



Mark Scheme (Results)

Summer 2025

Pearson Edexcel GCSE In Music (1MU0_03)
Component 3: Appraising

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

How to award marks for the levels based mark scheme (Question 9)

For all questions marked using a Levels Based Mark Scheme, examiners should pay particular attention to the initial rubric which precedes the indicative content section. This rubric details the Assessment Objective and where applicable strand emphasis that should be applied when making judgements within each band.

Finding the right level

The first stage is to decide which level the answer should be placed in. To do this, use a 'best-fit' approach, deciding which level most closely describes the quality of the answer. Answers can display characteristics from more than one level, and where this happens examiners must use their professional judgement to decide which level is most appropriate.

Placing a mark within a level

After a level has been decided on, the next stage is to decide on the mark within the level. The instructions below tell you how to reward responses within a level. However, where a level has specific guidance about how to place an answer within a level, always follow that guidance. Examiners should be prepared to use the full range of marks available in a level and not restrict marks to the middle. Examiners should start at the middle of the level (or the upper-middle mark if there is an even number of marks) and then move the mark up or down to find the best mark. To do this, they should take into account how far the answer meets the requirements of the level:

- If it meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for answers that are as good as can realistically be expected within that level
- If it only barely meets the requirements of the level, markers should consider awarding marks at the bottom of the level. The bottom mark in the level is used for answers that are the weakest that can be expected within that level
- The middle marks of the level are used for answers that have a reasonable match to the descriptor. This might represent a balance between some characteristics of the level that are fully met and others that are only barely met.

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

(3.50 - 4.42)

Question Number	Answer	Mark
1 (a)	C – moderato The only correct answer is C A is not correct because the extract is not andante B is not correct because the extract is not grave D is not correct because the extract is not vivace	(1) MCQ

Question Number	Answer	Mark
1 (b) (i)	Uilleann pipes	(1) Graduate

Question Number	Answer	Mark
1 (b) (ii)	Any two of the following: • Ascending <u>and</u> descending • Disjunct / 4ths / 5ths / 3rds • Ornaments / rolls • Regular phrases / equal phrases • Repetitive • <u>Some</u> conjunct • Slides / glissando • Hexatonic / modal	(2) Graduate

Question Number	Answer	Mark
1 (c)	Any two of the following: • Anacrusis • Disjunct / 4th / 3rd • Descending <u>then</u> ascending • Tonic to dominant • Low register / male voice • Small range • Syllabic • Repeated / ostinato	(2) Expert

Question Number	Answer	Mark
1 (d)	Any one of the following: • Delay / echo • EQ • Reverb • Samples / synthesised sounds / (synth) pad • Loop • Panning	(1) Graduate

Queen: Killer Queen (from the album 'Sheer Heart Attack')

(bars 1-24)

Question Number	Answer	Mark
2 (a)	Any one of the following: • Anacrusis • Detached <u>chords</u> / staccato <u>chords</u> / stab <u>chords</u> • (Finger) clicks • Jangle piano / honky-tonk piano • Sparse texture / gradual build	(1) Graduate

Question Number	Answer	Mark
2 (b)	B The only correct answer is B A is not correct because the third pitch is not a C C is not correct because the second pitch is not an E flat and the third pitch is not a D D is not correct because the fourth pitch is not a B flat	(1) MCQ

Question Number	Answer	Mark
2 (c)	Any two of the following: • Wordless / 'ooh' / scat / vocables / vocalisation • 3-part / multiple parts / layers • Harmony / chords • Parallel • Homorhythmic • Disjunct • Male voices • Multi-tracked / overdubbed	(2) Expert

Question Number	Answer	Mark
2 (d)	Any two of the following: • High / falsetto • Wide range • Glissando / portamento / slide • (mostly) syllabic • Short phrases • Sequence • Disjunct / leap • <u>Some</u> conjunct • <u>Starts</u> ascending • (some) repeated <u>notes</u>	(2) Expert

