



Pearson  
Edexcel

Mark Scheme (Results)

Summer 2023

Pearson Edexcel Level 1/Level 2 GCSE (9–1)  
in Music (1MU0/03)

Component 3: Appraising

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## General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Underlining in the mark scheme indicates that something must be included to be credited.
- Brackets around parts of words/phrases in this mark scheme indicate the possible additional words/phrases candidates may write as their answer. They must not be awarded twice for an answer relating to one bullet point
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed-out work should be marked unless the candidate has replaced it with an alternative response.

## How to award marks for the levels based mark scheme (Question 9)

For all questions marked using a Levels Based Mark Scheme, examiners should pay particular attention to the initial rubric which precedes the indicative content section. This rubric details the Assessment Objective and where applicable strand emphasis that should be applied when making judgements within each band.

### Finding the right level

The first stage is to decide which level the answer should be placed in. To do this, use a 'best-fit' approach, deciding which level most closely describes the quality of the answer. Answers can display characteristics from more than one level, and where this happens examiners must use their professional judgement to decide which level is most appropriate.

### Placing a mark within a level

After a level has been decided on, the next stage is to decide on the mark within the level. The instructions below tell you how to reward responses within a level. However, where a level has specific guidance about how to place an answer within a level, always follow that guidance. Examiners should be prepared to use the full range of marks available in a level and not restrict marks to the middle. Examiners should start at the middle of the level (or the upper-middle mark if there is an even number of marks) and then move the mark up or down to find the best mark. To do this, they should take into account how far the answer meets the requirements of the level:

- If it meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for answers that are as good as can realistically be expected within that level
- If it only barely meets the requirements of the level, markers should consider awarding marks at the bottom of the level. The bottom mark in the level is used for answers that are the weakest that can be expected within that level
- The middle marks of the level are used for answers that have a reasonable match to the descriptor. This might represent a balance between some characteristics of the level that are fully met and others that are only barely met.

S Schwartz: Defying Gravity (from the album of the cast recording of Wicked)

(bars 34-61<sup>1</sup>) (1.16 - 2.05)

Question Number	Answer	Mark
<b>1 (a)</b>	<p><b>D – verse</b>  <b>The only correct answer is D.</b></p> <p>A is not correct because it is not the chorus                      B is not correct because it is not the coda                      C is not correct because it is not the instrumental</p>	<b>(1)</b> <b>MCQ</b>

Question Number	Answer	Mark
<b>1 (b)</b>	Tremolando/tremolo	<b>(1)</b> <b>Clerical</b>

Question Number	Answer	Mark
<b>1 (c)</b>	<p>Any <b>two</b> of the following:</p> <ul style="list-style-type: none"> <li>• Two chords</li> <li>• I <u>and</u> IV/tonic <u>and</u> subdominant</li> <li>• Alternating chords</li> <li>• Repeated chord progression</li> <li>• Bare chords/octaves/missing 3rd/open 5ths</li> <li>• Diatonic (chords)</li> <li>• Dissonant</li> <li>• Extended chords</li> <li>• (tonic) pedal</li> <li>• Suspended chords</li> </ul>	<b>(2)</b> <b>Expert</b>

Question Number	Answer	Mark
<b>1 (d)</b>	<u>Electric</u> guitar	<b>(1)</b> <b>Clerical</b>

Question Number	Answer	Mark
<b>1 (e)</b>	<u>Perfect</u> 5th	<b>(1)</b> <b>Graduate</b>

Question Number	Answer	Mark
<b>1 (f)</b>	<p>Any <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• Dotted</li> <li>• Metric shifting</li> <li>• Ostinato/ <u>repeated</u> quavers</li> <li>• Push rhythm</li> <li>• Syncopation</li> </ul>	<b>(1)</b> <b>Graduate</b>

Question Number	Answer	Mark
<b>1 (g)</b>	<p><b>B</b>  <b>The only correct answer is B.</b></p> <p>A is not correct because the third note is not a G  C is not correct because the final note is not a G  D is not correct because the third note is not a D</p>	<b>(1)</b> <b>MCQ</b>

