



# **Examiners' Report**

## **June 2024**

**GCSE Music 1MU0 03**

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## Introduction

This examination paper is based on the study of eight prescribed works over four Areas of Study. It assesses Assessment Objective Three (AO3: Demonstrate and apply musical knowledge) and Assessment Objective Four (AO4: Use appraising skills to make evaluative and critical judgements about music).

Section A comprises eight questions:

Questions 1 to 6 require candidates to respond to questions based on extracts taken from the prescribed works.

Question 7 requires candidates to complete a short melodic and rhythmic dictation exercise that will be based on an unfamiliar melody. The unfamiliar melody will be taken from a piece of music from one of the four Areas of Study. In this examination the melody was from *The Lion King* (Area of Study 3: Music for Stage and Screen).

Question 8 is also based on an unfamiliar piece of music closely related to a prescribed work. Candidates are provided with a skeleton score, which appears in the examination paper. In this examination the unfamiliar piece of music was a movement from J S Bach's *Overture in F major, BWV 820* (Area of Study 1: Instrumental Music 1700-1820).

The final question, Question 9 (Section B), requires candidates to compare in detail a prescribed work with an unfamiliar work. Both pieces come from the same Area of Study and will be accompanied by skeleton scores, which appear in the Source Booklet. In this examination both works come from Area of Study 2: Vocal Music. For further details of Component 3 teachers and candidates are advised to read the qualification Specification, Issue 4, which is available on the Pearson website.

This report will provide exemplification of candidates' work, together with comments, for a selection of questions. The exemplification will come mainly from questions that require a more complex response from candidates. This report should be read in conjunction with the Mark Scheme for this examination, also available on the Pearson website.

## Question 1 (a)

Q01(a) was a straightforward question and most candidates were able to identify accurately *trumpet* as the melody instrument.

## Question 1 (c)

Q01(c) required candidates to identify the playing technique heard in the strings at the start of the extract. The majority of candidates responded well and were able to identify accurately *tremolo*.

## Question 1 (d)

Q01(d) required candidates to explain how the composer uses harmony and texture to create a dramatic atmosphere. The majority of candidates were able to identify one harmonic device.

Frequent responses included:

- pedal
- quartal
- dissonance

On the whole, candidates were less successful at identifying a textural feature that contributed to atmosphere.

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

(2)

harmony uses quartal harmony to display heroism and create a dramatic atmosphere

texture uses a melody dominated homophonic texture to showcase the dramatic melody supported by a ~~rich~~ instrument-rich accompaniment



**ResultsPlus**  
Examiner Comments

This candidate makes two accurate observations:

- harmony: quartal harmony
- texture: a melody dominated homophonic texture

Total: 2 marks



**ResultsPlus**  
Examiner Tip

Listen really carefully to each musical extract.

## Question 1 (e)

Q01(e) was another straightforward question and most candidates were able to identify accurately a percussion instrument heard when the strings play the melody.

## Question 2 (a)

Q02(a) required candidates to identify three features of the harmony that are characteristic of Baroque music. The majority of candidates were able to identify at least one harmonic feature.

Frequent responses included:

- functional
- ground bass
- perfect cadence(s)

Less-able candidates were distracted by melodic features or by instrumentation.

## Question 2 (b)

Q02(b) was a more challenging question. Most candidates were able to identify the simple time signature, securing one mark. Fewer candidates were able to recognise that the extract did not modulate and did not contain triplets.

## Question 2 (c)

Q02(c) required candidates to describe two features of the vocal melody that contribute to a feeling of grief.

A large number of candidates wrote answers that focussed on appropriate melodic features and which demonstrated precise use of musical vocabulary.

Frequent responses included:

- descending
- dissonant
- ornaments

Less-able candidates commented on tonality and tempo.

(c) Describe **two** features of the vocal melody that create a feeling of grief.

(2)

1. ~~Long~~ <sup>sa</sup> ~~alisms~~ are used. Descending scale passages.
2. Dissonance is used on the word 'all', as my.

(Total for Question 2 = 8 marks)



**ResultsPlus**  
Examiner Comments

This candidate makes two accurate observations:

- descending
- dissonance

Total: 2 marks



**ResultsPlus**  
Examiner Tip

Make sure that you focus on the musical element(s) in the question.

### **Question 3 (a)**

Q03(a) was a straightforward question and most candidates were able to identify accurately *violin* as the first instrument heard.

### Question 3 (c)

Q03(c) required candidates to identify three features of the texture at the start of the extract. The majority of candidates responded well and many secured three marks.