Question Number	Answer	Mark
2 (e)	Any three of the following: • Electric guitar / bass guitar / drum kit / rock instruments • Prominent guitar riff / prominent guitar solo • Multitracked guitars / overdubbed guitars / layered guitars • Lead vocal <u>and</u> backing vocals • Hook / catchy melody • Studio effects / distortion • Verse-chorus	(3) Expert

L van Beethoven: 1st Movement from Piano Sonata no.8 in C minor 'Pathetique'

(bar 1 -10⁴)

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

Question Number	Answer	Mark
3 (b)	C – Grave The only correct answer is C A is not correct because the extract is not adagio B is not correct because the extract is not andante D is not correct because the extract is not moderato	(1) MCQ

Question Number	Answer	Mark
3 (c)	Melody (maximum 1 mark) • Ascending • Sequence • Rests • Repetition Dynamics (maximum 1 mark) • <i>fp</i> • <i>p</i> • Crescendo • <i>sf</i> / sforzando / accent • Sudden changes	(2) Graduate

Question Number	Answer	Mark
3 (d)	Any one of the following • (Starts) chordal • (Then) melody and accompaniment / homophonic • Melody in octaves • <u>Some</u> monophony	(1) Expert

Question Number	Answer	Mark
3 (e)	Any two of the following • Conjunct • Chromatic • Descending • Turn • 6th • 7th / leap <u>at end</u> • Wide range	(2) Expert

Question Number	Answer	Mark
3 (f)	Any two of the following • Dominant 7th / extended chords / added 7th • Cadence • Diminished (7th) • Dissonant • Chromatic • Functional • Inversions	(2) Graduate

J Williams: Main title/rebel blockade runner
(from the soundtrack to Star Wars Episode IV: A New Hope)
(bars 21-38) (0.48 - 1.29)

Question Number	Answer	Mark
4 (a)	Any one of the following: • Brass • Strings	(1) Clerical

Question Number	Answer	Mark
4 (b)	Melody (maximum 1 mark) • Disjunct • 3rd / 4th / 5th / 7th • Diatonic • Repeated tonic / repeated dominant • Repeated motive • Leitmotif / fanfare Rhythm (maximum 1 mark) • Cross rhythms • Syncopation • Triplets • Rests (in accompaniment)	(2) Expert

Question Number	Answer	Mark
4 (c)	Any two of the following: • Chromatic / augmented • Dissonant • Extended chords / 7th / 9th • Unrelated chords • (inverted) pedal	(2) Expert

Question Number	Answer	Mark
4 (d)	Any two of the following: • Celesta • Clarinet • Flute • Glockenspiel • Harp • Vibraphone • Violin	(2) Graduate

H Purcell: Music for a While

(bar 13 -26³)

Question Number	Answer	Mark
5 (a)	C – Minor The only correct answer is C A is not correct because the extract is not atonal B is not correct because the extract is not major D is not correct because the extract is not pentatonic	(1) MCQ

Question Number	Answer	Mark
5 (b)	Any three of the following: • Diatonic • Functional • False relation • Ground bass • Sequence • Suspensions • <u>Perfect</u> cadence • Major <u>and</u> minor chords • Root <u>and</u> first inversions	(3) Expert

Question Number	Answer	Mark
5 (c)	Key G <u>major</u> / G Cadence Perfect / V-I	(2) Graduate

Question Number	Answer	Mark
5 (d)	Any two of the following: • (starts with) repeated note • Alternating notes • Conjunct • Melisma • Long phrase • Sequence • Suspension	(2) Graduate

Question Number	Answer	Mark
5 (e)	Any one of the following: • Harpsichord • <u>Bass</u> viol	(1) Graduate

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

(Extract A bars 79-128, Extract B bars 148-182)

