

Examiners' Report
June 2014

GCSE Music 5MU03 01

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June 2014

Publications Code UG039561

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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 (Questions 1-8). The final question choice (either Question 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 (b) (i)

This question tested the aural skill of hearing one vocal part from an SATB chorus. The unaccompanied sopranos should have been easy to detect, but many candidates still chose alto despite the top A!

Question 1 (b) (ii)

Here, the musical texture was the sopranos doubled in unison by the violins. Many candidates gave the correct response of 'monophonic' although homophonic was a frequent incorrect answer.

Types of musical texture are always tested on this paper and although candidates seem to know the terms they often cannot correctly identify the type required in an extract such as this one.

Question 1 (d)

There were many responses in answer to this question. The mark scheme had ten possible answers for the three marks. Many candidates could find two correct responses but only the most able found three. Hence, this question provided good discrimination across the ability range.

Candidates are always advised in questions such as these to think of the most obvious answers. Thinking about the musical elements is the best solution, ie tempo, key, texture, pitch, rhythm, melody, harmony etc.

(d) List **three** ways in which Handel sets the words 'hath spoken it' at the very end of the extract.

(3)

- 1 It is a plagal cadence (IV - I).
- 2 The texture is homophonic.
- 3 It is slower than the rest of the movement.



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Examiner Comments

This candidate adopted the approach mentioned and referred to harmony, texture and tempo to secure full marks.



ResultsPlus

Examiner Tip

Always select the most obvious features. Just to observe the fact that music is 'slower' would have secured a mark. To say the music is 'loud' and sung by the 'full choir' would have added two further marks.

Question 1 (e)

Most candidates could place this work in the Baroque Era but not many could spell the word *Baroque*

Question 2 (a)

As was mentioned in the report on this paper last year, the candidates are advised to learn all the key melodies in the set works. The dictation this year was taken from the second subject and was a simple four note rising figure. Many candidates, however, found it difficult to achieve full marks. Many started on the wrong note (C) and therefore wrote everything up a tone and scored no marks.

It was pleasing that about half of the candidates scored full marks.

Area of Study 1

Mozart: 1st movement from Symphony No. 40 in G minor, K.550


2 Listen to the following extract, 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 3 and 4. The rhythm is given above the staff. (4)



ResultsPlus
Examiner Comments

An example of full marks.



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Examiner Tip

Make sure that notes are legible and clear, that they are on a line or in a space and not both.

Learn the main melodies in the set works because they often feature as dictation questions.

Question 2 (c) (1)

Most candidates were able to identify the perfect cadence, which was clear on the recording.

Question 2 (c) (2)

It was pleasing that most candidates identified the key of B flat major correctly, although as ever, there were some unlikely and unrelated keys suggested as answers.

Question 2 (c) (3)

The majority of the candidates knew that the extract was taken from the exposition section, although there were many who referred simply to section A,B,C etc or even 1,2 or 3.

Part (iii) of the question helpfully mentioned the theme returning in the recapitulation, so many candidates avoided that, here.

Question 2 (c) (4)

Many of the candidates gave the correct tonic key of G minor as their answer.

Question 3 (c)

Every year questions are asked about tempo, dynamics, texture etc. This was a typical question. However, most candidates scored poorly on the question. Nearly all thought the opening tempo was slow or quite slow, when it was moderato or medium paced.

Many candidates observed the free time or 'rubato' nature of the tempo. The slowing down was also noted, as was the speeding up that followed.

Many candidates only scored 1 out of 3 marks by saying that the tempo was 'sehr rasch' (very lively).

(c) Describe the tempo of the music in the extract. (3)

The tempo starts moderately ~~fast~~ ^{slow} then gets ^{slower} ~~quicker~~. After that there is ^{they} a sudden change to a very ~~fast~~ fast tempo.



ResultsPlus Examiner Comments

The example shows two marks out of three. Credit was given for observing the slowing down and faster end.

Moderately slow was a 'near miss' for moderato or medium tempo.



ResultsPlus Examiner Tip

When answering questions such as these, always think chronologically.

What is the tempo at the start?

Does it change? Is it faster or slower?

What is the tempo at the end?

A three mark question will require three statements. The beginning-middle-end of the extract would give three points to make about the tempo.

Question 3 (d)

This question, like the previous, 3c, required three points to be made about the changes in dynamics in the extract. There was plenty to say here, with six points in the mark scheme.

