

Examiners' Report
June 2019

GCE Music 9MU0 03

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June 2019

Publications Code 9MU0_03_1906_ER

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Introduction

In this paper, candidates are required to demonstrate knowledge and understanding of musical elements, language and context, in relation to the music they have studied through the set works and also to unfamiliar music. They are required both to demonstrate and apply musical knowledge Assessment Objective (AO)3 and use analytical and appraising skills to make evaluative and critical judgments (AO4).

Section A of the paper comprised Questions (Q)01-04 and was worth 50 marks. Q01-03 were based on excerpts from set works from three areas of study, with an audio track and skeleton score. Q04 consisted of an aural dictation exercise of pitch and rhythm. Section B, worth 50 marks in total, comprised an essay question based on a piece of unfamiliar music, worth 20 marks and an essay focussing on a set work, worth 30 marks.

In the listening questions, candidates were tested on aural skills being applied to the excerpts. This included identification of chords, keys, cadences, intervals and musical devices. Candidates were also required to write more fully and describe particular elements, for example the melody and rhythm of a specific passage or the entire excerpt.

Q05 tested the ability of the candidate to write about an unfamiliar piece of music that was related to one of the areas of study. An audio track was provided but no skeleton or illustrative score.

Q06 required candidates to write an essay from a choice of three options, each from a different area of study, based on a set work. Candidates were presented with three musical elements on which to focus. No audio was given but an illustrative excerpt of several pages of the score was provided in the resource booklet.

For both Q05 and Q06, candidates needed to produce a well-structured essay with fluent use of musical vocabulary in relation to specific musical elements and with explanation of the effect created. Essays should have made links with the context and referred to a wide variety of examples of other relevant pieces of music, which had been embedded throughout the essay, in order to justify their points.

One area to highlight is the importance of time management, which is entirely in the hands of the candidate for this examination. Quite frequently, it was clear that Section A had been approached thoroughly but Section B suffered from insufficient time, with short or insubstantial essays. It is essential that candidates approach the exam with a clear time plan of how long to spend on each question and adhere strictly to this structure. It is advisable to practise writing timed essays as part of examination preparation.

Candidates should ensure that handwriting is legible and does not deteriorate when under pressure.

Question 1 (a)

Many candidates recognised that the interval was a minor sixth but some answers lacked precision. Candidates should be reminded that they should describe the musical quality of the interval, as well as its numerical value.

It is important that aural training on intervals is practised on a regular basis, particularly using main themes from the set works.

Question 1 (b) (i)

Candidates found identification of these two chords challenging and many did not link the two chords together as a 6/4 - 5/3 imperfect cadence.

Frequently, there were unrelated chords or progressions that were not typical of the piece or style. It is important that candidates remember to consider inversions and listen carefully to movement in the bass part.

A small number of candidates identified the chord correctly as I_c or G minor 2nd inversion.

Question 1 (b) (ii)

A larger number of candidates identified the second chord as V(a) or D major (root).

Question 1 (c)

This question required candidates to describe the texture in a particular area of the excerpt.

It is important that candidates observe the number of marks available for the question, in this case three, and make that number of musical observations.

Popular correct answers included the melody and accompaniment texture, with candidates becoming more specific as to how that texture was created. Candidates may have referred to the soprano melody or the off-beat chords in the strings or the moment of countermelody in the bassoon.

Candidates should use correct terminology for phrases, rather than abbreviations or short-hand. Melody-dominated homophony should be stated in full, rather than abbreviated to mdh.

(c) Describe the texture in bars 15 to 22.

(3)

melody dominated homophony - vocal line with string accompaniment

accompaniment style in the strings

off beat chords in the strings

A countermelody can be heard in the bassoon and low strings towards the end of the passage



Marks are given for:

- Melody dominated homophony [1]
- Off beat chords [1]
- Countermelody [1]

3 marks

Question 1 (d)

The device was an appoggiatura. It is important that candidates understand that a device will use specific musical terminology, rather than a more loose description.

Question 1 (e) (i)

Candidates found these two questions of naming keys demanding. It is important that candidates learn the main keys used in each of the set works.

Some identified B flat major correctly, the relative major key.

Question 1 (e) (ii)

Candidates seemed to find this key more challenging than Q01(e)(i) despite the B natural shown in the skeleton score.

A smaller number identified the key correctly C minor.

Question 1 (f)

The characteristic sound of the diminished 7th chord was generally successfully recognised.

Question 1 (g)

This cadence was not always identified as interrupted, despite its distinctive sound. Imperfect was a common, but incorrect, response.

Question 1 (h)

There were many good responses for this question showing that candidates had understood the characteristics of the 18th century Classical style and all areas of the mark scheme were used.

