
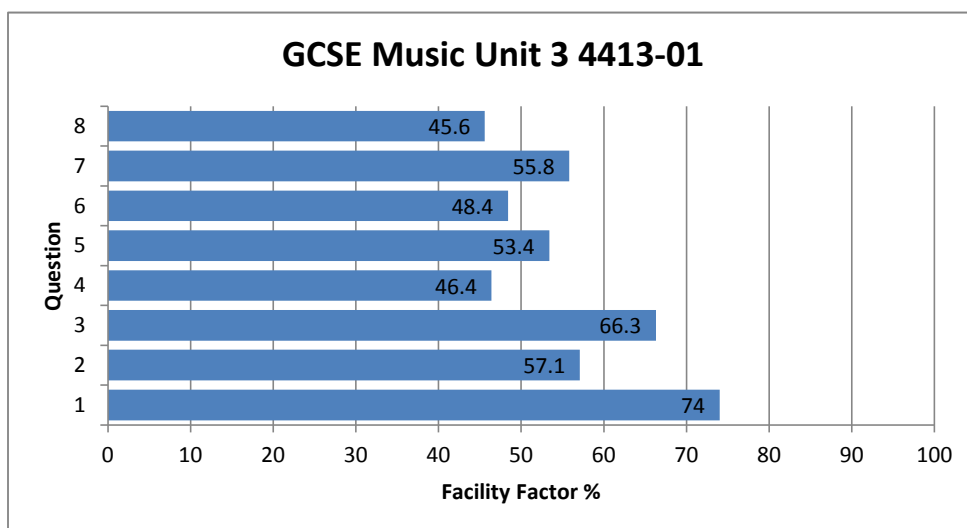


## GCSE Music Unit 3 4413-01

All Candidates' performance across questions

 <i>Question Title</i>	<i>N</i>	<i>Mean</i>	<i>S D</i>	<i>Max Mark</i>	<i>FF</i>	<i>Attempt %</i>
1	2634	5.9	1.3	8	74	100
2	2635	11.4	3.7	20	57.1	100
3	2635	8	2	12	66.3	100
4	2635	3.7	1.6	8	46.4	100
5	2635	4.8	1.9	9	53.4	100
6	2628	7.3	3.9	15	48.4	99.7
7	2622	11.2	4.5	20	55.8	99.5
8	2601	3.7	1.6	8	45.6	98.7



2. Here are two versions of *Rejoice greatly* from the Oratorio 'The Messiah' by Handel. Each version will be played **three** times. Compare the two versions using the headings below. Version 1 is the original version. **Credit will only be given for answers written within the appropriate boxes.**

(Each correct observation = 1 mark)

**[20]**

Version 1	Version 2
<p>(i) <u>Instruments/Voices</u></p> <p>(a) Melody</p> <p>.....</p> <p>(b) Accompaniment</p> <p>.....</p>	<p>(i) <u>Instruments/Voices</u></p> <p>(a) Melody (2)</p> <p>.....</p> <p>(b) Accompaniment (4)</p> <p>.....</p>
<p>(ii) <u>Duration</u></p> <p>(a) Tempo</p> <p>.....</p> <p>(b) Time signature</p> <p>.....</p>	<p>(ii) <u>Duration</u> (4)</p> <p>(a) Tempo</p> <p>.....</p> <p>(b) Time signature</p> <p>.....</p>
<p>(iii) <u>Other points of interest</u></p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p>	<p>(iii) <u>Other points of interest</u> (10)</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p>



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(Each correct observation = 1 mark)

[20]

