



Pearson
Edexcel

Mark Scheme (Results)

November 2021

Pearson Edexcel GCE
In Music (9MU0)
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

Kate Bush, Hounds of Love And Dream of Sheep

CD 2 Track 26: 0.00 – 1.19

Bars 1 – 26

Question Number	Answer	Mark
1(a)	Melody and accompaniment / melody dominated homophony (1) Broken chords / arpeggios (1) Octaves (1) (right hand) piano doubles voice (at times) (1) Open 5 th (1) Use of sustaining pedal (1) Two bar repeated accompaniment (1) octave lower (bar 3) (1) Dynamics alternating between (moderately) loud and quiet (1)	(3)

Question Number	Answer	Mark
1(b)(i)	Perfect 5 th	(1)

Question Number	Answer	Mark
1(b)(ii)	Major 3 rd	(1)

Question Number	Answer	Mark
1(c)	Repeated lyrics (1) Repeated notes / monotone (1) tonic / E (1) Rests (1) Step / conjunct (1) Syllabic (1) Descending phrase end (1) 3rd (1) Melisma at end (1) Range of a fifth (1) Low register (1)	(3)

Question Number	Answer	Mark
1(d)	E6 or C#m7/E F#m/E or F#m/A B/E	(3)

Question Number	Answer	Mark
1(e)	iib / F# minor 1 st inversion / supertonic 1 st inversion	(1)

Question Number	Answer	Mark
1(f)	Perfect	(1)

Question Number	Answer	Mark
1(g)	Bridge / Link / transition	(1)

Question Number	Answer	Mark
1(h)	Loud / forte / accent (1) Dissonance / added notes / 9 th / add4 (1) Highest note (1) Scotch snap (1) Repeated tonic notes (1) Ascending and descending arpeggios (1) Bouzouki / guitar (1) Shorter notes / semi-quavers (bouzouki) (1) Synthesised effects / Fairlight CMI (1) Seagull sound (1)	(3)

Question Number	Answer	Mark
1(i)	Imperfect	(1)

Question Number	Answer	Mark
1(j)	B 1985	(1)

Claude Debussy: *Estampes, No. 2 'La soiree dans Grenade'*

CD 3 Track 2: 0.00 – 1.16

Bars 1 - 30

Question Number	Answer	Mark
2(a)	Moorish / Modal / Arabic scale / Double harmonic scale / Augmented 2 nd (1) Lament (1) Sounds improvised / free time (1) Semitone (1) Conjunct/stepwise (1) Repeated notes (1) Legato (1) Narrow range (1) Uses 2 pitches in bars 7 and 8 / at start (1) Revolves around C# / tonic (1) Starts on a dissonance / appoggiatura (1) (Upper) auxiliary note (1) Descending (1) (Written out) turn (1) Pianissimo / (very) soft / distant / expressive (1) Tied notes / syncopated (1) Triplet (in bar 9) (1) Melody is the lowest part (1)	(4)

Question Number	Answer	Mark
2(b)	Habanera (rhythm) (1) Dotted (1) Triplets (1) Cross rhythms (1) Acciaccatura / grace note / crushed note (1)	(2)

Question Number	Answer	Mark
2(c)	(Dominant) 7th chords / dissonance (1) Non-functional / unresolved 7th (1) Repeated chords (1) Parallel chords (1) (C#) pedal note (1) False relation (1)	(2)

Question Number	Answer	Mark
2(d)	D Whole tone	(1)

Question Number	Answer	Mark
2(e)	Extreme registers / wide tessitura (1) Widely spaced chords (1) Parallel movement (1) Sustaining / right pedal (1) Quiet / restrained use of the instrument (1) Spread / arpeggiated / guitar-like chords (1) Textural variety (1)	(2)

Vaughan Williams, *On Wenlock Edge: Is My Team Ploughing?*

CD 1 Track 7: 1.03 – 2.27

Bars 19 - 44

Question Number	Answer	Mark
3(a)	Dotted (1) Triplets (1) Syncopated / tied notes (1) Pause on last note (1)	(2)


Question Number	Answer	Mark
3(b)	Verse (two)	(1)

Question Number	Answer	Mark
3(c)	Cello	(1)

