

# ResultsPlus

Exemplification Booklet

June 2009

GCE

GCE Music 6MU03

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## Introduction

Summer 2009 saw the first sitting of some AS units of the new GCE2008 specifications. As support for teachers, this booklet has been prepared as an exemplification of how marks were awarded to the written paper for Music 6MU03 during the Summer 2009 examination. It features work produced by the candidates in the actual examination. It contains the questions and mark schemes, together with examples of student answers. It gives the marks awarded for each exemplar response plus commentary by senior examiners. It does not include exemplars for every question on the paper, but only those where contrasting levels of response could be produced.

**Question 1(f)**

(f) The melody at the start of the second section (bar 17–18) is based on the opening two bars of the excerpt. Mention **two** differences and **two** similarities at the start of this second section.

(4)

**Differences**

- 1 .....
- 2 .....

**Similarities**

- 1 .....
- 2 .....

Question Number	Question	Acceptable Answers	Reject	Mark
1 (f)	The melody at the start of the second section (bar 17-18) is based on the opening two bars of the excerpt. Mention <b>two</b> differences and <b>two</b> similarities at the start of this second section	<p><b>Differences (max 2):</b> Different rhythm (accept <i>augmentation</i>)(1)second note is a C natural(1)C is a crotchet (1)( as opposed to a quaver)/ B is a minim (1)( as opposed to a quaver)/Change of key (1)last note rises/last note falls (1)</p> <p><b>Similarities (max 2):</b> both have a <b>four note</b> falling phrase (1) conjunct (1), both fall from tonic to dominant (1) from D to A (1)same instrument/part has melody (1)</p>		4



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**Examiner Tip**

The question here asks clearly for two differences and two similarities in the music at the start of the second section. Make sure that you answer only about the melody and not the other parts in the music including the texture, dynamics, and harmony. These points will not be credited.

Example 1: 4 marks

(f) The melody at the start of the second section (bar 17–18) is based on the opening two bars of the excerpt. Mention **two** differences and **two** similarities at the start of this second section.

(4) 4

Differences

and the rhythm is different.

1 syncopation is heard the second time (bar 17)

2 The second melody has a flattened seventh (Cb) as opposed to the C# in the first playing.

Similarities  
melodies

1 Both fall in a descending scale.

2 Both move by step and reach A (unritted)



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Examiner Comments

Full marks were achieved here as 4 points were made in the comparison of the melodies concerned.

Example 2: 1 mark

(f) The melody at the start of the second section (bar 17–18) is based on the opening two bars of the excerpt. Mention **two** differences and **two** similarities at the start of this second section.

(4) 1

Differences

1 The notes are given greater rhythmic value - they are augmented rhythmically from bars 1-2

2 The harmonisation is altered.

Similarities

1 The same notes are used

2 Harmony still has a different rhythm ~~based on the~~ compared ~~notes~~ to the melody.



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Examiner Comments

The credit was for 'augmented rhythmically'. Other comments about the harmony are not relevant to this question about melody. The 'same notes are used' comment is too vague for credit too.

**Question 1(g)**

(g) Describe **two** features of the melodic writing in the top part of the first section (bars 1–16).

(2)

1 .....

2 .....

Question Number	Question	Acceptable Answers	Reject	Mark
1 (g)	Describe <b>two</b> features of the melodic writing in the top part of the first section (bars 1 - 16)	Conjunct/stepwise movement(1) limited range/range of a 7th / E to D (1) <b>mainly</b> diatonic (1)/ <b>some</b> chromatic notes/modal inflections (1) middle range notes (on viol/violin)(1) dotted rhythm plus 2 quavers(1) passing notes (1) <b>lower</b> auxiliary notes (1) sequence (b7-8) - must have location (1)		2



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Examiner Comments

The question here asks for two features again of the melody part only. In such a question, you should think about the obvious aspects of the music i.e. 'does the melody move in step or by leaps?', 'is it major or minor?', 'does it use particular types of rhythm?', 'what is the range of notes like?' etc.

Example 1: 2 marks

(g) Describe **two** features of the melodic writing in the top part of the first section (bars 1–16).

