

Examiners' Report  
June 2012

GCSE Music 5MU03 01

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## **Introduction**

This 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 (Qus 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 from Area of Study 1 or 2 and question 10 will then feature a work from either Area of Study 3 or 4. Music heard in the examination is familiar music as it is taken from the set works. The questions aim to mix listening and perception tests with factual and historical information learnt through the two year study of the twelve set works.

### Question 1 (a)

This question was well answered in the main, although many candidates included the oboe which was not playing at this point.


### Question 1 (c)

This proved to be a demanding question with many poor responses. It was hoped that candidates would have studied the conventions of a sonata form movement and the basic ideas of the development of motifs, modulation to distant keys, and in this case, dialoguing. Too many candidates just talked about the dynamics in the extract.

A good response


(c) How does Mozart develop this theme in the extract? (2)

1 Repeated motif (~~2 bars of~~)  
2 on different notes (~~starts F#~~) moving through keys



**ResultsPlus**  
Examiner Comments

Two credit worthy points.



**ResultsPlus**  
Examiner Tip

The marks can be gained for obvious responses i.e it is repeated and modulates.

### Question 1 (d)

It was pleasing that many candidates heard the pedal point. At this level, 'pedal' alone is sufficient for the mark, although many correctly said 'dominant pedal.'

### Question 1 (e)

A simple context question. Mostly correctly answered.

## Question 2 (a)

This melody was straightforward as the main theme of the Prelude. Stepwise completion of the melody should have been easy, although many still clearly did not know the notes or started on the wrong note (and thereby got every note wrong!)


**Area of Study 1**

**Chopin: Prelude No. 15 in D flat major, Op.28**

2 Listen to the following extract taken from the end of the first section and start of the second, which will be played **four** times.

(a) Look at the following melody, which is heard at the beginning of the extract. Fill in the missing notes in bars 2 and 3. The rhythm is given above the staff.

(4)



**ResultsPlus**  
Examiner Comments

A clearly presented correct response.



**ResultsPlus**  
Examiner Tip

Learn all the key melodies in the 12 set works!

## Question 2 (b)

These similarity/difference questions can be demanding and really do differentiate the ability range of the candidates. There were many possible responses. The easiest option would be to state -the same metre, tempo, pedal notes and different keys (major/minor) and melody in rh in section A and lh in section B. There were many other possibilities too. These types of listening questions need to be practised regularly.

An excellent full mark response.

(b) Compare these two sections of music. Identify **two** similarities and **two** differences. (4)

Similarities

- 1 The technique of pedalling is used a lot in both sections.
- 2 The idea of the 'raindrop' quaver notes is carried into both sections.

Differences

- 1 In the second section the melody is played in the left hand. <sup>in the first section it is in the right</sup> hand.
- 2 The first section is in D<sup>b</sup> major. In the second section it enharmonically changes to C<sup>#</sup> minor.



**ResultsPlus**  
Examiner Comments

This was a textbook answer going for the obvious mainstream responses.



**ResultsPlus**  
Examiner Tip

Always refer to the basic musical elements in the answers ie. melody, rhythm, pitch, tempo etc.

### **Question 2 (c) (i)**

This question about articulation should have been straightforward. Most candidates found this easy.

### **Question 2 (c) (ii)**

Question about form should have been straightforward. Most candidates found this easy.

### **Question 3 (b)**

Nearly all candidates achieved one mark for 'woodwind', but not everyone selected 'brass' as the second response.

### **Question 3 (c)**

Excellent responses here for the Clarinet!

### Question 3 (d)

Any question on dynamics should be answered chronologically. For three marks, it makes sense to comment on dynamics at the beginning, middle and end. It is obvious too, that for three marks the dynamics are sure to change (getting louder or softer). This is an easy mark too.

A clear, chronological response to the question.

(d) Describe how the dynamics change during this extract. (3)

Starts loud (f), crescendoes to very loud (ff).  
Then suddenly quiet (p) with a diminuendo to very quiet (pp) enforced by the clarinet playing on its own in a monophonic texture.



**ResultsPlus**

**Examiner Comments**

3 Marks awarded for:

starts loud = 1 mark

crescendo to very loud = 1 mark

suddenly quiet = 1 mark

A simple, yet effective response attracting three marks!

