



Pearson

Mark Scheme (Results)

Summer 2017

Pearson Edexcel
AS level In Music
8MU0 Paper 03

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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 (Questions 5 and 6)

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.

SECTION A

Question Number	Answer	Mark
1(a)	D	(1)

Question Number	Answer	Mark
1(b)	Descends (1) then ascends (1) then descends <u>at end</u> (1) Repeated note at the start / starts with two Ds (1) Starts on tonic/D (1) to dominant/A (1) Conjunct/stepwise/scalic (1) Decorated chorale melody (1) Tied notes (1) Repeated rhythm (1) Limited range/range of a fifth (1)	(3)

Question Number	Answer	Mark
1(c) (i)	Perfect 4 th / perfect fourth (1)	(1)
1(c) (ii)	Perfect 5 th / perfect fifth (1)	(1)

Question Number	Answer	Mark
1(d)	G (major) / subdominant (1)	(1)

Question Number	Answer	Mark
1(e)	Oboe/s (1) Trumpet/s (1)	(1)

Question Number	Answer	Mark
1(f)	Polyphonic / contrapuntal / layered (1) Two vocal parts (1) <u>then</u> three vocal parts (1) Independent instrumental bass line (1) Fugal / fugato (1) Subject (in soprano) (1) Answer (in bass) (1) Countersubject (1) based on 2 nd part of Luther's hymn (1) Orchestra doubles vocal parts (1)	(3)

Question Number	Answer	Mark
2(a)	Pedal (note) / open (bare) fifth / drone (1)	(1)

Question Number	Answer	Mark
2(b)	A F	(2)

Question Number	Answer	Mark
2(c)	4 / 6 / 8 (1)	(1)

Question Number	Answer	Mark
2(d)	Octaves (1) <u>Octave</u> higher (1) Different rhythms (1) Triplets (1) Different articulation / staccato (1) No tied notes (1)	(2)

Question Number	Answer	Mark
2(e)	Ostinato / repetition (1)	(1)

Question Number	Answer	Mark
2(f)	Two bars repeated (1) Quaver <u>and</u> triplet rhythms (1) Cross rhythms / quavers against triplets / two against three (1) polyrhythm (1) Contrary motion (1) Contrapuntal / polyphonic / counterpoint (1) Pedal note / single note in bass / held note in bass (1) Three parts (1)	(3)

Question Number	Answer	Mark
2 (g)	Pentatonic scale (accept Slendro or Pelog) (1) Ostinato / repetition (1) Changes of tempo (1) Added note harmonies (1) (Gong-like) pedal notes / lower notes / open fifth drone (1) Shorter note values used at higher pitches (1) Longer note values used at lower pitches (1) Use of sustain pedal blurs sonority (1)	(3)

Question Number	Answer	Mark
3(a)	Intro(duction) (1)	(1)

Question Number	Answer	Mark
3(b)	B F	(2)


Question Number	Answer	Mark
3(c)	Verse (one) (1)	(1)

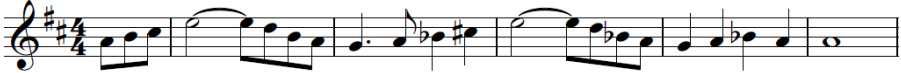
Question Number	Answer	Mark
3(d)	Only 1 leap (1) Only leap is a minor 3 rd (1) in the middle of the phrase (1) Narrower range (1) Different rhythm / more syncopated (1) Different pitches at the end of the phrase (1) Higher in bar 10 (second bar) / goes higher sooner (1)	(2)

Question Number	Answer	Mark
3(e)(i)	Sax(ophone) (1)	(1)

Question Number	Answer	Mark
3(e)(ii)	Fill (1) Semitone movement / chromatic (1) Minor 3 rd (1) Acciaccatura / crushed note / ornament / pitch bend (1) Blue note / blue scale (1) Arpeggio / triad / broken chord (1) (Use of) (flattened) 7 th chord (1) Improvised (1) Quavers (1) Ascends then descends (1)	(2)

Question Number	Answer	Mark
3(f) clerical	13 21 (accept 25) 22 or 26	(3)

Question Number	Answer	Mark
4(a)	<p>There are 9 pitches and 9 durations to complete.</p>  <p>0 0 pitches and/or note-lengths correct 1 1–3 pitches and/or note-lengths correct 2 4–6 pitches and/or note-lengths correct 3 7–9 pitches and/or note-lengths correct 4 10–12 pitches and/or note-lengths correct 5 13–15 pitches and/or note-lengths correct 6 16–18 pitches and/or note-lengths correct</p>	(6)

