



# GCSE Music

Effective Strategies for Teaching  
Component 3 (Appraising)

1MU0/03



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## Welcome to this GCSE Music training session

This training is designed for teachers who are delivering our Edexcel GCSE (9-1) Music specification Component 3 and preparing for June 2025

In this training we will:

- Review Component 3 specification requirements
- Explore integrated strategies and approaches to teaching this component
- Look at different types of questions in the exam, including familiar listening, unfamiliar listening and essay questions, before exploring strategies to prepare students for these
- Address commonly asked questions

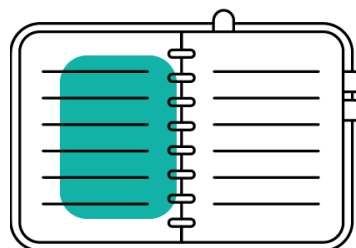


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## Agenda

- 16.00 – 16.05 Welcome and introduction
- 16.05 – 16.10 Component 3 requirements (AO3 and AO4)
- 16.10 – 16.30 Integrated approaches and effective strategies
- 16.30 – 16.55 Section A questions
- 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 and A, Principal Examiners' Report and an opportunity to share best practice

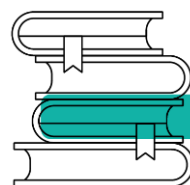


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## What will I need to complete this training?

- 2024 Examination paper, Source Booklet, Audio and Mark scheme
- Marked Question 9
- Good quality amplifier, and speakers or headphones



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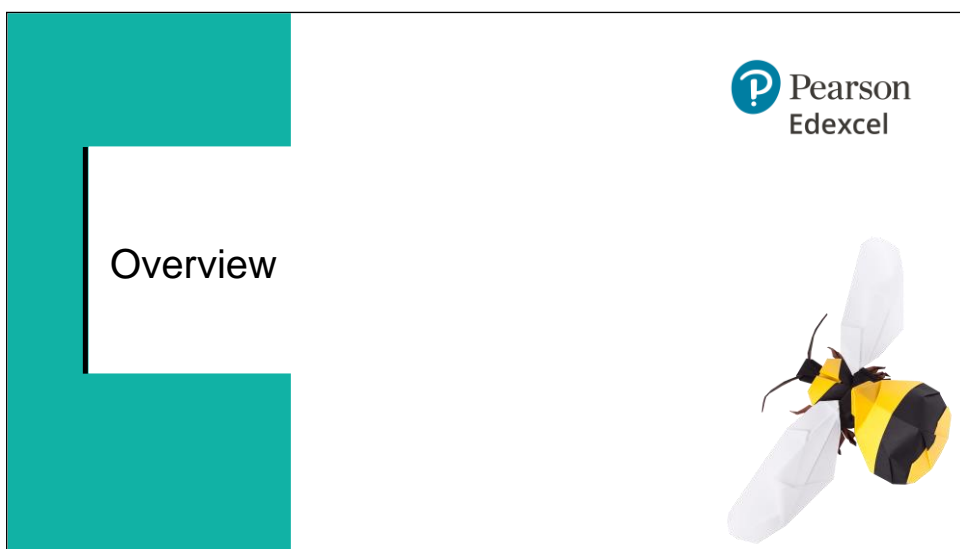
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## Specification Overview

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	<b>4 Areas of Study with 2 set works</b> <ul style="list-style-type: none"><li>• Instrumental Music 1700–1820</li><li>• Vocal Music</li><li>• Music for Stage and Screen</li><li>• Fusions</li></ul>	Exam 1hr 45mins Total 80 marks

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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%

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## Integrated approaches and effective strategies



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## Where do you 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?

There is no right or wrong way!

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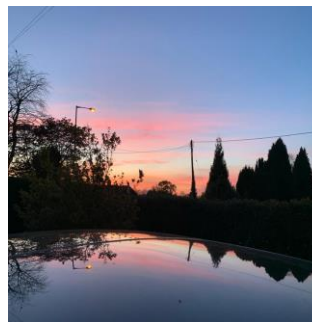
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## Integrated approaches from the start

You will be shown a picture below and will have **ONE MINUTE** to prepare a short piece of music to describe one of the three pictures. Think about how you will use the **Elements of Music** carefully.



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## Performing and Appraising

- Regular performance opportunities
- Links to set works and Areas of Study
- Discussions with instrumental teachers
- Performances of the set works
- Composing with their own instruments

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## Composing and Appraising

*For each piece we watch / listen to, comment on as many of the elements of music as possible;*

*Organisation of pitch (melody)*

*Tonality*

*Harmony*

*Structure*

*Sonority (Sounds) / Performing Forces*

*Texture*

*Tempo, metre and rhythm*

*Dynamics*

Recognise these?  
It's one of the ways  
your composition is  
assessed!

