



Pearson
Edexcel

Mark Scheme (Results)

October 2020

Pearson Edexcel GCE
In Music (9MUo_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

Danny Elfman, Batman Returns: Birth of a Penguin Part I

CD 2 Track 14: 0.00 – 1.38

Bars 1 – 31

Question Number	Answer	Mark
1(a)	Low (1) Pedal note (1) Minor key (1) Semitone (1) (Horns) leap (to flattened 6 th) (1) Piano / quiet (1) Crescendo / getting louder (1) Slow tempo (1) Drum / cymbal roll (1) Ascending melody (1)	(3)

Question Number	Answer	Mark
1(b)	Perfect 4 th	(1)

Question Number	Answer	Mark
1(c)(i)	Oboe	(1)

Question Number	Answer	Mark
1(c)(ii)	Celeste / celesta	(1)

Question Number	Answer	Mark
1(d)(i)	Octaves / monophonic / homorhythmic	(1)

Question Number	Answer	Mark
1(d)(ii)	<p>Homophonic / chordal (1)</p> <p>Parallel 3rd / 6ths (1)</p> <p>(Semiquaver) ostinato (1)</p> <p>Arpeggios / broken chords (1)</p> <p>Heterophonic (1)</p> <p>Octaves (1)</p> <p>Contrary motion (1)</p> <p>Layering (1)</p>	(2)

Question Number	Answer	Mark
1(e)	All / only minor keys (1) (Some) unrelated modulations (1) Sudden/abrupt changes of key (1) Frequent changes of key (1) Tertiary modulation (1) B flat minor (1) F minor (1) A minor (1) G minor (1) C minor (1) D minor (1)	(3)

Berlioz, Symphony Fantastique: Movement I

CD 1 Track 14 5.25 – 6.01

Bar 72 – 110

Question Number	Answer	Mark
2(a)(i)	Sonata form	(1)

Question Number	Answer	Mark
2(a)(ii)	Exposition / 1 st subject	(1)

Question Number	Answer	Mark
2(b)	Flute	(1)

Question Number	Answer	Mark
2(c)	<p>Second mark available only if first mark has been achieved</p> <p>Idée fixe (1)</p> <p>Diatonic (1)</p> <p>First note is dominant (1)</p> <p>Leap of a (perfect) 4th (1)</p> <p>Leap of a (major) 6th (1)</p> <p>Triadic / arpeggios (1)</p> <p>Ascending at start (1)</p> <p>Increasing intervals / intervallic augmentation (1)</p> <p>Overall range of minor 7th (1)</p> <p>Later descending (1) conjunct (1)</p> <p>Dotted rhythm (1)</p> <p>Syncopation / tied notes (1)</p> <p>Repeated notes (1)</p>	(3)

Question Number	Answer	Mark
2(d)	<p>(Transposed) down (1)</p> <p>A (perfect) 4th / to the dominant / G major (1)</p> <p>Bars 9-10 similar shape to bars 1-2 (1)</p> <p>Bar 11 different intervals/shape to bar 3 (1)</p> <p>Bar 12 different intervals/shape to bar 4 (1)</p> <p>Melody implies resolution in bar 15 as opposed to suspension in bar 7 (1)</p> <p>Melody implies perfect cadence in bars 14-15 as opposed to imperfect cadence in bars 7-8 (1)</p> <p>Shorter ending (1)</p> <p>Anacrusis/upbeat (1)</p> <p>Similar rhythm (1)</p> <p>syncopated/tied notes (1)</p> <p>More leaps (1)</p> <p>2nd phrase modulates (1)</p> <p>Larger range / higher pitch (1)</p>	(3)

Question Number	Answer	Mark
2(e)	<p>Bar 33 = Minor 7th (1)</p> <p>Bar 35 = Major 6th (1)</p>	(2)

Question Number	Answer	Mark
2(f)	<p>Monophonic / unison / doubled melody (1)</p> <p>Melody and accompaniment / Melody dominated homophony (1)</p> <p>(String) chords accompany (1)</p> <p>Detached string chords / rests in accompaniment (1)</p> <p>Homophonic / chordal at end (1)</p> <p>Parallel 6^{ths} (1)</p>	(3)

Question Number	Answer	Mark
2(g)	<p>B 1830</p> <p>The only correct answer is B</p> <p>A is not correct because 1810 was not the date of the composition</p> <p>C is not correct because 1850 was not the date of the composition</p> <p>D is not correct because 1870 was not the date of the composition</p>	(1)

Anoushka Shankar, Breathing Under Water: Burn

CD3 Track 3 1.02 – 2.26
 Bars 22 - 49

Question Number	Answer	Mark
3(a)(i)	Sitar	(1)

Question Number	Answer	Mark
3(a)(ii)	Improvised (1) Starts ascending (1) Later descending (1) (Mainly) conjunct (1) Alternating notes (1) Ornaented pitch bends / slides / microtones (1) Repeated notes (1) Triplets (1) Syncopated (1) Range of a 6 th (1)	(3)

