



Pearson
Edexcel

Mark Scheme (Results)

November 2021

Pearson Edexcel GCSE
In Music (1MU0) Paper 03- Appraising

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- 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.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- 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.

Esperanza Spalding: 'Samba Em Preludio' (bars 70-95)

(2.57 - 3.50)

Question Number	Answer	Accept	Mark
1 (a)	Acoustic guitar Classical guitar Nylon string/strung guitar	Spanish guitar Flamenco guitar	(1)

Question Number	Answer	Mark
1 (b)	B	(1)

Question Number	Answer	Mark
1 (c)	<p>Melody instrument (maximum 2 marks)</p> <ul style="list-style-type: none"> • Cross rhythms • Semiquavers • Septuplets • Triplets • Quintuplets • Syncopation <p>Accompanying instrument (maximum 2 marks)</p> <ul style="list-style-type: none"> • Dotted • Bossa nova • Syncopated 	(4)

Question Number	Answer	Mark
1 (d)	<p>Any two of the following:</p> <ul style="list-style-type: none"> • Blues note(s) • Chromatic • Conjunct/stepwise/scalic • Descending • Low tessitura • Narrow compass/minor 6th • Syllabic 	(2)

**L van Beethoven: 1st movement from Piano Sonata No.8 in C minor
'Pathetique'**

(Extract A bars 51-88, Extract B bars 295-end)

(2.29 - 2.58 and 8.06-end)

Question Number	Answer	Mark
2 (a)	<p>Tempo (maximum 1 mark) Extract B: Grave/<u>very</u> slow/Tempo I/Tempo Primo</p> <p>Tonality (maximum 1 mark) Extract A: Minor</p> <p>Texture (maximum 2 marks) Extract A: Melody and accompaniment/homophony Extract B: chordal/homophony</p>	(4)

Question Number	Answer	Mark
2 (b)	(Dominant) pedal	(1)

Question Number	Answer	Mark
2 (c)	Sequence	(1)

Question Number	Answer	Accept	Mark
2 (d)	<p>Any three of the following:</p> <ul style="list-style-type: none"> • Chromatic • Dissonant • Diminished seventh • Dominant seventh • Inversion(s) 	Any named inversion e.g. V^7c	(3)

Afro Celt Sound System: 'Release' (from the album 'Volume 2: Release')
(5.52 - 6.58)

Question Number	Answer	Mark
3 (a)	B	(1)
Question Number	Answer	Mark
3 (b)	Ostinato / loop / riff	(1)

Question Number	Answer	Mark
3 (c)	Any one of the following <ul style="list-style-type: none"> • Bodhran • Hurdy-Gurdy • <u>Uilleann</u> Pipes 	(1)

Question Number	Answer	Mark
3 (d)	Any two of the following <ul style="list-style-type: none"> • Descends a 5th • Melismatic • Sustained / held • Repeated note / repeated G / repeated dominant • Vocalisation 	(2)

Question Number	Answer	Mark
3 (e)	Any one of the following <ul style="list-style-type: none"> • Counterpoint / polyphonic • Layered • Heterophony 	(1)

Question Number	Answer	Mark
3 (f)	<p>Melody (maximum 1 mark)</p> <ul style="list-style-type: none"> • Flattened 7th • Glissando/slide • Improvised • Limited range • Ornamentation • Repetitive <p>Tonality (maximum 1 mark)</p> <ul style="list-style-type: none"> • Aeolian 	(2) Expert

	<ul style="list-style-type: none"> • Modal • Dorian 	
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S Schwartz: Defying Gravity (from the album of the cast recording of Wicked)

(bars 89-114) (2.51 - 3.52)

Question Number	Answer	Mark
4 (a)	(perfect) octave / 8ve / 8th	(1)

Question Number	Answer	Mark
4 (b)	C	(1)
Question Number	Correct Answer	Mark
4 (c)	<p>Similarities (maximum 2 marks) Any two of the following:</p> <ul style="list-style-type: none"> • Angular / disjunct / leap • Diatonic • Syllabic • Tied notes <p>Difference (maximum 1 mark) Any one of the following:</p> <ul style="list-style-type: none"> • A <u>starts with</u> ascending leap / B <u>starts with</u> descending leap • A start on lower pitch / B starts on higher pitch • A has octave leap / B has 6th leap • B has repeated note <u>at end</u> • B has longer notes • B has dotted rhythm (at end) 	(3)

Question Number	Answer	Mark
4 (d)	<p>Harmony (maximum 1 mark)</p> <ul style="list-style-type: none"> • Chromatic • Dissonant • Extended / added chords • Enharmonic • Pedal <p>Sonority (maximum 1 mark)</p> <ul style="list-style-type: none"> • (suspended) cymbal (roll) • (Drum fill on) tom line/ Tom (-tom) • Reverb added to fill • <u>electric</u> guitar • Voices (unison) 	(2)
Question Number	Answer	Mark
4 (e)	<p>Any one of the following:</p> <ul style="list-style-type: none"> • Bassoon • Clarinet / bass clarinet • Flute • Oboe / bass oboe 	(1)

