



Pearson
Edexcel

Mark Scheme Results

Summer 2019

Pearson Edexcel GCSE

In Music (1MU0_03)

Examination Paper Component 3 - Appraising

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Summer 2019

Publications Code 1MU0_03_1906_MS

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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.

**L van Beethoven: First movement from Piano Sonata no.8 in C minor 'Pathétique'
(0.44 – 2.01) bar 5 - 15 beat 1**

Question Number	Answer	Mark
1 (a)	<p>B - minor</p> <p>The only correct answer is B.</p> <p>A is not correct because the extract is not atonal</p> <p>C is not correct because the extract is not modal</p> <p>D is not correct because the extract is not pentatonic</p>	(1)

Question Number	Answer	Mark
1 (b)	<p>One mark for each correct answer:</p> <p>Left hand (maximum 2 marks)</p> <ul style="list-style-type: none"> • Accompaniment • Chords/Chordal • <u>Repeated</u> chords/notes/pitches • Semiquavers • (some) octaves <p>Right hand (maximum 2 marks)</p> <ul style="list-style-type: none"> • Ascending <u>and</u> descending phrases • Dotted • Melody • Octaves • Octave leaps • Sequence • Suspensions • <u>Some</u> chords/Chords at ends of bar 	(4)

Question Number	Answer	Mark
1 (c)	(tonic) pedal	(1)

Question Number	Answer	Mark
1 (d)	<p>Rhythm (maximum 1 mark)</p> <ul style="list-style-type: none"> • Start of extract semiquavers (in left hand)/Exposition quavers (in left hand) • Start of extract dotted notes (in right hand)/Exposition (mostly) crotchets (in right hand) <p>Metre (maximum 1 mark)</p> <ul style="list-style-type: none"> • Start of extract in Common time/Exposition in Alla breve • Start of extract in 4/Exposition in 2 <p>Tempo (maximum 1 mark)</p> <ul style="list-style-type: none"> • Start of extract is grave/Exposition is allegro • Start of extract is (very) slow/Exposition is fast • Start of extract rubato/Exposition strict time 	(3)

**J Williams: Main title/Rebel Blockade Runner (from
Star Wars Episode IV: A New Hope)
(0.43 – 1.16) bar 19 beat 2 – 32 beat 4**

Question Number	Answer	Mark
2 (a)	Any one of the following: <ul style="list-style-type: none"> • <u>Snare</u> drum/<u>side</u> drum • Timpani/<u>kettle</u> drum • Cymbals/piatti 	(1)

Question Number	Answer	Mark
2 (b)	True True False	(3)

Question Number	Answer	Mark
2 (c)	Gliss(ando)	(1)

Question Number	Answer	Mark
2 (d)	<p>Dynamics (maximum 1 mark)</p> <ul style="list-style-type: none"> • ff/<u>very</u> loud • Accents • Crescendo <p>Harmony (maximum 1 mark)</p> <ul style="list-style-type: none"> • 7th s • Dissonant • Pedal • Quartal <p>Rhythm (maximum 1 mark)</p> <ul style="list-style-type: none"> • Cross rhythms • Triplets • Syncopation • Sextuplets 	(3)

H Purcell: Music for a While
(0.00 – 0.55) bar 1- 10 beat 2

Question Number	Answer	Mark
3 (a)	Any two of the following <ul style="list-style-type: none"> • <u>Starts on</u> tonic • Conjunct/stepwise/scalic • Passing notes • <u>Some</u> leaps • <u>Some</u> dotted notes • Ornamented/Decorated/Embellished 	(2)

Question Number	Answer	Mark
3 (b)	Any one of the following <ul style="list-style-type: none"> • Harpsichord • <u>Bass</u> viol 	(1)

Question Number	Answer	Reject	Mark
3 (c)	Any one of the following <ul style="list-style-type: none"> • Contrapuntal/counterpoint • Polyphonic 	<ul style="list-style-type: none"> • layers 	(1)

Question Number	Answer	Mark
3 (d)	Perfect /V-i / V-I / v-i / Va-ia	(1)

Question Number	Answer	Mark
3 (e)	Any three of the following <ul style="list-style-type: none"> • Functional • Ground bass/repeated chord progression • Suspensions • <u>Perfect</u> cadences • False relations • Realisation 	(3)

Queen: Killer Queen (from the album 'Sheer Heart Attack')
(1.15 – 2.00) bar 38 beat 4 – bar 61

