

# **Examiners' Report**

## **June 2023**

**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 (Q)7 requires candidates to complete a short melodic and rhythmic dictation exercise that will be based on an unfamiliar melody. The melody will be taken from a piece of music from one of the four Areas of Study. In this examination the melody was a folk song (Area of Study 2: Vocal Music).

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 an extract from a film score (Area of Study 3: Music for Stage and Screen).

The final question, Section B, requires candidates to compare in detail a prescribed work with an unfamiliar work. Both pieces will 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 came 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.

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.

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.

## Question 1 (b)

Q01(b) 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 (c)

01(c) required candidates to describe two features of the harmony at the start of the extract. Less-able candidates were distracted by melodic features or by instrumentation. However, the majority of candidates were able to identify at least one harmonic feature and many candidates secured two marks.

Frequent responses included:

- pedal
- dissonant
- extended chords

(c) Describe **two** features of the harmony at the **start** of the extract.

(2)

- 1 ..... Extended chords .....
- 2 ..... Suspended chords .....



**ResultsPlus**  
Examiner Comments

This candidate makes two accurate observations:

- extended chords
- suspended chords

Total: 2 marks



**ResultsPlus**  
Examiner Tip

Aim to use precise musical vocabulary.

## Question 1 (d)

Q01(d) was a straightforward question and most candidates were able to identify accurately the *electric guitar*.

## **Question 1 (e)**

Q01(e) required candidates to identify a melodic interval. Some candidates found this challenging.

Practising regularly the recognition of melodic intervals as preparation for the dictation question (Q07) is highly recommended. This can be incorporated into both performing and composing work.

## Question 1 (f)

The majority of candidates responded well to Q01(f), which required them to identify a rhythmic device that generated excitement.

Frequent responses included:

- syncopation
- ostinato
- push rhythm



## Question 2 (a)

This question focussed on the melody played by the flute at the beginning of the extract.

Some candidates found focussing on melody challenging and instead commented on texture or instrumentation. Many candidates were able to identify one melodic feature but only the most able candidates were able to secure three marks.

Frequent responses included:

- ornamentation
- diatonic
- leaps

## Question 2 (b)

This question, which focussed on the harpsichord accompaniment, required keen aural skills. Less-able candidates found this a challenging question. However, many candidates secured one mark, either for identifying the *pedal* (left hand) or the *constant quavers* (right hand).

## Question 2 (c)

Q02(c) required candidates to identify two features of the texture characteristic of Baroque orchestral music.

The majority of candidates responded well and secured both of the available marks by identifying two textural features, using appropriate vocabulary.

(c) Identify **two** features of the texture that are characteristic of Baroque orchestral music.

(2)

- 1 ..... contrapuntal
- 2 ..... polyphonic



**ResultsPlus**  
Examiner Comments

This candidate makes one accurate observation:

- contrapuntal/polyphonic

Total: 1 mark



**ResultsPlus**  
Examiner Tip

If there are two marks available remember to make two different musical observations.

## Question 2 (e)

Although many candidates found Q02(a) challenging, in Q02(e), the majority of candidates were able to identify accurately the melodic feature (*sequence*) heard at the end of the extract.

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

This question focussed on the opening vocal melody.

This was a challenging multiple-choice question, with only the most-able candidates securing both of the available marks.

### Question 3 (b)

Although many candidates found Q03(a) difficult, the majority of candidates responded very well to this question, which required them to describe two features of the melody played by the acoustic bass guitar.

Many candidates secured one mark, often for *leaps* or *disjunct*, whilst most able candidates secured both of the available marks.

Frequent responses included:

- leaps/disjunct
- arpeggio
- sequence
- slide

(b) Describe two features of the melody played by the acoustic bass guitar at the start of the extract.

(2)

1 Chromatic notes.

2 Disjunct.



This candidate makes two accurate observations:

- chromatic notes
- disjunct

Total: 2 marks



This candidate has underlined important words in the question to help them focus their answer. This is a very useful examination strategy.

### Question 3 (c)

Q03(c) focussed on rhythm in both the acoustic bass guitar part and in the acoustic guitar part.

