

# GCSE (9-1) Music



## Sample Assessment Materials

Pearson Edexcel Level 1/Level 2 GCSE (9-1) in Music (1MU0)

*First teaching from September 2016*

*First certification from 2018*

Issue 1

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Original origami artwork: Mark Bolitho

Origami photography: Pearson Education Ltd/Naki Kouyioumtzis

ISBN 978 1 4469 2612 3

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# Introduction

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The Pearson Edexcel Level 1/Level 2 GCSE (9-1) in Music is designed for use in schools and colleges. It is part of a suite of GCSE qualifications offered by Pearson.

These sample assessment materials have been developed to support this qualification and will be used as the benchmark to develop the assessment students will take.



## Pearson Edexcel Level 1/Level 2 GCSE (9–1)

# Music

## Component 2: Composing

Sample assessment material for first teaching  
September 2016

Paper Reference

**1MU0/02**

**You do not need any other materials.**

### Instructions to Teachers

- The final write up and recording of the composition must be completed under teacher supervision.
- Candidates will need access to manuscript paper if writing their scores by hand, or access to a computer if using software.
- The materials submitted must include:
  - Score/written account – ‘score’ refers to any of the following: a full score in conventional staff notation; a lead sheet or chord chart; track sheets; written account, tables or diagrams.
  - Recording – a complete recording of both pieces on an audio CD or USB stick
  - Completed authentication sheet – found in *Appendix 2: Composition authentication sheet* of the specification
- A complete recording of both pieces on an audio CD or USB stick must be submitted.
- CDs should be checked before sending, and carefully packaged so that they will not be damaged in transit.
- All assessment materials must be sent to the examiner to arrive by 15 May.

### Information for Candidates

- Component 2: Composing is made up of two compositions: one in response to a set brief and one free composition.
- The total mark for this component is 60.
- This document outlines four set briefs. Candidates must select one brief to respond to. Both the chosen brief and free composition are each marked out of 30.
- Each composition must be at least one minute in duration, and the combined composition must be at least three minutes in duration.
- You are reminded of the importance of clear and orderly presentation of your score and recording.

Turn over ►

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## Composition Task

### Free composition

You will compose two pieces. One of these is a free composition, as outlined in the specification. You may use your imagination and skills to compose a piece of music. You can draw inspiration or starting points from the set works and suggested wider listening, as well as your own interests and the world around you. You should consider the role of the audience and/or occasion in your composition. The piece composed may be for any instrument or voice, or combination of instruments and/or voices, and in any style.

This document only covers the Awarding Organisation's set brief.

### Set Brief

You must compose one piece of music based on one of the four briefs listed below.

- The piece of music must be **at least one minute** in duration.
- You may write for one or more instrument(s), acoustic and/or amplified and/or synthesised.

You can draw on your knowledge of the set works, and any other pieces of music, that you have studied and/or listened to in order to help you think about the structure, style and features of your composition. Consider treatment of ideas, techniques and structures in your composition. You should take into account the stated audience, occasion and what is the environment (outdoor, indoor etc.) when composing.



## Composition briefs

Select **one** of the following briefs, and compose your piece of music according to the brief.

### Brief 1 – Instrumental Music 1700–1820

Extend and develop a melodic phrase of your own choice from an instrumental piece by Bach to create a piece for a solo instrument and accompaniment to be performed as part of an audition.

- The piece should explore the potential of the solo instrument.
- The accompaniment may be for one or more instrument(s).
- The solo and accompanying instruments may be acoustic and/or amplified and/or synthesised.
- The music may be in any style.

### Brief 2 – Vocal Music

Set the words of a poem or lyric for voice and accompaniment to music.

- This is to be performed at a popular music or arts festival.
- You may choose the words or write your own.
- Your accompaniment may be for one or more instrument(s), acoustic and/or amplified and/or synthesised.
- The music may be in any style.

### Brief 3 – Music for Stage and Screen

Compose a soundtrack for a trailer for a film about the exploration of Mars.

- The film will depict the main features of the discovery probe's journey: entry, descent, landing and landscape.
- The trailer's classification is 'PG' because of some scary moments for a mainly young audience.
- The music may be in any style.

