

GCSE Music

Effective Strategies for
Teaching Component 3
(Appraising)

1MU0-23O1



Agenda

16.00 – 16.05	Welcome and introduction
16.05 – 16.10	Component 3 requirements (AO3 and AO4)
16.10 – 16.30	Integrated approach to teaching appraising from KS3
16.30 – 16.55	Section A questions (Questions 1-7)
16.55 – 17.00	BREAK
17.00 – 17.25	Strategies for approaching Question 8 (Unfamiliar)
17.25 – 17.45	Strategies for approaching Question 9 (essay)
17.45 – 18.00	Q&A and an opportunity to share best practice

Materials (Delegate Pack)

To complete this training, the following materials are required:

- 2023 Examination paper, Source Booklet, Audio and Mark scheme
- Jester's Banquet Score and mp3
- Marked Question 9
- Good quality amplifier, and speakers or headphones

Overview



Specification Overview

Component	Overview	Assessment
Component 1 Performing 30% NEA	2 performances at least 1 solo piece – min 1 min at least 1 ensemble piece – min 1 min Combined duration of at least 4 minutes	30 marks solo and 30 marks ensemble Total of 60 marks
Component 2 Composing 30% NEA	2 compositions 1 to set brief – min 1 min 1 free composition – min 1 min Combined duration of at least 3 minutes	2 pieces – 30 marks each Total of 60 marks
Component 3 Appraising 40% exam	4 Areas of Study with 2 set works <ul style="list-style-type: none">• Instrumental Music 1700–1820• Vocal Music• Music for Stage and Screen• Fusions	Exam 1hr 45mins Total 80 marks

Assessment Objectives

	Assessment Objective	Weighting
AO1	Perform with technical control, expression and interpretation	30%
AO2	Compose and develop musical ideas with technical control and coherence	30%
AO3	Demonstrate and apply musical knowledge	20%
AO4	Use appraising skills to make evaluative and critical judgements about music	20%

Integrated approaches to teaching appraising from KS3





Where to start?

There are four Areas of Study

- Instrumental Music 1700-1820
- Vocal Music
- Music for Stage and Screen
- Fusions

Where to start? How do we plan our curriculum?

Integrated approaches to teaching appraising from KS3


You have been commissioned to compose a 30-second music loop which will accompany a new 'Lemmings' game. In the game brave lemmings jump out of the sky with mini-parachutes. Watch the video before you start composing.

Integrated approaches at KS4

- Using solo and ensemble performances
 - Use a variety of AO3 and AO4 questions, for example
1. Identify the key at the start of the extract.
 2. How is rhythm used at the start of the extract to create a dramatic mood?
 3. Identify the cadence at the end of the extract.

Section A Questions





Section A – Outline

- Questions 1 – 6: Set work questions
- Question 7: Musical Dictation
- Question 8: Unfamiliar Listening

Section A (Questions on set works)

- Extracts last between 40–90 seconds
- In the classroom practice appraising short sections from the set works, listening to them three times.
- Use past papers – use the same style of questions – with a combination of AO3 and AO4.
- In pairs get pupils to devise their own set of questions along with a mark scheme! This REALLY consolidates their understanding!



Command words

1. **Name** the melodic device heard at the end of the extract.
2. **Complete** the score by writing in the in the missing melody.
3. **Describe** two features of the melody played by the acoustic guitar at the start of the extract.
4. **Explain** how the composer uses rhythm to create tension when the brass enter.
5. **Compare** the use of backing vocals at the start of each section.
6. **Evaluate** how effectively melody, tonality and harmony are used to evoke different emotions in these songs.

Section A: (1–6) Three candidate responses

Question 4(b)

Explain how the composer uses harmony to create a sense of drama at the **start** of the extract. (2) (Beethoven, bar 11-113)

(2) ^{dim}
- uses a tonic pedal note, sinister sound
- ostinato, tritish suspense, - diminished 7th

(2)
Pedal notes create tension
Very deep accompaniment creates contrast, creating drama

(2)
dissonance, wide gap in range between RH + LH

Section A: (1–6) Three candidate responses

Question 3 (d)

Identify two features which create a sad mood in this love song. (2) (Samba Em Preludio bar 88-105)

(2)

- 1 It's in a minor key
- 2 ~~It is a conjunct~~ The vocals are conjunct

(2)

- 1 Bossanova
- 2 the ~~beat~~ Vocals are descending

(2)

- 1 ~~It is in a minor~~ It is in B minor
- 2 The use chromatism

Question 7: Musical dictation

- This question will always come from an Area of Study
- There will always be a skeleton score in treble clef, in a key with no more than four sharps or flats
- Candidates will hear the tonic chord followed by the pulse
- 5 marks will be available for completing the missing rhythm and 5 marks will be available for completing the missing melody.


Strategies

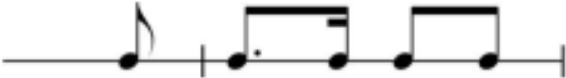
- Try to make this fun – build in short aural games into the start of each lesson!
- Develop aural skills through singing and clapping: start by getting pupils to sing back short melodic phrases or by clapping rhythms back
- Integrate this with Performing and Composing, for example get the class to sing back the opening phrase of a pupil's solo performance or composition
- Introduce notation gradually and with weaker pupils 'dots and dashes' make notation accessible

Question 7: Marking Musical Dictation

Musical Dictation

Area of study 2 - Vocal Music Moeran: Nutting Time (Six Suffolk Folk Songs)

Question Number	Answer	Mark
7 (a)	Up to five marks for each correct answer:  Note pitches: D, C sharp, D, F sharp, G	(5) Expert

Question Number	Answer	Mark
7 (b)	Up to five marks for each correct answer:  Rhythms: Quaver Dotted quaver Semiquaver Quaver Quaver	(5) Expert

Question 7: Candidate response

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

Allegretto

(a) melody?

