

Examiners' Report June 2018

GCSE Music 1MU0 03

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Introduction

This examination paper is based on the study of eight prescribed works over four Areas of Study. It assesses Assessment Objective three (AO3: Demonstrate and apply musical knowledge) and Assessment Objective four (AO4: Use appraising skills to make evaluative and critical judgements about music).

Section A comprises eight questions. Questions 1 to 6 require candidates to respond to questions based on extracts taken from the prescribed works. Question 7 requires candidates to complete a short dictation exercise. Question 8 is based on an unfamiliar piece of music (closely related to a prescribed work). Candidates are provided with a skeleton score.

The final question on the examination paper, Section B, requires candidates to compare in detail a prescribed work with an unfamiliar work. Both pieces will come from the same Area of Study and will be accompanied by skeleton scores.

Question 1 (a)

Question 1a was answered correctly by the majority of candidates. This question focussed on the dynamics at the start of the extract. It was pleasing to note that the majority of candidates responded with 'forte' rather than 'loud'.

Question 1 (c) (i)

Comparison questions, such as this one, are the most demanding because they rely on keen aural perception, rather than factual knowledge. Many candidates performed well, correctly identifying one similarity and one difference in the melody of the two phrases.

Common responses were:

Similarities: they start on the same pitch, they start with a repeated pitch, they are both syllabic

Differences: A is conjunct, B has leaps, A descends, B descends at the end

(c) Near the start of the extract Elphaba sings 'And if I'm flying solo' and 'at least I'm flying free.'

(i) Identify **one** similarity and **one** difference in the melody of these two phrases.

(2)

similarity

they start on the same note

difference

the last note of flying free is higher



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Examiner Comments

This candidate correctly identifies one similarity

- they start on the same note

The candidate correctly identifies one difference

- the melody of 'flying free' ends on a higher pitch

2 marks

Question 1 (c) (ii)

Question 1cii proved to be a demanding question. Few candidates were able to identify correctly one similarity and one difference in the rhythm of these two phrases. Many candidates were able to identify that both phrases were syncopated. However, they found it difficult to identify a rhythmic difference. Often candidates incorrectly referred to pitch or to tempo.

Question 1 (d)

Question 1d focussed on instrumentation. Most candidates were able to correctly identify an instrument that plays the quaver accompaniment in the chorus. The most popular responses included:

- violins
- glockenspiel
- synthesiser

Question 1 (e)

This was a question about how music can generate dramatic contrast. Candidates were required to identify how Schwartz uses accompaniment, tempo and dynamics to create contrast after the final chorus. 3 marks were available: the average response was 2 marks.

Many candidates were able to comment on dynamics and tempo but found it harder to identify ways in which the accompaniment created contrast.

(e) After the chorus, Schwartz creates dramatic musical contrast.

Give **three** ways in which he does this by referring to the accompaniment, tempo and dynamics.

(3)

accompaniment

The accompaniment changes as there is less instruments playing

tempo

The tempo gets slower from allegro to moderato

dynamics

Dynamics ~~gets louder~~ get quieter



This candidate makes three accurate observations:

- fewer instruments play after the chorus
- the tempo is slower after the chorus
- the dynamics are quieter after the chorus

3 marks



By including the specified musical elements in their answer (ie 'accompaniment', 'tempo', 'dynamics') the candidate has ensured that their answer is relevant.

Question 2 (a)

Question 2a was a straightforward question. The majority of candidates were able to identify the pedal at the start of the extract.

Question 2 (b)

This question focussed on the melody at the start of the extract. Many candidates responded well and were awarded 3 marks. The best candidates used correct musical vocabulary.

(b) Describe the melody at the **start** of the extract.

(3)

Use of mordents ~~and ornaments~~ to decorate
melody - ornamentation
Mostly conjunct with some leaps
Forms a sequence of a repeating short motif
Wide range with use of sotto/sopra - hands cross over



This candidate makes four accurate observations:

- use of ornamentation
- use of mordents
- use of leaps
- has a wide range

3 marks (maximum)



Incorporate appropriate musical vocabulary into your answer wherever possible.

