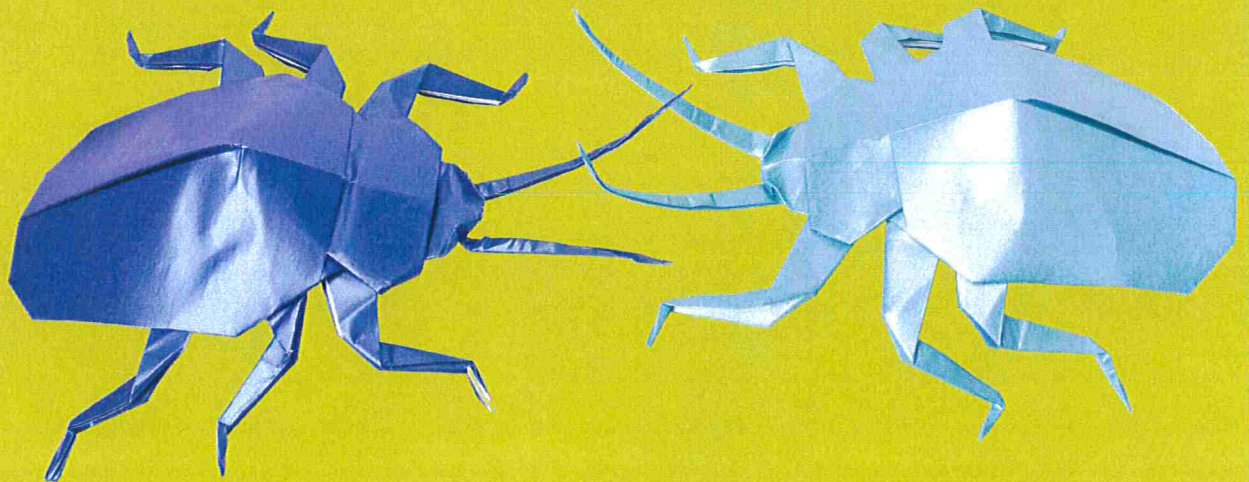




Pearson  
Edexcel

# A level Music

Exemplar Material: Question 5  
9MU0/03





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## About this exemplar pack

This pack has been produced to support Music teachers delivering the new GCE Music specification (first teaching September 2016; first assessment summer 2018).

The pack contains exemplar student responses to the GCE Music Appraising paper. It shows real student responses to the questions taken from live assessment material, specifically the extended response item (Question 5) from Section B. Please see the example course planners for more support on delivering the course content.

These questions address two Assessment Objects: AO3 and AO4.

AO3 – Demonstrate and apply musical knowledge

AO4 - Use appraising skills to make evaluative and critical judgements about Music

Following each answer you will find examiner comments on how the marks have been awarded, and any ways in which the response might have been improved.



## Question 5 Exemplar 1

### SECTION B

Write your answers in the spaces provided.

#### 5 Instrumental Music

Listen to Track 5 of the CD.

This music was composed to depict scenes from the life of a heroic character.

Discuss how the composer used musical elements and language to meet this intention.

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

(20) 1805

In terms of melody, the violins play the melody at the beginning, opening with ascending flourishes, leading into ~~the tonic~~ the tonic E major triad (E → F# → G# → B) with an added passing note of F#. The immediate statement of a tonic triad is characteristically heroic and triumphant, also utilised by Beethoven in opening the final movement of his 5<sup>th</sup> symphony (G → E → G), conveying his underlying political, libertarian motives in a heroic manner. The melody in the extract is then passed between the flute and the violins, alike in the Sibelius Violin Concerto in D minor (1<sup>st</sup> movement), though Sibelius ~~utilises~~ uses dialogue of <sup>solo</sup> violin and clarinet. The trumpets then state the tonic triad motif. The violins then keep a diminished 5<sup>th</sup>, an interval found in Vaughan Williams' 'On Wenlock Edge'. Angular leaps are made in the violin, alike those in Wieniawski's Polonaise in D major. Brass then take over the tonic triad motif, but play it in the dominant. The highly chromatic conjunct line is characteristic of the Romantic century, with pieces such

- Melody ✓
- Rhythm ✓
- Harmony ✓
- Structure ✓
- Sonority ✓
- Tonality ✓
- Texture ✓

Dynamics



as Sarasate's *Zigeunerweisen* also utilising chromatic running lines to propell the melody. A long, unison ascending chromatic scale towards the end of the extract is reminiscent of Beethoven's *Symphonic Fantastique*, first movement.