*You can also comment on how the music fits with the action on-screen*

***If you're struggling – why not have a look at the musical vocabulary help page in your booklet?***

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## AO3 and AO4 points

'Madagascar'  
Film Clip

Sonority – the use of a choir gives a heavenly chorus feel. Which can also feel dreamlike, we find out at the end of the clip that it is indeed a dream!

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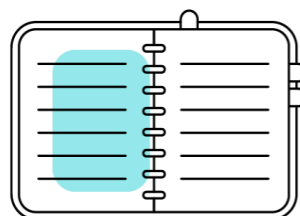
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## The Anthology

- How do you analyse each set work?
- Do all students know how to read and follow a score?
- Do all have their own copy?
- What do they need to know and understand?
- How do you make it stick?



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## Analysis key

MELODY	HARMONY & TONALITY
ARTICULATION/USE OF TECHNOLOGY	TEMPO, RHYTHM & METRE
INSTRUMENTATION & TEXTURE	FORM & STRUCTURE
DYNAMICS (GETTING LOUDER)	DYNAMICS (GETTING QUIETER)

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**'Main Title/Rebel Blockade Runner'**  
from Star Wars: Episode IV A New Hope

Audio 6  
Music by John Williams

2 = 100

Intro

Enforce order with triplet feature

F Quartal Harmony (F-G-A-B)

Heavy articulation

main theme - Luke Skywalker theme - heroic

inverted tempo tonic pedal

quartet harmony

Rebel cadence

syncopation

Rebel up octave

Repeat of main theme with varied accompaniment

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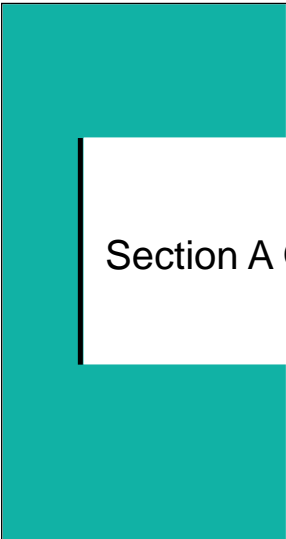
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Section A Questions



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## Section A - Outline

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

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## Section A (Questions on the Set Works)

- Extracts last between 40–90 seconds, questions can be in any order and Section A is a points based mark scheme.
- In the classroom practice appraising short sections from the set works, listening to them three times and test their understanding of musical elements within that section.
- Listen to the set works as much as possible to internalise the complete structure of the music.
- Get the students to highlight the command word and element in the question. This helps to focus on whether they need to use a one word answer or a longer response as well as an element focus.
- 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.
- Check that they understand!

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## Command words

1. **Name** the melodic device heard at the end of the extract (A03)
2. **Complete** the score by writing in the in the missing melody (A03)
3. **Describe** two features of the melody played by the acoustic guitar at the start of the extract (A03)
4. **Explain** how the composer uses rhythm to create tension when the brass enter (A04)
5. **Compare** the use of backing vocals at the start of each section (A04)
6. **Evaluate** how effectively melody, tonality and harmony are used to evoke different emotions in these songs (A04)

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## Mark Scheme and General Marking Guidance

- Questions 1 to 8 use a points based system and Question 9 a levels based system
- Mark schemes are applied positively and candidates must be rewarded for what they have shown they can do rather than penalised for omissions
- All the marks on the mark scheme are designed to be awarded
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response

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## Questions 1 - 6



1(d) Explain how the composer uses harmony and texture to create a dramatic atmosphere at the **start** of the extract. (2)

harmony Uses quartal harmonies

texture Homophonic texture

harmony dissonance and chromaticism

texture Polyphonic - multiple instruments

harmony Quartal harmony

imperfect cadence

texture melody dominated homophony

Inverted pedal / block chord at the start



### Question 5(a)



5(a) Describe the melody played by the acoustic bass guitar at the **start** of the extract.

a disjunct melody with many leaps which is ~~not~~ based on a peggius and contains double stopping and ~~contains~~ a harmonic

- Chromatic

- conjunct

- Scale

is slow and creates an intro to the vocals coming in. Plays notes on their own instead of strumming.

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### Question 6(f)



6(f) Identify three differences between the use of voices in extract A and extract B.

