



*Rewarding Learning*

**General Certificate of Secondary Education  
2025**

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**Music**

**Component 3: Listening and Appraising**

**[G9713]**

**TUESDAY 10 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 Berlioz: *Symphonie Fantastique*, fourth movement, bars 62-88, 3.39–4.18**

- (a) (i) brass [1]  
 (ii) homophonic [1]  
 (iii) Bb (major) [1]
- (b) Any **two** of the following:  
 • played by strings  
 • sextuplet rhythm  
 • imitation between brass and woodwind  
 • pizz/arco strings  
 • cymbal crash/bass drum beat [2]
- (c) march [1]
- (d) (Hector) Berlioz [1]

**2 Stonewall Folk Group: *The Boys of Belfast*, 0.00–1.04**

- (a) fife/tin whistle, Lambeg (drum) [2]
- (b) Any **one** of the following:  
 • ostinato  
 • syncopation/off beats  
 • dotted rhythms [1]
- (c) 4  
 4 [1]
- (d) (rounded)binary/AABB [1]
- (e) (The) Boys of Belfast [1]
- (f) Stonewall (Folk Group) [1]

**3 Horner: ‘Young Peter’ from *The Amazing Spiderman*, 4.09–end**

- (a) (i) piano [1]  
 (ii) Bar 2, note 2 (G#)  
 Bar 3, note 3 (A) [2]

(b)

Instrument	Description	
violins/keyboards	held/sustained/(D minor) chord	
piano	(repeated) arpeggios/broken chords/triads/ostinato/sustained last note/A	[2]

AVAILABLE MARKS

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7

		AVAILABLE MARKS
(c) (i)	Young Peter	[1]
(ii)	(James)Horner	[1]
		7
<b>4</b>	<b>Ash: <i>Burn Baby Burn</i>, 2.02–2.51</b>	
(a)	major	[1]
(b)	Any <b>three</b> of the following; <ul style="list-style-type: none"> <li>• (ascending) scale in lead guitar</li> <li>• (repeated) chords on lead guitar</li> <li>• A minor chords on lead guitar</li> <li>• return of lead guitar riff/ electric guitar riff from the beginning</li> <li>• (new) lead guitar (2-bar) riff/(semi)quaver riff</li> <li>• chord pattern (returns) (B/E/C#(5)/F#)</li> <li>• discords (on E and C# chords)</li> <li>• bass guitar outlines root of the chord</li> <li>• drum kit plays</li> </ul>	[3]
(c)	Any <b>two</b> of the following: <ul style="list-style-type: none"> <li>• bass guitar</li> <li>• snare drum (not drum kit)</li> </ul>	[2]
(d)	discord	[1]
		7
<b>5</b>	<b>Mozart: <i>Symphony No.25 in G minor K183</i>, first movement, bars 1–28, 0.00–0.42</b>	
(a) (i)	unison/octaves	[1]
(ii)	syncopation	[1]
(b) (i)	oboe	[1]
(ii)	Any <b>three</b> of the following: <ul style="list-style-type: none"> <li>• viola/cello/double bass/lower strings play on the first beat of the bar</li> <li>• violins play repeated notes/chords</li> <li>• violins play in thirds</li> <li>• violins play on off beats</li> <li>• homophonic texture</li> <li>• sustained note/pedal in horns</li> <li>• (played by) strings</li> </ul>	[3]
(c)	minor	[1]
(d)	symphony	[1]
		8

**6 The Corrs: 'Toss the Feathers' from *Forgiven, Not Forgotten*, 1.35–2.27**

AVAILABLE  
MARKS

- (a) Any **two** of the following:
- piano/keyboard
  - fiddle/violin
- [2]
- (b) Any **three** of the following:
- drum roll
  - (descending) scale played by electric guitar
  - accented/power chords played by electric guitar
  - syncopated rhythm played by electric guitar/bass guitar/drum kit
  - doubled instruments (on melody)
  - extensive use of ride cymbal
  - cymbal crashes
  - drum(kit) fill
- [3]
- (c) reel
- [1]