Many candidates did well on this question. The example given here was very typical of many seen.

(d) Describe the dynamics in the extract. (3)

The dynamics are very contrasting. To begin with they are pp/p and then there is a big crescendo and it all gets louder, f (forte).



ResultsPlus Examiner Comments

Again, the chronological approach is best and observing the dynamics at the beginning-middle-end would have given three different points, such as quiet-gets louder-loud.



ResultsPlus Examiner Tip

Ensure three points are made for three marks and think chronologically through the music.

Question 3 (e)

Features of expressionistic music are fairly easy to teach and learn. This question just required two general characteristics of the melody in this style of music.

The list of fragmented/angular/hexachord/atonal/dissonant/ klangfarbenmelodie/ Hauptstimme/ Nebenstimme and Complement was generous.

Most candidates simply said 'atonal' and 'angular' (disjunct). 'Klangfarbenmelodie' was very popular, too.

(e) List **two** features of the melody that are typical of expressionistic music.

(2)

1. Klangfarbenmelodie

2. Hexachord



ResultsPlus
Examiner Comments

A typical response for full marks.



ResultsPlus
Examiner Tip

Learn the stylistic features of the various musical genres of the 12 prescribed works. They always feature prominently in the examination.

Question 4 (a)

Most candidates identified this as a musical. It was a straightforward question.

Question 4 (d)

Identify two features of jazz music **in the extract**. The key words in bold here meant that such things as 'swung' rhythms were not credited because they were played as straight rhythms in the extract.

Beware of writing everything down that is a feature of the jazz style. This said, the mark scheme was very generous, with six points available for just two marks.

The popular answers were:

- syncopation
- blue notes/ scale
- riffs
- push rhythms
- cross rhythms
- jazz harmony

(d) Identify **two** features of jazz heard in the extract.

(2)

1. syncopation

2. cross rhythms



ResultsPlus
Examiner Comments

A typical response.



ResultsPlus
Examiner Tip

Always give the most obvious features. In this case, two rhythmic features.

Question 5 (a)

Many candidates scored 2 out of 3 marks - only a few achieved 3 out of 3.

Most correctly answered with *Head* and *Solo* sections, but the *Link* section was often not identified.

'Riff' (which is how the link is structured) was often given as a section.

There were some strange answers, such as section 1, 2 and 3 or even exposition, development and recapitulation.

The contrast in the three sections was obvious, with the main tune (Head), the link section and then a clearly improvised Solo on the trumpet.

Question 5 (b)

This was an easy question, in which any reference to the use of the mute was credited.

Question 5 (c)

Only a few candidates could hear and describe the use of the **ride** cymbal correctly. Unfortunately, 'cymbal' alone was not enough for the mark.

Question 5 (d)

This was a simple question eliciting the response of 'comping.' This technique is fundamental to a jazz pianist, but not many candidates gave the correct answer.

Question 5 (e)

'Riff' and 'ostinato' or 'repeated pattern' were the common responses.

Question 5 (f)

This was quite a demanding question. Too many candidates gave responses such as:
It uses the blues style and is all in the same style.

Candidates needed to refer to specific blues features to secure marks.

The mark scheme incorporated six possible responses ie

- 12 bar blues
- Blue notes/scale
- Swung Rhythms
- Syncopation
- Slow tempo/ laid back feel
- Naming at least two jazz instruments in the blues ensemble.

The example was fairly typical of a good response relating the All Blues title to musical features of the style.

(f) List two reasons why <i>All Blues</i> is a good title for this piece.	(2)
1. It is uses blues notes/scale	
2. It uses blues instruments such as saxophone and trumpet trumpet	



ResultsPlus Examiner Comments

This candidate highlights the blues notes /scale and names two blues instruments.



ResultsPlus Examiner Tip

With stylistic questions such as this, it is important to think again of the musical features relating to melody, key, harmony, rhythm etc.

The word 'blues' alone should have triggered melodic features of 'blue notes' 'blues scale' and '12 bar blues' as the structure.

Question 6 (a)

Studio effects were widely known. 'Reverb' and 'delay' were the two answers given most frequently.

There were many correct answers from the candidates.

Question 6 (b)

Naming instruments is always a popular type of question with the candidates.

It should be noted that 'drums' or 'drumkit' was not credited as the instrument was actually a drum machine.

Most candidates mentioned the synthesiser/keyboard.

'Sub bass' was also a frequent response.

