
IMITATION

### Examiner Comment

There are no creditworthy points here, as 'few bars of polyphony' implies that only a small proportion of the extract is polyphonic, whereas in fact the majority is polyphonic. Homophonic is not creditworthy as only the opening has a

homophonic texture.

(f) Describe the texture in this excerpt.

(3) Q01f	2
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When the two vocal parts join the piece becomes contrapuntal as the ~~two~~ two soloists bring different rhythms to the accompaniment. The piece is homophonic up until bar nine.

(Total for Question 1 = 13 marks) Total	9
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### Introduction

This was a typical two mark response.

### Examiner Comment

There are two creditworthy points in this response:

- contrapuntal
- Homophonic up until bar 9 ('opening is homophonic' in the mark scheme).

### Examiner Tip

Remember to locate textures in your answer eg the opening is homophonic. Homophonic on its own is not sufficient to achieve credit in this question.

## 8MU0\_03\_Q02a

### Question Introduction

This was a straightforward question that required students to identify a harmonic device. Pedal was the answer required by the mark scheme although many students correctly identified it more precisely as a dominant pedal.

(a) Identify the harmonic device heard in the lower string parts in bars 1 to 18.

(1) Q02a	1
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Pedal note

### Introduction

This is a typical correct response.

### Examiner Comment

The answer to this question is pedal (note).

## 8MU0\_03\_Q02b

### Question Introduction

This question was a straightforward question requiring students to identify a percussion



instrument. There were many correct answers although a large number of students mistook the timpani for a bass drum.

### 8MU0\_03\_Q02c

#### Question Introduction

This question asked students to compare two sections of the music. Whilst it was mostly well done, there were some vague responses that did not achieve credit such as 'higher' and 'different pitch' rather than the more precise answer 'an octave higher' which was required by the mark scheme. Students are reminded that they should aim for as much precision as possible in their answers.

(c) Compare bars 43 to 59 with bars 19 to 34 by giving one similarity and two differences.

(3) Q02c 0

Similarity  
Note values

Difference 1  
Higher Pitch

Difference 2  
Tempo

#### Introduction

This is an example of a response that is not precise enough to achieve credit. It was awarded no marks.

#### Examiner Comment

Note values is too vague; the mark scheme requires 'higher' to be qualified by 'an octave'; the student does not say how the tempo is different in the second extract.

#### Examiner Tip

Aim to be as precise as possible in similarity and difference questions.

(c) Compare bars 43 to 59 with bars 19 to 34 by giving one similarity and two differences.

(3) Q02c 3

Similarity  
String melody has exactly the same notes

Difference 1  
<sup>melody</sup> String played up the octave. in ~~bars~~ 43-59

Difference 2  
accel poco a poco - gets faster in ~~bars~~ 43-59

### Introduction

This is an example of a response that was awarded full marks.

### Examiner Comment

The marks were awarded for:

- String melody has exactly the same notes (= same melody).
- String melody is played up the octave in 43-59.
- Accel poco a poco in 43-59.

### Examiner Tip

It is not necessary to include definitions of musical terms eg accel = gets faster.

## 8MU0\_03\_Q02d

### Question Introduction

The only possible answer to this question was 'auxiliary'. There were many incorrect answers that named a specific pitch e.g. 'A' rather than a type of note, which is what the question asked for.

## 8MU0\_03\_Q02e

### Question Introduction

As there were two marks available for this question two points needed to be made.

(e) Describe the tonality of this excerpt.

*G minor with added B natural and E natural  
making it seem modal Aeolian?*

(2) Q02e 2

### Introduction

This is an example of a two mark response.

### Examiner Comment

One mark was awarded for G minor and the second for modal or Aeolian.

### Examiner Tip

In tonality questions aim to be precise by naming the key, in this case G minor.

