



Pearson
Edexcel

Mark Scheme (Standardisation)

Summer 2019

Pearson Edexcel GCE

In Music (9MU0_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.

- 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.

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:

SECTION A

Mozart: The Magic Flute: Act I No.4 Aria CD1 Track 4: 1.09 – 2.53 bar 21 beat 3 - 56

Question Number	Answer	Reject	Mark
1 (a)	Minor 6th	6th Flattened 6th	(1)

Question Number	Answer	Mark
1 (b)(i)	Ic (1) Tonic 2nd inversion / 6/4 (1) G minor 2nd inversion / 6/4 (1) Gm/D (1)	(1)

Question Number	Answer	Reject	Mark
1 (b)(ii)	V(a) (1) Dominant (root position) (1) D (major) (1)	V ⁷ Dominant 7th D ⁷	(1)

Question Number	Answer	Mark
1(c)	(Melody dominated) homophony / Melody and accompaniment (1) Soprano solo / melody (1) Off beat semiquavers / off beat chords / 'oom-pah-pah-pah' (1) Repeated semiquavers / repeated chords (1) On beat notes in bass / on beat crotchets in bass / on beat quavers in bass (1) (Bassoon/viola) long notes / countermelody / independent part / inner or middle part or voice or similar convincing description (1) Heterophony between soprano and strings (1)	(3)

Question Number	Answer	Mark
1(d)	Appoggiatura / retardation / leaning note	(1)

Question Number	Answer	Mark
1(e)(i)	Bb major / B flat major / Bb / B flat / relative major	(1)

Question Number	Answer	Mark
1(e)(ii)	C minor / subdominant / Cm	(1)

Question Number	Answer	Reject	Mark
1(f)	Diminished 7th / dim 7	Diminished	(1)

Question Number	Answer	Mark
1(g)	Interrupted / V ⁽⁷⁾ -VI	(1)

Question Number	Answer	Mark
1(h)	<p>Periodic / balanced / regular / antecedent and consequent phrasing (1)</p> <p>(Melody dominated) homophony / melody and accompaniment (1)</p> <p>Diatonic melody (1)</p> <p>(Some) melodic chromaticism (1)</p> <p>Sequence (1)</p> <p>Functional harmony (1)</p> <p>Functional tonality (1)</p> <p>Modulation to related keys (1)</p> <p>(Frequent) cadences / use of perfect cadences (1)</p> <p>Ornamentation / Appoggiaturas / trills / grace notes (1)</p> <p>Small orchestra / classical orchestra / string dominated / small wind section (1)</p>	(4)

Stravinsky: The Rite of Spring: Introduction

CD 3 Track 9 0.00 – 1.43 bar 1 - 31

Question Number	Answer	Mark
2(a)	Pauses / held notes (1) Ad lib./ rubato / lack of pulse / free tempo (1) Fast ornaments (1) Triplets (1) Quintuplet (1)	(2)

Question Number	Answer	Mark
2(b)	Cor anglais / English horn	(1)

Question Number	Answer	Mark
2(c)	(Oboe) repeated notes (1) (Oboe) staccato (1) Eb / piccolo clarinet / higher pitched clarinet (1) Semitone/chromatic melody (1) Triplets / sextuplets (1) Long trills (in clarinets) (1) Pizzicato / plucked (1) Ascending (1) First entry of strings (1)	(4)

Question Number	Answer	Mark
2(d)	<p>C Bass clarinet (1)</p> <p>E Descending chromatic scales (1)</p> <p>H Wind section only (1)</p> <p>C, E & H are the only correct answers for the following reasons: A there are no ascending chromatic scales B there are no augmented 6th chords D the bassoon solo is at the start and not in this section F the texture is not polyphonic G timpani is not used</p>	(3)

Question Number	Answer	Mark
2(e)	<p>B 1913</p> <p>B is the only correct answer as 1913 was the year of the first performance.</p>	(1)

Rachel Portman, *The Duchess*: 'Mistake of your life'

CD2 Track 10 0.30 – 2.21 bar 11 - 59


Question Number	Answer	Mark
3(a)	Quiet dynamic (1) Minor key (1) Low register (1) Slow (1) Long / held / sustained note lengths (1) Pedal (1) Lower strings / viola / cello / double bass (1) Timpani (1) Ostinato (1) / Three note ostinato (2) Octaves (1) (Parallel) 3rds (1) Semitone / minor 2nd (1) Static harmony / slow rate of harmonic change / 2 (alternating) chords (1) Dissonance / added notes / 9ths / 11ths (1) Pause at end (1)	(4)

