



Mark Scheme (Standardised)

Summer 2018

**Pearson Edexcel GCSE (9-1)
In Music (1MU0/03)
Examination Paper 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' (4.32 - 5.25) bar 135 - 167

Question Number	Answer	Mark
Q01(a)	forte / <i>f</i> / loud	(1)

Question Number	Answer	Mark
Q01(b)	<p>A 2/2</p> <p>The only correct answer is A.</p> <p>B is not correct because the metre is 2/2: a duple time</p> <p>C is not correct because the metre is 2/2: a simple time</p> <p>D is not correct because the metre is 2/2: a simple time</p>	(1)

Question Number	Answer	Mark
Q01(c)(i)	<p>Similarity: Any one of the following:</p> <ul style="list-style-type: none"> • start on the same pitch • start with a repeated pitch • diatonic • syllabic <p>Difference: Any one of the following:</p> <ul style="list-style-type: none"> • A is conjunct • B is disjunct / has leaps • A descends • B ascends at end • B ends on a higher pitch • B has a wider range 	(2)

Question Number	Answer	Mark
Q01(c)(ii)	<p>Similarity: Any one of the following:</p> <ul style="list-style-type: none"> • syncopated • start with a crotchet • end with a long note <p>Difference: Any one of the following:</p> <ul style="list-style-type: none"> • B starts off the beat • final note of B is longer 	(2)

Question Number	Answer	Mark
Q01(d)	<p>Any one of the following:</p> <ul style="list-style-type: none"> • Synthesiser / synth • Glockenspiel / glock • Flute / piccolo • Violins 	(1)

Question Number	Answer	Mark
Q01(e)	<p>Accompaniment (maximum 1 mark)</p> <ul style="list-style-type: none"> • Tremolo strings / violins • Fewer instruments • Sustained • (French) <u>horn</u> countermelody • More instruments added <u>at end</u> <p>Tempo (maximum 1 mark)</p> <ul style="list-style-type: none"> • Andante / slower • Rallentando <p>Dynamics (maximum 1 mark)</p> <ul style="list-style-type: none"> • (suddenly) piano / <i>p</i> / soft / quiet /quieter • crescendo 	(3)

**L. v. Beethoven: Piano Sonata Op.13 No.8 in C minor, 1st Movement (7.12 - 8.26)
bar 233 - 296**

Question Number	Answer	Mark
Q02(a)	Pedal	(1)

Question Number	Answer	Mark
Q02(b)	Any three of the following: <ul style="list-style-type: none"> • Wide range / passes between different octaves / between treble and bass clef • Angular / disjunct • Leaps (of 6th / 7th) • <u>Descending</u> conjunct / stepwise / sequence • Ornamentation • Acciaccaturas / grace notes / mordents / appoggiaturas • <u>Mostly</u> crotchets • Staccato at start of phrase / legato at end of phrase / alternating staccato and legato • Periodic / regular / balanced phrasing 	(3)

Question Number	Answer	Mark
Q02(c)	Any two of the following: <ul style="list-style-type: none"> • Starts piano / <i>p</i> / soft / quiet • Crescendo • To forte / <i>f</i> / loud • <u>Ends</u> forte / <i>f</i> / loud 	(2)

Question Number	Answer	Mark
Q02(d)	Tempo (maximum 1 mark) <ul style="list-style-type: none"> • Grave / <u>very</u> slow • Tempo primo / Tempo I Rhythm (maximum 1 mark) <ul style="list-style-type: none"> • Rests / silence • Dotted • Varied note lengths 	(2)

Question Number	Answer	Mark
Q02(e)	Any one of the following: <ul style="list-style-type: none"> • <u>Second</u> subject is in a different key • <u>Second</u> subject returns in the tonic • Both subjects in tonic / same key • Ends in the tonic key • Recapitulation is <u>not</u> repeated 	(1)