Question Number	Answer	Mark
4 (a)	<p>C chorus and instrumental</p> <p>The only correct answer is C.</p> <p>A is not correct because the extract is not the introduction and a verse</p> <p>B is not correct because the extract is not a verse and a chorus</p> <p>D is not correct because the extract is not a chorus and the coda</p>	(1)

Question Number	Answer	Reject	Mark
4 (b)	<p>Any two of the following:</p> <ul style="list-style-type: none"> • Chordal / vocal harmonies • Homophonic/melody <u>and</u> accompaniment • 3/4 parts • Parallel (motion) 	<p>homorhythmic backing vocals</p>	(2)

Question Number	Answer	Mark														
4 (c)	<p>Description must match playing technique</p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; border: none;">Playing technique (max 2)</td> <td style="width: 50%; border: none;">Description (max 2)</td> </tr> <tr> <td style="border: none;">String/pitch bends</td> <td style="border: none;">distorts/changes pitch</td> </tr> <tr> <td style="border: none;">Slides/portamento/glissando</td> <td style="border: none;">slides between pitches</td> </tr> <tr> <td style="border: none;">Vibrato</td> <td style="border: none;">rapid change of pitch/fluctuating pitch</td> </tr> <tr> <td style="border: none;">Picking/plucking/plectrum/sixpence</td> <td style="border: none;">clear/hard/articulated/separated/detached</td> </tr> <tr> <td style="border: none;">Hammer on</td> <td style="border: none;">legato change of pitch (up)</td> </tr> <tr> <td style="border: none;">Pull off</td> <td style="border: none;">legato change of pitch (down)</td> </tr> </table>	Playing technique (max 2)	Description (max 2)	String/pitch bends	distorts/changes pitch	Slides/portamento/glissando	slides between pitches	Vibrato	rapid change of pitch/fluctuating pitch	Picking/plucking/plectrum/sixpence	clear/hard/articulated/separated/detached	Hammer on	legato change of pitch (up)	Pull off	legato change of pitch (down)	(4)
Playing technique (max 2)	Description (max 2)															
String/pitch bends	distorts/changes pitch															
Slides/portamento/glissando	slides between pitches															
Vibrato	rapid change of pitch/fluctuating pitch															
Picking/plucking/plectrum/sixpence	clear/hard/articulated/separated/detached															
Hammer on	legato change of pitch (up)															
Pull off	legato change of pitch (down)															

Question Number	Answer	Mark
4 (d)	<p>Any two of the following:</p> <ul style="list-style-type: none"> • Polyphonic/contrapuntal • <u>Then</u> homophonic/ homophonic <u>at end</u> • (Guitar) parts added • Layering / overdubbed • Imitation • Parallel (motion) 	(2)

**J S Bach: 3rd movement from Brandenburg Concerto No.5 in D major (3.49-4.51)
bar 233 to 296 beat 1**

Question Number	Answer	Mark
5 (a)	<p>B – allegro</p> <p>The only correct answer is B.</p> <p>A is not correct because the extract is not andante</p> <p>C is not correct because the extract is not moderato</p> <p>D is not correct because the extract is not presto</p>	(1)


Question Number	Answer	Accept	Mark
5 (b)	Violin	Cembalo/harpsichord	(1)

Question Number	Answer	Mark
5 (c)	<p>Any three of the following</p> <ul style="list-style-type: none"> • (fugal) subject • (fugal) answer • semiquavers/sextuplets • triplets • dotted (rhythms/notes) • scales/scalic/conjunct • trills • two parts 	(3)

Question Number	Answer	Mark
5 (d)	<u>Perfect</u> cadence / V-I / V ⁷ -I / Va-Ia / V ⁷ a-Ia	(1)

Question Number	Answer	Mark
5 (e)	<p>Any two of the following</p> <ul style="list-style-type: none"> • counterpoint/contrapuntal/polyphonic • imitation • <u>inverted</u> pedal • fugal • ripieno/concertino 	(2)

Esperanza Spalding: Samba Em Preludio (from the album 'Esperanza') (A: bar 4-11 beat 3 B: 104-end)
(A: 0.15 - 0.43 B: 4.33-end)

Question Number	Answer	Mark
6 (a)	<p>B</p>  <p>The only correct answer is B.</p> <p>A is not correct because the melody does not have two duplet quavers on the second beat</p> <p>C is not correct because the melody does not have a crotchet tied to a single duplet quaver on the second beat</p> <p>D is not correct because the melody does not have three sounding triplet quavers on the second beat</p>	(1)