## 8MU0\_03\_Q02f

### Question Introduction

There were few full mark answers to this question. The most common correct choices

from the list provided were 'mainly quiet dynamics' and 'repeated motif'. The most common incorrect answer was 'diminished 7th chord' which was not creditworthy as there were no diminished 7th chords in the extract.

### 8MU0\_03\_Q03a

#### Question Introduction

This question was mostly well done although there was some mention of non-rhythmic features such as metre and dynamics which did not receive credit.

**3 Cage, Three Dances for two prepared pianos: No.1**

Listen to Track 3 of the CD and refer to Excerpt 3 in the resource booklet.

(a) Identify three features of the rhythm in this excerpt.

(3) Q03a 2

1 cross rhythms

2 syncopation

3 dotted rhythms

#### Examiner Comment

This was a two mark response:

Syncopated and cross rhythms are correct but there were no dotted rhythms in the extract.

(a) Identify three features of the rhythm in this excerpt.

(3) Q03a 3

1 Syncopated rhythms.

2 Mainly quaver rhythms. , some triplets

3 Almost Polyrhythms, cross rhythms,

#### Examiner Comment

This was a full mark response. The student has actually made four correct observations for a three mark question:

- Syncopated rhythm
- Mainly quaver rhythms
- Polyrhythms
- Cross rhythms.
- There were no triplets in the extract.

(a) Identify three features of the rhythm in this excerpt.

(3) Q03a 1

1 → staccato rhythm.

2 Triplets.

3 Repeated idea.

### Examiner Comment

In this response one mark was awarded for repeated idea. There are no triplets in the extract and staccato is not a rhythmic feature.

### Examiner Tip

Try to use musical terminology eg ostinato, rather than repeated idea.

## 8MU0\_03\_Q03b

### Question Introduction

There was a lack of understanding from some students as to where the 4 part texture occurs as they had relied too much on the skeleton score rather than listening to the music. A common misconception was that the opening texture is 2 part, as there were only two parts in the skeleton score. While monophonic was in the mark scheme, some students did not receive credit as they had wrongly stated that the texture is monophonic at the beginning. There seems to be a common misconception that because one instrument (in this case the piano) is playing that necessarily means that the texture is monophonic.

(b) Describe two different types of texture heard in the excerpt.

(2) Q03b 2

1 Four part counterpoint i.e. polyphony

2 Monophony

### Examiner Comment

This response was awarded two marks for:

Four part and Monophony.

### Examiner Tip

If sections of the skeleton score contain neither notes or rests it is because part of the music is missing from the score.

In the first two bars of the piece Piano 1 was in fact playing.

(b) Describe two different types of texture heard in the excerpt.

(2) Q03b 0

1 Polyphony

2 homophony

### Introduction

The texture words homophony and polyphony were not in the mark scheme due to the nature of the music.

### Examiner Comment

This was a typical response that did not receive credit.

### Examiner Tip

Texture is about the number of parts as well as the type of texture.

## 8MU0\_03\_Q03d

### Question Introduction

This question was mostly well done with many students providing a comprehensive list of items that were inserted between the piano strings and a detailed description of how this was achieved, although there were items named that Cage did not specify.

(d) Explain how the pianos have been prepared to create the timbres heard in this piece.

(2) Q03d 2

They have been prepared with unusual items such as bats and screws put in the strings to create a percussive sound.

### Examiner Comment

This was a typical two mark response.

In short-answer questions, the mark allocated for a question indicates how many points need to be made.

(d) Explain how the pianos have been prepared to create the timbres heard in this piece.

(2) Q03d 1

many of the strings have had materials attached to them, to change the timbre

### Introduction

This response was awarded one mark.

### Examiner Comment

The mark was awarded for 'strings have had materials attached to them'. The student needed to name at least one of the items in order to achieve two marks.

Remember to make two points for a two mark question.

## 8MU0\_03\_Q03e

### Question Introduction

This question required students to identify a feature of the music that make its title appropriate ie features that make it suitable for dance. There were surprisingly few correct answers, the most common incorrect one being that the music is fast.