Question 6 (c)

This question was well-answered, with candidates mentioning the vocal sample and synth pad.

Question 6 (d)

This proved to be a more challenging question because features of dance music do not include generic popular instruments such as synthesiser or drum machine. Just because they feature in the Moby song itself does not make them specific to dance music as a genre *per se*.

However, features specific to dance music included:

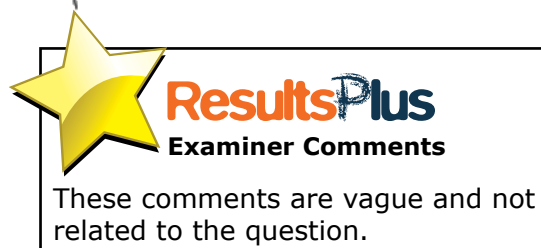
- the steady beat
- use of samples
- loops
- breakdown
- sub bass
- studio effects
- basic harmonies

A typical poor response, attracting no marks.

(d) List **two** characteristics of dance music heard in the extract. (2)

1 structure of simple pop.

2 repetition.



Question 7 (a)

There were many correct answers, giving the missing chords as G major and E minor.

However, many candidates placed these in the wrong order as E minor and G major. In this case, they were confusing Capercaillie with the Moby chord sequence of Am Em G D.

Question 7 (b)

There were many correct responses of C major here.

Question 7 (c)

A reasonable number of candidates named the instruments correctly, here, although the Bazouki was already playing in the first half of the extract so could not be accepted.

The answers could be any two of:

- accordion
- acoustic/classical guitar
- backing vocals
- drumkit/drums

Many candidates lost marks by not being specific about the **type** of guitar. 'Guitar' on its own received no mark.

Question 7 (d)

This question is devised to give candidates the opportunity to express their own ideas using musical terms.

Too many answers were vague 'I like the dynamics' 'I like the melody'. These statements beg questions such as 'What do you like about the dynamics and melody?' Answering this question will then provide credit-worthy responses.

The example below was fairly typical.

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

1 I do not like the use of vocables (nonsense lyrics).

2 I think that the chord structure is boring.



ResultsPlus Examiner Comments

This question achieved one mark for 'use of vocables' (1)
Chord structure is boring = 0 - No valid musical reason given.
It begs the question 'Why is the chord structure boring?'
If the candidate had said the chord sequence was too repetitive or had only limited chords, then this would have secured a mark.



ResultsPlus Examiner Tip

Always refer to musical features in your answer.

Question 8 (a)

Many candidates managed to score full marks in this question simply by saying 'call and response' 'solo' call and 'choir' response.

The mark scheme was comprehensive, including 11 possible answers.

Other common responses included 'long notes' 'improvised' 'syllabic' 'unison' 'and 'pentatonic'.

A frequent answer that scored three marks.

8 Listen to the following extract, which will be played **three** times.

(a) Describe the vocal parts in the extract.

The soloist 'calls' and the chorus ⁽³⁾ 'responds'. Using call and response arrangement.



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Examiner Comments

Credit was given for 'soloist' 'chorus' and 'call and response'



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Examiner Tip

In a question such as this, always give as much information as possible.

Question 8 (b)

This was a straightforward question in which 'balafon' and 'djembe/ talking drum/donno' were the common answers.

Question 8 (c)

The two rhythmic features given frequently were 'syncopated' and 'ostinato.'

There were many correct responses to this question.

Question 9 (a)

United States/ America/USA were responses that appeared frequently.

Other unlikely answers included Switzerland, Germany and Ireland.

Question 9 (c)

This proved to be the question answered most often.

There were many full mark essays from a generous mark scheme. It was a very straightforward question.

To achieve full marks in the essay, the candidate needs to answer each of the five bullet points.

* (c) Comment on how Reich uses the following musical elements in *Electric Counterpoint (movement III)*.

- Instrumentation
- Melody
- Rhythm and metre
- Texture
- Tonality

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

(10)

Instrumentation

~~two~~ - The instruments consist of seven ^(pre-recorded) guitars, two ~~two~~ ^(pre-recorded) bass guitars and one live guitar.

Melody

- The melody is made up of short one-bar motifs that are developed through note addition. The final melody created is called the 'resultant melody'.

- There is a new idea in bar 36 where the guitars are strummed.

Rhythm and Metre

↑ ↑ - There is a four part canon. ↑
- There are interlocking melodies used.