It is important to answer succinctly and ensure that four clear main features have been made. Sometimes answers were vague and lacked specific use of vocabulary or became descriptive about the point that had been made.

(h) Describe four characteristics of the 18th-century Classical style heard in this music.

(4)

Throughout the piece the texture is mainly melody homophony ~~whr~~ and homophony is typical of the Classical period. We also have the use of functional harmony which again is a feature of this style, with modulations to ~~homophon~~ related keys mainly. Sequences were also commonly heard at this time, and these are used frequently.



Marks are given for:

- Homophony [1]
- Functional harmony [1]
- Modulations to related keys [1]
- Sequences [1]

4 marks



Focus your answer, relating each point to the style

Question 2 (a)

This question focussed on describing the rhythm of the bassoon part at the start of the excerpt.

The majority of candidates were able to make correct observations about the pauses or the free tempo with the *ad lib* indication. It is important that candidates observe the number of marks available and focus on the element required by the question.

2 Stravinsky: *The Rite of Spring*, Introduction

Listen to Track 2 of the CD and refer to Excerpt 2 in the resource booklet.

(a) Describe the rhythm of the bassoon part in bars 1 to 5.

(2)

played rubato, lack of pulse. Begins a long sustained note, acciaccaturas in pairs.



Marks are given for:

- Rubato [1]
- Long sustained notes [1]

2 marks



Check that you are only writing about rhythm

Question 2 (b)

Some candidates identified the characteristic sound of the cor anglais.

Question 2 (c)

This question required candidates to write about the orchestral writing in specified bars with reference to melody, rhythm and sonority but they also had to select features that generated excitement.

There were many good answers with candidates able to identify the ascending pizzicato notes, the trills or the repeated notes. Some strayed into other elements that resulted in a loss of focus to their response.

- (c) Explain how the orchestral writing generates excitement in bars 20 to 24. You may refer to melody, rhythm and sonority.

Clarinet is in a mid to high register (4)

Use of Chromaticism in the melody in the clarinet.

Each First 2 phrases have a descending contour, they are very similar except ~~Use of triplet~~ the tied note at the top is a shorter duration.

~~Use of~~ Pizzicato strings play rising arpeggios.

Use of triplet rhythms in the clarinet

Use of trills in accompanying



Marks are given for:

- Clarinet is in a high register [1]
- Chromaticism in the melody [1]
- Pizzicato [1] Rising [1]
- Trills [1]

4 marks (maximum)

Question 2 (d)

Q02(d) This question was answered very well with a high number of candidates identifying the three correct features from the multiple choice.

Q02(e) There was a large number of correct responses for the date of first performance but a surprising number that were incorrect.

It is important that candidates learn the date of composition/first performance to achieve an understanding of the context of the piece.

Question 3 (a)

This question was very well answered and many candidates gained full marks.

There were many musical features to be recognised in this introduction and all points in the mark scheme were used.

3 Rachel Portman, *The Duchess: 'Mistake of your life'*

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

(a) Describe the music of the introduction (bars 1 to 8).

(4)

- There is use of a ^{dominant} pedal in the bass
- There is use of a timpani ostinato made up of bass crotchets
- The harmony oscillates between two chords, one with ^{creating a} minor second dissonance with the pedal
- There are sustained notes in the strings each lasting two bars



Marks are given for:

- Pedal [1]
- Timpani [1]
- Ostinato [1]
- Two chords [1]
- Minor 2nd [1]
- Dissonance [1]
- Sustained notes [1]

4 marks (maximum)



Use as much technical vocabulary as you are able, rather than descriptive words

Question 3 (b)

Candidates found it challenging to recognise the D minor chord and it is important that they learn and listen out for typical progressions in the set works.

Question 3 (c)

Candidates found it challenging to recognise the key change to A minor and it is important that they learn the main modulations used in the set works.

Question 3 (d)

This question required candidates to describe the melody and harmony of the piano part in a specific area of the music.

There were many good answers but some candidates did not go into sufficient detail.

Notice the points available in the mark scheme for describing the melody in detail, in terms of intervals used.

Some candidates did not read the question carefully and wrote about the string writing or other musical elements not required by the question.

(d) Describe the melody and texture of the piano part in bars 25 to 32.

(4)

- There is use of ~~the~~ lower auxilliary notes in the melody
- There is use of a repeated phrase which ^{moves sequentially} ~~moves sequentially~~ downwards.
- There is use of melody dominated homophony
- The left hand plays ~~to~~ rising broken chords



Marks are given for:

- Lower auxiliary notes [1]
- Repeated phrase = repetition [1]
- Sequentially = sequence [1]
- Melody dominated homophony [1]
- Left hand broken chords [1] rising [1]

4 marks (maximum)



This candidate uses bullet points to ensure they make the correct number of points.

