Mark Scheme (Results)

Summer 2025

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

Courtney Pine, *Back in the Day 'Inner State (of Mind)'*
CD2 Track 23 0.00 – 0.52
Bars 1 - 21

Question Number	Answer	Mark
1(a)	Unaccompanied / a cappella (1) Syllabic (1) Homophonic / chordal / harmonies (1) Parallel (1) Octaves (1) Ascending (1) Five notes / pentatonic (1) (Four) crotchets / homorhythmic (1) Ends with a longer note / semibreve (1) Ends with dissonance / added note / 2^{nd} / 9^{th} / quartal harmony (1) Mezzo forte / mf / moderately loud (1)	**(3)**

Question Number	Answer	Mark
1(b)	Dissonant (1) 7^{th} chords (1) Minor chords (1) C (1) D (1) Two chords / alternating chords (1) Parallel (1) Anticipation (1)	**(2)**

Question Number	Answer	Mark
1(c)	(Mainly) conjunct / step / scale (1) (Major and minor) 3rds (1) Based on C minor triad (1) Ends with repeated notes (1) Limited note range / range of a 5th (1) 2 bar phrase (1) 2 phrases / balanced / regular phrase (1) Reference to 'Summertime' (1)	**(2)**

Question Number	Answer	Mark
1(d)(i)	Perfect 4th	**(1)**

Question Number	Answer	Mark
1(d)(ii)	Perfect 5th	**(1)**

Question Number	Answer	Mark
1(e)	Saxophone (1) Improvised / ornaments / slides (1) Blue notes / scale (1) Added note chords / extended chords / 7ths (1) Stab chords (1) Syncopated / push rhythms (1) Swung rhythms (1) Modal (1) (Major and minor) 3rds (1) Gershwin influence ('Summertime') (1) Miles Davis influence ('So What') (1)	**(3)**

Herrmann, *Psycho*, *Finale*
CD2 Track 8 0.00-1.30
Bars 1 - 19

Question Number	Answer	Mark
2(a)	Polyphonic / contrapuntal (1) Free (counterpoint / polyphony) / individual lines (1) Starts monophonic (1) Becomes 2 part / parts added (1) Ends 3 part (1) Polarised texture / some wide spacing between parts (1)	**(2)**

Question Number	Answer	Mark
2(b)(i)	Minor 7th	**(1)**

Question Number	Answer	Mark
2(b)(ii)	Perfect 5th	**(1)**

Question Number	Answer	Mark
2(c)	High (1) Legato (1) Pianissimo / very quiet / pp (1) Crescendo and diminuendo (1) With mute / con sordino (1) (Mainly) Conjunct / step / scale (1) (Major) 3rd (1) Descending (1) Chromatic / semitones (1) Narrow range / range of a 4th (1) Ends with semibreves / long notes (1)	**(3)**

Question Number	Answer	Mark
2(d)	**B** Down bows **D** Fall of a 9th **E** Fortissimo **F** Homophonic The correct answers are **B**, **D**, **E** and **F** **A** is not correct because the chord is not a diminished 7th **C** is not correct because there is not a fall of a 7th **G** is not correct because the dynamic is not mezzo forte **H** is not correct because the texture is not monophonic **I** is not correct because the chord is not a Neapolitan 6th **J** is not correct because the texture is not polyphonic **K** is not correct because there is not tremolo	**(4)**

Question Number	Answer	Mark
2(e)	**C** 1960 The correct answer is **C** **A** is not correct because the date of release was 1960 **B** is not correct because the date of release was 1960 **D** is not correct because the date of release was 1960	**(1)**

Clara Wieck-Schumann, Piano Trio in G minor, Op. 17: movement 1
CD 1 Track 13: 1.21 – 2.17
Bars 45 – 74

Question Number	Answer	Mark
3(a)(i)	**C** Exposition The correct answer is C A is not correct because the 2nd subject does not appear in the Coda B is not correct because the 2nd subject does not appear in the Development D is not correct because it is not the Recapitulation where the 2nd subject is in G major not Bb major	**(1)**

Question Number	Answer	Mark
3(a)(ii)	2nd subject (group)	**(1)**

Question Number	Answer	Mark
3(b)(i)	(solo) Piano / no strings (1) Bb major / relative major (1) Homophonic / chordal (1) Contrary motion (1) Rising inner part (1) Descending (1) Conjunct / step / scale (1) Piano / p / quiet (1) Syncopated / ties (1) Minims (1) (tonic) Pedal (1) Appoggiatura / dissonance (1) 9th chord (1) Chromatic (harmony / inner part) (1) Augmented chord (1)	**(4)**

