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## Mark Scheme (Results)

November 2020

Pearson Edexcel GCSE

In Music (1MU0\_03)

Examination Paper Component 3 -

Appraising

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## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- 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.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Underlining in the mark scheme indicates that something must be included to be credited.
- Brackets around parts of words/phrases in this mark scheme indicate the possible additional words/phrases candidates may write as their answer. They must not be awarded twice for an answer relating to one bullet point
- 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 (Question 9)

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.

**Afro Celt Sound System: Release (from the album 'Volume 2: Release')**

**(0.00 - 1.56)**

Question Number	Answer	Mark
<b>1 (a)</b>	<u>Talking</u> drum	<b>(1) Clerical</b>

Question Number	Answer	Mark
<b>1 (b)</b>	Any <b>two</b> of the following <ul style="list-style-type: none"> <li>• Balancing / use of faders / vocals on top of mix</li> <li>• Echo /delay</li> <li>• Automated / moving / sweeping</li> <li>• EQ / (LPF) low pass / high cut / filter / resonance /cut-off</li> <li>• Reverb</li> <li>• Samples / loops</li> <li>• Stereo/ Panning</li> </ul>	<b>(2) Graduate</b>

Question Number	Answer	Mark
<b>1 (c)</b>	Any <b>two</b> of the following <ul style="list-style-type: none"> <li>• Conjunct / stepwise</li> <li>• (mainly) descending / ascending <u>at end</u></li> <li>• Diatonic / pentatonic</li> <li>• Limited range / small compass / major 6th</li> <li>• Repetitive</li> <li>• Syllabic</li> <li>• Syncopation</li> <li>• Two bar phrases</li> </ul>	<b>(2) Expert</b>

Question Number	Answer	Mark
<b>1 (d)</b>	<p><b>Harmony</b> (maximum 1 mark)</p> <ul style="list-style-type: none"> <li>• Pedal / drone</li> <li>• Static</li> <li>• Limited number of chords / <u>repeated</u> chord progression</li> <li>• Slow harmonic rhythm</li> </ul> <p><b>Rhythm and metre</b> (maximum 1 mark)</p> <ul style="list-style-type: none"> <li>• Loops / ostinato</li> <li>• 4/4</li> <li>• Layered beats</li> <li>• 2 bar phrasing / 4 bar phrasing</li> </ul> <p><b>Texture</b> (maximum 1 mark)</p> <ul style="list-style-type: none"> <li>• Layers</li> <li>• <u>Gradual</u> changes</li> <li>• Builds/increases in complexity / mix in</li> </ul>	<b>(3) Expert</b>

**S Schwartz: Defying Gravity (from the album of the cast recording of Wicked)**

**(bars 18- 48) (0.27 - 1.48)**

Question Number	Answer	Mark
<b>2 (a)</b>	Any <b>one</b> of the following: <ul style="list-style-type: none"> <li>• Roll</li> <li>• Tremolo</li> </ul>	<b>(1) Clerical</b>

Question Number	Answer	Mark
<b>2 (b)</b>	B  <b>The only correct answer is B.</b>  A is not correct because two quavers follow the dotted crotchet.  C is not correct because the rhythm ends with syncopation.  D is not correct because the first note duration is a dotted crotchet.	<b>(1) Comp</b>

Question Number	Answer	Mark
<b>2 (c)</b>	Any <b>two</b> of the following: <ul style="list-style-type: none"> <li>• (Bass) clarinet</li> <li>• Bassoon</li> <li>• Flute</li> <li>• Harp</li> <li>• Keyboard / synthesiser / piano</li> <li>• Oboe</li> <li>• Violin / strings</li> </ul>	<b>(2) Graduate</b>