Question Number	Answer	Reject	Mark
6 (b)	<u>Acoustic bass</u> (guitar)	guitar bass guitar	(1)


Question Number	Answer	Accept	Mark
6 (c)	<u>Acoustic</u> guitar	<u>Classical</u> guitar <u>Flamenco</u> guitar <u>Nylon strung / string</u> guitar <u>Spanish</u> guitar	(1)


Question Number	Answer	Mark
6 (d)	<p>Any two of the following:</p> <ul style="list-style-type: none"> • key/minor • (start on) tonic chord / same chord • metre • syncopation • cross rhythm • <u>Starts with</u> descending bass • Chromatic notes <u>in bass</u> 	(2)

Question Number	Answer	Mark
6 (e)	<p>Any one of the following:</p> <ul style="list-style-type: none"> • B has passage in free tempo • B has (improvised) guitar solo/guitar flourish • B has melody in guitar • B has penultimate bar in 6/4 • B has single notes in (acoustic) bass • B ends with a perfect cadence • B ends with sustained final chord • B ends on the tonic chord • B ends with sustained note in voice 	(1)


Question Number	Answer	Mark
6 (f)	Any two of the following: <ul style="list-style-type: none">• added/extended chords/7th/9th/11th/13th• chromatic/alterd/substitution chords• triplet <u>crotchets</u>• blues notes/flattened 5th• improvisation• syncopation	(2)

Musical Dictation
Schwartz: Defying Gravity (from Wicked) (bar 96-102)

Question Number	Answer	Mark
7 (a)	<p>Up to five marks for each correct answer:</p>  <p>quaver quaver semiquaver dotted quaver minim</p>	(5)

Question Number	Answer	Mark
7 (b)	<p>Up to five marks for each correct answer:</p>  <p>Note pitches: D, D, B, A, G</p>	(5)

Unfamiliar Listening

Question Number	Answer	Mark
8 (a)	<p>C</p>  <p>The only correct answer is C.</p> <p>A is not correct because the melody does not have a crotchet on the second beat</p> <p>B is not correct because the melody does not have a crotchet on the first beat</p> <p>D is not correct because the melody does not have two quavers on the third beat</p>	(1)

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

Question Number	Answer	Mark
8 (c)	Key: F (major)/dominant Cadence: perfect/V(7)-I	(2)

Question Number	Answer	Mark
8 (d)	Any two of the following: <ul style="list-style-type: none"> • conjunct / scalar / stepwise • diatonic • melisma • sequence • (mostly) descending • (mostly) quavers 	(2)

Question Number	Answer	Mark
8 (e)	<p>Texture (maximum 1 mark)</p> <ul style="list-style-type: none"> • Homophonic/melody and accompaniment • Chordal • Melody in parallel (motion) <p>Tonality (maximum 1 mark)</p> <ul style="list-style-type: none"> • Minor • Modulation 	(2)

Question Number	Indicative content (AO3, 6 marks; AO4, 6 marks)	Mark
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>Instrumentation</p> <ul style="list-style-type: none"> • have lead (male) vocalist (AO3) typical of either folk or popular music (AO4) • have <u>bass</u> guitar (AO3) from popular/electronic dance music (AO4) • drum machines/sampled drums/programmed drums (AO3) from popular/electronic dance music (AO4) • Use digital audio workstations/DAW/sequencing/multi-track recording (AO3) from popular/electronic dance music (AO4) <p>Music Technology</p> <ul style="list-style-type: none"> • pre-recorded loops (AO3) to build up texture/layers/typical of electronic dance music (AO4) • multi-track recording (AO3) to build up texture/add layers (AO4) • sampling (AO3) to create interesting sonorities (AO4) • panning/stereo field (AO3) to make parts more audible/to sound live (AO4) • low frequency bass/bass EQ (AO3) used to provide sub bass/emphasise kick drum and bass lines/typical of dance music (AO4) • Heavy use of compression/limiting (AO3) limits dynamic range/appropriate to popular/electronic dance music (AO4) • studio effects (AO3) to enhance sound (AO4) • delay/echo (AO3) from popular/electronic dance music (AO4) • reverb (AO3) from popular/electronic dance music (AO4) • fading/automation (AO3) from popular/electronic dance music (AO4) • EQ sweeping (AO3) to add/remove frequencies/from popular/electronic dance music (AO4) • Synthesised sounds (AO3) typical of popular music (AO4) <p>Observations about Release (2.34-4.11)</p> <p>Instrumentation</p> <ul style="list-style-type: none"> • Bodhran (AO3) from Celtic tradition (AO4)/ plays syncopated accompanying riff similar to guitars in popular music (AO4) • African drums join Bodhran (AO3) in playing syncopated rhythms from African tradition (AO4) • Shakers (AO3) plays riff typical of either African or popular music (AO4) • Male lead vocalist (AO3) sings main melody from folk tradition (AO4) • Bass guitar (AO3) plays riff typical of popular music (AO4) • Uilleann pipes (AO3) from Celtic tradition/playing Celtic reel (AO4) • Tin whistle (AO3) from Celtic tradition (AO4) • Synthesised strings/synth pad (AO3) plays sustained accompaniment typical of popular music (AO4) • Fiddle (AO3) folk tradition (AO4) • Kora (AO3) African tradition (AO4) • Drum machine/ sampled drums/programmed drums (AO3) plays loop typical of electronic dance music (AO4) • Use digital audio workstations/DAW/sequencing/multi-track recording (AO3) from popular/electronic dance music (AO4) 	(12)