Ex 3 (2) 2

- 1 Based on ascending major scale <sup>in</sup> D, moves by step
- 2 Moves by step Limited range



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Examiner Comments

Full marks were achieved here as 2 points were made, one relating to the movement by step (conjunct movement) and the second point for mention of the limited range of notes employed.

Example 2: 0 marks

(g) Describe **two** features of the melodic writing in the top part of the first section (bars 1–16).

Ex 4 (2) 0

- 1 ~~ascending major scale~~ dissonant
- 2 sweeping melody



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Examiner Comments

The response here about dissonant is incorrect as the melody is consonant (in the key of music) and is a term more normally related to the harmony. 'Sweeping melody' is just too vague. It could refer to large leaps or just stepwise movement!



**Question 1(h)**

(h) The movement is subtitled '*The image of melancholy*'. Name **three** ways in which this is depicted in the music.

(3)

1 .....

2 .....

3 .....

Question Number	Question	Acceptable Answers	Reject	Mark
1 (h)	The movement is subtitled ' <i>The image of melancholy</i> ' Name <b>three</b> ways in which this is depicted in the music.	slow (tempo)(1) falling (sighing) pitches (4 <sup>th</sup> ) (1) chromatic (1) suspensions/dissonance (1) false relations/modal (1) narrow range from top to bottom of texture (1) low tessitura (1)		3



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**Examiner Tip**

The question here asks for descriptive responses to the 'image of melancholy' in the music. Think of the obvious responses of low pitch, slow, modal, chromatic or dissonant harmonies using suspensions and false relations etc.

## Example 1: 3 marks

- 1 The slow tempo in duple time; the music<sup>s</sup> holds back/rather than pushing on.
- 2 The first falling motif ~~marks~~; this is a typical Elizabethan melancholic melodic feature.
- 3 The general ~~modal~~ modality of the piece, with flattened sevenths and false relations.


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Examiner Comments

Full marks were achieved here as 3 relevant points were made, one relating to the slow tempo, one for the mention of the falling motif and one mark for the mention of false relations.

## Example 2: 1 mark

- 1 'Melancholy' represents sadness, therefore the piece is composed in D minor to ~~show~~ this.
- 2 The ascending notes are used to almost represent tears, portraying sadness. X
- 3 The piece is ~~very slow~~ moderately slow, not lively or up-beat.


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Examiner Comments

The response here about the key is factually incorrect, so too is 'ascending notes' but one credit for the slow tempo comment.

**Question 2(d)**

(d) Precisely identify the chord heard in the piano part in bars 12–14.

(2)

Question Number	Question	Acceptable Answers	Reject	Mark
2 (d)	Precisely identify the chord heard in the piano part in bars 12-14	Dominant 7 <sup>th</sup> (1) second inversion (1) V <sup>7</sup> (1) C (1)		2



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**Examiner Tip**

The question here asks for identification of a chord. The word precisely implies that a full and accurate description is needed for a 2 mark credit.

Example 1: 2 marks

(d) Precisely identify the chord heard in the piano part in bars 12–14.

Ex7  
the dominant ; F# Major ; Chord II<sup>7c</sup>  
with an A4 in bar 13  
↳ second inversion



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Examiner Comments

Full marks were achieved here as the numerical value of the chord was correct as well as the added 7th plus the position of the chord in second inversion

Example 2: 1 mark

(d) Precisely identify the chord heard in the piano part in bars 12–14.

Ex 2  
~~Chord II<sup>7c</sup>~~ (F# Dominant 7<sup>th</sup> chord) (2)



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Examiner Comments

The response here was almost correct – just the position of the chord was missing!

**Question 2(h)**

(h) Mention **two** ways in which the stillness of the night and the loneliness of the singer are portrayed in the music heard.

(2)

1 .....

2 .....

Question Number	Question	Acceptable Answers	Reject	Mark
2 (h)	Mention <b>two</b> ways in which the stillness of the night and the loneliness of the singer are portrayed in the music heard.	slow tempo(1) soft dynamic (1) static rhythm of accompaniment/slow-moving chords (1) ostinato (1) minor (1) repeated note/monotone/repeated F (1) sharp/narrow range (1) low tessitura of piano (1) bare fifths (1) (dramatic use of) rests(1) fragmented (1)		2



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**Examiner Tip**

The question here asks for two ways in which these elements are depicted in the music. Your responses can include any relevant musical element from pitch, melody, rhythm, range, harmony, key, tempo, texture and timbre. Use these key elements to assist your thinking in these types of question.

