

Examiners' Report June 2019

GCSE Music 1MU0 03

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications come from Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk.

Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.



Giving you insight to inform next steps

ResultsPlus is Pearson's free online service giving instant and detailed analysis of your students' exam results.

- See students' scores for every exam question.
- Understand how your students' performance compares with class and national averages.
- Identify potential topics, skills and types of question where students may need to develop their learning further.

For more information on ResultsPlus, or to log in, visit www.edexcel.com/resultsplus. Your exams officer will be able to set up your ResultsPlus account in minutes via Edexcel Online.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk.

June 2019

Publications Code 1MU0_03_1906_ER

All the material in this publication is copyright
© Pearson Education Ltd 2019

Introduction

This is the second year of examination for this specification (1MU0) and therefore for this examination paper (1MU 03). Teachers are advised to read Issue 2 of this specification, which provides a summary of the changes to the specification for teaching from September 2019. Issue 2 is available on the Pearson website.

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 dictation exercise. Question 8 is 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. The final question on the examination paper, 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.

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

This report will provide exemplification of candidates' work, together with comments, for a selection of questions. The exemplification will come mainly from questions which require more complex responses from candidates.

Question 1 (b)

Q01(b) was a straightforward question which required candidates to describe the music played by each hand at the start of the extract. Most candidates were able to make at least one accurate observation about the music in each hand.

Common responses included:

Left Hand

- plays the accompaniment
- chords

Right Hand

- plays the melody
- plays sequences

Question 1 (c)

Q01(c) was another straightforward question and most candidates were able to identify correctly the pedal at the start of the exposition. Only 1 mark was available here and therefore candidates did not need to identify whether it was a tonic pedal or a dominant pedal.

Question 1 (d)

This was a challenging question because it required candidates to identify differences between the start of the extract and the start of the exposition. Candidates were asked to identify differences in rhythm, metre and tempo.

Most candidates were able to identify the start of the exposition and were able to observe that the exposition was faster than the start of the extract, many using precise tempo vocabulary. Far fewer candidates were able to make accurate observations about either rhythm or metre.

(d) Identify **three** differences between the start of the extract and the start of the exposition. You should refer to rhythm, metre and tempo.

(3)

rhythm

start of extract ^{has} is more dotted rhythms, start of exposition is more syncopated

metre

start of extract is $\frac{4}{4}$, start of exposition is $\frac{3}{2}$

tempo

start of extract is Grave, start of exposition is allegro



This candidate makes three accurate observations:

- start of extract has dotted rhythms
- start of extract is 4/4
- start of extract is *grave*

3 marks



Say what you mean – be very clear.
Use correct terminology

Question 2 (a)

Like Q01(b), this question was answered correctly by the majority of candidates. This question focussed on forces.

The majority of candidates responded with either *timpani* or *cymbals*.

Question 2 (b)

Q02(b) required candidates to focus on the main theme, a *leitmotif* associated with Luke Skywalker.

Most candidates were able to recognise that dotted rhythms do not feature in this melody. However, fewer candidates were able to recognise the leap of a perfect 5th and the doubling of the melody in octaves.

Question 2 (c)

Q02(c) required candidates to identify a playing technique used by the harp.

Many candidates were able to identify *glissando* as the playing technique. However, less-able candidates named alternative string playing techniques, including double stopping, mute and *pizzicato*.

Question 2 (d)

This was a question concerning how music can generate an atmosphere. Candidates were required to identify how Williams uses dynamics, harmony and rhythm to establish an exciting and heroic atmosphere. Three marks were available: the average response was two marks.

Rather than writing single words, the candidate here writes full sentences to provide greater clarity. This also ensures that the candidate is directly answering the question.

(d) Describe how the composer establishes an exciting and heroic atmosphere in this extract. You should refer to dynamics, harmony and rhythm.

(3)

dynamics

the dynamics are ff to establish excitement.

harmony

quartal harmony establishes an exciting and heroic atmosphere.

rhythm

triplets to keep the fast pace and exciting



This candidate makes three accurate observations:

- dynamics are *ff*
- quartal harmony
- triplets

3 marks



Make sure you answer the question

Question 3 (a)

Q03(a) required candidates to describe the instrumental melody at the start of the extract.

Less-able candidates made observations about either the forces (eg a harpsichord plays the melody) or about the texture.

H Purcell: Music for a While

3 Listen to the following extract which will be played **three** times.

(a) Describe the instrumental melody at the **start** of the extract.