**J S Bach: 3rd Movement from Brandenburg Concerto No.5 in D major**  
**(bars 79-141<sup>1</sup>) (1.18 - 2.19)**

Question Number	Answer	Mark
<b>2 (a)</b>	<p>Any <b>three</b> of the following:</p> <ul style="list-style-type: none"> <li>• Appoggiatura/ornament</li> <li>• Diatonic</li> <li>• (some) long notes/tied notes</li> <li>• Motivic/subject</li> <li>• Narrow range</li> <li>• (Starts) leaps/disjunct/4th</li> <li>• <u>Mainly</u> conjunct/<u>mostly</u> conjunct</li> <li>• Starts on dominant</li> <li>• Suspension</li> <li>• (Some) repeated notes</li> </ul>	<b>(3)</b> <b>Expert</b>

Question Number	Answer	Mark
<b>2 (b)</b>	<p>Any <b>two</b> of the following:</p> <ul style="list-style-type: none"> <li>• Arpeggios/broken chords (right hand)</li> <li>• Ascending arpeggios (right hand)</li> <li>• Constant quavers (right hand)</li> <li>• Lower auxiliary (right hand)</li> <li>• Triplets (right hand)</li> <li>• Pedal/repeated bass note (left hand)</li> <li>• Single bass note on beat 1 (left hand)</li> <li>• Rest on beat 2 (left hand)</li> </ul>	<b>(2)</b> <b>Expert</b>

Question Number	Answer	Mark
<b>2 (c)</b>	<p>Any <b>two</b> of the following:</p> <ul style="list-style-type: none"> <li>• Antiphony</li> <li>• Contrapuntal/polyphonic</li> <li>• Dialogue</li> <li>• Imitation</li> <li>• Pedal</li> <li>• Varied number of parts</li> </ul>	<b>(2)</b> <b>Graduate</b>

Question Number	Answer	Mark
<b>2 (d)</b>	<b>D – starts minor and ends major</b> A is not correct because it opens in a minor key B is not correct because it opens in a minor key C is not correct because it opens in a minor key	<b>(1)</b> <b>MCQ</b>

Question Number	Answer	Mark
<b>2 (e)</b>	Sequence	<b>(1)</b> <b>Clerical</b>

**Esperanza Spalding: Samba Em Preludio (from the album ‘Esperanza’)**  
**(bars 88-105<sup>1</sup> which includes the repeat of bars 39-52) (3.34 - 4.36)**

Question Number	Answer	Mark
<b>3 (a)</b>	A True B False	<b>(2)</b> <b>MCQ</b>

Question Number	Answer	Mark
<b>3 (b)</b>	Any <b>two</b> of the following <ul style="list-style-type: none"> <li>• Arpeggios/triadic/broken chord</li> <li>• Disjunct/leaps</li> <li>• Bass line</li> <li>• Blue note</li> <li>• Chromatic</li> <li>• Opening (vocal) melody</li> <li>• Sequence</li> <li>• Slide/glissando</li> <li>• Two bar phrases</li> </ul>	<b>(2)</b> <b>Expert</b>

Question Number	Answer	Mark
<b>3 (c)</b>	<b>Acoustic bass guitar (maximum 1 mark)</b> <ul style="list-style-type: none"> <li>• Bossa nova</li> <li>• Cross rhythm</li> <li>• Dotted</li> <li>• Syncopated</li> <li>• Quavers</li> </ul> <b>Second accompanying instrument (maximum 1 mark)</b> <ul style="list-style-type: none"> <li>• Dotted</li> <li>• Syncopated</li> <li>• Quavers</li> <li>• Cross rhythm</li> </ul>	<b>(2)</b> <b>Graduate</b>

Question Number	Answer	Mark
<b>3 (d)</b>	Any <b>two</b> of the following: <ul style="list-style-type: none"> <li>• Blues notes/blues scale</li> <li>• Chromatic</li> <li>• Dissonant chords/extended chords</li> <li>• Descending melodies</li> <li>• Low register</li> <li>• Minor key</li> <li>• Portamento/slides</li> <li>• Slow tempo</li> <li>• Quiet dynamics</li> </ul>	<b>(2)</b> <b>Expert</b>