(e) Identify a feature of this music that makes it suitable for dance.

It has constant quavers which creates a driving rhythm

(1) Q03e 1

### Introduction

This response was awarded the one mark available.

### Examiner Comment

In this response 'driving rhythm' was the credit point.

(e) Identify a feature of this music that makes it suitable for dance.

There is a clear rhythm and pulse.

(1) Q03e 1

### Introduction

This response was also awarded one mark.

### Examiner Comment

In this response 'clear....pulse' was the credit point (= clear beat in the mark scheme).

## 8MU0\_03\_Q03f

### Question Introduction

The most common correct answers to this question were 'complex rhythms' and 'exploration of sonority'. The most common incorrect answer was 'use of piano' which, whilst being a feature of the music, was not a feature of 20th century experimental music which is what the question asked for.

## 8MU0\_03\_Q04a

### Question Introduction

The leap between the second and third notes proved to be problematic for many students although most heard the descending notes to the 'D' in the given part.

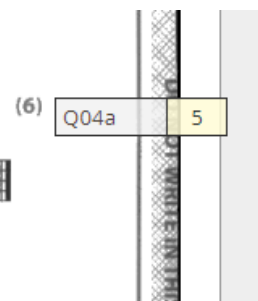
Students should try and avoid the temptation of spending an excessive amount of time listening to the dictation questions at the expense of time available for the essays. The two essay questions are worth a total of thirty five marks.

#### 4 Listen to Track 4 of the CD.

(a) Complete the melody in bars 1 and 2.



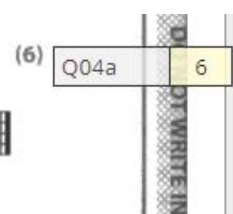
Listen to Track 5 of the CD.



### Examiner Comment

Although there are two mistakes with pitch (notes two and three) the rhythm is completely correct and this response was awarded five marks.

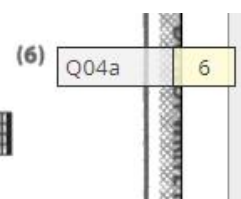
(a) Complete the melody in bars 1 and 2.



### Examiner Comment

This was a neatly written full mark response.

(a) Complete the melody in bars 1 and 2.



### Examiner Comment

Although the pitch of the second note is incorrect, this mark achieved full marks.

### Examiner Tip

One mistake of pitch or rhythm is allowed in a full mark response.

This question proved to be problematic for most students. This year there were

three incorrect pitches to identify. There were few three mark responses, the least likely note to be identified being the last note in the penultimate bar.

(a) Complete the melody in bars 1 and 2.

Violin

(6) Q04a 6

### Examiner Comment

This was a clear three mark response.

## 8MU0\_03\_Q05

### Question Introduction

This question required students to draw on their knowledge and understanding of a particular genre and make observations regarding features heard in unfamiliar music. Students had to relate the features to the genre and justify their points with examples from other relevant works.

There were some well written essays offered in response to this question, showing that students had a thorough understanding of the Baroque concerto with some students identifying the composer correctly, as Bach.

Where essays were placed into the Level 1 or Level 2 bands, it was usually because observations were not linked to the genre and/or pieces of wider listening were not used to support points made. In some essays, there was an over-reliance on set works to illustrate points made, particularly the Vivaldi Concerto in D minor.

Make sure observations are linked to the genre being discussed, preferably giving a specific example from another piece of music.

Essays that achieved Level 4 marks were the ones that showed a clear understanding of the features of a Baroque concerto and that included relevant examples of wider listening to illustrate the points made.



## 5 INSTRUMENTAL MUSIC

Listen to Track 6 of the CD.

Discuss how this piece is characteristic of the Baroque concerto, giving musical reasons for your answer.

Relate your discussion to other relevant works. These may include set works, wider listening or other music.

(15) Q05 6

This piece is archetypal of a Baroque concerto throughout. The many key characteristics of Baroque music that we expect from composers such as Bach, Vivaldi and Handel can be heard.