(2)

*It uses sequences, grace notes, ^{and} appoggiaturas, and it is ~~conjunct~~
conjunct*



This candidate makes two accurate observations:

- grace notes and appoggiaturas = ornamented
- conjunct

2 marks



Read the question carefully

Incorporate appropriate musical vocabulary into your answer where possible

Question 3 (b)

Like Q02(a), this was a straightforward question and most candidates were able to identify accurately an instrument that plays the ground bass.

Question 3 (c)

Q03(c) required candidates to identify the texture when the voice enters.

Less-able candidates confused texture with dynamics, providing *soft* or *quiet* as answers. Some candidates were able to describe the texture correctly, even though they could not identify an appropriate texture word.

Question 3 (d)

Q03(d) required candidates to identify the cadence at the end of the extract. The majority of candidates answered correctly.

Question 3 (e)

Q03(e) required candidates to describe three features of the harmony that are characteristic of Baroque music.

Less-able candidates were able to describe musical features characteristic of Baroque music but focussed on forces and melody. However most candidates were able to provide at least one appropriate response. Three marks were available and the average mark was one.

Common responses included:

- perfect cadences
- ground bass
- suspensions

Question 4 (b)

Q04(b) required candidates to focus on the vocal texture at the start of the extract.

Common responses included:

- voices sing harmonies
- in 4 parts

Whilst many candidates were able to make an accurate observation, less-able candidates commented on the use of music technology in the extract including panning and flange.

Question 4 (c)

Q04(c) was a demanding question that required candidates firstly to identify two playing techniques used by the solo electric guitar and secondly to describe the sonority produced by the playing technique.

Less-able candidates confused playing technique with studio effects, such as distortion or overdubbing.

(c) Name **two** playing techniques used by the solo electric guitar in this extract.
Describe the sound produced by the playing technique.

(4)

Playing technique 1	Description of sound produced by playing technique 1
Vibrato	Sound fluctuates, doesn't remain on one exact pitch
Playing technique 2	Description of sound produced by playing technique 2
String bend	Small glissando up towards desired pitch



This candidate makes four accurate observations:

playing technique 1

- vibrato
- sound fluctuates

playing technique 2

- string bend
- small glissando towards desired pitch

4 marks



The specification provides a music vocabulary list
(Appendix 3 of the specification)

This is a useful starting point for learning
vocabulary and terminology

Question 4 (d)

Like Q04(b), this question focussed on texture. Many candidates found this question easier than Q04(b).

(d) Describe **two** ways the texture changes towards the **end** of the extract.

- 1 becomes more polyphonic, because of the overlapping ^{polyphonic} guitar parts ⁽²⁾
- 2 imitation in the guitar solo creates call and response (polyphony) ^{playing different melodies}



ResultsPlus
Examiner Comments

This candidate makes two accurate observations:

- polyphonic
- imitation

2 marks

Question 5 (b)

Q05(b) required candidates to identify the first solo instrument heard.

Most candidates were awarded one mark for violin. Harpsichord was also an acceptable answer, even though the first harpsichord entry was not a solo entry.

Question 5 (c)

Q05(c) was a demanding question and few candidates were able to make three accurate observations about the music played by the harpsichord. Three marks were available: most candidates secured one mark.

(c) The first section of the extract is for three solo instruments. Describe the music played by the harpsichord.

(3)

- frequent semiquaver runs, trills, plays 2 part counterpoint then when other instruments join becomes 4 part counterpoint.
- plays in thirds, plays rapid notes, ~~is~~ fast rhythm / metre / tempo.



ResultsPlus
Examiner Comments

This candidate makes three accurate observations:

- semiquaver (runs)
- trills
- 2 part (counterpoint)

3 marks



ResultsPlus
Examiner Tip

When describing music remember to consider a range of musical elements

Here the candidate makes observations about melody, texture, rhythm, metre and tempo

Question 5 (d)

Like Q01(c), this question was answered correctly by the majority of candidates.

Question 5 (e)

Like Q03(e), this question required candidates to identify how the use of a particular musical element was characteristic of the Baroque period.

Again, less-able candidates found it difficult to focus on the specified musical element and, instead, commented on a range of musical elements – for example, instrumentation or melody. The most popular responses included:

- polyphonic
- imitation

(e) Describe **two** features of the texture that are characteristic of Baroque orchestral music.

(2)

1. contrapuntal texture ^{created} used by imitation of the flute with the subject violin
2. ripieno consists of solo flute, violin and harpsichord



ResultsPlus
Examiner Comments

This candidate makes three accurate observations:

- contrapuntal
- imitation
- ripieno

2 marks (maximum)

Notice that even though the candidate has confused *ripieno* and *concertino* the mark would still be awarded.



