

# Examiners' Report June 2015

## GCSE Music 5MU03 01

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June 2015

Publications Code UG042209

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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 (Qs 1-8). The final question choice (either Q9 or Q10) is a short 25-minute essay. For Q9, this will be taken from a work from Area of Study 1 or 2 and Q10 will then feature a work from either Area of Study 3 or 4. Music heard in the examination is familiar music because 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) (1)**

There was a mixed response to this four-part question. It was surprising how few of the candidates achieved 5 marks.

The series of five responses in the completion of the sentences tested aural recall with stimulus.

This part of the question tested knowledge and recognition of themes.

Correct response: second (subject)

### **Question 1 (a) (2)**

For this part of the question the answers string(s) and (wood)wind were accepted in any order.

The question tested recognition of instrumental families.

### **Question 1 (a) (3)**

For this part of the question the candidates needed to recognise that the second subject was in the tonic minor key of G, ie from the recapitulation.

The question tested recognition of tonality.

### **Question 1 (a) (4)**

This was a pitch question and involved hearing that the melody was played an octave higher, in this instance.

### Question 1 (b)

This question required observing dynamic changes throughout the extract. Many candidates achieved 2 out of the 3 marks available, but not many had three valid observations.

(b) Describe the dynamics in the extract making **three points**

(3)

- 1 ..... quiet (p) at start
- 2 ..... crescendo
- 3 ..... loud (f)



**ResultsPlus**  
Examiner Comments

This was a simple yet concise response for full marks.



**ResultsPlus**  
Examiner Tip

In this type of question - testing observations over time - it is wise to give answers in chronological order, ie 'quiet at start,' 'getting louder in the middle' and 'loud at the end.'

The same applies to similar questions on texture.

### Question 1 (c) (ii)

This question demanded knowledge of the complete movement, although it was quite straightforward. The motif was from the first subject.

Many candidates were able to say 'exposition' or 'first subject.' However, many thought it was from the second subject. Many responses were too vague, such as 'in the middle of the piece.'

(ii) During this section, Mozart develops a three note motif.

Where is this motif first heard in the piece?

at the beggining of the first subject. <sup>(1)</sup>

(Total for Question 1 = 10 marks)



**ResultsPlus**  
Examiner Comments

This response gave precise information, ie the first three notes of the subject.



**ResultsPlus**  
Examiner Tip

Precise information such as seen here leaves no doubt in the examiner's mind!

## Question 2 (a)

This question was answered reasonably well. Usual errors included starting on the wrong note (and thereby getting each subsequent note wrong) and/or missing the repeated D#s in bar 2.

Although not part of the main themes of this Chopin piece, the stepwise nature of this melodic dictation was quite straightforward.

### Area of Study 1

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

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

(a) Look at the following melody which is heard at the beginning of the extract. Fill in the missing notes in bars 1 to 3. The rhythm is given above the staff.

(4)



**ResultsPlus**  
Examiner Comments

A typical 4-mark response



**ResultsPlus**  
Examiner Tip

Make sure that the note is clearly on the line or in the space. The third note here (D# crotchet last beat of bar 2) is only just allowable!

## Question 2 (b)

Comparison questions, such as this one, are the most demanding because they rely on aural perception, rather than knowledge.

However, the candidates performed well because only one similarity and difference was required. The mark scheme allowed several possible responses.

Common responses were:

Similarities: tempo, right hand melody, time signature, repeated notes, pedal notes

Differences: key, first section louder/second section quieter, pedal now in left hand

(b) Compare the two sections of music heard in the extract. List **one** similarity and **one** difference.

(2)

**Similarity:**

Both have repeated quavers in the bass

**Difference:**

Different key, the first is C<sup>+</sup> minor, the second is D<sup>b</sup> major.



**ResultsPlus**  
Examiner Comments

A typical response



**ResultsPlus**  
Examiner Tip

Always think about the basic musical elements ie pitch, rhythm, harmony, tempo, tonality, texture in your responses.

In this case, the similarity of the repeated rhythm and the difference of the tonalities secured full marks for the candidate.

## Question 2 (c)

Two features of romantic piano music were often given correctly. This was a knowledge (factual recall) question.

The common responses were: rubato, legato, dynamic contrasts, use of sustain pedal, chromatic harmony and lyrical melody lines.

### Question 3 (b)

As in Q1b on dynamics, this question focussed on textural changes in the Reich piece.

Many candidates observed the change from monophonic to polyphonic textures in the extract. Some also observed the canonic texture correctly.

