

Moderators' Report/
Principal Moderator Feedback

Summer 2013

GCSE Music 5MU01
Performing Music

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications come from Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

Summer 2013

Publications Code UG036472

All the material in this publication is copyright

© Pearson Education Ltd 2013

Grade Boundaries

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

<http://www.edexcel.com/iwant to/Pages/grade-boundaries.aspx>

Performing Report 5MU01 – GCSE Music 2013

The work presented for moderating this year covered, as ever, a wide spectrum of performances. The vast majority of these were well presented and candidates traditionally do well in this particular component of the examination: this year has been no exception. Every year presents its own particular trends, though the overall range and style changes relatively little over the years. The slight swing to vocal music which was noted a few years ago has remained, while the numbers of candidates taking some of the technology options appears to have dwindled a little; traditional performing is very much alive. If we look closer at the range of performances heard, vocal and piano performances dominate, (it should be noted that there is a significant drop in the numbers performing on the keyboard). It is also pleasing to note that the number of candidates who chose to perform on orchestral instruments remains roughly the same.

In short, the percentages are as follows: Piano (20%), closely followed by female vocal (18%), then guitar (9.8%), and drum kit (6.9%). The flute is the most popular orchestral instrument (4.82%), followed by the violin (4.68%). Music technology is less popular: sequencing (0.9%), multi-track recording (1%).

The overall quality of marking was found to be very good, however too many centres still tend to over-estimate the quality of the work presented. It is a concern that teachers tended to ignore errors when marking. The marks should be based on the recording, rather than the original live performance: listening to the music later away from the candidates helps to give a clearer perspective. A piece with significant errors is not going to hit the excellent mark band and similarly a piece with many of the interpretive aspects either absent or inconsistently applied is not going to hit this band either. Teachers are recommended to look at the wording carefully before coming up with their final judgement.

The ensemble section continues to be an issue for some centres. While many are correctly applying the criteria and their candidates are showing excellent ensemble capabilities in a wide range of areas, too many centres appear to incorrectly apply the ensemble criteria correctly; there were many centres who did not provide correct ensembles. A typical example is the use of a theatre style duet where the solo singers sing separately for most of the song, with perhaps a few bars of harmony towards the end. This, accompanied by a pianist is not acceptable as an ensemble; there is simply not enough material provided to give a fair judgement of ensemble (particularly in comparison with a pianist who chooses a piano duet.) The wording clearly states "simultaneously sounding" and therefore the music submitted should reflect this. Centres who presented theatre duets properly, did so with a backing group, rather than just the piano: this is a useful way to support your theatre singers, providing an ensemble where there are three or more performers will always get around any difficulties made by duets.

It was pleasing to note that after last year's comments expressing concern for the number of performances made without the intended accompaniment, centres have taken this criticism on board and there were distinctly fewer examples of this year.

The other performing options presented some innovative performances. Sequencing continues to dominate here, and candidates did reasonably well. The manipulation of the material to produce a musical end result is the most difficult. Moderators heard

many examples of accurately input material, but very few where real consideration had been undertaken to produce the musical goods. Multi-track recording as the engineer was the most popular of these options, with some excellent end products. Care should be taken with the final mix down to ensure that noise and silence is appropriate for the whole track.

Rapping continues to produce some excellent performances. Directing an ensemble, DJing and Techno fusions were the three least popular options with only a handful of candidates undertaking these.

Centres are getting used to the level of difficulty criteria and each year we have seen a small reduction in the number of changes that moderators make to this. Some centres sent a photocopy of the relevant page with the relevant descriptors highlighted: this is particularly useful when pieces lie on the cusp of two levels. However, most problems occur when teachers have not fully worked out the level, often making a judgement after referring to just some of the descriptors, referring to graded exams or making no judgement at all. Centres are urged to pay particular care to ensure that fewer mistakes are made here.

The biggest cause for concern in general still comes with the administration. There were many centres who sent individual CD's for each candidate's performances. One CD (or two if there is insufficient space) is all that is required. A clear track list will negate the need to add announcements throughout the CD and one announcement confirming the Centre name, number, year of exam and paper would be a helpful streamlining of the process for centres. There continues to be a wide range in the quality of the recordings sent in. The usual noises (bells ringing etc) are pretty unavoidable, but un-edited recordings with teacher/candidate discussion, false starts etc. are un-necessary.

The Mus100 forms, when correctly reproduced, provide a folder into which the paper scores may be placed but they also provide all the information regarding the candidate. Please ensure that they are photocopied onto one A3 sheet, this negates the use of staples or paper clips and ensures that loose papers are not mislaid.

It is very useful to explain fully about particular ensembles. "Primo part in piano duet" is perfectly clear, but "guitarist" doesn't help when there may be two guitars.

Overall the presentation of the materials and the quality of the submissions were good but the final thought is for all candidates. Before the recordings are made, please ensure that they have tuned properly and that centres ensure that the piano is tuned too.

Pearson Education Limited. Registered company number 872828
with its registered office at Edinburgh Gate, Harlow, Essex CM20 2JE

Ofqual




Llywodraeth Cynulliad Cymru
Welsh Assembly Government