If there are 2 marks available you must make two separate points

Note: You would not be awarded 2 marks for writing contrapuntal **and** polyphonic

Question 6 (b)

Q06(b) was a straightforward question and was answered correctly by the majority of candidates.

Question 6 (c)

Like Q06(c), candidates responded well to this question.

Question 6 (d)

Comparison questions, such as this one, are the most demanding type of question because they rely on keen aural perception, rather than factual knowledge.

There were two marks available: most candidates secured one mark.

Common responses included:

- syncopation
- same key/both minor
- both in 4/4

Question 6 (e)

Like Q06(d) this was a demanding question requiring candidates to compare the end of the two extracts. Common responses included:

- B finishes with a perfect cadence
- Final note in B is sustained

(e) Explain how the **end** of extract B is different to the **end** of extract A.

(1)

*(acoustic)
Virtuoso guitar solo at the end of extract B*



This candidate makes one accurate observation:

- guitar solo in B

1 mark

Question 6 (f)

On the whole candidates responded well to Q06(f) and many candidates were able to secure two marks, often using precise vocabulary.

(f) Identify **two** features used in extract B that are characteristic of Jazz.

(2)

- 1 Extended and added chords
- 2 Improvisation (in the acoustic guitar part)



This candidate makes two accurate observations:

- extended/added chords
- improvisation

Note that this candidate has provided extra clarification (improvisation in the acoustic guitar part) in their answer.
2 marks



Try to use appropriate vocabulary: answers such as *jazz chords* or *jazzy melody* will not be awarded a mark.

Question 7

The rhythmic and melodic dictation was challenging and only the most able candidates were able to secure full marks.

In general, candidates found the rhythmic dictation easier than the melodic dictation. Many candidates recognised the repeated quavers at the start of the rhythm and then the minim at the end.

Less-able candidates were able to recognise the repeated D at the start of the melodic dictation but were not able to recognise the rising major 6th interval.

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.

Moderato



This candidate secures 10 marks: every note duration and every pitch is accurate.

10 marks



This candidate has noted how many 'missing beats' there are to fill above the staff: this is really useful and can be done before hearing the extract for the first time.

Question 8 (b)

Q08(b) was a straightforward question and the majority of candidates were able to identify the melodic sequence.

Question 8 (c)

Q08(c) required candidates to identify the key and cadence at bar 12 beat 3 to bar 13 beat 1.

Success in this type of question requires keen aural skills and the ability to read both treble and bass clef. The majority of candidates secured 1 mark for identifying the perfect cadence. Far fewer candidates were able to identify the key.

Question 8 (d)

The majority of candidates responded well to this question, which required candidates to describe the melody of the lyrics 'sing, we sing'.

Most candidates secured 1 mark but many secured both of the available marks. It was pleasing to note that the majority of candidates were able to use correct musical vocabulary.

(d) Describe **two** features of the melody of the lyrics 'sing, we sing'.

(2)

1 melisma.....

2 descending sequence.....



ResultsPlus
Examiner Comments

This candidate makes three accurate observations:

- melisma
- descending
- sequence

2 marks (maximum)

Question 8 (e)

Candidates responded well to this question, which required them to describe both the texture and tonality at the end of the extract. The majority of candidates secured 1 mark for *minor*. Less-able candidates were not able to make an accurate observation about texture.

Question 9

The final question on the paper required candidates to evaluate how effectively Afro Celt Sound System (familiar extract) and Panjabi MC (unfamiliar extract) use **instrumentation** and **music technology** to create a fusion song. The candidates were provided with a skeleton score of both works (in the Source Booklet), which showed the loops and solos that drop in and out of the mix.

The Levels Descriptor in the mark scheme outlines what candidates should be aiming to do in their essay, namely:

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

Less-able candidates were able to make accurate observations about one or both pieces but did not make convincing evaluative comments. For example, they were able to identify the use of the (Uilleann) pipes in the familiar extract but were not able to explain why the use of this instrument might be significant. In general, most candidates provided more detail about instrumentation than music technology.

Most candidates were able to observe that loops were used in both extracts (this information appeared in the skeleton scores) but again, less-able candidates were not able to explain why bands use loops. It was pleasing to note that, this year, far fewer candidates were distracted by other musical elements, and the majority of candidates focussed on instrumentation and music technology throughout their essay.

The most-able candidates made perceptive observations about both instrumentation and music technology, and were able to make evaluative comments, eg *in the familiar extract reverb is used on the male vocal track which makes him sound mystical*. They were also able to demonstrate some stylistic awareness and many commented on stylistic features taken from EDM, Hip hop, Bhangra and Drum and Bass.