Question Number	Answer	Reject	Mark
3(b)	V ⁽⁷⁾ minor / v ⁽⁷⁾ (if clearly lower case) / D minor ⁽⁷⁾ / Dm ⁽⁷⁾ / Dominant minor ⁽⁷⁾	V / Dominant 1st or 2nd inversion	(1)

Question Number	Answer	Mark
3(c)	A minor / Am / supertonic	(1)

Question Number	Answer	Mark
3(d)	Lower auxiliary note or similar description (1) Leap of (major/minor) 6 th (1) Repetition (1) Ostinato (1) Sequence (1) Two-part texture (1) (Melody dominated) homophony / melody and accompaniment (1) Arpeggio / broken chord / triad in left hand or accompaniment (1) ascending (1)	(4)

Question Number	Answer	Mark
3(e)	Same melody (1) Same rhythm (1) Same tonality (1) Same harmony (1) Both are melody and accompaniment / (melody dominated) homophony (1) Melody an <u>octave</u> higher (1) Ostinato (1) (Continuous) quaver accompaniment (1) (Continuous) crotchet accompaniment / counter melody (1) Richer / thicker / fuller texture (1) Woodwind added (1) Arpeggio / broken chord accompaniment (1) Crescendo / getting louder / increasing in dynamics (1) Faster tempo (1) Accelerando / getting faster (1)	(6)

Question Number	Answer	Mark
4	<p>There are 12 pitches and 12 durations to complete.</p>  <p>Accept as alternatives:</p> <p>Bar 1⁶ - 2¹ tied note (2 correct note-lengths)</p> <p>Bar 2⁴⁻⁵ as a quaver note followed by a quaver rest (1 correct note-length)</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>Lutoslawski: Concerto for Orchestra</p> <p>Organisation of pitch - Melody Repetitive melodic ideas Repeated notes Short fragmentary motifs Angular / disjunct melody Contrasting legato lyrical cantabile melody in a major key Scalic (woodwind) Semitone / chromatic Melodic inversion</p> <p>Organisation of pitch - Harmony Non-functional harmony with lack of cadences Dissonance False relation Tritone Minor chords</p> <p>Tonality Dissonant tonality Non-functional tonality Sudden changes to unrelated keys Modal aspects Tonal centres</p> <p>Structure Through composed Episodic short sections Return of thematic material</p> <p>Sonority Large orchestra Prominent woodwind section Large brass section Prominent low brass High strings Emphatic multiple stopped pizzicato strings Harp Down bow repeated notes Wide range of percussion including cymbal and gong / tam tam Extremes of register</p> <p>Texture Widely varying textures Building / layering of texture Polyphonic / contrapuntal texture Countermelodies Homophonic chordal / homorhythmic moments Unison / monophonic Octaves</p>	(20)

Tempo, metre and rhythm

Allegro

Compound time

Metre sometimes obscured by accents and syncopation

Continuous repeated rhythms / driving rhythms / moto perpetuo / ostinato

Syncopation

Duplets against triplets / cross rhythms / polyrhythms

Accented off beat notes

Silence

Accents / sforzando / stabs

Dramatic rit towards the end

Dynamics

Extreme range of dynamics particularly at the fortissimo end

Sudden changes

Reference should be made to set works, wider-listening and other music and might include other works of the early to mid-twentieth century.

NB: Other valid points should be rewarded.