### Brief 4 – Fusions

Choose a traditional folk melody from the UK and fuse it together with a Latin-American feel suitable for performance in a dance competition.

- You may write for one or more instrument(s), acoustic and/or amplified and/or synthesised.



Write your name here

Surname

Other names

**Pearson Edexcel**  
**Level 1/Level 2**  
**GCSE (9–1)**

Centre Number

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Candidate Number

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# Music

## Component 3: Appraising

Sample assessment material for first teaching  
September 2016  
**Time: 1 hour 45 minutes**

Paper Reference

**1MU0/03**

**You must have:**  
Source Booklet enclosed

Total Marks

### Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions.
- Answer the questions in the spaces provided  
– *there may be more space than you need.*

### Information

- The total mark for this paper is 80.
- Section A has 68 marks and Section B has 12 marks.
- The marks for **each** question are shown in brackets  
– *use this as a guide as to how much time to spend on each question.*

### Advice

- Read each question carefully before you start to answer it.
- Try to answer every question.
- Check your answers if you have time at the end.

Turn over ►

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SECTION A

Answer ALL questions. Write your answers in the spaces provided.

Some questions must be answered with a cross in a box ☒. If you change your mind about an answer, put a line through the box ☒ and then mark your new answer with a cross ☒.

John Williams: Star Wars IV – A New Hope (0.00–1.30)

1 Listen to the following extract which will be played **three** times.

(a) The opening of this piece of music is a fanfare.

Which **two** of the following perform during the fanfare?

Put crosses in the two correct boxes.

(2)

- A Brass
- B Strings
- C Percussion
- D Voices
- E Woodwind

(b) State **two** purposes of the fanfare at the start of the extract.

(2)

(c) (i) Describe why this extract provides a suitable beginning to a film entitled 'A New Hope'.

(1)

(ii) Give **two** musical ways in which John Williams has achieved a march-like feel in this music. You should refer to **two** of the following: rhythm, tempo, instrumentation.

(2)

1 .....

2 .....

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(d) Describe the dynamics and tempo towards the end of the extract.

(2)

Dynamics

---

Tempo

---

**(Total for Question 1 = 9 marks)**

---

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

**J. S. Bach: Brandenburg Concerto no. 5 in D major (3rd movement) (0.00–1.23)**

**2** Listen to the following extract which will be played **three** times.

(a) Which word describes the texture of the opening two bars of the extract?

Put a cross in the correct box.

(1)

- A** Heterophonic
- B** Homophonic
- C** Monophonic
- D** Polyphonic

(b) Name the first **two** instruments that play in the extract.

(2)

1 .....

2 .....

(c) (i) Name **two** of the instruments that play the continuo part in the extract.

(2)

1 .....

2 .....

(ii) Explain how significant the role of the harpsichord player is in this extract.

(3)

.....

.....

.....

.....

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(d) This piece is based on a gigue.

Which **two** of the following are features of a gigue?

Put crosses in the two correct boxes.

(2)

- A** Accent on second beat
- B** Dotted notes
- C** Lively tempo
- D** Regular beat
- E** Sad mood

**(Total for Question 2 = 10 marks)**

**Queen: Killer Queen (2.00–2.46)**

**3** Listen to the following extract which will be played **three** times.

(a) Identify the musical genre of this piece of music. (1)

(b) Explain how **one** feature of rhythm in this extract helps to create the mood of the music. (2)

(c) Identify the studio effect heard towards the end of the extract. (1)

Put a cross in the correct box.

- A** Chorus
- B** Flanger
- C** Pitch Shift
- D** Wah Wah

(d) The band Queen consisted of four members.  
Give **three** reasons why the band would **not** have been able to perform this track live exactly as it sounds on the recording. (3)

1 .....

2 .....

3 .....

**(Total for Question 3 = 7 marks)**

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DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

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**'Defying Gravity' from Wicked (1.20–2.40)**

**4** Listen to the following extract which will be played **three times**.

- (a) (i) The first two phrases are 'something has changed within me' and 'something is not the same'.

Identify **two** differences and **two** similarities between the melody and rhythm of these two phrases.

(4)

Differences

1 .....

2 .....

Similarities

1 .....

2 .....

- (ii) Which **two** of the following chords alternate in the opening phrases of the extract?