The most-able candidates were able to amplify their musical argument using carefully selected musical examples, quoting loops or solos from the skeleton scores or providing alternative locators eg *near the end of the unfamiliar extract samples of male shouts can be heard which increases the excitement – this is often a feature of Bhangra which is traditionally a celebratory crowd music*. The most-able candidates were also able to make direct comparisons eg *both extracts feature an electric bass – which comes from pop music*.

Below are some suggestions for approaching this essay question:

- Focus on the elements in the question and do not waste valuable time commenting on other elements
- Use the time before, and in between, playings, to write an essay plan
- Organise your essay into coherent paragraphs
- As you listen to each extract, make notes on your skeleton score
- Refer to your skeleton score in your answer, to provide evidence to support your musical observations
- Try to make direct comparisons throughout your essay, for example *both bands use a folk instrument*
- Remember to make evaluative comments, for example *bands use loops so that they can create complex textures using interesting sounds*
- Try to avoid repetition: use the time to make as many relevant points as you can

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: Afro Celt Sound System: Release (from the album 'Volume 2: Release')

The unfamiliar extract, Extract B: Panjabi MC: Mundian To Bach Ke (from the album 'The Album')

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

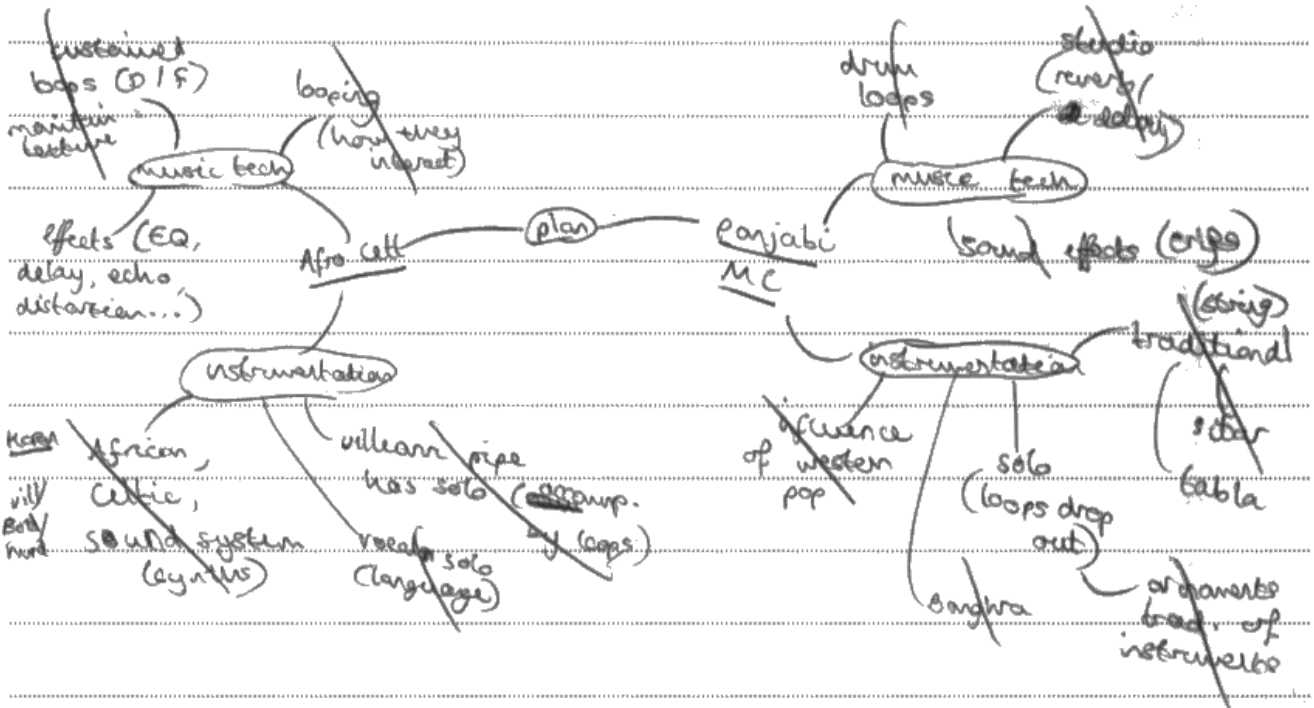
9 These two songs fuse musical features from popular music with musical features from different cultures.

Evaluate how effectively Afro Celt Sound System and Panjabi MC use **instrumentation** and **music technology** to create these two fusion songs.

The skeleton scores are provided in the Source Booklet.