Many candidates secured both of the available marks by commenting on the *bossa nova* groove in the acoustic bass guitar, and *syncopation* in the acoustic guitar.

### Question 3 (d)

This was a question concerning how musical elements can generate an atmosphere.

In this question, candidates were required to identify two musical features which create a sad mood. Many candidates secured both of the available marks.

Frequent responses included:

- blues notes
- chromatic
- descending melodies
- minor key

(d) Identify two features which create a sad mood in this love song.

(2)

1 B minor tonality

2 Slow tempo



**ResultsPlus**  
Examiner Comments

This candidate makes two accurate observations:

- (B) minor tonality
- slow tempo

Total: 2 marks



**ResultsPlus**  
Examiner Tip

The candidate has underlined the word 'two' to ensure that they identify two musical features.



## Question 4 (a)

Q04(a) was a straightforward question and most candidates were able to identify that the extract was the *exposition*.

## Question 4 (b)

This was another question concerning how the use of musical elements can generate mood, in this case how harmony creates a sense of drama.

Here, as in previous questions about harmony, the majority of candidates responded well and most candidates were able to secure one mark, often for identifying the (tonic) *pedal*, whilst many candidates secured both of the available marks, often writing detailed answers using appropriate vocabulary.

Frequent responses included:

- chromatic
- dissonant
- pedal

The Specification provides a Music vocabulary list (Appendix 3). This is a useful starting point for learning language and terminology, and will support the learning of musical elements, context and language.

## Question 4 (c)

Whilst some candidates found Q02(a) challenging, many more candidates found this question easier.

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

Frequent responses included:

- ascending
- conjunct
- 1st subject

A number of candidates gained only one mark for writing conjunct and stepwise.

(c) Describe the melody at the **start** of the extract.

(2)

ascending, range of two octaves, staccato  
mostly conjunct, main 1st subject repeated twice



**ResultsPlus**  
Examiner Comments

This is a detailed answer.

The candidate makes four observations:

- ascending
- range of two octaves
- mostly conjunct
- 1st subject

Total: 2 marks (maximum)



**ResultsPlus**  
Examiner Tip

Incorporate appropriate musical vocabulary into your answer where possible.

## Question 4 (d)

Q04(d) required candidates to comment on rhythm when the music modulated to a major key. Less-able candidates confused rhythm with tempo. More-able candidates commented on the *constant quavers* and the *longer note values* in the outer parts.

### Question 4 (e)

This was a straightforward question and most candidates were able to make an accurate observation about texture.

The most frequent response was *melody-dominated homophony*.

## Question 5 (a)

Q05(a) was a straightforward question.

The majority of candidates were able to identify *piccolo* as the melody instrument at the beginning of the extract.

## **Question 5 (c)**

As in Q03(d) and Q04(d), this question focussed on how musical elements can create atmosphere.

Many candidates were able to secure one mark for an observation about the accompaniment, but only the most able candidates were able to make an accurate observation about melody.

## Question 5 (d)

This question focussed on how rhythm is used to create tension.

The majority of candidates were able to make an accurate observation about rhythm using precise vocabulary.

Frequent responses included:

- dotted
- ostinato



### Question 5 (f)

This was a straightforward question and most candidates were able to identify the *drone/pedal* heard at the end of the extract.

## Question 6 (a)

This question, which required candidates to identify three chords, was challenging.

Many candidates were able to secure one mark for identifying the C minor chord in bar 5, but far fewer candidates were able to secure all three marks.

When identifying chords look carefully at the melody.

In this case, the melody in bar 5 is almost identical to the melody in bar 2 and therefore it is likely that chord Y is the same as the chord in bar 2, which has been given to you (Cm).

**6** You will hear two extracts, A and B. You will hear each of them **three** times in the following order: AB, AB, AB

(a) Above the vocal line **three** chords have been omitted.

Complete the chord sequence for bars 4, 5 and 6 of extract A in the table below.

(3)

She keeps a Mo-ët et Chan-don in her pret-ty ca-bi-net.