Frequent responses included:

- monophonic
- counterpoint/polyphony
- imitation

Less-able candidates wrote counterpoint and polyphony, rather than make two **different** observations.

Notice how this candidate clearly pinpoints where in the extract musical features happen. This clarifies your answer and is a really good habit to get into.

(c) Identify **three** features of the texture at the **start** of the extract.

- 1 Starts monophonic (violin) one instrument<sup>part</sup> playing melody (3)
- 2 Then becomes contrapuntal / two ~~part~~<sup>part</sup> counterpoint / polyphonic
- 3 violin plays subject, then horn/wood plays answer. Then flute plays subject again



**ResultsPlus**  
Examiner Comments

This candidate makes several accurate observations:

- (starts) monophonic
- (then becomes) contrapuntal
- two-part
- subject/answer

Total: 3 marks

### **Question 3 (d)**

Q03(d) required candidates to describe the music played by the harpsichord. Many candidates secured at least one of the two available marks.

Frequent responses included:

- scalic
- semiquavers
- ornaments/trills

### Question 3 (e)

Q03(e) required candidates to identify one melodic device heard at the end of the extract. Many candidates secured one mark, either identifying the *sequence* or the series of *suspensions*.

## Question 4 (b)

Q04(b) required candidates to describe the vocal melody. The majority of candidates responded well and many candidates were able to identify three melodic features.

Frequent responses included:

- modal
- small range
- syllabic
- two-bar phrases

This candidate has highlighted the words 'vocal melody' to ensure that they focus on the correct musical element. This is a good examination strategy.

(b) Describe **three** features of the **vocal melody** at the **start** of the extract.

Limited range? conjunct

- 1 ... conjunct
- 2 ... Even 2 bar phrasing with entirely syllabic word setting
- 3 ... Limited range, repetitive melody



**ResultsPlus**  
Examiner Comments

This candidate makes several accurate observations:

- conjunct
- 2 bar phrasing
- syllabic
- limited range
- repetitive

Total: 3 marks



**ResultsPlus**  
Examiner Tip

Highlight important words in the question.

## Question 4 (c)

Q04(c) required candidates to identify an accompanying string instrument associated with folk music. This question required keen aural skills. Less-able candidates identified percussion instruments.

## Question 4 (d)

Q04(d) required candidates to describe two features of the rhythm, which contribute to a sense of excitement. Many candidates wrote precise answers using appropriate vocabulary.

Frequent responses included:

- backbeat
- ostinato
- syncopation

## Question 4 (e)

Q04(e) required candidates to describe two features of the texture that are characteristic of electronic dance music. Only the most-able candidates could identify two textural features typical of the genre.

(e) Describe **two** features of the texture that are characteristic of electronic dance music (EDM).

- 1 *Build layers build in the texture*
- 2 *Sudden drop-outs and re-entry of different instruments*



**ResultsPlus**  
Examiner Comments

This candidate makes several accurate observations:

- layers
- build
- drop

Total: 2 marks



**ResultsPlus**  
Examiner Tip

Revise carefully musical features that are typical of either the period or the genre.

## Question 5 (a)

Q05(a) required candidates to describe the melody played by the acoustic bass guitar. As in previous questions that focussed on melody, here candidates responded well and many secured full marks.

Frequent responses included:

- arpeggios/leaps
- improvised
- ornaments
- slides

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

(3)

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



**ResultsPlus**  
Examiner Comments

This candidate makes three accurate observations:

- disjunct/leaps/arpeggios
- double-stopping
- harmonic

Total: 3 marks



**ResultsPlus**  
Examiner Tip

Use Appendix 3 (Music vocabulary list) of the Specification to help you revise language associated with musical elements.

## **Question 5 (b)**

Q05(b) was a straightforward question and most candidates were able to identify accurately a playing technique used by the acoustic bass guitar.

## Question 5 (c)

Q05c required candidates to explain how musical elements are used to establish a mood at the start of the extract.

(c) Describe the texture in this extract.

*mostly*  
monophonic ~~is~~ at the beginning as only acoustic  
~~homophonic as it~~  
bass guitar plays, then it's more homophonic when it  
accompanes the voice. But ~~it~~ it does have melodic interest. (2)



**ResultsPlus**  
Examiner Comments

This candidate makes several accurate observations:

- monophonic (at the beginning)
- (then more) homophonic
- melodic interest (in the bass)

Total: 2 marks



**ResultsPlus**  
Examiner Tip

Again, notice that the candidate has pinpointed exactly where musical features occur in the extract. This is a really good strategy.

## Question 5 (d)

Q05(d) required candidates to explain how harmony, tempo and rhythm are used to establish mood in this song.

