



GCSE MARKING SCHEME

SUMMER 2025

**GCSE
MUSIC - UNIT 3
3660U30-1**

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

GCSE MUSIC - UNIT 3
SUMMER 2025 MARK SCHEME

General principles for marking:

1. Awarding marks: Unless otherwise stated, this examination awards one mark per relevant comment.
2. Multiple choice questions: Accept only one correct answer. Where two answers are underlined, no mark is awarded.
3. One word answers: Where one specific response is required and more than one answer is supplied, accept the first answer only.
4. Short answer questions: A description of the types of answers accepted are supplied along with examples of correct answers.
5. Additional instructions: Any additional instructions required to mark individual questions will be supplied with the answer in brackets [].
6. Answers and instructions for markers are in blue.
7. Answers separated by bullet points are separate answers and answers separated by / are additional acceptable answers on the same topic.
8. Answers in brackets { } are alternative correct answers and credit should not be given for both.
9. Words in brackets () are not needed for credit to be awarded and are there to provide context to the answer.
10. Indicative content: This is not exhaustive and it is used as a guide to the marker. Markers should use their professional judgement when considering responses from candidates, and if they have correctly answered the question with something not mentioned on the mark scheme the answer should be credited as per instructions to marker, or one mark per relevant comment.
11. Marking bands are supplied for longer answer questions and indicate levels of response which should be considered with the indicative content. When deciding on a band, the answer should be viewed holistically. Beginning at the lowest band, markers should look at the learner's answer and check whether it fits the descriptor for that band. If the descriptor at the lowest band is satisfied, markers should move up to the next band and repeat this process for each band until the descriptor matches the answer. If an answer covers different aspects of different bands, a best fit approach should be adopted to decide on the band and the learner's answer should be used to decide on the mark within the band. For example, if a response is mainly in band 2 but with a limited amount of band 3 content, the answer should be placed at the upper end of band 2.
12. Rubric infringements: Where there is a choice of question and the candidate answers more than one, the marker must mark both questions and award the mark for the question on which the candidate scored the highest.

Area of Study 1: Musical Forms and Devices

Edward Greig: Peer Gynt Suite No.1 (Op.46) – 1875

1. **Prepared Extract.** Listen to the following extract from the Peer Gynt Suite No. 1 (Op.46). The extract will be played **three** times with a **30 second** pause between each playing. There will be a **2 minute** silence after the final playing for you to complete your answers.

You now have **1 minute** to read the questions before the first playing of the extract.

You may wish to place a **tick** ✓ in the box each time you hear the extract. **[9]**

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- (a) (i) Give the full name (*for example*, C Major) of the **first chord** heard in the extract. **[1] AO3**

E Major

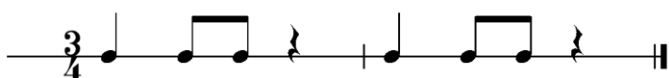
- (ii) Underline how this **chord** relates to the key of the piece. **[1] AO3**

Dominant chord Subdominant chord Tonic chord

- (b) The string parts at the start of the extract are ***divisi***. State How this is performed **[1] AO3**

Players reading the same musical stave must divide into two parts

- (c) **Tick** ✓ the **rhythm** performed by the **first cellos** after the opening chord. **[1] AO3**

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- (d) Describe musical **features** of the **triangle part** heard in the extract. Give locations where necessary (for example, at the beginning). [2] AO4

Roll / Tremolo b1-2 / at the beginning

Triangle rings out/ not damped

Played every other (alternate) bar - b7-14 / start of A section

Played every bar - b15-19 / second half of A section

- (e) **Tick ✓** the correct statement. [1] AO3

At the end of the extract the violas perform the melody		Tick ✓ one
	at the same pitch as the violins	
	an octave higher than the violins	
	an octave lower than the violins	✓

- (f) Name the **cadence** at the **end** of the extract. [1] AO3

Perfect

- (g) State the **title** of this movement from *Peer Gynt Suite No.1*. [1] AO3

Anitra's Dance

Beethoven: Piano Sonata No.2 in A Major – Trio (1795)

Faure: Requiem – Pie Jesu (1890)

2. You will now hear two extracts of music. Each extract will be played **three** times with a **30 second** pause between each playing. There will be a **1 minute** silence after the final playing for you to complete your answers.