**L van Beethoven: 1st Movement from Piano Sonata No.8 in C minor 'Pathetique'**  
**(bars 11-113) (1.58 - 3.17)**

Question Number	Answer	Mark
<b>4 (a)</b>	Exposition	<b>(1)</b> <b>Clerical</b>

Question Number	Answer	Mark
<b>4 (b)</b>	Any <b>two</b> of the following: <ul style="list-style-type: none"> <li>• Added chords/added 7th/extended chords</li> <li>• Augmented 6th</li> <li>• Chromatic</li> <li>• Diminished 7th</li> <li>• Dissonant</li> <li>• (Tonic) pedal</li> <li>• Perfect cadence</li> <li>• Tritone/ augmented 4th</li> </ul>	<b>(2)</b> <b>Expert</b>
Question Number	Correct Answer	Mark
<b>4 (c)</b>	Any <b>two</b> of the following: <ul style="list-style-type: none"> <li>• 1st subject</li> <li>• Ascending</li> <li>• Chordal</li> <li>• Chromatic</li> <li>• (mostly) conjunct</li> <li>• <u>Some</u> leaps</li> <li>• Repeats up octave</li> <li>• Starts on tonic</li> <li>• Two octave range /wide range</li> </ul>	<b>(2)</b> <b>Expert</b>

Question Number	Answer	Mark
<b>4 (d)</b>	Any <b>two</b> of the following: <ul style="list-style-type: none"> <li>• Quavers</li> <li>• Quaver rests</li> <li>• Same rhythm in both parts (hands)</li> <li>• Longer notes/semibreves/minims (in outer parts)</li> <li>• Repetitive</li> </ul>	<b>(2) Graduate</b>
Question Number	Answer	Mark
<b>4 (e)</b>	Any <b>one</b> of the following: <ul style="list-style-type: none"> <li>• Accompaniment in left hand</li> <li>• Melody moves between top and bottom of texture</li> <li>• Broken octaves</li> <li>• Melody and accompaniment</li> <li>• Melody dominated homophony</li> <li>• Triadic/Alberti bass figurations</li> <li>• Pedals</li> </ul>	<b>(1) Graduate</b>

**J Williams: Main title/rebel blockade runner (from the soundtrack to Star Wars  
Episode IV: A New Hope)**

**(bars 36-56<sup>1</sup>) (1.23 - 2.00)**

Question Number	Answer	Mark
<b>5 (a)</b>	Piccolo	<b>(1) Clerical</b>

Question Number	Answer	Mark
<b>5 (b)</b>	<b>B</b> <b>The only correct answer is B.</b>  A is not correct because it is not detached C is not correct because it is not staccato	<b>(1) MCQ</b>

Question Number	Answer	Mark
<b>5 (c)</b>	<b>Accompaniment (maximum 1 mark)</b> <ul style="list-style-type: none"> <li>• Celesta</li> <li>• Harp</li> <li>• Vibraphone</li> <li>• Violins</li> <li>• Arpeggio/triadic figurations</li> <li>• Sustained chord/static harmony</li> <li>• High</li> <li>• Ostinato</li> </ul> <b>Melody (maximum 1 mark)</b> <ul style="list-style-type: none"> <li>• Chromatic</li> <li>• High</li> <li>• Leitmotive/theme</li> <li>• Hexatonic</li> </ul>	<b>(2) Graduate</b>



Question Number	Answer	Mark
<b>5 (d)</b>	Any <b>one</b> of the following: <ul style="list-style-type: none"> <li>• Cross rhythms</li> <li>• Dotted</li> <li>• Ostinato</li> <li>• Sextuplets/triplets</li> </ul>	<b>(1) Graduate</b>

Question Number	Answer	Mark
<b>5 (e)</b>	<b>B</b> <b>The only correct answer is B.</b>  A is not correct because there are not two quavers on beat 3 C is not correct because there are not quavers on beat 1 D is not correct because there are not quavers on beat 2	<b>(1) MCQ</b>

