



Rewarding Learning

**General Certificate of Secondary Education
2023**

Music

Component 3: Listening and Appraising

[G9713]

WEDNESDAY 14 JUNE, AFTERNOON

**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.

1 Mozart: Horn Concerto No.4 in Eb major K495, third movement, bars 84-128, 1.24–2.11

AVAILABLE
MARKS

(a) 6/8 [1]

(b) minor [1]

(c) Any **four** of:

- repeated quavers in upper strings/violins/violas
- sustained notes in (lower) strings/cellos/double basses
- descending scale in violin/strings
- descending scale in thirds
- lower strings on the beat
- upper strings on the off-beat
- first two notes unaccompanied
- detached strings [4]

(d) descending sequence modulation [2]

(e) rondo/sonata rondo [1]

9

2 Beoga: *Prelude Polka*; 0.15–1.14 fade

(a) syncopation [1]

(b) Any **three** of:

- major key/D (major)
- slower tempo
- duet
- soprano saxophone & fiddle/violin
- glockenspiel effect on keyboard/synthesiser
- piano arpeggios
- sustained strings.
- pedal/drone on strings [3]

(c) polka [1]

(d) Beoga [1]

6

3 Eric Coates: *The Dam Busters March*; 0.50–1.52

- (a) major [1]
- (b) 2/4 [1]
- (c) (i) strings [1]
- (ii) legato [1]
- (d) Any **three** of:
- brass/trumpets/trombones play melody
 - cymbal crashes
 - violin/string scales/countermelody
 - tuba added to bass line
 - snare drum rolls
 - tutti/full orchestra [3]
- (e) march [1]

AVAILABLE
MARKS

8

4 Florence + the Machine: *Cosmic Love*; 0.00–0.29

- (a) uses a mixture of major and minor chords [1]
- (b) Any **three** of:
- based on Aeolian mode/modal
 - descending scale
 - syncopation
 - Scotch snap
 - improvisatory
 - small number of pitches/intervals/ limited vocal range/AGED [3]
- (c) harp [1]
- (d) maracas [1]
- (e) Indie/Alternative Rock [1]

7

5 Handel: *Water Music* Suite No 2 in D major; Movement 2, Alla Hornpipe; 2.13–3.02

AVAILABLE
MARKS

- | | | |
|---|-----|---|
| (a) (i) trumpet(s) | [1] | |
| (ii) major | [1] | |
| (b) descending sequence | [1] | |
| (c) Any two of: | | |
| • trumpets play theme | | |
| • followed by/imitated by horns | | |
| • followed by/imitated by strings, oboes and trumpets | | |
| • played tutti/full orchestra | | |
| • harpsichord continuo/accompaniment | [2] | |
| (d) perfect/V–I | [1] | |
| (e) Baroque | [1] | 7 |

6 Flook: *Sligo Reel*; 0.00–1.02 fade

- | | | |
|---|-----|---|
| (a) Any two of: | | |
| • flute | | |
| • bodhrán | | |
| • (acoustic) guitar | [2] | |
| (b) ornamentation/details of ornamentation
repetition of melody/phrases/sections | [1] | |
| (c) ostinato | [1] | |
| (d) (i) 4/4/common time/C | [1] | |
| (ii) reel | [1] | 6 |

7 Vangelis: *Chariots of Fire*, 0.00–1.08

AVAILABLE
MARKS

(a) Any **four** of:

- repeated rhythm/quavers/notes on the synthesiser/keyboard
- trumpet interjections
- rising fifth/fanfare (on trumpet/brass)
- sustained string/bass note on synthesiser/keyboard
- wind chimes/ mark tree
- pedal played by synthesiser/keyboard
- drum machine ostinato
- crescendo
- (major) chords played by string synthesiser
- reverb/vibrato/electronic/clapping effects used [4]

(b) (i) piano/keyboard [1]

(ii) Any **three** of:

- string (synthesiser/keyboard) sustained (chords)
- brass interjections
- ostinato on drum machine
- bell tree/wind chimes at beginning of theme
- bass note in alternate bars
- brass play motif from intro (rising fifth)
- two-chord pattern
- reverb/vibrato/electronic/clapping effects used [3]

8

8 Coldplay: *Clocks*, 1.28–2.41 fade

(a) Any **two** of:

- bass guitar
- drum kit
- synthesiser/keyboard
- electric/lead guitar [2]

(b) homophonic [1]

(c) Any **four** of:

- piano/keyboard/synthesiser riff/ostinato/(descending) arpeggios/
broken chords
- repeated quavers in bass guitar
- syncopation/cross rhythm
- drum kit/snare rhythm
- two-chord (repeated pattern)
- cymbal crashes
- sustained notes on synthesiser [4]

7

9 Handel: 'For unto us a child is born' from *Messiah*; 0.00–4.04

AVAILABLE
MARKS

Themes (any **four** valid comments)

- five main themes (“For unto us”, “unto us a Son is given”, “born”, “and the government” and “wonderful counsellor”)
- mainly associated with words of the text

Features of “For unto us” theme. (Theme A)

- falling fifth/rising fourth
- repeated pitches
- mainly syllabic
- first heard in open ritornello

Features of “Unto us a Son is given” theme. (Theme B)

- falling scale
- in quavers
- rising sequence
- bass variant uses descending triad

Features of “born” theme. (Theme C)

- continuous semiquavers
- rising sequence
- melismatic
- hinted at in opening ritornello parallel sixths

Features of “and the government” theme. (Theme D)

- dotted rhythm
- ascending sequence
- mixture of syllabic and melismatic

Features of “Wonderful, Counsellor” theme. (Theme E)

- dotted rhythm
- repeated motif
- based on primary triads

[4]

Textures (any **four** valid comments)

- name textures used; homophonic, polyphonic/contrapuntal
1 mark if both named

Homophonic Texture

- used for ending of “and his name shall be called”
- mainly used for “Wonderful, Counsellor”
- repeats of same text use same texture
- used to reinforce meaning of words
- mainly used at cadence points
- voices paired in thirds

Polyphonic/Contrapuntal Texture

- used in Theme (a), Theme (b1)
- imitation of themes between vocal parts (“and the government”)
- contrapuntal textures with different themes
- often used in duets by Soprano/Tenor and Alto/Bass parts

[4]

Musical devices (any **four** valid comments)

- imitative entries (imitation) between vocal parts (name themes)
- melismatic vocal lines (e.g. “born”, “shoulder”)
- use of sequence to repeat melodic & rhythmic themes (name themes)
- frequent perfect (V–I)/imperfect (IV–I), tonic dominant/dominant tonic cadences
- modulation to subdominant/dominant/closely related keys
- frequent repetition of themes
- syllabic writing (refer to text)
- use of counterpoint to extend themes/create different textures
- syncopated rhythm/trills/rising sequence in opening ritornello

[4]

Total

**AVAILABLE
MARKS**

12

70