



**General Certificate of Secondary Education**

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**Music**

Component 3: Listening and Appraising

**[G9713]**

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**Assessment**

**MARK  
SCHEME**

## General Marking Instructions

### **Introduction**

Mark schemes are intended to ensure that the GCSE examinations are marked consistently and fairly. The mark schemes provide markers with an indication of the nature and range of candidates' responses likely to be worthy of credit. They also set out the criteria which they should apply in allocating marks to candidates' responses.

### **Assessment objectives**

Below are the assessment objectives for GCSE Music.  
Candidates should be able to:

- AO1** perform with technical control, expression and interpretation;
- AO2** compose and develop musical ideas with technical control and coherence
- AO3** demonstrate and apply musical knowledge; and
- AO4** use appraising skills to make evaluative and critical judgements about music.

### **Quality of candidates' responses**

In marking the examination papers, markers should be looking for a quality of response reflecting the level of maturity which may reasonably be expected of a 16-year-old which is the age at which the majority of candidates sit their GCSE examinations.

### **Flexibility in marking**

Mark schemes are not intended to be totally prescriptive. No mark scheme can cover all the responses which candidates may produce. In the event of unanticipated answers, markers are expected to use their professional judgement to assess the validity of answers.

### **Positive marking**

Markers are encouraged to be positive in their marking, giving appropriate credit for what candidates know, understand and can do rather than penalising candidates for errors or omissions. Markers should make use of the whole of the available mark range for any particular question and be prepared to award full marks for a response which is as good as might reasonably be expected of a 16-year-old GCSE candidate.

- Candidates should not be penalised for spelling mistakes in Q1–8 providing the overall meaning is clear. QWC is assessed in Q9.
- Candidates should not be penalised for the use of non-technical language unless specifically required in the question.
- Information provided in brackets is optional.
- Information separated by a forward slash are alternative answers.
- Candidates cannot be credited for giving the same information under different headings unless there is significant additional information given to qualify the answer.

### **Awarding zero marks**

Marks should only be awarded for valid responses and no marks should be awarded for an answer which is completely incorrect or inappropriate.

### **Types of mark schemes**

Mark schemes for tasks or questions which require candidates to respond in extended written form (Q9) are marked on the basis of levels of response which take account of the quality of written communication.

Other questions (Q1–8) which require only short answers are marked on a point for point basis with marks awarded for each valid piece of information provided.

### **Levels of response**

Tasks and questions requiring candidates to respond in extended writing are marked in terms of levels of response. In deciding which level of response to award, markers should look for the 'best fit' bearing in mind that weakness in one area may be compensated for by strength in another. In deciding which mark within a particular level to award to any response, markers are expected to use their professional judgement. The following guidance is provided to assist markers.

- **Threshold performance:** Response which just merits inclusion in the level and should be awarded a mark at or near the bottom of the range.
- **Intermediate performance:** Response which clearly merits inclusion in the level and should be awarded a mark at or near the middle of the range.
- **High performance:** Response which fully satisfies the level description and should be awarded a mark at or near the top of the range.

### **Quality of written communication**

Quality of written communication is taken into account in assessing candidates' responses to all tasks and questions that require them to respond in extended written form. These tasks and questions are marked on the basis of levels of response. The description for each level of response includes reference to the quality of written communication.

For conciseness, quality of written communication is distinguished within levels of response as follows:

Level 1: Quality of written communication is limited.

Level 2: Quality of written communication is satisfactory.

Level 3: Quality of written communication is good.

Level 4: Quality of written communication is excellent.

In interpreting these level descriptions, markers should refer to the more detailed guidance provided below:

**Level 1 (Limited):** The candidate makes only a limited selection and use of an appropriate form and style of writing. The organisation of material may lack clarity and coherence. There is no use of specialist vocabulary. Presentation, spelling, punctuation and grammar may be such that intended meaning is not clear.

**Level 2 (Satisfactory):** The candidate makes only a basic selection and use of an appropriate form and style of writing. The organisation of material shows some clarity and coherence. There is little use of specialist vocabulary. Presentation, spelling, punctuation and grammar may be such that intended meaning is not always clear.

