



Examiners' Report June 2022

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 that will be based on an unfamiliar melody. The melody will be taken from a piece of music from one of the four Areas of Study.

Question 8 is also based on an unfamiliar piece of music (closely related to a prescribed work). Candidates are provided with a skeleton score which appears in the examination paper.

The final question, 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, which appear in the Source Booklet. For further details of Component 3 teachers and candidates are advised to read Issue 4 of the specification, which is available on the Pearson website.

The key to success in this examination is to listen with great care to each musical extract and to respond to each question using precise musical vocabulary.

This report will provide exemplification of candidates' work, together with comments, for a selection of questions. The exemplification will come mainly from questions that require a more complex response from candidates.

Question 1 (b)

Like Q01(a) this was a straightforward question and most candidates were able to identify strings as the family of instruments, which play the melody at the start of the extract.

Question 1 (c)

Q01(c) required candidates to make two observations about harmony. Many candidates secured two marks.

Common responses included:

- pedal
- dissonance

Whilst many candidates were able to make relevant observations, less-able candidates commented on other musical elements such as forces or dynamics.

Question 1 (d)

This was a question concerning how music can generate an atmosphere. Candidates were required to identify how Williams uses instrumentation and melody to establish a thrilling atmosphere. Two marks were available and many candidates secured both marks.

Rather than writing single words, here, the candidates write full sentences to provide clarity. This also ensures that they are answering the question directly.

- (d) After a *ritenuto* the main Star Wars theme is heard. Explain how the composer establishes a thrilling atmosphere. You should refer to instrumentation and melody. (2)

instrumentation

brass which has military connotations creates a heroic feel

melody

the melody is disjunct, making it feel impressive



ResultsPlus
Examiner Comments

This candidate makes two accurate observations:

- brass
- disjunct

Total: 2 marks



ResultsPlus
Examiner Tip

Make sure that you answer the question.

Question 1 (e)

On the whole, candidates responded well to Q01(e) which focussed on texture. *Homophonic* was the most common response.

Question 1 (f)

Q01(f) was a straightforward question.

The majority of candidates were able to identify *timpani* as the percussion instrument, which is heard at the end of the extract.

Question 2 (a)

Like previous questions which focused on forces, this question was answered correctly by the majority of candidates.

Question 2 (b)

Q02(b) required candidates to identify the playing technique heard on the snare drum. Many candidates were able to identify (*drum*) *roll* as the playing technique.

Question 2 (c)

Q02(c) required candidates to focus on the backing vocals.

Most candidates were able to make at least one accurate observation.

Frequent responses included:

- 'ooh'/vocalisation
- multiple parts
- in harmony

(c) Give **two** features of the backing vocals at '*Met a man from China*'.

(2)

1 overdubbed

2 vocables



ResultsPlus
Examiner Comments

This candidate makes two accurate observations:

- overdubbed
- vocables

Total: 2 marks



ResultsPlus
Examiner Tip

Incorporate appropriate musical vocabulary into your answer where possible.

Question 2 (d)

Q02(d) required candidates to identify a studio effect. The most common response was *panning*, closely followed by *reverb*.

Question 2 (e)

This was a challenging question that required candidates to compare harmony, instrumentation and vocals at the start of the verse with those at the start of the chorus.

Many candidates secured one mark by recognising that backing vocals appear only at the start of the chorus.

More-able candidates secured a mark by identifying different chords progressions in the two passages, for example the verse starts with a minor chord whilst the chorus starts with a major chord.

More-able candidates also recognised that both the bass and the drum-kit have more complex parts in the chorus.

Question 3 (a)

Like Q01(e), which also focussed on texture, candidates responded well to this question.

Frequent responses included:

- monophonic
- polyphonic
- canonic

Less-able candidates wrote a one-word answer even though two marks were available.

Question 3 (b)

Q03(b) required candidates to focus on the music played by the solo flute, solo violin and the *ripieno*.

More-able candidates were able to write perceptive observations using correct vocabulary, securing two marks.

Frequent responses included:

- antiphonal
- descending
- sequence
- subject

Question 3 (d)

The majority of candidates were able to identify the perfect cadence heard at the end of the extract.

Question 3 (e)

Q03(e) required candidates to describe three features of the instrumentation that are characteristic of a Baroque *concerto grosso*. Candidates responded well to this question and many candidates secured three marks.