H. Purcell: Music for a While (2.12 - 3.26) bar 23 - 35 beat 1

Question Number	Answer	Mark
Q03(a)	<p>A Ground bass</p> <p>The only correct answer is A.</p> <p>B Strophic is not correct because the structure does not contain a verse</p> <p>C Theme and variations is not correct because the structure does not contain a theme and variations</p> <p>D Verse-chorus is not correct because the structure does not contain a verse and chorus</p>	(1)


Question Number	Answer	Mark
Q03(b)	<p>Melody (maximum 1 mark)</p> <ul style="list-style-type: none"> • Syllabic • Angular / disjunct / leap • 3rd / 4th / 5th / 6th • <u>Different</u> melodic intervals • (Mostly) descending <p>Rhythm (maximum 1 mark)</p> <ul style="list-style-type: none"> • (Regular) quavers • (Quaver) rests / silence • Syncopated / off beat • Repetitive 	(2)

Question Number	Answer	Reject	Mark
Q03(c)	Perfect / V-I	V-i	(1)

Question Number	Answer	Mark
Q03(d)	<u>Perfect 5th</u> / <u>Perfect fifth</u> / <u>Perf 5th</u> / <u>Perf fifth</u>	(1)

Question Number	Answer	Mark
Q03(e)	<p>Instrumentation (maximum 1 mark)</p> <ul style="list-style-type: none"> • Harpsichord • <u>Bass</u> viol <p>Harmony (maximum 1 mark)</p> <ul style="list-style-type: none"> • Functional • Ground bass • Perfect cadences • False relations • Suspensions • Tierce de Picardie <p>Melody (maximum 1 mark)</p> <ul style="list-style-type: none"> • Ornamentation / mordent / acciaccatura / grace notes / appoggiatura • Word painting • Diatonic 	(3)

**Afro Celt Sound System: Release (A 1.38 - 2.15 and B 4.55 - 5.33)
verse one and verse three**

Question Number	Answer	Mark
Q04(a)	<p>D</p>  <p>The only correct answer is D.</p> <p>A is not correct because the melody does not have two sounding quavers at the start of bar 2</p> <p>B is not correct because there is no rest on the second beat of bar 1</p> <p>C is not correct because there are not three crotchets in bar 1</p>	(1)

Question Number	Answer	Mark
Q04(b)	Ostinato / loop / riff	(1)

Question Number	Answer	Mark
Q04(c)	<p>Any two of the following:</p> <ul style="list-style-type: none"> • Melody • Regular phrase lengths • Key • Metre / time signature / 4/4 / quadruple time / common time • Tempo • Syncopation • Loop / ostinato / riff • Pedal 	(2)

Question Number	Answer	Mark
Q04(d)	<p>Any one of the following:</p> <ul style="list-style-type: none"> • Hurdy-gurdy • Fiddle / violin • <u>Uilleann</u> Pipes • <u>Bass</u> guitar • Accordion 	(1)

Question Number	Answer	Reject	Mark
Q04(e)	<p>Any two of the following:</p> <ul style="list-style-type: none"> • Ostinato • Cross rhythms • Polyrhythm • Layered texture • Syncopation 	<ul style="list-style-type: none"> • Riff • Loop 	(2)

**J.S. Bach: Brandenburg Concerto No.5 in D major, Movement III (2.25 - 3.38)
bar 148 - 221**

Question Number	Answer	Mark
Q05(a)	Contrapuntal / polyphonic / counterpoint	(1)

Question Number	Answer	Mark
Q05(b)(i)	Harpsichord / Cembalo	(1)

Question Number	Answer	Mark
Q05(b)(ii)	<p>Rhythm (maximum 1 mark)</p> <ul style="list-style-type: none"> • Triplets • <u>Constant</u> quavers • Dotted rhythms <p>Texture (maximum 1 mark)</p> <ul style="list-style-type: none"> • <u>Starts</u> monophonic • Two part • Imitation • Contrapuntal / polyphonic • Canon <p>Tonality (maximum 1 mark)</p> <ul style="list-style-type: none"> • Minor • Modulates (at end) 	(3)