(b) Describe the texture of the music in this extract.

(2)

The texture starts monophonic then changes to polyphonic.



**ResultsPlus**  
Examiner Comments

A straightforward response for 2 marks



**ResultsPlus**  
Examiner Tip

Always respond from the start to the finish of the extract, ie 'monophonic **at start**' then 'polyphonic.'

Note: monophonic **on its own** would not get a mark, because this texture is only heard at the beginning.

### Question 3 (c)

This was really a knowledge question because the strummed guitars only ever play chords and the bass guitars play riffs.

Many of the candidates achieved 2 marks. However, those that wrote down more than one response per box achieved no marks.

### Question 3 (d)

It was very surprising that candidates found it difficult to recognise the recording technique of multi-tracking, which is fundamental to this piece of minimalistic music.



### Question 3 (e)

It was interesting to note that candidates in general found it difficult to talk about metre. This element was often confused with tempo.

That said, it was pleasing to see that candidates knew that the metre changes from 12/8 to 3/2 in this piece.

Other credit was available for observing that the first half of the piece metre is unchanged and also that there are polymetres.

(e) Describe the metre of this piece. Make **two** points.

(2)

1 *Majorly in " 12/8 and 3/2 during the piece*

2 *Uses polymetre at some points*



**ResultsPlus**  
Examiner Comments

An excellent response, encapsulating the salient features of the metre.



**ResultsPlus**  
Examiner Tip

It is important that candidates understand the differences between metre and tempo.

### Question 4 (b)

This question relied on aural perception skills: in this case, describing a melodic line with lyrics.

The mark scheme allowed several possible responses, but few of the candidates achieved 3 marks. This proved to be a good differentiation question.

The most common observations were: syllabic, repetitive, rise and fall of phrases, syncopation/push rhythms, 'yes it will' same as 'holding still,' 'four 2 bar phrases.' and 'based on riff.'

(b) Describe the melody of the lyrics *Will it be? Yes, it will. Maybe just by holding still.*

(3)

1 *Pitch goes up towards the end of "will it be?"*

2 *Pitch goes down towards the end of "yes it will"*

3 *Syllabic.*



**ResultsPlus**  
Examiner Comments

This is a 2 out of 3 mark response.

line 1 - pitch goes up line 2 - pitch goes down = 'rise and fall' (1)  
syllabic = (1)

Total = 2 marks

## Question 4 (c)

This question focussed on the rhythmic features of another phrase of the melody.

Many candidates scored 1 mark for syncopated/push rhythms. The best candidates also quoted the straight rhythms.

(c) Describe the rhythm from the words *come on something* to the end of the extract.

(2)

- 1 ~~dotted rhythms~~ straight rhythm but on and off  
(same length note) beat, syncopation.
- 2 repeated quavers makes it feel urgent.



**ResultsPlus**  
Examiner Comments

Credit for:  
straight rhythm (1) syncopation (1)  
Total = 2 marks



**ResultsPlus**  
Examiner Tip

Be aware that a melody can contain more than one rhythm type, as in this case.

## Question 4 (d)

The realisation of a mood in music is fairly fundamental. This question tested how music can convey a mood, in this case one of excitement and expectation.

Many candidates chose the basic responses of 'fast' and 'major key.' Others highlighted the 'syncopated rhythms' and the 'breathy/animated' style of singing.

A well-answered question, generally.

## Question 5 (b)

A question concentrating on differences between the verses. This was answered well, with popular responses including different:

- chord sequences
- vocal samples
- lyrics
- dynamics

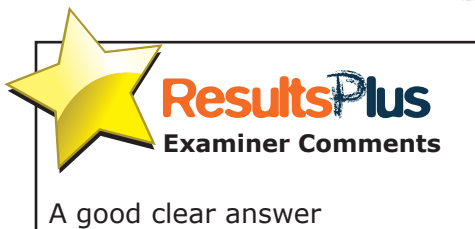
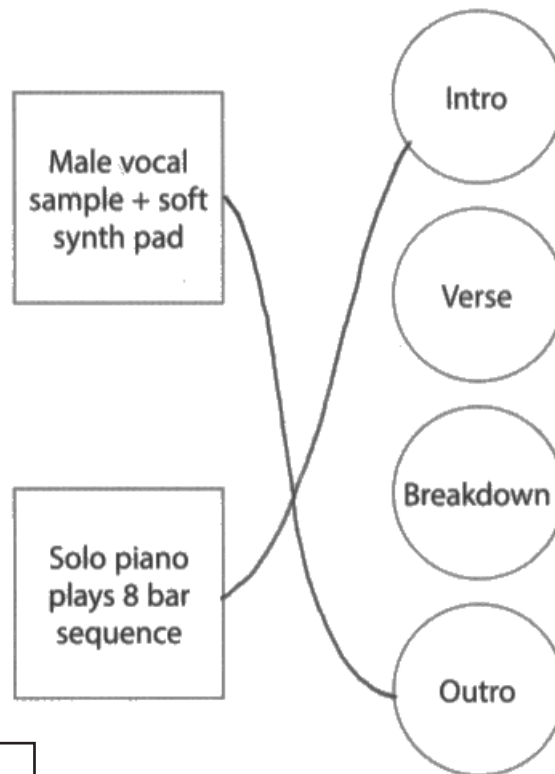
### Question 5 (c)