Less-able candidates did not answer the question and wrote about other musical elements, for example melodic ornamentation or texture.

(e) Identify **three** features of the instrumentation which are characteristic of a Baroque concerto grosso.

(3)

- 1 three instruments playing ~~the~~ soloistic roles
- 2 A basso continuo, which accompanies the ~~the~~ soloist
- 3 The use of a harpsichord for basso continuo and soloist.



ResultsPlus
Examiner Comments

This candidate makes three accurate observations:

- three solo parts
- *basso continuo*
- harpsichord

Total: 3 marks



ResultsPlus
Examiner Tip

Read the question carefully.

Question 4 (a)

As in Q02(d), this question focussed on studio effects.

Candidates responded well to this question and most candidates secured one mark. Many candidates were able to secure both marks, often using precise vocabulary.

Many responses included:

- samples
- loop
- delay
- reverb

Question 4 (c)

This question required candidates to comment on harmony.

Although some candidates confused harmony with texture, the majority of candidates were able to make accurate observations about harmony using appropriate vocabulary.

The specification provides a Music Vocabulary List (Appendix 3 of specification, Issue 4).

This is a useful starting point for learning vocabulary and terminology, and will support learning of musical elements, context and language.

(c) Describe the harmony when the vocal melody enters.

(2)

Static chords played by the synthesiser, ascending.
There is also a drone played by the synthesiser at the bottom of the texture.



ResultsPlus
Examiner Comments

This candidate makes two accurate observations:

- static chords
- drone

2 marks



ResultsPlus
Examiner Tip

Learn musical vocabulary.

Question 4 (d)

As in Q01(f), this was a straightforward question and most candidates were able to identify accurately the instrument playing the solo at the end of the extract.

Question 4 (e)

This was one of the most challenging questions on the paper. It required candidates to identify three musical features associated with Celtic music.

Less-able candidates did not read the question carefully and commented on instrumentation or did not provide an answer.

However, many candidates were able to provide one appropriate response. Three marks were available.

Frequent responses included:

- four beats in a bar
- regular beat (to dance to)
- drone
- rhythmic ostinato

(e) This extract combines musical features from different cultures. Apart from instrumentation, identify **three** musical features associated with Celtic music in this extract.

(3)

- 1 The fast paced ~~Solos~~ semiquaver Solos.
- 2 & Ornamentation in Solos
- 3 The Aolean Mode



ResultsPlus
Examiner Comments

This candidate makes two accurate observations:

- ornamentation
- modal

Total: 2 marks



ResultsPlus
Examiner Tip

Even if a question is challenging and you are unsure of the answer always write something! You might receive a mark.

Question 5 (a)

This was a question concerning how the use of musical elements can create mood.

Candidates were required to comment on how Beethoven uses dynamics, harmony and pitch to establish tension. Three marks were available. On the whole, candidates found it easiest to comment on dynamics.

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

(a) Explain how Beethoven creates tension at the **start** of the extract by referring to dynamics, harmony and pitch.

(3)

dynamics ~~Contrasting~~ ~~ff/ff~~

Contrasting pp with ff dynamics

harmony ~~dissonance~~ ~~chromatic~~

dissonance created through chromatic notes

pitch ~~large range~~

large pitch range is used



ResultsPlus
Examiner Comments

Rather than writing single words, the candidate here writes sentences to provide greater clarity.

This candidate makes three accurate observations:

- pp
- dissonance
- large pitch range

Total: 3 marks

Question 5 (b)

This question focussed on both melody and rhythm.

Many candidates were able to make an accurate observation about melody. However, less-able candidates confused rhythm with tempo.

Question 5 (c)

Like Q01(e) this question focused on texture.

Many candidates were able to make an accurate observation about texture at the start of the recapitulation. *Homophonic* was the most frequent response.

Question 5 (d)

This was a challenging question, focussing on texture, that required keen aural skills.

Less-able candidates commented on other musical elements, including texture and dynamics.

Question 5 (e)

This question required candidates to identify the structure of this movement.

Whilst many candidates provided the correct answer, there were many inaccurate answers including *rondo*, ternary and *da capo* aria.

Question 6 (a)

Q06(a) was a straightforward question and was answered correctly by many candidates.

Question 6 (b)

Questions that require candidates to compare two musical extracts are, on the whole, more challenging. However, the majority of candidates responded well.