Example 1: 2 marks

(h) Mention **two** ways in which the stillness of the night and the loneliness of the singer are portrayed in the music heard.

(2) 2

- 1 The slow moving widely spaced chords in the piano give an image of dark and stillness.
- 2 The way in which the singer uses so few notes and always returns to an F# makes him sound alone.



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Examiner Comments

Full marks were achieved here as 2 points were made, one relating to slow moving chords and the other about the repetition of the F sharps in the vocal line.

Example 2: 1 mark

(h) Mention **two** ways in which the stillness of the night and the loneliness of the singer are portrayed in the music heard.

(2) 1

- 1 Long held chords on piano → (singer + piano)
- 2 Only two ~~more~~ instruments so sounds/feels very lonely



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Examiner Comments

The response here about long held chords scores one mark.

### Question 3(a)(i)

#### 3 (a) INSTRUMENTAL MUSIC

- (i) Describe the stylistic features of *Symphony No. 26 in D minor, 'Lamentation': movement I* by Haydn which show that this music was composed in the Classical period.

(10)

Question Number	Question
3(a)(i)	Describe the stylistic features of <i>Symphony No. 26, 'Lamentation': movement I</i> by Haydn which show that this music was composed in the Classical period (10)
	Indicative Answer
	<p><b>Structure</b> classical sonata form / exposition-development-recapitulation (1) Sturm und Drang (1)</p> <p><b>Tonality</b> functional (if not under <b>Harmony</b>) (1) minor(1) modulation to relative major (F) for 2<sup>nd</sup> subject (1) 2<sup>nd</sup> subject in recap in <b>tonic major</b> (1) (modulating) circle of 5ths (1)</p> <p><b>Harmony</b> (dominant) (tonic) pedals (1) diatonic /functional (1) chords in root position and first inversion (1) regular perfect (and imperfect) cadences (1) feminine cadences (1) circle of fifths (1) harmonic sequences(1) diminished 7<sup>th</sup> chords (1) discords at opening (1) frequent use of chords 1 and 5 (1) suspensions (1)</p> <p><b>Texture</b> 2 part texture at opening (1) homophonic (1) octave doublings (1)</p> <p><b>Rhythm</b> syncopated (1) regular on beat (1)</p> <p><b>Melody</b> regular 4 bar periodic phrasing (1) built on broken chords/ arpeggios (1) chorale (hymn-like)/plainsong in 2<sup>nd</sup> subject (1) ornamentation (1)</p> <p><b>Instrumental writing</b> uses standard Classical Orchestra (1) violas double bass part (1) violin parts sometimes in unison (1) oboes and bassoon mainly double strings (1) Horns in D used sparingly (at cadences) (1) natural horns/no valves/use of crooks (1) harpsichord continuo (1) sustained wind writing (1)</p> <p><b>Dynamics</b> terraced dynamics(1)</p> <p><b>Credit up to three clear examples as additional points</b></p>



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### Examiner Tip

The question here asks about stylistic features of the Classical period. There are many points to be scored if you cover the main musical elements of melody, harmony, tonality, rhythm, texture, instrumental forces, dynamics etc. Given that three extra marks are available for examples, it is only necessary to make 7 points.

Example 1: 10 marks

i) In the first movement of Symphony NO. 26  
 ✓ Haydn uses standard, functional harmony.  
 ✓ Also all the chords are in root position  
 or first inversion which is typical of the  
 early classical period. Haydn only uses  
 perfect and imperfect cadences in this  
 movement, also very classical. Furthermore like  
 many ~~classics~~ of the 1st movements  
 of classical symphonies, Haydn writes this one  
 ✓ in sonata form (Exposition, development, recapitulation)  
 which is a special kind of ternary  
 form. Haydn when starting new themes  
 or sections in the 1st movement of  
 'lamentatione' modulates to standard key  
 ✓ centres, e.g. during exposition Haydn  
 moves to the relative major (F major)  
 for the second theme. Also the instruments  
 Haydn ~~chose~~ chose to write this for  
 are standard in a classical chamber  
 orchestra. Also strings tend to dominant the



