

Examiners' Report
June 2013

GCSE Music 5MU03 01

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Introduction

This paper is based on the study of twelve prescribed works over four Areas of Study. Every year two questions are set on each Area of Study (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 (a)

This question received a mixed response. Too many candidates automatically went for homophonic without listening to the clear imitation between the parts. Polyphonic (polyphony) and contrapuntal (counterpoint) were other correct responses.

Question 1 (b)

This was a relatively straightforward dictation exercise. The missing notes appeared twice more in sequential repetition in the given manuscript.

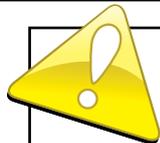
(b) Look at the following melody, which is the first vocal entry in the extract. Fill in the missing notes in bar 2. The rhythm is given above the staff.

(4)



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Examiner Comments

This is a clearly written and correct response scoring the maximum 4 marks.



ResultsPlus
Examiner Tip

It is wise to learn all the key themes and melodies in the twelve prescribed works as they often feature in dictation tests.

Question 1 (c)

Altos (male) or countertenors were correct answers. Too many thought it was sopranos as it was in the treble clef.

Question 1 (e)

A typical question asking candidates to give reasons for the Baroque affection expressed in this chorus. Even the weakest candidates managed 1 mark for saying the music is either loud or fast.

(e) Suggest two ways in which an uplifting and joyful mood is created in this chorus.

(2)

1 It is written in A major

2 It has a fast tempo



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Examiner Comments

This example scored 2 marks. Many candidates mentioned the major tonality and fast tempo for the music. Others highlighted the diatonic harmony, detached singing style or the feeling of one in a bar.



ResultsPlus

Examiner Tip

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

Question 2 (a)

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

This example provides a clear, chronological response to the question.

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

(a) Describe the dynamics in the extract.

(3)

The extract starts quietly, and slowly builds in a crescendo, it becomes very loud, then as the texture thins, it diminuendo's at the end or the



ResultsPlus

Examiner Comments

In this example 3 marks were awarded for: starts quietly; crescendos and diminuendos at the end.

Question 2 (b)

This question in addition to 3(a) and 5(c) proved to be the most challenging on the paper. Candidates find these analytical 'describe the music' questions hard. The two hand parts were contrasted in the music played so there was plenty to say about each.

The candidates could simply observe that for the left hand it played a melody (1) in chords (1) and for the right hand repeated (1) quavers (1).

(b) Apart from the dynamics, describe the music played in the extract. Give **two** points for each part.

LEFT HAND (BASS)	RIGHT HAND (TREBLE)
Playing chords at regular time intervals (1)	Playing a G# pedal note (inverted) * articulated (1)
2 notes per chord that are quite spread out (1)	Plays the pedal in octaves near the end of the extract (1)



ResultsPlus Examiner Comments

Five credit worthy responses for 4 maximum marks as follows:

LEFT HAND

Chords
Two notes

RIGHT HAND

G sharp
Pedal
Octaves.



ResultsPlus Examiner Tip

Describe what you hear in detail. Is it a melody part or harmony part etc.?

Question 2 (c)

Most candidates correctly picked out romantic stylistic features of piano playing, i.e. legato (1) and the use of sustain pedal (1).

Question 3 (a)

These similarity/difference questions can be demanding and really do differentiate effectively the ability range of the candidates. There were many possible options. The easiest option would be to state; same starting note, same first interval, phrases go up and down, syllabic, high register or pitch. The easiest differences to spot were second phrase has higher top note, different last note etc. There were many other possibilities too in the mark scheme. These types of listening question need to be practised regularly.

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

(a) Compare the melodies of *around the corner* with *or whistling down the river* giving **two** similarities and **two** differences.

(4)

Similarities:

- 1 They begin on the same note
- 2 ~~Both~~ The pitches go up and then down ⁱⁿ both melodies.

Differences:

- 1 The melodies end on different notes
- 2 'or whistling down the river' has a greater range of notes



ResultsPlus
Examiner Comments

This example scored 4 marks and was a textbook answer going for the mainstream points highlighted above.



ResultsPlus
Examiner Tip

Candidates should always refer to the basic musical elements in the answers, i.e. melody, rhythm, pitch, tempo etc.

Question 3 (b)

Many candidates knew Jazz features well and found this question quite straightforward.

There are many standard features and conventions demonstrated in this piece to choose from.

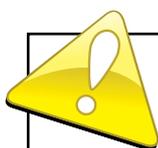
(b) Name **two** features of Jazz music in this song. (2)

1. Syncopated Rhythms.
2. Added 7th and 9th notes.



ResultsPlus Examiner Comments

This response highlighted a rhythm and harmony trait and scored 2 marks.