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

(12)



Firstly, in many ways Afro Celt Sound System uses instrumentation and technology to create the fusion 'Release'. For example, in terms of instrumentation, it fuses many different cultures - African instruments, such as the Kora drum, feature; these

are many Celtic instruments, such as the bodhrán, the uilleann pipes, and the uilleann pipe (and ~~the~~^{both} male vocals sung in Gaelic), and also many influences of Western popular / electronic dance music, such as synths (e.g. drone pads), ~~motors~~ and voc machines. Therefore, the instrumentation creates a fusion very effectively. In addition, the uilleann pipe has an extended solo, in which it is accompanied by loops - this blends the styles of Celtic and dance music incredibly effectively. Furthermore, Afro Celt Sound System ~~is~~ creates a fusion ~~very~~ very effectively with the use of musical technology - the piece features ~~many~~^{much} use of looping, which helps to build a busy texture of different parts and fuse them together. In particular, there are many drum loops (such as loops A and C), which make electronic dance style a very heavy feature in the piece. The loops have multiple different rhythms - for instance, loops D and F feature very sustained chordal parts - which maintains the feeling of a fusion while the different instruments (such as the vocals and uilleann pipe) have their solos. As well as this, Afro Celt Sound System uses many studio effects in their piece, such as EQ, delay, echo, reverb and distortion - these help to produce a very ~~an~~ interesting fusion of synthesised sounds.

Punjabi MC also uses instrumentation and technology to create a fusion very effectively in 'Mundian To Bach ke'. For example, there is much use of traditional Indian instrumentation, such as stringed instrument (perhaps a sitar) which plays solo 2. There may also be tabla. At the same time, Indian

vocals feature, rijing solo 1, and here many vocal ornaments (such as turns) are used. ~~As well as this~~ ^{These all} emphasise the Indian elements of the piece. In addition, there is also an influence of western popular music - many of the loops feature electronic ~~beats~~ beats, which as a result produced Bhangra music (a fusion of western pop and Indian). In terms of musical technology, Punjabi MC also makes use of much looping throughout to accompany the solos - while Loop A may be another traditional instrument, Loop C is a drum loop which also adds influence of dance music to the

fusion. The heavy use of drum loops, as well as synthesised drum beat sounds, fuses ~~the~~ traditional Indian music with ~~the dance~~ western dance music very effectively. There are also many studied effects, such as use of reverb and delay, which mean musical technology is used to ~~transform~~ ^{transform} the traditional Indian melodies and solos into ^a far more modern feel.

Additionally, there are occasional sound effects, such as the vocalised sounds at the end of the extract, which add to a feeling of upbeat dance. It is interesting to note that styles are fused within the repeated loops - loop D features a harmonic, something which is likely to be typical of the music of that particular instrument, and this enables the Indian music within the piece to still have its character and individuality despite the western influence.

This candidate makes many relevant and accurate observations about instrumentation and music technology in both extracts:

Celtic instruments, such as the Bodhran – and the Uilleann pipe – has an extended solo

The candidate makes evaluative comments:

the piece features much use of looping, which helps to build a busy texture

The candidate uses evidence to support musical observations:

Loops D and F feature sustained chordal parts

Vocalised sounds at the end of the extract

The candidate demonstrates stylistic awareness:

feature electronic beats, which as a result produces Banghra music (a fusion of Western pop and Indian)

The candidate uses a wide range of musical vocabulary including: *EQ, sitar, tabla, vocal ornaments, accompanied, drone, sustained*

However this candidate has not made direct comparisons between the two works. In addition, there are inaccurate observations eg *loop C (in the familiar work) is a drum loop*

The candidate does not always provide a convincing evaluative comment. For example, the candidate refers to EQ, delay, echo, reverb and distortion in the familiar extract but does not provide a convincing explanation as to why individual studio effects might have been used.

This response is at a Level 4.

11 marks



- Focus on the elements in the question
- Use appropriate musical vocabulary
- Refer to the skeleton score to provide evidence
- Try to make evaluative comments throughout
- Remember to compare and contrast in each paragraph

Paper Summary

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

- Candidates should have a clear understanding of the vocabulary and terminology relating to musical elements, context and language
- Candidates should listen to the prescribed works as much as possible to internalise the complete structure of the music
- Candidates should practice 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
- Candidates should practice following skeleton scores, starting with simple single stave scores and moving on to more complicated scores
- Candidates may find clapping and singing exercises helpful when preparing for the dictation question
- To prepare for the essay question, candidates should practice comparing a prescribed work with an unfamiliar piece from the same Area of Study. They should focus on two or three musical elements and ensure that they are using appropriate musical vocabulary to make precise and relevant musical observations

Grade Boundaries

Grade boundaries for this, and all other papers, can be found on the website on this link:

<http://www.edexcel.com/iwantto/Pages/grade-boundaries.aspx>