This piece is characteristic of a Baroque concerto due to the use of a three tier orchestra, with the concertino ~~also~~ known as soloists now, being a mumpet. The next tier being the ripieno, which ~~also~~ consists largely of strings. ~~Also~~ An oboe and recorder ~~also~~ fluctuates between being part of the ripieno and concertino. The last tier is the continuo - consisting of cello and continuo-harpsichord. This plays continuously throughout, providing the choral accompaniment. It can be seen ~~is that~~ <sup>that</sup> the use of a harpsichord indicates this is a chamber work rather than a concerto for the church. This is very similar to the set ~~Additionally the treatment of~~ Vivaldi's concerto grosso and Bach's Brandenburg

## CONCORDOS

Moreover the treatment of melody and texture are key aspects of Baroque music. The melody is ornate and doesn't develop, rather passing between instruments, such as between ~~2.4.5~~ and 3 minutes, where the recorder and trumpet play the same melody after each other. Moreover, there are moments of discursive texture between the concerto and opera such as the trumpet and the dove at 1.25 to 1.31. The discursive nature was common in the Baroque era as it allowed musical material to be reused in an interesting way without changing. Moreover, the treatment of harmony through the use of a perfect cadence at 4 minutes 5 seconds was common at the end of a theme, moving from chord 5, the dominant, to chord one, the tonic, making the piece end completed.

Ornate and is characteristic of Baroque concertos and exemplifies the different treatment to musical components that were used in the era.

### Examiner Comment

The student names Baroque composers at the start of the essay and correctly names the instrumental groups (ripieno, concertino and continuo). Other correct observations include the use of the harpsichord and the ornamented melody.

However, the description of a perfect cadence was irrelevant and there is limited mention of musical elements such as tonality, organisation of pitch and dynamics.

There are only two works mentioned in support of the student's observations and neither was precisely identified.

This was a Level 2 essay and achieved a mark of six.

### Examiner Tip

Aim to include an example of wider listening for each observation made.

**5 INSTRUMENTAL MUSIC**

Listen to Track 6 of the CD.

Discuss how this piece is characteristic of the Baroque concerto, giving musical reasons for your answer.

Relate your discussion to other relevant works. These may include set works, wider listening or other music.

(15) Q05 11

Concerto Grosso  
Brandenburg concerto?  
Corelli

Plan

Genre - Baroque concerto	H - Circle of 5ths, Perfect cadence
S -	I - <del>Recorder</del> Recorder → Trumpet (concertino)
R - Pause near end, dramatic effect	T - Fugal, Imitative texture Polyphonically animated with continuo
Timidity - Relative modulations	
Melody → Triadic movement, scalar melodies *	

---

This is a typical example of a Baroque concerto, specifically a concerto grosso. This is because there are a group of solo instruments (concertino) and a group of accompanying instruments (ripieno). In this piece, the ~~ripieno~~ <sup>concertino</sup> is made up of a trumpet, recorder and a solo violin. This is similar to some of Bach's Brandenburg concertos. Like most other ~~concertos~~ baroque concerto grosso's, the ripieno is made up of a string ensemble and a basso continuo (typically a harpsichord and a violone).

This piece uses functional harmony throughout, which again is a typical baroque feature, where dissonance is avoided, or quickly resolved through ~~stepwise~~ devices such as suspensions. This occurs in Corelli's 'Christmas Concerto' as well as in this piece. ~~Other~~ <sup>Another</sup> harmonic devices included is 'circle of fifth' movement. This is characteristic of baroque concertos, and was used extensively by Vivaldi in his 'Concerto in D minor.' This also allows the piece to go through transitory modulations which add a layer of interest. This piece goes through many modulations, though only to relative keys. This concerto regularly modulates to the minor key and back.