Many candidates secured two marks and used appropriate vocabulary.

(b) Identify **two** differences between the vocal melody at the **start** of extract A and the **start** of extract B.

(2)

1 start of B more syllabic-

2 start of A starts melismatic



This candidate makes one accurate observation:

- B is syllabic/A is melismatic

Total 1 mark



Always follow instructions. If a question requires **two** differences, or **two** similarities, make sure that you make two separate points.

Question 6 (c)

This question focussed on tonality, harmony and rhythm at the end of extract A.

Three marks were available. Many candidates secured two marks. Only the most-able candidates were able to recognise that the music had modulated away from the tonic.

Question 6 (d)

As in Q05(d), this question required keen aural skills. There were two marks available: many candidates secured one mark.

Frequent responses included:

- conjunct
- realisation

Question 7 (a)

In general, candidates found the rhythmic dictation much easier than the melodic dictation.

Many candidates identified the repeated semiquavers at the start of the rhythm and then the repeated quavers at the end of the rhythm.

Many candidates were able to secure full marks.

Candidates should work out their answer writing in pencil, and only once they are sure of the notes should they ink over their answer in black ink. Alternatively, they may use the manuscript paper at the back of the question paper for drafting their answers.

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 (5)

You may use the manuscript on page 18 for rough work. However you must write your final answer on the stave below.

Moderato

The musical score is in 2/4 time and G major. It begins with a tonic chord (G-B-D) and a pulse consisting of five vertical lines. The first staff shows a melody starting with a quarter note G, followed by a dotted quarter note B, and then a quarter note D. The second staff has a bracketed section labeled "(a) rhythm?" with five vertical lines above it, indicating a missing rhythmic pattern. The third staff has a bracketed section labeled "(b) melody?" with a dotted quarter note G, followed by a quarter note B, and then a quarter note D, indicating a missing melodic line. The score ends with a double bar line.



This candidate identifies accurately every note duration:

- semiquaver
- semiquaver
- crotchet
- quaver
- quaver

Total: 5 marks



Remember, your final answer must be in black ink!

Question 7 (b)

This melodic dictation was challenging and only the most-able candidates were able to identify the descending G major arpeggio.

However, many candidates were able to identify the starting pitch and the final pitch, securing two marks.

Dictation is an aural skill that candidates need to work at regularly. There are several mobile apps which they might like to consider using to help to develop this aural skill.

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 (5)

You may use the manuscript on page 18 for rough work. However you must write your final answer on the stave below.

Moderato



This candidate identifies accurately every pitch.

- A
- B
- G
- D
- B

Total: 5 marks



Practice music dictation regularly and often.

Question 8 (a)

Q08(a) was a straightforward question, which focused on the hi-hat part in the introduction.

Frequent responses included:

- *ostinato*
- playing on beats 2 and 4

Question 8 (b)

Many candidates secured one mark by identifying either the *piano* or the *double bass* as an accompanying instrument that starts playing in the Head.

Less-able candidates identified the melodic instrument.

Question 8 (d)

This challenging comparison question required keen aural skills, to identify a difference between the accompaniment of the Head and the accompaniment of the repeat of the Head.

Frequent responses included:

- piano plays more chords/different chords
- cymbal crashes
- more complex drum part

Question 8 (e)

This question required candidates to comment on the melody at the end of the extract.

Many candidates responded well to this question and used appropriate vocabulary.

There were two marks available: most candidates secured one mark.

Frequent responses included:

- disjunct
- chromatic notes/blues notes
- improvised

Question 8 (f)

Many candidates responded well to this question, which required them to identify two features associated with jazz.

Less-able candidates commented on instrumentation.

Frequent responses included:

- added chords
- chromatic notes
- pitch bend
- improvisation
- syncopation

Candidates should use appropriate vocabulary: answers such as *jazz chords* or *jazzy melody* will not be awarded a mark.

- (f) This piece of music fuses elements of folk music, Caribbean music and jazz.
Apart from instrumentation, identify **two** musical features associated with jazz.

(2)

1. *dissonance and extended chords used by accompanying instruments*
2. *syncopation used in melody*



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Examiner Comments

This candidate makes two accurate observations:

- extended chords
- syncopation

Note that this candidate has provided extra clarification (*extended chords in accompanying instruments, syncopation in melody*) in their answer.

