



Pearson
Edexcel

Mark Scheme (Results)

Summer 2024

Pearson Edexcel Level 3 Advanced 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.

SECTION A**Berlioz, Symphonie Fantastique, Movement I**

CD 1 Track 14: 0.00 - 2.27

Bars 1 - 28

Question Number	Answer	Mark
1(a)	B Dominant 7 th C Homophonic E Octaves A is not correct as there are no diminished 7 th chords D is not correct as there is no imitation as it is homophonic F is not correct as it is not polyphonic due to being homophonic G is not correct as there are no suspensions	(3)

Question Number	Answer	Mark
1(b)	Diminished 7 th	(1)

Question Number	Answer	Mark
1(c)(i)	Major 3 rd	(1)

Question Number	Answer	Mark
1(c)(ii)	Minor 6 th	(1)

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

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

Question Number	Answer	Mark
1(f)	Rit / rall / slower tempo (1) Syncopation (1) Minor (1) Major to minor change (1) Suspension / dissonant (1) Polyphonic / imitation (1) (Mainly) descending (1) Diminuendo / getting quieter (1) Strings (only) / no woodwind / fewer instruments (1) Chromatic / semitones (1) Diminished 7 th (1)	(3)

Question Number	Answer	Mark
1(g)	Programmatic (1) Large orchestra (1) Prominent woodwind (1) Varied texture (1) Lyrical / expressive melodies (1) Irregular phrase lengths (1) Chromatic melody (1) Chromatic harmony (1) Frequent / extreme / contrasts of dynamics (1) Detailed performance markings / varied articulation / varied string techniques (1) Tempo changes / pauses (1)	(3)

Elfman, *Batman Returns*, Batman vs the Circus

CD2 Track 16 0.00 - 0.52

Bars 1 - 36

Question Number	Answer	Mark
2(a)	Low (1) Slow (1) Pedal / drone / held note (1) Pianissimo / piano / (p)p / (very) quiet (1) Crescendo / getting louder (1) Layered / build up of instruments (1) Octaves (1) Low strings / cello / double bass (1) Organ (1) Trumpet (1) Ascending (1)	(4)

Question Number	Answer	Mark
2(b)	Perfect 4th	(1)

Question Number	Answer	Mark
2(c)	Major (chord) (1) C# / unrelated chord / parallel chord (1) Homophonic / chordal (1) Tutti / full orchestra (1) Organ (1) Percussion / cymbal / timpani / bass drum / tam-tam (1) Faster tempo (1) Fortissimo / very loud / ff (1)	(3)

Question Number	Answer	Mark
2(d)	Triplet (1) Cross rhythm (1) Continuous rhythms (1) Quavers (1) Long note / semibreve (horn) (1) (Two) Semiquavers (1) Rest / silence (at end) (1) Accents (1) Rhythmic displacement (1)	(3)

Question Number	Answer	Mark
2(e)	High (1) Glissando (1) Repeated notes (1) On the beat (1) Held note / pedal (1) Sforzando / sfz / sf / accents (1) Staccato / detached (1)	(3)

Question Number	Answer	Mark
2(f)	B 1992 A is not correct because the year the soundtrack released was 1992 C is not correct because the year the soundtrack released was 1992 D is not correct because the year the soundtrack released was 1992	(1)

Anoushka Shankar, Breathing Under Water: Burn

CD3 Track 3 4.15 - 5.41

Bars 86 - 110

Question Number	Answer	Mark
3(a)	Polyphonic / contrapuntal (1) Begins 2 part (1) Ends 3 part (1) Sitar solo / sitar melody (1) Counter melody (1) (String) chords / homophonic (1) reject melody dominated homophony	(2)

Question Number	Answer	Mark
3(bi)	Minor 3 rd	(1)

Question Number	Answer	Mark
3(bii)	Perfect 4 th	(1)



Question Number	Answer	Mark
3(c)	Ascending (1) Scale (1) Syncopation (1) Repetition (1) Crescendo / getting louder / fortissimo / ff / very loud (1) Polyphonic / layers / counter melody (1) Pedal / drone (1) Percussion / manjira / snare drum / drums / drum machine (1) Octave / high violins / high strings (1) String chords (1) Synth bass (1) Melisma (1)	(4)

Question Number	Answer	Mark
3(d)	Chorus / refrain	(1)

Question Number	Answer	Mark
3(ei)	Flute	(1)

Question Number	Answer	Mark
3(eii)	Low (1) Piano / p / quiet / diminuendo / getting quieter (1) Legato (1) (Mainly) conjunct / step / scale (1) Semitone (1) (Perfect) 5 th (1) Upbeat / anacrusis (1) Syncopation (1) Long note at end (1)	(2)