Question Number	Answer	Mark
3(b)	Range of a (diminished) 5 th (1) Starts on the offbeat (1) Repeated notes (1) Revolves around G# / revolves around one note (1) Descending (1) Sequence (1) Conjunct / step (1) Ornamentation (1) 3rds (1) Syncopated (1) Triplets (1) Diatonic (1)	(4)

Question Number	Answer	Mark
3(c)	Chorus / refrain	(1)

Question Number	Answer	Mark
3(d)	<p>F Lack of cadences (1)</p> <p>G Static harmony (1)</p> <p>Accept the first two answers to a maximum of 1 mark</p> <p>F and G are the only correct answers</p> <p>A is not correct because there are no circle of 5ths in the excerpt</p> <p>B is not correct because there are no diminished 7th chords in the excerpt</p> <p>C is not correct because there are no dominant pedals in the excerpt</p> <p>D is not correct because there are no false relations in the excerpt</p> <p>E is not correct because there are no imperfect cadences in the excerpt</p>	(2)

Question Number	Answer	Mark
3(e)	Sarangi	(1)

Question Number	Answer	Mark
3(f)	Verse chorus structure (1) Instrumental introduction (1) Drum kit / drum machine (1) Backbeat (1) Use of technology / production (1) Synth bass / ethereal synth pad / fat lead synth (max. 1) samples, electronic instruments Riffs (1) Diatonic (1) Vocal style (1) Backing vocals (1)	(3)

SECTION B

Question Number	Indicative content	Mark
5	<p data-bbox="370 411 565 443">AO4 (20 marks)</p> <p data-bbox="370 478 789 510">Beethoven: Missa Solemnis, Kyrie</p> <p data-bbox="370 552 727 583">Tempo, rhythm and metre</p> <p data-bbox="370 590 521 621">Slow tempo</p> <p data-bbox="370 627 639 659">Long sustained notes</p> <p data-bbox="370 665 570 697">Dotted rhythms</p> <p data-bbox="370 703 935 735">Rest between chords after initial tonic chords</p> <p data-bbox="370 741 553 772">2/2 accept 4/4</p> <p data-bbox="370 804 472 835">Melody</p> <p data-bbox="370 842 477 873">Diatonic</p> <p data-bbox="370 879 786 911">Starts with repeated tonic chords</p> <p data-bbox="370 917 737 949">Conjunct legato melodic lines</p> <p data-bbox="370 955 781 987">Repeated notes in choir for Kyrie</p> <p data-bbox="370 993 505 1024">Ascending</p> <p data-bbox="370 1031 829 1062">Chromatic scales in the melodic lines</p> <p data-bbox="370 1068 1029 1100">Choir repeats music from the orchestral introduction</p> <p data-bbox="370 1106 781 1138">Repetition from soloist to chorus</p> <p data-bbox="370 1169 500 1201">Harmony</p> <p data-bbox="370 1207 980 1239">Functional harmony but with some chromaticism</p> <p data-bbox="370 1245 586 1276">Perfect cadences</p> <p data-bbox="370 1283 581 1314">Tonic pedal note</p> <p data-bbox="370 1320 646 1352">Diminished 7th chords</p> <p data-bbox="370 1358 769 1390">Gentle dissonance / suspension</p> <p data-bbox="370 1421 483 1453">Tonality</p> <p data-bbox="370 1459 618 1491">Major key (D major)</p> <p data-bbox="370 1497 1078 1528">Modulations to related keys such as G major and A major</p> <p data-bbox="370 1535 548 1566">Chromaticism</p> <p data-bbox="370 1572 704 1604">Minor key towards the end</p> <p data-bbox="370 1635 505 1667">Structure</p> <p data-bbox="370 1673 667 1705">Orchestral introduction</p> <p data-bbox="370 1711 1073 1743">Alternating phrases between chorus and soloists at start</p> <p data-bbox="370 1749 581 1780">Full choir section</p> <p data-bbox="370 1787 597 1818">Orchestral ending</p>	(20)