Question Number	Answer	Mark
Q05(c)	Pedal	(1)

Question Number	Answer	Mark
Q05(d)	<p>Any one of the following</p> <ul style="list-style-type: none"> • Fast tempo / allegro • Dance / Gigue • Fugal 	(1)

Queen: 'Killer Queen' from Sheer Heart Attack (0.00 - 0.44) bar 1 - 23

Question Number	Answer	Mark
Q06(a)(i)	Piano	(1)

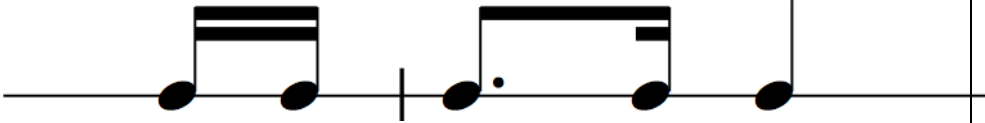
Question Number	Answer	Mark
Q06(a)(ii)	Any two of the following <ul style="list-style-type: none"> • Chordal / chords • One repeated chord per bar • Added 7th (chords) • C minor / B flat (7) • On beat • Staccato / detached • Played in piano right hand / upper half of piano / no bass notes 	(2)


Question Number	Answer	Mark
Q06(b)	Any two of the following <ul style="list-style-type: none"> • Singing lyrics • More prominent in the mix / take the lead / louder • Portamento / glissando / slide • Panned • Sing 'ba ba' (rather than 'ooh') 	(2)

Question Number	Answer	Mark
Q06(c)	<ul style="list-style-type: none"> • Chord X: D minor / Dm • Chord Y: G major (7) / G (7) • Chord Z: C major / C 	(3)

Question Number	Answer	Mark
Q06(d)	Flanger / flange	(1)

Musical Dictation

Question Number	Answer	Mark
Q07(a)	Up to five marks for each correct answer: 	(5)

Question Number	Answer	Mark
Q07(b)	Up to five marks for each correct answer: 	(5)

Unfamiliar Listening

Question Number	Answer	Mark
Q08(a)	<ul style="list-style-type: none"> • Chord 1: i / I / G minor / G min / gm / Gm / g- • Chord 2: iv / IV / C minor / C min / cm / Cm / c- • Chord 3: V / D major / D / D maj / d maj 	(3)

Question Number	Answer	Mark
Q08(b)	Any two of the following <ul style="list-style-type: none"> • <u>Tres</u> guitar / <u>acoustic</u> guitar • Solo voice • Rubato <u>in melody</u> • Conga / bongo (drums) • Bass riff / repeated bassline • Syncopation 	(2)

Question Number	Answer	Acceptable answers	Mark
Q08(c)(i)	<ul style="list-style-type: none"> • Balafon 	<ul style="list-style-type: none"> • Marimba / Xylophone 	(1)

Question Number	Answer	Mark
Q08(c)(ii)	Any one of the following: <ul style="list-style-type: none"> • Conjunct / scalic / stepwise • Virtuoso / complex • Ornamented • Syncopated • Cross rhythms • Improvised 	(1)

Question Number	Answer	Mark
Q08(d)	Any one of the following: <ul style="list-style-type: none"> • Minor <u>key</u> / minor <u>tonality</u> • Chromatic notes / semitones • (Repeated) minor third in melody • Repeated notes • Repeated chord pattern • Steady tempo • Ostinato / riffs 	(1)