Version 1	Version 2
<p>(i) <u>Instruments/Voices</u></p> <p>(a) <u>Melody</u>  <i>violin, female voice</i></p> <p>(b) <u>Accompaniment</u>  <i>harpichord, violins, cello</i></p>	<p>(i) <u>Instruments/Voices</u></p> <p>(a) <u>Melody</u> (2)  <i>female voices / group</i></p> <p>(b) <u>Accompaniment</u> (4)  <i>piano, drum kit, trumpet, electronic keyboard</i></p>
<p>(ii) <u>Duration</u></p> <p>(a) <u>Tempo</u>  <i>regular, Moderato</i></p> <p>(b) <u>Time signature</u>  <i>4/4, simple quadruple</i></p>	<p>(ii) <u>Duration</u> (4)</p> <p>(a) <u>Tempo</u>  <i>regular, Moderato</i></p> <p>(b) <u>Time signature</u>  <i>4/4, simple quadruple</i></p>
<p>(iii) <u>Other points of interest</u></p> <p><i>Major key</i>  <i>Thick texture</i>  <i>flute tongue - female voice</i>  <i>Articulation in violins</i>  <i>ended in imperfect cadence</i>  <i>Baroque period</i>  <i>Sequence in violins</i>  <i>Imitation in voice and violins</i>  <i>call and response in voice and</i>  <i>pitch in voice leaps</i> <i>violin</i></p>	<p>(iii) <u>Other points of interest</u> (10)</p> <p><i>Repetition of 'rejoice'</i>  <i>Canon of 'rejoice'</i>  <i>trill in drum kit</i>  <i>Sustained chords at beginning</i>  <i>Major key</i>  <i>Modern period</i>  <i>Fusion - orchestral + <sup>rock</sup> electronic</i>  <i>ended in imperfect cadence</i>  <i>legato notes in trumpet</i></p>



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(Each correct observation = 1 mark)

[20]

Version 1	Version 2
<p>(i) <b>Instruments/Voices</b></p> <p>(a) <b>Melody</b> (2)  <i>violin, female voice</i></p> <p>(b) <b>Accompaniment</b> (4)  <i>harp, violin, cello</i></p>	<p>(i) <b>Instruments/Voices</b></p> <p>(a) <b>Melody</b> (2)  <i>female voices / group</i></p> <p>(b) <b>Accompaniment</b> (4)  <i>piano, drum kit, trumpet, electronic keyboard</i></p>
<p>(ii) <b>Duration</b></p> <p>(a) <b>Tempo</b> (4)  <i>regular, Moderato</i></p> <p>(b) <b>Time signature</b> (4)  <i>4/4, simple quadruple</i></p>	<p>(ii) <b>Duration</b> (4)</p> <p>(a) <b>Tempo</b> (4)  <i>regular, Moderato</i></p> <p>(b) <b>Time signature</b> (4)  <i>4/4, simple quadruple</i></p>
<p>(iii) <b>Other points of interest</b> (10)</p> <p><i>Major key</i></p> <p><i>Thick texture</i></p> <p><i>flute tongueing, female voice</i></p> <p><i>Articulation in violins</i></p> <p><i>ended in imperfect cadence</i></p> <p><i>Baroque period</i></p> <p><i>Sequence in violins</i></p> <p><i>Imitation in voice and violins</i></p> <p><i>call and response in voice and violins</i></p> <p><i>pitch in voice leaps</i></p>	<p>(iii) <b>Other points of interest</b> (10)</p> <p><i>Repetition of 'rejoice'</i></p> <p><i>Canon of 'rejoice'</i></p> <p><i>riff in drum kit</i></p> <p><i>Sustained chords at beginning</i></p> <p><i>Major key</i></p> <p><i>Modern period</i></p> <p><i>Fusion - orchestral + electronic</i></p> <p><i>ended in imperfect cadence</i></p> <p><i>legato notes in trumpet</i></p>

2: 16



0 4

2. Here are two versions of *Rejoice greatly* from the Oratorio 'The Messiah' by Handel. Each version will be played **three** times. Compare the two versions using the headings below. Version 1 is the original version. **Credit will only be given for answers written within the appropriate boxes.**

(Each correct observation = 1 mark)  
[20]