ResultsPlus Examiner Tip

Always go for the basic (and often) most obvious answers, i.e. syncopation, swing rhythms, blue notes, riffs and jazz based harmony featuring chords with added 7ths, 9th and 11ths.

Question 4 (a)

There was a good response to this question from many candidates, although some thought the music was expressionist.

Question 4 (b)

This question was well answered with most candidates knowing the term 'resultant melody.'

Question 4 (c)

This texture question was poorly done by the candidates in general. Many achieved one mark for saying 'polyphonic' or 'layered' but that was it.

Just as in the dynamics type question, it is important to think about the beginning, middle and end of the extract, i.e. chronologically.

In this way, the opening was full/all parts playing - then bass guitars drop out - then ends on an open 5th chord. There were other credit points too, such as canon, imitative etc.

Too many candidates still insist on describing texture as either 'thick' or 'thin.'

This was a fairly typical response.

(c) Describe the texture of the music in the extract. Make **two** points. (2)

1 Polyphonic

2 Canonical use of Canon



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Examiner Comments

'Polyphonic' and 'canon' are two of the salient features in the texture of the music. This example scored 2 marks.

Question 4 (d)

This question was well answered with most candidates correctly identifying the bass guitars.

Question 4 (e)

This proved to be a fairly straightforward question. Most candidates correctly heard the crescendo towards the end. However, some candidates thought the music actually got quieter.

Question 4 (f)

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

(f) Name **two** minimalist techniques used in this piece.

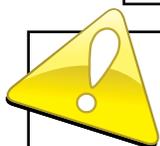
(2)

note addition and *repetition*



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Examiner Comments

There are two credit worthy points here.



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Examiner Tip

Always read the question carefully and do not just simply write down everything associated with the topic, in this case, minimalism.

Question 5 (a)

Excellent responses here for the trumpet, although some thought it was a saxophone of varying proportions.

Question 5 (b)

Most candidates were able to provide the answer 'head' and 'coda.' Coda however, appeared less often. The extract clearly was the end of the piece, but many candidates were seemingly guessing at times.

Question 5 (c)

This proved to be a demanding question although many candidates scored 2 out of 3 marks. The mark scheme was comprehensive and to say: the music is played by a solo (1); muted trumpet (1); improvising (1); on a 12 bar blues (1); using swung rhythms (1); and syncopation (1) would realise 6 marks (3 maximum).

(c) Describe the music of the **second** section of the extract. Make **three** points.

(3)

- 1 the playing is very repetitive and improvised from the trumpet
- 2 ~~uses a~~ the trumpet uses a low range of the instrument
- 3 there are swung rhythms



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Examiner Comments

This is a good answer containing 5 credit worthy points for:

repetitive
improvised
trumpet
low range
swung rhythms.



ResultsPlus

Examiner Tip

Candidates should include as much detail as possible in their answers.

Question 5 (d)

This was a well answered question with most describing a 'fade out' or 'getting quieter' (diminuendo). The mark scheme also allowed any reference to piano/soft dynamics too.

Question 5 (e) (i)

Saxophone was the correct response.

Question 5 (e) (ii)

Double/string/upright bass was the correct response.

Question 5 (e) (iii)

Drum kit or drums was the correct response.

Question 6 (b)

This was one of the more demanding questions on the paper. Again, like the Chopin Question at 2(b), candidates had to use aural perception skills to analyse the musical line and work out how the word *love* is set to music.

As mentioned previously in this report, candidates should think about the obvious, i.e. does the melody ascend or descend? Is it legato or staccato, melismatic or syllabic etc.?

(b) The extract begins with the lyric *my fading voice sings of love*. How is the word *love* set to music?

(2)

The word love is melismatic
and the pitch descends whilst he sings
it.



ResultsPlus

Examiner Comments

The example here scores 2 marks and picks the most obvious observations, that is to say, the melody descends in pitch and is melismatic.

Other credit points included:

legato

scale

ornamented end

glissando

sustained

fades at end of phrase.



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Examiner Tip

Always state the obvious points that sum up the melody line at that point in the music.

Think: direction (up/down) and movement (step/leaps).

Question 6 (d)

Guitar techniques came up last year too on Question 6(b) 2012. These are relatively straightforward to learn and are a key feature of this set work.

Learn the particular stylistic conventions in each work. Be careful here not to mix up techniques with studio effects such as delay, reverb etc.

