



Pearson
Edexcel

Mark Scheme (Results)

Summer 2022

Pearson Edexcel GCSE (9-1)
In Music (1MU0)
Paper 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 (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.

J Williams: Main title/rebel blockade runner
 (from the soundtrack to Star Wars Episode IV: A New Hope)
 (bars 11³-31¹) (0.25 – 1.12)

Question Number	Answer	Mark
1 (a)	<p>B – 4/4</p> <p>The only correct answer is B</p> <p>A is not correct because the extract is not in triple time</p> <p>C is not correct because the extract is not in an irregular time</p> <p>D is not correct because the extract is not in compound time</p>	(1) MCQ

Question Number	Answer	Mark
1 (b)	Strings	(1) Clerical

Question Number	Answer	Mark
1 (c)	<p>Any two of the following:</p> <ul style="list-style-type: none"> • <u>Added/extended</u> chords • Dissonant • (Some) chromaticism • Pedal 	(2) Graduate

Question Number	Answer	Mark
1 (d)	<p>Instrumentation (maximum 1 mark)</p> <ul style="list-style-type: none"> • Flute(s)/piccolo • Horns/trumpets/brass • Violins/strings/harp • Side drum/timpani/glockenspiel/cymbals/ percussion • <u>Tutti/full</u> orchestra <p>Melody (maximum 1 mark)</p> <ul style="list-style-type: none"> • Played in octaves • Leaps / disjunct • 4th/5th/7th • Leitmotif • Repeated melody • Varied articulation/accents/staccato • Emphasises tonic and dominant 	(2) Expert

Question Number	Answer	Mark
1 (e)	Any one of the following: <ul style="list-style-type: none">• Chordal• Homophonic• Homorhythmic• Octaves	(1) Graduate

Question Number	Answer	Mark
1 (f)	Timpani / timp(s) / <u>kettle</u> drum	(1) Clerical

Queen: Killer Queen (from the album 'Sheer Heart Attack')

(bars 26³-44) (0.51 – 1.22)

Question Number	Answer	Mark
2 (a)	Any one of the following: <ul style="list-style-type: none"> • <u>Bass</u> guitar • Piano/ honky-tonk piano/ jangle piano 	(1) Graduate

Question Number	Answer	Mark
2 (b)	Drum roll/ roll	(1) Clerical

Question Number	Answer	Mark
2 (c)	Any two of the following: <ul style="list-style-type: none"> • Wordless/'ooh'/scat/vocables/vocalisation • 4-part / multiple parts/ layers • Centre panned • Chords/chordal • (Close) harmony/ harmonising • Parallel motion • Homorhythmic • Overdubbed 	(2) Expert

Question Number	Answer	Mark
2 (d)	Any one of the following: <ul style="list-style-type: none"> • EQ/equalisation/high (frequency) boost/low (frequency) cut • Panning • Reverb 	(1) Expert

Question Number	Answer	Mark
2 (e)	<p>Harmony (maximum 1 mark)</p> <ul style="list-style-type: none"> • Verse starts minor (chord) / chorus starts major (chord) • In chorus different chords/B flat - D min - G min • In chorus two chords in each bar/quicker rate of harmonic change • Verse has pedal / no pedal in chorus <p>Instrumentation (maximum 1 mark)</p> <ul style="list-style-type: none"> • Verse has drum roll • In chorus fuller kit part/kick drum part • Bass guitar has more notes in chorus/ bass guitar more prominent in chorus <p>Vocals (maximum 1 mark)</p> <ul style="list-style-type: none"> • Chorus in close harmony • Chorus in parallel motion • Chorus more than one part / backing vocals • In chorus vocals higher pitch • In chorus portamento/ slide 	(3) Expert

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

(bars 163-232) (2.41 – 3.48)

Question Number	Answer	Mark
3 (a)	Any two of the following <ul style="list-style-type: none"> • (Starts) monophonic/ 1 part • 2 part • Canonic • Contrapuntal/polyphonic • Imitation • Stretto 	(2) Graduate

Question Number	Answer	Mark
3 (b)	Any two of the following <ul style="list-style-type: none"> • Antiphonal/response • (Mainly) descending • Detached • Dotted/triplets • Homophonic / homorhythmic • Sequence/ Circle of fifths • Rests • Subject / main theme • Subject fragmented • Leaps / 4th • <u>Some</u> unison 	(2) Expert