Question Number	Answer	Mark
<b>2 (d)</b>	Any <b>two</b> of the following: <ul style="list-style-type: none"> <li>• Diatonic</li> <li>• Syllabic</li> <li>• Low register / chest voice</li> <li>• Octave range</li> <li>• <u>Starts on</u> tonic</li> <li>• <u>Ends on</u> dominant</li> <li>• Some leaps / 5<sup>th</sup> / 3<sup>rd</sup></li> <li>• Pattern alternating between tonic and leading note</li> <li>• Highest pitch '<u>changed</u>'</li> </ul>	<b>(2) Expert</b>

Question Number	Answer	Mark
<b>2 (e)</b>	<p><b>Accompaniment</b> (maximum 1 mark)</p> <ul style="list-style-type: none"> <li>• <u>Tremolo</u> strings / violins</li> <li>• Guitar with ebow / with <u>overdrive</u></li> <li>• Electric piano chords</li> </ul> <p><b>Harmony</b> (maximum 1 mark)</p> <ul style="list-style-type: none"> <li>• Dissonant</li> <li>• Alternating I and IV</li> <li>• Built on 4ths and 5ths / Suspended chords</li> <li>• Chromatic / modal chords</li> <li>• (some) inversions</li> <li>• Rising bassline at end</li> </ul> <p><b>Rhythm</b> (maximum 1 mark)</p> <ul style="list-style-type: none"> <li>• Syncopation</li> <li>• Push rhythms</li> <li>• Rests <u>in vocal melody</u></li> </ul>	<b>(3) Expert</b>

**J S Bach: 3rd Movement from Brandenburg Concerto no.5 in D major**

**(bar 1- 64) (0.00 - 1.03)**

Question Number	Answer	Mark
<b>3 (a)(i)</b>	Violin	<b>(1) Clerical</b>

Question Number	Answer	Mark
<b>3 (a)(ii)</b>	<p>Any <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• Anacrusis</li> <li>• (Sounds) compound</li> <li>• Gigue</li> <li>• Crotchet</li> <li>• Triplet (quavers)</li> <li>• <u>Ends on</u> quaver</li> <li>• (Written) dotted</li> </ul>	<b>(1) Graduate</b>

Question Number	Answer	Mark
<b>3 (b)</b>	<p>Any <b>three</b> of the following:</p> <ul style="list-style-type: none"> <li>• Subject</li> <li>• Answer</li> <li>• <u>Starts with</u> leap of 4<sup>th</sup> / leap 5<sup>th</sup></li> <li>• Then stepwise / scalar / conjunct</li> <li>• Ornaments / trills</li> <li>• Diatonic</li> </ul>	<b>(3) Graduate</b>

Question Number	Answer	Mark
<b>3 (c)</b>	<p>A</p> <p><b>The only correct answer is A.</b></p> <p>B is not correct because more than two independent melodic lines can be heard.</p> <p>C is not correct because more than one melodic line can be heard.</p> <p>D is not correct because more than two independent melodic lines can be heard.</p>	<b>(1) Comp</b>

Question Number	Answer	Mark
<b>3 (d)</b>	<p>Any <b>two</b> of the following:</p> <ul style="list-style-type: none"> <li>• Functional</li> <li>• (mainly) primary chords</li> <li>• Pedal</li> <li>• Perfect cadences</li> <li>• Root and first inversions</li> <li>• Suspensions</li> <li>• Sequences</li> </ul>	<b>(2) Graduate</b>

**J Williams: Main title/rebel blockade runner (from the soundtrack to Star Wars  
Episode IV: A New Hope)  
(Extract A: bar 1- bar 11 beat 3 Extract B: bar 44- end)  
(0.00-0.25 and 1.40 - 2.08)**

Question Number	Answer	Mark
<b>4 (a)</b>	Timpani / <u>kettle</u> drums	<b>(1) Clerical</b>

Question Number	Answer	Mark
<b>4 (b)</b>	<p>Any <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• Cymbals</li> <li>• Triangle</li> </ul>	<b>(1) Clerical</b>