Question Number	Answer	Mark
3(f)	Cello / Violoncello	(1)

Question Number	Answer	Mark
4	<p>There are 12 pitches and 12 durations to complete.</p> <p>Tracked audio </p> <p>Continuous audio </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 note-lengths are incorrect. Then mark from the end ignoring bar lines until both pitch and rhythm are incorrect. If there is any music remaining unmarked, give credit for any pitch or note-length which is placed on the appropriate beat.</p> <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p>PLEASE NOTE A difference between the tracked and continuous versions of the examination audio for Question 4 was identified post examination. The penultimate note of bar 2 was affected. On the tracked file it is an E quaver. On the continuous file it is a high C# quaver (on the 3rd space up). The mark scheme was amended to instruct examiners to accept both of these notes for credit.</p> </div>	(8)

SECTION B

Question Number	Indicative content	Mark
5	<p>AO4 (20 marks)</p> <p>Turina – Cuentos de Espana, Dans les jardins de Murcia 0.00 – 2.07</p> <p>Melody Folk-like melodies Modal / flattened 7th Repetition Repeated up or down an octave Repeated notes Ornaments / grace notes / acciaccatura Mainly conjunct Occasional prominent leaps eg 4th False relation Descending sequences 2nd theme is diatonic and major Irregular phrases in first section Balanced phrases in second section</p> <p>Harmony Functional Unrelated chords 7th chords Dissonance Parallel chords</p> <p>Tonality 1st section and link minor / modal 2nd section in (A) major / diatonic Sudden key changes</p> <p>Structure Clearly defined sections Ternary form A B, link, A Slow link section between A and B sections</p> <p>Sonority Piano Sustain pedal Quiet / una corda pedal Large range of piano High register Legato</p> <p>Texture Varied textures including: Melody and accompaniment / melody dominated homophony Arpeggio accompaniment in left hand Low octaves in left hand Homophonic / chordal Layered – chords in right hand and melody in left hand Ostinato Counter melody (at times)</p>	(20)

Tempo, metre and rhythm

Starts fast simple triple metre or slow compound duple metre

Tempo changes / rit

Slow section

Returns to the original tempo

Rubato

Time signature changes to simple duple time

2nd beat of the bar emphasised

Syncopation / off beat

Dotted rhythms

Continuous semiquavers / moto perpetuo

Triplets

Cross rhythms

Rests / silence

Dynamics

Mainly quiet

Crescendos and diminuendos

Reference should be made to set works and other music.

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
<p>6(a) Vocal music</p>	<p>AO3 (10 marks) / AO4 (20 marks) Candidates must demonstrate a greater emphasis on analysis/evaluation/making judgements (AO4).</p> <p>(AO3) Musical elements such as: Harmony</p> <ul style="list-style-type: none"> • Non-functional • Static D minor chords • Dorian modal harmony at the start • D minor and G major chords next to each other • Parallel chords • Dissonance / added notes • Chromatic chords • Augmented chord • Half diminished chord • Neapolitan chord • Augmented 6th • 2nd inversion chord • Suspension / chord built on 4^{ths} • Enharmonic change <p>AO4: Explanation of the effect of the element. Discussion of approaches to harmony by Vaughan Williams and other composers.</p> <p>Structure</p> <ul style="list-style-type: none"> • Modified strophic • Uses Housman's poem but omits the 3rd and 4th verses of the poem • Three pairs of verses AB, AB, A¹B¹ • The odd numbered verse is the words of the living man and the even numbered verses are the words of the ghost • The use of the piano helps define the structure – only used in even numbered verses until the link between verses 4 & 5 • Introduction • Links between verses based on music of the introduction • Link between verses 4 and 5 shorter, 2 instead of 4 bars • Coda <p>AO4: Explanation of the effect of the element. Discussion of approaches to structure by Vaughan Williams and other composers.</p>	<p>(30)</p>