This concerto ~~has~~ <sup>has</sup> characteristic baroque textural features. This means it ~~is~~ <sup>has a</sup> very imitative texture that is constantly moving. It is polyphonically animated, with lots of parts working with each other. This is again similar to Vivaldi's concerto, where there is lots of imitation between instruments in the concertino, and ~~still a~~ a very complex polyphonic structure.

Finally, this piece has many typical baroque melodic techniques. The concerto is littered with sequences and trilled movement, which contribute to the genre. ~~There are~~ These are used heavily in all the movements of Vivaldi's concerto in D minor. Finally, there are lots of ornaments, especially at the end of phrases. The end of the piece ~~is~~ has a rit and trill, before finishing on a perfect cadence. All of these features are typical of baroque music and were used by other composers such as Handel.

## Introduction

This essay is a high level 3 essay and was awarded eleven marks. The student identified the music as being one of Bach's Brandenburg concertos. Valid observations included:

- concerto grosso
- ripieno
- concertino
- harpsichord
- basso continuo
- suspensions
- circle of fifths
- modulation to related keys
- ornamentation
- polyphonic and imitative textures
- sequences

## Examiner Comment

Further precise links to wider listening (rather than simply naming a composer such as Handel) would have been enough to put this essay into the Level 4 category. Observations regarding the instrumentation could have been linked to the Baroque period.

## 8MU0\_03\_Q06a

### Question Introduction

6a was the least popular essay choice amongst candidates and many essays were descriptions of Mozart and the story of the opera, or discussion of the characters, rather than an analysis of word painting and tonality. There were few references to other relevant operas. Here candidates simply described the musical features with no reference to the context/genre. Students should avoid the temptation to spend a lot of time re-telling the story of the opera.

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box  and then indicate your new question with a cross .

Section 7

If you answer Question 6(a) put a cross in the box .

If you answer Question 6(b) put a cross in the box .

If you answer Question 6(c) put a cross in the box .

This <sup>aria</sup> ~~singspiel~~ was created by Mozart for the ~~opera~~ singspiel opera, 'The Magic Flute'. This work, sung by the Queen of the Night (a coloratura soprano) explores the pain and sadness felt as she expresses how her daughter, Pamina, was kidnapped by an evil sorcerer and how Tamino should go and ~~rescue~~ rescue her.

The Queen's vocal range is incredibly wide as it covers 2 octaves + 3rd. She reaches the top of her range during moments of extreme anguish. For example on 'ah help!' (oh help!) she reaches a top C to create a ~~the~~ sense of complete desperation. Similarly, in Purcell's 'Dido and Aeneas', Dido strikes ~~to~~ the top of her range in her lament, 'Remember Me' as she pleads for her husband to not forget the memories they shared. ~~Both characters~~ Mozart and Purcell both use chromatic chords to ~~to~~ distort the sounds of the ~~sopranos~~ coloratura sopranos to explore the deep ~~sorrow~~ sorrow they feel. For example, Diminished

7ths were struck on each of their 'climactic top notes' previously mentioned. Mozart also uses Augmented 4ths for colour while elaborating on her pain.

The Queen's word setting opens syllabically to imitate talking (the singspiel) and as the words become more melismatic, it is almost as if she is crying out in pain. In West Side Story, Tony sings the song 'Maria' with a predominantly syllabic word setting to increase the excitement and pace of the work, emphasising his love for Maria, while also coming across like naturalistic dialogue, ending on an imperfect cadence, as if his love continues, anticipating the action. This Recitative and Aria hold contrast: The recitative is more ~~woeful~~ woeful as she mourns the loss of ~~of~~ Pamina, whereas the Aria is more excited as she challenges Tamino to rescue her daughter, with the reward being that he can marry her. This is presented through the pick-up of pace (from the Allegro Maestoso to the Allegro moderato) <sup>(Larghetto)</sup>. This creates a sense of intense urgency, prompting the upcoming action, opening the Aria with an arpeggiated figure on 'Du, du, du' (664). The tonality is mainly in Bb minor to express her sadness and modulates to the relative major to



express her excitement.