Put crosses in the two correct boxes.

(2)

- A** I
- B** II
- C** III
- D** IV
- E** V

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(b) Name **two** instruments that play the accompaniment in the first half of the extract up to 'close my eyes and leap'.

(2)

1 .....

2 .....

(c) Identify the musical interval between 'and' and 'leap'.

(1)

.....

**(Total for Question 4 = 9 marks)**

**Esperanza: Samba Em Preludio (0.00–0.45)**

**5** Listen to the following extract which will be played **three** times.

(a) Which one of the following correctly describes the tonality of the extract?

Put a cross in the correct box.

(1)

- A** Atonal
- B** Major
- C** Minor
- D** Pentatonic

(b) List **three** performance techniques used by the string bass player in the extract.

(3)

1 .....

2 .....

3 .....

(c) The mood of this extract could be described as 'dreamy' or 'melancholic'.

Give **two** musical reasons to explain how this mood is achieved.

(2)

1 .....

2 .....

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(d) Evaluate the suitability of the title *Samba Em Preludio* for this piece.

(4)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

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DO NOT WRITE IN THIS AREA

**(Total for Question 5 = 10 marks)**

**Beethoven: Sonata in C minor (Pathétique), first movement (1.50–2.59)**

**6** Listen to the following extract which will be played **three** times.

(a) Compare the left-hand and right-hand parts in the opening bars.

(4)

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.....

.....

(b) The extract starts in C minor.

Name the key of the music at the end of the extract.

(1)

.....

.....

(c) Beethoven creates a sense of drama through the use of dynamic contrasts.

Explain **two** other ways Beethoven achieves a sense of drama in the extract.

(4)

1 .....

.....

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.....

.....

2 .....

.....

.....

.....

.....

**(Total for Question 6 = 9 marks)**

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DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



### Unfamiliar listening (0.48–1.29)

8 Listen to the following extract which will be played **three** times.

A skeleton score is provided below.

(a) *instruments?*

4

6 (b) *Key and cadence?*

10 (c) *melodic device?*

13

15

Bach: Brandenburg Concerto no.1 by Johann Sebastian Bach

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



- (a) Give **two** differences between the music of bar 2 and the music of bar 3. You should refer to any two of the following: choice of instruments, melody, key. (2)

.....

.....

.....

.....

- (b) Identify the key and cadence at bar 6, beat 4 to bar 7, beat 1. (2)

Key

.....

Cadence

.....

- (c) Name the melodic device used in bar 7 to bar 9, beat 1. (1)

.....

- (d) Describe how the composer makes bars 10 to 16 sound different from the rest of the extract. (2)

.....

.....

- (e) Identify the musical period in which this piece was composed. (1)

.....

**(Total for Question 8 = 8 marks)**

**TOTAL FOR SECTION A = 68 MARKS**



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DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

**(Total for Question 9 = 12 marks)**

**TOTAL FOR SECTION B = 12 MARKS**  
**TOTAL FOR PAPER = 80 MARKS**

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# Pearson Edexcel Level 1/Level 2 GCSE (9–1)

## Music

### Component 3: Appraising

Sample assessment material for first teaching  
September 2016

**Source booklet**

Paper Reference

**1MU0/03**

**Return this source booklet with the question paper.**

### Instructions

- This booklet contains the scores in relation to Question 9 of the examination paper.
- Any notes made in this booklet will not be marked or credited.

*Turn over* ►

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**Score removed for copyright reasons**

**Excerpt of Purcell: Music for a while**

Purcell's Music for a While

**Music for a While text**

Music, music for a while

Shall all your cares beguile, shall all, all, all, shall all, all, all, shall all your cares beguile.

Wond'ring, wond'ring how your pains were eas'd, eas'd, eas'd

And disdain'g to be pleas'd

**Score removed for copyright reasons**  
**Excerpt of Vaughan Williams: Linden Lea**



**Score removed for copyright reasons**  
**Excerpt of Vaughan Williams: Linden Lea**

### **Linden Lea text**

When leaves, that lately were a-springing,  
Now do fade within the copse,  
And painted birds do hush their singing  
Up upon the timber tops;  
And brown leaved fruit's a-turning red,  
In cloudless sunshine overhead,  
With fruit for me,  
The apple tree  
Do lean down low in Linden Lea.