You now have **30 seconds** to read the questions before the first playing of extract 1.
You may wish to place a **tick** ✓ in the box each time you hear the extracts. **[9]**

Extract 1			
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Extract 2			
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EXTRACT 1

- (a) Underline the **structure** of the extract. [1] AO3

AAB

ABA

ABB

- (b) State the **tonality** at the **start** of the extract. [1] AO3

Minor

- (c) **Tick** ✓ **one** feature below which is **not** heard in the extract. [1] AO3

	Tick ✓ one
Crescendo	
Glissando	✓
Ornamentation	
Perfect Cadence	

- (d) Identify the **texture** of the extract. [1] AO3

Homophonic / Melody and Accompaniment

EXTRACT 2

- (e) Underline the **type of voice** performing in the extract. [1] AO3

Soprano

Alto

Tenor

Bass

- (f) Name the **keyboard instrument** accompanying the voice. [1] AO3

(Pipe) Organ

- (g) Describe the **harmony** in the extract. [2] AO4

Give locations for your answers where appropriate

Diatonic / Tonal / Consonant

Chords move mainly every beat / Regular harmonic rhythm

Functional Harmony

Use of first inversions

Perfect Cadence at the end

Modulation (at the end of phrase one)

{Do not credit if contradictory answers are given}

- (h) Underline the **tempo** of the extract. [1] AO3

Allegretto

Andante

Lento

Vivace

Area of Study 2: Music for Ensemble

Schubert – Wiegenlied (1816)

3. You will now hear an extract of chamber music. It will be played **four** times with a **30 second** pause between each playing. There will be a **3 minute** silence after the final playing for you to complete your answers.

The first 8 bars of the melody are printed below.

You now have **1 minute** to read the questions and look at the score before the first playing of the extract.

You may wish to place a **tick** ✓ in the box each time you hear the extract. **[9]**

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1 Andante

2 3 4

5 6 7 8 etc.

pitch

melodic interval

- (a) Complete the following questions, **while listening carefully to the extract**.

- (i) Complete the missing **pitches of the melody** in **bars 3 and 4**. The rhythm is given for you. **[4] AO4**

7 notes in total

7 correct = 4 marks

5-6 correct = 3 marks

3-4 correct = 2 marks

1-2 correct = 1 mark

0 correct = 0 marks

- (ii) Name the **instrument** playing the melody in the extract. **[1] AO3**

Cello

- (iii) **Tick ✓ two** features heard in the extract.

[2] AO3

	Tick ✓ one
Accelerando	
Answering Phrase	✓
Pentatonic melody	
Regular Phrasing	✓
Sequence	
Syncopation	

- (b) Complete the following questions **referring to the given score**.

- (i) Insert the **time signature** in the correct place on the score. [1] AO3

4

4 or C must be placed on the score after the key signature (no mark awarded for correct time signature in an incorrect location)

**Accept cut time or 2
2**

- (ii) Underline the **melodic interval** between the two notes marked with a bracket in **bar 5**. [1] AO3

2nd

3rd

4th

5th

L. Pollack – That's a Plenty (1914)

4. You will now hear another extract of music which will be played **three** times. There will be a **30 second** pause between each playing and a **5 minute** silence after the final playing for you to complete your answer.

You now have **30 seconds** to read the question before the first playing of the extract.

You may wish to place a **tick** ✓ in the box each time you hear the extract. AO4 [9]

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In the extract, describe the use of:

- **Structure**
- **Instruments**
- **Harmony**
- **Tonality**

In your answer you must refer to all **four** elements.

Please give a location for each answer
(for example, in the first section / at the beginning).

You may make rough notes on this page but must begin your answer on the next page.

The quality of written communication and the accurate use of specialist terminology will be assessed in this question.

Structure	Section A / Section 1 (16 bars)	Section B/ Section 2 (16 bars) includes break	Section A / Section 1 (16 bars) includes break/fill	Section C / Section 3 (16 bars)
	Rondo feel / ABAC / improvisatory feel Candidates may use verse (A), chorus (B) and middle 8 (C) for sections			
Instruments	Trumpet, Trombone, Tuba/Sousaphone (brass), Clarinet, Banjo, Drum Kit (accept bass drum, snare drum & cymbals)			
Harmony	Diatonic/Consonant/Tonal <u>Cadences - Imperfect & Perfect</u> Extended harmony / 7 th chords			
Harmony (chords)	<u>Key – D minor</u> Dm/A(7)/Dm/A(7) I /V(7)/i/V(7) repeated	<u>Key – F Major</u> C-F-C-F-C-F V/II/V/II/V/II +Diminished chords C-F-A7	<u>Key – D minor</u> Dm/A(7)/Dm/A(7) I /V(7)/i/V(7) repeated	<u>Key – Bb major</u> Bb/G7/C7/F7 Bb/F7 I/VI/II/V/II/V
Tonality	Minor	(Modulates to Relative) Major	Minor	Major