This question was not answered particularly well, in the main. The most common error was to join more than one line to each box, thus achieving no marks.

It was a pity that candidates could not relate the 'solo piano plays an 8 bar sequence' to the introduction, because this is the only time in the song that this is heard!

(c) Draw a line to link each description to the section of the song it describes.

(2)



## Question 6 (b)

Another question asking for a description of the vocals, in this case from the song 'Grace'.

3 marks were available and not many candidates achieved full marks. The average response was 2 marks.

There were many things to say and the mark scheme was replete with detail of possible responses.

Common answers included: high pitch, falsetto, vocalisation (humming), EQ effect, chromatic/dissonance, and melismatic.

(b) Describe the vocals in the extract. Make **three** points.

(3)

- 1 Overdubbing is used and EQ
- 2 Vocalisation is used
- 3 High-pitched so it sounds strained



### ResultsPlus Examiner Comments

An excellent (but rare) answer with credit for:  
over-dubbing (1) EQ (1) vocalisation (1) high pitch (1)  
total 4 max 3  
Total = 3 marks



### ResultsPlus Examiner Tip

Think about the typical use of the voice in the extract, including range of the voice, any effects used, is it chromatic? etc...

## Question 6 (c)

This harmony question, for one mark, was well-answered. Popular responses included chromatic, non-functional, parallel chords etc.

## Question 6 (d)

This was a question about how music portrays mood. This time, unlike the Bernstein question, the candidates were asked to describe the mood.

Common responses were angry, aggressive, tortured, distressed and troubled.

Too many candidates gave 'sad' and 'depressed' as a response. The tempo and aggression of the music of the extract certainly did not support either view!

(d) What is the mood of the music **in this section**?

(1)

Conflicted, angry/troubled, full of angst.



**ResultsPlus**  
Examiner Comments

A good, comprehensive summary of the mood of the music.

## Question 6 (e)

Candidates are used to this type of question. Again, the 'like' or 'dislike' must be substantiated with a musical reason. For example, 'the rhythms are boring so I don't like it' is not a musical reason, whereas 'I dislike the repetitive rhythms' is.

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

(2)

- 1 I like this ~~pe~~ piece because of the
- 2 I like this piece because of the instruments.

(Total for Question 6 = 8 marks)



**ResultsPlus**  
Examiner Comments

An example of a poor response.

In both cases, the candidate does not say what they like about the tempo and instruments.



**ResultsPlus**  
Examiner Tip

Always back up a statement with a musical reason, eg 'I dislike the aggressive style of playing on the guitar'.

## Question 7 (b)

The basic response here was to identify the two types of instruments ie balophones and African drums.

There were many good answers to this question. The most popular responses were djembe and balophone.

## Question 7 (c)

This was a demanding question requiring three observations of the instrumental section. Not many candidates achieved full marks, the average being 1 out of 3.

Many candidates referred to rhythmic features such as :  
improvised, repetitive, ostinato, syncopated, cross rhythms and polyrhythms

(c) There is a long instrumental between the vocal sections.

Describe **three** features of this instrumental.

(3)

1. It is improvised
2. Heterophonic with lots of decoration
3. The ostinato rhythm <sup>basically</sup> still carries on through it



**ResultsPlus**  
Examiner Comments

A full mark response

improvised (1)

heterophonic (1)

ostinato (1)

ornamentation (1)

4 valid creditworthy points = 3 marks maximum

Total = 3 marks

### Question 7 (d)

A question similar to the one on texture in the Reich piece, but this time on tempo in *Yiri*.

This question was answered reasonably well, with most of the candidates being able to observe the differences in tempo.