Question Number	Answer	Mark
<b>5 (f)</b>	Any <b>one</b> of the following: <ul style="list-style-type: none"> <li>• Drone</li> <li>• Pedal</li> </ul>	<b>(1) Clerical</b>

**Queen: Killer Queen (from the album 'Sheer Heart Attack')**

**(A: bar 1-14<sup>3</sup>) (B: bar 26-38<sup>3</sup>) (A:0.00 - 0.26 B 0.51-1.14)**

Question Number	Answer	Mark
<b>6 (a)</b>	Chord X: B <sup>b</sup> major (7)/B <sup>b</sup> (7) Chord Y: C minor/Cm Chord Z: B <sup>b</sup> major (7)/B <sup>b</sup> (7)	<b>(3) Graduate</b>

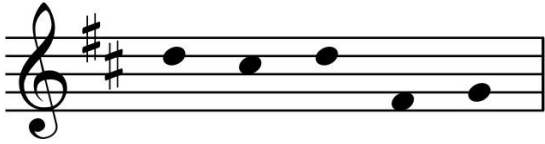
Question Number	Answer	Mark
<b>6 (b)</b>	<p><b>Similarities</b> (maximum 2 marks)</p> <ul style="list-style-type: none"> <li>• Chords</li> <li>• Key</li> <li>• Melody</li> <li>• Metre</li> <li>• Tempo</li> <li>• Solo vocal line</li> <li>• Same section/verse</li> <li>• (Jangle) piano</li> <li>• Syllabic</li> </ul> <p><b>Differences</b> (maximum 2 marks)</p> <ul style="list-style-type: none"> <li>• Finger clicks (in A)</li> <li>• Drum (kit) (in B)</li> <li>• Drum roll (in B)</li> <li>• Guitar melody (in B)</li> <li>• Pedal (in B)</li> <li>• (Reversed) sampled cymbal (in B)</li> <li>• Guitar panned right (in B)</li> <li>• Distortion (in B)</li> </ul>	<b>(4) Graduate</b>

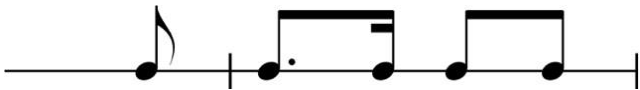
Question Number	Answer	Mark
<b>6 (c)</b>	<p>Any <b>two</b> of the following:</p> <ul style="list-style-type: none"> <li>• Chords/harmony</li> <li>• 3 parts</li> <li>• Homorhythmic</li> <li>• Overdubbed/multi-tracked</li> <li>• Parallel</li> <li>• Scat/ooh/vocables</li> </ul>	<b>(2) Expert</b>

Question Number	Answer	Mark
<b>6 (d)</b>	<p>Any <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• More parts/4 parts</li> <li>• More prominent in the texture</li> <li>• Sing words</li> <li>• Enter earlier</li> </ul>	<b>(1) Expert</b>

## Musical Dictation

### Area of study 2 - Vocal Music Moeran: Nutting Time (Six Suffolk Folk Songs)

Question Number	Answer	Mark
<b>7 (a)</b>	Up to five marks for each correct answer:  Note pitches: D, C sharp, D, F sharp, G	<b>(5) Expert</b>

Question Number	Answer	Mark
<b>7 (b)</b>	Up to five marks for each correct answer:  Rhythms: Quaver Dotted quaver Semiquaver Quaver Quaver	<b>(5) Expert</b>

## Unfamiliar Listening

### Area of study 3 - Music for Stage and Screen

#### J Williams: Hedwig's Theme (from Harry Potter and The Philosopher's Stone)

(0.00 - 1.17)

Question Number	Answer	Mark
<b>8 (a)</b>	E <u>minor</u>	<b>(1) Graduate</b>

Question Number	Answer	Mark
<b>8 (b)</b>	Celesta  Accept: Glockenspiel Metallophone	<b>(1) Graduate</b>