(d) Describe how the dynamics change during this extract. (3)

Starts off 'f' (loud) getting 'ff' (very loud) and then reducing to 'pp' (very quiet)



**ResultsPlus**

**Examiner Comments**

Marks for:

starts off f = 1 mark

getting ff = 1 mark (ie crescendo)

reducing to pp = 1 mark



### Question 4 (b)

Well answered with most mentioning a change of key/ tonality

### Question 4 (c)

Good response here with the response of the studio effect of 'panning'

### Question 4 (d)

Many candidates knew minimalist techniques per se, but key to the question was '**used** in Electric Counterpoint'. Therefore phasing, note subtraction and looping were all incorrect *in this case*.

(d) Name **three** minimalist techniques used in *Electric Counterpoint*. (3)

1. note addition
2. Layering
3. Rhythmic displacement
4. Ostinato



**ResultsPlus**  
Examiner Comments

Three credit worthy points - with a bonus 4th thrown in!

(d) Name **three** minimalist techniques used in *Electric Counterpoint*. (3)

1. Phasing
2. Note addition
3. Note subtraction.



**ResultsPlus**  
Examiner Comments

An answer with three general minimalist techniques, but only one of which is used in the set work (note addition)

## Question 4 (e)

A simple question really. 'Electric' because the piece uses electric guitars and 'counterpoint' because that is the texture of the music. This said, not many candidates scored two marks. Most scored zero or one.

(e) State **two** musical reasons why *Electric Counterpoint* is a good title for this piece. (2)

1. Lots of polyphony and contrapuntal textures are used.
2. All the guitars used are electric guitars.



**ResultsPlus**  
Examiner Comments

A good, logical response here.



**ResultsPlus**  
Examiner Tip

Always go for the obvious responses first. Questions are not designed to catch candidates out!

## Question 5 (a)

Most candidates were able to find two correct responses, most common being reverb and delay.

**Area of Study 3**

**Moby: *Why does my heart feel so bad?* from the album *Play***

5 Listen to the following extract taken from the last chorus, which will be played **three** times.

(a) State **two** ways in which Moby makes the vocals sound distant in the first half of the extract. (3. The sound is quiet beneath ~~louder~~ louder chords on synthesiser). (2)

1. Much use of reverb & delay on sound
2. EQ (equalisation) to create 'distant feel' on sample



**ResultsPlus**  
Examiner Comments

A replete answer with four correct responses:

1. Reverb
2. Delay
3. Quieter
4. EQ



**ResultsPlus**  
Examiner Tip

Learning the key studio effects in this piece made this a straightforward question.

### **Question 5 (b)**

Well answered in the main.

### **Question 5 (c) (i)**

chord correctly identified in the majority of cases.

### **Question 5 (c) (ii)**

chord correctly identified in the majority of cases.

### **Question 5 (c) (iii)**

chord correctly identified in the majority of cases.

### **Question 5 (c) (iv)**

chord correctly identified in the majority of cases.

### **Question 5 (d)**

Most candidates said 'major' but sadly many said 'F major' which is incorrect.

## Question 5 (e)

A demanding question. Many candidates thought that the vocal sample was *louder* rather than *clearer* or more prominent in the mix. Many also thought that the reverb had been totally removed, which was not the case. It had been reduced. Disappointing too that hardly any spoke about the re-triggering of the sample. This is mentioned clearly in the analysis.

(e) State two ways in which Moby has altered the vocal sample in the second half of the extract.

(2)

~~(the was added extra shouts)~~ Less delay is added which makes the vocals sound closer.  
2 Less reverb is added which makes the vocals seem less distant



**ResultsPlus**

**Examiner Comments**

An observant response noticing the reduction in reverb and delay.

(e) State two ways in which Moby has altered the vocal sample in the second half of the extract.

(2)

1 The sample has been re-triggered  
2 It doesn't have as much reverb.



**ResultsPlus**

**Examiner Comments**

A rare observation of the re-triggering of the sample.

## Question 6 (a)

This question and 6(b) proved to be the most challenging on the paper. Like question 2(b) on the Chopin work, candidates find these similarity and difference questions demanding. The two verses selected were highly contrasted and there was plenty to say about each.

### Area of Study 3

#### Jeff Buckley: *Grace* from the album *Grace*

6 Listen to the following two extracts of verses two and three of the song, which will each be played **three** times.

(a) Identify **two** differences and **two** similarities between the **vocal lines** of the two verses.