**Level 3 (Good):** The candidate makes a reasonable selection and use of an appropriate form and style of writing. Relevant material is organised with some clarity and coherence. There is some use of appropriate specialist vocabulary. Presentation, spelling, punctuation and grammar are sufficiently competent to make meaning clear.

**Level 4 (Excellent):** The candidate successfully selects and uses the most appropriate form and style of writing. Relevant material is organised with a high degree of clarity and coherence. There is widespread and accurate use of appropriate specialist vocabulary. Presentation, spelling, punctuation and grammar are of a sufficiently high standard to make meaning clear.

Level	Descriptor	
Award 0 marks for work not worthy of credit.		
1	[1]–[3]	The answer is limited by insufficient knowledge of the set work. There is a limited attempt to relate the content of the answer to the question. The answer may contain a significant number of irrelevant details. The response includes one valid point in reference to some of the musical elements. The quality of written communication is limited.
2	[4]–[6]	The answer displays some knowledge of the set work. There may be irrelevant information and insufficient musical detail presented. There is some attempt to relate the content of the answer to the question. The response includes at least one valid point in reference to each musical element. The quality of written communication is satisfactory.
3	[7]–[9]	The answer displays a good knowledge of the set work with appropriate musical detail. There is a good attempt to relate the content of the answer to the question. The response includes at least two valid points in reference to each musical element. The quality of written communication is good.
4	[10]–[12]	The answer displays an excellent knowledge of the set work with a high level of musical detail. There is a very good attempt to relate the content of the answer to the question. The response includes three valid points in reference to each musical element. The quality of written communication is excellent.

			AVAILABLE MARKS
<b>1</b>	<b>Handel: ‘For unto us a Child is Born’ from <i>Messiah</i>, 2:44–3:12</b>		
(a)	rhythm 3	[1]	
(b)	homophonic	[1]	
(c)	bass	[1]	
(d)	Any <b>three</b> from: <ul style="list-style-type: none"> <li>• soprano and alto sing in parallel thirds</li> <li>• “born” is set to a (rising) sequence</li> <li>• soprano and alto sing melisma</li> <li>• semiquavers on “born”</li> <li>• tenors/basses sing “unto us a Son is given”</li> <li>• polyphonic</li> <li>• final “unto us” and “a son is given” is sung by SATB choir in harmony</li> </ul>	[3]	
(e)	oratorio	[1]	7
<b>2</b>	<b>Williams: ‘Main Title Theme’ from <i>Superman</i>, 0:00–1:14</b>		
(a)	Any <b>three</b> from: <ul style="list-style-type: none"> <li>• brass play the opening theme</li> <li>• fanfare</li> <li>• trumpets and horns</li> <li>• cymbal crash on highest note</li> <li>• trombone added when the theme is repeated</li> <li>• trombone plays an octave lower</li> <li>• timpani roll</li> </ul>	[3]	
(b)	Bar 2, last beat, first note Bar 4, last beat, second note Bar 4, last beat, third note	[3]	
(c)	(John) Williams	[1]	7
<b>3</b>	<b>Beoga: ‘Millstream Reel’ from <i>Prelude Polkas</i>, 2:40–3:20</b>		
(a)	(i) accordion, fiddle/violin	[2]	
	(ii) cymbal/bodhrán	[1]	
(b)	Any <b>two</b> from: <ul style="list-style-type: none"> <li>• syncopation</li> <li>• chromaticism</li> <li>• pedal</li> </ul>	[2]	
(c)	reel	[1]	6