Question Number	Answer	Mark
4(b)	 <p>Award one mark for each accurately notated correction. NB: Mark will be awarded only for correct responses at error points – ignore any incorrect notations.</p>	(3)

SECTION B

Question Number	Indicative content	Mark
5	<p>AO4 (15 marks)</p> <p>Brahms: Piano Trio in C minor Op.101 No.3 – 1st movement</p> <p>Observations might include:</p> <p>Organisation of pitch (melodically and harmonically)</p> <p>Virtuosic writing.</p> <p>Large range used; high and low register for each instrument.</p> <p>Some lyrical legato melodies (second subject).</p> <p>Diminished 7th chords.</p> <p>Chromatic harmony.</p> <p>Tonality</p> <p>Minor key tonic with contrasting major key sections (relative major and tonic major).</p> <p>Structure (organisation of musical material)</p> <p>The Piano Trio was one of the most important forms of Romantic chamber music.</p> <p>Sonata form with two highly contrasting melodic ideas.</p> <p>Sonority</p> <p>Double/multiple stopping and pizzicato in violin and cello used for dramatic moments.</p> <p>Dense chordal writing for the piano.</p> <p>Texture</p> <p>Equal roles for each instrument, including the use of imitation.</p> <p>Octave writing in piano.</p> <p>Homophonic chordal writing.</p> <p>Violin and cello in octaves.</p> <p>Piano accompanies with broken chord/arpeggios.</p>	(15)

	<p>Tempo, metre and rhythm (how music is organised in time)</p> <p>Syncopation for energetic effect.</p> <p>Dynamics (use of dynamics)</p> <p>Use of dramatic loud dynamics and sforzandos but contrasted with quiet reflective moments.</p>	
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Level	Mark	Descriptor
	0	No rewardable material
Level 1	1-3	<ul style="list-style-type: none"> • Identification of elements in the unfamiliar piece, although there are likely to be significant omissions in these. Elements will not be linked to the genre. • Little attempt to link to other relevant works • Some basic musical vocabulary used with errors/inconsistency • Little justification/exemplification to support links to the genre
Level 2	4-7	<ul style="list-style-type: none"> • Identification of elements in the unfamiliar piece. Links between the genre and the element described are likely to be implicit. • Attempts are made to refer to other works, with some errors/inconsistency • Musical vocabulary used, but with some errors/inconsistency • Basic musical points used as justification/exemplifications to support links to the genre
Level 3	8-11	<ul style="list-style-type: none"> • Description of elements in the unfamiliar piece. Elements described will be mostly linked to the genre. • Relevant works are used to basic points • Satisfactory use of musical vocabulary • Inconsistent musical justification/exemplification to support links to the genre
Level 4	12-15	<ul style="list-style-type: none"> • Explanation of elements in the unfamiliar piece. Elements explained will be linked to the genre • Relevant works are used to justify points • Good use of musical vocabulary • Musical justification/exemplification provided to support links to the genre

Question Number	Indicative content	Mark
6(a)	<p>AO3 (10 marks) / AO4 (10 marks) Candidates must demonstrate an equal emphasis on demonstrating and applying musical knowledge (AO3) whilst using analytical and appraising skills to make evaluative and critical judgements about music (AO4).</p> <p>Melody</p> <p>Stylistic melodic features and devices should be identified (AO3), for example:</p> <ul style="list-style-type: none"> • Arpeggio based melodies • Scale based melodies • Conjunct • Wide leaps • Ascending and descending sequences • Trills/ornamentation • Virtuosoic <p>The above are all (AO3) but there should be some discussion of why these features were typical of melodic writing of the Baroque period (AO4), for example</p> <ul style="list-style-type: none"> • The use of arpeggio and scale based melodies to reinforce a sense of diatonic key • Use of sequences for modulations • Melodies idiomatically composed for instruments rather than voices • Wide leaps and some chromaticism used for expressive effect (particularly third movement) <p>Harmony</p> <p>Harmonic language and devices should be identified (AO3), for example:</p> <ul style="list-style-type: none"> • Functional harmony • Figured bass and knowledge of some examples of figuring • Chords in root position and 1st inversion • Dominant 7th chords • Diminished 7th chords • Tonic and dominant pedal notes • Suspensions; knowledge of different types using figured bass • Perfect cadences • Chromatic bass line • Cycle of fifths <p>The above are all (AO3) but there should be some discussion of why these features were typical of harmony used in the Baroque period and which features are forward looking (AO4), for example:</p>	(20)