Total: 2 marks



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Examiner Tip

Use appropriate vocabulary.

Question 9

The final question on the paper required candidates to evaluate how effectively composers used **melody, tempo** and **rhythm** in *Defying Gravity* (familiar extract) and in *Cabaret* (unfamiliar extract) to create different atmospheres. The candidates were provided with a skeleton score in the Source Booklet.

The Levels Descriptors in the mark scheme outline what candidates should be aiming to do in their response, namely:

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

The publication of the Advance Information meant that candidates were able to focus their revision on this particular Area of Study (AoS 3: Music for Stage and Screen). In general, most candidates were able to focus on the correct musical elements and many candidates demonstrated some stylistic awareness.

Less-able candidates were able to make accurate observations about both extracts but did not always make convincing evaluative comments. For example, they were able to identify that the melody in *Defying Gravity* was diatonic but were not able to explain why this might be significant.

Whilst most candidates were able to make accurate observations about both extracts, many candidates found it hard to make direct comparisons between them. Candidates must embed direct comparisons throughout their response.

It was pleasing to see that, in general, candidates were providing some evidence to support their musical observations. Less-able candidates referred to '*the tempo at the start*' or '*the melody in the chorus*'. More-able candidates directly referred to the score and provided accurate bar numbers.

The publication of the Advance Information meant that candidates were able to revise appropriate vocabulary and many candidates were able to embed this into their response. More-able candidates used sophisticated vocabulary, for example *metric displacement, referential, vocalisation, hook, chromatic inflection*.

Below are some suggestions for approaching this question:

- Focus on the elements in the question and do not get distracted by other musical elements
- Use the time before, and in between playings, to write an essay plan
- As you listen to each extract, make notes on the skeleton score
- Make direct comparisons throughout the response, for example *both extracts use triplet rhythms*
- Remember to make evaluative comments throughout, for example *in Cabaret triplets are used in the brass fills, this is a feature of jazz*
- Avoid repetition: use the time to make as many relevant musical observations as possible

9 Defying Gravity is sung by witches in a fantasy world. Cabaret is sung by a performer in a 1930s jazz club.

Evaluate how effectively **melody**, **tempo** and **rhythm** are used to capture the different atmospheres of these two songs.

The skeleton scores are provided in the Source Booklet.

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

wicked			cabaret (12)		
melody	Tempo	rhythm	melody	Tempo	rhythm
- DEF G ↓	- <u>slow</u> voice	- syncopation ✓	- syllabic ✓	- 13 ↑ ↓	- syncopated ✓
- unaccompanied	- maestoso ✓	- metrical shifting ↓	- conjunct ✓	- cold voice ✓	- swung ↓
- traced and 2	- ritardando ✓		- last note ✓	- increase at end ✓	
- 4ths + 5ths ✓	- trio chorus ↓		- High bass ✓	- down	
			- melodies (movts) ✓		

Within the pieces "Defying Gravity" by Stephen Schwartz and "Cabaret" by Kander, individual atmospheres are created. Both pieces are from musicals, yet Defying Gravity is of a futuristic theme and was made in 2003. Cabaret is set in 1930s Berlin in a ~~theatre~~ ^{Jazz} club and ~~the~~ possesses a different musical style. Within both pieces, melody, tempo, and rhythm is used to evoke particular tones; some features the pieces share and others not.

Finally, ~~within~~ the use of melody is essential within both pieces - as a main melodic vocal line is prevalent. Within Deriving Gravity, the use of 4ths and 5ths is prevalent throughout the whole melodic line and especially the chorus ^{in the vocal line}. ~~the~~ ~~the~~ these intervals are heroic and assertive sounding, creating an atmosphere of defiance for the main character Elphaba. ~~that~~ this use of 4ths and 5ths is not dissimilar to Wagner's 19th century opera's and overall creates an exhilarating atmosphere in Deriving Gravity. In Cabaret, expanding intervals are also used e.g. 6-36-7 ^(6th). This also creates an uplifting and positive message within the words of the singer in Cabaret - notably, in the chorus in Deriving Gravity and found within the melodies, the notes D, E, F, G are heavily used. This may be seen as a cipher code for the song itself, giving the extent of the defiant message even within the notes of the music.

