



Mark Scheme (Results)

Summer 2018

Pearson Edexcel GCE
In Music (9MU0/03)
Examination Paper Component 3 –
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 (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

Beatles, Revolver: I Want to Tell You

CD2 Track 20 0.00 – 1.48 bar 1 - 34

Question Number	Answer	Mark
1(a)	Fade (in) (1)	(1)

Question Number	Answer	Mark
1(b)	<p>Answers :</p> <p>B Alternating chords - is correct and alternates between A⁷ and D/A</p> <p>H sus4 is correct - appears in bars 2 and 4</p> <p>I Tonic pedal - is correct and appears in bars 1-4</p> <p>In bars 1-4 there are no added 6th chords, augmented 6th, circle of fifths, diminished 7th, dominant pedal, imperfect cadence.</p>	(3)

Question Number	Answer	Mark
1(c)	<p>Similarities (max.1)</p> <p>Close harmony / backing vocals (1)</p> <p>Rising / ascending at end of phrase (1)</p> <p>Syncopation (1)</p> <p>Both have rests in the middle (1)</p> <p>Differences (max.1)</p> <p>Bars 10-15 solo for longer / less close harmony / bars 5-9 Shorter solo / more close harmony (1)</p> <p>Bars 10-15 descends / bars 5-9 Ascends (1)</p> <p>Bars 10-15 more conjunct / bars 5-9 Less conjunct (1)</p> <p>Bars 10-15 Narrower range / bars 5-9 Wider range (1)</p> <p>Bars 10-15 Starts on the beat / bars 5-9 starts on an upbeat (1)</p> <p>Bars 10-15 longer phrase / different phrase lengths (1) six bar phrase length (1)</p>	(2)

Question Number	Answer	Mark
1(d)	Single chord / static / repeated (1) E(7) / Dominant (7th) / V (7) (1) With minor 9 th / minor 2 nd / F against E / semitone / dissonance (1)	(2)

Question Number	Answer	Mark
1(e)(i)	Verse (one) (1)	(1)

Question Number	Answer	Mark
1(e)(ii)	Bridge (1) / middle eighth / link / transition	(1)

Question Number	Answer	Mark
1(f)	Limited note range (1) Repeated notes / monotone (1) Three phrases (1) Two-bar phrases (1) Descending / Falling melody (1) Conjunct (1) Syncopated / tied notes (1) Triplets (1) Regular crotchets in accompaniment / on the beat (1) Swung rhythms (1) Drum fill at end (1) Backbeat / beats 2 and 4 in snare (1) Starts with an anacrusis (1)	(4)

Familia Valera Miranda, Cana quema: Alla va candela

CD 3 Track 6 0.00 – 1.14 bar 1 - 52

Question Number	Answer	Mark
2(a)	Any two of the following: Maracas (1) Bongos (1) Claves (1)	(2)

Question Number	Answer	Mark
2(b)	Improvised (1) Leap of a 4 th (1) Repetition (1) Triadic / arpeggio /broken chord / guajeo (1) (Mainly) based on the tonic / E major triad / I (1) (Distinctive move to) dominant / B major / V (1) Uneven phrase lengths (1) Syncopation (1)	(3)

Question Number	Answer	Mark
2(c)	A / IV / Subdominant (1) B ⁷ / V ⁷ / Dominant 7th (1)	(2)

Question Number	Answer	Mark
2(d)	Son / Chorus / Refrain (1)	(1)

Question Number	Answer	Mark
2(e)	Faster tempo / tempo increases / accelerando (1) New percussion patterns (1) Pregon and Coro / Call and response (1) Chorus Vocals / Backing singers / Interjections of 'Mama' (1) Repetition (1) Melody only uses notes of the chord (1) Melody ascends then descends (1) Restricted vocal range (1) (Alternating) E/tonic/I and B(7) / dominant (7th) / V(7) chords (1) One chord per bar / faster harmonic rhythm (1) Cuatro plays an ostinato / guajeo (1) Syncopated bass line (1)	(4)

Question Number	Answer	Mark
2(f)	Fusion of Spanish and African (1) Cuban instrumental ensemble (1) Accept list of instruments to include percussion <u>and</u> strings Functional harmony (1) Limited / primary chords (1) Pregon and Coro / Call and response (1) Syncopation (1) Clave rhythms (1) Son / Bolero (1) Ostinato / guajeo (1)	(3)