Question Number	Answer	Mark
6 (a)	False True True	(3) Clerical

Question Number	Answer	Mark
6 (b)	(Tonic) pedal	(1) Clerical

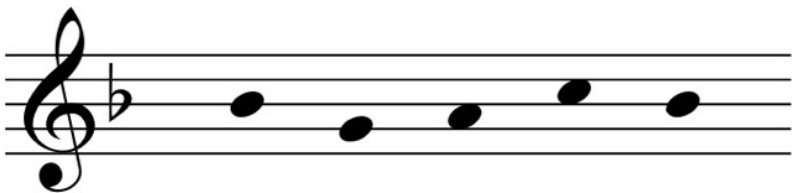
Question Number	Answer	Mark
6 (c)	Flute / Baroque flute / Transverse flute	(1) Clerical

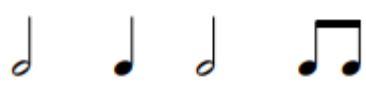
Question Number	Answer	Mark
6 (d)	Any two of the following: • (Starts / ends) homophonic • (Then) contrapuntal / polyphonic • Imitation / canonic • Parallel (10ths / compound 3rds) • Two-part • Dialogue / antiphony	(2) Expert

Question Number	Answer	Mark
6 (e)	Any two of the following: • Diatonic • Subject / fortspinnung • Motivic • Ornaments / appoggiatura / trill • Sequence	(2) Expert

Musical Dictation

Mozart: Die Zufriedenheit

Question Number	Answer	Mark
7 (a)	Up to five marks for each correct answer:  Note pitches: B^b , G, A, C, B^b	(5) Expert

Question Number	Answer	Mark
7 (b)	Up to five marks for each correct answer:  Minim Crotchet Minim Quaver Quaver	(5) Expert

Unfamiliar Listening

G.F. Handel: Where'er You Walk (Semele, HWV 58, Act II)

Question Number	Answer	Mark
8 (a)	G <u>major</u>	(1) Graduate

Question Number	Answer	Mark
8 (b)	Key D <u>major</u> / D / dominant Cadence Perfect / V-I	(2) Graduate

Question Number	Answer	Mark
8 (c)	Any one of the following: • Same as bar 1 / (starts) same as opening vocal melody • (Mostly) ascending • Diatonic • (Starts) conjunct • (Then) arpeggios • Repeated notes	(1) Expert

Question Number	Answer	Mark
8 (d)	C <i>The only correct answer is C</i> A is not correct because the third note value is not dotted B is not correct because the first note value is not dotted D is not correct because the fourth note is not a quaver	(1) MCQ

Question Number	Answer	Mark
8 (e)	Any one of the following: • Melisma • Sequence	(1) Graduate

Question Number	Answer	Mark
8 (f)	Any one of the following: • Bass • Baritone	(1) Clerical

Question Number	Answer	Mark
8 (g)	Baroque	(1) Clerical

Familiar extract, Extract A: Esperanza Spalding: Samba Em Preludio

Unfamiliar extract, L. Bernstein: Mambo ('West Side Story')

Question Number	Indicative content (AO3, 6 marks; AO4, 6 marks)
9	Candidates must demonstrate an equal emphasis on demonstrating and applying musical knowledge (AO3) and using appraising skills to make evaluative and critical judgements (AO4). (AO4 can only be credited if there is a corresponding AO3 observation) The following observations are true of both extracts Melody • Short melodies (AO3) sadness / energetic (AO4) • Melodic motifs (AO3) memorable (AO4) • Angular/arpeggios (AO3) based on chords (AO4) • Blues notes (AO3) jazz (AO4) • Chromatic notes (AO3) sadness (AO4) • Conjunct (AO3) intimate / contrasting (AO4) Rhythm • Syncopation (AO3) Latin American/ jazz (AO4) • Ostinato/rhythmic grooves (AO3) Latin American (AO4) Performing Forces • Vocals (AO3) narrative (AO4) • Forces associated with Latin America (AO3) establish mood (AO4) Observations about Samba Em Preludio Melody • Syllabic (AO3) narrative (AO4) • Blues notes (AO3) jazz (AO4) • Chromatic notes (AO3) sadness (AO4) • Angular/arpeggios (AO3) based on chords (AO4) • Short melodies (AO3) sadness (AO4) • Melodic motifs (AO3) memorable (AO4) • Descending leaps (AO3) feeling of despair (AO4) • (Descending) sequence (AO3) sadness (AO4) • Conjunct (AO3) intimate (AO4) Rhythm • Bossa nova groove (AO3) Latin American (AO4) • Syncopation (AO3) Latin American / jazz (AO4) • Triplets (AO3) relaxed (AO4) • Longer notes in vocals (AO3) melancholy (AO4) • Dotted rhythms (AO3) momentum (AO4) Performing forces • Female solo voice (AO3) intimate (AO4) • Alto voice / low voice (AO3) melancholy feeling (AO4) • Acoustic guitar / nylon string guitar (AO3) Latin American influence (AO4) • Acoustic bass guitar (AO3) unusual / intimate (AO4)