Question Number	Answer	Mark
<b>8 (c)(i)</b>	Any <b>two</b> of the following: <ul style="list-style-type: none"> <li>• (mostly left hand) celesta</li> <li>• (mostly) single notes</li> <li>• (Often) arpeggio/triadic</li> <li>• (Some) chords</li> <li>• Spread chords</li> <li>• (Some) chromaticism</li> <li>• (tonic) pedal</li> <li>• Viola</li> <li>• Pizzicato (cello)</li> </ul>	<b>(2)</b> <b>Expert</b>

Question Number	Answer	Mark
<b>8 (c)(ii)</b>	Any <b>two</b> of the following: <ul style="list-style-type: none"> <li>• Scales</li> <li>• Ascending <u>and</u> descending <u>scales</u></li> <li>• Celesta accompanying</li> <li>• Harp glissando (at end)</li> <li>• Trills</li> <li>• Pizzicato (lower strings)</li> <li>• Pedal (lower strings)</li> <li>• Strings</li> <li>• Wide tessitura</li> <li>• Crescendo <u>and</u> diminuendo</li> </ul>	<b>(2)</b> <b>Expert</b>

Question Number	Answer	Mark
<b>8 (d)</b>	Any <b>two</b> of the following: <ul style="list-style-type: none"> <li>• Added 7<sup>th</sup>/extended chords</li> <li>• Chromatic</li> <li>• Dissonance</li> <li>• (Mostly) minor chords</li> <li>• Parallel motion</li> <li>• Pedal</li> <li>• Tritone</li> <li>• Unrelated chords</li> </ul>	<b>(2)</b> <b>Expert</b>

Familiar extract, Extract A: H Purcell Music for a While (bars 1 -23<sup>1</sup>) (0.00-2.12)

Unfamiliar extract, Extract B: Ellington and Mills It Don't Mean a Thing recorded by Cab Calloway (0.00-1.11)

Question Number	Indicative content (AO3, 6 marks; AO4, 6 marks)
9	<p><b>Candidates must demonstrate an equal emphasis on demonstrating and applying musical knowledge (AO3) and using appraising skills to make evaluative and critical judgements (AO4).</b></p> <p><b>(AO4 can only be credited if there is a corresponding AO3 observation)</b></p> <p><b>The following observations are true of both extracts</b></p> <p><b>Melody</b></p> <ul style="list-style-type: none"><li>• Syllabic in places (AO3) narrative (AO4)</li><li>• Repeated melodic motives (AO3) emphatic/catchy/hook (AO4)</li><li>• (Some) leaps/disjunct (AO3) emotive (AO4)</li></ul> <p><b>Tonality and Harmony</b></p> <ul style="list-style-type: none"><li>• Minor (AO3) lament/significant message (AO4)</li><li>• Modulate to relative major (AO3) release tension/lighten mood (AO4)</li><li>• Chromatic bass (AO3) pleading/jazz walking bass (AO4)</li><li>• Repeated chord progression (AO3) urgency/emphatic/catchy (AO4)</li><li>• Functional harmony (AO3) stylistic (AO4)</li></ul> <p><b>Observations about Music for a While</b></p> <p><b>Melody</b></p> <ul style="list-style-type: none"><li>• (mostly) conjunct (AO3) calming (AO4)</li><li>• (some) leaps/disjunct (AO3) emotive (AO4)</li><li>• Ornamented (AO3) emotive/stylistic (AO4)</li><li>• Appoggiaturas/suspensions (AO3) pain (AO4)</li><li>• Word painting (AO3) illustrate text/stylistic (AO4)</li><li>• Melisma (AO3) expressive/climatic (AO4)</li><li>• Some syllabic lines (AO3) narrative (AO4)</li><li>• Repeated melodic motives (AO3) emphatic (AO4)</li><li>• Sequences (AO3) emphatic (AO4)</li></ul> <p><b>Tonality and Harmony</b></p> <ul style="list-style-type: none"><li>• Minor (AO3) sorrow/grief (AO4)</li><li>• Modulation (AO3) variety of emotions (AO4)</li><li>• Modulation to relative major (AO3) hope (AO4)</li><li>• Functional harmony (AO3) stylistic (AO4)</li><li>• Ground bass (AO3) lament/urgency (AO4)</li><li>• Repeated chord progression (AO3) urgency (AO4)</li><li>• Chromatic bass (AO3) pleading (AO4)</li><li>• Repeated perfect cadence (AO3) sense of finality/stylistic (AO4)</li><li>• Sequence (AO3) urgency (AO4)</li><li>• Dissonance (AO3) pain (AO4)</li><li>• False relations (AO3) pain (AO4)</li></ul>