Question 3 (e)

Candidates often find comparison questions challenging and these two passages contained many examples of both similarities and differences.

Marks were only available for observations about bar 33 to bar 44.

Many candidates missed the more straightforward observations such as same melody or same rhythm. However, marks were awarded frequently for the melody being an octave higher, melody-dominated homophony, arpeggio accompaniment, *crescendo* and faster tempo.

There were six marks to gain and candidates needed to make sure that they had made at least six observations.

(e) Compare bars 33 to 44 with bars 9 to 20.

more active ^{string} accompaniment ^{in 33-44} providing melodic variety. bars 33-44 is faster and has a *crescendo* compared to 9-20. They both have the same melody exactly in the same key. cellos are playing a quaver figure in 33-44 that was not in 9-20 (6)



Marks are given for:

- Faster [1]
- *Crescendo* [1]
- Same melody [1]
- Same key [1]
- Cellos playing a quaver figure = quaver accompaniment [1]

5 marks



Notice the number of marks available and try to make that number of points, at least

Question 4

Many candidates had very good success with the aural dictation question and it was extremely pleasing to see full marks frequently.

In general, candidates notated the compound time rhythms with confidence and a high level of accuracy.

It is important to check that the number of beats in the bar are in agreement with the time signature.

Pitches provided a greater challenge and if the octave leap had not been correctly notated subsequent pitches were likely to be incorrect.

The accidentals at the start of bar two were demanding and candidates should listen carefully for tones and semitones.

4 Listen to Track 4 of the CD.

Complete the melody in bars 1 to 3.



The first four pitches were correct.

The first eight rhythms were correct with a subsequent correct quaver at the end of bar 2.

4 pitches and 9 rhythms = 13

5 marks



Practise working with different types of intervals to help with pitch dictation

Work from both the beginning and end of the given material

Question 5

This question required candidates to use their aural skills to identify musical features from an unfamiliar piece.

Candidates had to draw upon their knowledge and understanding of a particular genre related to an area of study, in this case new directions, and link their observations to the question. They were required to justify their points with examples from other relevant works from their own wider listening.

The best examples were presented in a clearly structured and coherent manner, often organising the features into paragraphs that focussed on each musical element. Candidates were able to write fluently about the piece, with a strong grasp of technical vocabulary and covering a full range of elements.

The most successful essays made an observation with use of technical vocabulary, explained the musical effect of that feature and linked it to a specific example of wider listening. They went on to give a brief explanation as to how the same feature was used in the linked piece.

These essays often demonstrated a wide and interesting variety of wider listening, which went beyond the set works and presented a genuine understanding of the related piece. Wider listening included Stravinsky's ballets and works by composers such as Shostakovich, Schoenberg, Prokofiev, Bartok, Messiaen, Britten and others.

Essays placed in the Level 1 or 2 bands usually had few musical observations across the elements, lacked explanation of musical observations, did not link features to the question, or pieces of wider listening were not used to support points made. In some essays there were no, or very few, links to other music or an over-reliance on the set works such as Stravinsky's *Rite of Spring* and Herman's *Psycho*. These essays were often short or lacking in musical content.

Candidates usually made observations about sonority, rhythm and dynamics but often neglected many of the other elements and therefore did not produce a full musical description. The indicative content mark scheme is large and candidates are not expected to cover everything. However, they should cover some of the points across the various elements.

Candidates who approached the essay by giving an account in chronological order often had less success and suffered by falling into a pattern of repetition or omitting particular musical elements. It is not necessary, nor recommended, that candidates relate musical features to timings on the audio track.

It is essential that candidates allow sufficient time to listen to the audio track several times, make notes, plan and then write their Q05 essay. Some were short, lacking in content, or an orderly structure.

It was pleasing to see candidates use the first page of the Q05 answer area for this purpose. Candidates should consider each of the elements in turn: Melody, Harmony, Tonality, Structure, Sonority, Texture, Tempo, Metre and Rhythm, Dynamics.

This essay is clearly organised, showing a description of the unfamiliar piece.

A reasonable number of musical observations is made across most of the elements, with around one or two observations for each element.

Links between the observation and the question are made to justify the composer's intentions but could show a musical explanation.

Wider listening links show breadth and diversity beyond that of the set works, with some very interesting repertoire.

Occasional knowledge of the linked piece is demonstrated, such as the use of silence in Berlioz *Symphonie Fantastique*, which shows where and how this occurs.

However loose connections are made with most of the other pieces where the title of the piece is just named, rather than explained. For example, in John Williams's *Star Wars* the candidate does not state where or how loud dynamics are used.

This essay is typical of Level 3, where relevant works are used to illustrate rather than justify points.