Let other folk make money faster;  
In the air of darkened towns;  
I don't dread a peevish master.  
Though no man may heed my frowns  
I be free to go abroad,  
Or take again my home-ward road,  
To where, for me,  
The apple tree  
Do lean down low in Linden Lea.

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## General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- 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.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Brackets around parts of words/phrases in this mark scheme indicate the possible additional words/phrases candidates may write as their answer. They must not be awarded twice for an answer relating to one bullet point
- 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.



### Component 3 Mark Scheme

Question Number	Answer	Mark
<b>1 (a)</b>	A C	<b>(2)</b>

Question Number	Answer	Mark
<b>1 (b)</b>	One mark for each correct answer (up to 2): <ul style="list-style-type: none"> <li>• call to attention/attention-grabbing/announcement</li> <li>• musical flourish</li> <li>• introduction</li> <li>• (establishes mood of) celebration</li> <li>• (establishes) ceremonial (atmosphere)</li> </ul> Phonetic spellings may be accepted.	<b>(2)</b>

Question Number	Answer	Mark
<b>1 (c) (i)</b>	One mark for any of the following points (context) (up to 1): <ul style="list-style-type: none"> <li>• A march has ceremonial/celebratory associations</li> <li>• The music is major/optimistic sounding and sets the tone for the film</li> <li>• The main melody is immediately striking/memorable</li> <li>• The music is loud/richly scored and grabs/holds the audience's attention</li> </ul> Phonetic spellings may be accepted.	<b>(1)</b>

Question Number	Answer	Mark
<b>1 (c) (ii)</b>	One mark available from each element (Rhythm, Tempo, Instrumentation) (up to 2): <p><b>Rhythm</b></p> <ul style="list-style-type: none"> <li>• steady/regular pulse</li> <li>• on-beat rhythms</li> </ul> <p><b>Tempo</b></p> <ul style="list-style-type: none"> <li>• 4/4 metre</li> <li>• common time</li> <li>• simple quadruple</li> </ul> <p><b>Instrumentation</b></p> <ul style="list-style-type: none"> <li>• dominant use of brass</li> <li>• dominant use of percussion</li> <li>• percussion emphasising first beat of the bar</li> </ul>	<b>(2)</b>

Question Number	Answer	Mark
<b>1 (d)</b>	<p>One mark each for any of the following points, one from each section (up to 2).</p> <p><b>Dynamics:</b></p> <ul style="list-style-type: none"> <li>• softer/quieter</li> <li>• (gradually) dim(inuendo)/decrescendo</li> <li>• ends piano/soft</li> </ul> <p><b>Tempo:</b></p> <ul style="list-style-type: none"> <li>• (gradually) slows down</li> <li>• rit(ardando)/rall(entando)</li> <li>• very slow moving at end/static feel</li> </ul>	<b>(2)</b>

Question Number	Answer	Mark
<b>2 (a)</b>	C	<b>(1)</b>

Question Number	Correct Answer	Acceptable Answers	Mark
<b>2 (b)</b>	<p>One mark for each correct answer (up to 2):</p> <ul style="list-style-type: none"> <li>• (solo/principale) violin</li> <li>• (Baroque) flute (traverso/transverse)</li> </ul> <p>Phonetic spellings may be accepted.</p>	<p>Accept:</p> <ul style="list-style-type: none"> <li>• recorder</li> </ul>	<b>(2)</b>

Question Number	Correct Answer	Mark
<b>2 (c) (i)</b>	<p>One mark for each instrument (up to 2):</p> <ul style="list-style-type: none"> <li>• cello</li> <li>• double bass/violone</li> <li>• harpsichord</li> </ul> <p>Phonetic spellings may be accepted.</p>	<b>(2)</b>