(d) Name **three** common guitar techniques heard in this song. (3)

1 Picking
2 Strumming
3 palm muting



ResultsPlus Examiner Comments

This answer scored three marks and contained three of the most common points.

Others included: string bends; whispers (ghosting); hammers on; pull offs; slide and knocking.

Question 7 (a)

These 'box' type questions often cause panic to set in with the candidates. Most though were effective at naming the textures, but less successful at the pulse/tempo part of the question.

Question 7 (b)

This three note rhythm was often correctly given as a quaver followed by two semiquavers. However, many candidates got the pitch wrong. The most common being low-high-high.

(b) Complete the rhythm and pitch of the drum part. (3)



ResultsPlus Examiner Comments

This is one example of many correct responses scoring 3 marks.

Question 7 (c)

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

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

Question 8 (a)

Tabla, spelt in many different ways, was the common answer.

Question 8 (b)

Bansuri or Indian flute was the common response.

Question 8 (c)

Two similarities was quite a challenge for many candidates. It would have been easier to spot the differences. Nevertheless, this was a good testing question.

Thinking about the basics again would yield results.

The same instrumentation (1) is obvious. Both feature a drone (1) and are based on the same rag (1) were the most common answers.

Other features included:

fixed composition

some improvisation (some is important)

steady or regular beat

tans

tihais.

(c) List **two** similarities between these gat sections.

(2)

- 1 both fixed composition
- 2 both have tambura drone



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Examiner Comments

This example is a typical response scoring 2 marks.

Question 8 (d)

A context question that is knowledge based. Many correct responses here.

Question 9 (b)

Surprisingly, many candidates went for three rather than four movements.

Question 9 (c)

Many candidates successfully wrote about all 5 bullet points. The weakest of the five was the **rhythm** component, which if credit points were not given, meant a maximum mark of 8/10.

This is an excellent response answering all five bullet points in detail.

* (c) Comment on how Mozart uses the following elements in the 1st Movement from Symphony no. 40 in G minor, K550.

allegro ↑
• Melody → 1st subject, 2nd subject

• Tonality (keys) → G minor, B♭ major → homophonic + polyphonic

• Structure → sonata form — exposition 1st subject 2nd sub
development — changes key
- recapitulation — variation of subject
- coda

dot/dot rhythms ↑
• Rhythm → syncopation → 4/4

homophony ↓
• Instrumentation → large orchestra, no trumpet or horn, percussion

Remember to use correct **musical vocabulary** where appropriate. (10)

In Mozart's Symphony no. 40 in G minor he uses two different keys. The first is the key in the title, G minor, he also then uses that key relative major which is B♭ major. The keys make the piece have an uplifting tempo.

Mozart also uses sonata form in this symphony. The sonata form include: an exposition, a development and a recapitulation.

It also includes a bridge and a coda. The exposition includes the two melody lines: the 1st subject and the 2nd subject. The development uses a variety of dynamics and uses a variety of the instruments. The development includes a bridge to link the two passages together. Finally the recapitulation, this also

Includes a 1st subject and 2nd subject however these are a variation of the subjects in the exposition. There is a coda at the end of the piece.

Mozart uses a large orchestra as this piece of music would usually be performed in a concert hall or a large stately home. He uses woodwind (flutes and clarinets), brass (horns ~~and~~), strings (violins, violas and cellos) and percussion. Unlike other composers at the time, Beethoven, ~~Mozart~~ Mozart does not use trumpets and timpani's which was unusual in classical music.

The melody of the 1st subject is very syncopated and accented. This is because it is the more prominent section of the piece. ~~This piece is~~ The piece is ~~written~~ has written marks of allegro. The second subject is not as syncopated as the first and is also slower. It uses more slurs across the music notes.

The rhythm of the piece is marked 4/4. It uses hemiolas which creates a rhythm of 2 beats. ~~It~~ It also uses dotted

rhythms to emphasise the notes and flow of the music.

The texture is mainly homophonic throughout however there are some elements where the piece is polyphonic. The texture thickens and thins when instruments are added and taken away.

Mozart wrote this piece in 1788.

* He also uses a basso continuo which is where a double bass or organ (harpsichord) will be playing a continuous pattern in the bass line throughout the piece.



ResultsPlus Examiner Comments

Credit was given for the following:

Melody - 2 melody lines (contrasting themes), first and second subjects

Tonality - G minor, relative major Bb, changes key (appears in plan)

Structure - sonata form, exposition, development, recapitulation, bridge, coda

Rhythm - syncopated, dotted rhythms

Instrumentation - orchestra, no trumpets, no timpani.