The rhythm is largely varied. Dotted rhythms are heard from the outset, which can be likened to Elgar's *Pomp and Circumstances*, both pieces using the dotted rhythm to convey heroism, with the dotted rhythm representing a fanfare motif. Continuous *motu perpetuo* triplets (or triplets) are accompanying (in the bass section, possibly trumpet) which can be likened to Paganini's virtuosic violin piece 'Motu perpetuo'. The tempo is fast, possibly *Allegro*, in quadruple time (Dwv's concerto grosso in D minor is also *Allegro* in 4). The brisk pace gives rise to <sup>the impression of</sup> an energetic hero. Fast-paced rhythms like sonquavers are used, like in Mendelssohn's *Violin Concerto* (1<sup>st</sup> movt, cadenza), where fast rhythms connote virtuosity, and courage thus heroism.

Harmony is largely diatonic functional, alike Mozart *Piano Concerto* in D major (1<sup>st</sup> movement). There is a plethora of chromatic harmony, ~~the~~ alike that in Brahms' *Intermezzo* in A, the vibrancy of which portrays a heroic character. Slight dissonance arises from the chromaticism, also in pieces such as Dvorak's *New World Symphony - Triumphant*, heroic perfect cadences are heard towards the beginning, alike those in Vivaldi's *Spring* signifying the triumphant arrival of spring.

Sonority is vibrant - a full symphonic setting is used,



with addition of percussion instruments like triangle, <sup>cymbal</sup> cetera (also in Elman's 'Batman return' and timpani (in Jan's requiem, in L., 'Lilera Me'). A violin solo towards the end ~~is~~ vividly portrays a narration of the character's life with an individual solo acting as a narrator tool. The solo in an orchestral setting is also found in George Butterworth's 'Banks of Green Willows'. Heavy brass, as used in Maiguy's 'Larghetto No. 2' conveys celebratory, triumphant mood.

Tonality is often obscured by chromaticism, as in ~~Debussy's~~ Brahms' violin sonata in D, <sup>no. 3</sup> 1<sup>st</sup> movement. Transient modulations to B major, G major are heard, as well as to C# minor (relative minor) - a fairly traditional modulation scheme, as heard in ~~Beethoven's~~ Beethoven Violin Sonata in G major (1<sup>st</sup> mv). A# major is also heard -> less related. Thus this is experimental in key change, characteristic of late Romantic.

Texture is often polyphonic with use of dialogue between flute and violin. There are moments of homophonic union movement in the chromatic scale towards the end. Imitative texture, like in Bach's Cantata no. 48 is heard.

Dynamics is ff at the beginning, but ~~is~~ is softer towards the end (violin solo), and when individual melodic lines protrude.

Though the whole of the extract is not played, given

(Total for Question 5 = 20 marks) **18**



## Level 5 Mark of 18/20

### Indicative content

Ascending – melody

E major – tonality

Triad – melody

Melody passed between instruments – texture

Motif – melody

Leaps – melody

Chromatic – melody

Romantic – context

Dotted – rhythm

Continuous triplets – rhythms

Fast Allegro tempo – rhythm

Functional harmony – harmony

Chromatic harmony – harmony

Violin solo – sonority

Heavy brass – sonority

Transient modulations – tonality

Less related keys – tonality

Contrast of dynamics - dynamics

Through composed – structure

Programmatic – context

**Wider listening:** Beethoven Symphony No.5, Sibelius violin concerto, Vaughan Williams On Wenlock Edge, Wieniaswski Polonaise, Sarasate Zigunerweisen, Elgar Pomp and Circumstance x2, Paganini Moto Perpetuo, Vivaldi Concerto Grosso in D minor, Mozart piano concerto in D, Brahms Intermezzo in A, Dvorak New World Symphoy, Elfman Batman Returns, Faure Requiem, Butterworth Banks of Green Willows, Marquez Danzon No2, Brahms violin sonata in D

**General:** This essay gives a thorough account of the unfamiliar piece and across all musical elements. It demonstrates excellent use of musical vocabulary which is clearly linked to the question. There are numerous examples of wider listening, which are varied and well-chosen and are used to justify and support the composer's intentions.

**What could they do to achieve a higher mark:** They needed to provide an explanation of the effect of the musical technique in relation to the question. Wider listening was wide-ranging and extensive. However, particularly towards the end, they lacked a clear explanation as to how the musical feature was used in the linked piece of wider listening in order to provide a convincing justification.



## Question 5 Exemplar 2

### SECTION B

Write your answers in the spaces provided.

