



Pearson
Edexcel

Examiners' Report
Principal Examiner Feedback

Summer 2019

Pearson Edexcel GCE
Music (8MU0)
Paper 03: Appraising

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Principal Examiner's Report on 8MU0/03 2019

Question	Comments
1a	Most students correctly identified the sections as development and recapitulation. Most of those who answered incorrectly named other sections of sonata form eg exposition.
1b	The most common answers being descending and conjunct. Few candidates were awarded three marks. A significant number of responses referred to dynamics and low pitch.
1c	Most students recognised the pedal note.
1d	Many students struggled with this question (Aug 4 th), a common answer being perfect 5 th , or a number (eg 4 th) with no quality.
1e	Most students identified the perfect cadence.
1f	Most candidates responded well to this question, answering correctly. Bar 24 was more likely to be identified correctly than bar 27. A surprising number of students did not correctly identify the location of the violin melody.
1g	Most students could describe features of music composed in the 19 th century although some were not contained in this piece. Common responses included sonata form, chromaticism and piano trio. Very few candidates referred to expressive melodic intervals, to lyrical melodies or to rubato. Some students described features of music composed in the classical era which were not creditworthy.
2a	This question was answered well.
2b	The correct tempo indication was identified by most students.
2c	There were some detailed responses to this question eg descending B flat major arpeggio but also a significant number where the music was wrongly described as conjunct.
2d	This was mostly answered correctly although oboe and violin were popular incorrect answers.
2e	Many candidates found this comparison question difficult. This question was not answered very well. A significant number of students mentioned the lyrics and/or dynamics. The most popular answers were that the first was staccato, the second legato and that the second was higher than the first.
2f	This chord recognition question was not answered very well, although most students recognised the tonic chord. Few recognised the dominant 7 th chord.
2g	This question was mostly well done.
2h	This question was not very well done.
3a	This question was mostly well done. Most students recognised the organ pedal note, the timpani rolls and the French Horn melody.
3b	Most students recognised the sound of the celesta. Incorrect answers included xylophone.
3c	
3d	This question was mostly well done.
3e	Most students correctly identified violin playing techniques.

3f	Most candidates responded well to this question. It was evident that this was a popular set work. Weaker candidates wasted valuable time describing the plot! Common responses included: minor key, organ, choir, slow, low. No candidates referred to modulations to unrelated keys or to unrelated chord juxtapositions.
4a	There were a lot of full mark responses. However, the full range of marks was used in the marking of this question.
4b	This was less well done, the rhythmic error being the one most likely to be corrected. Few candidates recognised all three errors.
5	Candidates responded positively to this question. There were some perceptive essays that demonstrated good stylistic awareness of 20 th century musical styles. Almost every candidate was able to make an accurate and relevant observation. Less able candidates were able to recognise musical features (often extended playing techniques). However, they were not able to make evaluative comments. Less able candidates drew comparisons with other set works (Petals and Batman). At the other end of the scale able candidates wrote with precision making detailed observations, linking observations to the period of composition, and then drew helpful comparisons with other relevant works by composers including Berg, Webern, and Bartok. The main weakness in a lot of essays was the lack of wider listening or use of inappropriate listening. The majority of wider listening was mostly confined to AS set works.
6a	Bach was the most popular essay choice. The standard of candidate responses was in general disappointing: whilst most candidates were able to make accurate observations about texture few were able to make perceptive observations about melody. Given that candidates had a score it was disappointing that so few candidates embedded musical examples. Many candidates referred to the GCSE set work (previous spec) 'And the Glory of the Lord' as wider listening.
6b	Courtney Pine was the second most popular essay choice. On the whole candidates responded well to this question. Answers were generally well balanced between melody and harmony. Many candidates were able to place musical observations in their musical and cultural context. Again it was frustrating that candidates did not provide embedded musical examples. On the whole the wider listening cited was relevant: common bandleaders included Miles Davis and Herbie Hancock.
6c	Debussy was the least popular essay choice. Most candidates could place Debussy's work into context with discussions of Impressionism and Romantic composers such as Ravel, Liszt and Satie. Other works by Debussy and works by Ravel were often used to back up points made. However, there were few examples of fusion music chosen as wider listening, the most likely pieces being the 'Familia' set works. Overall, as with the other essay choices, there were few 'fluently embedded musical examples'.