Difference 1	Extract B has a <sup>loud</sup> vocable melisma on the last note.
Difference 2	Extract B uses the backing chorus to accompany <sup>harmonically</sup> 'get her'
Difference 3	Extract A also uses spoken sections to contrast with the singing
Difference 1	Dynamics
Difference 2	Instrumentation
Difference 3	Tone
Difference 1	A is quiet and B is loud
Difference 2	<del>A is quiet</del> <del>A uses short notes</del> A uses short notes B uses long notes
Difference 3	A is syllabic; B is melismatic

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## 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

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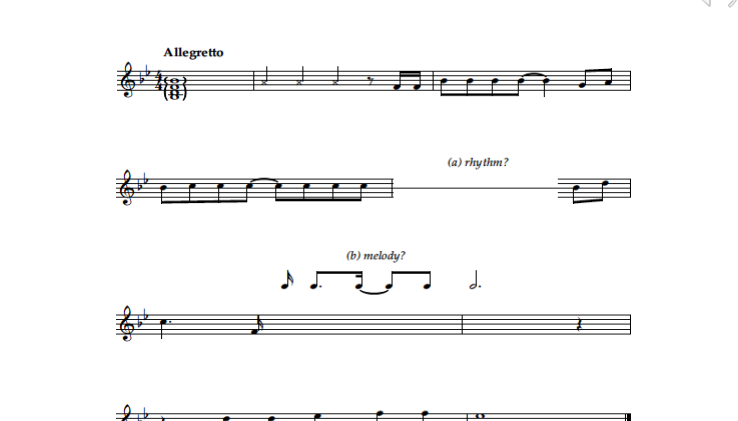
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Allegretto




(a) rhythm?


(b) melody?

[illegible]



## Question 7: Marking Musical Dictation

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

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

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### Question 7(a): Candidate Responses

Allegretto

3 crochets à 8 notes  
(a) rhythm?

Allegretto

(a) rhythm?

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### Question 7(b): Candidate Responses



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## Question 8: Unfamiliar Listening



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## Question 8: Unfamiliar Listening

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

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## Question 8: Flipped learning

A skeleton score is provided below.

(a) *texture?* (1)

(c) *difference on repeat?* (1)

9

13

(d) *melody?* (1)

(e) *key and cadence?* (2)

15

21

(a) Identify the key of this movement. (1)

(b) Describe two features of the texture of the opening eight bars. (2)

1

2

(c) The opening eight bars are repeated. Identify **one** way in which the repeat is different. (1)

(d) Identify the melody in bar 14. Put a cross ☒ in the correct box. (1)

- ☐ A
- ☐ B
- ☐ C
- ☐ D

(e) Identify the key and cadence at bar 15, beat 3 to bar 16, beat 3. (2)

Key

Cadence

(f) Name the form of this movement. (1)





## Question 8: Using pupils' performances and compositions

Clarinet in B $\flat$

Piano

Cl.

Pno.

Cl.

Pno.

Cl.

Pno.

rit.

rit.

ff

ff

21



## Section B: Question 9



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## Section B: Question 9

In Section B, students will be asked to compare in detail an extract of one of the set works with an extract from an unfamiliar listening piece (related to one of the set works). Students will hear the pieces and see the scores. This question will be worth 12 marks and uses a levels based mark scheme. It is not 6 marks for AO3 and 6 marks for AO4.

The question will be an extended response assessed for the quality of musical knowledge and understanding demonstrated as well as the quality of the evaluation and conclusion.

This question will focus on the stylistic features of the music and will draw on the students' knowledge from the study of the set works. Students should be prepared to demonstrate that they are able to demonstrate their knowledge and understanding of, and evaluate, musical elements, musical contexts and musical language.

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## Mark Scheme for Question 9

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

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

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### Question 9: Candidate response

The Crickets and Queen both use performing forces effectively to evoke their respective emotions. Killer Queen opens with six finger clicks, an exciting hook typical of a flashy glam rock atmosphere. In contrast, *That'll Be The Day* begins with a chromatic <sup>and distinct introduction</sup> guitar ~~intro~~, reminiscent of blues music, which successfully evokes the feeling of a rock and roll love song. After this ~~intro~~ <sup>guitar phrase</sup> the vocals and rest of the rock band (drums, <sup>backing vocals</sup> bass guitar) <sup>in bar 2</sup> arrive ~~at once~~ which feels dynamic and exciting like a rock and roll song, while also ~~also~~ showcasing the typical instrumentation of the genre too to further evoke this feeling. Killer Queen also features drums and bass guitar, in addition to a jungle piano, multiple guitars and backing vocals. This more full and varied