Differences	Similarities
1 Buckley sings in a higher register in verse 3 2 The dynamics are louder in verse 3 in the voice.	<sup>sing sad lyrics</sup> 1 Both in <del>verse 2 and 3</del> give a sad mood. 2 Sings mostly syllabically.
(2)	(2)



**ResultsPlus**  
Examiner Comments

Three credit worthy responses. Two for differences and one for similarities.

## Question 6 (b)

As this piece focuses heavily on guitars it was hoped that playing techniques would have been studied. On a basic level 'strumming' (both verses) and 'plucking' (verse 2) were credited. Drop D tuning was credited in both verses. There were also other details such as glissando (both verses), clean sound (verse 2) and distorted (verse 3) plus many others in the mark scheme.

(b) Describe the **guitar parts** in the extracts, making **two** points about each verse. You should refer to playing techniques and/or musical features.

Verse 2	1 Each string is plucked 2 Clean guitar sound. No effects.	(2)
Verse 3	1 Strummed strings. 2 Distortion and overdubbing used.	(2)



**ResultsPlus**  
Examiner Comments

A simple yet effective answer covering the main techniques.



**ResultsPlus**  
Examiner Tip

Always go for the most obvious responses!

(b) Describe the **guitar parts** in the extracts, making **two** points about each verse. You should refer to playing techniques and/or musical features.

Verse 2	1 More plucked notes 2 <del>Softer strumming</del> Drop D tuned	(2)
Verse 3	1 Strumming harder on the chords 2 volume is turned up Drop D tuned	(2)



**ResultsPlus**  
Examiner Comments

Again a simple answer attracting full marks. Drop D tuning scoring 2/4 marks!

## Question 7 (a)

Many candidates lost marks as they talked about chords in the plural, and 'trilling' on the violin (trilling has two different pitches).

This said, the correct term of tremolo was prevalent in candidate responses.

**Area of Study 4**

**Capercaillie: Chuir M'Athair Mise Dhan Taigh Charraideach  
(Skye Waulking Song) from the album Nadurra**

**7** Listen to the following extract taken from the introduction and first verse, which will be played **three** times.

(a) Describe the sounds played by the synth and violin in the opening two bars. (2)

Synth *with modulation*

*plays a sustained chord, hinting at E minor*

Violin

*tremolo is used (rapid repetition of a note multiple times)*



### ResultsPlus Examiner Comments

A good full answer. with four points for the two marks!

sustained = 1 mark  
modulation = 1 mark  
E minor = 1 mark  
tremolo = 1 mark  
max. 2 marks given

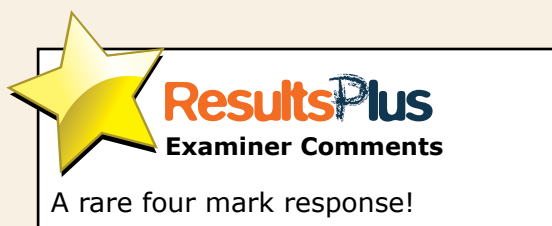
### Question 7 (b)

Many candidates just named instruments they knew were in the piece, rather than *heard in the extract*.

Average mark here was about 2 out of 4.

(b) Name four **other** instruments heard in this extract. (4)

1. bowzouki
2. drum kit
3. wurlitzer piano
4. bass guitar



### Question 7 (d)

Clearly not many candidates knew what a lament was! They simply wrote down features of walking songs in general, as was asked for in a question on this work from the 2011 paper.

The simple responses required were that the music is slow (1) and in a minor key (1) with sad lyrics (1).

(d) This song is a lament based on an Irish legend. Give **two** musical features of this extract that are typical of a lament. (2)

1. sad lyrics
2. minor tonality





### Question 8 (a)

'Bansuri' was a common response. Too many said just 'flute.'

### Question 8 (b)

Tambura was a common response.

### Question 8 (c)

This is a straightforward question testing knowledge of the conventions of the *alap* and *gat* sections in any raga performance. Many achieved the 2 marks.

(c) State **two** differences between the *alap* and *gat* sections. (2)

1. *Gat* introduces tabla with tala, whereas *alap* was unmetred.
2. *Gat* is faster than slow *alap*, with fixed composition instead of improvisation in



**ResultsPlus**  
Examiner Comments

A typical response.

4 credit worthy points = max. 2 marks given

### Question 8 (d)

'Tan' was a common answer.

## Question 8 (e)

Candidates could give two 'likes' or two 'dislikes' or one of each.