Question Number	Answer	Mark
3(b)(ii)	Octave apart (1) Fp / fortepiano / loud then quiet / accent / sforzando (1) Starts with a long note / dotted minim (1) Octave leap (1) Crotchets / homorhythmic (1) (Outlines) diminished 7th / minor 3rd / arpeggio / broken chord (1) Ascending (1) Piano / quiet / p (1) Legato (1) Low (1) Spans an octave (1)	**(3)**

Question Number	Answer	Mark
3(c)	Perfect	**(1)**

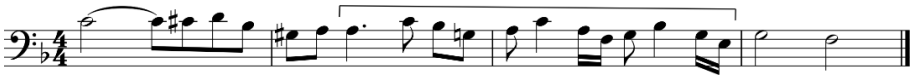
Question Number	Answer	Mark
3(d)	Dominant 7th / V^7 / F^7	**(1)**

Question Number	Answer	Mark
3(e)(i)	Perfect 5th	**(1)**

Question Number	Answer	Mark
3(e)(ii)	Diminished 5th	**(1)**

Question Number	Answer	Mark
3(f)	Ascending (1) Chromatic (1) Higher pitch (1) Crescendo / getting louder (1) Double / multiple stop (1) Continuous accompaniment / no rests / all three instruments playing (1) Rising bass line (1) Faster harmonic rhythm (1)	**(2)**

Question Number	Answer	Mark
3(g)	Functional (1) Dictated by sonata form (1) Bb major / relative major (1) Some ambiguous tonality (1) Modulations to related keys (1) Frequent modulations (1) Passing modulations (1) (Passing through) D minor / C minor (1) Sudden modulations (1) Hints of G minor (1) D major (1) Eb major (1)	**(3)**

Question Number	Answer	Mark
4	There are 12 pitches and 12 durations to complete.  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 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.	**(8)**

SECTION B

Question Number	Indicative content	Mark
5	AO4 (20 marks) Danny Elfman: Spiderman, Final Confrontation 0.00 – 2.27 **Melody** Scalic / conjunct Repeated notes Leaps Fragments Short motifs / Leitmotifs Semitones / chromatic Angular **Harmony** Non-functional Unrelated chords Occasional major chords Dissonance Chromatic chords **Tonality** Minor keys Frequent key changes Sudden key changes / tonal shifts **Structure** Through composed Episodic Short contrasting sections Returning material **Sonority** Large symphony orchestra Prominent brass solos, trombone, French horn Timpani regular beat at the start Clarinet solo with strings Harp glissando Trills Tremolo High violins Bass clarinet Muted brass Prominent percussion Cymbal roll Bow on cymbal Hard sticks on timpani Glockenspiel Celeste Whip / Bartok pizzicato	**(20)**

	Texture Varied textures including: Unison Layered Polyphonic Fugato Dialogue Homophonic / chordal Octaves Polarised texture Ostinato Parallel motion **Tempo, metre and rhythm** Changes of tempo Changing metres Obscured metre Syncopation Triplets Cross rhythms Accents Continuous rhythms / moto perpetuo **Dynamics** Varied dynamics Crescendo at start Forte / loud Accents 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	• 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	• 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	• 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	• 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	• 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) Vocal music	AO3 (10 marks) / AO4 (20 marks) Candidates must demonstrate a greater emphasis on analysis/evaluation/making judgements (AO4). (AO3) Musical elements such as: **Melody** • Folk-song influence • Pentatonic • Modal / mixolydian mode / flattened 7^{th} • (Mainly) Conjunct • Leaps • Revolves around the note G • Ascends then descends • Repeated notes • Higher pitch towards the end • Whole tone scale AO4: Explanation of the effect of the element. Discussion of approaches to melody by Vaughan Williams and other composers. **Harmony** • Non-functional / avoidance of traditional progressions and cadences • Parallel chords • Dissonance / added note chords /extended chords/ • Minor 7^{th}s chords dominate / extending to 9^{th}s and 11^{th}s • Em^7 and Am^7 chords / minor 7^{th} chords in root position • Chords based on 4^{th}s / quartal harmony • Inversions • Superimposed chords • Static harmony • Bitonality AO4: Explanation of the effect of the element for example bell effects. Discussion of approaches to harmony by Vaughan Williams and other composers. **Texture** • Varied textures • Homophonic / chordal / block chords • Sustained chords • Moving inner parts • Parallel • Melody and accompaniment / melody dominated homophony • Imitation • Ostinato • Octaves • Piano accompaniment / no strings • Piano accompaniment - arpeggios / cascading quavers / semiquavers • Dense piano chords • Monophonic (at end) AO4: Explanation of the effect of the element. Discussion of approaches to texture of Vaughan Williams and other composers.	**(30)**

