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Examiners' Report
June 2011

GCSE Music 5MU03 01

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June 2011

Publications Code UG029023

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Introduction

This new paper is based on the study of twelve prescribed works over four Areas of Study. Every year two questions are set on each Area of Study (Qs. 1-8). The final question choice (either Qu. 9 or 10) is a short 25 minute essay. For question 9 this will be taken from a work in Areas of Study 1 or 2 and question 10 will then feature a work from either Area of Study 3 or 4. For the first time, the music heard in the examination is familiar music and questions aim to mix listening and perception tests with factual and historical information learnt in the study of the set works.

Question 1 (a)

A straightforward question based on the instrumentation of this piece. Knowledge of the term continuo is needed here.

Question 1 (b)

Many candidates assumed that the continuo is always the **harpsichord** and cello. In this case it was a chamber organ and cello. This should have been covered in the analysis work on the piece.

Question 1 (d)

This type of question requires the understanding of common musical textures. It is not desirable to refer to texture as *thick* and *thin*. The four traditional cadences need to be known too.

Clear awareness of textures demonstrated.

(d) Complete the following sentences about the extract: (3)

When the voices first sing *shall be revealed*, the texture is polyphonic.

At the end of the extract, there is a(n) perfect cadence, and the texture is homophonic.

(e) Suggest two ways in which a joyful mood is created in this extract.



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Examiner Comments

The example shows clear understanding of texture and cadences.

Question 1 (e)

This question generally generated good responses. It is best to reference the musical elements - mode/tempo/rhythm/dynamics etc.

(e) Suggest **two** ways in which a joyful mood is created in this extract. (2)

1. it is in a dance time signature $(\frac{3}{4})$

2. it is in a major key

(Total for Question 1 = 9 marks)



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In this case the fast 3/4 tempo and major key would have secured full marks!

Question 2 (b)

A simple question again based on the study of the work. 1st and 2nd provided a distinct clue!

Question 2 (d)

A simple, conjunct melody completion exercise. It is advisable to study the principal themes of the set works as these are likely material for this type of question. Many candidates missed the repeated notes!

If the notes are crossed out they will not be marked. If the candidate only wrote the note names - G-G-F-Eb then full credit was given.

Question 2 (e)

This question proved to be difficult and only a few candidates identified the omission of the timpani and trumpets or that there was only one flute.

Examiners accepted *no percussion = no timpani*

Again, this information appears in the textbooks for the subject.

(e) State **two** ways that the instrumentation for this symphony is different from the usual Classical orchestra.

(2)

1. no percussion / drums

2. no trumpets

(Total for Question 2 = 9 marks)



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Two correct responses

Question 3 (a)

Many candidates thought that the piece was serialist/serialism which was surprising. Even more surprising were those that said it was minimalism.

Question 3 (b)

In this type of question it is important to make two points on each musical element (dynamics/ melody) Too often, candidates wrote only one point for each.

(b) Describe how dynamics and melody are used in this extract.

(4)

Dynamics

The dynamics often change very suddenly and a great range is used eg ppp and fff

Melody

Short disjunct ~~melody~~ melodies often composed of fragmented motifs with octave displacement



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Examiner Comments

The example shows an excellent response clearly making **five** different (and credit worthy) points ie dynamics change suddenly (1), great range ppp-fff (1), disjunct melodies (1) fragmented (1) and octave displacement (1)

Question 3 (c)

Many candidates wrote about tone rows or hexatones. The **hexachord** is a basic element in the study of this Schoenberg work and it was surprising that not all candidates knew the name given to the group of six pitches.

Question 3d

This question required a *musical* response. To say *I dislike this piece because it is boring* is not a musical reason. To say *I dislike this piece because the rhythms are monotonous* is a musical reason. Candidates were allowed to choose **two likes** or **two dislikes**, or even **one of each**.

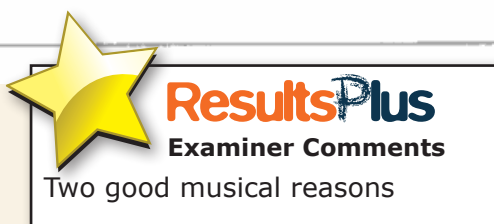
Examples of typical responses below include one that has two likes, one that has no musical reason (headache) and one that has one dislike and one like.