(d) Describe the tempo of the music.

(2)

1  $\frac{4}{4}$  fairly fast tempo in  $\downarrow = 98 \text{ bpm}$

2 free tempo in ~~the~~ balaphone introduction



**ResultsPlus**  
Examiner Comments

A typical response.

The mark for free tempo or unmetered needed to be qualified with **at the start**.

Total = 1 mark



**ResultsPlus**  
Examiner Tip

In questions where responses are over time, such as we have seen in previous questions on texture and dynamics, it is important to respond with location in time, ie 'at the start the tempo is...' or 'at the end the tempo ...'

### Question 8 (a)

Most candidates were able to identify the sections of the rag correctly.

### Question 8 (b) (i)

Most candidates were able to name the two stringed instruments in the extract.

### Question 8 (b) (ii)

The basic stringed instrument playing techniques of bowing and plucking were identified correctly. However, many candidates stated 'strumming', incorrectly.

Other correct responses in the mark scheme included slides (meend) and note bending.

### Question 8 (c)

This was a knowledge question about the tal or tala. Most candidates found this question straightforward.

### Question 8 (d)

Pakhawaj and Cymbals were the two possible responses. Most candidates were able to identify one of these instruments.

### Question 8 (e)

Again, a question about mood conveyed through music. This time, the mood stated in the question was one of devotion.

The common responses were the 'slow tempo,' 'soft dynamics,' 'drone,' 'chant-like melody' and 'pleading melody line.'

There was a good response to this question.

(e) This extract is from a song of worship.

State **two** musical ways in which a mood of devotion is achieved in the music.

(2)

- 1 it is quite slow and peaceful and calm to reflect the mood of prayer
- 2 the drone also is continuous and keeps the piece grounded as well as the singer improving religious language.

(Total for Question 8 = 10 marks)



#### ResultsPlus Examiner Comments

A good response, highlighting the soft dynamics and use of a drone.  
Total = 2 marks



#### ResultsPlus Examiner Tip

Remember to think about the how the musical elements are combined to create a particular mood.

### Question 9 (a)

Most candidates stated twentieth century.

### Question 9 (b)

Most candidates knew that this was in the expressionist style.



## Question 9 (c)

There were usually detailed responses to this question on Schoenberg's 'Peripetie', with plenty of technical language used in many of the essays. The only criterion that was answered poorly was rhythm. This sometimes prevented full marks for the question, despite a rich plethora of musical detail in the other four criteria.

\*(c) Comment on how Schoenberg uses the following musical elements in *Peripetie* from *Five Orchestral Pieces*

- Melody - Klangfarbenmelodie, <sup>Fragmented</sup> No clear melody, <sup>Dissonance</sup> principle, <sup>Chromatization</sup> secondary voice, <sup>Extreme pitch range</sup> Angular spiky, <sup>short motifs</sup>
- Harmony - Atonal Hexachords, <sup>complement</sup> Dissonance
- Rhythm - Rubato, <sup>Sehr Ruch</sup> ~~No~~ <sup>Very varied tempo</sup> complex rhythms
- Texture polyphonic - Flute solo is monophonic
- Dynamics Extreme dynamics - <sup>pp-ff</sup> crescendos, diminuendos

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

(10)

First of all, the melody is made up of a principle and a secondary voice. These play short motifs which help to create a fragmented melody. Schoenberg uses Klangfarbenmelodie and therefore the melody passes between the different parts. The short motifs often make up angular spiky melodies however overall there is no clear melody. Schoenberg ~~also~~ uses chromatization to create dissonance and uses an ~~extreme~~ extreme pitch range. Schoenberg has used these melodic devices to ~~make~~ ~~the~~ create an uneasy atmosphere in *Peripetie*.

~~Schoenberg~~ ~~uses~~ *Peripetie* is atonal and therefore has no key. Schoenberg uses hexachords in the harmony. These are chords made up of six notes which ~~are~~ are unusual and create ~~dissonance~~

dissonance. Schoenberg also makes use of the ~~six~~ other notes that are not used in the hexachord, these notes ~~are~~ are called the complement. Finally, Schoenberg uses cluster chords to create further dissonance.

~~Solo~~ Schoenberg varies rhythm throughout Peripetie. He ~~used~~ <sup>uses</sup> many different complex rhythms. Overall the piece is in free time. At parts slow rhythms are used and ~~tempo~~ Schoenberg uses rubato. Despite this, other times Schoenberg uses fast rhythms and uses a sehr rasch (very fast) tempo. The rhythm and tempo varies making the piece sound uneasy.