### Examiner Comment

This essay makes good points in relation to word setting. These include:

- the coloratura soprano
- the Queen's wide vocal range
- syllabic singing to imitate speech

There are appropriate links made to Purcell's Dido and Aeneas and West Side Story.

There were no correct observations in relation to tonality. The one key that is mentioned (B flat minor) is incorrect.

This is a Level 2 essay and was awarded seven marks.

### Examiner Tip

Make sure all the elements asked for in the question have been covered.

## 8MU0\_03\_Q06b

### Question Introduction

This essay required students to evaluate the use of structure and tonality in the first movement of Clara Schumann's Piano Trio in G minor.

Most students correctly identified the structure as being sonata form with more informed answers including descriptions of the two subject groups, the bridge passage, the exposition repeat and the codetta and coda.

It was pleasing to see that many students had learnt the keys Schumann used and their relationship to the tonic, for example the tertiary modulation to B major.

Some candidates were too keen to write down everything they knew about Clara Schumann, especially the details of her personal life as opposed to her musical output. There were lots of references to the instruments/sonority and themes being 'passed around', which did not contribute to a discussion about structure and tonality. Better responses commented on what was typically expected in Classical sonata form, and how Schumann had developed these expectations, making relevant links to a wide variety of 19th century chamber music. Most candidates were able to suggest relevant comparisons, e.g. piano trios by Brahms, Beethoven and Schubert.



Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box  and then indicate your new question with a cross .

If you answer Question 6(a) put a cross in the box .

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If you answer Question 6(b) put a cross in the box .

If you answer Question 6(c) put a cross in the box .

Plan

S	T
Search Op for Recp 1:10-91-164 165 end Recp FXC 1:30, 20-44 bridge	Com Bbmaj - relative   Dmaj <del>to</del> b5b Bbmaj - b5e abrupt V <sup>2</sup> Eb (b4), Cm, Cm, Fm - common - Mozart's symphony No. 40 Cm, Cmaj, b23 - Bbmaj - recp, Com Com ped. b155-64, tonic pedal and flourish

Clara Wieck Schumann was a renowned concert pianist and composer of the Romantic Era. She was daughter to a piano teacher and wife of famous composer Robert Schumann. Despite the difficulties of being a female composer of the time (~1846) she still continued to write music, which was all she was able to do a lot of the time while bedridden due to her 8 pregnancies.

The structure of this piece is very common of Romantic music. This can be seen through the use of sonata form. The exposition is from b1-90 and is repeated; the development is from b91-164 and the recapitulation is from b165-end. Within the exposition section is two subject groups (b1-30 and b45-90) with a Coda in between in order to transition keys to Bbmaj. The first subject group consists of four main ideas. <sup>or</sup> la uses a falling and rising

perfect 5<sup>m</sup> and an imperfect cadence. 1b uses a sequentially rising dotted idea and an octave leap. 1c uses a homophonic dotted idea similar to that at about 9 min in Robert Schumann's Trio No. 1.

Both of these ideas are used in the agitated sections of either piece. Then idea 1d is a sequentially falling idea on the violin. Idea 2a in b45 uses a syncopated minims descending in a scale, while 2b in b47 uses a rising diminished 7<sup>m</sup> arpeggiated in the strings. Chromaticism was a common and syncopation were common features of Romantic music, e.g. in Schumann's 'Drei Romanzen' Mot III and in Brahms's Piano Quintet in F<sup>m</sup> Mot III respectively. The second subject group also uses a poco rit. In b85-6 is a parallel 3rds idea in the piano which returns in the recapitulation coda.

