

Examiners' Report

June 2025

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 (Q) 01 to 06 require candidates to respond to questions based on extracts taken from the prescribed works.

Q07 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 taken from *Die Zufriedenheit* by Mozart (Area of Study 2: Vocal Music).

Q08 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 'Where'er You Walk', from Act II of *Semele* by Handel (Area of Study 2: Vocal Music).

The final question, Q09 (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 4: Fusions.

For further details of Component 3 centres and candidates are advised to read the qualification Specification, Issue 4, which is available online.

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 online.

Question 1(b)i

Q01(b)(i) required candidates to identify the instrument playing the melody at the start of the extract.

The majority of candidates were able to identify the uilleann pipes.

Question 1(b)ii

Q01(b)(ii) required candidates to describe the melody played by the uilleann pipes.

The majority of candidates were able to identify at least one melodic feature.

Frequent responses included:

- disjunct/leaps
- slides
- ornaments

(ii) Describe the melody played by this instrument. ~~2 points~~

(2)

*lots of Ornamentation such as mordents.
Some disjunct sections such as perfect fourths.
Ornaments at the end (slide ex).*



This candidate makes three accurate observations:

- disjunct/perfect
- 4ths slide
- ornaments
- ornaments

Total: 2 marks



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

Question 1(c)

Q01(c) required candidates to describe the vocal melody at the end of the extract.

Most-able candidates wrote very detailed responses. The majority of candidates responded well and secured two marks.

Frequent responses included:

- low range/male voice
- syllabic
- repeated phrase

(c) Describe the vocal melody at the **end** of the extract.

(2)

The melody is sung by a male voice. It is in the lower range and is repetitive. The male voice sings the same phrase multiple times in *maninkun*. It has a ^{descending} small leap ~~down~~ and has a range of a fourth.



This candidate makes several accurate observations:

- male voice/lower range
- repetitive
- leap
- range of a fourth = small range

Total: 2 marks

Question 1(d)

Q01(d) was a straightforward question, which required candidates to identify one studio technique heard at the end of the extract.

Frequent responses included:

- delay
- reverb
- panning

Question 2(a)

Q02(a) required candidates to describe one musical feature at the start of the extract that creates a sense of anticipation.

Most candidates referred to the finger-clicks.

Question 2(c)

Q02(c) required candidates to describe two features of the backing vocals in the verse. The majority of candidates responded well and many secured two marks.

Frequent responses included:

- vocables/vocalisation
- (close) harmony
- multiple parts/layers
- overdubbed

(c) Give **two** features of the backing vocals in the verse.

*rhythmic ascent descent
asynchronic.*

(2)

1 *Vocalisation.*

2 *disjunct.*



This candidate makes two accurate observations:

- vocalisation
- disjunct

Total: 2 marks

Question 2(d)

Q02(d) required candidates to describe the melody in the chorus. This was a more challenging question that required good aural skills.

Frequent responses included:

- falsetto/high
- slide/portamento
- syllabic
- leaps

(d) Describe the melody in the chorus.

(2)

There is a portamento, it is sung falsetto, at a higher register, containing leaps (such as a 6th). It is mostly syllabic and contains ^{some} chromaticism which gives it some dissonance



This is a very detailed response and the candidate makes several accurate observations:

- portamento
- falsetto/higher register
- leaps
- syllabic

Total: 2 marks



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

Question 2(e)

Q02(e) required candidates to identify three features of this extract that make it typical of rock music.

Most-able candidates referred to a range of musical elements including instrumentation, sonority and structure.

(e) Identify **three** features of this extract which make it typical of Rock.

(3)

- 1 ~~Guitar~~ Electric guitar
- 2 Verse and chorus structure
- 3 ~~Phlanger effect in chorus~~ Pedal effects on electric guitar

(Total for Question 2 = 9 marks)



This candidate makes three accurate observations:

- electric guitar
- verse and chorus structure
- pedal effects on electric guitar

Total: 3 marks



For each set work make a list of musical features that are typical of either the musical period or the genre.

Question 3(a)

Q03(a) was a straightforward question, which required candidates to name the section played.

Incorrect answers included exposition and recapitulation.

Question 3(c)

Q03(c) required candidates to describe how Beethoven uses melody and dynamics to create a sense of drama at the start of the extract. The majority of candidates responded well and secured two marks.

Frequent responses included:

- melody
- sequence
- ascending
- *fp*
- sudden changes

Question 3(d)

Q03(d) required candidates to describe the texture in this extract.

