



Mark Scheme (Results)

Summer 2024

Pearson Edexcel GCSE
In Music (1MU0/03)

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 (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 4-20) (0.07 - 0.46)

Question Number	Answer	Mark
1 (a)	Trumpet	(1) Clerical

Question Number	Answer	Mark
1 (b)	D The only correct answer is D. A is not correct because the first note duration of bar 2 is not a crotchet. B is not correct because the last note duration of bar 2 is not a minim. C is not correct because the first beat of bar 2 is not a pair of quavers.	(1) Comp

Question Number	Answer	Mark
1 (c)	Tremolo/tremolando	(1) Grad

Question Number	Answer	Mark
1 (d)	Harmony (maximum 1 mark) • Pedal • Tonic chord / chord I • Quartal • (some) chromaticism • (some) dissonance Texture (maximum 1 mark) • <u>Inverted</u> pedal • (Melody dominated) homophony • Homorhythmic accompaniment / chordal accompaniment	(2) Expert

Question Number	Answer	Mark
1 (e)	Any one of the following: • Glock(enspiel) • <u>Side</u> drum / <u>snare</u> drum • Timpani	(1) Grad

Question Number	Answer	Mark
1 (f)	B The only correct answer is B. A is not correct because the extract is in a major key. C is not correct because the extract starts in a major key. D is not correct because the extract starts and ends in a major key.	(1) Comp

**H Purcell ‘Music for a While’
(bars 29-end) (2.47-end)**

Question Number	Answer	Mark
2 (a)	Any three of the following: • (mostly) consonant chords / diatonic chords • False relations • Functional • Ground bass / repeated harmonic progression • Perfect cadence • Sequence • Suspension	(3) Expert

Question Number	Answer	Mark
2 (b)	False True False	(3) Clerical

Question Number	Answer	Mark
2 (c)	Any two of the following: • Descending • Dissonant with harmony • Leaps/disjunct • Non-harmony notes / anticipation note / passing note • Ornaments • Rests	(2) Expert

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

(bars 1-61) (0.00 -1.01)

Question Number	Answer	Mark
3 (a)	Violin	(1) Clerical

Question Number	Answer	Mark
3 (b)	B The only correct answer is B. A is not correct because the third pitch is not a B. C is not correct because the fourth pitch is not an A. D is not correct because the first pitch is not a D.	(1) Comp

Question Number	Answer	Mark
3 (c)	Any three of the following: • (Starts) monophonic / solo • Two-part • Counterpoint / polyphonic • Fugal • Imitation • Subject / answer	(3) Grad

Question Number	Answer	Mark
3 (d)	Any two of the following: • (mostly) conjunct/scalic • Ascending <u>and</u> descending (scales) • Parallel motion • Semiquavers • Sequence • Triplets • Ornaments / trills	(2) Expert

Question Number	Answer	Mark
3 (e)	Any one of the following: • Sequence • Suspension	(1) Grad

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

(4.55 - 6.10)

Question Number	Answer	Mark
4 (a)	B The only correct answer is B. A is not correct because it is not in a triple metre. C is not correct because it is not in a compound metre. D is not correct because it is not in a compound metre.	(1) Comp

Question Number	Answer	Mark
4 (b)	Any three of the following: • (mostly) descending • (mostly) conjunct / scalar • Modal • Repetitive • Small range • Range of a major sixth • Syllabic • Two-bar phrases	(3) Expert
Question Number	Correct Answer	Mark
4 (c)	Hurdy-gurdy	(1) Grad

Question Number	Answer	Mark
4 (d)	Any two of the following: • Backbeat / accented off beats • Ostinato / loop • Repeated semiquavers • (slightly) swung quavers • Syncopation • Variation in 4th bar / backbeat drops out in 4th bar	(2) Grad

Question Number	Answer	Mark
4 (e)	Any two of the following: • Builds / mix in • Breakdown / drop / drum breaks • Gradual changes • Layers • Loops	(2) Expert

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

(bars 1 - 19¹) (0.00 - 1.10)

Question Number	Answer	Mark
5 (a)	Any three of the following: • <u>Starts</u> conjunct / <u>starts</u> scalar • Arpeggios / broken chords / leaps / disjunct • (some) chromaticism • Florid / virtuosic • Improvised • Ornaments / mordents • (some) chords / double stop • Slides • Wide range • Harmonics	(3) Expert