Question Number	Answer	Mark
3 (c)	B - minor The only correct answer is B A is not correct because the extract is not major C is not correct because the extract is not modal D is not correct because the extract is not pentatonic	(1) MCQ

Question Number	Answer	Mark
3 (d)	Perfect/ V-i/ V-I	(1) Graduate

Question Number	Answer	Mark
3 (e)	Any three of the following <ul style="list-style-type: none">• Concertino/multiple soloists• Ripieno/ strings / string orchestra• Cembalo/harpsichord• (Basso) continuo / <u>harpsichord and cello</u>	(3) Expert

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

(2.35 – 4.01)

Question Number	Answer	Mark
4 (a)	Any two of the following: <ul style="list-style-type: none"> • Delay/echo • EQ/ filter/sweep • Loop • Panning • Resonance • Samples/ synthesized sounds • Reverb 	(2) Graduate

Question Number	Answer	Mark
4 (b)	B The only correct answer is B A is not correct because the fourth pitch is not D C is not correct because the fourth pitch is not B flat D is not correct because the fourth pitch is not E flat	(1) MCQ

Question Number	Answer	Mark
4 (c)	Any two of the following: <ul style="list-style-type: none"> • Dissonant • Drone • <u>Extended</u> chords/7th/9th • Modal • Pedal • <u>Repeated</u> chords/static • (Some) chromaticism 	(2) Expert

Question Number	Answer	Mark
4 (d)	<u>Uilleann</u> Pipe	(1) Graduate

Question Number	Answer	Mark
4 (e)	Any three of the following: <ul style="list-style-type: none"> • Double stopping • Four beats in a bar/ 4/4 • Regular beat • <u>Rhythmic</u> ostinato • <u>Instrumental</u> solo • Solos based on folk melodies • Modal • Ornaments • Pedal/drone • <u>Repeated</u> chords/static harmony • Pitch bends • Reel rhythms/folk dance rhythm/lightly swung quavers • Reel melodic pattern (rising 4th then conjunct) • Repetitive melodies • Regular phrase length 	(3) Expert

L van Beethoven: 1st Movement from Piano Sonata no.8 in C minor 'Pathetique'

(bar 176 -249) (6.25-7.23)

Question Number	Answer	Mark
5 (a)	<p>Dynamic (maximum 1 mark)</p> <ul style="list-style-type: none"> • <i>pp</i>/pianissimo/<u>very</u> quiet • Crescendo • <i>sf</i>/sforzando/accent <p>Harmony (maximum 1 mark)</p> <ul style="list-style-type: none"> • (Dominant) pedal • Chromatic • Dissonant <p>Pitch (maximum 1 mark)</p> <ul style="list-style-type: none"> • Starts low • Ascends • <u>Closes</u> very high • Wide range 	(3) Expert

Question Number	Answer	Mark
5 (b)	<p>Melody (maximum 1 mark)</p> <ul style="list-style-type: none"> • (Mostly) conjunct/scalic • Descending • (Some) leaps/3rds/5ths/ broken chord • Sequence • Wide range <p>Rhythm (maximum 1 mark)</p> <ul style="list-style-type: none"> • Quavers • Repeated/constant 	(2) Graduate

Question Number	Answer	Mark
5 (c)	<p>Any one of the following:</p> <ul style="list-style-type: none"> • Homophonic • Melody and accompaniment • Melody dominated homophony 	(1) Graduate

Question Number	Answer	Mark
5 (d)	Any one of the following: <ul style="list-style-type: none">• Circle of fifths• Sequence	(1) Graduate

Question Number	Answer	Mark
5 (e)	Sonata / sonata form	(1) Clerical

H Purcell: Music for a While (A: bar 10³-18³) (B: bar 23¹-29¹)

(A:0.57-1.46 B:2.12-2.47)

Question Number	Answer	Mark
6 (a)	<u>Bass</u> ostinato / <u>basso</u> ostinato/ ground bass	(1) Graduate


Question Number	Answer	Mark
6 (b)	Any two of the following: <ul style="list-style-type: none"> • A conjunct/A has passing notes/ B (mostly) leaps/ B disjunct • A descends/B ascends and descends • A legato/B detached / B has more rests • A melismatic/B syllabic • A is sequential 	(2) Expert

