



**General Certificate of Secondary Education  
2019**

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**Music**

**Component 3: Listening and Appraising**

**[G9713]**

**TUESDAY 4 JUNE, AFTERNOON**

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**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 must:

- 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, examiners 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, examiners are expected to use their professional judgement to assess the validity of answers. If an answer is particularly problematic, then examiners should seek the guidance of the Supervising Examiner.

### ***Positive marking***

Examiners 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. Examiners 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.

### ***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 are marked on the basis of levels of response which take account of the quality of written communication.

Other questions 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, examiners 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, examiners are expected to use their professional judgement. The following guidance is provided to assist examiners.

- **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, examiners 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.

			AVAILABLE MARKS
<b>1</b>	<b>Mozart: Horn Concerto No. 4 in Eb major, third movement, 0.00–0.19</b>		
(a)	6/8	[1]	
(b)	(i) strings	[1]	
	(ii) detached crotchets	[1]	
(c)	acciaccatura/grace note	[1]	
(d)	<ul style="list-style-type: none"> <li>• new horn melody</li> <li>• repeated melody</li> <li>• full orchestra</li> <li>• louder dynamic</li> <li>• violins play melody</li> </ul> ([1] each up to total of [2])	[2]	
(e)	rondo/sonata rondo	[1]	7
<b>2</b>	<b>Coates: <i>The Dam Busters March</i>, 0.00–0.26</b>		
(a)	<ul style="list-style-type: none"> <li>• timpaní</li> <li>• cymbal crashes</li> <li>• fanfare</li> <li>• parts of Dam Busters March played in diminution</li> <li>• ascending sequence</li> <li>• rising up from lower to higher strings</li> <li>• (dominant) pedal (G) on lower brass continues</li> <li>• crescendo</li> <li>• moves from <i>piano</i> to <i>fortissimo</i>/p – ff/very quiet to very loud</li> </ul> ([1] each up to total of [4])	[4]	
(b)	(i) Bar 1, third quaver Bar 2, third quaver Bar 4, first note	[3]	
	(ii) triangle	[1]	8
<b>3</b>	<b>Stonewall Group: <i>The Boys of Belfast</i>, 0.00–0.32</b>		
(a)	(i) The Boys of Belfast	[1]	
	(ii) (tin) whistle	[1]	
(b)	modal	[1]	
(c)	binary/AABB/AB	[1]	
(d)	Stonewall (Folk Group)	[1]	5

			AVAILABLE MARKS
<b>4</b>	<b>Florence and the Machine: 'Cosmic Love', 1.52–2.29</b>		
(a)	vocalise	[1]	
(b)	Box 1 (Em F G Am)	[1]	
(c)	harp	[1]	
(d)	darkness	[1]	
(e) (i)	Florence Welch (both names required)	[1]	
(ii)	Indie Rock	[1]	6
<b>5</b>	<b>Vivaldi: 'Gloria in excelsis Deo' from <i>Gloria</i>, 0.00–1.07</b>		
(a) (i)	allegro	[1]	
(ii)	harpsichord	[1]	
(b) (i)	Rhythm 2	[1]	
(ii)	homophonic	[1]	
(iii)	line 5	[1]	
(c)	perfect/V – I	[1]	6
<b>6</b>	<b>Lunasa: 'The Merry Sisters of Fate' from <i>Merry Sisters of Fate</i>, 0.00–0.43</b>		
(a) (i)	uilleann pipes/tin whistle	[2]	
(ii)	unison	[1]	
(b)	(acoustic) guitar, double bass, fiddle (violin)	[2]	
(c) (i)	reel	[1]	
(ii)	4/4	[1]	7