			AVAILABLE MARKS
<b>4</b>	<b>Lennox/Stewart: 'Sweet Dreams (Are Made of This)' by Eurythmics, 0:00–0:49</b>		
(a)	4	[1]	
(b)	C minor	[1]	
(c)	Any <b>two</b> from: <ul style="list-style-type: none"> <li>• synthesiser/keyboard plays a riff</li> <li>• drum machine plays a backbeat</li> <li>• wordless vocals</li> <li>• vocal harmony</li> </ul>	[2]	
(d)	multi-tracking	[1]	5
<b>5</b>	<b>Mozart: Allegro from <i>Eine Kleine Nachtmusik</i>, 0.00–0:32 (fade)</b>		
(a)	Any <b>three</b> from: <ul style="list-style-type: none"> <li>• triadic/arpeggio</li> <li>• unison</li> <li>• octaves</li> <li>• forte</li> <li>• played by strings/string instruments named</li> </ul>	[3]	
(b)	strings playing repeated notes/chords [1] (tonic) pedal [1]	[2]	
(c)	sequence	[1]	
(d) (i)	Classical	[1]	
	(ii) Any <b>one</b> from: <ul style="list-style-type: none"> <li>• balanced phrases</li> <li>• diatonic harmony</li> <li>• primary triads</li> <li>• string orchestra scoring</li> </ul>	[1]	8
<b>6</b>	<b>Silvestri: 'Captain America' from <i>Captain America: The First Avenger</i> 0:00–1:02</b>		
(a) (i)	brass	[1]	
	(ii) pedal	[1]	
(b) (i)	Any <b>three</b> from: <ul style="list-style-type: none"> <li>• syncopated chords</li> <li>• punctuating chords</li> <li>• chords played by strings/lower brass</li> <li>• snare drum (Drums is insufficient)</li> <li>• trumpet fanfares</li> <li>• violin/string counter melody</li> </ul>	[3]	
	(ii) modulates/changes key/minor 3rd higher	[1]	

- (c) Any **two** from:
- bass drum
  - timpani
  - cymbal
  - snare drum
- [2]
- (d) perfect/V-I [1]

AVAILABLE  
MARKS

9

**7 Stonewall Folk Group: *Rollickin' Boys of Tandragee/Cooley's Reel*, 0.00–1.06**

- (a) (i) flute [1]
- (ii) Any **three** from:
- snare drum rolls (Drums is insufficient)
  - snare drum ostinato
  - piano chords
  - piano syncopation
- [3]

(b) accordion [1]

(c) jig, reel [2]

7

**8 O'Riordan/Hogan: *Dreams* by The Cranberries, 0.15–1.59**

(a)

Instrument	Description	
drum kit/ percussion	Bass drum plays on every beat/fills on toms/ tambourine on every beat	[1]
electric guitar	Plays riff/syncopation	[1]
bass guitar	Plays repeated notes/repeated quavers	[1]

[3]

(b) 4  
4 [1]

(c) singing in harmony/homophonic [1]

- (d) Any **three** from:
- vocalise/singer sings "la's"
  - synthesiser/keyboard (inverted) pedal
  - electric guitar chords (on the first beat of the bar)
  - syncopated rhythm on bass guitar
  - drum kit drum fills
  - different rhythm/tempo
  - cymbal crashes
  - change of key
- [3]

(e) rock/alternative rock [1]

9

9 Berlioz; *Symphonie Fantastique*; 'March to the Scaffold'; 4:58–end

AVAILABLE  
MARKS

**Themes and motifs**

Any **four** from:

- begins with first two bars of “descending motif” (Theme B)
- accompanied by sextuplets (heard at very beginning of the movement)
- accompanied by grace note figures
- syncopated (2nd beat) percussive stabs during repeat of Theme B
- theme B played in unison (*ff*)
- inversion of Theme B (in strings)
- woodwind motifs heard similar to those used earlier in the movement
- dotted rhythm motif based on Theme C (March Theme)
- solo statement of *idée fixe* (Theme E)

**Instrumentation**

Any **four** from:

- theme B at start played by lower brass and bassoons
- sextuplet accompaniment in upper woodwind (flutes, oboes, clarinets)
- grace note figures upper strings and cellos
- untuned percussion (cymbals and bass drum) enter for first time
- full orchestra (except upper strings) play Theme B
- tremolando upper strings
- woodwind motifs over the inverted Theme B
- strings play dotted rhythm idea based on Theme C (March theme)
- woodwind play the repeated cadences
- wind repeated chords imitated by strings
- full orchestra play Theme B
- solo clarinet plays *idée fixe* (Theme E)
- loud drum rolls at end under woodwind and brass chords

**Texture and timbre**

Any **four** from:

- lower brass and bassoons in 3rds
- Theme B by full orchestra (except upper strings)
- Theme B in octaves
- chords alternate between wind and strings
- Diminuendo (before clarinet solo) from forte to pp
- Fortissimo (*ff*) orchestra
- solo clarinet unaccompanied

[12]

12

**Total**

**70**