~~The melody of~~ ~~There is a wide and~~ In both pieces the melody ends on a very high note - showing glory and rounding both pieces off nicely. The melody of Cabaret is ^{mostly} syllabic, especially in bars 1-5, allowing for effective and clear communication. What's more the melody in Cabaret is ^{mostly} conjunct, allowing the message of the piece to be easily followed - further intertwining the drama with music as the melodies are almost speech like - suggesting the personal purpose of the song to a listener. Within Cabaret, high brass melodies

are used as fills at around b. ²⁰~~14~~, introducing a strong but ^{and slow full} optimistic sound.
Cantata motion is used in b. 40 of Cabaret, ~~again~~ creating an interesting ^{and} and thrilling build up to the end of the song.

In terms of tempo, both pieces have fast choruses, the marking notably being allegro molto ~~for~~ Berging Gravity - this speed brings drive and momentum to the piece - propelling ^{their} these messages and highlighting the importance of the chorus. The increase in speed is first introduced in Cabaret at b. 13, the tempo fluctuating however throughout, suggesting an uncertain yet empowering mood. The tempo at the ^{beginning} ~~beginning~~ of Cabaret is quite slow and appears to be colla voce - allowing the singer to take their time ⁱⁿ ~~to~~ expressing and communicating - creating a free atmosphere, as you would expect from a jazz song. ^{this contrast to later on in the song also builds tension and makes it more interesting through the variation.} In Cabaret, the use of drums in the last 30 bars really increases momentum and creates a climax in tempo for the end of the piece. Within Wicked, the final chorus is marked as maestoso meaning majestically. This is a grand ending to the first act of Wicked and the tempo and style of playing is reflecting that. Elphaba is majestically gathering the old ways, ^{embodied by the pit band.}

Lastly, in terms of rhythm both pieces have much syncopation is heavily prominent in both pieces, suggesting a liberating atmosphere and a feature you would expect from Cabaret - as syncopation is heavily typical of jazz. Syncopation ^{is} ~~is~~ different and interesting, perhaps presenting the unusual theme of magic in Wicked. Elphaba is out of sync with the rest of her world, as the syncopation may suggest. What's more, in the chorus of Berging Gravity, long notes are used and underneath there is triplet writing, as a 3 note ornament cannot fit into 2/4 bars - this creates an unusual sound and again links to Elphaba breaking away from fitting in and conforming. Furthermore, in Cabaret, swing rhythms are very prevalent, a typical feature of jazz and

creating an authentic atmosphere. The use of rhythms is carefully selected to portray a natural setting for a jazz club in 1930s Berlin - a thriving and cultural time.



ResultsPlus
Examiner Comments

This candidate has written a plan, organising their points into coherent sections.

The candidate makes relevant and accurate observations about melody, tempo and rhythm in both extracts, using evidence to support musical observations, and makes convincing evaluative comments:

Within Defying Gravity, the use of 4ths and 5ths is prevalent throughout the whole melodic line and especially the chorus. These intervals are heroic and assertive sounding.

The melody of Cabaret is mostly syllabic, especially in bars 1-5, allowing for effective and clear communication

The candidate demonstrates stylistic awareness:

The tempo at the beginning of Cabaret is quite slow and appears to be colla voce - allowing the singer to take their time in expressing and communicating - creating a free atmosphere, as you would expect from a jazz song.

The candidate uses a wide range of musical vocabulary including: *syllabic, cipher, colla voce, maestoso, metrical shifting, syncopation and ostinato.*

The candidate makes direct comparisons:

In both pieces the melody ends on a high note.

Syncopation is heavily prominent in both pieces.

This response is at a Level 4.

Total:11 marks



- Plan your response
- Do not write an introduction or a conclusion: use the time to make as many relevant musical observations as you can
- Make direct comparisons between the two extracts throughout your response
- Refer to the skeleton score

Paper Summary

Based on their performance on this examination paper, candidates are offered the following advice.

Candidates should:

- have a clear understanding of the vocabulary and terminology relating to musical elements, context and language, and should refer to Appendix 3 of the specification (Issue 4) when preparing for this component
- listen to the prescribed works as much as possible to internalise the complete structure of the music
- practice listening to extracts (of approximately 90 seconds in length) from different sections of a prescribed work and test their understanding of musical elements within that section
- work on dictation on a regular basis, either working with a musical partner, or using one of the many mobile apps available
- listen to a wide variety of music from each Area of Study, in preparation for questions 7, 8 and 9

Grade boundaries

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<https://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html>