Version 1	Version 2
<p>(i) <u>Instruments/Voices</u></p> <p>(a) <u>Melody</u> female <del>violin</del> voice soprano</p> <p>(b) <u>Accompaniment</u> <del>lower</del> strings/harpsichord</p>	<p>(i) <u>Instruments/Voices</u></p> <p>(a) <u>Melody</u> (2) mixed choir</p> <p>(b) <u>Accompaniment</u> (4) <del>brass</del> drums/<del>percussion</del> piano.</p>
<p>(ii) <u>Duration</u></p> <p>(a) <u>Tempo</u> ♩ = 120 moderate/allegro</p> <p>(b) <u>Time signature</u> 4/4</p>	<p>(ii) <u>Duration</u> (4)</p> <p>(a) <u>Tempo</u> <del>allegro</del> <u>allegro</u> <del>moderate</del></p> <p>(b) <u>Time signature</u> <del>4/4</del> 4/4</p>
<p>(iii) <u>Other points of interest</u></p> <p><del>1 - Intro</del></p> <ul style="list-style-type: none"> <li>- Major</li> <li>- <del>Came in voice/violins.</del></li> <li>- walking bass in intro</li> <li>- Violins repeat what voice does</li> <li>- Perfect cadence</li> <li>- Violins have tune in intro.</li> <li>- runs in sequence in voice.</li> </ul>	<p>(iii) <u>Other points of interest</u> (10)</p> <ul style="list-style-type: none"> <li>- Major</li> <li>- Sequencing</li> <li>- <del>Intro AB</del></li> <li>- Staccato</li> <li>- Starts loud</li> <li>- Runs in sequence in voice.</li> <li>- perfect cadence</li> <li>- harpsichord starts intro alone.</li> </ul>





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(Each correct observation = 1 mark)  
[20]

Version 1	Version 2
<p>(i) <b>Instruments/Voices</b></p> <p>(a) <b>Melody</b> 1 female <del>violin</del> voice soprano</p> <p>(b) <b>Accompaniment</b> <del>low</del> strings/harpsichord 1</p>	<p>(i) <b>Instruments/Voices</b></p> <p>(a) <b>Melody</b> (2) mixed choir</p> <p>(b) <b>Accompaniment</b> (4) <del>brass</del> drums/piano. 1</p>
<p>(ii) <b>Duration</b></p> <p>(a) <b>Tempo</b> ♩ = 120 moderate/alegro</p> <p>(b) <b>Time signature</b> 4/4 1</p>	<p>(ii) <b>Duration</b> (4)</p> <p>(a) <b>Tempo</b> <del>allegro</del> allegro/moderato</p> <p>(b) <b>Time signature</b> <del>2/4</del> 4/4 1</p>
<p>(iii) <b>Other points of interest</b> 1</p> <p>1 = Intro</p> <p>- Major</p> <p>- <del>Cadence in voice/violins.</del></p> <p>- walking bass in intro</p> <p>- Violins repeat what voice does</p> <p>- Perfect cadence</p> <p>- Violins have tune in intro.</p> <p>- runs in sequence in voice.</p>	<p>(iii) <b>Other points of interest</b> (10)</p> <p>- Major</p> <p>- Sequencing</p> <p>- <del>Intro AB</del></p> <p>- Staccato</p> <p>- Starts loud</p> <p>- Runs in sequence in voice</p> <p>- perfect cadence</p> <p>- harpsichord starts intro alone.</p>

2: 9



2. Here are two versions of *Rejoice greatly* from the Oratorio 'The Messiah' by Handel. Each version will be played **three** times. Compare the two versions using the headings below. Version 1 is the original version. **Credit will only be given for answers written within the appropriate boxes.**

(Each correct observation = 1 mark)  
[20]

Version 1	Version 2
<p>(i) <b>Instruments/Voices</b></p> <p>(a) <b>Melody</b> <i>Soprano Voice</i></p> <p>(b) <b>Accompaniment</b> <i>Violin, harpsichord</i></p>	<p>(i) <b>Instruments/Voices</b></p> <p>(a) <b>Melody</b> (2) <i>Choir voices</i></p> <p>(b) <b>Accompaniment</b> (4) <i>drums, bells, bass guitar, keyboard</i></p>
<p>(ii) <b>Duration</b></p> <p>(a) <b>Tempo</b> <i>Moderato</i></p> <p>(b) <b>Time signature</b> <i><math>\frac{4}{4}</math></i></p>	<p>(ii) <b>Duration</b> (4)</p> <p>(a) <b>Tempo</b> <i>moderato</i></p> <p>(b) <b>Time signature</b> <i><math>\frac{2}{4}</math></i></p>
<p>(iii) <b>Other points of interest</b></p> <ul style="list-style-type: none"> <li>· more operatic</li> <li>· baroque style</li> <li>· Very varying dynamics, changing from piano to forte</li> <li>· Legato voice notes</li> <li>· Syncopated notes</li> <li>· Regular pulse</li> <li>· <del>Simple time</del></li> <li>· Simple time</li> <li>· major key</li> </ul>	<p>(iii) <b>Other points of interest</b> (10)</p> <ul style="list-style-type: none"> <li>· more modern</li> <li>· more voices</li> <li>· Instrumental opening</li> <li>· Jazz style</li> <li>· Gospel choir</li> <li>· Regular pulse</li> <li>· M<sub>4</sub> to F dynamics</li> <li>· drum beat</li> <li>· major key</li> </ul>