## **Observations about It Don't Mean a Thing**

### **Melody**

- (often) triadic (AO3) strident/exciting (AO4)
- (some) leaps/disjunct (AO3) emotive (AO4)
- blues notes/chromatic notes (AO3) jazz (AO4)
- Scat (AO3) fun (AO4)
- Improvised in places (AO3) fun/lively (AO4)
- Mimics muted trumpet (AO3) humorous (AO4)
- Syncopated (AO3) dancing/fun (AO4)
- Syllabic (AO3) narrative/typical of popular music (AO4)
- Repeated notes/repeated tonic (AO3) emphatic (AO4)
- Repeated melodic motives (AO3) catchy/hook (AO4)
- Melody repeated up octave (AO3) climactic (AO4)
- Portamento/slide (AO3) relaxed (AO4)

### **Tonality and Harmony**

- Minor (AO3) significant message (AO4)
- Modulation to relative major (AO3) playful (AO4)
- Descending bass (AO3) purposeful (AO4)
- Chromatic bass (AO3) momentum (AO4)
- Added chords/extended chords (AO3) jazz (AO4)
- Chromatic chords (AO3) exciting (AO4)
- Substitution chords (AO3) exciting (AO4)
- Suspended chords (AO3) stylistic (AO4)
- Dissonance (AO3) exciting (AO4)
- Mostly minor chords (AO3) establish minor key (AO4)
- Repeated chord progression (AO3) emphatic/catchy (AO4)
- Functional harmony (AO3) stylistic (AO4)

Allow other correct and relevant observations.

Level	Mark	Descriptor (AO3, 6 marks; AO4, 6 marks)
	0	No rewardable material.
Level 1	1-3	<ul style="list-style-type: none"> <li>• Makes limited isolated points about either or both extracts. (AO3)</li> <li>• Limited or no musical vocabulary used. (AO3)</li> <li>• Appraising points made are basic and undeveloped. (AO4)</li> <li>• Limited attempts to draw conclusions about the extracts. (AO4)</li> </ul>
Level 2	4-6	<ul style="list-style-type: none"> <li>• Makes points about either or both extracts, with little supporting evidence. (AO3)</li> <li>• Some basic musical vocabulary used. (AO3)</li> <li>• Appraising points cover similarities and differences in a mainly descriptive way. (AO4)</li> <li>• Attempts at drawing conclusions are not necessarily successful. (AO4)</li> </ul> <p><b>NB:</b> The mark awarded cannot progress beyond the top of this band if only <b>ONE</b> piece has been considered.</p>
Level 3	7-9	<ul style="list-style-type: none"> <li>• Makes points about both extracts, using some evidence to support points made and demonstrating some stylistic awareness. (AO3)</li> <li>• Good range of musical vocabulary used. (AO3)</li> <li>• Appraisal demonstrates straightforward analysis of similarities and differences. (AO4)</li> <li>• Some attempt at comparing, contrasting and drawing conclusions. (AO4)</li> </ul>
Level 4	10-12	<ul style="list-style-type: none"> <li>• Makes points about both extracts, fully supported by evidence, demonstrating stylistic awareness of both pieces. (AO3)</li> <li>• Extensive and sophisticated use of musical vocabulary. (AO3)</li> <li>• Appraisal presents a cohesive critical argument of both pieces. (AO4)</li> <li>• Demonstrates the ability to compare, contrast and draw conclusions. (AO4)</li> </ul>