5 Y Z Eb Bb<sup>6</sup>

'Let them eat cake,' she says, just like Ma-rie An-toi-nette. A built-in re-me-dy for

Location	Bar 3	X	Y	Z	Bar 6 beat 3
Chord	C minor	B <sup>b</sup> 7	Cm	B <sup>b</sup> 7	E <sup>b</sup> major



**ResultsPlus**  
Examiner Comments

This candidate identifies accurately all three chords:

- B<sup>b</sup>7 (X)
- Cm(inor) (Y)
- B<sup>b</sup>7 (Z)

Total: 3 marks

## Question 6 (b)

Questions that require candidates to compare two extracts are almost always challenging.

In this instance, many candidates were able to secure one mark for recognising a similarity, often *tempo*, *key* or *melody*, but far fewer candidates were able to identify differences.

## Question 6 (c)

Q06(c) focussed on the backing vocals in extract A.

Most candidates secured one mark whilst many candidates secured both of the available marks.

Frequent responses included:

- harmony
- overdubbed
- ooh, vocables

## Question 6 (d)

As for Q06(c) this question focussed on the backing vocals.

In this question, candidates were required to describe how the backing vocals in extract B were different from the backing vocals in extract A. Most candidates secured the one mark available by recognising that *lyrics/words* were used in extract B rather than just vocables.

## Question 7 (a)

The unfamiliar melody is an extract from a folk song (Area of Study 2: Vocal Music).

Many candidates secured three marks by identifying correctly the first three pitches. These three pitches had been heard by the candidates in bar 2. Only the most able candidates were able to identify the descending minor 6th to the F<sup>#</sup> and secure all five marks.

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 Component 1 (Performing) can be incredibly useful.

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

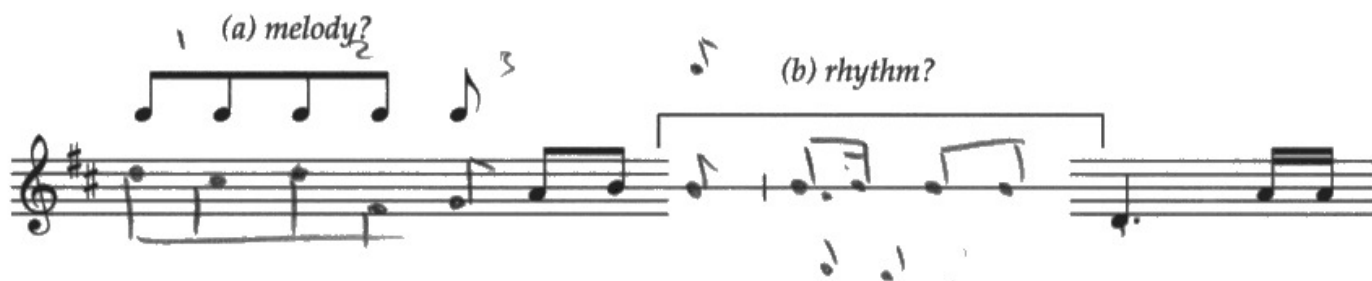
(5)

You may use the manuscript on page 19 for rough work. However you must write your final answer on the stave below.

**Allegretto**



5 notes





This candidate identifies accurately every pitch:

- D
- C<sup>#</sup>
- D
- F<sup>#</sup>
- G

Total: 5 marks



Practise music dictation regularly and often.

Make sure that your musical notation is legible.



## **Question 7 (b)**

Many candidates noticed that the rhythm in bar 2 was identical to the rhythm in bar 4 and therefore were able to secure four of the five marks available.

Because many candidates use software packages to generate scores for Component 2 (Composing) some candidates find writing musical notation difficult. This is a skill which needs regular practice.

## Question 8 (a)

The unfamiliar extract came from the film *Harry Potter and The Philosopher's Stone* (Area of Study 3: Music for Stage and Screen).

Q08(a) required candidates to identify the key of the extract. Whilst many candidates were able to name the correct key, the most frequent inaccurate answer was *G major*, the relative major. Learning key signatures as part of both Component 1 (Performing) and Component 2 (Composing) is of enormous benefit to candidates as they prepare for the appraising examination.

### Question 8 (b)

Many candidates were able to identify the *celesta* at the start of the extract. This instrument had been heard in Q05, which was based on an extract from the soundtrack to *Star Wars Episode IV: A New Hope*.