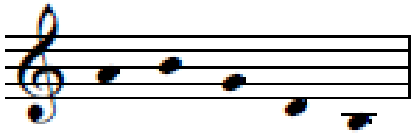
Question Number	Answer	Mark
6 (c)	False The only correct answer is false Extract A does not end in the tonic key True The only correct answer is true Extract A ends with a perfect cadence False The only correct answer is false Extract A does not end with triplets in the vocal melody	(3) General

Question Number	Answer	Mark
6 (d)	Any two of the following: <ul style="list-style-type: none"> • (Mostly) conjunct/scalic • (Some) leaps/3rds • Ornamented/ decorated/arpeggiation • Realisation • Ascends <u>then</u> descends • (some) dotted rhythms • Semiquavers 	(2) Expert

Musical Dictation

Mozart: String Quartet No.3 in G major K.156 (bar1-8¹)

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

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

Unfamiliar Listening

St. Thomas: recorded by Sonny Rollins

(0.14 – 0.59)

Question Number	Answer	Mark
8 (a)	Any one of the following: <ul style="list-style-type: none"> • Ostinato • On beats 2 and 4/ backbeat • Crotchets/quavers • Played with pedal/foot 	(1) Graduate

Question Number	Answer	Mark
8 (b)	Any one of the following: <ul style="list-style-type: none"> • <u>Double bass/ Acoustic bass/ Upright bass</u> • Piano 	(1) Clerical

Question Number	Answer	Mark
8 (c)	C The only correct answer is C A is not correct because the second note is not a crotchet B is not correct because the second note is not a quaver D is not correct because the second note is not a minim	(1) MCQ

Question Number	Answer	Mark
8 (d)	Any one of the following: <ul style="list-style-type: none"> • Additional chords/ different chords • Piano has different rhythms • Bass plays throughout • Bass has different notes • Cymbal crashes • Different/more complex drum part 	(1) Graduate

Question Number	Answer	Mark
8 (e)	Any two of the following: <ul style="list-style-type: none"> • G – C / dominant tonic • (repeated) dominant • Disjunct/leaps/ 5th/ 4th • D flat/chromatic note/ blue notes • Fragmented • Improvised • Narrow range • Syncopated • Rests 	(2) Expert

Question Number	Answer	Mark
8 (f)	Any two of the following: <ul style="list-style-type: none"> • Added/extended chords • Chromatic/substitution chords • Chromatic notes/ blue notes • Fall-off • Pitch bend • Head structure • Improvisation • Syncopation • Walking bass 	(2) Expert

Familiar extract, Extract A: S Schwartz: Defying Gravity (from the album of the cast recording of Wicked) (bars 135-end) (4.32-end)

Unfamiliar extract, Extract B: J Kander and F Ebb: Cabaret (from Cabaret) (bars 102-end) (2.43-end)

Question Number	Indicative content (AO3, 6 marks; AO4, 6 marks)
9	<p>Candidates must demonstrate an equal emphasis on demonstrating and applying musical knowledge (AO3) and using appraising skills to make evaluative and critical judgements (AO4).</p> <p>(AO4 can only be credited if there is a corresponding A03 observation)</p> <p>The following observations are true of both extracts</p> <p>Melody</p> <ul style="list-style-type: none"> • (Mostly) syllabic (AO3) clarity of text (AO4) • Repeated melodies (AO3) memorable/hook (AO4) • Short phrase lengths (AO3) easier to sing (AO4) • Long notes at end (AO3) climax (AO4) • Close on tonic (AO3) to give closure (AO4) • Spoken passages (AO3) declamatory (AO4) <p>Tempo</p> <ul style="list-style-type: none"> • Changes of tempo (AO3) to generate drama (AO4) • Closes in a different tempo (AO3) dramatic ending (AO4) • Rallentando (AO3) to generate tension (AO4) <p>Rhythm</p> <ul style="list-style-type: none"> • Syncopation (AO3) creates sense of drama/set the scene (AO4) • Repeated rhythmic patterns in accompaniment (AO3) generate momentum (AO4) • Triplets (AO3) sense of flying/jazz fills (AO4) <p>Observations about Defying Gravity</p> <p>Melody</p> <ul style="list-style-type: none"> • Diatonic (AO3) positive (AO4) • Leaps (AO3) flying (AO4) • (Rising) 5th (AO3) leitmotifs (AO4) • (mostly) syllabic (AO3) narrative/clarity of text (AO4) • Melisma (AO3) climactic (AO4) • Long notes at end (AO3) generate climax at end of Act (AO4) • Repeated melodies (AO3) memorable/hook (AO4) • Different melody for chorus (AO3) climactic (AO4) • Chromatic notes in Ensemble (AO3) 'wicked'/evil (AO4) • Chorus quote from opening number of show (AO3) referential/symmetry (AO4) • Vocalisation at end (AO3) generate climax at end of Act (AO4) • Spoken passages (AO3) declamatory (AO4)