Less-able candidates were able to secure one mark for tempo, but found it more challenging to identify an appropriate harmonic or rhythmic device.

(d) This is a sorrowful love song. Explain how Esperanza Spalding uses harmony, tempo and rhythm to capture this mood in this extract.

(3)

harmony *extended + altered blues chords create some dissonance -  
unease and sorrow*

tempo *Slow (andante) free tempo - rubato - expressive (love)*

rhythm *syncopation, push rhythms (ana crasis), dotted notes  
(due to the bossa nova rhythm), some triplets - disconcerting -*



**ResultsPlus**  
Examiner Comments

This candidate makes several accurate observations for each musical element:

- harmony: extended, dissonance
- tempo: slow, free, rubato
- rhythm: syncopation, triplets

Total: 3 marks



**ResultsPlus**  
Examiner Tip

Incorporate appropriate musical vocabulary into your answer where possible.

## **Question 6 (a)**

Q06(a) was a straightforward question and the majority of candidates were able to identify correctly one woodwind instrument.

## Question 6 (b)

Q06(b) was another straightforward question. Most candidates were able to recognise *pedal* as the harmonic device.

## Question 6 (c)

Q06(c) was a challenging question requiring keen aural skills. Only the most-able candidates recognised the interval of the major 6th in the vocal line.

## Question 6 (d)

Q06(d) required candidates to describe the dynamics at the start of extract B. Most candidates secured one mark, often writing *fortissimo*, rather than very loud.

## Question 6 (e)

Q06(e) required candidates to explain how the composer uses harmony to create atmosphere at the end of extract B. Many candidates secured both of the available marks, often using appropriate vocabulary.

Frequent responses included:

- chromatic
- dissonant
- pedal
- chord I

## Question 6 (f)

Q06f required candidates to compare the use of voices in the two extracts.

(f) Identify **three** differences between the use of voices in extract A and extract B. <sup>DRAMATIC.</sup> (3)

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 dramatically 'get her'
Difference 3	Extract A also uses spoken sections to contrast with the singing



**ResultsPlus**  
Examiner Comments

This candidate makes several accurate observations:

- B has vocable
- B has melisma
- B uses (backing vocals)
- A has spoken sections

Total: 3 marks



**ResultsPlus**  
Examiner Tip

Questions that require candidates to compare two different sections from a prescribed work are often tricky.

Candidates can prepare for questions like these by practising this particular skill: for example, compare texture, harmony, or rhythm in two sections from the same prescribed work.

## Question 7 (a)

Dictation is an aural skill at which candidates need to work regularly. There are several mobile apps that they might like to consider using to help them develop this particular aural skill. Incorporating dictation into both Component 1 and Component 2 work can be beneficial.

Notice here how the candidate has worked out that the missing rhythm lasts three crotchets. You can do this before you hear the melody for the first time.

### Musical dictation

7 Listen to the following melody which will be played **four** times.

Before the melody you will hear the tonic chord followed by the pulse.

Complete the score below by writing in the missing:

(a) rhythm

(5)

(b) melody

(5)

You may use the manuscript on page 17 for rough work. However you must write your final answer on the stave below.

#### Allegretto



(b) melody?





This candidate identifies accurately every note duration:

- dotted crotchet
- semiquaver
- semiquaver
- quaver
- quaver

Total: 5 marks

## Question 7 (b)

Q07(b) only the most-able candidates identified the octave leap between the first and second missing pitch.

Many candidates found it difficult to write notation. Try to incorporate writing musical notation into lessons on a regular basis.

## Question 8 (a)

Q08(a) required candidates to identify the key of this movement. Less-able candidates found this a more challenging question.

## Question 8 (b)

Q08(b) required candidates to describe two features of the texture of the opening eight bars of this unfamiliar work. Many candidates found this a challenging question and only the most-able candidates identified two textural features correctly.

Frequent responses included:

- two-part
- homophonic

## Question 8 (c)

Q08(c) required candidates to identify one way in which the repeat of the opening section of this binary form movement was different. The majority of candidates recognised that the repeat was more ornamented.

## Question 8 (e)

Q08(e) required candidates to identify the key and cadence in bars 15 to 16. Many candidates were able to identify the *perfect* cadence but fewer candidates were able to identify the modulation to the *dominant* key (*C major*).

## Question 8 (f)

Q08f required candidates to identify the form of this movement.

(f) Name the form of this movement.

AB Binary



This is a correct answer:

- AB/binary

Total: 1 mark



Try to explore a range of musical forms when you are composing for Component 2.

In Appendix 4 (Suggested wider listening list) of the Specification you will find a list of suggested works – this is a good place to start.