melodies, with the wind playing lesser roles normally doubling the strings. Haydn also utilizes very standard techniques such as the cycles of 5<sup>ths</sup>, use of codettas to link exposition and development. The only ~~on both~~ dissonances are suspensions which is a very classical technique, Haydn uses suspensions for example in bars 15-16, suspension will appear in virtually all classical pieces. 'lamentation' is an example of 'Sturm und drang' which was in music anyway a movement which occurred in the classical period. Haydn demonstrates many features of Sturm und drang for example, jumping ~~straight~~ ~~stria~~ straight into a complex 2 part counterpoint, using lots of syncopation. Another example is during the recapitulation when Haydn brings the 2<sup>nd</sup> subject back in the tonic major which very unexpected, and typical of the Sturm und drang movement. Haydn also use techniques such as tonic and dominant pedals to create tension, such pedals are a basic classical tool. Haydn's use of diminished chord harmony to create tension is another example of classical harmony. Also the

only brass present in this orchestra are valveless horns which were really the only brass used in the early classical orchestras. Also Haydn bases the 2nd Subject on plainsongs which he would have expected people to know, this subject is played on the oboes which were very popular in classical orchestras. All of these stylistic features help identify this piece by Haydn as ~~classical~~ from the Classical period.

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Examiner Comments

Examiners will normally tick points worthy of credit, up to the maximum mark available for the question. Where candidates make points in excess of the maximum mark available, examiners will not annotate further.

## Example 2: 2 marks

(i) There are many stylistic features throughout "Symphony NO. 26 in D minor, 'Lamentationé'" that suggest that it was written in the classical period, first of all, it was written in Sonata form which consists of introduction, exposition, recapitulation and coda; this was a structure widely used by many composers in symphonies throughout the classical period.

The piece is also homophonic in its texture using mainly chords and also a range of different instruments, this is because in <sup>the</sup> classical period printing music was ~~at~~ very expensive so when a piece was written they would include as many instruments as possible so that they would make more money. This piece would have been played to a small educated audience for a fair price or at home for the musicians' pleasure.

②

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Examiner Comments

The response here is both brief and only contains two credit points about the use of sonata form and the homophonic texture of the music.

**Question 3(a)(ii)**

- (ii) Compare and contrast the harmony and tonality of *Piano Quintet in F minor, Op. 34: movement III* by Brahms and *Pour le Piano: Sarabande* by Debussy.

(18)

Question Number	Question
3(a)(ii)	Compare and contrast the harmony and tonality of <i>Piano Quintet in F minor, Op.34: movement III</i> by Brahms and <i>Pour le Piano: Sarabande</i> by Debussy. (18)
	Indicative Answer
	<p><b>Brahms</b></p> <ul style="list-style-type: none"> <li>functional harmony/tonality (1)</li> <li>frequent modulations (1) eg C major (1)/ G minor (1)/ F minor (1)/ G major (1) / B major (1)</li> <li>transitory modulations/ rapid sequential modulations (1)</li> <li>circle of fifths (bars 149-152) (1)</li> <li>modulation to distant/unrelated keys (1) of Eb minor (mediant minor) (1)/ Eb major(1)</li> <li>frequent cadences (1)</li> <li>tièrce de Picardie (bar 108 (1)</li> <li>phrygian cadence (bars 20-21) (1)</li> <li>diatonic major/ minor (1)</li> <li>chromatic harmony (1)</li> <li>augmented (German) 6<sup>th</sup> chord (bars 5-6 ) (1)</li> <li>begins in C minor (1)</li> <li>begins with tonic pedal (1)</li> <li>often moves to keys a third apart eg. G major to B major (1)</li> </ul> <p><b>Debussy</b></p> <ul style="list-style-type: none"> <li>few cadences (to avoid defining tonality) (1)</li> <li>modal inflections (1)</li> <li>non-functional harmony (chords used for colour) (1)</li> <li>unrelated triads (1)</li> <li>7<sup>th</sup> chords (1)</li> <li>9<sup>th</sup> chords (1)</li> <li>parallelism (1)</li> <li>quartal harmony (chords built on 4<sup>ths</sup>) (1)</li> <li>bare 5<sup>th</sup> chords (ambiguous) (1)</li> <li>discords (1)</li> <li>chromatic harmony (1)</li> <li>modal cadences (1)</li> <li>Aeolian mode (1) (transposed onto C sharp) (1)</li> <li>C sharp minor (1)</li> <li>D major (b 42) (1)</li> <li>whole tone scale (1)</li> <li>tonal ambiguity (1)</li> </ul> <p>Credit up to six clear examples as additional points</p>