This was a straightforward question and most candidates secured the one mark available.

Less-able candidates identified the texture as monophonic, incorrectly associating a piece for solo instrument with monophony.

Question 3(e)

QO3(e) required candidates to describe the melody at the end of the extract.

The majority of candidates responded well and many candidates wrote detailed answers, securing the two marks available.

Frequent responses included:

- descending
- scale
- chromatic

Question 3(f)

Q03(f) required candidates to identify two features of the harmony that are typical of early Romantic music.

Less-able candidates referred to other aspects of the music, for example melody and texture.

Some candidates referred to 'expressive harmony' without making a precise observation about the harmony.

(f) Identify two features of the harmony in this extract that are typical of early Romantic music.

(2)

- 1 with major 6th with texture notes, chromatic and dissonance
- 2 very loud and soft dynamics diminished 7th

(Total for Question 3 = 9 marks)



This candidate makes three accurate observations:

- chromatic
- dissonance
- diminished 7th

Total: 2 marks



Always make precise musical observations using correct vocabulary.

Question 4(a)

Q04(a) required candidates to name a family of instruments that play the melody at the start of the extract.

Most candidates were able to identify either strings or brass.

Question 4(b)

Q04(b) required candidates to explain how John Williams uses melody and rhythm to create a triumphant mood.

The majority of candidates responded well and were able to make one accurate observation about both musical elements.

(b) Explain how the composer uses melody and rhythm to create a triumphant mood at the **start** of the extract.

(2)

melody

Fanfare, rising perfect 5th, leitmotif

rhythm

Triplets, dotted rhythms



This candidate makes several accurate observations:

Melody

- fanfare/leitmotif
- (rising) perfect 5th

Rhythm

- triplets

Total: 2 marks

Question 4(c)

Q04(c) required candidates to explain how harmony is used to create a sense of anticipation towards the end of the extract.

Most-able candidates wrote detailed responses referring to extended chords, dissonance and chromatic chords.

Less-able candidates discussed other musical elements including tempo and dynamics.

Question 4(d)

Q04(d) was a straightforward question, which required candidates to name two accompanying instruments.

The majority of candidates secured both of the available marks.

Question 5(b)

Q05(b) required candidates to describe the harmony at the start of the extract.

The majority of candidates secured at least one mark, often referring to the ground bass.

(b) Describe the harmony at the start of the extract.

*↘ diatonic
suspensions, chromaticisms* (3)
The harmony is ~~diatonic~~ functional, ~~has~~ with
the ground bass using some chromatic passing notes.
There ~~are~~ perfect cadences used ~~to~~



This candidate makes three accurate observations:

- functional
- ground bass
- perfect cadences

Total: 3 marks



Highlight important words in the question.

Question 5(c)

Q05(c) required candidates to identify the key and cadence at '*till Alecto free the dead*'. Candidates were provided with a skeleton score.

The majority of candidates were able to identify the perfect cadence but fewer candidates were able to note the modulation to G major.

Question 5(d)

Q05(d) required candidates to explain how Purcell uses word-painting to reflect the meaning of the word 'eternal'.

Less-able candidates referred only to word-painting without giving a precise melodic observation, or else explained the meaning of the word 'eternal'.

(d) Explain how Purcell uses word painting to reflect the meaning of the word 'eternal'.

sequence

with conjunct melody

(2)

~~There~~ It is a very long melisma, reflecting the
(longness of eternal. Also on the repeat of 'eternal', there is a descending
~~sequence~~ sequence.



This candidate makes several accurate observations:

- long melisma = long phrase
- melisma
- conjunct
- sequence

Total: 2 marks

Question 5(e)

Q05(e), like Q04(d), which also focussed on accompanying instruments, was a straightforward question.

The majority of candidates identified the harpsichord accurately. Fewer candidates named the bass viol.

Question 6(a)

Q06(a) was a multiple-choice question, which focussed on tonality in both extracts.

Many candidates were able to identify the tonality at the start of each extract. Fewer candidates were able to identify that both extracts modulated.

Question 6(b)

Q06(b) required candidates to identify the harmonic device at the start of each extract.

Many candidates were able to identify the pedal heard in both extracts. Less-able candidates identified a melodic feature.

Question 6(c)

Q06(c) was a straightforward question, which required candidates to identify the instrument playing the melody at the start of extract A.

The majority of candidates were able to identify the flute.

Question 6(d)

Q06(d) required candidates to identify two features of the harpsichord solo in Extract A.