Question Number	Answer	Mark
<b>4 (c)</b>	<p><b>Metre</b>  Extract A: 4/4 / C / Common time (maximum 1 mark) / 2/2</p> <p>Extract B: 3/4 (maximum 1 mark) / 3/2</p> <p><b>Texture at the start of the extract</b></p> <p>Extract A:  Any <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• Contrapuntal / counterpoint / polyphonic</li> <li>• Imitation</li> <li>• Layers</li> </ul> <p>Extract B:  Any <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• Homophonic / homorhythmic</li> <li>• Chordal</li> </ul>	<b>(4) Graduate</b>

Question Number	Answer	Mark
<b>4 (d)</b>	<p><b>Harmony</b> (maximum 1 mark)</p> <ul style="list-style-type: none"> <li>• Chromatic</li> <li>• Cluster chord</li> <li>• Dissonant</li> <li>• Quartal</li> <li>• Neapolitan chords</li> <li>• Pedal</li> </ul> <p><b>Tempo</b> (maximum 1 mark)</p> <ul style="list-style-type: none"> <li>• Ritardando</li> <li>• Pause</li> <li>• Tempo change</li> <li>• Fast <u>at end/after rit</u></li> </ul>	<b>(2) Expert</b>

**Esperanza Spalding: Samba Em Preludio (from the album 'Esperanza')**

**(bar 4-36 0.16-1.46)**

Question Number	Answer	Mark
<b>5 (a)</b>	<u>Acoustic bass</u> guitar	<b>(1) Clerical</b>



Question Number	Answer	Mark
<b>5 (b)</b>	Minor	<b>(1) Clerical</b>

Question Number	Answer	Mark
<b>5 (c)</b>	Any <b>three</b> of the following <ul style="list-style-type: none"> <li>• Chromatic / blue notes</li> <li>• (mostly) descending</li> <li>• (some) repeated notes</li> <li>• (mostly) conjunct / stepwise</li> <li>• Octave leap</li> <li>• Starts in low register</li> <li>• Syllabic</li> <li>• Syncopated</li> </ul>	<b>(3) Expert</b>

Question Number	Answer	Mark
<b>5 (d)</b>	B  <b>The only correct answer is B.</b>  A is not correct because the extract is not in a triple metre.  C is not correct because the extract is not in a compound metre.  D is not correct because the extract is not in a compound metre.	<b>(1) Comp</b>

Question Number	Answer	Mark
<b>5 (e)</b>	Any <b>three</b> of the following <ul style="list-style-type: none"> <li>• Added chords / extended chords /7<sup>th</sup>/ 9<sup>th</sup> / 11<sup>th</sup></li> <li>• Chromatic / altered chords</li> <li>• Dissonant</li> <li>• Blue notes / pitches</li> <li>• Primary chords / I / IV / V</li> <li>• Substitution (chords)</li> </ul>	<b>(2) Expert</b>

**L van Beethoven: 1st Movement from Piano Sonata no.8 in C minor 'Pathétique'  
(bar 133-191 5.11-6.40)**

Question Number	Answer	Mark
<b>6 (a)</b>	Development	<b>(1) Clerical</b>

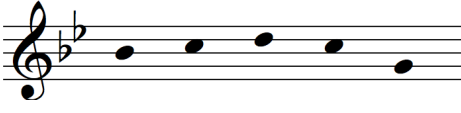
Question Number	Answer	Mark
<b>6 (b)</b>	<p><b>Dynamics</b> (maximum 1 mark)</p> <ul style="list-style-type: none"> <li>• <i>fp</i></li> <li>• <i>p</i></li> <li>• <i>Decrescendo</i></li> <li>• <i>Pp</i></li> <li>• <u>Sudden</u> changes</li> </ul> <p><b>Texture</b> (maximum 1 mark)</p> <ul style="list-style-type: none"> <li>• Chordal</li> <li>• Homophony</li> </ul>	<b>(2) Graduate</b>