Peripetie ~~mostly~~ mostly uses a polyphonic texture. Both the principle and secondary voice have conflicting melodies on top of each other, this creates the polyphonic texture. Despite this, during ~~the~~ the solo Flute section there is a monophonic texture because only one part is playing. Schoenberg uses a huge orchestra with a large percussion section as well as a woodwind section that is four times the typical size. This helps to create a very thick texture.

Finally, ~~So~~ Schoenberg uses ~~an~~ an extreme range of dynamics. At parts, the piece is pp while at other points it is ff. There are many dramatic crescendos and diminuendos throughout the piece. These changes in dynamics happen very rapidly. ~~These~~ Overall, Schoenberg's use of dynamics creates dramatic effect and ~~causes~~ <sup>causes</sup> the listener to feel uneasy.



### ResultsPlus Examiner Comments

An excellent essay with credits applied as follows:

#### Melody

Principal voice (1) Secondary voice (1)  
Fragmented (1) Klangfarbenmelodie (1)  
Angular (1) No clear melody (1)  
Chromaticism (1) Extremes (1)  
Hexachord (1) Compliment (1)

#### Harmony

Atonal (1) Hexachords (1) Dissonant (1)

#### Rhythm

Complex (1)

#### Texture

Polyphonic (1) Monophonic (1)

#### Dynamics

Extreme Range (1) Crescendo and diminuendo (1)  
These change very rapidly (1) = Sudden changes

Marks = 19 marks Max 10

Total = 10 marks



### ResultsPlus Examiner Tip

Always ensure that you provide an answer for all five bullet points.

## Question 10 (a)

Most candidates answered either Blues or Jazz.

## Question 10 (b)

Most candidates gave a date in the accepted band of 1954-1964. It was pleasing that many actually knew the correct date of 1959.

## Question 10 (c)

This was a very popular question and many candidates achieved full marks. As in Q9(c), the rhythm criterion was the weakest and sometimes prevented full marks for the essay overall.

Again, good knowledge of the technical vocabulary was useful in describing the key features of 'All Blues.'

\*(c) Comment on how Davis uses the following musical elements in 'All Blues'

- Melody
- Harmony (Chords)
- Structure
- Rhythm
- Instrumentation

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

(10)

Melody; There are 4 main solos in the piece. The first is the trumpet. It does not use a harmonic mute during the solo. It is made up of long riffs. There is a solo for the alto saxophone which has more, shorter riffs. The tenor saxophone's solo is more virtuosic and is made up of held and shorter passages. All of these solos are for 4 choruses each. The piano's solo is only 2 choruses long and is simple.

Harmony; the chord sequence is  $G^7, G^7, G^7, G^7, Gm^7, Gm^7, G^7, G^7, Eb/Db, F/G, F/G^o$ . It is quite typical of the 12 bar blues with the flattened 7<sup>th</sup> and 4<sup>th</sup>.

Structure; there are 19 choruses in the whole piece. Each chorus is a completion of the 12 bar chord sequence. The structure of All Blues is: ~~intro~~ intro, head, solo, head, link, solo, head, middle 8, link, solo, head, link, solo, head, outro.

~~Rhythm~~ <sup>\*</sup>Rhythm; the rhythm section is made up of the piano, drum kit and the double bass. The time signature is 6/4 and the piece uses swung quavers. Apart from the piano, none of the rhythm section has solos. The piano comps underneath all other solos.

Instrumentation; This piece is made up of a sextet. There is the trumpet, muted with a harmon mute, except during its solo, the alto saxophone, the tenor saxophone, the piano, the double bass, and the drum kit, which uses a brush stick.

\* ~~Area~~ Rhythm; There is a lot of syncopated and cross rhythms used.



**ResultsPlus**  
Examiner Comments

Credit was awarded as follows:

- Solos (1) Trumpet (1)
- Riffs (1) Alto Saxophone (1)
- Tenor Saxophone (1) Virtuoso (1)
- Piano solo only two choruses long (1)
- Added 7th (1) 19 choruses (1)
- 12 Bar Chord sequence (1) Intro (1)
- Head (1) Link (1)
- Outro (1) Rhythm Sections (1)
- Swung Quavers (1) Syncopation (1)
- Cross Rhythms (1)

Marks = 18 marks Max 10

Total = 10 marks

## Paper Summary

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

## **Grade Boundaries**

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