Question Number	Answer	Mark
<b>2 (c) (ii)</b>	<p>One mark for each valid point (up to 3). No marks for unsupported statements such as 'it is very significant' or 'it is not significant at all'.</p> <p>The harpsichord player is significant/very important because:</p> <ul style="list-style-type: none"> <li>• they are a soloist (in much of the extract)</li> <li>• they form part of the continuo (at times)</li> <li>• they (provide) bass (line)</li> <li>• (the harpsichordist) plays chords/(realises) the figured bass/(at times) completes the harmony</li> <li>• the harpsichordist (may help to) coordinate(s)/direct(s) the ensemble</li> </ul> <p>The harpsichord player is less significant/less important because:</p> <ul style="list-style-type: none"> <li>• the harpsichord player is scarcely audible when part of the continuo/not a soloist</li> <li>• the harmony is usually complete without the realisation of the figured bass/chords/harmony played by the harpsichord player</li> <li>• the opening bars are for (solo) violin and flute only/do not include the harpsichord</li> <li>• the ensemble is small, and it is not essential for the harpsichord player to coordinate/direct</li> </ul> <p>Phonetic spellings may be accepted</p>	<b>(3)</b>

Question Number	Answer	Mark
<b>2 (d)</b>	C D	<b>(2)</b>

Question Number	Answer	Acceptable Answers	Reject	Mark
<b>3 (a)</b>	<p>One mark for correct answer (up to 1):</p> <ul style="list-style-type: none"> <li>• rock</li> </ul> <p>Phonetic spellings may be accepted</p>	<p>Accept:</p> <ul style="list-style-type: none"> <li>• glam-rock</li> <li>• stadium-rock</li> </ul>	<p>Reject:</p> <ul style="list-style-type: none"> <li>• pop(ular)</li> </ul>	<b>(1)</b>

Question Number	Answer	Mark
<b>3 (b)</b>	<p>One mark for identifying one feature and one mark for an explanation as to how it creates the mood of the music (up to 2) . Any one from:</p> <ul style="list-style-type: none"> <li>• regular beat (1) because it makes it easier to dance to (1)</li> <li>• instruments play (mainly) on-beat (1) to emphasise the regular beat (1)</li> <li>• shuffle/swing (1) to provide some rhythmic variety (1)</li> <li>• (some) syncopation (1) to provide some rhythmic variety (1)</li> </ul> <p>Phonetic spellings may be accepted</p>	<b>(2)</b>

Question Number	Answer	Mark
<b>3 (c)</b>	B	<b>(1)</b>

Question Number	Answer	Mark
<b>3 (d)</b>	<p>One mark each for any three of the following points (up to 3 marks):</p> <ul style="list-style-type: none"> <li>• overdubbing/multi-track recording on the original</li> <li>• the studio effects cannot be recreated live (maximum 1 mark for studio effects being mentioned)</li> <li>• guitar harmonies impossible to recreate live with one guitarist</li> <li>• vocal harmonies impossible to recreate live</li> <li>• able to re-take in studio but a live situation has only one attempt</li> </ul>	<b>(3)</b>

Question Number	Answer (AO3, 2 marks; AO4, 2 marks)	Mark
<b>4 (a) (i)</b>	<p>One mark each for any of the following points from each section (up to 2 marks for each section):</p> <p><b>Differences (AO3):</b></p> <ul style="list-style-type: none"> <li>• (some) notes/pitches</li> <li>• (some) rhythms</li> <li>• fewer notes in second phrase (6 not 7)</li> </ul> <p><b>Similarities (AO4):</b></p> <ul style="list-style-type: none"> <li>• starts/ends on the same note</li> <li>• same three notes at the start of each phrase</li> <li>• same chords/harmony</li> </ul>	<b>(4)</b>



Question Number	Answer	Mark
<b>4 (a) (ii)</b>	A D	<b>(2)</b>

Question Number	Correct Answer	Acceptable Answers	Mark
<b>4 (b)</b>	One mark for each correct answer (up to 2): <ul style="list-style-type: none"> <li>• synthesisers</li> <li>• electric guitar</li> <li>• piano</li> <li>• strings (tremolo)</li> </ul> Phonetic spellings may be accepted.	Accept: <ul style="list-style-type: none"> <li>• keyboard</li> <li>• accept brand names of synthesisers</li> </ul>	<b>(2)</b>

Question Number	Correct Answer	Acceptable Answers	Mark
<b>4 (c)</b>	One mark for correct answer (up to 1): <ul style="list-style-type: none"> <li>• (perfect) fifth</li> </ul>	Accept: <ul style="list-style-type: none"> <li>• phonetic spellings</li> <li>• 5th</li> </ul>	<b>(1)</b>