	<p>Tempo, metre and rhythm</p> <ul style="list-style-type: none">• Andante sostenuto ma non troppo lento / at a walking pace sustained, but not too slow• Tempo changes• 4/4 simple quadruple• Metre changes to 3/4 and 2/4• Speech rhythms / rhythmic flexibility• Syncopation / off beat / ties• Dotted• Triplets / quintuplets / septuplets• Repeated triplets• Pause• Long held notes in the accompaniment enable the voice to sing in free time, like a recitative <p>AO4: Explanation of the effect of the element. Discussion of approaches to tempo, metre and rhythm of Vaughan Williams and other composers.</p>	
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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) Music for film</p>	<p>AO3 (10 marks) / AO4 (20 marks) Candidates must demonstrate a greater emphasis on analysis/evaluation/making judgements (AO4) (AO3) Musical elements such as:</p> <p>Texture</p> <ul style="list-style-type: none"> • Unison / octaves / homorhythmic • Fugal • Polyphonic / contrapuntal • Imitation • Monophonic • Builds up from 1 to 2 to 3 to 4 parts • Subject • Entry of subject at different octaves • Countersubject 1 and 2 • 2 part texture (b48) / Long bass notes / single line shared between violins and violas • Number of parts reduce towards the end / lower parts drop out • Homophonic at end, building a chord from the cellos and basses and ending with a high chord in the 1st violin <p>AO4: Explanation of the effect of the element. Discussion of approaches to texture by Herrmann and other composers.</p> <p>Sonority</p> <ul style="list-style-type: none"> • String orchestra • Cello and double bass mostly play the same music • Con sordini / with mutes • Trills • Divisi • Tremolo • Half sul ponticello and half naturale • Extreme dynamics ff and pp • Sudden changes of dynamics • Crescendo and diminuendo • Low tessitura until ending <p>AO4: Explanation of the effect of the element. Discussion of approaches to sonority by Herrmann and other composers.</p> <p>Tempo, metre and rhythm</p> <ul style="list-style-type: none"> • Allegro molto / very fast • 2/4 simple duple time • Starts with two minims • Continuous quavers / moto perpetuo • Rests • Rhythmic displacement • Accents • Long sustained notes at the end • Pause <p>AO4: Explanation of the effect of the element. Discussion of approaches to tempo, metre and rhythm by Herrmann and other composers.</p>	<p>(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(c) Popular Music and Jazz</p>	<p>AO3 (10 marks) / AO4 (20 marks) 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 • Ascending 5ths • Sequence down a 4th • Descending phrase end • Seven bar phrase (2+2+3) • Repetition • Revolving around intervals of 3rds • Repeated notes • Narrow range within phrases • Triadic / based on notes of the chord • Rising major 6th prominent towards the end • Word painting • Ends on the dominant note • Vocal range of a 9th • Use of lower tessitura <p>AO4: Explanation of the effect of the element. Discussion of the melody of Kate Bush and other composers.</p> <p>Harmony</p> <ul style="list-style-type: none"> • Functional • Chords at the start can be interpreted in C# minor or E major / opens with a modal sequence • Starts with a C# minor chord • Repeated chord progression • Dissonance / added notes / extended chords • Slash chords / inversions • Tonic pedal • I - I⁶ - II - V progression of refrain • Quartal harmony (whistles) • Inconclusive final chord <p>AO4: Explanation of the effect of the element. Discussion of approaches to harmony by Kate Bush and other composers.</p> <p>Texture</p> <ul style="list-style-type: none"> • Melody and accompaniment / melody dominated homophony • Focus on the vocal line • Occasional doubling of vocal line • Octaves • Arpeggio / broken chords • Piano more active accompaniment in the verses • Block chords • Pedal • Incidental parts for bouzouki, whistles, dubbed voices and effects <p>AO4: Explanation of the effect of the element. Discussion of approaches to texture by Kate Bush and other composers.</p>	<p>(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) New Directions</p>	<p>AO3 (10 marks) / AO4 (20 marks) Candidates must demonstrate a greater emphasis on analysis/evaluation/making judgements (AO4) (AO3) Musical elements such as:</p> <p>Melody</p> <ul style="list-style-type: none"> • Folk music influence / Lithuanian folk song • Limited range at start • Ornamentation / grace notes / acciaccaturas • Individual parts return to one note • Expanding intervals, 3rd (bassoon), 4th (cor anglais), 5th (oboe) • Based on a hexatonic scale • Chromatic / semitones • Wide leaps • Ostinato / repetition • Repeated notes • Fragments / motivic • At the end, violins introduce the harmony of the opening of the next movement <p>AO4: Explanation of the effect of the element. Discussion of the treatment of melody by Stravinsky and other composers</p> <p>Texture</p> <ul style="list-style-type: none"> • Polyphonic / contrapuntal • Monophonic opening • Increasing number of parts / more parts added • Layered • Ostinato • Pedal • Dialogue • Monophonic opening suddenly returns near the end <p>AO4: Explanation of the effect of the element. Discussion of approaches to texture by Stravinsky and other composers.</p> <p>Tonality</p> <ul style="list-style-type: none"> • Non-functional • Unrelated keys • Modal • Opening bassoon melody is diatonic in Aeolian mode • Hexatonic on A • Tonal ambiguity due to chromaticism • Tonal centre of C# • Based on E major • Moves to B flat • F mixolydian mode • E major / minor • Polytonal / Atonal effect • Reprise of opening a semitone lower <p>AO4: Explanation of the effect of the element. Discussion of the approaches to tonality by Stravinsky and other composers.</p>	<p>(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)