### Question 9: Candidate response

<b><u>Killer Queen Performing Forces</u></b> Vocalist with AO4; Finger clicks with AO4; Drums; Multiple Guitars; Jangle Piano; Bass Guitar; High register (falsetto) with AO4	<b><u>Killer Queen Rhythm</u></b> Syncopation with AO4; Swung feel with AO4	<b><u>Killer Queen Structure</u></b> Intro; Verse / chorus; Un-even phrase lengths; Change of time signature with AO4 plus stylistic awareness
<b><u>That'll Be The Day Performing Forces</u></b> Electric Guitar with AO4; Vocals; Backing vocals and vocalisation with AO4; Drums	<b><u>That'll Be The Day Rhythm</u></b> Syncopation with AO4; Swung feel with AO4	<b><u>That'll Be The Day Structure</u></b> Guitar intro; Intros; Guitar solo with AO4; Verse / chorus; More simplistic – repeated chords with AO4. There is also stylistic awareness.
<b><u>Locators</u></b> Opens, begins, b.2, at end		<b><u>Vocab</u></b> Conjunct; disjunct; octave; chromatic

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## Question 9: Candidate response

- Makes accurate points about both with locators and demonstrates very good stylistic awareness. (*Begins with a chromatic and disjunct guitar introduction reminiscent of blues music*)
- There is sophisticated use of musical vocabulary (*conjunct, disjunct, octaves, chromatic*)
- Appraisal presents a cohesive critical argument of both pieces (AO3 plus AO4)
- There are comparisons throughout (*Both songs feature syncopation*)

Level 4: 12 marks

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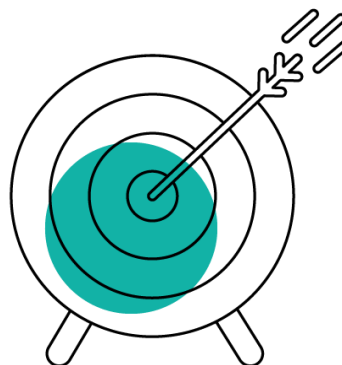
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## Summary

In this session we have:

- Reviewed Component 3 specification requirements
- Explored integrated strategies and approaches to teaching this component
- Looked at different types of questions in the exam, including familiar listening, unfamiliar listening and essay questions



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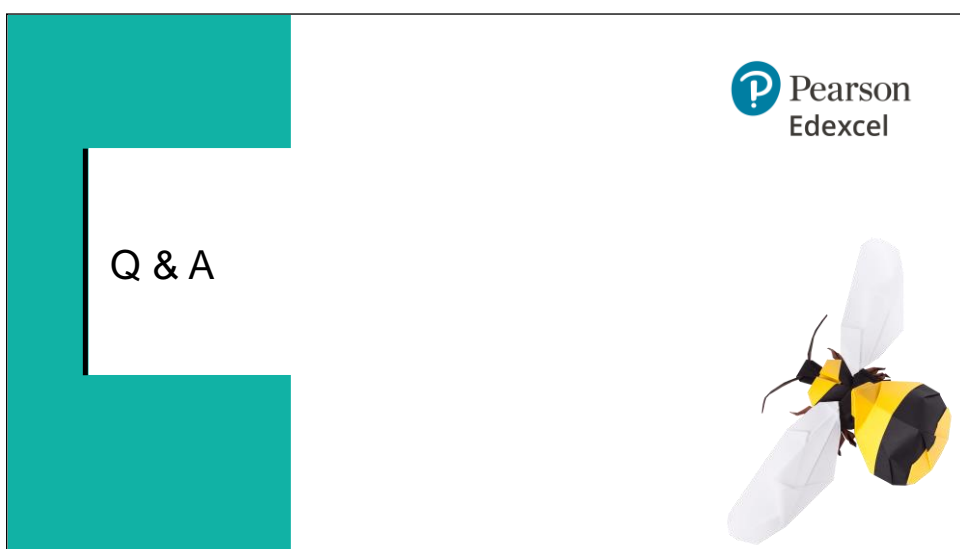
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Principal's Feedback



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## Principal's Feedback

- Listen carefully to each extract
- Focus on the element in the question
- Highlight important words in the question and pinpoint where features occur in the extract
- Revise features that are typical of either the musical period or genre
- Incorporate appropriate musical vocabulary into your answer where possible
- Use Appendix 3 (Music vocabulary list) of the Specification to help revise language associated with musical elements

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## Principal's Feedback

- Explore a range of musical forms when composing
- Use the Suggested wider listening list (Appendix 4 of the Specification) as a starting point for Question 8
- For Question 9 do not write an introduction or conclusion: use the time to write as many musical observations as possible
- Plan carefully, make direct comparisons throughout and refer to the skeleton scores

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## Principal's Feedback

- Listen to the set works as much as possible to internalise the complete structure of the music
- Practise melodic and rhythmic dictation on a regular basis
- Practise 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
- Listen to a wide variety of music from each Area of Study, and where possible, perform and compose music from each Area of Study

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## Subject Advisor Support

Subject advisor

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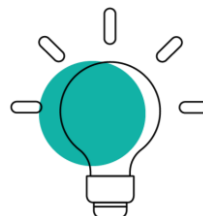


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