A04	
<i>Use analytical and appraising skills to make evaluative and critical judgements about music</i>	
Mark	Criteria
8-9	• <i>A perceptive answer which presents a detailed description of all of the musical elements observed in the musical extract</i> • <i>The answer is well organised and presented in a highly appropriate manner using accurate and specialist subject terminology, with accurate grammar, punctuation and spelling</i>
6-7	• <i>A secure answer which presents a reasonable description of many musical elements observed in the musical extract</i> • <i>The answer is mostly organised and presented in an appropriate manner using generally accurate and specialist subject terminology, with accurate grammar, punctuation and spelling</i>
4-5	• <i>An inconsistent answer, with some description of some musical elements observed in the musical extract</i> • <i>The answer is partly organised with some use of subject terminology and reasonably accurate grammar, punctuation and spelling</i>
2-3	• <i>A basic answer with little description of the use of musical elements observed in the musical extract</i> • <i>The answer shows a basic level of organisation and basic use of subject terminology with errors in grammar, punctuation and spelling affecting clarity of communication</i>
1	• <i>A limited answer with very little description of the use of musical elements observed in the musical extract</i> • <i>The answer shows a limited level of organisation and limited use of subject terminology with many errors in grammar, punctuation and spelling affecting clarity of communication</i>
0	<i>No response / no information is worthy of credit.</i>

Area of Study 3: Film Music

Randy Newman: Escape? From 'Toy Story 3 (2009)

5. You will now hear an extract of film music which has two sections. It will be played **three** times with a **30 second** pause between each playing. There will be a **1 minute** silence after the final playing for you to complete your answers.

You now have **30 seconds** to read the question before the first playing of the extract.

You may wish to place a **tick** ✓ in the box each time you hear the extract. **[9]**

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SECTION 1

- (a) Underline the **tonality** at the **start** of this section. **[1] AO3**

Major Minor Modal

- (b) Name the **first instrument** which plays the melody after the introduction. **[1] AO3**

Trumpet/Cornet

- (c) State the **beat of the bar** on which this melody begins. **[1] AO3**

1st

- (d) Name the **percussion instrument** heard in this section. **[1] AO3**

Snare drum/Side drum

- (e) The strings in this section play **pizzicato**. Explain the meaning of this term. **[1] AO3**

Plucked strings

SECTION 2

- (f) State the **performance technique** used by the **strings** in this section. [1] AO4

Legato / Sustained / Bowed / Arco

accept Vibrato

- (g) Name the **brass instrument** heard in this section. [1] AO3

French Horn / Horn

- (h) **Tick ✓** the statement which describes the extract. [1] AO3

	Tick ✓ one
Section 1 has the faster tempo	✓
Section 2 has the faster tempo	
Both sections have the same tempo	

- (i) Underline the term which describes the **dynamics** at the **end** of the extract. [1] AO3

Crescendo

Diminuendo

Fortissimo

Sforzando

Ray Parker Junior: Ghostbusters Theme (1984)

6. You will now hear another extract of film music. It will be played **three** times with a **30 second** pause between each playing. There will be a **1 minute** silence after the final playing for you to complete your answers.

You now have **30 seconds** to read the question before the first playing of the extract.

You may wish to place a **tick** ✓ in the box each time you hear the extract. **[9]**

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Lyrics

Introduction (Instrumental)
Ghostbusters!

Verse If there's somethin' strange in your neighborhood
Who ya gonna call? Ghostbusters!
If it's somethin' weird and it don't look good
Who ya gonna call? Ghostbusters!

Link (Instrumental)
I ain't afraid of no ghost!
I ain't afraid of no ghost!