#### 5 Instrumental Music

Listen to Track 5 of the CD.

This music was composed to depict scenes from the life of a heroic character.

Discuss how the composer used musical elements and language to meet this intention.

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

(20) 1805

Evidently, the major tonality clearly indicates the happiness and triumph of this character. The ~~dominance~~ use of brass instruments to play fanfares is another typical feature which evokes a sense of victory or strength, and is comparable to many pieces of music, such as Elmer's score for the 'Batman Returns' film, where the brass section often plays the Batman motif, thus portraying a heroic character. This use dates back even further to the Baroque period, where natural trumpets in D were used for fanfares - a ~~version~~ version of Bach's 'Ein feste Burg ist unser Gott' ~~fanfare~~ revised by his son makes use of these trumpets to promote the strength of God. Thus, the use of brass fanfares is a technique often seen in such music.

The use of fast strings is another typical feature, usually used to evoke a sense of grandeur and enormous scale. The piece is not exciting, though its frequent changes in tempo, its erratic rhythms including the waltz flourish which are heard throughout the piece.





The extensive ranges covered and its leaping melodies played in sequence, reminiscent of the music from a Korngold film score, for example when Richard the Lionheart returns in 'The Adventures of Robin Hood'. The fast pace and energetic mood could be argued as representative of the energy and precision of the heroic character, as could the changing metres.

Use of homorhythm in the accompaniment is also very powerful, such as the accented unison string homorhythm at the 00:12 mark; this use of homorhythm is similar to Clara Schumann's use of homorhythm at the start of the bridge section in her 'Piano Trio in G minor - Movement I', which is a very strong, memorable motif. Indeed, this sense of strength and scale is enforced by the octave unison heard throughout the piece, as well as the scale of the orchestra, with large, independent families and sections with fairly equal roles in the music. Indeed, the instrumentation is in general reminiscent of the instrumentation of Hector Berlioz's 'Symphonie Fantastique', which was one of the largest orchestras ever assembled at that time and which featured a great deal of imitation and dialogue between instruments and families. Berlioz's piece also tells a story ~~through~~ <sup>the</sup> programme which comes with it - thus, his piece also depicts scenes from the life of a hero, also featuring very many similar melodic ideas, <sup>to this piece</sup> such as scalar flourishes, chromaticism and chromatic sequences, ~~with~~ and big polyphonic textures with lots of independent melodies. The use of



The solo viola towards the end of the extract could well be comparable to Berlioz's use of solo viola in 'Harold en Italie', which represents the bitter character of Harold.

The harmony throughout is very powerful, often involving strong perfect cadences to underline the strength of the heroic ~~harmony~~ the use of dominant 7ths further adds to this. However, there is also a clear focus on non-functional harmony, with lots of unprepared <sup>resolution</sup> resolutions and chromatic progressions. The use of parallel thirds and sixths is also typical of this heroic style, often heard in the Romantic writing of Wagnerian opera, such as 'Tristan und Isolde'.

This comparison to Wagner could go further, since Wagner is known for his use of leitmotifs which represent characters, themes and ideas; there are clear melodic contrasts in the piece, such as the quieter woodwind sections towards the middle of the extract, which one could argue represents a different emotion or character, while the dramatic rising flourishes or the dotted rhythms ~~heard~~ heard in the upper strings could represent the heroic nature of the character.

(Total for Question 5 = 20 marks) **18**



**Level 5 Mark of 18/20**

**Indicative content**

Major – tonality

Brass - sonority

Fanfares – melody

Trumpets - sonority

Leaping – melody

Fast pace – rhythm

Homorhythm – texture

Octaves – texture

Large orchestra – sonority

Dialogue – texture

Scale – melody

Chromaticism – melody

Solo violin – sonority

Perfect cadences = functional – harmony

Chromatic progressions – harmony

Motivic comparison - melody

**Wider listening:** Elfmán Batman Returns, Bach Ein feste Burg, Korngold Richard the Lionheart, C Schumann Piano trio, Berlioz Symphony Fantastique, Berlioz Harold in Italy, Wagner Tristan and Isolde

**General:** This essay gives a thorough account of the unfamiliar piece and covers a wide range of nearly all the musical elements. It demonstrates excellent use of musical vocabulary which is clearly linked to the question.

**What could they do to achieve a higher mark:** They need to ensure that there is full coverage across all the musical elements in order to provide a balanced response. They should aim to link each musical feature with an explanation in relation to the question and an example of wider listening in order to justify the point that they have made.