Question 2 (c)

Question 2c required candidates to comment on dynamics. This question was answered reasonably well, with the majority of candidates using appropriate musical vocabulary such as *piano* and *crescendo*.

Question 2 (d)

In order to answer this question candidates needed to identify the start of the coda. Many candidates were able to make correct observations about tempo.

Common responses were:

- Grave
- Tempo primo

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

(d) Describe the tempo and rhythm at the start of the coda.

(2)

tempo

grave (very slow)

rhythm

long rests with block quaver chords



ResultsPlus
Examiner Comments

This candidate makes two accurate observations:

tempo

- grave

rhythm

- rests

2 marks

Question 2 (e)

Question 2e was a demanding question. It required candidates to have a secure understanding of both the tonal structure and the formal structure of the prescribed work.

The most popular correct responses were:

- second subject is in a different key
- the recapitulation ends in the tonic
- the recapitulation is not repeated

Question 3 (b)

Like Question 1e, this question is about how musical elements can be used to portray a mood. This time, candidates were required to identify how Purcell uses melody and rhythm. 2 marks were available: many candidates secured both marks.

(b) Purcell creates a sense of drama by using word painting to set the word 'drop'.

Explain how Purcell achieves this through the use of melody and rhythm.

(2)

melody

the phrase is descending which allows for word-painting

rhythm

there is a quaver rest after every 'drop' which creates the impression of mindrops.



ResultsPlus
Examiner Comments

This candidate makes two accurate observations:

melody

- the phrase is descending

rhythm

- rests

2 marks



Remember that when discussing:

- **melody** you should focus on pitch and melodic devices
- **rhythm** you should focus on note duration and rhythmic devices

Question 3 (c)

Like Question 1a, this question was answered correctly by the majority of candidates. This question focussed on dynamics.

The majority of candidates responded with 'piano' and 'crescendo'.

Question 3 (d)

Question 3d required candidates to identify the melodic interval in the vocal line between '*music*' and '*music*'. The question required keen aural skills and an understanding of melodic intervals. The most common mistake was to write 'fifth' but omit the word 'perfect'.

Question 3 (e)

This question focussed on features characteristic of the Baroque period. Candidates were asked to refer to instrumentation, harmony and melody. 3 marks were available: the average response was 2 marks.

Many candidates were able to comment on instrumentation and melody but found it harder to identify harmonic features characteristic of the Baroque period. Common responses included:

Instrumentation: harpsichord

Harmony: Ground bass, suspensions

Melody: ornamentation, word painting

(e) Identify **three** features of this extract that are characteristic of the Baroque period by referring to the instrumentation, harmony, and melody.

(3)

instrumentation

Harpsichord-

harmony

Has a ground bass

melody

lots of word painting and use of syllabic and melismatic phrases-



This candidate makes three accurate observations:

instrumentation

- harpsichord

harmony

- ground bass

melody

- word painting

3 marks

Question 4 (b)

Question 4b required candidates to identify the musical device played by the Bodhran. The majority of candidates answered correctly.

The most popular responses were ostinato and loop.

Question 4 (c)

Like Question 1c, this demanding comparison question required keen aural skills. Many candidates gained 1 of the 2 marks available, but not many made two valid observations.

Common responses included:

- same melody
- same key
- both are syncopated

Question 4 (d)

Question 4d was a straightforward question and most candidates were able to identify one instrument heard in extract B but not in extract A. The most popular answers were Hurdy-gurdy and Uilleann Pipes.

Question 4 (e)

This question required candidates to identify African musical features heard in either of the extracts. The best candidates identified African rhythmic and textural features, using correct musical vocabulary. Less-able candidates focussed on instrumental forces rather than on musical elements.

(e) These extracts combine elements of African and Irish music.

Apart from instrumentation, identify **two** African musical features heard in either of these extracts.

(2)

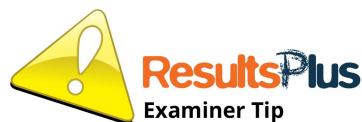
syncopation and polyrhythm



This candidate makes two accurate observations:

- syncopation
- polyrhythm

2 marks



When identifying musical features characteristic of a particular region or culture, consider each musical element eg tonality, rhythm, texture, melody etc

Question 5 (a)

Question 5a was answered correctly by the majority of candidates. This question focussed on the texture at the start of the extract. Most candidates responded with either 'polyphonic' or 'contrapuntal'.