2: 11



0 4

2. Here are two versions of *Rejoice greatly* from the Oratorio 'The Messiah' by Handel. Each version will be played **three** times. Compare the two versions using the headings below. Version 1 is the original version. **Credit will only be given for answers written within the appropriate boxes.**

(Each correct observation = 1 mark)  
[20]

Version 1	Version 2
<p>(i) <b>Instruments/Voices</b></p> <p>(a) <b>Melody</b> 1 <i>Soprano Voice</i></p> <p>(b) <b>Accompaniment</b> 1 (4) <i>Violin, harpsichord</i></p>	<p>(i) <b>Instruments/Voices</b></p> <p>(a) <b>Melody</b> (2) <i>Choir voices</i></p> <p>(b) <b>Accompaniment</b> 1 (4) <i>drums, bells, bass guitar, keyboard</i></p>
<p>(ii) <b>Duration</b></p> <p>(a) <b>Tempo</b> <i>Moderato</i></p> <p>(b) <b>Time signature</b> <math>\frac{4}{4}</math></p>	<p>(ii) <b>Duration</b> (4)</p> <p>(a) <b>Tempo</b> 1 <i>moderato</i></p> <p>(b) <b>Time signature</b> <math>\frac{2}{4}</math></p>
<p>(iii) <b>Other points of interest</b></p> <ul style="list-style-type: none"> <li>more operatic</li> <li>baroque style</li> <li>Very varying dynamics, changing from piano to forte</li> <li>Legato voice notes</li> <li>Syncopated notes</li> <li>Regular pulse</li> <li><del>Simple time</del></li> <li>Simple time</li> <li>major key</li> </ul>	<p>(iii) <b>Other points of interest</b> (10)</p> <ul style="list-style-type: none"> <li>more modern</li> <li>more voices</li> <li>Instrumental opening</li> <li>Jazz style</li> <li>Gospel choir</li> <li>Regular pulse</li> <li>M<sub>4</sub> to F dynamics</li> <li>drum beat</li> <li>major key</li> </ul>

2: 10



0 4



In your response you should consider:

- You are reminded that the quality of written communication applies to the answering of this question. You now have 15 minutes to answer the question. [8]

**Name of composition:** .....



8. Evaluate the preparation process and final submission of **one** composition that you have presented for your GCSE composition folio (Unit 2).

In your response you should consider:

- a link to an Area of Study
- stimulus
- style
- structure
- response to feedback
- any other points you wish to include.

You are reminded that the quality of written communication applies to the answering of this question. You now have 15 minutes to answer the question. [8]

Name of composition: Charm

The area of study for my composition was music for the stage and screen. I began my research by listening to backing music in ~~films~~ films like 'Harry Potter'. It was then I got the idea of the feel of the piece I was going for. I decided to have a classical ~~style~~ style and to only use orchestral instruments. I decided to use: violins, oboes, cellos, flutes, piano and some percussion instruments. I decided on the form ABA as that form is most used in classical ~~music~~ music. I thought my piece that I would compose would have quite a slow tempo to create a sad mood. I created my composition on Logic Pro. I began by using the cello to record long low legato notes to create tension. After 2 bars I made up a pattern using the piano as the main



Melody This I then changed slightly making the last note in the ostinato higher. I then layered this pattern with the other instruments. The flutes I just did a chord pattern but legato to fit in with the ostinato on the piano. The cello and violins I made up another pattern that would be my B section. I then brought the cello back in again and looped it. This B section had a thicker texture than A <sup>adding</sup> in percussion. I then repeated the A section again and finished off by adding the cello part in again.