Question Number	Answer	Mark
<b>5 (a)</b>	C	<b>(1)</b>

Question Number	Answer	Reject	Mark
<b>5 (b)</b>	One mark for each correct answer (up to 3): <ul style="list-style-type: none"> <li>• pizz(icato)/plucked</li> <li>• double stopping</li> <li>• harmonics</li> <li>• hammer (on)</li> <li>• pull (off)</li> <li>• glissando</li> </ul> Phonetic spellings may be accepted.	Reject: <ul style="list-style-type: none"> <li>• trill</li> </ul>	<b>(3)</b>

Question Number	Answer	Mark
<b>5 (c)</b>	<p>Accept any two valid musical reasons (up to 2).</p> <ul style="list-style-type: none"> <li>• minor key</li> <li>• soft/quiet dynamics</li> <li>• understated beat</li> <li>• slow tempo</li> <li>• portamento in the voice</li> <li>• low vocal range/tessitura</li> <li>• legato melody</li> </ul> <p>Give credit for other reasonable marking points.</p>	<b>(2)</b>

Question Number	Answer	Mark
<b>5 (d)</b>	<p>One mark for any valid reason and one mark for its justification (for 2 marks). One mark for any second valid reason and one mark for its justification (for 2 marks) (up to 4 marks in total)</p> <ul style="list-style-type: none"> <li>• Em Preludio means in the form/manner of a prelude (1), which is correct (1)</li> <li>• it uses Latin American instruments/style of singing (1) so it sounds authentic (1)</li> <li>• Samba is traditionally a lively, rhythmic dance (1), so it does not match the mood and style of the piece (1)</li> <li>• it is Samba in slow motion (1) so it does not match the mood and style of the piece (1)</li> </ul>	<b>(4)</b>

Question Number	Answer	Mark
<b>6 (a)</b>	<p>One mark for each correct answer about the left-hand part (up to 2):</p> <ul style="list-style-type: none"> <li>• (repeated) quavers</li> <li>• C/tonic</li> <li>• (alternating/broken) octaves</li> <li>• pedal</li> <li>• murky bass</li> <li>• tremolo or tremolando</li> </ul> <p>One mark for each correct answer about the right-hand part (up to 2):</p> <ul style="list-style-type: none"> <li>• (mostly) scalic/scale-like/conjunct</li> <li>• wide ranging</li> <li>• two-octave range</li> <li>• (some) chromatic note(s)</li> <li>• augmented interval(s)</li> <li>• starts and ends on C</li> <li>• octave higher</li> <li>• staccato</li> <li>• chordal/2-part melody</li> <li>• melody based on harmonic minor</li> </ul> <p>Phonetic spellings may be accepted.</p>	<b>(4)</b>

Question Number	Correct Answer	Acceptable Answers	Mark
<b>6 (b)</b>	<p>One mark for correct answer (up to 1):</p> <ul style="list-style-type: none"> <li>• E flat major</li> </ul> <p>Phonetic spellings may be accepted.</p>	<p>Accept:</p> <ul style="list-style-type: none"> <li>• relative major</li> </ul>	<b>(1)</b>

Question Number	Answer	Reject	Mark
<b>6 (c)</b>	<p>One mark for any valid way a sense of drama is achieved and one mark for a justification (up to 4).</p> <ul style="list-style-type: none"> <li>• use of C minor key (1) which is associated with tragedy (1)</li> <li>• wide-ranging/scalic melodies (1) create out of control/wild feel (1)</li> <li>• dim 7 chords (1) increase tension (1)</li> <li>• sudden accents/sfz (1) create surprise and off-kilter/out-of-control feel (1)</li> <li>• murky bass/broken octaves (1) creates sense of movement (1)</li> <li>• very fast tempo (1) creates contrast with opening section/sense of pace (1)</li> </ul> <p>Phonetic spellings may be accepted.</p>	<p>Reject:</p> <ul style="list-style-type: none"> <li>• Minor key</li> </ul>	<b>(4)</b>