Question Number	Answer	Mark
5 (b)	Any one of the following: • Double stop / chords • Glissando / slides • Hammer on • Harmonics • Finger-picking / fingered • Vibrato	(1) Grad

Question Number	Answer	Mark
5 (c)	Any two of the following: • (Starts) monophonic / solo • (Then) two-part • Melody and accompaniment / (melody dominated) homophony • Bass (sometimes) has a melodic role • <u>Some</u> counterpoint / <u>some</u> polyphony	(2) Expert

Question Number	Answer	Mark
5 (d)	Harmony (maximum 1 mark) • Added/extended chords • Chromatic • Dissonant Tempo (maximum 1 mark) • Free • Slow • Rubato Rhythm (maximum 1 mark) • Cross rhythms • Syncopation • Triplets	(3) Expert

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

Extract A (bars 22-32) (0.37-1.14)

Extract B (168-end) (5.27 - 5.50)

Question Number	Answer	Mark
6 (a)	Any one of the following: • Bass clarinet • Bassoon • Clarinet • Flute • Oboe	(1) Grad

Question Number	Answer	Mark
6 (b)	(inverted) pedal	(1) Grad

Question Number	Answer	Mark
6 (c)	<u>Major</u> 6th	(1) Grad

Question Number	Answer	Mark
6 (d)	Any one of the following: • Fortissimo • <i>ff</i> • <u>Very</u> loud	(1) Grad

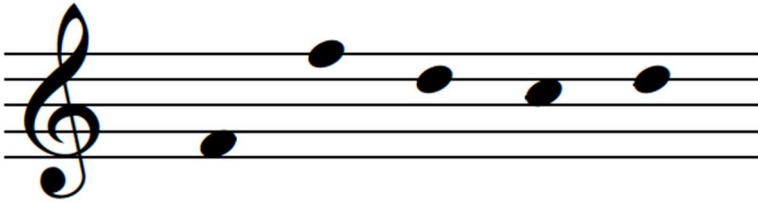
Question Number	Answer	Mark
6 (e)	Any two of the following: • Chromatic • Dissonant • Polytonal chords / bitonal chords / extended chords • Pedal • Chord I / tonic chord • Octave	(2) Expert

Question Number	Answer	Mark
6 (f)	Any three of the following: • (Some) spoken in A / sung in B • (Two) soloists in A / chorus in B / full vocal ensemble in B • Small range in A / wide range in B • Single melodic line in A / harmony in B • Syllabic in A / (some) melisma in B / vocalisation in B • (Elphaba) belted in B / (Elphaba) stronger in B • Chorus shout in B	(3) Expert

Musical Dictation

Tim Rice, Elton John: Circle of Life (from The Lion King)

Question Number	Answer	Mark
7 (a)	Up to five marks for each correct answer:  Rhythms: Dotted crotchet Semiquaver Semiquaver Quaver Quaver	(5)

Question Number	Answer	Mark
7 (b)	Up to five marks for each correct answer:  Note pitches: F, F, D, C, D	(5)

Unfamiliar Listening

J.S Bach: Overture in F major BVV 820, Bourree

<https://www.youtube.com/watch?v=C3Xk6WzbUAW>

from 7.45 - 9.03

Question Number	Answer	Mark
8 (a)	F <u>major</u>	(1) Grad

Question Number	Answer	Mark
8 (b)	Any two of the following: • Two-part • Melody and accompaniment / (melody-dominated) homophony • Bass line is single notes • Melody in right hand / accompaniment in left hand	(2) Grad

Question Number	Answer	Mark
8 (c)	Ornaments / mordents / trills	(1) Grad

Question Number	Answer	Mark
8 (d)	B The only correct answer is B. A is not correct because the second pitch is not an F. C is not correct because the first pitch is not a C D is not correct because the second pitch is not a G.	(1) Comp

Question Number	Answer	Mark
8 (e)	Key: C <u>major</u> / dominant Cadence: Perfect / V-I	(2) Grad

Question Number	Answer	Mark
8 (f)	Any one of the following: • (Rounded) Binary • AABB • AABABA	(1) Grad