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**7 John Williams: 'Main Title' from *Jaws*, 0.22–1.17**

- (a) (i) Any two of the following:
- double bass
  - tuba/trombone
  - bass clarinet/contrabassoon/bassoon
  - piano
- [2]
- (ii) Any **two** of the following:
- accented (quavers)
  - off-beat/syncopated accents
  - crescendo/(gradually)getting louder
  - timpani plays accents/roll
  - semitone/(minor) second
  - played in octaves
- [2]
- (b) (French) horn/tuba
- [1]
- (c) Any **three** of the following:
- upper woodwind scales
  - strings play (new) theme
  - theme in unison/octaves
  - (rising) scale on trumpets/horns
  - (forte) chord in lower brass
  - cymbal crash
  - forte (dynamics)
- [3]

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**8 The Buggles: 'Technopop' from *The Age of Plastic*, 0.45–1.54**

- (a) homophonic
- [1]
- (b) (i) saxophone
- [1]
- (ii) riff
- [1]

- (c) Any **two** of the following
- bass guitar
  - synthesiser/synthesised keyboard
  - drum kit/drum machine
  - acoustic guitar
- [2]
- (d) 4
- [1]
- (e) (i) New Wave
- [1]
- (ii) Any **one** of the following:
- multitracking
  - use of synthesisers/synthesised keyboard
  - electronic effects/synthesised effects
- [1]

AVAILABLE  
MARKS

8

## 9 Coates: *Dam Busters March*, 0.00–4.05

### Themes

(NB References to the Quick March theme as Theme A, and the Dam Busters Theme as Theme B should be accepted)

Any **four** of the following:

- two themes
  - Quick March and Dam Busters theme
  - Quick March theme:
    - (chromatic) upbeat/anacrusis into this theme
    - falling and rising triadic movement
    - syncopation in theme
    - auxiliary notes (D#) at end of the theme
    - (descending) sequence used in second half of theme
    - rising scale at the end of the theme
    - fragmented(before Grandioso section)
  - Dam Busters theme:
    - fragments used in introduction/beginning starts with rising fourth
    - used in sequence in the introduction/beginning
    - initially played allegro/fast/legato in diminution in the introduction
    - returns played *Grandioso*
    - fragments used in the Coda
    - countermelody (used against Quick March theme)
    - repeat extended upwards against a contrary motion bass
  - (trumpet) fanfares before the Quick March theme/(trumpet) fanfare introduces repeat of main themes/trumpet fanfares
- [4]

### Tonality and harmony

Any **four** of the following:

- dominant pedal (G) (at start) piece begins in C major
- alternating harmonies/G & F major harmonies before Quick March theme
- Quick March theme in C major
- modulates to G major/dominant by end of Quick March theme
- repeat of Quick March theme modulates to F minor
- first theme finishes with perfect cadence
- Dam Busters Theme is in F major/subdominant
- Dam Busters Theme modulates to C major
- second part of Dam Busters theme modulates to F major
- second part of Dam Busters theme modulates via D minor
- introductory material returns in original keys
- *Grandioso* statement of Dam Busters theme in C major

- interrupted cadence leads to Coda
- (delayed) perfect cadence
- F Major/F minor harmonisation in Coda piece ends in C major [4]

**Rhythm**

Any **four** of the following:

- diminution (of Dam Busters theme) used in introduction
- semiquaver upbeat to Quick March theme syncopation in QM theme
- semiquaver rhythm anticipates rhythm of Quick March theme
- dotted rhythm (at end of) Quick March theme
- contrasting crotchet rhythm in Dam Busters theme
- augmentation (of Dam Busters theme) used towards end
- rhythm of Dam Busters theme emphasised in *Grandioso*
- use of two-semiquaver motif in fanfares [4]

**Total**

**AVAILABLE  
MARKS**

12

**70**