Question Number	Indicative content (AO3, 6 marks; AO4, 6 marks)	Mark
Q09	<p>Candidates must demonstrate an equal emphasis on demonstrating and applying musical knowledge (AO3) and using appraising skills to make evaluative and critical judgments (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>Orchestration</p> <ul style="list-style-type: none"> • have solo woodwind playing the melody (AO3) to establish either an eerie or lonely mood (AO4) • have melodies in brass (AO3) to create a bold sound (AO4) • have the melody in string octaves (AO3) for a fuller / richer texture (AO4) <p>Tonality</p> <ul style="list-style-type: none"> • have a clear sense of key at the start (AO3) to establish an appropriate mood (AO4) • use a minor key (AO3) to suggest either the unknown or sadness (AO4) • use functional tonality (AO3) which is used in most film music (AO4) <p>Observations about the J Williams extract (bar 20 - 50) (0.46 - 1.55)</p> <p>Orchestration</p> <ul style="list-style-type: none"> • Melody in brass (AO3) generates heroic / triumphant mood (AO4) • Cymbal clash and timpani roll (AO3) generates excitement (AO4) • From b.2 melody in octaves in strings and brass (AO3) and glockenspiel from b.6 (AO3) to create a full / bold sound (AO4) • Use of harp glissando and timpani ostinato then roll (AO3) creates a sense of suspense (AO4) • At b.17 a solo piccolo plays the melody (AO3) at a very high tessitura to suggest galaxy (AO4) • Ostinato accompaniment at b.17 in vibraphone, harp, celesta, glockenspiel and high violin (AO3) creates an eerie / magical mood (AO4) • At b. 22 prominent use of percussion including timpani, tam-tam and cymbals (AO3) suggests an ominous mood (AO4) • Return of brass from b.20 (AO3) resumes the heroic / powerful opening mood (AO4) • At b.22 side drum (AO3) associated with the battle (AO4) • Full orchestra at end (AO3) to create a climax (AO4) <p>Tonality</p> <ul style="list-style-type: none"> • Opens in B flat major (AO3) to establish a positive / heroic mood (AO4) • Opening tonality is diatonic (AO3) to establish a confident mood (AO4) • At b.11 hints at modulation (AO3) changing the mood (AO4) • At b.14 tonality is chromatic / use of dissonance (AO3) creating unease (AO4) • Use of quartal harmony (AO3) to create tension (AO4) • Tonality is ambiguous (AO3) to create an ominous mood (AO4) • From b.17 modulates to C minor (AO3) establishing a dark mood (AO4) • At b.22 hints of bitonality / chromaticism (AO3) creates a feeling of the unknown (AO4) • Closes in a key other than the tonic (AO3) which emphasises the unknown (AO4) 	(12)

Observations about the E Morricone

Orchestration

- Opens with solo clarinet (AO3) creates a sense of loneliness (AO4)
- Sustained string accompaniment (AO3) is a rich sound associated with romance (AO4)
- Small orchestra (AO3) creates a more intimate mood (AO4)
- B.10 solo flute (AO3) to suggest loneliness (AO4)
- B.10 double bass pizzicato (AO3) and off beat string accompaniment (AO3) creates a sense of uncertainty (AO4)
- B.21 melody in French horn with string countermelodies (AO3) creating a richer texture / more intensity (AO4)
- B.30 strings play the melody in octaves (AO3) to create a passionate / romantic mood (AO4)
- Vibrato in strings (AO3) to sound romantic / passionate (AO4)
- B.45 dramatic reduction in number of instruments (AO3) contributes to the sense of loneliness (AO4)
- Extract closes with a solo violin (AO3) resuming the lonely feel of opening (AO4)

Tonality

- Opens in G minor (AO3) establishing a sombre / sad mood (AO4)
- Mostly stays in tonic (AO3) suggests unchanging love (AO4)
- Briefly hints at B flat major / relative major (AO3) suggests there might be a happy ending (AO4)
- Diatonic tonal language throughout
- (AO3) establishes a romantic / nostalgic mood (AO4)
- False relations create dissonance (AO3) suggests unhappiness (AO4)
- At end tonality is ambiguous / hints at B flat major (AO3) love is unrequited (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)