## Question 8 (c)(i)

Q08(c)(i) required candidates to describe the accompaniment to the theme in bars 1 to 34.

Most candidates secured one of the available marks often for *chords* or *pedal*. Only the most able candidates were able to write detailed answers using precise vocabulary.

Frequent responses included:

- arpeggio
- pedal
- pizzicato

## Question 8 (c)(ii)

In comparison with Q08(c)(i), more candidates secured two marks for this question.

Many candidates wrote detailed and precise answers, using a range of appropriate vocabulary.

Practise your appraising skills when learning new repertoire for Component 1, for example what key is the piece in?

Work with a musical partner on developing your appraising skills as you perform your pieces to one another.

(ii) Describe the accompaniment to the theme from bar 42 to the end of the extract. *cycle strings*

(2)

*Pizzicato strings play ~~any~~ ~~of~~ ~~the~~ bass line*  
*Shings play a speeding, scalar, chromatic part.*



**ResultsPlus**  
Examiner Comments

This is a detailed answer. The candidate makes three accurate observations:

- pizzicato
- strings
- scalar

Total: 2 marks (maximum)

## Question 8 (d)

As in Q04(b), this question focussed on how harmony is used to create an atmosphere.

Most candidates secured one of the two available marks, often for identifying the *pedal* or *dissonance*. Less-able candidates commented on forces or dynamics.

Frequent responses included:

- chromatic
- dissonance
- minor chords
- extended chords
- pedal

(d) This extract accompanies a scene from a film about wizards, witches, spells and magical animals.

Explain how the composer uses harmony to establish a magical atmosphere.

dissonance

(2)

Dissonance is created through chord extensions and

chromaticism to create uncertainty and therefore a sense of magic.

(Total for Question 8 = 8 marks)



**ResultsPlus**  
Examiner Comments

Rather than writing single words, the candidate here writes a sentence to provide greater clarity.

This candidate makes three accurate observations:

- dissonance
- chord extensions (extended chords)
- chromaticism

Total: 2 marks (maximum)



**ResultsPlus**  
Examiner Tip

Avoid writing single words.

Full sentences provide clarity.

## Question 9

The final question required candidates to evaluate how effectively composers use **melody**, **tonality** and **harmony** in *Music for a While* (familiar extract) and in *It Don't Mean a Thing* (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 and demonstrate some stylistic awareness by referring either to Baroque music or to jazz. However, less-able candidates commented on other musical elements, including tempo, texture and forces.

Most candidates were able to make accurate observations about melody in *Music for a While* and provided convincing evidence (often quoting bar numbers), to amplify their answer. However, less-able candidates were not confident when making melodic observations about the unfamiliar piece and did not always provide evidence. In general, candidates were less confident making observations about tonality and harmony.

Generally, most candidates were able to make evaluative comments but not all candidates were able to make direct comparisons between the pieces. Candidates should aim to embed comparisons throughout their response.

The use of musical vocabulary was mostly very good and very few candidates were unable to use appropriate vocabulary in their response. More-able candidates used sophisticated vocabulary, for example *appoggiatura*, *false relations*, *portamento* and *substitution chord*.

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
- 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 a minor key*
- Make evaluative comments throughout, for example *use of dissonance adds to the melancholy mood*
- Avoid repetition, for example you only need to provide one example of word-painting or of a melisma

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

- Do not write an introduction or conclusion: use the time available to make as many relevant musical observations as you can
- Plan carefully and avoid repetition
- Make direct comparisons between the two extracts throughout your response
- Refer to the skeleton score



- 9 These two songs are both about music. The familiar extract comes from a song written for a play whilst the unfamiliar extract comes from a popular song.

Evaluate how effectively melody, tonality and harmony are used to evoke different emotions in these 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)

Whilst both extracts are very contrasting in style, they both use melody, tonality and harmony effectively in order to evoke different emotions. Both pieces are in a minor key which gives a sadder and more sombre emotion. Purcell uses word painting and melismas to evoke emotion <sup>in the melody</sup> while Ellington <sup>and Miller</sup> ~~use~~ use chromaticism in the melody which is very typical of jazz and popular music. The harmony in the Purcell is nearly entirely functional while extended chords are used in the Ellington and Miller to create the more relaxed feel.