(d) Give **two musical** reasons why you like or dislike this piece of music. (2)

1 I like the extreme dynamics used in this piece
varies in tempo a lot

2 ~~It~~ As the piece ~~is~~ start, it sounds interesting

(Total for Question 3 = 8 marks)



(d) Give **two musical** reasons why you like or dislike this piece of music. (2)

1 I dislike this ~~piece~~ piece of music because it gives
me a headache.

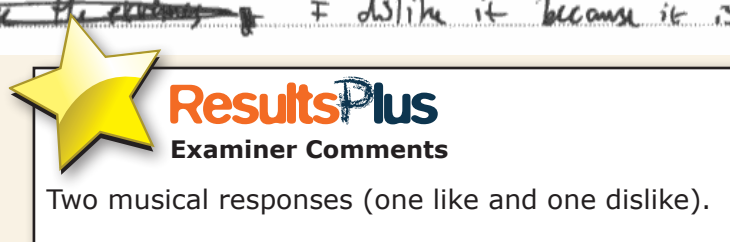
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(d) Give **two musical** reasons why you like or dislike this piece of music. (2)

1 I like the extremes of dynamics

2 ~~I like the extremes~~ I dislike it because it is a tonal.



Question 4 (c)

This question proved to be challenging and gave a good differentiation in candidate responses. It is important to give **four** separate responses (two for each lyric). The exemplar response to the line *could be* should have given the sort of indicative content to be followed.

Two answers follow, showing a 4 mark response containing precise musical details and a 0 mark response lacking any real musical detail.

(c) Complete the following table, describing the melody line **at the given lyrics**.
An example is shown below.

Example: *Could be...*

- Falling interval from 'could' to 'be'
- Long held note on 'be'

(i) *There's something due any day, I will know right away...*

- syllabic held note on 'There's' not much, more than the rest
- rising scale from 'I will know' then falling from 'right away' (2)

(ii) *It may come cannon-balling down through the sky...*

- * ~~all on one note~~ 'it may come': all one note
- * syllabic (2)

(Total for Question 4 = 6 marks)



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Examiner Comments

Four good points made

(c) Complete the following table, describing the melody line **at the given lyrics**.
An example is shown below.

Example: <i>Could be...</i>
<ul style="list-style-type: none"> • Falling interval from 'could' to 'be' • Long held note on 'be'
(i) <i>There's something due any day, I will know right away...</i>
<p><i>The piece has short snappy notes, and each word is said short and snappy to show anticipation or excitement.</i> (2)</p>
(ii) <i>It may come cannon-balling down through the sky...</i>
<p><i>It is sung very fast and is a smooth slurred phrase song.</i> (2)</p>

(Total for Question 4 = 6 marks)



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Examiner Comments

These comments are too vague and general rather than specific.

Question 5 (a) (i)

A straightforward question based on study of the Miles Davis work.

Question 5 (a) (ii)

This question again is not really an aural test as it should have featured in any basic analysis of the music.

Question 5 (b)

A good response to this question by the candidature.

Question 5 (e)

The study of this work should have covered the altered chords in bars 9 and 10 as well as the use of 7ths and Gm7 in bar 5. The mark scheme was very generous. Naming just one chord such as D7#9 received 2 marks. A variety of typical responses is given below. The first response below is excellent, the second response *jazz chords* is too vague for credit.

(e) How is the standard 12 bar blues chord sequence altered in *All Blues*?

(2)

- the 9th bar uses a D7#9 extended chord.
- the 10th bar uses an Eb7#9 extended chord.
- by adding notes / extending the chords.

(Total for Question 5 = 8 marks)



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There are a total of 5 credit-worthy points in this response:

D7#9 = 2

Eb7#9 = 2

extended chords = 1

(e) How is the standard 12 bar blues chord sequence altered in *All Blues*?

(2)

it uses added jazz chords. It is altered because it's mainly improvised.

(Total for Question 5 = 8 marks)



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Examiner Comments

Jazz chords is too vague. No credit for *altered* as this is stated in the question itself.

Question 6 (a)

This question was well answered by many candidates.

Question 6 (b) (i)

Most candidates had wisely learnt the chord sequences. Such questions as these will appear from time to time.

Question 6 (b) (ii)

Most candidates had wisely learnt the chord sequences.

Question 6 (b) (iii)

Most candidates had wisely learnt the chord sequences.