			AVAILABLE MARKS
<b>7</b>	<b>John Williams: ‘Hedwig’s Theme’ from <i>Harry Potter &amp; the Philosopher’s Stone</i>, Extract A 1.11–1.52, Extract B 1.52–2.41</b>		
	(a) (i) (french) horns	[1]	
	(ii) minor	[1]	
	(b) Any <b>three</b> of the following; <ul style="list-style-type: none"> <li>• time signature (2/2)</li> <li>• (E) minor</li> <li>• double bass/lower strings descending scales</li> <li>• played by wind instruments (cor anglais, clarinet, bassoons)</li> <li>• each note is accompanied by a minor triad</li> <li>• faster harmonic pulse (triads change with each note of the theme)</li> <li>• trumpets/brass added on repeat of theme</li> <li>• modulates up (A minor) on repeat</li> <li>• staccato</li> </ul>	[3]	
	(c) Any <b>five</b> of the following; <ul style="list-style-type: none"> <li>• celesta plays a decorated version of melody</li> <li>• more instruments join in/tutti</li> <li>• horn plays parts of the theme</li> <li>• descending lower strings semiquavers</li> <li>• pizzicato double bass</li> <li>• detached harp motif</li> <li>• (horn) pedal</li> <li>• rapid string scales</li> <li>• use of crescendo</li> <li>• tambourine</li> </ul>	[5]	10
<b>8</b>	<b>Oasis: ‘Wonderwall’ from <i>Time Flies 1994–2009</i>, 0.02–1.08</b>		
	(a) (i) 4	[1]	
	(ii) box 3 (mixture of major and minor chords)	[1]	
	(iii) (acoustic) guitar	[1]	
	(b) Any <b>five</b> of the following: (listing instruments is insufficient) <ul style="list-style-type: none"> <li>• synthesiser/keyboard plays repeated chord accompaniment</li> <li>• bass guitar plays pedal (opening lines of verse)</li> <li>• electric strings/string (pad) crescendo as verse progresses</li> <li>• drum machine/drum kit builds up rhythm prior to start of chorus</li> <li>• lower strings/cello plays sustained notes</li> <li>• acoustic guitar continues to play chord sequence</li> <li>• use of maracas – specify location</li> </ul>	[5]	
	(c) Brit Pop	[1]	9

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

## 9 Beoga: Prelude Polkas, 0.00–4.50

Tonality and Harmony (any **three** of the following)

- modal/Aeolian tonality of *Prelude Polka*
- major tonality (A major) of *Paddy's Polka No.2* though based on notes of pentatonic scale
- frequent use of dominant pedals in *Millstream Reel*
- major and minor triads with added notes
- added sixth and sevenths to chords
- pause on final G7 chord
- traditional parallel 3rds/6ths harmonies
- blues chord at the very end of the extract
- *Paddy's Polka* moves to (F<sup>#</sup>) minor in section B
- *Millstream Reel* in G major

Instrumentation (any **three** of the following)

- bodhrán, fiddle and accordion
- bass guitar and double bass
- digital instrumentation
- string synthesiser and percussion pads
- piano
- soprano saxophone
- cymbals
- glockenspiel effect
- use of maracas

Rhythm (any **three** of the following)

- traditional regular polka and reel rhythms used
- frequent syncopated rhythms used
- stressing weak beats is very similar to “Bluegrass” rhythms
- blues rhythms/swung rhythms in *Millstream Reel*
- syncopated chromatic bass used in *Millstream Reel*
- syncopated F# chord in swing rhythm in *Millstream Reel*
- tango/Habanera rhythms
- 3+3+2/♪♪♪ + ♪♪♪ + ♪♪ rhythms
- maracas rhythms at start of *Paddy’s Polka No. 2*
- syncopated bass guitar part moving in dotted crotchets against a regular crotchet pulse

Texture (any **three** of the following)

- moves between solo/duet and full band textures
- frequent unison textures
- thicker textures result from frequent doubling
- improvisatory sections provide contrasting textures
- polyphonic texture where the accordions play in *Paddy’s Polka*

[12]

**Total**

**AVAILABLE  
MARKS**

12

**70**