Vivaldi, Concerto in D minor, Op.3 No.11, 4th movement

CD1 Track 12: 0.00 – 0.50 bar 1 – 30

Question Number	Answer	Mark
3(a)	Perfect 4 th / Perf 4 th / P 4 th Reject: 4th	(1)

Question Number	Answer	Mark
3(b)	Descending (1) Chromatic / semitones / conjunct / step / scale (1) Repeated notes (1) Quavers (1)	(2)

Question Number	Answer	Mark
3(c)	Perfect / V-I (1)	(1)


Question Number	Answer	Reject	Mark
3(d)	Descending (1) Sequence (1) Conjunct / step / alternating notes (1) (Followed by a) wide leap / 10 th / compound 3 rd (1)	Scale Leap	(2)

Question Number	Answer	Mark
3(e)	Circle of 5ths / cycle of 5ths / <u>harmonic</u> sequence	(1)

Question Number	Answer	Reject	Mark
3(f)	Polyphonic / contrapuntal (1) Imitation (1) Starts monophonic (1) (Then) 2 part (1) (Then) 3 part (1) (Detached tutti) chords accompany solo (1) Violins in 3rds (1) Independent cello part/ cello contermelody (1)	Melody dominated homophony / melody and accompaniment / homophonic Cello solo Canon	(3)

Question Number	Answer	Reject	Mark
3(g)	Functional (1) Modulations to related keys (1) Passing / brief / transitory modulations (1) Some chromaticism (1) A minor / Dominant minor (1)	D minor Examples of related keys	(2)

Question Number	Answer	Mark
3(h)	B B 1711 is the correct answer. The Opus 3 collection <i>L'Estro Armonico</i> was published in 1711 making the other dates incorrect.	(1)

Question Number	Answer	Mark
4	<p>There are 12 pitches and 12 durations to complete.</p>  <p>0 No work offered capable of assessment 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 note-lengths correct 6 16–18 pitches and note-lengths correct 7 19–21 pitches and note-lengths correct 8 22–24 pitches and note-lengths correct</p> <p>Enharmonic equivalents of accidentals are an acceptable alternative for credit.</p>	(8)

SECTION B

Question Number	Indicative content	Mark
5	<p>AO4 (20 marks) Explanation of the effect of a range of elements.</p> <p>Strauss – Don Juan 0:00 – 2:06</p> <p>Organisation of pitch</p> <p>Melody</p> <ul style="list-style-type: none"> • Fragmentary melodies • Mainly rising scalar melodies • Long legato phrases with leaping, soaring melodies • Chromatic melodic lines • Majestic heroic brass fanfares • Opening arpeggios • Motivic writing where motifs represent characters • Rising sequences generating excitement <p>Harmony</p> <ul style="list-style-type: none"> • Generally functional harmony but with chromaticism • Chromatic chords such as diminished 7ths • Rich Romantic harmony • Dominant pedals <p>Tonality</p> <ul style="list-style-type: none"> • Major key • Restless tonality with frequent modulations to often remote keys • Chromaticism de-stabilises the key • Minor key for contrast <p>Structure</p> <ul style="list-style-type: none"> • Through composed • Episodic <p>Sonority</p> <ul style="list-style-type: none"> • Full symphony orchestra • Large brass section • Solo trumpet • Instruments such as harp, cymbals and glockenspiel to create atmospheric colour • Timpani drum rolls • Pizzicato strings • Tremolando strings • Multiple stopped string chords • High solo violin melody • Repeated notes in woodwind • Descending chords with acciaccaturas in woodwind <p>Texture</p> <ul style="list-style-type: none"> • Homophony / homorhythmic • Melody and accompaniment / melody dominated homophony • Octaves 	(20)

- Music passing between instruments
- Silence
- Much sparser texture at the end

Tempo, Metre and Rhythm

- Lively Allegro tempo (Allegro molto con brio)
- Triplet rhythms
- Dotted rhythms
- Syncopation
- Continuous triplet driving rhythms in woodwind accompaniment
- Offbeat chords
- Slows down to create contrast of mood

Dynamics

- Highly contrasting dynamics, forte at the start and then pianissimo towards the end.

Musical context

- Programme music or a tone poem typical of the Romantic period.
- Reference should be made to set works, wider-listening and other music.

NB: Other valid points should be rewarded.