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–6	• 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	• 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	• 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	• 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	• 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) Popular Music and Jazz	AO3 (10 marks) / AO4 (20 marks) Candidates must demonstrate a greater emphasis on analysis/evaluation/making judgements (AO4) (AO3) Musical elements such as: **Harmony** • Functional • Limited number of chords • Repeated chord sequence / tonic and subdominant in introduction • Tonic pedal • Dissonance / added 7^{th} / sus chords / appoggiatura • Dissonant acciaccaturas • Extreme dissonance / minor 9^{th} / F natural against E^7 • Slash chords / inversions • Parallel chords • Slow rate of harmonic change in verse • Diminished chords AO4: Explanation of the effect of the element. Discussion of approaches to harmony by The Beatles and other composers. **Structure** • Verse structure / strophic • 3 verses • Verse 3 repeated • Bridge • Intro • Fade in • Coda /outro • Fade out AO4: Explanation of the effect of the element. Discussion of approaches to structure by The Beatles and other composers. **Sonority** • More conventional than other Beatles songs in the album • (George Harrison) Lead vocals • Double tracked lead vocals • Lead vocals narrow range / mainly a 4^{th} • Backing vocals / 3 part / close harmony high range (Lennon and McCartney) • Lead guitar • Bass guitar • Piano • Prominent drums • Tambourine, maracas, handclaps • Syllabic • Melismatic chant at end • Recording technique fade in and fade out AO4: Explanation of the effect of the element. Discussion of approaches to sonority by The Beatles and other composers.	**(30)**

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–6	• 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	• 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	• 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	• 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	• 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(c) Fusions	AO3 (10 marks) / AO4 (20 marks) Candidates must demonstrate a greater emphasis on analysis/evaluation/making judgements (AO4). (AO3) Musical elements such as: **Harmony** • Non-functional / lack of conventional progressions and cadences • Dissonance/7ths/9ths/extended chords/added note chords • Dominant 7ths • Chords built on 4ths and 5ths • Parallel chords • Pedal notes • False relation AO4: Explanation of the effect of the element. Discussion of approaches to harmony by Debussy and other composers. **Tonality** • Functional but tonality unclear due to whole tone, modes, dissonance, chromaticism • F# minor • A major • F# major • Tonal centre (of C#) • Pedal notes • Modal / mixolydian mode AO4: Explanation of the effect of the element. Discussion of approaches to tonality by Debussy and other composers. **Texture** • Varied textures • Homophonic / chordal • Monophonic • Octaves • Ostinato • Pedal notes • Parallel • 3 layer texture: chords in upper part, melody in inner part, habanera ostinato in lower part • Dense piano chords • Wide range of piano AO4: Explanation of the effect of the element. Discussion of the texture of Debussy and other composers.	**(30)**

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	0	No rewardable material.
Level 1	1–6	• 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	• 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	• 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	• 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	• 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(d) New Directions	AO3 (10 marks) / AO4 (20 marks) Candidates must demonstrate a greater emphasis on analysis/evaluation/making judgements (AO4) (AO3) Musical elements such as: **Structure** • Unconventional structure • Two types of material • Type A Fragile colouristic passages Lento tempo • Type B More energetic with clear rhythmic and melodic character • Alternate throughout the piece / Type A, B, A, B, A, B, A • Seven sections • Section 6 combines qualities of both Type A and B • Measured in staves rather than bars • Type A staves should last at least 20 seconds AO4: Explanation of the effect of the element. Discussion of approaches to structure by Saariaho and other composers. **Sonority** • Bowed • Pizzicato and left hand pizzicato • Cello extended techniques • Sul ponticello / on the bridge • Sul tasto / on the fingerboard • Tremolo • Harmonics • Double stopping • Sul G / D • With and without vibrato / molto and senza vibrato • Glissando • Microtones / quartertones • Bow pressure / flautando • Long trills • Reverb • Harmonizer • Amplification AO4: Explanation of the effect of the element. Discussion of approaches to sonority by Saariaho and other composers. **Tempo, metre and rhythm** • Slow tempo / Lento / 54 beats to 66 beats per minute • Tempo changes / rit. / accelerando / a tempo • Lento sections are free • Reverb adds free timelessness by blurring and overlapping beginnings of notes • Sections where the pulse is evident and others where it is not • Staves should last at least 20 seconds • Long sustained notes / semibreves • Dectuplet demisemiquavers • Continuous rhythms • Triplets / quintuplets / sextuplets / septuplets • Syncopation • Passages where the notes are as fast as possible	**(30)**

	• In general rhythms become less defined during the course of the piece • Pause AO4: Explanation of the effect of the element. Discussion of the treatment of tempo, metre and rhythm by Saariaho and other composers	

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	0	No rewardable material.
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Level 2	7–12	• 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	• 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	• 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	• 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)

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