Responses to this question must have a musical reason. 'I dislike the music because I find it boring' is not a musical reason.

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

- 1 I like the improvised melody in the alap as it makes the notes unexpected
- 2 I dislike the rupak taal played by the tabla drums as it makes me want to dance and I don't like dancing.



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Examiner Comments

Two good musical reasons in this example.



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Examiner Tip

Always refer to a musical element. The answer here refers to 1) melody and 2) rhythm.

## Question 9 (a)

'Romeo and Juliet' was the common response.

## Question 9 (c)

This essay had plenty of credit worthy points. The examples below show a weak answer and a first class response.

\* (c) Comment on how Bernstein uses the following musical elements in *Something's Coming*.

- Melody
- Rhythm
- Harmony/Tonality
- Structure
- Instrumentation

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

(10)

The structure of this piece is in ~~ternary~~ rondo form. It has a Verse  
Chorus verse verse Chorus breakdown Chorus

The instrumentation uses ~~vocals~~ vocals  
a ~~trumpet~~ trumpet violin piano and others.  
Rhythm is fast is 4/4 beat showing how  
he feels it speeds up and slows down  
It uses word painting in certain phrases.

The Harmony is monophonic melody and  
accompaniment. The piece is quite thick  
has a time signature of  $\frac{3}{4}$  but sounds  
like  $\frac{6}{8}$ .



**ResultsPlus**  
Examiner Comments

Just two points.

**Melody**

Word painting = 1 mark

**Rhythm**

No marks

**Harmony/Tonality**

No marks

**Structure**

No marks

**Instrumentation**

3 instruments quoted = 1 mark

2 bullet points achieved, maximum mark out of 4.

\*(c) Comment on how Bernstein uses the following musical elements in *Something's Coming*.

- Melody
- Rhythm
- Harmony/Tonality
- Structure
- Instrumentation

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

(10)

The melody varies quite a lot throughout the piece. ~~there are~~ The solo voice is introduced with an augmented 4<sup>th</sup> or tritone which becomes a common feature in both the vocal and instrumental part. It continues with a melody that is based on the opening riff which is syncopated before singing accented quarters, putting emphasis on important words such as 'down' and 'sky'. The second section sees the opening riff reintroduced in the vocal line but at a slower pace and provides syncopation with the orchestra. The third section introduces a more lyrical melodic idea which is higher in the singer's <sup>tenor</sup> register and is mainly comprised of long-held notes.

Bernstein uses a lot of syncopation <sup>and cross rhythms</sup> whether between the orchestra and the solo singer or within the orchestra itself. This is made clear from the introduction where the bass line emphasises each beat of the 3/4 bar equally, while the riff is syncopated. Push-rhythms are a common feature of the piece, the tied quarter before the waltz drive or 'pushes' the piece forward which emphasises Tony's anticipation for 'Something coming'.

Since jazz is a major influence, a lot of jazz harmony is used in the otherwise simple D major key. Extended chords and blue notes are commonly used in the long held notes played by the <sup>vocal line and</sup> accompanying brass ~~and~~ which seems to emphasise his use of jazz harmony (an uncommon occurrence then) ~~and~~ instead of hiding it. Occasionally the piece hints at bitonality, displaying notes of both D major and C major scales before it ~~genuinely modulates~~ For example, when it modulates to C, there are still F#s used in the orchestra.

The structure comprises of the intro which introduces the syncopated riff and then goes onto the three differing sections which each introduce different melodic ideas and either a new time signature or key. The outro is repeated until it fades.

The instrumentation makes use of a full orchestra which play quietly so as not to drown out the singer. The brass use mutes and the strings often use pizzicato to ~~empha~~ emphasise this. The orchestra mainly accompanies the solo singer and emphasises the accents of the vocal line with orchestra hits. They also add atmosphere, for example, the strings playing high, ghostly tremolos when Tony sings that 'the air is humming'.



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**Examiner Comments**

**Melody**

Augmented 4th = 1 mark, opening riff = 1 mark, long held notes = 1 mark, blue notes = 1 mark

**Rhythm**

syncopated = 1 mark, accented quavers = 1 mark, cross rhythm = 1 mark, push rhythms = 1 mark

**Harmony/Tonality**

augmented in instrumental part = 1 mark, jazz harmonies = 1 mark, D major key = 1 mark, extended chords = 1 mark, bitonality = 1 mark

**Structure**

introduction = 1 mark, outro = 1 mark

**Instrumentation**

full orchestra = 1 mark, brass use mutes = 1 mark, strings pizz = 1 mark, strings tremolo = 1 mark  
All bullet points answered with at least 2 credit - max. 10 marks given

**Question 10 (a)**

'Ostinato' was frequently given as the correct answer.