The development focuses on the first part of idea 1a, extending and contracting the perfect 5<sup>m</sup> to fit harmonies (e.g. b103 and 119). This is common for music in sonata form, as seen in Mozart's Symphony No. 40, where the first theme is the one which is developed in the development. Finally, the recapitulation begins identically to the exposition, until the codetta like new to G major. The piece ends using the parallel 3rds idea from b85-6 (typical of Romantic music e.g. the end of C. Schumann's Piano Concerto op. 7 in A<sup>m</sup>), and then uses diminished chords followed by a tonic pedal to end on an uncommon plagal cadence. Usually, Romantic music uses perfect cadences to end the piece (e.g. 'Drei Romanzen' Mot II uses Ic - V7-1). Overall, the

structure is very typical of Romantic music (this piece is similar to Rachmaninov's 'Trio for Ekigapore' which also uses sonata form).

The piece is overall tonal, and uses functional harmony, as was normal expected in the early-mid 19th Century. It is in G minor, which has two flats of Bb and Eb. The second subject group however, is in the relative major of Bb, which is typical of Sonata form (Mozart's Symphony No. 40 modulates from G minor to Bb major in as well for the second subject.)

There is a brief modulation to the dominant, D, in b56, followed by an attempt modulation back to Bb through an accented V7 chord (b59). The development begins in the tonic, and as is common for Romantic the development, it moves through many unrelated keys, e.g. Eb (b94), Cm and Fm. A double dominant pedal from b155-164 brings the piece back to G minor for the exposition. Pedal was a very common technique, both in the Romantic era (e.g. Chopin's Raindrop Prelude) and from much earlier periods such as Baroque.

The second subject is unexpectedly in the tonic major of G, and there is a remote modulation to the remote key of B major in b223. The piece ends using a tonic pedal and plagal cadence. Overall, the tonality is also very typical of Romantic music, with the use of the relative and tonic major, as well as exploration of remote keys in the development.

## Introduction

This essay was awarded a mark of 15, at the top of Level 3. However, there was a certain amount of irrelevant information such as the first paragraph and the points about syncopation.

Relevant observations included:

- sonata form exposition
- exposition repeat
- 2 subject groups
- codetta
- development
- recapitulation
- Keys: G minor, B flat major, D major, C minor, F minor, B major
- dominant pedals used to prepare key changes.

## Examiner Comment

References to wider listening can only be credited if they are used to support relevant observations.

## Examiner Tip

Make sure you comment only on aspects of the music required by the question. Avoid the temptation to write down everything you know about the piece as it wastes valuable time and could result in marks being lost.

## 8MU0\_03\_Q06c

### Question Introduction

The 'Kate Bush' essay was the most popular of the three essay choices.

It was usual to read lengthy descriptions of Bush's music education. This essay required students to comment only on the performing forces and structure of two of the set pieces. However, it was common for students to discuss the third set work as well. It is important that students confine themselves to answering the question and do not include irrelevant information. There were some very detailed essays offered, with evidence of pertinent wider listening.

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box  and then indicate your new question with a cross .

If you answer Question 6(a) put a cross in the box .

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If you answer Question 6(b) put a cross in the box .

If you answer Question 6(c) put a cross in the box .

~~Clara Schumann uses Standard instrumentation in the Piano Trio in G minor~~

Kate Bush utilises a combination of uniqueness in the performing forces in many songs on her album *Hands of Love*. Combining traditional instruments, standard in the style of popular music alongside folk instruments. Namely the use of the Fairlight CMI and its capability of sampling and sequencing. This instrument plays a significant part in both *Cloudbusting* and *Under Ice*, providing synthesised effects and sampled effects layered over the music - such as the steam engine effect at the close of *Cloudbusting*. In *Cloudbusting* a string sextet is used to provide a ~~continuous~~ <sup>responsive</sup> accompaniment, a similar instrumentation is used in Eleanor Rigby by The Beatles. The effect of using a string sextet provides a unconventional contrast to that of the developing electronic capabilities available ~~for~~ <sup>for</sup> ~~for~~ <sup>for</sup> songs. In comparison *Under Ice* and Suzanne Vega's *Fan's Diner* use synthesised string accompaniment, creating a sense of ethereal or in the case of *Under Ice* a cold, monotonous effect to the music. Furthermore in *Cloudbusting* a balalaika is played for bars 8 and 9. This short riff gives a unusual folk quality to the music yet as the balalaika is only present for these bars, it appears to be included for experimental sonority rather than an important part of structure, unlike the use of synthesised keyboards that play