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| | <ul style="list-style-type: none">• Frequent cadences and the use of pedals to establish key• Unusual use of dominant 7ths in cycle of fifths (adagio)• Significant use of chromaticism for expressive effect <p>Candidates should discuss other relevant pieces.</p> <p>These could include other Baroque works which contain these stylistic features and/or any other pieces which place the music in its context. (Any observations would be AO3 and any cross references would be AO4).</p> <p>For example:</p> <ul style="list-style-type: none">• Solo concertos by Bach, Handel, Telemann, Albinoni, Vivaldi or other Baroque composers• Concerto Grosso by Corelli or Bach's Brandenburg Concertos• Vocal music by Handel, Vivaldi, Bach, etc. <p>Some candidates may look at suitable examples from different periods and in different styles to illustrate their discussion.</p> | |
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Level	Mark	Descriptor
	0	No rewardable material
Level 1	1-5	<ul style="list-style-type: none"> Shows limited awareness of contextual factors (AO3) Limited identification of musical elements or instruments (AO3) Makes little reference to texts with limited organisation of ideas (AO4) Some basic musical vocabulary used with errors/inconsistency and little attempt to link to other relevant works (AO4)
Level 2	6-10	<ul style="list-style-type: none"> Makes general links between the music and the historical, social and cultural context in which it was created and developed (AO3) Musical elements or instruments are mostly accurately identified, with some errors or omissions (AO3) Makes general points, identifying some musical elements with general explanation of effects (AO4) Musical vocabulary used but with some errors/inconsistency and attempts are made to refer to other works, with some errors/inconsistency (AO4)
Level 3	11-15	<ul style="list-style-type: none"> Develops relevant links between the music and the historical, social and cultural context in which it was created and developed (AO3) Accurate identification of a range of musical elements or instruments (AO3) Offers a clear response using relevant musical examples. (AO4) Satisfactory use of musical vocabulary and relevant works are used to basic points (AO4)
Level 4	16-20	<ul style="list-style-type: none"> Makes detailed links between the music and the historical, social and cultural context in which it was created and developed (AO3) Accurate identification of a wide range of musical elements or instruments (AO3) Constructs controlled argument with fluently embedded musical examples. (AO4) Good use of musical vocabulary and relevant works are used to justify points (AO4)

Question Number	Indicative content	Mark
6(b)	<p>AO3 (10 marks) / AO4 (10 marks) Candidates must demonstrate an equal emphasis on demonstrating and applying musical knowledge (AO3) whilst using analytical and appraising skills to make evaluative and critical judgements about music (AO4).</p> <p>Melody Stylistic melodic features and devices should be identified (AO3), for example:</p> <ul style="list-style-type: none"> • Motivic based / leitmotifs with themes for the main characters • Motifs are conjunct and include use of semitones • Fragmentary motifs • Themes are very similar • Themes are manipulated and developed • New themes introduced in The Rise and Fall from Grace • Piece starts with the Batman motif • Arpeggio melodies • Descending chromatic sequence (Part 2) • Melodic repetition (Part 2) • Repeated notes • Whole tone scale • (Occasional) ornaments <p>The above are all (AO3) but there should be some discussion of why these features were typical of melodic writing used in film music and the impact upon the dramatic effect (AO4), for example:</p> <ul style="list-style-type: none"> • The manipulation and transformation of motifs to illustrate character development • The use of musical elements to create a dark atmosphere • The unsettling effect of a whole tone scale • Fragmentary melodies resulting in lack of development and extension <p>Rhythm (including metre) Stylistic melodic features and devices should be identified (AO3), for example:</p> <ul style="list-style-type: none"> • Long (pedal notes) • Continuous semiquavers • Continuous quavers • Triplets • Sextuplet • Syncopation • Cross rhythms • Augmentation and diminution • Rhythmic displacement 	(20)