Level	Mark	Descriptor
	0	No rewardable material
Level 1	1–4	<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 question • Little attempt to link to other relevant works • Some basic musical vocabulary used with errors/inconsistency • Little justification/exemplification of the composer's intentions
Level 2	5–8	<ul style="list-style-type: none"> • Identification of elements in the unfamiliar piece. Links between the question 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 of the composer's intentions
Level 3	9–12	<ul style="list-style-type: none"> • Description of elements in the unfamiliar piece. Elements described will be mostly linked to the question • Relevant works are used to illustrate basic points • Satisfactory use of musical vocabulary • Inconsistent musical justification/exemplification of the composer's intentions
Level 4	13–16	<ul style="list-style-type: none"> • Explanation of elements in the unfamiliar piece. Elements explained will be linked to the question • Relevant works are used to justify points • Competent use of musical vocabulary • Musical justification/exemplification provided to support composer's intentions with a few insignificant lapses
Level 5	17–20	<ul style="list-style-type: none"> • Thorough explanation of a range of elements in the unfamiliar piece. Elements explained will be clearly linked to the question • Relevant works are used to justify salient points • Excellent use of musical vocabulary • Full musical justification/exemplification provided to support composer's intentions

Question Number	Indicative content	Mark
6(a)	<p>AO3 (10 marks) / AO4 (20 marks)</p> <p>Candidates must demonstrate a greater emphasis on analysis/evaluation/making judgements (AO4).</p> <p>(AO3) Musical elements such as:</p> <p>Melody</p> <ul style="list-style-type: none"> • Folk song influences • Modal influences • Verses 1 and 2 start pentatonic • Chromaticism • Repeated notes / recitative style • Use of diminished 5th • Descending sequence (at end) <p>AO4: Explanation of the effect of the element. Discussion of the melodic writing of Vaughan Williams and other composers.</p> <p>Sonority</p> <ul style="list-style-type: none"> • Tenor soloist • String quartet with piano/piano quintet • Tremolo strings • Pizzicato cello • Triple stopped cello • Sul ponticello / on the bridge • Extended trills • Piano hemidemisemiquaver flourishes • Piano rippling arpeggios • Alternative scoring for piano accompaniment • Sustaining pedal <p>AO4: Explanation of the effect of the element. Discussion of string and piano techniques in accompaniments of songs and instrumental pieces studied through wider listening. Understanding of vocal writing in relation to other genres such as lied, arias and recitatives.</p> <p>Texture</p> <ul style="list-style-type: none"> • Melody dominated homophony • Cello/piano doubles voice in octaves • Ostinato • Homophonic chordal • Parallel chords • Verses 1 and 2, first violin interjections • Full tutti texture • Texture is more varied in 3rd verse / bar 34 • Piano only at end • Pedal notes <p>AO4: Explanation of the effect of the element. Wide variety of textures used and comparisons with other repertoire.</p>	(30)

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> Shows limited awareness of contextual factors (AO3) Makes little reference to texts with limited organisation of ideas. Some basic musical vocabulary used with errors/inconsistency (AO4) Little attempt to link to other relevant works (AO4)
Level 2	7–12	<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) Makes general points, identifying some musical elements with general explanation of effects. Musical vocabulary is used but with some errors/inconsistency (AO4) Attempts are made to refer to other works, with some errors/inconsistency (AO4)
Level 3	13–18	<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) Offers a clear response using relevant musical examples. Satisfactory use of musical vocabulary (AO4) Relevant works are used to illustrate basic points (AO4)
Level 4	19–24	<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) Constructs a controlled argument with fluently embedded musical examples. Competent use of musical vocabulary (AO4) Relevant works are used to justify points (AO4)
Level 5	25–30	<ul style="list-style-type: none"> Sophisticated links between the music and the historical, social and cultural context in which it was created and developed (AO3) Presents a critical evaluative argument with sustained musical examples. Excellent use of musical vocabulary (AO4) Relevant works are used to justify salient points (AO4)