Level 3 – mid-top

11 marks

5 New Directions

Listen to Track 5 of the CD.

This piece was composed in the middle of the 20th century and suggests turbulent times in European history.

Discuss how the composer reflects this, giving musical reasons for your answer. Relate your discussion to other relevant works. These may include set works, wider listening or other music.

- ✓ M Scurrying conjunct runs, contrast of simple melody with harsh ^{→ Smetana repeated notes → Strav (20)}
- ✓ Off beat stabs use of silence ^{Berlioz}
- ✓ T Close imitation ^{schitte} Stabbing chords ^{Angines / Psycho}
- 1 Orchestral - brass dramatic ^{Star Wars} Timpans rolls ^{→ Kumba} cymbals
- H Chromaticism abnormality? some tonal aspects

Melodically, the composer uses some simple conjunct melodies in contrast to the complex textures to create tension through juxtaposition, also representing the people of Europe - a technique used by Stravinsky in 'The Rite of Spring' with Lithuanian pagan melodies which are also conjunct and kept inside a ~~small~~ small range. The repeated notes create a sense of foreboding while in contrast of the scurrying scale runs (reminiscent of the ~~20th century~~ running water in Smetana's Vltava - Na Vltavě) which ~~creates~~ create a sense of excitement.

This work is very rhythmically ~~diverse~~ diverse with some use of homorhythmic chords in on and off beat creating a sense of unpredictability (possibly a direct reference to 'Les Angures Printaniers' from The Rite of Spring) which ~~reflects~~ reflects the ^{turbulence} turbulence of the era; ~~the juxtaposition also~~ ~~embodies~~ ~~this~~ at one point there is use of silence which builds tension as

the audience would not know what is following. In Berlioz's 'Symphonie Fantastique', 3 bars of silence are used before the recapitulation to evoke the preboding.

One major feature of the texture is the ~~stack~~ layering in of chords which allows the harmony to become more and more dissonant, this layering also builds tension as listener does not know when it will stop - a technique used in Schnittke's 'making concerto Grosso' to create a ~~chaos~~ chaotic texture. The use of a scurrying background for the main melody makes movement as the music refuses to allow the listener to settle down and enjoy the melody, also used in the finale to Sibelius' 2nd symphony. ~~where these scales are not to be~~

From the outset, the extract uses ~~staccato~~ in the woodwind to convey a folk feeling, however later on the sonority becomes more brass led which symbolises dramatic events especially at such a loud dynamic (a ~~brassy~~ sonority used so famously in John Williams' score to 'Star Wars'). The strings often play ~~at~~ in a very high ^{register} ~~register~~, possibly evoking the sound of screaming. Moreover, the changes in scale of instrumentation could mirror the unpredictability of ~~the~~ life living in Europe at the time of writing. ~~Permutation~~ ^{Harp} is also used to evoke folk music.

Harmonically, this piece seems quite turbulent - there seems to be some references to traditional tonal harmony with some passages exhibiting a minor modality, however there also seems to be a lot of chromaticism, directly opposing the tonality. This mix of ^{harmonic} ~~clashes~~ evokes a sense of changed culture, perhaps reflecting the turbulent ~~times~~ time in which the work was written. This tonal scheme could be compared to Richard Strauss's

near atonality in 'Also Sprach Zarathustra'. Some polychordal harmonies are also used creating extreme dissonance and therefore tension for the listener. By contrast, there is a short passage on one note which reflects a total loss of hope and paralleled by the 4th movement of Messiaen's 'Quatuor Pour le fin de Temps'.

Musical observations:

- repeated notes
- scalar runs
- homorhythmic chords
- silence
- layering
- dissonant
- loud dynamic
- high strings
- harp
- traditional tonal harmony
- modality

Wider listening:

- Smetana *Vltava*
- Stravinsky *Rite of Spring*
- Berlioz *Symphonie Fantastique*
- Schnittke Concerto Grosso
- Sibelius 2nd Symphony
- John Williams *Star Wars*
- Strauss *Also Sprach Zarathustra*
- Messiaen *Quatuor pour la fin du temps*



Use the elements as a checklist to produce a full and balanced description

- Make an observation
- Explain its musical effect
- Link to a specific example of wider listening
- Give a short explanation how it is used in that piece

Question 6 (a)

Q06 required candidates to show their knowledge of the three elements of one of the set works and they were given a choice of three set works from different areas of study.

Most importantly, candidates needed to use analytical and appraising skills to make evaluative and critical judgements about the music. This was achieved by giving musical explanations of the effect of their observation, making links with the context in which the piece was created and making connections with other relevant pieces of music.