H Purcell: Music for a While (bar 10 beat 3-22 beat 1)

(0.57-2.06)

Question Number	Answer	Mark
5 (a)	<p>Any one of the following</p> <ul style="list-style-type: none"> • Counterpoint / polyphonic • Dialogue • Imitation 	(1)

Question Number	Answer	Mark
5 (b)	<p>Any three of the following (maximum 3 marks)</p> <ul style="list-style-type: none"> • Appoggiatura • Descending • Dissonant • Ornamentation / trill / grace notes • Resolution • Sequence • Scalic/stepwise • Suspension 	(3)

Question Number	Answer	Mark
5 (c)	<p>Key (maximum 1 mark) E minor / dominant / Em</p> <p>Cadence (maximum 1 mark) Perfect / V-i / V-I / v-i / Va-ia</p>	(2)

Question Number	Answer	Mark
5 (d)	<p>Harmony (maximum 1 mark)</p> <ul style="list-style-type: none"> • Ground bass / repeated chord progression • <u>Perfect</u> cadences • <u>Suspensions / resolutions</u> <p>Melody (maximum 1 mark)</p> <ul style="list-style-type: none"> • Melismas • Ornaments • Suspensions • Word painting <p>Tonality (maximum 1 mark)</p> <ul style="list-style-type: none"> • Modulation • <u>(relative) major</u> 	(3)

**Queen: Killer Queen (from the album 'Sheer Heart Attack')
(bar 61-end) (2.00-end)**

Question Number	Answer	Mark
6 (a)	X G ⁷ / G Y C minor / Cm / c Z B flat / B ^b	(3)


Question Number	Answer	Mark
6 (b)	Instrumentation (maximum 1 mark) <ul style="list-style-type: none"> • Drum fill • Glass/bell sample • Guitar solo • High vocals • Multiple layers of vocals • Snare roll Rhythm (maximum 1 mark) <ul style="list-style-type: none"> • On beat • Long notes in vocals • Semiquavers in drums 	(2)


Question Number	Answer	Mark
6 (c)	Any one of the following: <ul style="list-style-type: none"> • Call and response/in dialogue with vocal • Countermelody • Emphasising backbeat during vocal phrases • Melodic / solo line • Palm muted/staccato notes • Starts with sustained high notes 	(1)

Question Number	Answer	Mark
6 (d)	Any two of the following: <ul style="list-style-type: none"> • Balancing • Distortion • EQ/filtering • Fade out • Flanger/phaser • Multi-tracking/overdubbing • Panning • Wah-wah • reverb 	(2)

Musical Dictation

H Purcell: Music for a While (bar 30 - 35)

Question Number	Answer	Mark
7 (a)	Up to five marks for each correct answer:  Quaver Quaver Quaver Dotted quaver Semiquaver	(5)

Question Number	Answer	Mark
7 (b)	Up to five marks for each correct answer:  Note pitches: B, E, A, F, B	(5)

Unfamiliar Listening

Hans Zimmer: Battle scene from Gladiator

(0.01 - 1.00)

Question Number	Answer	Mark
8 (a)	Instrumentation (maximum 2 marks) <ul style="list-style-type: none">• Brass / horns / trumpet / trombones / tuba• Lower strings• Percussion / timpani / tom-tom / bass drum / snare drum• Synthesised voices Rhythm (maximum 1 mark) <ul style="list-style-type: none">• Ostinato• Cross rhythm• Polyrhythm• Triplets	(3)

Question Number	Answer	Mark
8 (b)	Homophonic / melody and accompaniment	(1)

Question Number	Answer	Mark
8 (c)	Sequence	(1)

Question Number	Answer	Mark
8 (d)	Bar 9 beat 4 D major / D Bar 10 beat 1 G minor / Gm / g	(2)

Question Number	Answer	Mark
8 (e)	Any one of the following: <ul style="list-style-type: none"> • <u>Perfect</u> cadence • Suspension • Retardation/appoggiatura 	(1)

Familiar extract, Extract A: J S Bach: 3rd movement from Brandenburg Concert no.5 in D major (bars 1-63) (0.00-1.03)

Unfamiliar extract, Extract B: W A Mozart: 2nd movement from Quintet for Clarinet, 2 Violins, Viola and Violoncello in A major, K581 (bars 1-38 beat 1) (0.00-2.42)