and develop riffs from the 1st chorus at bar 18. Subsequently, Under Ice uses a synth pad ~~that~~ <sup>that</sup> plays a chord throughout the piece with a reverb effect at the end. This is in comparison to Bush's And Dream of Sleep, which refrains from using any electronic instruments, instead featuring the buccinets and whistles that again add a sensory depth that links with the lyrics, which would otherwise be detracted by played artificiality on synthesizers.

The structure for Cloudbursting is sonata, with many verses and choruses built from the accompaniment and performing forces aforementioned. This is the traditional structure of ~~the~~ <sup>most</sup> pop songs; a similar structure can be found in Elton John's Rocket Man, where the sections of the music are clearly defined through changes of dynamics and performing forces (bringing of drums to the chorus for instance). The sonata structure allows for ideas to be repeated and further explanation occurs common to the instrumental. Under Ice is unusual in structure, as it is through compressed. The effect of spontaneously introducing ideas gives an improvisatory feeling to the music. Certain features as the synth solo accompaniment is heard throughout, but the lack of clear verses and no choruses gives a sense of unease feeling to the music. Suitable with its name and ideas of being 'under ice'. This unusual structure is not common to pop songs, for example Tori Amos' Comflake girl has clear ~~parts~~ <sup>refrains</sup> and verses, alternating between the piano ~~the~~ <sup>the</sup> along with interjected whistles. This suggests a uniqueness and demonstrates just how pioneering Kate Bush is to her music, especially in the Ninth Wave concept-album; that is what adds an individuality to her music.

## Introduction

This essay included descriptions of both the songs asked for in the question and covered both performing forces and tonality. There were appropriate links to wider listening and an understanding of context.

However, there was no mention of Kate Bush's distinctive voice and aspects of the structure of both songs were missing, for example the instrumental section and the bridge passages in Cloudbusting.

Points mentioned that are in the indicative content in the mark scheme include:

- The use of Fairlight CMI in both songs as sequencer and sampler.
- The steam engine effect at the end of Cloudbusting.
- The use of a string sextet and balalaika in Cloudbusting.
- The use of synthesised strings in Under Ice
- The structure of Cloudbusting is strophic whereas Under Ice is through composed.

## Examiner Comment

This is a Level 3 essay and was awarded a mark of fourteen. It covers all parts of the question and includes some links to wider listening although the link to Cornflake Girl is not appropriate as it is negative. A better link would have been to cite an example of a song that is through composed to illustrate this particular point, not one that isn't.

## Examiner Tip

Remember that the term 'performing forces' encompasses voices as well as instruments.

## Paper Summary

Based on their performance on this paper, students are offered the following advice:

- Learn the key stylistic traits of each piece, as well as common musical devices such as ostinato, pedal, and circle of fifths, melodic features, rhythmic features and playing techniques used.
- Become familiar with the context of each of the set works. Be able to describe their characteristics in relation to the period in which they were written. Listen to related repertoire of each Area of Study and learn the key stylistic traits of each piece.
- Listen to pieces other than the set works (wider listening) and learn their stylistic features.
- Aim to make links to wider listening to support observations made in the essay questions.

- Practise recognition of chords and modulations. Practise rhythm and pitch dictation regularly, paying particular attention to the aural recognition of melodic intervals.
- Practising sight singing and singing intervals is invaluable.
- Give specific examples in essays: for example, name a particular piece to support a point. Develop essay writing skills, particularly in relation to time management and embedding links to wider listening. Make sure the names of instruments and voices used in the set works are learnt.
- Actively listen to the set works many times, in order become very familiar with them.