Candidates should try to embed wider listening links fluently throughout the essay and give a short explanation as to how the composer has used that feature in this other piece. A wide range of selected examples of appropriate wider listening is required in order to demonstrate examples of similarities, or indeed, differences.

There were some examples of good essays for Q06. The best were clearly structured and coherent, often organising the features into paragraphs that focussed on each musical element. Candidates were able to describe the piece with a strong grasp of technical vocabulary across the three elements and were able to explain the musical effect of each feature. Musical features were then linked to an example of wider listening in order to justify their point.

These essays demonstrated a wide and interesting variety of wider listening that went beyond the set works in the anthology. They highlighted the exact moment in the piece where the feature was used and gave a short explanation. This showed a justification, rather than illustration, because they demonstrated knowledge of the wider listening piece rather than simply naming a piece with similar features.

Where essays were placed in the Level 1 or Level 2 bands, it was usually because musical observations were not explained, or pieces of wider listening were not used to support observations being made. In some essays, there were no, or very few and inconsistent, links to other music or an over-reliance on the set works. It is important that candidates refer to the piece, rather than making a loose reference to a composer, and show a sense of understanding the comparison thereby not making a superficial connection.

Please note that candidates do not gain credit for referring to bar numbers. Some candidates over-relied on the illustrative pages of the score in the resource booklet. This resulted in them only writing about the first section of the piece and the latter part being entirely neglected. The illustrative pages are provided simply as a helpful guide and the candidate should show knowledge beyond that, to the end of the piece.

The indicative content section of the mark scheme is quite extensive, but not exhaustive, and candidates are not expected to include all features in the mark scheme. Candidates should write a response to the music based on the three elements, with use of musical vocabulary. However, greater emphasis is placed on explaining the effect of their musical observations so that their piece of writing becomes an evaluative discussion, with wider listening fluently embedded throughout the essay to justify the points they have made.

Candidates should show some knowledge of the musical context of the piece, perhaps as an introduction or by making references throughout the essay in connection with musical observations. It is important that they do not spend time writing extensive introductions with a page or more of background biographical and non-musical information.

The three essay titles showed similar levels of popularity with the Beatles being answered most frequently, followed closely by Clara Schumann and then the Debussy.

Candidates often showed a good understanding of the structure and identified the main sections within sonata form. They did not always go into greater depth about the smaller sub-sections. Sections were often listed, rather than explained.

Some understanding of keys was shown and many candidates identified B flat major for the 2nd subject and some G major for its return in the recapitulation. However, many candidates did not refer to keys used in the development section and there were frequently errors of keys.

For harmony cadences, pedal notes and diminished 7ths were discussed but often needed explanation of their musical effect.

Wider listening frequently included the 1st movements of Berlioz's *Symphonie Fantastique* and Mozart's Symphony No. 40 for sonata form and examples of a variety of Romantic piano trios by composers such as Beethoven, Brahms, Mendelssohn, Schubert and others were shown.

This essay contains a short introduction, which shows some awareness of the context and is then organised by the three elements.

There are several musical observations concerning the three elements, particularly for structure and harmony. There is less understanding of tonality.

Observations are mainly listed rather than written in sentences particularly for structure but explanation is attempted for the pedal notes, for example.

Some examples of wider listening are provided alongside observations but they illustrate, rather than justify, those observations. The linked piece is only named, without specifying why it is chosen.

Level 3 – low

14 marks

Clara Schumann was a child prodigy and ~~is~~ has often been referred to as 'Queen of the Piano.' Piano Trio in G minor is of the genre of Piano Trio or "chamber" music. Piano Trio in G minor was completed in 1846, therefore making it in the Romantic Period. However, Schumann also used Classical techniques, such as balanced phrases.

Piano Trio in G minor is in Sonata Form, which was a popular form in the Classical Period, used by composers such as Haydn and Mozart, as well as in to the Romantic period. The structure of this Piano Trio is exposition, (short codetta,) development, ~~exposition~~ recapitulation and Coda. Berioz also used sonata Form in his 1830 'Symphonie Fantastique,' but in a much looser/modified way.

Schumann has the violin, piano and cello playing fairly equal parts. Similarly, Schubert's 'Piano Trio No. 2' also has fairly equal parts. However, earlier Piano Trios had been ~~is~~ more focused on the piano and violin, with the cello often just playing the bass line. The subjects (melodic ideas) in Schumann's Piano Trio in G minor are often referred to as 'subject groups,' as there seems to be more than one melodic idea. Similarly,

Beethoven also uses 'subject groups' in 'Piano Sonata No. 7, op 10.' It is particularly common for Sonata Form to be used in the first and last movements of a piece.