Many candidates secured at least one of the available marks. Most-able candidates wrote detailed responses, referring to a variety of textures heard in the harpsichord solo, including homophony, antiphony and counterpoint.

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

Start each block of revision for this examination by revising language associated with one musical element. Work with a revision partner and test each other regularly.

(d) Identify **two** features of the texture of the extended harpsichord solo in extract A.

(2)

- 1 ~~antiphony~~ Homophonic
- 2 Antiphonal



This candidate makes two accurate observations:

- homophonic
- antiphonal

Total: 2 marks

Question 6(e)

Q06(e) required candidates to identify two features of the melody in Extract B, which are typical of Baroque music.

Many candidates responded well and secured both marks.

Frequent responses included:

- ornaments
- sequence
- diatonic

(e) Identify **two** features of the ~~melody~~ in extract B which are typical of Baroque music.

(2)

- 1 Ornamentation
- 2 Sequences

(Total for Question 6 = 9 marks)



This candidate makes two accurate observations:

- ornamentation
- sequences

Total: 2 marks

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 can be beneficial.

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

Notice how this candidate has made a mistake which they then scribble out. There is manuscript provided for rough work later in the booklet. Always use this. Candidates can also write out their answer in pencil and then go over it in black pen, to avoid making mistakes.

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) melody

(5)

- (b) rhythm

(5)

You may use the manuscript on page 16 for rough work. However you must write your final answer on the stave below.



(Total for Question 7 = 10 marks)



This candidates identifies every pitch accurately:

- B flat
- G
- A
- C
- B flat

Total: 5 marks

Question 7(b)

Q07(b) required candidates to complete the missing rhythm.

Many candidates identified all five note durations correctly. Less-able candidates were able to identify the final two quavers.

Question 8(a)

Q08(a) required candidates to identify the key at the start of this unfamiliar extract.

Many candidates were able to identify G major correctly. The Specification requires candidates to read and write staff notation, including treble-clef and bass-clef, and to recognise key signatures to four sharps and four flats. It is worth spending time at the start of the course mastering these skills.

Question 8(b)

Q08(b) required candidates to identify the key and cadence at bar 7. Candidates were provided with a skeleton score.

The majority of candidates were able to identify the perfect cadence but fewer candidates were able to identify the modulation to D major.

Question 8(c)

Q08(c) required candidates to describe the melody in bar 10.

The majority of candidates were able to make one accurate melodic observation.

Frequent responses included:

- diatonic
- conjunct
- same melody as bar 1

Question 8(e)

Q08(e) required candidates to name one melodic device in the vocal part in bars 12 and 13.

Most candidates were able accurately to identify either melisma or sequence.

Sequence is a musical term that is often used inaccurately by candidates. A melodic sequence is where a passage of music is repeated at a higher or lower level of pitch. This is an important term that candidates should understand and use correctly.

Question 8(f)

Q08(f) required candidates to name the voice type singing the melody.

The majority of candidates were able to identify either bass or baritone.

Question 8(g)

Q08(g), like Q08(f), was a straightforward question, which required candidates to name the musical period during which the aria was composed.

The majority of candidates were able to name the Baroque period. Less-able candidates identified it as a Classical aria.

Question 9

Q09 (Section B), the final question in this examination, required candidates to evaluate how effectively composers use **melody, rhythm and performing forces**, in *Samba Em Preludio* (familiar extract) and in *Mambo*, from *West Side Story* (unfamiliar extract) to create different emotions. Both works are examples of Fusions (Area of Study 4). 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 tonality, harmony and dynamics. The majority of candidates were able to provide some evidence to support their musical observations, by referring to bar numbers.

In comparison with previous years, many more candidates demonstrated an awareness of style by commenting on features of jazz, blues, bossa nova, samba, big band and music theatre.

In contrast to previous years, more candidates incorporated appropriate vocabulary into their answer and more-able candidates used sophisticated vocabulary, for example *portamento*, *rhythmic groove*, 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 works exploit syncopation and blues notes, which are typical of jazz*
- Make evaluative comments throughout, for example *the use of polyrhythms make it sound exciting and could represent the two opposing gangs at the dance*

- 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

SECTION B

Write your answer in the spaces provided.

You will hear extracts from Area of Study 4: Fusions; one familiar and one unfamiliar.
In order to answer the question you should refer to the Source Booklet.