Question 5 (b) (i)

Question 5bi required candidates to identify the instrument that has an extended solo near the start of the extract. The majority of candidates answered correctly.

Question 5 (b) (ii)

In this question, candidates were required to describe the harpsichord solo referring to rhythm, texture and tonality. 3 marks were available: the average response was 2 marks.

Many candidates were able to comment on texture and tonality but found it harder to identify rhythmic features.

(ii) Describe this solo referring to rhythm, texture and tonality.

(3)

rhythm

dotted rhythms with triplets.

texture

polyphonic, counterpoint between both hands.

tonality

Minor



This candidate makes four accurate observations:

rhythm

- dotted rhythms
- triplets

texture

- polyphonic

tonality

- minor

3 marks (maximum)



Notice that this candidate has underlined the three elements to which the question refers.

This is a good idea: it focusses the mind!

Question 5 (c)

Question 5c was a straightforward question and most candidates identified correctly the pedal heard at the end of the extract.

Question 5 (d)

Question 5d was a demanding question. It required candidates to have a secure understanding of the stylistic features of this movement and an awareness of what features it shares with other final movements of this genre.

The most common correct responses were: allegro and fugal.

Question 6 (a) (i)

Question 6ai required candidates to identify the accompanying instrument heard in the opening vocal phrase. The majority of candidates answered correctly.

Question 6 (a) (ii)

This question concentrated on the accompaniment to the opening phrase. This was answered well, with popular responses including:

- chords
- staccato
- on the beat

(ii) Describe the accompaniment played during this phrase.

(2)

The accompaniment played during this phrase is played quickly on each beat, the chord is not held. Notes played are not chords.



ResultsPlus
Examiner Comments

This candidate makes two accurate observations:

- on each beat
- chord

2 marks

Question 6 (b)

This question concentrated on differences between the backing vocals in the verse and in the chorus. This was answered well, with popular responses including:

- sing words in chorus
- louder in chorus
- panned in chorus

(b) Identify **two** ways in which the backing vocals are different in the chorus.

(2)

- 1 in the chorus they sing word.
- 2 the backing vocal use panning



ResultsPlus
Examiner Comments

This candidate makes two accurate observations:

- sing words in chorus
- use panning

2 marks

Question 6 (c)

Question 6c was demanding. It required candidates to identify three missing chords in bars 4 and 5 of the extract. 3 marks were available: most candidates achieved 1 mark but very few candidates achieved 3 marks.

The majority of candidates were able to identify chord Y. The repeated G in the melody helped candidates to identify the G major chord.

Question 6 (d)

Question 6c was a straightforward question and most candidates identified correctly the studio effect heard only in the chorus.

Question 7 (a)

This rhythmic dictation was more challenging.

Less-able candidates identified either the pair of semiquavers at the start of the passage or the crotchet at the end of the passage. The most-able candidates were able to identify all five note-durations.

7 Listen to the following melody which will be played **four** times.

Before the melody, you will hear the tonic chord followed by the pulse.

Complete the score below by writing in the missing:

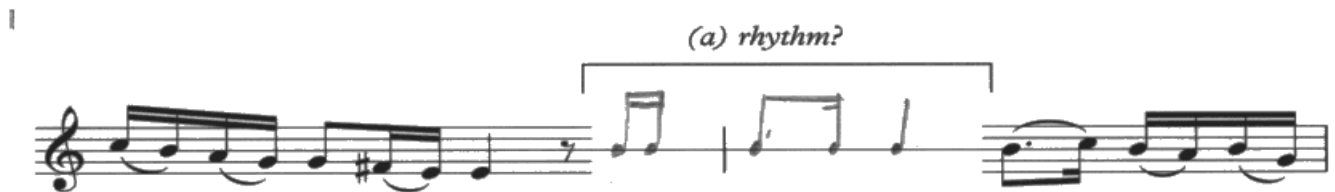
(a) rhythm

(5)

(b) melody

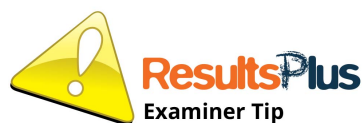
You may use the manuscript on page 19 for rough work however you must write your final answer on the staff below.