- (a) Name the **instrument** which performs a **glissando** at the **start** of the extract. **[1] AO3**

Bass Guitar / Bass
Accept (Electric) Guitar

- (b) **Tick** ✓ **three** features of the music heard in the **introduction**. **[3] AO3**

	Tick ✓ two
Accelerando	
Dotted Rhythms	
Fill	✓
Ostinato	✓
Ritardando	
Swing Rhythms	
Triplets	✓

- (c) Describe **four** features of the **vocal parts**. [4] AO4

Solo voice
Male / Tenor voice
Question and answer / Call and response
Group / Mixed voices/ Backing vocals
Shouting
Small pitch range
Repetitive
Syllabic
Portamento / Slide / Glissando / Drops off
Anacrusis
Fragmented
Minor 3rd (first phrase)
Major 2nd (second phrase)
Spoken (in link)/ accept rap

{Only credit solo once and group once}

- (d) Underline the **metre** of the extract. [1] AO3

Compound Duple

Simple Quadruple

Simple Triple

Area of Study 4: Popular Music

Manic Street Preachers: Everything Must Go (1996)

7. **Prepared Extract.** Listen to the following extract from *Everything Must Go* performed by *Manic Street Preachers*. This will be played **three** times. There will be a **30 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answers.

You now have **30 seconds** to read the questions before the first playing of the extract.

You may wish to place a **tick** ✓ in the box each time you hear the extract. **[9]**

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- (a) State the **number of bars** of the **Vocal and Instrumental Interlude** heard at the **start** of the extract. **[1] AO3**

8 bars

- (b) (i) Identify an **instrument** performing the melody at the start of the extract. **[1] AO3**

Viola/Violin

- (ii) The chord sequence at the start of this extract is used earlier in the song. Name the **section** where it is **first** used. **[1] AO3**

Introduction/Intro

- (c) Describe **two** musical characteristics of the **backing vocals** in the extract. **[2] AO4**

Male singers (accept tenor or baritone singers)

Perform Ahs

Semibreve notes / Minims notes / Sustained notes / Long notes

Sing notes of chords (Am/E & Emaj7) / Sing in harmony

- (d) Identify **two rhythmic** features of the **vocal melody** line in the **pre-chorus**. **[2] AO3**

Dotted rhythms

Triplet rhythms

Anacrusis/upbeat

Repeated rhythms

Anticipation note

- (e) Underline the **chord** heard at the end of the **pre-chorus**. [1] AO3

Am/E C#m7 D E

- (f) State the **year** when the single 'Everything Must Go' was released by Manic Street Preachers. [1] AO3

1996

Aha: Take On Me (1985)

Gwilym: Catalunya (2018)

8. You will now hear two extracts of popular music. Each extract will be played **three** times with a **30 second** pause between each playing. There will be a **1 minute** silence after the final playing for you to complete your answers.

You now have **30 seconds** to read the questions before the first playing of extract 1.

You may wish to place a **tick ✓** in the box each time you hear the extracts. **[9]**

Extract 1			
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Extract 2			
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EXTRACT 1

- (a) Underline the **interval** between the first two notes as performed by the vocalist. **[1] AO3**

Perfect 5th

Major 6th

Major 7th

- (b) **Tick ✓ two** features heard in the extract. **[2] AO3**

	Tick ✓ two
Blue Notes	
Call and Response	✓
Drone	
Falsetto	✓
Slap Bass	
Stab Chords	

- (c) Name the **musical style** of this piece. **[1] AO3**

Pop

EXTRACT 2

Lyrics

- Section 1** Ti 'di methu o'r blaen,
Ond dywedaist di yn hollol flaen,
Rhaid colli cwsge er mwyn curo, calon gwlad.
- Section 2** O, ti'n canu, ti'n mynnu, ti'n caru, ti'n machlud,
Fel seren yn y glas.
- Section 3** Ooh, Catalunya!
Ooh, Catalunya!
Os ti'n chwarae dy gardiau cei ddifodd y fflamau,
A codi dy furiau,
O, Catalunya!

- (d) Underline the **chords** used in **Section 1**. [1] AO3

I & IV I & V I & VI

- (e) Underline a **musical feature** heard in the extract. [1] AO3

Double stopping Drum roll Reverb Tremolo

- (f) The voices sing the word 'Catalunya' in harmony. **Tick ✓** the **rhythm** they use. [1] AO3

	☒
Ca-ta-lu-ny-a	
	☐
Ca-ta-lu-ny-a	
	☐
Ca-ta-lu-ny-a	

- (g) Name **one instrument** heard in the extract. [1] AO3

Guitar/Electric Guitar/Lead Guitar/Rhythm Guitar (do not accept acoustic guitar)
Bass Guitar/Bass
Drum Kit/Drum Set/Drums

- (h) Suggest a **tempo** for the extract. [1] AO3

Allegro / Allegretto / Fast / Lively / Upbeat / 110-130 bpm