Question Number	Indicative content (AO3, 6 marks; AO4, 6 marks)
9	<p>Candidates must demonstrate an equal emphasis on demonstrating and applying musical knowledge (AO3) and using appraising skills to make evaluative and critical judgements (AO4).</p> <p>(AO4 can only be credited if there is a corresponding AO3 observation)</p> <p>The following observations are true of both extracts</p> <p>Melody</p> <ul style="list-style-type: none"> • (mostly) diatonic (AO3) Baroque / Classical feature (AO4) • Sequences (AO3) develop motives or themes (AO4) • Some scalic passages (AO3) Baroque / Classical features (AO4) • Ornamentation (AO3) Baroque / Classical features (AO4) • Virtuoso (AO3) to show off soloist(s) (AO4) <p>Texture</p> <ul style="list-style-type: none"> • Alters number of parts (AO3) to create variety (AO4) • Melody shared between instruments (AO3) to create interest (AO4) <p>Observations about familiar extract A: J S Bach: 3rd movement from Brandenburg Concerto no.5 in D major</p> <p>Melody</p> <ul style="list-style-type: none"> • Motivic (AO3) fortspinnung / Baroque feature (AO4) • (mostly) diatonic (AO3) Baroque feature (AO4) • (mostly) conjunct / scalic (AO3) Baroque feature (AO4) • (some) leaps (AO3) motivic (AO4) • Sequences (AO3) develop motives (AO4) • Subject / answer / countersubject (AO3) to share melodies between instruments (AO4)

- Suspensions (AO3) generate tension (AO4)
- Extended phrases (AO3) typical of Baroque feature (AO4)
- Occasional ornamentation / trills (AO3) to sustain notes in harpsichord (AO4)

Texture

- Concertino and Ripieno (AO3) feature of Baroque concerto grosso (AO4)
- Fugal opening (AO3) typical of final movements (AO4)
- Monophonic at start (AO3) show off soloists (AO4)
- Then two part (AO3) to build texture (AO4)
- Becomes (complex) counterpoint / polyphonic (AO3) feature of genre (AO4)
- Imitation (AO3) to share melodies between instruments (AO4)
- Occasional homophony (AO3) to give prominence to solo instruments / to mark structural point (AO4)
- Melody shared between instruments (AO3) create interest / typical of genre / period (AO4)
- Flute and violin sometimes in unison (AO3) to make melody prominent in the texture (AO4)
- Inverted pedals (AO3) feature of style (AO4)

Observations about the unfamiliar extract B: 2nd movement from Quintet for Clarinet, 2 Violins, Viola and Violoncello in A major, K581

Melody

- (mostly) diatonic (AO3) Classical feature (AO4)
- Periodic / regular / balanced phrasing (AO3) Classical feature / breathing for woodwind soloist (AO4)
- Ornamentation / grace notes / appoggiaturas / turns / anticipation note (AO3) Classical feature / virtuosic (AO4)
- Accented passing notes (AO3) expressive (AO4)
- Scalic runs (AO3) display technical skill (AO4)
- Sequences (AO3) extend melodies (AO4)
- Wide leaps (AO3) expressive melodic feature (AO4)
- Wide compass (AO3) to exploit full range (AO4)
- Some chromaticism (AO3) expressive (AO4)
- Virtuosic (AO3) to show off soloist (AO4)

Texture

- (mostly) melody and accompaniment / homophony / melody dominated homophony (AO3) to focus on melody line / Classical feature (AO4)
- Melody mostly in clarinet (AO3) for prominent melody (AO4)
- Lower strings (muted) less important (AO3) subservient accompaniment (AO4)
- Lower strings sometimes drop out/fewer parts (AO3) variety (AO4)
- Dialogue between clarinet and violin I (AO3) creates interest (AO4)
- Sometimes cello drops out / fewer parts (AO3) variety (AO4)
- Melody shared between instruments (AO3) create interest (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"> • Makes limited isolated points about either or both extracts. (AO3) • Limited or no musical vocabulary used. (AO3) • Appraising points made are basic and undeveloped. (AO4) • Limited attempts to draw conclusions about the extracts. (AO4)
Level 2	4–6	<ul style="list-style-type: none"> • Makes points about either or both extracts, with little supporting evidence. (AO3) • Some basic musical vocabulary used. (AO3) • Appraising points cover similarities and differences in a mainly descriptive way. (AO4) • Attempts at drawing conclusions are not necessarily successful. (AO4) <p>NB: The mark awarded cannot progress beyond the top of this band if only ONE piece has been considered.</p>
Level 3	7–9	<ul style="list-style-type: none"> • Makes points about both extracts, using some evidence to support points made and demonstrating some stylistic awareness. (AO3) • Good range of musical vocabulary used. (AO3) • Appraisal demonstrates straightforward analysis of similarities and differences. (AO4) • Some attempt at comparing, contrasting and drawing conclusions. (AO4)
Level 4	10–12	<ul style="list-style-type: none"> • Makes points about both extracts, fully supported by evidence, demonstrating stylistic awareness of both pieces. (AO3) • Extensive and sophisticated use of musical vocabulary. (AO3) • Appraisal presents a cohesive critical argument of both pieces. (AO4) • Demonstrates the ability to compare, contrast and draw conclusions. (AO4)

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