The Piano Trio starts in G minor, with the first subject (group being stated.) The second subject or the end of the exposition is in the expected relative major - B^b major. The development section goes through flowing modulations, often using the circle of fifths. In the same way, Berlioz' 'Symphonie Fantastique' also goes through flowing modulations in the development section. The Piano Trio ends in G minor with a plagal cadence (IV → I). Plagal cadences were also used earlier by Handel to end his piece 'And the Glory of the Lord.' Tonic and dominant pedals are used throughout Piano Trio in G minor, to help strengthen the sense of key.

Schumann uses conventional harmony with traditional chord progressions (based on chords I and V.) These are harmonic techniques also used by Mozart in his 'Piano Sonata K333, Mvt 1.' However, Schumann also uses fairly frequent chromatic chords, which are used to strengthen the emotional intensity. Similarly, Brahms uses very chromatic harmony in his 'Piano Quintet in F minor Mvt 3.' Schumann uses frequent cadence points throughout the Piano Trio to strengthen the key. Mozart also uses frequent cadence points in 'Piano Sonata K333 Mvt 1,' which helps to emphasise that

Schumann did make use of classical techniques, as well as Romantic ones. Schumann also uses diminished 7^{ths} to help intensify the dark atmosphere of the movement, which is said to reflect troubles in her life at the time. Similarly, diminished sevenths are also used by Berlioz in 'Harold en Italie,' to add dramatic effect.

In conclusion, Schumann ~~and~~ uses structure, tonality and harmony in a brilliant way to mix Classical and Romantic period techniques, achieving an intensely emotional and atmospheric Piano Trio.

Musical observations:

- Sonata form
- exposition
- codetta
- development
- recapitulation
- coda
- subject groups
- B flat major
- circle of fifths
- plagal cadence
- tonic pedal
- dominant pedal
- chromatic chords
- diminished 7th

Wider listening:

- Berlioz *Symphonie Fantastique* (twice)
- Beethoven Piano Sonata No.1
- Handel *And the Glory of the Lord*
- Brahms Piano Quintet in F minor
- Mozart Piano Sonata K.333
- Berlioz *Harold en Italie*



Do not just list musical observations for that element

For each observation include an explanation of the musical effect and then link to an example of wider listening

Question 6 (b)

Candidates wrote with evident enjoyment of this piece and showed knowledge of the background and context to the work, although sometimes at too much length and with biographical and non-musical information, which was not usefully relevant.

Although just one song, there was much of interest to write about, particularly in the area of sonority with many interesting techniques to be described. Often, there was a tendency to list the techniques rather than describing and explaining them. Texture, due its complex nature, was less straightforward and often not well-explained.

In terms of structure, there was often some confusion with errors being made over the number of verses and whether it contained choruses. Wider listening examples ranged from examples of pop songs from the 60s throughout the decades to current songs and experimental music examples such as Schoenberg and other composers from the *musique concrète* area.

This essay contains an introduction, showing an understanding of the context.

Many musical observations are made about the three elements, particularly for sonority but fewer for texture. This produces a clear response with use of musical vocabulary.

Some useful explanations are made of the effects of the different types of technology used but points are often listed.

A few wider listening links are made and occasionally with some effective musical explanations. However, they draw mainly upon other songs by The Beatles and are inconsistently presented throughout the essay.

Revolver was released in 1966 and helped pave the way for experimentation in pop and rock music. It featured a number of experimental songs by the Beatles, some with Indian influences, some early examples of psychedelic rock, and some use of Western classical influences.

'Tomorrow Never Knows' is based on meditative experiences, with some Indian influence, technological experiments and ~~experi~~ the group's experience with LSD.

The song is essentially strophic, with seven verses and an instrumental section between the 3rd and 4th.

~~An introduction~~ This repetitive feel contributes to the song's psychedelic nature. The introduction features a repeated bass riff, drum pattern and sitar drone, all of which are present throughout the song, ~~is~~ underpinning the structure. This has an effect of merging the sections together, and the feeling of a defined structure is almost lost in amongst the ~~the~~ ever shifting texture. The song's seven verses, instrumental, intro and outro make the work fairly long for a pop song, something which became ever present in experimental pop. For instance, Pink Floyd's 'Interstellar Overdrive' reaches nearly 10 minutes long.

and is largely comprised of a free form improvisatory section. 'Tomorrow Never Knows', along with other psychedelic songs, has an almost hazy, spaced out feeling due to its droning repetitiveness, alluding both to the group's experiences with meditative states and the hallucinatory effects of LSD.

According to producer George Martin, Tomorrow Never Knows features 16 tape loops, though a comprehensive list is unavailable. Notably, there is a seagull effect created by modifying a recording of laughter, an orchestral Bb major chord, and reversed guitar phrases, including the extended solo section. As previously mentioned, a sitar drone on C is present throughout the song, along with a bass riff and drum pattern. The outro features a tack piano as the rest of the instruments fall away, and a Hammond Organ features at points. A mellotron is used to ~~replay~~ play tape loops, acting as a sampler.