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**Examiner Tip**

The question here asks for a comparison of two features (harmony and tonality) in two different works. There are many ways to tackle this question. Perhaps the best is to take each element in turn ie. harmony in the first place and then compare the use of harmony in both works by Brahms and Debussy. Then discuss the second feature of tonality. Remember that harmony relates to chords and tonality to keys! Do not mention any other features you happen to have learnt if they are not related to these two elements. In addition to the 18 points, up to six extra marks are available for examples from the score. These can boost your overall score significantly.

Example 1: 18 marks

ii) Both Brahms' "piano quintet in F minor" and Debussy's "Pour le Piano", were written in the romantic period.

Brahms' harmony in the 'piano quintet in F minor' is very romantic, for example he uses lots of chromaticism, and complex chords such as augmented 6<sup>th</sup>s (on which the 1<sup>st</sup> subject is based).

The tonality of this piece moves in fairly standard ways using major and minor scales and techniques such as cycles of 5<sup>ths</sup>, though not all of the modulations are expected. Brahms

also uses quite a lot of dissonant ~~harmony~~ harmony e.g. diminished 7<sup>ths</sup> at the very end of the movement and

open tritones e.g. in piano left hand during ~~the~~ development of 3<sup>rd</sup> subject (C, F<sup>##</sup>).

Brahms uses tonalities which are based around key centres e.g. C minor, E<sup>b</sup> maj, E<sup>b</sup> min, C maj, not modal systems. Most of the tonality and ~~harmony~~ harmony Brahms uses in this movement of "piano quintet in F minor" is based on well founded systems of the classical and baroque period. Debussy on the



other hand in "pour le piano" doesn't use tonality just based around major or minor scales, though this piece is in the key of C# minor the ~~first~~ first 22 bars ~~are~~ <sup>are</sup> based entirely around the aeolian mode (which has been transposed to C#), therefore in contrast to Brahms Debussy is utilizing the modal system, which is one example of neo-classicism in this piece. Like Brahms however Debussy does make extensive use of chromaticism in "pour le piano". Unlike Brahms, ~~the~~ Debussy also uses quartel harmony and parallel 7<sup>ths</sup> and parallel 5<sup>ths</sup>, Debussy also bases large parts of his melody on the whole tone scale, which Brahms does not. Whereas Brahms uses mainly perfect and imperfect cadences, Debussy finishes phrases in a modal style, e.g. final two chords are a B rising to a C#. Debussy also travels to unrelated key centres (when out of modal sections), whereas Brahms does not.

(Total for Question 3 = 28 marks)

TOTAL FOR PART B = 28 MARKS

continues on ~~page~~ <sup>extra</sup> page opposite  
(p 11)

Debussy also seems to hint at bi-tonality at points, which creates a real dissonance. Like Brahms however Debussy also uses diminished 7<sup>th</sup> chords to create tension. However Debussy also uses false relations which are a harmonic device from the renaissance period which Brahms doesn't use in "piano quintet in F minor". Both pieces are technically written in a minor key e.g. Brahms - C minor and Debussy - C# minor. Brahms as previously stated goes through many key centres before eventually returning to C minor and ending on a tierce de picardi, whereas Debussy stays mainly around C# minor / C# aolian even if he does stray use whole tone scales etc.

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Examiner Comments

Full marks were achieved here as 18 points were made in the writing plus lots of examples from the score to back up these points.

## Example 2: 8 marks

ii) There is a Huge Contrast Tonality wise between 'Sarabande' by Debussy and 'Piano Quintet in F minor'.

