



GCSE EXAMINERS' REPORTS

**MUSIC
GCSE**

AUTUMN 2020

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COMPONENT 3 APPRAISING

General Comments

This exam paper was made available during the autumn series of 2020 as a resit for any candidate who was dissatisfied with the outcome of their award in the summer series.

Only eleven candidates sat the exam. With such a small cohort, it was almost impossible to identify trends across the quality of the answers, however there were consistencies with both the 2018 and 2019 appraising papers which are worthy of comment.

Once again, candidates appeared to be comfortable with the general format of the appraising examination, however some of the more problematic issues were as follows:

- The set works seemed to cause problems and provoked this examiner to question whether candidates were familiar with the music at all.
- Describing musical elements proved to be difficult for many candidates.
- The longer answer question, which had been placed in Area of Study 3: Film Music in both 2018 and 2019 and was this time relocated to Area of Study 1: Musical Forms and Devices, caused problems for all candidates.

Comments on individual questions/sections

Q.1 *Minuet from Eine Kleine Nachtmusic* (Musical Forms and Devices)

- (a) Good responses.
- (b) Very hit and miss. Most were not familiar with the language used.
- (c) Fairly good responses.
- (d) Fairly good responses, however most failed to identify a correct location of chord vi.
- (e) Very hit and miss.
- (f) Good responses.
- (g) Fairly good responses.
- (h) Good responses.
- (i) Fairly good responses.

Q.2 *Winter from The Four Seasons* (Musical Forms and Devices)

- (a) Mostly correct.
- (b) Mostly correct.
- (c) This was not answered particularly well. Some candidates simply gave a list of musical features without any links whilst others chose to focus on only a few musical elements rather than covering a wide range. The most successful answers identified numerous contrasting musical elements contained within the extract and clearly explained the ways in which they linked to the programmatic elements of the poem.

Q.3 *Tell Me It's Not True* (Music for Ensemble)

- (a)
 - (i) Fewer candidates than expected were able to provide a suitable answer.
 - (ii) Mostly correct.
 - (iii) Inconsistent responses.
 - (iv) Inconsistent responses, although the first two notes were most consistently identified correctly.
 - (v) Very hit and miss.
- (b)
 - (i) Inconsistent responses, even though the correct answer appeared elsewhere in the extract (bar 14).
 - (ii) Very hit and miss. Candidates are reminded to answer this question in full e.g. F major.
 - (iii) Very hit and miss.

Q.4 *The Swan from The Carnival of the Animals* (Music for Ensemble)

- (a) Most identified the cello correctly.
- (b) Some of these terms were clearly unfamiliar to candidates and, consequently, produced a mixture of outcomes.
- (c) Mostly correct.
- (d) Mostly correct.
- (e) Very hit and miss.

- (f) Very hit and miss although most choose either Classical or Romantic.
- (g) (i) Most candidates correctly identified at least one feature, however few scored more than one mark.
- (ii) This was less well answered with most failing to secure any marks. Candidates found it difficult to verbalise their answers effectively and many discussed other musical elements which obviously were not credited.

(For both question (g) (i) and (g) (ii) no specific number of answers was requested, consequently this examiner was required to pick out the correct answers from the text.)

Q.5 *Jai Ho from Slumdog Millionaire* (Film Music)

- (a) Very hit and miss.
- (b) Mostly incorrect.
- (c) Very hit and miss.
- (d) Inconsistent responses.
- (e) Mostly incorrect.
- (f) Some candidates managed to identify one correct feature but most failed to score any marks.

(It is important to remind centres that where a specific number of answers is required – in this case two – only the first two answers were marked, even if one of the two was incorrect and a third (or even a fourth) were correct.)

- (g) Mostly correct.
- (h) Mostly correct.
- (i) Most were unable to identify any features of bhangra which made this examiner question whether or not candidates had any familiarity with this style of music.

(For questions 5 (f) and (i) – and for other similar questions on the exam paper which have clearly designated lines given for each answer – a common error by the candidates was to write more than one answer on a single line. As only the first answer on a line can be credited, and therefore everything else on the same line is ignored, it means that candidates are potentially missing out on numerous marks.)

Q.6 *Themes from Forever Young, North by Northwest and Groundhog Day (Film Music)*

- (a) Mostly correct.
- (b) Mostly correct.
- (c) Most candidates were able to identify two musical features correctly.
- (d) Very hit and miss.
- (e) Very hit and miss.
- (f) Most candidates were able to identify at least one musical feature correctly.
- (g) Mostly correct.
- (h) Mostly correct.
- (i) Most candidates were able to identify at least one musical feature correctly.

Q.7 *Since You've Been Gone (Popular Music)*

- (a) Good responses.
- (b) Good responses.
- (c) Very hit and miss, with most responses having absolutely nothing to do with the correct answer.
- (d) As with question 1d, the identification of Chord IV caused the most problems.
- (e) Very hit and miss, with many candidates unable to identify any features. This is particularly concerning when we consider that a) this is a set work, and b) the score of the extract was provided.
- (f) This was equally problematic. Again, lack of familiarity with the set work seemed to be the cause of many incorrect answers.

Q8 *How Long (Popular Music)*

- (a) Good responses.
- (b) Good responses, although some candidates underlined almost all of the text!
- (c) A large proportion were correct.

- (d) Fairly good responses.
- (e) Whilst some candidates were obviously quite perplexed by the use of the word falsetto, the majority correctly identified that the melody was entirely syncopated.
- (f) Very hit and miss. Candidates continue to find cadences extremely challenging.
- (g) Good responses.
- (h) Good responses.
- (i) Very hit and miss.
- (j) Very hit and miss.
- (k) Very hit and miss. With regards to questions (i), (j) and (k), candidates found the consideration of the extract as a whole extremely problematic.

Summary of key points

In summary, candidates should ensure that they adhere to the following exam techniques:

1. Where no specific number of answers are requested, candidates are invited to describe as many musical features as possible and examiners will credit all correct observations.
2. Where a specific number of answers are required – for example, two – only the first two answers will be considered.
3. Candidates must not write more than one answer on a single line as only the first answer on the line will be credited.
4. Negative answers will not be credited, for example a candidate who describes what is not present in the music will not receive any marks. This is particularly pertinent when candidates are asked to compare unprepared musical extracts.
5. With regards to the longer answer question, candidates are advised to discuss the use of structural devices, instrumental techniques, textural devices, dynamic effects, tonality and harmony, melodic features, rhythmic features and compositional devices ensuring that they are linked to the purpose and intention of the music.



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