The Beatles' use of tape loops was largely inspired by the work of Stockhausen, who experimented with loops and the modification of everyday sound to create a unique sound world. 'Gesang der Junglinge' features recordings of a boy's voice, ~~played~~ interacting with electronic effects created by modifying loops.

The group went on to use tape loops and electronically modified sounds more and more frequently, featuring the

technique on tracks such as 'Strawberry Fields Forever' and 'I ~~am~~ am the Walrus', both of which ~~feature~~ feature psychedelic influences to a great extent. Revolver was the Beatles' entry into such experimentation, as well as an influence to other artists in the genre.

While the texture in some of the early verses is essentially melody dominated homophony, the ~~use~~ extensive use of tape loops creates an 'electronic counterpoint' that builds up across the song. The vocal is double tracked and panned to create a widening effect, and the space created is filled with various loops, layering up. The solo section features a reversed recording of an electric guitar, layered with other loops and gaining complexity as it progresses. In verses four to seven, the bass of the vocals is cut out with EQ, thinning the sound, but the interplay of loops ~~is~~ is more complex here than in previous verses.

The sitar's drone, influenced by Harrison's ~~int~~ interest in Indian music, is present throughout the song, used like a tambura drone in traditional raga. After the release of Revolver, Harrison spent time learning sitar from world renowned Ravi Shankar, known for his performance of traditional raga. Indian influence showed in the Beatles' music before 1966 however, with a sitar appearing on 'Love you to', though it is used in a more traditionally Western way, playing

a much more repetitive melody.

The texture breaks down towards the end of 'Tomorrow Never Knows', with ~~the~~ the repeated bass riff and drums finally stopping. A back piano plays the song out, and a fade out is used.

The complex interplay of loops is something that, again, drew on Stockhausen's experiments, and featured to an increasing extent in the group's music. As in 'Tomorrow Never Knows', the texture and use of loops gradually builds up throughout 'Strawberry Fields Forever' which gains intensity as the song progresses.

Musical observations:

- strophic
- 7 verses
- instrumental
- introduction
- bass riff
- sitar drone
- drums throughout
- tape loops
- seagull effect
- reversed
- tack piano
- organ
- mellotron
- double tracked
- panned
- EQ
- tambura drone
- fade out

Wider listening:

- Pink Floyd *Interstellar Overdrive*
- Stockhausen *Gesang der Jünglinge*
- The Beatles *Strawberry Fields Forever, I am the Walrus, Love You To*

Level 3 – middle, 16 marks



Remember to make a wider listening link alongside each musical observation

Include a short description of how the feature is used in that piece in order to justify the point

Question 6 (c)

Candidates often wrote well about the context of the piece, showing knowledge of the background, Impressionism and links to the Spanish style. However, some candidates wrote about Gamelan influences, which was not relevant to this particular piece.

When writing about texture many candidates recognised homophonic chordal, monophonic, *ostinato* and pedal but did not go into detail about how the texture was built up or how the piano was used to achieve the texture. Rhythm was described successfully, with many candidates observing the *habanera* rhythm, syncopation, triplets, and cross-rhythms. Frequently, tempo and metre were omitted.

Melody was probably the weakest element, with candidates writing about the Moorish lament with the augmented 2nd interval and ornaments but not describing any further melodies in the piece. It is very important to remember that the illustrative pages in the resource booklet are there as a helpful reminder but candidates should write about the whole piece and show knowledge beyond those pages.

There were some very interesting examples of wider listening, with most candidates referring to the *Habanera* aria from Bizet's opera *Carmen*, "L'amour est un oiseau rebelle". Candidates should try to be specific about the location in the work rather than merely giving the name of a whole opera, the Cuban set work, piano pieces by Debussy, works by Ravel and a wide range of repertoire by Spanish composers.

This essay shows good contextual awareness and is organised into a clear structure with a paragraph for each element.

A reasonable number of musical observations is made across the three elements, with rhythm being the strongest.

Musical observations are sometimes only listed, such as "the piece is full of syncopation, cross-rhythms and off-beat entries" rather than explaining the effect of each. At other times, however, there is some attempt to provide some explanation.

Wider listening examples are appropriate and well selected, focussing on composers and pieces of Spanish origin/idiom. These pieces are named rather than explained, therefore providing an illustration, rather than a justification.

Not all observations contain a link to wider listening and there is only one example used for the element of texture, which shows an inconsistent approach.