- The metre changes between ~~12/8~~ ^{12/8} and 3/2.

- There is use of cross rhythms.

- There is use of polyrhythms.

- Syncopation is used.

Texture

- The texture is mainly contrapuntal. ^(quiet monophonic)

- It starts off with just ~~the~~ guitar 1, then the live guitar is added, then guitars 2 and 4, then bass guitars

1 and 2, then guitars 5 and seven ^{(now contrapuntal).}
 - Once all the guitars are playing the texture is very rich.*
Toneality
 → Section A is in A minor - The key is ^{at the beginning} a
 → Section B is ~~in~~ ambiguous until bar
 33 where we hear it is in E minor.
 - In bar 74 it modulates to C minor.

(Total for Question 9 = 12 marks)

* In the end the ~~guitars drop out~~ texture thins out as guitars 5 and 7 drop out and the bass guitars fade away.



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Examiner Comments

In this case, credit was given for

Instrumentation - seven guitars (1), two bass guitars (1), one live guitar (1) pre-recorded (1)

Melody - motifs (1) note addition (1) resultant melody (1)

Rhythm/metre - changes between 21/8 and 3/2 (1) cross rhythms (1), polyrhythms (1) syncopation (1)

Texture - monophonic (1) contrapuntal (1) guitars 5-7 drop out (1)

Tonality - E minor (1) C minor (1)

16 credit points for maximum 10/10 marks.

Note: all bullets have at least one credit.



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Examiner Tip

Ensure that you learn all the key features of the set works. Writing in paragraphs, as is shown here, is probably the clearest way to respond to the question.

Question 10 (b)

The time of day varied considerably. The mark scheme accepted any time from 9pm to 6am.

Question 10 (c)

As with the Reich essay at 9 (c), the same applies for the Rag Desh question here. Candidates need to ensure that all five bullet points are covered in their answer to access the full mark range.

This essay was only attempted by a relatively small number of candidates but responses here were good, on the whole. There were fewer examples of full marks, when compared with the Reich essay.

Some candidates confused the versions of the Rag about which they were writing.

This is an example of a comprehensive answer, covering all five of the bullet points.

*[✓](c) Comment on how the following musical elements are used in **one** of the three versions of *Rag Desh*.

- Dynamics
- Instrumentation ✓
- Melody ✓
- Rhythm ✓
- Structure ✓

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

(10)

State which version of *Rag Desh* you will base your answer on below.

Chiranjeevi Lal Tanwar

Instrumentation:

* The following instruments are used: vocal part, a small pair of cymbals, a pakhawaj, a tabla, a sarod and a sarangi.

Rhythm: Rhythm is cyclical and based on a tal / tala.

This is based on the Keherwa tal, which has 8 beats in the setting 2-2-2-2. There is emphasis on the first beat of the tal, which is known as the sam. Tahais are used.

Structure:

This version of Rag Desh includes an alap and bhajan. The alap is a slow section with no sense of pulse which is improvised. The bhajan includes a fixed composition for the vocal part and it is faster than the alap with a clearer sense of pulse and metre. Tihais are used to signify the end of sections.

Melody:

The melody is mainly in the vocal part but also in other instruments. It is based around the notes of rag desh and at points seems to be hexatonic.

Dynamics:

The dynamics increase as the texture of the piece increases. There is little dynamic variation in the piece, but the bhajan is louder than the alap in general.



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Examiner Comments

Marks were awarded as follows:

Instrumentation - voice (1) sarod (1) sarangi (1) pakhawaj (1) cymbals (1) tabla (1)

Rhythm - tal (1) Keherwa (1) tihais (1) unmetered (1)

Melody - based on notes of rag (1) improvised (1) fixed composition (1)

Structure - alap (1) bhajan (1)

Dynamics - increase as the texture increases (1) alap is quiet (1) bhajan is louder (1)

18 possible points for maximum 10/10

At least one mark per bullet point



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Examiner Tip

Write in five separate paragraphs - this is easier for the examiner to mark and adds clarity to your answer.

This ensures, too, that the whole of the question is answered.

Paper Summary

As in any subject at GCSE level, it is the quality and quantity of revision that will determine the degree of success on 5MU03.

Based on their performance in this paper, candidates are offered 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 include 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. Candidates should practice these using any of the verses/choruses, section A to section B etc. in the set works
- The essay question can be prepared thoroughly. 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.

Grade Boundaries

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