16 points in this response = maximum 10 marks.



ResultsPlus Examiner Tip

Write notes next to the five bullet points (as in the example) before writing up.

The examiner has to mark the plan too to make sure nothing is missed out.

Question 10 (a)

The mark scheme included: club dance/popular music/blues or gospel.

Question 10 (b)

1999 was the correct response although the mark scheme allowed any year between 1995 and 2005.

Question 10 (c)

This was the popular choice with many full mark essays.

Each of the five bullet points was addressed with several comments receiving credit.

*(c) Comment on how Moby uses the following elements in 'Why does my heart feel so bad?'

- ✓ Melody
- ✓ Chords
- ✓ Structure
- ✓ Technology
- ✓ Texture

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

(10)

Moby uses two samples of a recording made in 1953 of a gospel choir singing an American gospel song. The first sample is of a male singer and this is used in the verses. The second sample is of a female singer, and this is used in the choruses. Moby manipulates both samples to change the meaning of the words and both samples have a vintage feel because Moby did not clear the surface noise on the recording, which is the crackling produced when an old vinyl record is played. Moby loops these 2 bar samples into eight bar phrases to create the melody, which as a result, makes it simple and repetitive.

The structure of this song is in a verse - chorus form. First there is an 8 bar introduction of piano only. Then the first verse is introduced, which lasts for 32 bars. ~~This~~ This verse is split into four 8 eight bar sections. The first eight bars are voice only, and Moby uses the first sample of the male voice. In the next eight bars, the drums and string-synth ~~enter~~ countermelodies enter. In the third section of the verse,

the bass and string-synth chords enter. In the final section of the first verse, syncopated piano chords are introduced. Then the chorus is introduced for 16 bars. The first 8 bars are different to the last 8 bars because different chord sequences are used. After the first chorus, the verse is repeated for 16 bars. Then there is a breakdown, which is a bar of silence with fading echoes. The chorus is repeated again after this for 24 bars. The texture is thinner in the first 8 bars because the drums and piano drop out. They re-enter in the next bar and then drop out again until the end of the piece. To end the piece, the verse is repeated for 8 bars.

A contrast in texture is provided by the varying instrumentation in each 8 bar phrase, the use of silence and just having static chords ~~the~~ ~~accompanying~~ accompanying some sections.

This piece is built around three ~~of~~ simple chord sequences. In the verse, the chord progression is Am Em G D. In the choruses, two different chord progressions are used. The first is C Am C Am and the second is F C F C. Therefore we can say that ^{the} chorus is in C major and the verse is in Dorian mode on A.

Moby uses lots of technology in this piece. He uses a synthesizer to produce the piano, bass and string sounds. A sampler is used for the vocal samples and the breakbeat of the drum which he sampled from a hip-hop track. A drum track is used

to create the drum part, and a sequencer is used to trigger the sampler and synthesizers. Moby uses different effects such as panning, which places sound in a stereo field. He uses this in the piano introduction to create a sense of movement from left to right and back. He uses reverb and delay throughout the whole piece, and we can hear the effect of this in the bar of silence (the breakdown). In the final verse, he produces an echo of the male voice sample through delay. This echo is processed by EQ, which removes all the lower frequencies. Moby also uses electronic ghostings of the male voice sample, which is remnants of the background singers in the ^{original} sample. (Total for Question 10 = 12 marks)



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Examiner Comments

This response was well-written and full of musical detail which scored the maximum 10 marks.

Credit was given for the following:

Melody: two samples, 1953 gospel choir, male singer for verses, female singer for choruses, two bar phrases

Chords: Am-Em-G-D, C-Am-C-Am, F-C-F-C, modal

Structure: verse-chorus, introduction, breakdown, outro

Technology: samples not cleaned up, synthesiser, sampler, panning, reverb, delay, EQ

Texture: many examples in text of different textures, e.g. drums and synth countermelodies enter, bass and string chords enter, use of silence for a bar during breakdown etc.



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Examiner Tip

It might be easier to write in five paragraphs - one for each bullet point in turn, so points are not duplicated or mixed up.

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 practise 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. Practise these using any of the verses/choruses, section A to section B etc., in the set works
- The essay question can effectively be thoroughly prepared. Key fact cards on the musical elements, such as structure, harmony, texture, rhythm, melody etc. will be invaluable
- There are many practice paper resources to aid efficient revision and preparation for this paper. As in any subject at GCSE level, it is the quality and quantity of revision that will determine the degree of success on 5MU03.

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