Question Number	Answer	Mark
<b>7 (a)</b>	<p>Up to three marks for each correct answer:</p> <p><b>Rhythm:</b></p> <ul style="list-style-type: none"> <li>• triplets given correctly</li> </ul> <p>See image below for graphic representation of correct answer.</p>	<b>(3)</b>

Question Number	Answer	Mark
<b>7 (b)</b>	<p>Up to three marks for each correct answer:</p> <p>Note pitches:</p> <ul style="list-style-type: none"> <li>• C, B, C</li> </ul> <p>See image below for graphic representation of correct answer.</p>	<b>(3)</b>

Question Number	Answer	Mark
<b>8 (a)</b>	<p>One mark for any of the following (up to 2):</p> <p><b>Choice of Instruments</b></p> <ul style="list-style-type: none"> <li>Bar 2 has (solo) oboes and bar 3 has (solo) (French) horns (1)</li> </ul> <p><b>Melody</b></p> <ul style="list-style-type: none"> <li>The melody of bar 2 is (a 6th) higher (than the melody of bar 3) (1)</li> </ul> <p><b>Key</b></p> <ul style="list-style-type: none"> <li>Bar 2 is (in a) minor (key) and bar 3 is/ends (in a) major key (1)</li> </ul>	<b>(2)</b>

Question Number	Answer	Mark
<b>8 (b)</b>	<p>One mark for each correct answer for each section (up to 2) :</p> <p><b>Key:</b></p> <ul style="list-style-type: none"> <li>Bb/B flat (major)</li> </ul> <p><b>Cadence:</b></p> <ul style="list-style-type: none"> <li>perfect/V-I</li> </ul> <p>Phonetic spellings may be accepted.</p>	<b>(2)</b>

Question Number	Answer	Reject	Mark
<b>8 (c)</b>	<p>One mark for correct answer:</p> <ul style="list-style-type: none"> <li>(Descending) sequence</li> </ul> <p>Phonetic spellings may be accepted.</p>	<p>Reject:</p> <ul style="list-style-type: none"> <li>descending</li> </ul>	<b>(1)</b>

Question Number	Answer	Mark
<b>8 (d)</b>	<p>One mark for any of the following (up to 2):</p> <ul style="list-style-type: none"> <li>All/more of the instruments are playing at the same time (1)</li> <li>(Rising) arpeggios in the melody (1)</li> <li>Demisemiquavers/very short notes (in the melody) at the end (1)</li> </ul> <p>Phonetic spellings may be accepted.</p>	<b>(2)</b>

Question Number	Correct Answer	Acceptable Answers	Mark
<b>8 (e)</b>	One mark for correct answer:  • (late/high) Baroque  Phonetic spellings may be accepted.	Accept: • 1690–1750	<b>(1)</b>

Question Number	Indicative content (AO3, 6 marks; AO4, 6 marks)
<b>9</b>	<p><b>Candidates must demonstrate an equal emphasis on demonstrating and applying musical knowledge (AO3) and using appraising skills to make evaluative and critical judgements (AO4).</b></p> <p><b>The following observations are true of both extracts</b></p> <ul style="list-style-type: none"> <li>• Each composer projects the text clearly (AO3) mainly in syllabic style (AO3) so that the audience can hear and understand easily (AO4).</li> <li>• Important/stressed syllables normally come on accented/strong beats (and weak syllables usually have unaccented notes) (AO3), which aids clear projection of the words (as in ordinary rhythm of speech) (AO4).</li> <li>• Some important syllables have relatively high notes (AO3) for emphasis (AO4). Examples include 'all' (bars 7, beat 3 and bar 8, beat 1) in Purcell and 'fruit's' and 'sun-' (bars 9, beat 1 and bar 11, beat 1) in Vaughan Williams).</li> </ul> <p><b>Observations about the Purcell extract</b></p> <ul style="list-style-type: none"> <li>• Purcell repeats single words and phrases (notably, 'Music', '(shall) all') (AO3) for emphasis and perhaps also to 'stretch' lines of text to match the phrases of the ground bass (AO4).</li> <li>• Purcell uses musical repetition (e.g. 'Music, music', with both on a monotone, and with similar rhythms) (AO3) to parallel and/or emphasise text repetition and for greater melodic unity and coherence (AO4).</li> <li>• There are occasional short melismas (chiefly at 'won-(dering)') (AO3), to highlight important syllables (AO4).</li> <li>• Purcell uses a minor key (E minor) (AO3) to reflect 'care', 'pain', etc. This single mood overrides positive thoughts – 'beguile', 'eas'd', etc. (AO4).</li> <li>• The same key is used for most of the passage (AO3), further underlining the single mood (AO4).</li> <li>• The insistently repeating ground bass (AO3) also underlines the prevailing mood (AO4).</li> <li>• 'Word painting' includes <ul style="list-style-type: none"> <li>○ 'pain' (AO3), with dissonance (AO4)</li> <li>○ 'eas'd' (AO3), with dissonance and resolution and/or descending sequence (AO4)</li> <li>○ 'disdaining to be pleas'd' (AO3), with a downward melodic line for the negative thought (AO4)</li> </ul> </li> </ul>