Question Number	Indicative content	Mark
	<ul style="list-style-type: none"> • Rit/slows down at end of movement and during piece. • Paused chords • Rhythmic ostinato • Themes based mainly on crotchet rhythms • Birth of a Penguin Part I: Metre starts simple triple for introduction. Changing metre to simple quadruple for the majority. Two single bar instances of triple time. • Birth of a Penguin Part II: Metre is simple quadruple. Changing metre to simple quadruple for the majority. Two single bar instances of triple time. • Batman vs the Circus: Metre is simple quadruple. Some changes of metre to duple, triple and quintuple time for single bars only. • The Rise and Fall from Grace: Simple quadruple. Single bar changes to duple and quintuple but some sections in simple triple waltz-like time ("oom-cha-cha"). <p>The above are all (AO3) but there should be some discussion of why these rhythmic features were typically used in film music and the impact upon the dramatic effect (AO4), for example :</p> <ul style="list-style-type: none"> • Rhythmic features used to match film cues • Changing metre to create an unsettling effect • Use of rhythmic ostinato to generate tension <p>Candidates should discuss other relevant pieces.</p> <p>This could include suitable scores by other composers (Any observations would be AO3 and any cross references would be AO4)</p> <p>For example:</p> <ul style="list-style-type: none"> • John Williams, Hans Zimmer, Ennio Morricone or Debbie Wiseman <p>Some candidates may look at suitable examples from different periods and in different styles to illustrate their discussion.</p>	

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Level 2	6-10	<ul style="list-style-type: none"> Makes general links between the music and the historical, social and cultural context in which it was created and developed (AO3) Musical elements or instruments are mostly accurately identified, with some errors or omissions (AO3) Makes general points, identifying some musical elements with general explanation of effects (AO4) Musical vocabulary used but with some errors/inconsistency and attempts are made to refer to other works, with some errors/inconsistency (AO4)
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Level 4	16-20	<ul style="list-style-type: none"> Makes detailed links between the music and the historical, social and cultural context in which it was created and developed (AO3) Accurate identification of a wide range of musical elements or instruments (AO3) Constructs controlled argument with fluently embedded musical examples (AO4) Good use of musical vocabulary and relevant works are used to justify points (AO4)

Question Number	Indicative content	Mark
6(c)	<p>AO3 (10 marks) / AO4 (10 marks) Candidates must demonstrate an equal emphasis on demonstrating and applying musical knowledge (AO3) whilst using analytical and appraising skills to make evaluative and critical judgements about music (AO4).</p> <p>Sonority</p> <p>Saariaho uses the following extended techniques:</p> <ul style="list-style-type: none"> • S.P Sul ponticello – on the bridge • S.T Sul tasto – on the fingerboard • N – normal and without either of the above • Arco – bowed, different types of bowing instruction • Pizzicato – plucked • Left hand pizzicato • Different types of glissando • Tremolo • Varying amounts of vibrato • Harmonics • Double stopping • Micro-intervals / Quarter-tones • Trills used for effect • Detailed articulation • Extremely wide range • Extremes of dynamics <p>The sound of the cello is manipulated through Live Electronics</p> <ul style="list-style-type: none"> • Amplification – microphone, loudspeakers, mixer • R - Reverb • H – Harmonizer • Explanation of instruction using hairpin symbols with percentages <p>AO3: identifying the technique AO4: explanation of the effect of the technique</p> <p>Candidates should discuss other relevant pieces.</p> <p>Discussion of pieces which use either or both extended techniques and electronics to further the limitations of a conventional musical instrument. (Any observations would be AO3 and any cross references would be AO4) For example:</p> <ul style="list-style-type: none"> • Pieces using extended techniques: Berio Sequenza for different instruments including cello, Cage (AO4) • Pieces using electronics or electroacoustic music by some of the following composers: Cage, Berio, Boulez, Varese, Stockhausen (AO4) <p>Some candidates may look at suitable examples from</p>	(20)

	different periods and in different styles to illustrate their discussion.	
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Level 3	11-15	<ul style="list-style-type: none"> Develops relevant links between the music and the historical, social and cultural context in which it was created and developed (AO3) Accurate identification of a range of musical elements or instruments (AO3) Offers a clear response using relevant musical examples. (AO4) Satisfactory use of musical vocabulary and relevant works are used to basic points (AO4)
Level 4	16-20	<ul style="list-style-type: none"> Makes detailed links between the music and the historical, social and cultural context in which it was created and developed (AO3) Accurate identification of a wide range of musical elements or instruments (AO3) Constructs controlled argument with fluently embedded musical examples (AO4) Good use of musical vocabulary and relevant works are used to justify points (AO4)