The response from my teacher was to add in dynamics like crescendos to create more tension. In action to this I added a crescendo into part B as a sort of climax to the piece. My friends listen to it and suggested to listen to it while watching a scene from Harry Potter to see if it worked well. However I did not think it worked well and if I was to do this piece again or to improve it I would perhaps add in

END OF PAPER



Question number	Additional page, if required. Write the question number(s) in the left-hand margin.	Examiner only
	<p>more instruments or dynamics to create tension. Also maybe experimenting with a different form. Perhaps ABCD just to <del>be more</del> make the piece more minimalist or serialistic. I think this way I would had gained more marks.</p>	





8. Evaluate the preparation process and final submission of **one** composition that you have presented for your GCSE composition folio (Unit 2).

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- stimulus
- style
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END OF PAPER



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	<p>more instruments or dynamics to create tension. Also maybe experimenting with a different form. Perhaps ABCD just to <del>be more</del> make the piece more minimalist or serialistic. I think this way I would had gained more marks.</p>	

Shows a good understanding of the use of the musical elements within the evaluation





8. Evaluate the preparation process and final submission of **one** composition that you have presented for your GCSE composition folio (Unit 2).

In your response you should consider:

- a link to an Area of Study
- stimulus
- style
- structure
- response to feedback
- any other points you wish to include.

You are reminded that the quality of written communication applies to the answering of this question. You now have 15 minutes to answer the question. [8]

Name of composition: *Pirate's dance*

I composed a piece for stage and screen entitled *Pirate's dance*. I began by listening to the soundtrack for *Pirates of the Caribbean* to learn about the types of instruments used in this type of song. I discovered that the key instruments used were harpichords, accordions and string instruments like the violin.

I then went on the keyboard to develop a melody using only the white keys. I then entered my melody into Sibelius. I chose for my piece to be in 8 time and in a minor key to fit my style of composition. I entered long legato accordion notes to accompany. Originally I wrote my piece with a piano melody however after I decided to change this to a harpichord.

My piece was written in ternary form so I repeated my first ~~two~~ section at the end ~~and developed the~~ and developed the



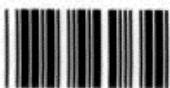


accompaniment further.

I chose for the dynamics of my piece to be mezzo forte to make it dramatic and tense and I wrote in cymbal crashes to add to the drama. I chose to keep the notes in the accompaniment ~~leg~~ mostly legato with the ~~melody~~ melody mostly staccato. I also had an accordion in section B which played notes in waltz time. The tempo for section A was allegro, with a largo section B to add contrast. The piece ~~was~~ is polyphonic.

8: 4

END OF PAPER



1 6

8. Evaluate the preparation process and final submission of **one** composition that you have presented for your GCSE composition folio (Unit 2).

In your response you should consider:

- a link to an Area of Study
- stimulus
- style
- structure
- response to feedback
- any other points you wish to include.

You are reminded that the quality of written communication applies to the answering of this question. You now have 15 minutes to answer the question. [8]

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accompaniment further. 

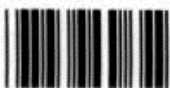
I chose for the dynamics of my piece to be mezzo forte to make it dramatic and tense and I wrote in cymbal crashes to add to the drama. I chose to keep the notes in the accompaniment ~~legato~~ mostly legato with the ~~melody~~ melody mostly staccato. I also had an accordion in section B which played notes in waltz time. The tempo for section A was allegro, with a largo section B to add contrast. The piece ~~was~~ is polyphonic. 



Displays modest evaluative skills, relying mainly on description

8: 4

END OF PAPER



1 6

8. Evaluate the preparation process and final submission of **one** composition that you have presented for your GCSE composition folio (Unit 2).

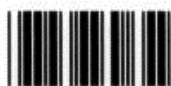
In your response you should consider:

- a link to an Area of Study - *minimalism*
- stimulus
- style
- structure
- response to feedback
- any other points you wish to include.