## Question 9

Q09 (Section B) the final question in this examination, required candidates to evaluate how effectively bands use **performing forces, rhythm** and **structure** in *Killer Queen* (familiar extract) and in *That'll Be The Day* (unfamiliar extract) to create different emotions. The candidates were provided with skeleton scores in the Source Booklet.

The Levels Descriptors in the Mark Scheme outline what candidates should be aiming to do in their response, namely:

- make points about both extracts
- use evidence to support musical observations
- demonstrate stylistic awareness
- use extensive and sophisticated vocabulary
- present a cohesive, critical argument of both pieces
- compare and contrast
- draw conclusions

In general, most candidates were able to focus on the correct musical elements, although less-able candidates commented on other musical elements, most frequently tempo and dynamics.

The majority of candidates were able to provide evidence to support their musical observations, by either referring to bar numbers of, or by referring to, sections within each song. In comparison with previous years, many more candidates demonstrated an awareness of style by commenting on features of glam rock and/or rock-and-roll. It was interesting to note the number of candidates who made references to other relevant bands, and artists.

Most candidates were able to make correct observations about both performing forces and structure. In general, candidates were less confident making observations about rhythm. In contrast to previous years, more candidates incorporated appropriate vocabulary into their answer and more-able candidates used sophisticated vocabulary, for example *anacrusis*, *backbeat*, and *vocalisation*.

This year, a greater number of candidates wrote balanced answers, which made an equal number of points about both extracts, and also embedded comparisons throughout their response.

Below are some suggestions for approaching this question:

- Focus on the elements in the question
- Use the time before, and in between playings, to write a brief essay plan in your answer booklet
- Make notes on the skeleton scores because this will help you provide evidence in your response
- Make direct comparisons throughout, for example *both songs are in verse-chorus structure*
- Make evaluative comments throughout, for example *the chorus is repetitive so that it is catchy and easy to sing along with*
- Divide your answer into clear paragraphs, which focus on each of the musical elements in turn

When writing their response to Q09 candidates are advised as follows:

- Do not write an introduction or conclusion: use the time to write as many relevant musical observations as you can
- Plan carefully
- Make direct comparisons throughout
- Refer to the skeleton scores

9 That'll Be The Day is a rock and roll love song recorded in the 1950s. Killer Queen is a flamboyant glam rock song recorded in the 1970s.

Evaluate how effectively the bands use **performing forces, rhythm** and **structure** to evoke different emotions in these rock 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)

	That'll Be The Day (1950s)	Killer Queen (1970s)
Performing forces	<ul style="list-style-type: none"> <li>14 instruments + backing vocals</li> <li>Electric guitar, piano</li> <li>Kit</li> </ul>	<ul style="list-style-type: none"> <li>Voice + backing vocals</li> <li>Guitar</li> <li>Kit</li> </ul>
Rhythm	<ul style="list-style-type: none"> <li>Follow speech pattern</li> <li>Syncope → played</li> <li>Repeated rhythm e.g. 4.12.</li> <li>3 notes → memorable</li> <li>Contrasts in line of 2.</li> <li>Triplets → unusual</li> </ul>	<ul style="list-style-type: none"> <li>Syncope + triplets</li> <li>Many 4/4 rhythms used → typical of rock</li> <li>Repeated dotted notes</li> <li>Triplets → emphasis</li> </ul>
Structure	<ul style="list-style-type: none"> <li>Voice change → work</li> <li>Instrumental → solo off guitar</li> </ul>	<ul style="list-style-type: none"> <li>V. chorus?</li> <li>Guitar solo → typical of rock &amp; roll</li> </ul>
Key	<ul style="list-style-type: none"> <li>b.12 - P, 1, 0 used in music.</li> <li>↓</li> <li>dynamised</li> <li>diverse.</li> </ul>	<ul style="list-style-type: none"> <li>Colours in backing vocals</li> <li>Repeated notes</li> </ul>

Both pieces are typical of their respective genres in the way they exploit their instrumentation, rhythm and structure.

In the Queen, ~~these elements~~ these elements are used to make a playful, light-hearted, flamboyant ~~effect~~ <sup>atmosphere</sup>, whereas a energetic, joyful mood is achieved in The Crickets.