(5)



This candidate scores 5 marks: every note-duration is accurate.

5 marks



Look carefully at rhythmic patterns in the skeleton score: composers will often repeat rhythmic motifs

Question 7 (b)

In general, candidates found the melodic dictation easier than the rhythmic dictation. Many candidates noticed the descending scale, even if they could not identify the first missing pitch.

Less-able candidates were able to identify the final missing pitch, which was the same as the final printed note. The most-able candidates were able to identify all five pitches.

Xx X Xx Xx

(b) melody?



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Examiner Comments

This candidate scores five marks because every pitch is accurate.

5 marks

Question 8 (a)

Question 8a was more accessible than Question 6c. The majority of candidates noticed the repeated chord pattern, which continues throughout the extract.

Question 8 (b)

This question was similar to Question 4e. It required candidates to identify Latin American features heard in the song.

The more-able candidates identified Latin American rhythmic and textural features, using correct musical vocabulary. Less-able candidates focussed on instrumental forces.

(b) This song fuses elements of Latin American music with West African music.

Identify **two** features of Latin American music heard in this extract. *syncopation?*

(2)

- 1 *Syncopation*
- 2 *Use of acoustic guitar*



This candidate makes two accurate observations:

- syncopation
- use of acoustic guitar

2 marks

Question 8 (c)

Question 8c required candidates to identify the instrument that has an extended solo near the end of the extract. This was answered well, with popular responses including:

- xylophone
- marimba
- balafon

Question 8 (d)

Like Questions 1e and 3b, this question concerns how musical elements can be used to portray a mood. This time, candidates were required to identify how musical elements are used to establish an appropriate mood for a melancholy work song. Candidates responded well to this question, and the majority secured the 1 mark available.

Common responses included:

- minor key
- steady tempo
- use of ostinato

(d) This extract is from a melancholy work song.

State **one** musical way in which an appropriate mood is achieved.

(1)

Minor key



This candidate makes one accurate observation:

- minor key

1 mark



When answering this type of question, remember to consider each musical element eg tempo, tonality, melody etc

Question 9

The final question on the examination paper required candidates to evaluate how effectively J Williams and E Morricone use **orchestration** and **tonality** to capture different atmospheres in two extracts from their film scores. The candidates were provided with a skeleton score of both extracts. The Levels Descriptor in the mark scheme outlines what candidates should be aiming to do in their essay, namely:

- make points about both extracts
- use evidence to support musical observations
- use extensive and sophisticated musical vocabulary
- present a cohesive critical argument of both pieces
- compare and contrast
- draw conclusions

The least-able candidates described each of the pieces separately and covered all musical elements, rather than focussing their observations on orchestration and tonality. They were able to make accurate statements about one or both pieces but did not make convincing evaluative comments.

The most-able candidates focussed on orchestration and tonality throughout their essay, made perceptive comparisons between the two pieces, used a wide range of appropriate musical vocabulary, and amplified their musical arguments using carefully selected musical examples, quoting bar numbers from the skeleton scores.

Below are some suggestions for approaching this essay question:

- Do not get distracted by other musical elements: focus on the elements in the question
- Use the time in between each playing to write an essay plan
- As you listen to each extract, make relevant notes on your skeleton score
- Do not spend time writing lengthy introductions or conclusions: this will give you more time to answer the question directly
- Try to make direct comparisons, eg *Star Wars* opens in B flat major while *Love Theme* opens in G minor
- Refer to the skeleton score in your answer, eg in bar 17 there is a piccolo solo which, because it is high, sounds like twinkling stars

- 9 Star Wars is a bold, epic space adventure. Cinema Paradiso is a sad, nostalgic story of unrequited love.

Evaluate how effectively J Williams and E Morricone use **orchestration** and **tonality** to capture these different atmospheres in these two extracts.