Question Number	Answer	Mark
3(d)	Melody and accompaniment / (Melody dominated) homophony (1) Repeated chords (1) Cello solo line / countermelody (1) Occasional doubling / heterophonic (1) Voice enters after the cello (1) Octaves near end (1) Monophonic at end (1)	(2)

Question Number	Answer	Mark
3(e)	1. Perfect 4 th 2. Major 6 th	(2)

Question Number	Answer	Mark
3(f)	<p>Same 1st bar of melody (1)</p> <p>Same harmony (1)</p> <p>Same texture / homophonic / chordal / homorhythmic (1)</p> <p>Both finish with a pause (1)</p> <p>Octave higher (1)</p> <p>Shorter phrase (1)</p> <p>Tremolo (1)</p> <p>Animato / Agitato / faster (1)</p> <p>Forte / loud (1)</p> <p>Piano added (1)</p> <p>Strings without mutes (1)</p> <p>Cello pizzicato (1)</p> <p>Cello note short / not sustained (1)</p>	(4)

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>Mark from the beginning ignoring bar lines until both pitch and rhythm are incorrect. Then mark from the end ignoring bar lines until both pitch and rhythm are incorrect. If there is any music remaining unmarked, check whether it is correct in the context of the bar lines.</p>	(8)

SECTION B

Question Number	Indicative content	Mark
5	<p>AO4 (20 marks)</p> <p>Glazunov: Oriental Rhapsodie, Op. 29_ III. An Old Man's Ballad</p> <p>Melody Legato Conjunct Folk song style Ornaments / acciaccaturas / grace notes Semitones Chromaticism Augmented 2nd Modal Limited range</p> <p>Harmony Functional Some modal chords Unrelated chord progressions Repeated chord patterns Dissonance</p> <p>Tonality Functional Modulations to related keys Minor key (G minor) Major key (Bb major) Passing modulations Chromaticism</p> <p>Structure Introduction Recurring theme / with variation</p> <p>Sonority Large symphony orchestra Woodwind solos High woodwind Low strings Harp spread chords / arpeggios Down bow string chords Pizzicato Muted strings Brass chords at end</p> <p>Texture Homophonic chordal at start Imitation</p>	

	<p>Polyphonic Melody and accompaniment / melody dominated homophony Unison Octaves Drone / pedal</p> <p>Tempo, metre and rhythm Slow 4/4 / quadruple time Dotted rhythms Triplets / sense of compound time Syncopation Accents Rests / Silence</p> <p>Dynamics Range of dynamics Crescendos and diminuendos</p> <p>Reference should be made to set works, wider-listening and other music.</p> <p>NB: Other valid points should be rewarded.</p>	(20)
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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

Question Number	Indicative content	Mark
<p>6(a)</p> <p>Instrumental</p>	<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>Tonality</p> <ul style="list-style-type: none"> • Functional • Modulations to related keys • Enharmonic key changes • Introduction starts in C minor • Eb major • Passing briefly through keys for example E minor • Returns to C minor • Allegro is in C major • G major second subject • Recapitulation however is mostly in G major • Returns to C major • Perfect cadences confirm modulations • Tonic pedal note • Chromaticism hides tonality <p>AO4: Explanation of the effect of the element. Discussion of approaches to tonality by Berlioz and other composers.</p> <p>Structure</p> <ul style="list-style-type: none"> • Introduction • Introduction loose ternary form ABA¹ with coda • Link • Sonata form • Exposition • 1st and 2nd subjects • Transition passage / bridge passage • Repeated Exposition • Development • Recapitulation • Coda <p>AO4: Explanation of the effect of the element. Discussion of approaches to structure by Berlioz and other composers.</p> <p>Tempo, metre and rhythm</p> <ul style="list-style-type: none"> • Largo / slow introduction • Changes to Allegro agitato e appassionato assai / fast, agitated and very passionate • Changes of tempo • Slows down / retenu / rall / rit / poco a poco to original tempo / tempo primo 	