Observations about the unfamiliar extract, Mambo

Melody

- Short melodies (AO3) energetic (AO4)
- Melodic motifs (AO3) memorable (AO4)
- Repeated melodies (AO3) suitable for dancing (AO4)
- Arpeggios (AO3) jazz (AO4)
- Angular/disjunct (AO3) passionate (AO4)
- Conjunct (AO3) contrasting (AO4)
- Semitones (AO3) jazz (AO4)
- Blues notes (AO3) jazz (AO4)
- Chromatic notes (AO3) jazz (AO4)
- Glissando/ slide (AO3) jazz (AO4)
- Vocal 'melodies' shouted / pitchless (AO3) conflict / opposition (AO4)

Rhythm

- Syncopation (AO3) Latin American / jazz (AO4)
- Ostinato/rhythmic grooves (AO3) Latin American (AO4)
- Repeated rhythmic motives (AO3) suitable for dancing (AO4)
- Short notes/semiquavers (AO3) momentum (AO4)

Performing forces

- Full orchestra (AO3) big dance number (AO4)
- Prominent percussion/bongos, cowbells, side / snare drum, bass drum, timbale, timpani, xylophone (AO3) Latin American (AO4)
- Piano (AO3) percussive (AO4)
- Woodwind / piccolo / flutes / saxophone / clarinet / oboe / bassoon (AO3) jazz (AO4)
- Brass / trumpet / horns / trombones (AO3) jazz / big band (AO4)
- Strings (AO3) main melody instrument or doubling (AO4)
- Vocals shouts (AO3) conflict (AO4)

Allow other correct and relevant observations.

Level	Mark	Descriptor (AO3, 6 marks; AO4, 6 marks)
	0	No rewardable material.
Level 1	1–3	• Makes limited isolated points about either or both extracts. (AO3) • Limited or no musical vocabulary used. (AO3) • Appraising points made are basic and undeveloped. (AO4) • Limited attempts to draw conclusions about the extracts. (AO4)
Level 2	4–6	• Makes points about either or both extracts, with little supporting evidence. (AO3) • Some basic musical vocabulary used. (AO3) • Appraising points cover similarities and differences in a mainly descriptive way. (AO4) • Attempts at drawing conclusions are not necessarily successful. (AO4) NB: The mark awarded cannot progress beyond the top of this band if only ONE piece has been considered.
Level 3	7–9	• Makes points about both extracts, using some evidence to support points made and demonstrating some stylistic awareness. (AO3) • Good range of musical vocabulary used. (AO3) • Appraisal demonstrates straightforward analysis of similarities and differences. (AO4) • Some attempt at comparing, contrasting and drawing conclusions. (AO4)
Level 4	10–12	• Makes points about both extracts, fully supported by evidence, demonstrating stylistic awareness of both pieces. (AO3) • Extensive and sophisticated use of musical vocabulary. (AO3) • Appraisal presents a cohesive critical argument of both pieces. (AO4) • Demonstrates the ability to compare, contrast and draw conclusions. (AO4)