The skeleton scores are provided in the Source Booklet.

You should use your knowledge of musical elements, contexts and language in your response.

(12)

~~Star Wars~~ Main Title / Rebel Blockade runner was written 1977 by John Williams as an underscore for the film Star Wars. It is a cue for the character of Luke Skywalker. Love Theme from Cinema Paradiso ~~is~~ is a piece of underscore music depicting a ~~love's~~ story of unrequited love.

John Williams writes his piece in B^b major. The use of a major key ~~provides the~~ ~~piece~~ ~~with~~ gives the audience a positive connotation. ~~throughout~~ The key changes in bar 11 to E^b major, then again in bar 14 to a minor key, making it seem as if the hero has encountered a problem. ~~At bar 17~~ ~~a piccolo solo begins~~ ~~the piece changes key once~~ ~~again~~ ~~once~~ This extract ends in a minor key, but the piece itself returns to the theme at the beginning.

Conversely, Love Theme is written in G minor. The use of a minor key presents the audience with a negative connotation, matching the atmosphere of the piece. ~~the piece~~ The piece does not modulate throughout - rather, the same melodic phrase repeats, highlighting the prevailing mood of sadness and perhaps alluding to the character's unending pain.

In bar 2 of the Williams' piece a trumpet fanfare is used. This gives the piece a celebratory feel, while the perfect 5th in bar 2 gives a ~~strong~~ strong, positive mood. The use of triplets in the accompaniment orchestration and the melody gives the piece a stately, march-like quality, while the 7th leap interval leap at bar 3 further elevates the mood. This is also played ~~at~~ fortissimo. At bar 11 ~~percussion~~ there is a strong ^{use of} percussion, which leads on to strings at bar 14. The dissonance used with the strings gives a sense that something is wrong. The piccolo solo is quiet and has a lighter texture. The orchestral stabs at the end further establish a connotation of strength and power.

In Love Theme the same melody is repeated over and over over new a motif, ~~but~~ using clarinet flut, ten flute, then strings and orchestra. ~~The~~ build of texture can be seen, ~~but~~ perhaps suggesting a build of overwhelming emotion. ~~deciding~~ sequence, ~~at~~ also used. At the end horns intrude, drop out, leaving a thin texture. The dynamic ~~is~~ increases ~~with~~ each section. ~~The~~



This candidate makes accurate observations about orchestration and tonality in both extracts.

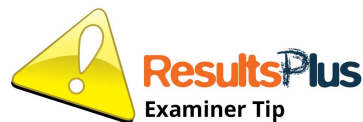
In the second paragraph, they make accurate statements about J Williams' use of tonality along with evaluative comments, and they provide evidence: *'John Williams writes the piece in B flat major. The use of a major key gives the audience a positive connotation. The key changes at bar 11 to E flat major then again in bar 14 to a minor key, making it seem as if the hero has encountered a problem'*.

This candidate also makes comparisons: notice that the second page opens with *'Conversely, Love Theme is written in G minor.'* The candidate uses appropriate sophisticated musical vocabulary including *underscore, cue, theme, fanfare* and *accompaniment*.

The second half of the essay lacks focus: the candidate becomes diverted by rhythm, dynamics and texture. Whilst the candidate makes detailed observations about tonality, their observations about orchestration are less detailed. Few detailed observations are made about E Morricone's use of orchestration.

This response is at Level 4.

10 marks



- Focus on the elements in the question
- Plan your essay
- Refer to the skeleton score

Paper Summary

Based on their performance on this examination 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 90 seconds) from different sections of a piece
- The most challenging questions are the comparison questions (eg 6b). Practice these by comparing different sections of pieces, eg compare melody in the verse and chorus
- Candidates should practice following skeleton scores, starting with simple single stave scores and moving on to more complicated scores
- For dictation questions, melodic extracts from the pieces should be used as dictation exercises
- To prepare for the essay question, candidates should practice comparing a prescribed work with a piece from the same Area of Study. They should focus on two or three musical elements and ensure that they are using appropriate musical vocabulary

Grade Boundaries

Grade boundaries for this, and all other papers, can be found on the website on this link:

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