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
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>Structure</p> <ul style="list-style-type: none"> • Sonata form • Exposition section with repeat • 1st subject (group), Transition section/Bridge passage, 2nd subject (group) • Codetta • Development section • Recapitulation • Coda <p>AO4: Explanation of the effect of the element. Discussion of approaches to structure by Clara Schumann and other composers.</p> <p>Tonality</p> <ul style="list-style-type: none"> • Tonality is generally dictated by sonata form and modulates to related keys • 2nd subject in in Bb major / relative major • Development section modulates through C minor, Eb major, F minor and G minor • Dominant preparation for recapitulation • Recapitulation 1st subject in G minor / tonic. 2nd subject in G major / tonic major • Brief passing modulations to D major in the exposition and B major in the recapitulation • Coda returns to G minor • Pedal notes • Modulations are prepared by perfect cadences <p>AO4: Explanation of the effect of the element. Discussion of approaches to tonality by Clara Schumann and other composers.</p> <p>Harmony</p> <ul style="list-style-type: none"> • Functional harmony with use of chords I and V and regular cadences • Chords mainly in root and 1st inversion • Cadences include Perfect, Imperfect, Plagal, Ic–V–I, cadential 6/4 • Chromatic harmony • Neapolitan 6th • Diminished 7th • (French) Augmented 6th • Secondary dominants • Dissonance, suspensions, appoggiaturas, dissonant extensions e.g. dominant minor 9th • Circle of 5^{ths} • Tonic pedal • Dominant pedal <p>AO4: Explanation of the effect of the element. Discussion of approaches to harmony by Clara Schumann and other composers.</p>	(30)

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
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>Structure</p> <ul style="list-style-type: none"> • Instrumental introduction / intro • Strophic with 7 verses • Instrumental after third verse • Coda / Outro • Fade in / out • Unusually short verses <p>AO4: Explanation of the effect of the element. Discussion of approaches to structure by The Beatles and other bands/composers.</p> <p>Sonority</p> <ul style="list-style-type: none"> • Instruments used: sitar/tambura drone, bass, drums, voice, organ, piano, tambourine and guitar • Use of slack-tuned tom-toms which are damped and compressed • Tack/prepared piano • Sitar pre-recorded fills • Indian music influences • Sounds produced using studio recording devices • Automatic/artificial double tracking (ADT) • "Leslie cabinet" • Distorted electric guitar • Tape loops • Reverb • 'Seagull' sound, speeded up tape of laughter • Sampled orchestral chord • Reversed • Double speed <p>AO4: Explanation of the effect of the element. Discussion of approaches to sonority by The Beatles and other bands/composers.</p>	(30)

Question Number	Indicative content	Mark
	<p data-bbox="277 264 396 296">Texture</p> <ul data-bbox="326 331 1365 617" style="list-style-type: none"><li data-bbox="326 331 656 363">• Little textural variety<li data-bbox="326 363 646 394">• Sitar/tambura drone<li data-bbox="326 394 886 426">• Bass guitar riff unchanged throughout<li data-bbox="326 426 688 457">• Drums play throughout<li data-bbox="326 457 1365 520">• Layers of music seemingly unrelated. Musically chaotic texture due to the aleatoric nature and almost polyphonic treatment of sampled sounds.<li data-bbox="326 520 643 552">• Monophonic at start<li data-bbox="326 552 643 583">• Organ chords/triads<li data-bbox="326 583 662 617">• Octaves in tack piano <p data-bbox="277 653 1284 711">AO4: Explanation of the effect of the element. Discussion of approaches to texture by The Beatles and other bands/composers.</p>	

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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>Texture</p> <ul style="list-style-type: none"> • Homophonic chordal • Dense piano chordal writing / four-note chords in left or right hand • Monophonic • Octaves • Parallelism / parallel chords • Ostinato • Pedal • 3 layers/parts: chords in upper part, melody in inner part, habanera ostinato in lower part • Wide range of piano <p>AO4: Explanation of the effect of the element. Discussion of approaches to texture by Debussy and other composers.</p> <p>Melody</p> <ul style="list-style-type: none"> • Augmented 2nd interval • Ornamentation / acciaccaturas • Limited range of notes • Note repetition • Repetition of a bar • Melody based on whole tone scale • Contrasting diatonic conjunct melody • Descending sequence • Blue note <p>AO4: Explanation of the effect of the element. Discussion of approaches to melodic writing by Debussy and other composers.</p> <p>Tempo, metre and rhythm</p> <ul style="list-style-type: none"> • Slow tempo • Frequent changes of tempo • Flexible tempo in performance / rubato / free time • 2/4 duple time with change to 3/4 triple time • Habanera rhythm • Syncopation • Triplets • Cross rhythms • Scotch snaps/Lombardic rhythms • Rhythm distorted by spread chords <p>AO4: Explanation of the effect of the element. Discussion of approaches to tempo, metre and rhythm by Debussy and other composers.</p>	(30)

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