Music Technology

- Pre-recorded loops (AO3) typical of electronic dance music (AO4)
- Multi-track recording (AO3) allow building up of texture (AO4)
- Samples (breath/instruments) (AO3) to create interesting sonorities (AO4)
- Panning/stereo field (AO3) to make parts more audible/to sound live (AO4)
- Reverb (AO3) to create a sense of space (AO4)
- Delay (AO3) to create a sense of space/echo (AO4)
- Volume automation (AO3) to change balance of tracks (AO4)
- Low frequency bass/bass EQ (AO3) used to provide sub bass/emphasise kick drum and bass lines/typical of dance music (AO4)
- Heavy use of compression/limiting (AO3) limits dynamic range/appropriate to popular/electronic dance music (AO4)
- Studio effects (AO3) to enhance sound (AO4)
- Synthesised sounds (AO3) typical of popular music (AO4)

Observations about Panjabi MC: Mundian To Bach Ke (2.09-3.54)**Instrumentation**

- Tumbi/Mandolin(-like instrument) (AO3) out of tune (rag)/non-western tuning feature of Indian rag (AO4)
- Male lead vocalist (AO3) sings ornamented main melody from Indian folk tradition (AO4)
- Bass guitar/sampled/looped bass riff (AO3) typical of popular/dance music (AO4) and sampled from 1980s TV show/Knight rider (AO4)
- Muted electric guitar (AO3) typical of popular/dance music (AO4) and sampled from 1980s TV show/Knight rider (AO4)
- Drum machine/sampled drums/programmed (AO3) plays riff typical of popular/dance music (AO4)
- Dhol/Pakhawaj drum playing Bhangra rhythms (AO3) from Indian tradition (AO4)
- Use digital audio workstations/DAW/sequencing/multi-track recording (AO3) from popular/electronic dance music (AO4)

Music Technology

- Pre-recorded loops (AO3) typical of electronic dance music (AO4)
- Drum machine (AO3) typical of electronic dance music (AO4)
- Multi-track recording (AO3) allow building up of texture/layers (AO4)
- Scratching (AO3) to create a climax/typical of urban pop/to add crowd samples from vinyl (AO4)
- Samples (vocal shouts) (AO3) to generate excitement/influences from MC'ing/DJ/urban music (AO4)
- Panning/stereo field (AO3) to make parts more audible/to sound live (AO4)
- Drops/breakdown in drum textures (AO3) typical of pop/dance music (AO4)
- Fade out (AO3) typical of popular music not intended for live performance (AO4)
- Sweeping/poorly looped background texture (AO3) giving feeling of motion/lo-fi element/common to dance music (AO4)
- Delay/echo on short sections of vocals (AO3) typical of MC/DJ/urban music/to bring out words (AO4)
- Volume automation (AO3) to change balance of tracks (AO4)
- low frequency bass/bass EQ (AO3) used to provide sub bass/emphasise kick drum and bass lines/typical of dance music (AO4)
- Heavy use of compression/limiting (AO3) limits dynamic range/appropriate to popular/electronic dance music (AO4)
- studio effects (AO3) to enhance sound (AO4)
- Synthesised sounds (AO3) typical of popular music (AO4)

	Allow other correct and relevant observations.	
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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)