Firstly, as it's name suggests the Quintet is in a tonal F minor (conventional) key. The Sarabande on the other hand uses the Aeolian mode (it is in C# minor without the raised 7<sup>th</sup>). This gives it a medieval feel. The Brahms enables onwards modulation around the circle of 5<sup>ths</sup> and this creates change. The Sarabande does not change key. Instead it uses strings of parallel 5<sup>ths</sup> in a whole tone scale to increase it's unconventionality.

The textures also vary greatly between the two. The Quintet is a mix of polyphony and heterophony of 5 instruments where as the Sarabande is mostly melody dominated homophony using only the piano (although chords vary from monophony in a low tessitura to 10 part chords later on).

The styles of the two pieces are vastly different with the Brahms' lyrical melodies chromatic harmonies and clear phrasing showing it's romantic origin.

The Debussy shows a wholly different neoclassical style, looking back to



styles of the past and enabling their harmony. ~~and~~ for example the use of modal cadences throughout.

There do appear to be some similarities between the two, Both use a recurring theme. The Beethoven inspired Quintet contains many altered themes and motifs. The Sarabande also uses a recurring pattern B.1 → is repeated in section 2 but only an 8ve lower. It used the same emphasis

on a second beat that is typical of a sarabande dance. Another rhythmic feature used is a ternola in the final Bars. This was common in Baroque. No such rhythmic techniques are used in the Quintet.

To conclude the harmonic and other differences between the Sarabande and the Quintet are vast. Brahms used conventional classical techniques whereas Debussy purposeful did not. (7)



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Examiner Comments

The response here contains some credit worthy points as well as irrelevant comments about textures and themes. If only this candidate had included some examples from the score, then the mark of 8/18 could possibly have risen to 14/18!

### Question 5

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

Question Number	Question				
5	<p>Complete the music below for SATB voices in short score choosing suitable chords. Some credit will be given for the appropriate use of non-harmonic notes. Some staves for rough work are printed below, but you must write your answers on the score.</p>				
	<table border="1"> <thead> <tr> <th>Answer</th> <th>Mark</th> </tr> </thead> <tbody> <tr> <td>2 marks are available per chord (10 marks available for chords)</td> <td>(12)</td> </tr> </tbody> </table> <p><b>Award 2 marks</b> per chord if the chord choice is appropriate and there are no part-writing faults associated with it.</p> <p><b>Award 1 mark</b> for a chord if there is one problem with part-writing, which might include:</p> <ul style="list-style-type: none"> <li>• each single set of consecutives or exposed 5ths/8ves which terminates at the beat or falls within it</li> <li>• an augmented melodic interval ends there</li> <li>• an essential note of the chord is missing</li> <li>• a leading note is doubled</li> <li>• parts crossing unnecessarily</li> <li>• parts overlapping unnecessarily</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>• if the chord is unsuitable but not actually wrong</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>• if there is one wrong note in the chord</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>• if one part is omitted</li> </ul> <p><b>Award 0</b> if the chord:</p> <ul style="list-style-type: none"> <li>• is very unsuitable</li> <li>• has two notes of the chord incorrect</li> <li>• has 2 or more problems with part-writing</li> </ul> <p><b>Also</b> Award 1 mark for each non-harmonic note correctly used, to a maximum of 2 marks, including II7b if dissonant note is prepared and resolved.</p>	Answer	Mark	2 marks are available per chord (10 marks available for chords)	(12)
Answer	Mark				
2 marks are available per chord (10 marks available for chords)	(12)				



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**Examiner Tip**

The question here asks for the completion of five chords. Given that the last three chords form a simple formulaic progression of ii7b/v7/I, then the task is relatively straightforward. 10 marks out of 12 are awarded for 5 correct chords and this should be your first aim- Keep it simple! Two extra marks are available for passing notes, suspensions, tierce de picardie, etc.

Example 1: 12 marks

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



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Examiner Comments

Examiner Comments. Full marks were achieved here as all five chords are correct (10 marks). The two extra marks are given for the suspension at ii7b properly prepared in the previous chord and the passing quavers C-Bb on the penultimate chord (V7)

Example 2: 3 marks

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



**ResultsPlus**

Examiner Comments

The response here has many unrecognisable chords. Only chord V7 is completely correct.

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