Question Number	Answer	Mark
<b>6 (c)</b>	<p>Any <b>three</b> of the following</p> <ul style="list-style-type: none"> <li>• Ascending</li> <li>• Chromatic</li> <li>• <u>Starts</u> disjunct</li> <li>• <u>Then</u> conjunct</li> <li>• Sequences</li> <li>• (mostly) crotchets</li> <li>• Wide compass</li> <li>• Shared between the hands</li> <li>• Trills</li> <li>• Descends <u>at end</u></li> </ul>	<b>(3) Expert</b>

Question Number	Answer	Mark
<b>6 (d)</b>	Monophonic	<b>(1) Clerical</b>

Question Number	Answer	Mark
<b>6 (e)</b>	<p>Any <b>two</b> of the following:</p> <ul style="list-style-type: none"> <li>• Large tessitura / range</li> <li>• Melody shared between the hands</li> <li>• Oscillating octaves / tremolo octaves (p. 72 study guide)</li> <li>• Parallel octaves</li> <li>• <u>Sustain</u> pedal</li> <li>• Virtuosity</li> <li>• Dynamic graduation</li> <li>• Sudden dynamic changes</li> </ul>	<b>(2) Expert</b>

## Musical Dictation

Question Number	Answer	Mark
<b>7 (a)</b>	<p>Up to five marks for each correct answer:</p>  <p>Note pitches: B flat, C, D, C, G</p>	<b>(5) Expert</b>

Question Number	Answer	Mark
<b>7 (b)</b>	<p>Up to five marks for each correct answer:</p>  <p>Rhythms: Quaver Quaver Semiquaver Semiquaver Crotchet</p>	<b>(5) Expert</b>

## Unfamiliar Listening

**Mozart: Piano Sonata No.3 in B flat major K.281, 2nd movement, Andante amoroso**

**(bars 16 - 46) (0.29 - 1.25)**

Question Number	Answer	Mark
<b>8 (a)</b>	<p>Any <b>two</b> of the following:</p> <ul style="list-style-type: none"> <li>• Arpeggios</li> <li>• Broken chords</li> <li>• Semiquavers</li> <li>• Triadic</li> <li>• Two chords / I V</li> <li>• Left hand</li> </ul>	<b>(2) Graduate</b>

Question Number	Answer	Mark
<b>8 (b)</b>	Sequence	<b>(1) Clerical</b>

Question Number	Answer	Mark
<b>8 (c)</b>	Any <b>two</b> of the following: <ul style="list-style-type: none"> <li>• <u>Starts with</u> leap</li> <li>• Octave leap</li> <li>• (followed by) conjunct / scalic</li> <li>• Descent</li> <li>• Diatonic</li> <li>• Ornamentation / appoggiatura/trill</li> </ul>	<b>(2) Expert</b>

Question Number	Answer	Mark
<b>8 (d)</b>	Bars 17-18 is <i>f</i> /loud, bars 21-22 is <i>p</i> /piano	<b>(1) Graduate</b>

Question Number	Answer	Mark
<b>8 (e)</b>	<b>Key</b> B flat (major) / dominant  <b>Cadence</b> Perfect / V-I	<b>(2) Graduate</b>

Familiar extract: Queen: Killer Queen (from the album 'Sheer Heart Attack')  
(bars 1-38 0.00-1.15)

Unfamiliar extract: Chicago: Hard to Say I'm Sorry  
(from the album 'Chicago 16') (bars 5- 39 0.26 - 2.21)