Question 6 (c)

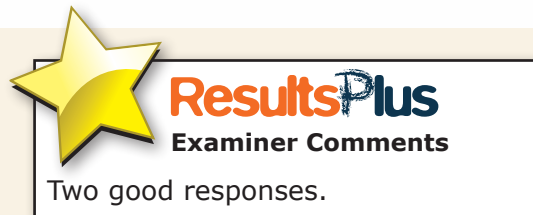
This question was generally well answered. The first response below was typical. Many candidates however failed to understand what is meant by **technological effects** as is seen in the second example.

The most common correct answers included- Delay (Echo) / Reverb/ Panning / EQ

(c) Name **two** technological effects applied to the music in the extract. (2)

1 Reverb

2 EQ



Question 6(e)

The three marks here were easy to obtain, simply by naming the parts that enter the texture one after the other. Many candidates thought that a keyboard playing chords is a monophonic texture rather than homophonic. The first example is typical and shows how the marks are credited. The second example shows how a basic point about texture *building up* received only one mark.

(e) Describe how the texture builds up in this extract. (3)

First the piano plays the main chords, then the voice enters with alot of background. The drum loop then enters and soon after the string synthesizers come in. Then the piano syntho really.

(Total for Question 6 = 10 marks)



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Examiner Comments

A good description of how the musical texture is built up part by part.

(e) Describe how the texture builds up in this extract. (3)

The instruments normally enter after every every 8 bars, building up the texture.



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Examiner Comments

Just makes a general one mark comment about the instruments adding to the texture.

Question 7 (a)

This question again, like 4(c), provided good differentiation in responses from 0-4 marks. There were many points to be made- from the general *it is louder in the second verse* to the specific instrumental detail eg *fiddle* in the second verse.

Two typical responses include one excellent response (4 marks) and one weak response that was too vague (1mark).

7 Listen to the following extract featuring two verses from the song, which will be played **three** times.

(a) Identify **two** differences and **two** similarities between the verses. (4)

- Differences *instrument pulse key sig. Em G texture* (4)
- 1 *extract 2 has a fuller band - drums included*
- 2 *extract 2 has different Gaelic lyrics*
- Similarities *melody vocal Gaelic time sig.*
- 1 *same melody line - pentatonic - repeated*
- 2 *same time signature - 12/8*



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Examiner Comments

Four good comments are made in this response.

7 Listen to the following extract featuring two verses from the song, which will be played **three** times.

(a) Identify **two** differences and **two** similarities between the verses. (4)

- Differences
- 1 *slow*
- 2 *thin*
- Similarities
- 1 *allegro same instruments*
- 2 *triple Same singer*



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Examiner Comments

Too vague *slow, thin*. Only *same singer* gets a one mark credit.

Question 7 (b)

This was generally well-answered. The fiddle is a **folk** instrument in this context.

Question 7 (c)

A variety of responses. Most candidates scored on average 1 out of 2 marks. The most common credit was for the use of nonsense syllables and a steady pulse.

(c) How are the traditions of a *waulking song* represented in the music? (2)

Nonsense syllables and steady beat for the cloth pressers to work in time to. Also, traditional instruments are used.

(Total for Question 7 = 10 marks)



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Examiner Comments

Nonsense syllables and steady beat are credited here.

Question 8 (a) (i)

A good response to this new-style diagram question. The last two boxes were interchangeable, as both occur at the same time.

Question 8 (a) (ii)

A good response to this new-style diagram question.

Question 8 (a) (iii)

A good response to this new-style diagram question.

Question 8 (a) (iv)

A good response to this new-style diagram question.

Question 8 (a) (v)

A good response to this new-style diagram question.

Question 8 (a) (vi)

A good response to this new-style diagram question.

Question 8 (b)

This was well-answered - giving the correct response of the oral tradition or passed down from generation to generation.

Question 8 (c)

Some good responses here.

(c) What makes the music in this extract suitable for dancing?	<i>strong beat</i>	(1)
<i>strong, clear pulse / beat</i>		



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A typical response to the question.

Question 9 (a)

A very easy question.

Question 9 (b)

Most candidates knew the exact date.

Question 9c

Very well done by most candidates. Many candidates managed to show their comprehensive knowledge of the Chopin work.

The plan (as seen in both examples below) against the bullet points is a good idea!

- * (c) Comment on how Chopin uses the following musical elements in Prelude No. 15 in D flat major.
- Melody *outline raindrop septuplet decuplet - ~~middle~~ high part to rest of piano*
 - Dynamics *piano A - forte B cresc & dim mimic storm*
 - Texture *no melody dominated homophony - builds in B - pedol doubling*
 - Structure *ternary ABA coda*
 - Tonality and harmony *D major / C# minor enharmonic - A6 dominant pedol*

Remember to use correct **musical vocabulary** where appropriate.