Music for a While by Purcell is in the key of A minor. This creates a sadder and more soothing feel to the piece. The extract contains several modulations including a modulation to E minor in bar 15, ~~not~~ G major in bar

and C major in bar 22

18. This modulation to a major key in bar 18 evokes a more free and happy emotion which suits the lyrics 'free the dead'. As is typical of the Baroque period, Purcell only modulates to closely related keys and most are passing modulations. The movement created through these modulations can even give ~~the~~ <sup>the</sup> piece more ~~tension~~ <sup>tension</sup> as it is constantly changing.

It Don't Mean a Thing by Ellington <sup>and Mills</sup> is in the key of C minor and this minor key, similar to the Purcell, gives it a softer and more <sup>mysterious</sup> ~~gentle~~ mood. Unlike the Purcell, there are no modulations\* in this extract which makes it more static and relaxed which fits the lazy, swing ~~feel~~ <sup>feel</sup>. ~~the~~ <sup>\*</sup> (apart from the passing modulation to the relative major of Eb major in bar 44.) Ellington and Mills often use the flattened dominant as they are mainly using the pentatonic scale.

In the Purcell, there is lots of word painting such as 'eas'd' in bar 13 where the descending melody reflects the easing of pain. The long melisma on 'eternal' also reflects the meaning of the word to evoke an emotion of relief in the listener when it finishes. Throughout, Purcell uses a lot of ornamentation to embellish the melody which is typical of the Baroque period. The melody is diatonic throughout as it fits with



the sadder mood - there was little chromaticism in the Baroque period.

Unlike the Purcell, the Ellington and Mills uses some chromaticism in the melody with the flattened dominant. This creates more tension for the resolution to the sub-dominant and is typical of jazz music. A wide tessitura is used with the main melody being repeated an octave higher. This changes the mood from being relaxed to having more energy and it becomes more lively at this higher range. Like the Purcell, the melody is mainly conjunct and there are no big leaps however there are no melismas or use of word painting. The use of the blues scale in the melody helps contribute to the swing and jazzy feel.

In the Purcell, it is mainly functional harmony that is used with regular perfect cadences and no chromaticism. Again, this is very typical of the Baroque period. The use of functional harmony means that there is not much mystery throughout the piece although it retains its ~~so~~ sombre minor mood. The harmonic rhythm is quite slow as a result of the slower tempo.

In the Ellington and Mills, they use some chromatic harmony as well as extended chords which is very typical

of jazz music. They also use a lot of functional harmony. The chromatic harmony creates more mystery and adds to the relaxed and swung mood. With the very fast tempo, the harmonic rhythm is also very quick which pushes the music forward, contrasting with the lazy-sounding melody.

To conclude, though both pieces are in a minor key, they both evoke very different moods with the Purcell being sad and the Ellington and Mills being more mysterious. The Purcell uses a diatonic melody with lots of ornamentation giving it a very stable feel while the Ellington and Mills uses chromaticism to create more tension and mystery. The Purcell uses functional harmony, again giving stability, whilst the extended chords in the Ellington and Mills create some excitement.



This candidate makes relevant, accurate, and perceptive observations about melody, tonality and harmony in both pieces. Musical observations are relevant throughout.

The candidate provides much evidence for musical observations made about *Music for a While* and some for *It Don't Mean a Thing*. The candidate also makes convincing evaluative comments:

*The use of the blues scale in the melody helps contribute to the swung and jazzy feel.*

The candidate demonstrates stylistic awareness of both pieces:

*while Ellington uses chromaticism in the melody which is very typical of jazz and popular music.*

*As is typical of Baroque period, Purcell only modulates to closely related keys and most are passing modulations.*

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

*Both pieces are in a minor key which gives a sadder and more sombre emotion.*

The candidate uses a wide range of musical vocabulary including: *flattened dominant, melisma, ornamentation, tessitura, harmonic rhythm, pentatonic and diatonic.*

This response is at Level 4.

Total: 12 marks

## Paper Summary

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 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 music from each Area of Study, in preparation for Q7, Q8 and Q9.

## Grade boundaries

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