**Question 10 (b)**

'Burkina Faso' or Africa was correct here.

## Question 10 (c)

A straightforward essay question with plenty of credit worthy responses available.

An example of an excellent response and a weak response are given below for comparison.

\*(c) Comment on how the group Koko uses the following musical elements in *Yiri*.

- Rhythm ✓
- Instruments ✓
- Structure ✓
- Vocal parts ✓
- Texture ✓

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

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

(10)

The rhythm is 4/4 and is provided by the large donno ~~drum~~ (talking drum) and small donno and the djembe ostinato played almost throughout the entire piece. \*

The instruments are large donno (talking drum), small donno, djembe, higher pitched ~~ballo~~ balaphone and lower pitched ~~ballo~~ balaphone. Also there is a bell used right at the end of the piece (and vocal parts from the group Koko). \*\*\*

The structure is split up into sections. First is the intro where just one balaphone plays with ~~out~~ a metre, then the second balaphone joins in and one talking drums and djembe ostinato. The balaphones also play ostinatos. The vocal chorus then comes in for chorus A, then an ~~instrumental~~ instrumental played as a ~~ballo~~ balaphone break ~~with~~ chorus. There is also solo vocal calls and chorus A, A' and B and a coda at the end also played as a balaphone break. There is also a dialogue ~~between~~ <sup>between</sup> vocal parts ~~chorus~~ & balaphone ~~at one point.~~ at one point.

The vocal parts are provided by the group. There are <sup>vocal</sup> chorus' (choruses) A, A', A", B which do not have any harmony. There is also solo vocal calls and then chorus responses. \*\*

The texture is fairly simple throughout. The intro is monophonic and is provided by one balafone. When the second balafone joins in the texture is heterophonic (as the melody on both is the same but with slight differences).  
During the balafone breaks, choruses and ~~etc~~ solo vocal calls the texture is homophonic because there is a melody (vocal) and accompaniment (balafone and talking drums and djembe ~~etc~~ ostinatos).

\* ~~It~~ It is upbeat and creates an effect perfect for dancing as the tempo never changes.

\*\* They all have a major tonality of Gb major in keeping with the music. Harmony is never used.

The melody of the vocal parts is pentatonic.

\*\*\* on which (high pitched balafone) rolls



**ResultsPlus**

**Examiner Comments**

An excellent response with many points answering all 5 bullet points. Marks for:

**Rhythm**

ostinato = 1 mark

**Instruments**

talking drum/djembe/donno = 1 mark, balofon = 1 mark, bell end = 1 mark,

**Structure**

intro = 1 mark, instrumental = 1 mark, coda at end = 1 mark, chorus = 1 mark, vocal calls then chorus responses (call and response) = 1 mark

**Vocal parts**

solo vocal calls = 1 mark, and chorus (chorus responses) = 1 mark, G flat major = 1 mark, pentatonic = 1 mark

**Texture**

monophonic = 1 mark, heterophonic = 1 mark

Max. 10 marks given.

The rhythm in yiri is very apparent, it keeps a steady  $\frac{4}{4}$  through the piece which is what makes it good to dance to.

The instruments are basic rudimentary drums and vocals. Some of the different drums are the dun duns which keep the rhythm. In another language, Yiri means wood, which means that this song is about wood and how wonderful getting wood is. It is structured as ABCD etc., also known as through composed. The vocal parts are sung by a group of rowdy africans, in a call & response

style. This is when one vocalist says something and the others reply through song. The texture is simple at first, but builds up to a myriad of drums & voices. The entire piece was composed for african tribesmen to play, dance to, and all join in. This particular recording is from a band named Koko.



### ResultsPlus Examiner Comments

A weak answer with only 3 points worthy of marks ie.

#### **Rhythm**

#### **Instruments**

drums = 1 mark, dun duns = 1 mark

#### **Structure**

call and response = 1 mark

#### **Vocal parts**

#### **Texture**



## 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 the opening bars
- There are many facts on each of the twelve pieces. Candidates should create key fact cards or similar summarising the salient points which are then often tested in the questions
- 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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