(10)

In Chopin's prelude no. 15, the melody ~~outline~~ in the first bars outlines a raindrop or it is a falling triad. The melody continues in this way and includes ornaments such as a septuplet. In section A, higher parts of the piano are used whereas in ~~the~~ section B, lower parts are used to represent the storm.*

The dynamics begin piano to represent ~~the~~ peace before the storm. Chopin uses crescendos and diminuendos to build the dynamics

and in the B section, it builds to forte. In the repeat of section A, it is quiet again to represent the calm after the storm.

The overall texture is melody dominated homophony but there are single bars of monophonic texture which are infrequent. This homophony is created by the two 'hands' playing the piano - one plays the melody and the other plays

the harmony. Texture is ~~thick~~ in the B section due to the octave doubling of the raindrop pedal note.

The structure is ABA, Coda (ternary form). The repeated A section and coda are very short. The A section is in a major key to represent ^{light rain} ~~raindrops~~ whereas the B section is the opposite: in a minor key to represent the storm.

The tonality is D^b major in section A and modulates to C[#] minor (the enharmonic minor) in section B. Harmony is created by the repeated A^b dominant pedal in the left hand which is thought to represent the ^{note} raindrop. This note becomes G[#] in the key change.

* The melody is labelled as held back and slow (rubato)



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A comprehensive response which addresses all five bullet points and scores 10 marks.

Question 10 (b)

Most found this a straightforward question.

Question 10 (c)

This was not as well-answered as the Chopin question, with too many vague responses. Popular music is not an easy option when it comes to extended prose.

Again, a plan against the 5 bullet points has been utilised well.

* (c) Comment on how Buckley uses the following musical elements in 'Grace'.

- Structure - ~~Song structure, Intro, riff repeated~~
- Melody - ~~Virtuoso falsetto, distortion, EQ~~
- Harmony - ~~Mainly Em chords,~~
- Texture - ~~Starts with only guitar, other instruments~~
- Instrumentation - ~~Two guitars, Bass, Drum, Strings, used~~

Remember to use correct **musical vocabulary** where appropriate.

(10)

The structure of Grace is a song structure used in a lot of popular music. It includes an Intro, Outro, 3 verses a Middle 8, chorus and links between these parts. ~~The intro~~ A riff in the intro is repeated in various links throughout the piece.

The melody is mainly based around the vocals. These vocals

at points show off Buckley virtuoso ability with high falsetto parts and improvised vocals. ~~The~~ Distortion and telephone EQ are used in the electric guitar and vocal lines respectively. ~~Flanges~~ ^{Rawwali music can} be heard at the

The harmony is mainly based around Em chords however at points the piece is modal and it also ends modal. ^{end} Hints of E ^{are} ^{present} ⁱⁿ ^{the} ^{end}

The intro begins monophonic with only the electric guitar. However it quickly builds up and by the 1st Verse all parts except the strings are playing. It remains homophonic throughout until the end where all parts except the vocals drop out.

The song is played by a typical rock band except for the addition of strings and acoustic guitar. Many techniques are used on the guitar including flanger in the outro and picking at the start. ^{Strings play pizzicato in one verse} (Total for Question 10 = 12 marks)



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Examiner Comments

A clear 10/10 response to the question.

Paper Summary

In order to improve their performance, candidates should bear in mind the following advice.

Candidates should listen to the prescribed works as much as possible to internalise the complete structure of the music

- Candidates should practice listening to extracts (of approximately one minute duration) from different sections of the piece and not just from the opening bars
- There are many facts on each of the twelve pieces. Candidates should create key fact cards or similar summarising this information, which is often tested in the examination
- For dictation questions (which includes chord sequences, rhythms etc), the principal melodies in the pieces should be studied and used as practice dictation exercises
- The weakest answers are often of the compare and contrast or similarities and differences nature. Practice these using any of the verses/choruses, section A to section B etc. in the set works
- The essay question can effectively be thoroughly prepared. Key fact cards on the musical elements, such as structure, harmony, texture, rhythm, melody etc. will be invaluable
- Finally there are now many practice paper resources to aid efficient revision and preparation for this paper. As in any subject at GCSE level, it is the quality and quantity of revision that will determine the degree of success on 5MU03
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Order Code UG029023 June 2011

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