Question Number	Indicative content (AO3, 6 marks; AO4, 6 marks)
9	<p><b>Candidates must demonstrate an equal emphasis on demonstrating and applying musical knowledge (AO3) and using appraising skills to make evaluative and critical judgements (AO4).</b></p> <p><b>(AO4 can only be credited if there is a corresponding AO3 observation)</b></p> <p><b>The following observations are true of both extracts</b></p> <p><b>Melody</b></p> <ul style="list-style-type: none"> <li>• High (tenor) register (AO3) exploits lead singers' unusual high range/ displays vocal agility (AO4)</li> <li>• (mostly) syllabic (AO3) to provide clarity of text / narrative (AO4)</li> <li>• Short melismas (AO3) add emphasis to lyrics (AO4)</li> <li>• Initially short phrases / rests (AO3) breathless / exciting / sad / desperate (AO4)</li> <li>• Melody of verse two same as verse one (AO3) typical of pop / rock (AO4)</li> </ul> <p><b>Tonality and Harmony</b></p> <ul style="list-style-type: none"> <li>• Key is tonal (AO3) typical for rock and pop (AO4)</li> <li>• Contain passing modulations (AO3) changes mood (AO4)</li> <li>• Mostly two chords per bar in verse but more in chorus (AO3) typical of pop / rock / increases tension (AO4)</li> <li>• Extended chords/ Added chords / sus chords (AO3) dissonance (AO4)</li> <li>• Altered chords (AO3) facilitate passing modulations (AO4)</li> <li>• Inversions (AO3) adds colour / instability (AO4)</li> <li>• Same chords for verses one and two (AO3) typical of pop / rock (AO4)</li> <li>• Use of perfect cadences (AO3) typical of Western harmony (AO4)</li> </ul> <p><b>Observations about Killer Queen (0.00-1.15)</b></p> <p><b>Melody</b></p> <ul style="list-style-type: none"> <li>• Higher / wider register (AO3) exploits Freddy Mercury's unusual tessitura / it sounds light-hearted (AO4)</li> <li>• Explores different parts of the voice/ chest / falsetto (AO3) explores timbre (AO4)</li> <li>• (mostly) syllabic (AO3) to provide clarity of playful text (AO4)</li> <li>• Mostly conjunct (AO3) easier to sing / memorable (AO4)</li> <li>• Some leaps e.g. 'decline'; (AO3) makes it sound fun / emphasise important words (AO4)</li> <li>• Initially short phrases / rests (AO3) breathless / exciting (AO4)</li> <li>• Phrases become more expansive (AO3) provides momentum (AO4)</li> <li>• Phrase lengths irregular (AO3) unpredictable (AO4)</li> </ul>

- Descending phrases (AO3) repeated melodic contour makes it memorable / playful (AO4)
- Chorus starts higher pitch (AO3) building excitement (AO4)
- Sequences (AO3) repeated melodic contour makes it memorable / playful (AO4)
- Melody of verse one same as verse two (AO3) typical of pop / rock (AO4)
- Melody spoken at end (AO3) unpredictable / light-hearted / playful (AO4)

### **Tonality and Harmony**

- Key is tonal (AO3) typical for rock and pop (AO4)
- Song is in E flat major (AO3) happy (AO4)
- But opens in C minor (AO3) unusual for rock / darker quality (AO4)
- Tonality sometimes unclear/ambiguous (AO3) imaginative / double life (AO4)
- Chorus opens in B flat major (AO3) changes mood (AO4)
- Contain passing modulations (AO3) changes mood (AO4)
- Starts with alternating chords, one per bar (C minor/B flat major) (AO3) simple / easy going quality (AO4)
- Mostly two chords per bar in verse but more in chorus (AO3) adds momentum / story unfolding (AO4)
- Extended chords / Added chords (AO3) emphasises mystery / more playful (AO4)
- Circle of fifths / sequences (AO3) predictable (AO4)
- Chromatic chords/ altered chords (AO3) adds colour / imaginative / enable passing modulations (AO4)
- Inversions (AO3) adds variety (AO4)
- Same chords for verses one and two (AO3) typical of pop / rock (AO4)
- Pedal (AO3) / marks start of verse/ establishes new key (AO4)