Question Number	Indicative content	Mark
6(b)	<p>AO3 (10 marks) / AO4 (20 marks)</p> <p>Candidates must demonstrate a greater emphasis on analysis/evaluation/making judgements (AO4)</p> <p>(AO3) Musical elements such as:</p> <p>Melody</p> <ul style="list-style-type: none"> • Absence of melody • Motifs / motivic cells / fragmentary • leitmotifs • 2 and 4 bar phrases • Repetition • Repetition an octave lower or higher • Generally conjunct melodies • Semitone / chromatic movement • Inversion / verticalisation of semitone idea • Ostinato • Sequences • Augmentation of theme (The Toys) • Repeated notes (The Murder) • Contrasting legato melody (Prelude) <p>AO4: Explanation of the effect of the element. Discussion of composers who approach melodic writing with similar techniques.</p> <p>Harmony</p> <ul style="list-style-type: none"> • Non-functional harmony • Dissonance / unresolved dissonance • "Hitchcock chord" minor/major 7th • Cluster chords • Chromatic bass lines • Parallel 7th chords • Pedal • Static / slow harmonic rhythm • Tritones / interlocking augmented fourths <p>AO4: Explanation of the effect of the element. Discussion of other composers who use harmonic techniques in a similar manner.</p> <p>Texture</p> <ul style="list-style-type: none"> • Homophonic / homorhythmic • Parallel chords • Layered / staggered entries / builds from top downwards • Ostinato • Lyrical melody in violin and then in high cello / melody and accompaniment / melody dominated homophony • Divisi strings • Unison • Octaves • Extremes of register <p>AO4: Explanation of the effect of the element. Discussion of other music with such a wide variety of textures throughout.</p>	(30)

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> Shows limited awareness of contextual factors (AO3) Makes little reference to texts with limited organisation of ideas. Some basic musical vocabulary used with errors/inconsistency (AO4) Little attempt to link to other relevant works (AO4)
Level 2	7–12	<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) Makes general points, identifying some musical elements with general explanation of effects. Musical vocabulary is used but with some errors/inconsistency (AO4) Attempts are made to refer to other works, with some errors/inconsistency (AO4)
Level 3	13–18	<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) Offers a clear response using relevant musical examples. Satisfactory use of musical vocabulary (AO4) Relevant works are used to illustrate basic points (AO4)
Level 4	19–24	<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) Constructs a controlled argument with fluently embedded musical examples. Competent use of musical vocabulary (AO4) Relevant works are used to justify points (AO4)
Level 5	25–30	<ul style="list-style-type: none"> Sophisticated links between the music and the historical, social and cultural context in which it was created and developed (AO3) Presents a critical evaluative argument with sustained musical examples. Excellent use of musical vocabulary (AO4) Relevant works are used to justify salient points (AO4)

Question Number	Indicative content	Mark
6(c)	<p>AO3 (10 marks) / AO4 (20 marks)</p> <p>Candidates must demonstrate a greater emphasis on analysis/evaluation/making judgements (AO4)</p> <p>(AO3) Musical elements such as:</p> <p>Rhythm</p> <ul style="list-style-type: none"> • Simple duple metre • Mainly crotchet and quaver rhythms • (Almost) continuous quavers / moto perpetuo • Cross-rhythms / three quavers (beamed) across the beat or bar line • Polyrythms • Rhythmic displacement / metrical shift • Note subtraction • Syncopation • Accents • Septuplet / Heptuplet / irregular grouping • Ostinato • Ostinato of irregular lengths • Long notes or rests to mark end of section • Use of silence <p>AO4: Explanation of the effect of the element. Discussion of other pieces which have an avant-garde approach to rhythm.</p> <p>Structure</p> <ul style="list-style-type: none"> • Small and large scale structures based on time • Fractal micro-macrocosmic structures • Nine sections in total each 30 bars (marked on score by boxed numbers) • Last section is repeated • The number of bars is: 2-5-2; 2-6-2, 2-7-2 • Similar grouping to Indian tal <p>AO4: Explanation of the effect of the element. Discussion of other pieces which have this type of approach to structure.</p> <p>Sonority</p> <ul style="list-style-type: none"> • Materials used such as screws, rubbers, bolts, weather strip • Pitches are not a representation of the score • Sonority is percussive • Each piano is prepared differently • Piano are amplified using microphones • Una corda and tre corda • Wide range of dynamic contrasts • Forzando and accents • Gamelan-like sonority • African influence • Mainly mid-range of piano is used with occasional high notes <p>AO4: Explanation of the effect of the element. Discussion of other pieces which have this type of approach to sonority and the experimental nature of the prepared piano.</p>	(30)

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	0	No rewardable material.
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Level 2	7–12	<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) Makes general points, identifying some musical elements with general explanation of effects. Musical vocabulary is used but with some errors/inconsistency (AO4) Attempts are made to refer to other works, with some errors/inconsistency (AO4)
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