	<p>Texture Mainly homophonic / homorhythm Some melody dominated homophony with woodwind solos accompanied by the strings Dialogue between choir and soloist/choir and orchestra Small area of imitative fugal polyphonic writing in the middle Pedal notes</p> <p>Sonority Large full symphony orchestra SATB choir and 3 soloists (soprano, alto, tenor but not bass) Orchestral often doubles the choir but has moments of independence Syllabic writing for the choir</p> <p>Dynamics Wide contrasts of dynamic Sudden changes of dynamics / forte followed immediately by piano Crescendos Sforzando / accents</p> <p>Reference should be made to set works, wider-listening and other music.</p> <p>NB: Other valid points should be rewarded.</p>	
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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
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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>Harmony</p> <ul style="list-style-type: none"> • Functional harmony with frequent use of chords I and V • Numerous perfect cadences to strengthen the key • Cadential 6-4 • Imperfect cadences • Dominant 7ths • Augmented 6th • Tonic Pedal • Passage of alternating root and 1st inversion chords <p>AO4: Explanation of the effect of the element. Discussion of the harmony of Mozart and other composers.</p> <p>Tonality</p> <ul style="list-style-type: none"> • Tonic key of Bb major • Functional tonality with modulations to closely related keys such as: • F major • G minor • D minor • Eb major • Return to Bb major • Use of chromaticism <p>AO4: Explanation of the effect of the element. Discussion of approach to tonality of Mozart and other composers.</p> <p>Texture</p> <ul style="list-style-type: none"> • Octaves • Unison • Melody dominated homophony / melody and accompaniment • Homophonic / chordal • Dialogue between Papageno and Tamino leading to 2 part counterpoint • Varying number of parts to build up to the full quintet • Parts in 3rds • Monophonic oboe solo / 1st violins 	(30)

	<ul style="list-style-type: none"> Orchestral interjections <p>AO4: Explanation of the effect of the element. Discussion of approaches to texture by Mozart and other composers.</p>	
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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	Mark	Descriptor
Level 5	25-30	<ul style="list-style-type: none"><li data-bbox="524 275 1403 346">• Sophisticated links between the music and the historical, social and cultural context in which it was created and developed (AO3)<li data-bbox="524 384 1338 455">• Presents a critical evaluative argument with sustained musical examples. Excellent use of musical vocabulary (AO4)<li data-bbox="524 493 1235 522">• 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"> • Pentatonic melody • Mostly conjunct • At start descends then ascends • Note repetition • Prominent intervals of 3rds • Limited note range • Main theme based on Gershwin's Summertime • Blue notes • Scalic ascent • Embellishments/grace notes/acciaccaturas/appoggiaturas <p>AO4: Explanation of the effect of the element. Discussion of approaches to texture by Courtney Pine and other composers.</p> <p>Structure</p> <ul style="list-style-type: none"> • Instrumental intro • Verse / Vocal sections • Rap sections • Instrumental ending • A free rather than conventional pop song structure with alternating verses and rap sections <p>AO4: Explanation of the effect of the element. Discussion of approaches to structure by Courtney Pine and other composers.</p> <p>Sonority</p> <ul style="list-style-type: none"> • A cappella vocals at start • Mainly syllabic, melismas at some ends of phrases • Saxophone solo • Improvised feel • Saxophone fills • Flute solo • Brass section chords / stabs 	(30)

Question Number	Indicative content	Mark
	<ul style="list-style-type: none">• Distortion guitar• Drum machine / drum loops• Turntable effects• Samples• Rap• Multi-tracked vocals• Scat singing / nonsense syllables• Glissando• Pitch bend• Long trill <p>AO4: Explanation of the effect of the element. Discussion of approaches to sonority by Courtney Pine and other composers.</p>	

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	Mark	Descriptor
Level 5	25-30	<ul style="list-style-type: none"><li data-bbox="537 275 1414 348">• Sophisticated links between the music and the historical, social and cultural context in which it was created and developed (AO3)<li data-bbox="537 380 1354 453">• Presents a critical evaluative argument with sustained musical examples. Excellent use of musical vocabulary (AO4)<li data-bbox="537 485 1252 516">• 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>Melody</p> <ul style="list-style-type: none"> • Lithuanian derived folk-tune – diatonic, Mixolydian mode • Leaps eg. 4ths • Irregular phrase lengths • Fragmented melodies • Ascending and descending chromatic scales • Horn call, fanfare-like based on 5ths • Mostly whole tone scale • Arpeggio based • Repetition <p>AO4: Explanation of the effect of the element. Discussion of the melodic writing of Stravinsky and other composers.</p> <p>Tempo, metre and rhythm</p> <ul style="list-style-type: none"> • Presto / fast tempo • Changes of metre • Opening is in 9/8, compound triple, subdivided into 4/8 and 5/8 • Irregular time signatures • Polyrhythmic • Melody starts in continuous quavers • Becomes continuous semiquavers • Long sustained notes / trills • Pause at end • Accents <p>AO4: Explanation of the effect of the element. Discussion of the treatment of tempo, metre and rhythm by Stravinsky and other composers.</p> <p>Sonority</p> <ul style="list-style-type: none"> • Very large orchestra • Blocks of orchestration 	(30)

	<ul style="list-style-type: none"> • Tremolo strings • Long trills • Double stopped, non divisi strings • Combination of pizzicato and arco playing • Secco / dry performance indication • Detaché violin • Glissando • French horn bouche / hand stopped • French horn bells in the air <p>AO4: Explanation of the effect of the element. Discussion of the treatment of sonority by Stravinsky and other composers.</p>	
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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)