Both pieces exploit their forces in a way typical of rock. ~~In the Queen, a high lead~~ Both pieces use ~~high lead~~ ~~harsh~~ lead riffs, which is ~~especially~~ especially high in the Queen, as well as ~~also~~ electric guitars and drum hits. ~~While~~ <sup>The</sup> electric guitars play the melody when the vocalist isn't singing, as such as in bar 29 of the Queen and bar 27 in ~~the~~ The Crickets (during the <sup>electric</sup> guitar solo). This is typical ~~both~~ Both these instruments are typical ~~of~~ of rock music and guitar solos are often used to ~~show~~ show off the guitarist's ability. Furthermore, ~~both~~ both pieces use drum ~~hits~~ hits which ~~give~~ give the music a strong <sup>drum</sup> pulse\*. In ~~the~~ The Crickets, a repeated rhythm is played on the side consisting of a crotchet and a quaver, which is typical of rock and roll music. Both pieces also use backing vocals which ~~provide~~ provide harmony and ~~are~~ are typical of rock and ~~are~~ are typical of rock music. In the Queen, these sing the same rhythm as the lead

singer in bars 15 to 17, while, while while they sing dotted crotchets in bar 22 of

At The Cickets.

~~Additionally, both pieces use swung rhythms,~~

~~for example~~

\* , creating an <sup>energetic</sup> ~~energetic~~ feeling

↓ In the Queen, these backing vocals help to give the music a theatrical atmosphere are ~~low~~ vocals in harmony is something associated with musical theatre. In ~~the Cickets, the backing vocals, which~~

Both ~~each~~ pieces use swung rhythms, ~~for~~ for example in bar 3 but 1 of the Queen.

This helps to establish a playful mood, and is unusual for rock music. However, the swung rhythm ~~is~~ in bar 9 but 1 of ~~the C~~ The St Cickets is typical of rock 'n' roll music and creates a jazz-like atmosphere.

Finally, both pieces use a verse - chorus structure, which is typical of rock music and ~~helps~~; the repetition of each section helps make it memorable. In the Queen, there is a ... D - bar 1 - 10 - 1

a chorus from bars 18.5 to 22, but in the  
The Cickets, there is a verse from bars  
10 to 18, and a chorus before this.  
However, while the Queen starts with a  
verse, The Cickets starts with a chorus.  
This creates a ~~more~~ immediate uplifting feel  
atmosphere in the Cickets, but a more  
tentative, mischievous affectation in the first  
3 bars of bars of the Queen.

In the Queen Queen, a piano is used.  
This is because Freddie Mercury was a pianist as  
well as a singer, and may be an ~~important~~  
influence for the music used in theatre.  
This can be heard right at the start of  
the 3 song. ~~Then the~~

~~In the <sup>lead</sup> ~~Queen~~ ~~work~~ in the Queen has a lower  
tension than that of the ~~The Cicket~~~~  
In the The Cickets, there is a guitar  
solo in the last 12 bars which is typical  
of rock rock rock in a roll.

In conclusion, both pieces effectively exploit  
the elements to create either a playfully  
mischievous atmosphere (Queen) or a relaxed,

*joyful atmosphere (The Crickets)*



**ResultsPlus**  
Examiner Comments

This candidate makes relevant, accurate, and perceptive observations about performing forces, rhythm and structure in both pieces. Musical observations are relevant throughout.

The candidate provides evidence for musical observations:

*The swing rhythm in bar 9 beat 1 of the Crickets is typical of rock 'n' roll music*

The candidate also makes convincing evaluative comments:

*(drum kits) which give the music a strong, danceable pulse*

The candidate demonstrates stylistic awareness of both pieces:

*and in the Crickets there is a guitar solo in the last 12 bars which is typical of rock 'n' roll*

*both these instruments (electric guitar and drums) are typical of rock music, and guitar solos are often used to show off the guitarist's ability.*

The candidate also makes direct comparisons between the two works throughout the response:

*Both pieces use tenor lead singers, which is especially high in the Queen*

The candidate uses a wide range of musical vocabulary.

This response is at a Level 4.

Total: 12 marks



**ResultsPlus**  
Examiner Tip

Plan your answer carefully. Divide your essay into paragraphs, which focus on each element in turn.

## Paper Summary

The key to success in this examination is to listen with great care to each musical extract and to respond to each question using precise musical vocabulary.

Based on their performance on this examination paper, candidates are offered the following advice:

Candidates should:

- have a secure understanding of the vocabulary and terminology relating to musical elements, context and language, and should refer to Appendix 3 (Music vocabulary list) of the Specification when preparing for this component
- listen to the prescribed works as much as possible to internalise the complete structure of the music
- 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
- practise melodic and rhythmic dictation on a regular basis, either working with a musical partner, or using one of the many mobile apps available
- listen to a wide variety of music from each Area of Study, and where possible, perform and compose music from each Area of Study, in preparation for questions 7, 8 and 9

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