(b) rhythm?

D C D A F

Question 7: Candidate response

The image displays musical notation for a question. It consists of three staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The second staff contains a continuous melody. The third staff is divided into two parts: (a) melody? and (b) rhythm?. Part (a) shows a melody line with a bracket above it. Part (b) shows a rhythm line with a bracket above it, and the notation is crossed out with a large 'X'. Below the 'X' in part (b), there is a separate rhythm line with two measures of music.

Question 8: Unfamiliar Listening





Question 8: Unfamiliar Listening

- This question will always come from an Area of Study
- There will always be a skeleton score in treble clef
- It will always be worth 8 marks.

Question 8: Using pupils' compositions (Jester's Banquet)

Brief 1 – Instrumental Music 1700–1820 (examination in 2023)

Develop and extend a melodic theme of your own choice (either composed by yourself or from an existing source) for entertainment at a banquet. The music will be in binary form for a solo instrument and accompaniment.

- The piece should exploit the potential of the solo instrument and accompaniment.
- The accompaniment may be for one or more instrument(s).
- The instruments may be acoustic and/or amplified and/or synthesised.
- The music may be in any style.



Question 8: Using pupils' compositions (Jester's Banquet)

1. Name the key at the start of the extract (1).
2. Describe the texture at the start of the extract (1).
3. Describe two ways in which the start of section B is different to the start of section A. (2)
4. This music is to entertain people at a banquet. Evaluate how the composer uses melody and harmony to evoke an appropriate mood in section A. (2)

Question 9



Question 9 (2023)

SECTION B

Write your answer in the spaces provided.

You will hear extracts from Area of Study 2: Vocal Music; one familiar and one unfamiliar.

In order to answer the question you should refer to the Source Booklet.

The familiar extract, Extract A: H Purcell: Music for a While

The unfamiliar extract, Extract B: Ellington and Mills: It Don't Mean a Thing

You will hear both extracts three times in the following order: familiar unfamiliar, familiar unfamiliar, familiar unfamiliar.

9 These two songs are both about music. The familiar extract comes from a song written for a play whilst the unfamiliar extract comes from a popular song.

Evaluate how effectively melody, tonality and harmony are used to evoke different emotions in these songs.

The skeleton scores are provided in the Source Booklet.

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

(12)

Mark Scheme for Question 9

When marking your pupils work you need to use the Indicative Content first to assess the quality of the AO3 and AO4 observations.

Question Number	Indicative content (AO3, 6 marks; AO4, 6 marks)
9	<p>Candidates must demonstrate an equal emphasis on demonstrating and applying musical knowledge (AO3) and using appraising skills to make evaluative and critical judgements (AO4).</p> <p>(AO4 can only be credited if there is a corresponding AO3 observation)</p> <p>The following observations are true of both extracts</p> <p>Melody</p> <ul style="list-style-type: none">• Syllabic in places (AO3) narrative (AO4)• Repeated melodic motives (AO3) emphatic/catchy/hook (AO4)• (Some) leaps/disjunct (AO3) emotive (AO4) <p>Tonality and Harmony</p> <ul style="list-style-type: none">• Minor (AO3) lament/significant message (AO4)• Modulate to relative major (AO3) release tension/lighten mood (AO4)• Chromatic bass (AO3) pleading/jazz walking bass (AO4)• Repeated chord progression (AO3) urgency/emphatic/catchy (AO4)• Functional harmony (AO3) stylistic (AO4)

Mark Scheme for Question 9

Having used the Indicative Content you then need to look at the Level Descriptor.

Level 3	7–9	<ul style="list-style-type: none">• Makes points about both extracts, using some evidence to support points made and demonstrating some stylistic awareness. (AO3)• Good range of musical vocabulary used. (AO3)• Appraisal demonstrates straightforward analysis of similarities and differences. (AO4)• Some attempt at comparing, contrasting and drawing conclusions. (AO4)
Level 4	10–12	<ul style="list-style-type: none">• Makes points about both extracts, fully supported by evidence, demonstrating stylistic awareness of both pieces. (AO3)• Extensive and sophisticated use of musical vocabulary. (AO3)• Appraisal presents a cohesive critical argument of both pieces. (AO4)• Demonstrates the ability to compare, contrast and draw conclusions. (AO4)

Question 9: Candidate response

The full response is in your Delegate Pack.

(12)

Whilst both extracts are very contrasting in style, they both use melody, tonality and harmony effectively in order to evoke different emotions. Both pieces are in a minor key which gives a sadder and more sombre emotion. Purcell uses word painting and melismas to evoke emotion ^{in the melody} while Ellington ^{and Miller} ~~use~~ use chromaticism in the melody which is very typical of jazz and popular music. The harmony in the Purcell is nearly entirely functional while extended chords are used in the Ellington and Miller to create the more relaxed feel.

Question 9: Candidate response

- Accurate points about both extracts with many locations provided (*there is a modulation to E minor in bar 15*)
- Accurate points made about melody, tonality and harmony
- Demonstrates stylistic awareness with references to both the Baroque period and to jazz
- Extensive and sophisticated use of musical vocabulary (*flattened dominant, harmonic rhythm*)
- Critical argument of both pieces (AO3 plus AO4) (*chromatic harmony creates mystery*)
- Comparisons throughout (*Both pieces are in a minor = sad/sombre*)

Level 4: 12 marks

Q&A



Further Support

Subject advisor

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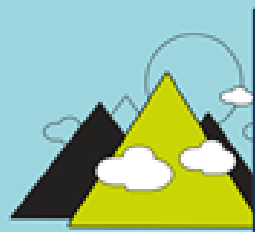
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