	<ul style="list-style-type: none"> • 4/4 / common time / simple quadruple • Changes to 2/2 / cut common time / alla breve / simple duple • Triplets • Sextuplets • Dotted rhythms • Syncopation • Cross rhythms • Anacrusis/upbeat at start of <i>idée fixe</i> • Rests / silence / pauses • Rhythms of long duration • Continuous rhythms / <i>moto perpetuo</i> • Rhythmic variety <p>AO4: Explanation of the effect of the element. Discussion of approaches to tempo, metre and rhythm of Berlioz and other composers.</p>	(30)
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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 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
<p>6(b)</p> <p>Film</p>	<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"> • Leitmotifs • Varied developed motifs (extended, fragmented) • Starts with ascending and descending arpeggios • Fanfare • Based on triads • Repetition • Repetition at change of octave • Alternating notes • Repeated notes • Semitone movement <p>AO4: Explanation of the effect of the element. Discussion of approaches to melody by Elfman and other composers.</p> <p>Harmony</p> <ul style="list-style-type: none"> • Mainly functional / triadic • Tonic pedal • Dissonance / added notes • Slow rate of harmonic change • Unrelated chords • Half-diminished chord • Augmented triad • False relation • Some avoidance of cadences • Final chord no 3rd <p>AO4: Explanation of the effect of the element. Discussion of approaches to harmony by Elfman and other composers.</p> <p>Sonority</p> <ul style="list-style-type: none"> • Large orchestra • Synth choir • High violins • Trumpets and horns used for fanfares • Stopped horn • Percussion such as timpani, snare drum • Harp glissando • String tremolo • Celeste • Organ • Muted trumpet • Flute flutter-tonguing • Snare off • Bass drum and tam-tam sustained at end 	

	AO4: Explanation of the effect of the element. Discussion of approaches to sonority by Elfmán and other composers.	(30)
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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 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)
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Question Number	Indicative content	Mark
<p>6(c)</p> <p>Pop</p>	<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"> • Diatonic • Modal with Dorian and Aeolian modes • Repetition • Mainly conjunct / step • Descending triad • Descending sequence • Octave leap in refrain • Later the leap extends to a (minor) 10th <p>AO4: Explanation of the effect of the element. Discussion of the melody of The Beatles and other composers.</p> <p>Structure</p> <ul style="list-style-type: none"> • Modified strophic form • Introduction - eight bars • Verse - two five bar phrases • Refrain – two four bar phrases • Coda <p>AO4: Explanation of the effect of the element. Discussion of approaches to structure by The Beatles and other composers.</p> <p>Texture</p> <ul style="list-style-type: none"> • Melody dominated homophony / melody and accompaniment • Homophonic / homorhythmic / chordal strings • Viola countermelody • Backing vocals in 3rds • Cello pedal note • Cello doubles vocals / unison • Contrapuntal / polyphonic vocal and backing vocals (final refrain) <p>AO4: Explanation of the effect of the element. Discussion of approaches to texture by The Beatles and other composers.</p>	<p style="text-align: right;">(30)</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 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
<p>6(d)</p> <p>New Directions</p>	<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"> • More note options with microtones / quarter tones in addition to semitones • Lack of melodic movement in Lento sections • Melodic ideas used in the energetic rhythmic sections • Ascending and descending ideas • Chromatic / semitones • Scalic • Sequential • Ornamentation • Repetition • Occasional wide, angular leaps • Extremes of register <p>AO4: Explanation of the effect of the element. Discussion of the melodic writing of Saariaho and other composers.</p> <p>Sonority</p> <ul style="list-style-type: none"> • Bowed • Pizzicato and left hand pizzicato • Extended techniques • Sul ponticello • Sul tasto • Tremolo • Harmonics • With or without vibrato • Glissando • Micro-intervals / quarter tones • Bow pressure / flautando • Lengthy trills • Reverb • Harmoniser • Amplification <p>AO4: Explanation of the effect of the element. Discussion of the treatment of sonority by Saariaho and other composers</p> <p>Texture</p> <ul style="list-style-type: none"> • Unconventional use of texture • Monophonic cello • 2 part • Double stopping thickens the texture • Pedal 	

	AO4: Explanation of the effect of the element. Discussion of approaches to texture by Saariaho and other composers.	(30)
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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 5	25-30	<ul style="list-style-type: none"><li data-bbox="564 203 1385 309">• Sophisticated links between the music and the historical, social and cultural context in which it was created and developed (AO3)<li data-bbox="564 338 1353 450">• Presents a critical evaluative argument with sustained musical examples. Excellent use of musical vocabulary (AO4)<li data-bbox="564 479 1353 512">• Relevant works are used to justify salient points (AO4)
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