Familiar extract, Extract A: Queen: Killer Queen (from the album 'Sheer Heart Attack') (bar 1- 26³) (0.00-0.50)

Unfamiliar extract, Extract B: The Crickets: That'll Be The Day (0.00-1.11)
<https://www.youtube.com/watch?v=mxCvGdyR1y0>

Question Number	Indicative content (AO3, 6 marks; AO4, 6 marks)
9	Candidates must demonstrate an equal emphasis on demonstrating and applying musical knowledge (AO3) and using appraising skills to make evaluative and critical judgements (AO4). (AO4 can only be credited if there is a corresponding AO3 observation) The following observations are true of both extracts Performing Forces • Lead vocals (AO3) stylistic (AO4) • (multi-part) backing vocals (AO3) scat/emphasises some words (AO4) • Electric lead guitar (AO3) plays intro/solo verse (AO4) • Drums (AO3) maintains pulse (AO4) Rhythm • Anacrusis (AO3) vocal pick up (AO4) • swung (AO3) relaxed / blues (AO4) • repeated grooves/ostinato (AO3) stylistic (AO4) • Syncopation (AO3) relaxed (AO4) Structure • Verse-chorus structure (AO3) stylistic (AO4) • (2-bar) instrumental intro (AO3) establish style/mood (AO4) • Chorus (AO3) catchy (AO4) • Verse (AO3) narrative (AO4) • Instrumental solos (AO3) featuring soloist/stylistic (AO4) Observations about the familiar extract, 'Killer Queen' Performing Forces • Finger clicks (AO3) unusual (AO4) • Jangle piano (AO3) experimental (AO4) • Lead vocals (AO3) stylistic (AO4) • (multi-part) backing vocals (AO3) scat/emphasises some words (AO4) • Lead electric guitar (AO3) plays instrumental fills and solos (AO4) • Electric bass guitar (AO3) plays bass line (AO4) • Drums (AO3) maintains pulse/fills (AO4)

	Rhythm • Swung (AO3) relaxed / blues (AO4) • Anacrusis (AO3) vocal pick up (AO4) • Repeated grooves/ostinato (AO3) stylistic (AO4) • Syncopation (AO3) generates rhythmic excitement (AO4) • On beat accompaniment at start (AO3) stylistic (AO4) Structure • Verse-chorus structure (AO3) stylistic (AO4) • (2-bar) instrumental intro (AO3) establishes style/mood (AO4) • (12-bar) verse (AO3) narrative (AO4) • (8-bar) chorus (AO3) catchy (AO4) • Instrumental bridge/link (AO3) features lead guitar (AO4) • Uneven phrase lengths (AO3) experimental (AO4) Observations about the unfamiliar extract, 'That'll Be The Day' Performing Forces • Lead vocals (AO3) stylistic (AO4) • (multi-part) backing vocals (AO3) scat/emphasises some words (AO4) • Electric lead guitar (AO3) plays intro/solo verse (AO4) • Double/acoustic bass (AO3) plays bass line (AO4) • Rhythm guitar (AO3) plays chords/groove/stylistic (AO4) • Drums (AO3) maintains pulse (AO4) Rhythm • Anacrusis (AO3) vocal pick up (AO4) • Swung (AO3) relaxed / blues (AO4) • Repeated grooves/ostinato (AO3) stylistic (AO4) • Backbeat (AO3) stylistic (AO4) • Syncopation (AO3) relaxed (AO4) Structure • Verse-chorus structure (AO3) stylistic (AO4) • (2-bar) instrumental intro (AO3) establishes style/mood (AO4) • (8-bar) chorus (AO3) catchy (AO4) • (8-bar) verse (AO3) narrative (AO4) • Repeat of chorus (AO3) typical of structure (AO4) • (12 bar blues) instrumental (improvised) solo (AO3) featuring soloist/typical of blues (AO4) Allow other correct and relevant observations.
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Level	Mark	Descriptor (AO3, 6 marks; AO4, 6 marks)
	0	No rewardable material.
Level 1	1–3	• 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	• 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) NB: The mark awarded cannot progress beyond the top of this band if only ONE piece has been considered.
Level 3	7–9	• 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	• 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)