



*Rewarding Learning*

**General Certificate of Secondary Education  
2024**

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**Music**

**Component 3: Listening and Appraising**

**[G9713]**

**FRIDAY 14 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.

**1 Handel: ‘For Unto us a Child is born’ from *Messiah*, 0.00–1.01**

- (a) trill [1]
- (b) soprano(s) [1]
- (c) Bar 1, note 1  
Bar 3, note 2 [2]
- (d) SATB/choir [1]
- (e) “born” [1]
- (f) D (major)/dominant [1]
- (g) oratorio [1]

**2 Beoga; *Millstream Reel*, 3.44–4.57**

- (a) (i) Any **two** of the following:  
accordion, fiddle/violin, soprano saxophone [2]
- (ii) swung rhythm [1]
- (b) Any **two** of the following:
  - (dominant) pedal
  - chromaticism
  - syncopation [2]
- (c) Any **three** of the following:
  - pause
  - G7 (chord)
  - blues chord
  - tremolando on accordion/piano/keyboard
  - (descending) glissando on keyboard/piano
  - roll on bodhrán
  - maracas (shake/rhythm) [3]

AVAILABLE  
MARKS

8

8

**3 Williams: ‘Main Theme’ from *Superman*, 2.16–3.10**

- (a) (i) love theme/theme C [1]
- (ii) F (major) [1]
- (iii) Any **two** of the following:  
horns, oboes, clarinets [2]
- (b) Any **three** of the following:  
  - (new) ostinato (accompaniment)
  - falling scale/four-note scale in lower strings/cello/double bass/  
lower brass/tuba/trombone/bass clarinet
  - semiquavers/quavers in high strings
  - snare drum rolls
  - timpani rolls
  - cymbal crashes
  - triangle roll
[3]
- (c) (John) Williams [1]

AVAILABLE  
MARKS

8

**4 Eurythmics: *Sweet Dreams (Are Made of This)*, 1.43–2.20**

- (a) Any **two** of the following:  
  - high vocal register on “hold your head up”
  - low pitches on “movin’ on”
  - harmony on “movin’ on”
  - multi-tracked on “movin’ on”
  - multi-tracked/layered vocals
  - contrast between high and low vocals
[2]
- (b) Any **four** of the following:  
  - alternating (C minor and F7) (chords)
  - semibreves/sustained notes are played by piano
  - crotchet beat on bass drum
  - (quavers) on (synthesised) hi-hat
  - sampled (glass) bottles are added
  - backbeat (on the second and fourth beats)
  - (accented) piano/keyboard chords
  - drum machine/synthesised back-beat
[4]
- (c) (parallel) thirds/sixths/homophonic [1]
- (d) Eurythmics [1]

8

**5 Schubert: Entr'acte 3 from *Rosamunde*, 0.00–1.03 fade**

- (a) (i) strings [1]  
(ii) major [1]
- (b) syncopation [1]
- (c) (i) Any **two** of the following:  
flute, clarinet, violin [2]
- (ii) Any **two** of the following:  
• sustained notes in lower strings (viola/cello/double bass)  
• quavers in violins/upper strings  
• legato strings  
• woodwind chords [2]
- (d) perfect [1]

**6 Sharon Shannon: *Blackbird*, 0.00–1.00**

- (a) Any **two** of the following:  
• bodhrán rhythm  
• acoustic guitar (guitar insufficient)  
• melody repeated  
• two-bar riff  
• riff repeated/ostinato  
• four chords used  
• double bass riff [2]
- (b) (button) accordion/melodeon/concertina [1]
- (c) jig [1]
- (d) Any **two** of the following:  
• repetition of melodic lines/phrases  
• decoration/ornamentation/slides/rolls/cut/tip/cran/triplet  
• limited number of pitches  
• second section of melody has higher pitches  
• binary/AABB form [2]

AVAILABLE  
MARKS

8

6

**7 Williams: ‘The Throne Room’; *Star Wars – A New Hope*; 0.18–1.28 fade**

AVAILABLE  
MARKS

(a) (i) trumpet [1]

(ii) Any **two** of the following:

- syncopated/off beat
- cymbal crash (at end)
- accented/staccato/detached chords
- full orchestra play chords (except lower brass)
- snare drum/timpani accompaniment to each chord
- triplet rhythm (every other bar)
- timpani roll (at end)

[2]

(b) Any **three** of the following:

- harp glissando
- new melody
- change of key/Db major
- legato melody
- played by strings/violins/clarinets
- descending bass line
- triangle added on repeat
- “Star Wars/Luke’s”/new theme returns
- “Star Wars/Luke’s”/new theme played by horns
- descending scales
- glockenspiel added
- contrary motion between melody and bass line at end

[3]

6

**8 The Housemartins: *Caravan of Love*; 0.19–1.41**

(a) (i) Box 1 [1]

(ii) 2 [1]

(b) (i) homophonic [1]

(ii) call and response/antiphonal/unison/homophonic [1]

(c)  $\frac{4}{4}$  /common time [1]

(d) a cappella [1]

6

**9 Florence + the Machine, *Cosmic Love* (0.00–4.15)**

**Vocal setting**

Any **four** of the following:

- soprano (solo)
- improvisation (moves freely around the pitches)
- multitracked (vocals in verse 2)
- multitracked harmonies (in verse 2)
- (in chorus 2) the melody is decorated by the vocalist
- (vocalise uses) wordless vocals/oohs and ahs
- vocalise creates an echo effect when repeated
- wordless vocals repeated and extended
- chorus 4 features “oohs” after the words “stars” and “moon”
- vocal layering

[4]

**Instrumental accompaniment**

Any **four** of the following:

- (intro begins with) synthesised sounds/effects
- four-bar chordal riff/F C Am Am played by piano/keyboard
- ascending/descending harp arpeggios are heard after the word “eyes”
- maracas play (in verse 1/“I screamed aloud”)
- (in the chorus) a rhythmic idea/four quavers on the drum kit
- rim shot after the word “dark”
- harp ostinato accompaniment (in verse 2)
- (in chorus 2) the electric guitar added
- synthesised sounds are layered (in verse 2)
- harp plays arpeggios in verse 2
- descending harp arpeggios in the vocalise
- (inverted) pedal point on harp/note E
- (in the interlude) a heartbeat effect on the kick/bass drum (after the line “I heard your heart beating”)
- (suspended) cymbal rolls in the interlude/chorus
- instrumental based on three-chord riff in outro
- harp arpeggios at the end

[4]

**Structure**

Only first mention of any structural element credited.

Any **four** of the following:

The structure of the song includes

- intro
- two verses
- two vocalises
- verse 1
- chorus
- verse 2
- chorus is repeated
- vocalise
- interlude
- chorus
- vocalise repeated
- outro
- strophic
- four choruses

[4]

AVAILABLE  
MARKS

12

**Total**

**70**