### **Observations about 'Hard to Say I'm Sorry' (0.26 - 2.21)**

#### **Melody**

- High (tenor) register (AO3) exploits lead singer's unusual high range (AO4)
- Starts with repeated note / tonic (AO3) emphatic (AO4)
- (mostly) syllabic (AO3) to provide clarity of text (AO4)
- Few melismas (AO3) falling, to show remorse (AO4)
- Initially short phrases / rests (AO3) sobbing / crying (AO4)
- (Mostly) conjunct / (AO3) simple melody / pleading (AO4)
- Minor third at the end of phrases (AO3) sad (AO4)
- Some leaps e.g. 'hold me' (AO3) emphasises important words (AO4)
- Octave leap 'and after all' (AO3) emotional (AO4)
- Chorus has higher register (AO3) desperation / pleading (AO4)
- Melody of verse one same as verse two (AO3) typical of pop / rock (AO4)
- Balanced phrase lengths (AO3) common in pop music (AO4)

#### **Tonality and Harmony**

- Key is tonal (AO3) typical for rock and pop (AO4)
- Song is in E major (AO3) bright key / unusual for a sad song (AO4)
- But (C sharp and G sharp) minor chords / vi (AO3) make it sound sad (AO4)
- Chorus has B sharps (passing modulation to relative minor) (AO3) makes it sound sad (AO4)

	<ul style="list-style-type: none"> <li>• Starts with repeated chord (AO3) typical of powerful rock ballad / emphatic (AO4)</li> <li>• Mostly two chords per bar in verse but more in chorus (AO3) greater sense of urgency / pleading (AO4)</li> <li>• Added chords/sus chords (AO3) create dissonance / sound sad (AO4)</li> <li>• Inversions (AO3) creates instability (AO4)</li> <li>• Same chords for verses one and two (AO3) typical of pop / rock (AO4)</li> <li>• Diminished 7<sup>th</sup> chord (AO3) emotional / unstable (AO4)</li> <li>• Altered chord / secondary dominant (AO3) enables passing modulation to related key (AO4)</li> <li>• Suspended chords at end of chorus (AO3) / creates dissonance (AO4)</li> </ul> <p>Allow other correct and relevant observations.</p>
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Level	Mark	Descriptor (AO3, 6 marks; AO4, 6 marks)
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none"> <li>• Makes limited isolated points about either or both extracts. (AO3)</li> <li>• Limited or no musical vocabulary used. (AO3)</li> <li>• Appraising points made are basic and undeveloped. (AO4)</li> <li>• Limited attempts to draw conclusions about the extracts. (AO4)</li> </ul>
Level 2	4–6	<ul style="list-style-type: none"> <li>• Makes points about either or both extracts, with little supporting evidence. (AO3)</li> <li>• Some basic musical vocabulary used. (AO3)</li> <li>• Appraising points cover similarities and differences in a mainly descriptive way. (AO4)</li> <li>• Attempts at drawing conclusions are not necessarily successful. (AO4)</li> </ul> <p><b>NB:</b> The mark awarded cannot progress beyond the top of this band if only <b>ONE</b> piece has been considered.</p>
Level 3	7–9	<ul style="list-style-type: none"> <li>• Makes points about both extracts, using some evidence to support points made and demonstrating some stylistic awareness. (AO3)</li> <li>• Good range of musical vocabulary used. (AO3)</li> <li>• Appraisal demonstrates straightforward analysis of similarities and differences. (AO4)</li> <li>• Some attempt at comparing, contrasting and drawing conclusions. (AO4)</li> </ul>

Level 4	10-12	<ul style="list-style-type: none"><li>• Makes points about both extracts, fully supported by evidence, demonstrating stylistic awareness of both pieces. (AO3)</li><li>• Extensive and sophisticated use of musical vocabulary. (AO3)</li><li>• Appraisal presents a cohesive critical argument of both pieces. (AO4)</li><li>• Demonstrates the ability to compare, contrast and draw conclusions. (AO4)</li></ul>
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