Tempo

- Opens in fast 2 (AO3) exciting (AO4)
- Brief rallentando (AO3) emphasises 'everyone' (AO4)
- Rallentando into Andante (AO3) generates tension (AO4)
- Pause (AO3) emphasises 'me' (AO4)
- Maestoso (AO3) dramatic for coda (AO4)
- Rallentando at end (AO3) climax to end of Act 1 (AO4)

Rhythm

- Syncopated (AO3) agitated/sense of drama (AO4)
- Rhythmic ostinato in chorus (AO3) generates momentum (AO4)
- On beat rhythms in coda (AO3) emphatic (AO4)
- (Some) vocal phrases start after a rest (AO3) generates excitement (AO4)
- Triplets (AO3) sense of flying (AO4)

Observations about the unfamiliar extract, Cabaret

Melody

- Syllabic (AO3) narrative (AO4)
- Blues notes/chromatic notes (AO3) jazz (AO4)
- Semitones (AO3) jazz (AO4)
- Repeated melodies (AO3) memorable/hook (AO4)
- Melody repeated up a semitone (AO3) climatic (AO4)
- Rising melodies (AO3) positive (AO4)
- Repeated 3rds (AO3) motivic (AO4)
- Long notes at end (AO3) climax (AO4)
- Leaps/6th/7th (AO3) emphatic (AO4)
- Spoken passages (AO3) declamatory (AO4)

Tempo

- Opens in slow 2 (AO3) clear narrative (AO4)
- Accelerando (AO3) generates tension (AO4)
- Rallentando (AO3) deliberate/ 'my mind up' (AO4)
- Ad lib (AO3) improvised feel (AO4)
- Slow cakewalk (AO3) jazz (two step) dance (AO4)
- Gradual accelerando through final section (AO3) generate climax (AO4)

Rhythm

- Syncopated (AO3) jazz (AO4)
- Swung quavers in accompaniment (AO3) jazz (AO4)
- Repeated rhythms in vocal melody (AO3) memorable (AO4)
- Triplets (AO3) jazz fills (AO4)

Allow other correct and relevant observations.

Level	Mark	Descriptor (AO3, 6 marks; AO4, 6 marks)
	0	No rewardable material.
Level 1	1-3	<ul style="list-style-type: none"> • Makes limited isolated points about either or both extracts. (AO3) • Limited or no musical vocabulary used. (AO3) • Appraising points made are basic and undeveloped. (AO4) • Limited attempts to draw conclusions about the extracts. (AO4)
Level 2	4-6	<ul style="list-style-type: none"> • Makes points about either or both extracts, with little supporting evidence. (AO3) • Some basic musical vocabulary used. (AO3) • Appraising points cover similarities and differences in a mainly descriptive way. (AO4) • Attempts at drawing conclusions are not necessarily successful. (AO4) <p>NB: The mark awarded cannot progress beyond the top of this band if only ONE piece has been considered.</p>
Level 3	7-9	<ul style="list-style-type: none"> • Makes points about both extracts, using some evidence to support points made and demonstrating some stylistic awareness. (AO3) • Good range of musical vocabulary used. (AO3) • Appraisal demonstrates straightforward analysis of similarities and differences. (AO4) • Some attempt at comparing, contrasting and drawing conclusions. (AO4)
Level 4	10-12	<ul style="list-style-type: none"> • Makes points about both extracts, fully supported by evidence, demonstrating stylistic awareness of both pieces. (AO3) • Extensive and sophisticated use of musical vocabulary. (AO3) • Appraisal presents a cohesive critical argument of both pieces. (AO4) • Demonstrates the ability to compare, contrast and draw conclusions. (AO4)