You are reminded that the quality of written communication applies to the answering of this question. You now have 15 minutes to answer the question. [8]

Name of composition: *The ticking Clock.*

Firstly, I was inspired by a minimalist piece I heard by Steve Reich. So I decided to experiment myself. The area of study was *minimalism*. To begin my composition I chose a xylophone, glockenspiel and <sup>metronome</sup> and began all instruments on the note 'a'. The first technique I decided to use <sup>as was</sup> additive, adding a note for each instrument one at a time. I did this until all the instruments had a full bar, and I repeated this technique for 6 bars. I then realised that this style was becoming boring, so I decided to try and phase shift, this I found difficult, <sup>as</sup> as I moved the note into the note value that was next to it. Then once the ~~music~~ notes were in the same value as they were before I began phase

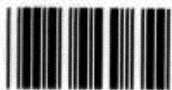




Shifting I began taking notes away; ~~then~~ <sup>using</sup> I ~~used~~ the technique, subtracting ~~tearing~~ notes away. I played my 3 composition to my friends and teacher and it did sound quite boring, as if it had no climax. So I decided to add a 'cross-rhythm' vibraphone and celeste. ~~This turned~~ This I found very difficult as I had to write a melody that harmonised with my previous techniques and notes. Once done, I created a 'cross-rhythm' and I believe sounded nicely. Once I had finished the melody, the feedback I got was great and I was told that it had a 'very rhythmic feel to it', this I was happy with. Finally, I added in dynamics, following the build up of ~~technical~~ melodic and rhythmic ideas, being played softly when thin and loud when thick.

Overall, I ~~was~~ <sup>am</sup> pleased with my composition. Some parts took time and concentration as the techniques became ~~comp~~ complicated as the melodic texture thickened but I believe that the time and effort spent was worth it as I am very pleased with my final piece and am glad I tried the style of minimalism. Finally, I called it the ticking clock.

END OF PAPER



Question number	Additional page, if required. Write the question number(s) in the left-hand margin.	Examiner only
8.	<p>★ I decided to write my composition in the time signature of 6/8 and in Atonal so that it would be easier for me to <del>write in</del> compose in as when researching compositional techniques it was stated that most <del>min</del> minimalist pieces are <del>written to</del> composed in Atonal.</p>	



8. Evaluate the preparation process and final submission of **one** composition that you have presented for your GCSE composition folio (Unit 2).

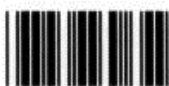
In your response you should consider:

- a link to an Area of Study - *minimalism*
- stimulus
- style
- structure
- response to feedback
- any other points you wish to include.

You are reminded that the quality of written communication applies to the answering of this question. You now have 15 minutes to answer the question. [8]

Name of composition: *The ticking clock.*

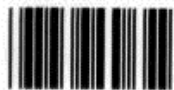
Firstly, I was inspired by a minimalist piece I heard by Steve Reich. So I decided to experiment myself. The area of study was *minimalism*. To begin my composition I chose a xylophone *glockenspiel* *metronome* and began all instruments on the note 'a'. The first technique I decided to use *was* additive, adding a note for each instrument one at a time. I did this until all the instruments had a full bar, and I repeated this technique for 6 bars. I then realised that this style was becoming boring, so I decided to try and phase shift, this I found difficult, *as* as I moved the note into the note value that was next to it. Then once the ~~music~~ notes were in the same value as they were before I began phase



Shifting I began taking notes away; ~~then~~ <sup>using</sup> I ~~used~~ the technique, subtracting ~~tearing~~ notes away. I played my 3 composition to my friends and teacher and it did sound quite boring, as if it had no climax. So I decided to add a 'cross-rhythm' vibraphone and celeste. ~~This turned~~ This I found very difficult as I had to write a melody that harmonised with my previous techniques and notes. Once done, I created a 'cross-rhythm' and I believe sounded nicely. Once I had finished the melody, the feedback I got was great and I was told that it had a 'very rhythmic feel to it', this I was happy with. Finally, I added in dynamics, following the build up of ~~technical~~ melodic and rhythmic ideas, being played softly when thin and loud when thick.

Overall, I ~~was~~ <sup>am</sup> pleased with my composition. Some parts took time and concentration as the techniques became ~~comp~~ complicated as the melodic texture thickened but I believe that the time and effort spent was worth it as I am very pleased with my final piece and am glad I tried the style of minimalism. Finally, I called it the ticking clock.

END OF PAPER





Question number	<p>Additional page, if required. Write the question number(s) in the left-hand margin.</p>	Examiner only
8.	<p>I decided to write my composition in the time signature of 6/8 and in Atonal so that it would be easier for me to <del>write in</del> compose in as when researching compositional techniques it was stated that most <del>min</del> minimalist pieces are <del>written to</del> composed in Atonal.</p>	