Level 3 – low

14 marks

Debussy was a 20th century French composer, who, in an attempt to move away from Romantic music, successfully created his own unique style. He is most associated with Impressionism and his music has been compared to the art of Monet, such as his 'Waterlilies'. 1903's *Estampes*, literally meaning 'Prints' is an example of an early attempt at his new style. The first two pieces in the set are fusions between western classical piano music and foreign ~~the~~ influences, *La soirée dans Grenade* being of Spanish ~~the~~ folk influence.

The opening melody can be described as having Moorish origins, which is heavily associated with southern Spain and the ~~the~~ ~~previous~~ Arab heritage of the area. In his suite *España*, Albeniz used a similar Moorish style melody in the piece *Granada*. The melody in the setwork has a very narrow range and is mostly stepwise. The interval of a minor 2nd is highlighted and emphasised, as is common in Spanish folk music. This gives the melody a modal and hazy quality that is familiar in many Spanish works such as *Triana* ~~the~~ from *Iberia* by Albeniz. ~~the~~ ~~as~~ the melody is full of arpeggiation which mimics the strumming of guitar and is also found in *Los Requieiros* by Granados. The ornamentation, such as *accorciaturas* also has strong Spanish influence and can also be found in ~~the~~ *Cuatro solo of se quema la chumbamba* by Familia Valera Miranda.

The piece is full of syncopation, crossrhythms and off-beat entries that is familiar in lots of Spanish influenced music such as *Caná Quema* by Familia Valera Miranda. The Habanera dance rhythm is present throughout almost all of the piece, except for the brief 'dubaut' $\frac{3}{4}$ passages near the end. The Habanera ~~is~~ is a staple of Spanish dance and has heavily influenced non-Spanish composers such as Bizet in *Carmen* and Charrier in *Habanera* when writing music ~~evocating~~ evocating Spain. The tempo marking 'Mouvement de habanera' emphasises the importance of the dance rhythm to this piece. The opening performance direction asks the performer to play nonchalantly and graciously to mimic the ~~very~~ elegance and graciousness of dances. The various tempo changes, such as the *ritenuito* and *tempo giusto* creating an exciting ~~and~~ atmosphere that highlights rural life of Spanish people. The offbeat entries create a slight ~~ease~~ ease and ~~and~~ mimic the ~~straight~~ ~~barre~~ rustic folk life that the moorish theme suggests.

There are lots of pedal texture, both inverted and bass pedals, which build tension and excitement in the music. There is a large amount of chordal homophony which mimics a guitar, ~~an~~ an important instrument in Spanish folk tradition. Later on in the piece, there is melody played in octaves which emphasises its importance and helps it cut through the texture. Melody in octaves also used by Granados in *Quejas, o la maja el ruiseñor*.

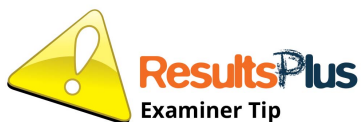


Musical observations:

- narrow range
- stepwise start
- acciaccaturas
- syncopation
- cross-rhythms
- off beat entries
- 3/4 at end
- Habanera
- tempo changes
- pedal
- homophony
- octaves

Wider listening:

- Albeniz *Iberia*, *La Familia Valera Miranda Cana Quema*
- Bizet *Carmen*
- Chabrier *Habanera*
- Granados *Quejas o la maya el rusinor*



Be specific about where your example of wider listening comes from

Always state both composer and piece, and if it is from a large work state the aria or movement

Paper Summary

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

- Manage your time effectively for the exam. Create a time schedule and keep closely to it, leaving enough time for Q05 and Q06. Do not spend too much time on the listening questions at the expense of the two essays: the essays are worth 50% of the exam. Practise writing essays under timed conditions and ensure that handwriting is legible
- Listen to the set works as often as possible, in order to become familiar with them
- Learn the key features of each set work, including common musical devices and main keys used
- Know the context of each set work, including the date of composition, and be able to describe the stylistic features in relation to the period in which it was written, or the genre to which it belongs
- Practise aural skills on a regular basis. This should include pitch and rhythm dictation, identifying intervals, chords, keys and cadences
- Listen widely to related repertoire for each Area of Study and set work. Perhaps create a listening list/log/diary, which could include pieces from all areas of the course, such as pieces for performance on your instrument or pieces that have inspired your composition
- In the essays give specific examples of wider listening by naming a piece and the movement, rather than just a composer and be able to justify the connection by writing a small amount of information to describe the example
- In Q5 and Q6 essays do not produce a list of musical features but give a musical explanation of the effect of each feature. Then, link it to an example of wider listening with explanation as to how that feature is used in that piece.
- Develop essay-writing skills to produce a well-structured piece of writing with wider listening examples embedded fluently throughout

Grade Boundaries

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

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