### Observations about the Vaughan Williams extract

- Vaughan Williams uses a major key (G major) (almost throughout) (AO3) to match the positive content of the text (AO4).
- The song is strophic, but there are small differences between the two verses (AO3), to allow for differences in syllable count and accentuation (e.g. there are four syllables and four notes at 'And painted birds' (bars 4–5) but three of each at 'I don't dread') (AO4)
- The last verse ('Let other folk') opens faster (Animato, instead of Andante con moto) (AO3), in response to 'make money faster' (and more 'active' text generally than in bars 1–16) (AO4).
- The last verse is at first louder (**f**) than the other. The direction 'risoluto' at bar 27 means 'resolutely' (AO3), to match the defiance and resolution of the text (AO4).
- The words 'I be free to go abroad' have the heaviest piano accompaniment texture (including octaves in left hand) (AO3), to emphasise determination (AO4).
- The last verse is, however, very quiet (**pp**) in places (AO3) – the words 'Or take again my homeward road' perhaps suggest the prospect of rest (AO4).
- There is an interrupted cadence at 'dark-room'd towns', followed by a (chromatic) F natural (AO3), the minor chord in the cadence sounding 'dark' (AO4).
- The last verse ends with a slowing down ('rall.') and a relatively long last note in the voice part (AO3), to provide a full sense of finality (AO4).
- (Regular) four-bar phrases (AO3) correspond with the regular lengths of the couplets in the text (AO4).
- The melody is at times pentatonic (e.g. at 'Where leaves that lately were a-' and 'And brown-leaved fruit's a-turning red') (AO3), the influence of folk music, matching the rustic quality of the text (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"> <li>• Makes limited isolated points about either or both extracts. (AO3)</li> <li>• Limited or no musical vocabulary used. (AO3)</li> <li>• Appraising points made are basic and undeveloped. (AO4)</li> <li>• Limited attempts to draw conclusions about the extracts. (AO4)</li> </ul>
Level 2	4–6	<ul style="list-style-type: none"> <li>• Makes points about either or both extracts, with little supporting evidence. (AO3)</li> <li>• Some basic musical vocabulary used. (AO3)</li> <li>• Appraising points cover similarities and differences in a mainly descriptive way. (AO4)</li> <li>• Attempts at drawing conclusions are not necessarily successful. (AO4)</li> </ul> <p><b>NB:</b> The mark awarded cannot progress beyond the top of this band if only <b>ONE</b> piece has been considered.</p>
Level 3	7–9	<ul style="list-style-type: none"> <li>• Makes points about both extracts, using some evidence to support points made and demonstrating some stylistic awareness. (AO3)</li> <li>• Good range of musical vocabulary used. (AO3)</li> <li>• Appraisal demonstrates straightforward analysis of similarities and differences. (AO4)</li> <li>• Some attempt at comparing, contrasting and drawing conclusions. (AO4)</li> </ul>
Level 4	10–12	<ul style="list-style-type: none"> <li>• Makes points about both extracts, fully supported by evidence, demonstrating stylistic awareness of both pieces. (AO3)</li> <li>• Extensive and sophisticated use of musical vocabulary. (AO3)</li> <li>• Appraisal presents a cohesive critical argument of both pieces. (AO4)</li> <li>• Demonstrates the ability to compare, contrast and draw conclusions. (AO4)</li> </ul>

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