The familiar extract, Extract A: E Spalding: Samba Em Preludio (from the album 'Esperanza')

The unfamiliar extract, Extract B: L Bernstein: Mambo (Act I from West Side Story)

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

- 9 Both of these extracts fuse Latin American musical features with elements of jazz. Samba Em Preludio is a sad love song. Mambo is an exciting dance performed by opposing gangs at a social event.

Evaluate how effectively **melody**, **rhythm** and **performing forces** are used to capture the different atmospheres of these two extracts.

The skeleton scores are provided in the Source Booklet.

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

(12)

Both pieces have very contrasting feels however they both remain within the ~~S&A~~ Southern American styles of Latin music.

Latin music is represented through the rhythm ~~melody~~ in 'Samba Em Preludio' through the use of triples and semi-quavers in bar 2 and bar 3. This along ~~with~~ with the free tempo create a sad, melancholic and unpredictable atmosphere. This contrasts with 'Mambo' as despite having the melody still played through semi quavers such as in bar 15, the upbeat feel and heavy percussion gives it a dancy feel. In ~~addi~~ addition, rhythms

such as claves are played in Mambo in bar 31-33 to give more groove and a South American feel. This is similar to Samba Em Preludio as in bar 16, the bass begins to play a bossa nova groove which is complimented by a syncopated acoustic guitar which is used quite percussively to fill the vocalist's gaps. This ~~can~~ enhances the vocalist as the free rhythm feels more upbeat and dance like which is similar to Mambo and South American Music.

The melody is also portrayed similarly in both pieces. Samba Em Preludio is in a minor key (Bm) which differs to Mambo's C major. However, they both contain blues notes: Bar 15 in Samba Em Preludio and Bar 16 in Mambo. They are both ~~heavily~~ heavily chromatisized which creates anticipation in the ~~Mambo~~ Mambo and a longing feel in Samba Em Preludio. ~~Despite~~ Another similarity in the rhythm is the bass/cello rhythm in Mambo. It is pizzicato so it creates a similar sound to the bass and guitar in Samba Em Preludio. ~~However~~ However it is very syncopated and rarely falls on the beat. This happens at bar 15 onwards. It is very

disjunct which contrasts to the conjunct and scalar passages from bar 9 in Samba Em Preludio. Despite Mambo not having many words, when they are, bar 62, it's syllabic which is similar to bar 24 in Samba Em Preludio.

The guitar in bar 19 of Samba Em Preludio is the only thing that really gives it pulse. However, initially from bar 1 of Mambo, ~~instruments~~ Latin and African instruments such as bongos, congas, timbales and shakes give immediate drive and force to the piece. The power created by this emphasises the rivalry between the gangs. The cacophony of sound immediately draws the listener in.

Samba Em Preludio often has falling descending sequences (bar 1-2) whereas Mambo has ascending sequences (bar 15+16 to bar 25+26). When ~~some~~ the percussion drop out in bar 15, the hi-hats take over with a syncopated groove. This staccato, sharp, precise rhythmic ostinato creates a great ~~less~~ groove for the rest of the orchestra to sit on.

The high energy and strong pulse creates a celebratory feel in Mambo ~~like~~ which is similar to a South American music festival. The cheers in bar 62 of Mambo highlight the ~~inst~~ rivalry and how they're trying to one up each other which contrasts to the chill vibe of Samb Em Preludio.

They both use aspects of Jazz and Latin music but represent the cultural styles in different way.

(Total for Question 9 = 12 marks)

TOTAL FOR SECTION B = 12 MARKS
TOTAL FOR PAPER = 80 MARKS



This candidate makes relevant, accurate , and perceptive observations about melody, rhythm and performing forces in both pieces. Musical observations are mostly relevant throughout although they do make references to tonality.

The candidate provides evidence for musical observations: Use of triplets in bars 2 and 3 (Samba)

The candidate also makes convincing evaluative comments: strong pulse creates a celebratory feel in Mambo which is similar to a South American music festival

The candidate demonstrates stylistic awareness of both pieces: Latin and African instruments such as bongos, congas, timbales and shakers, give it immediate drive (Mambo) a South American feel - this is similar to Samba Em Preludio as in bar 16 the bass begins to play a bossa nova groove

The candidate also makes direct comparisons between the two works throughout the response: Both use blues notes

The candidate uses a wide range of musical vocabulary.

This response is Level 4.

Total: 11 marks

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 and 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 Q07, Q08 and Q09

Grade boundaries

Grade boundaries for this, and all other papers, can be found on the website on this link:
<https://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html>

