

GCSE

Music

J536/05: Listening and appraising

General Certificate of Secondary Education

Mark Scheme for June 2025

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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MARKING INSTRUCTIONS**PREPARATION FOR MARKING
RM ASSESSOR 3**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor Online Training: OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are available in RM Assessor
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **required number** of standardisation responses.

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, or by email.
5. **Crossed Out Responses**
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

Multiple Choice Question Responses

When a multiple choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).

When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.

Contradictory Responses

When a candidate provides clear contradictory responses, then no mark should be awarded, even if one of the answers is correct.

Short Answer Questions (requiring only a list by way of a response, usually worth only **one mark per response**)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

Short Answer Questions (requiring a more developed response, worth **two or more marks**)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

Longer Answer Questions (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there, then add an appropriate annotation to confirm that the work has been seen.
7. There is a NR (**No Response**) option. Award NR (No Response):
 - if there is nothing written at all in the answer space
 - OR if there is a comment which does not in any way relate to the question (e.g., 'can't do', 'don't know')
 - OR if there is a mark (e.g., a dash, a question mark) which is not an attempt at the question.

Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).

8. The RM Assessor **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
If you have any questions or comments for your team leader, use the phone, the RM Assessor messaging system, or e-mail.

9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
10. For answers marked by levels of response:
- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - To determine the mark within the level**, consider the following

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

11. Annotations

Annotation	Meaning
Ticks and crosses	Use in scripts to identify where you have given marks (You do not need to add them to single word or underline-type answers).
BOD	Benefit of doubt – to be put on an answer when a candidate says something that is slightly different to the MS but you feel that it is worthy of credit.
VG	Vague – add if there is a comment that is close but too vague to be worthy of credit.
REP	Repeat – to be used if an answer is repeated and so not worthy of credit.
BP	Blank Page – this annotation must be used on each page of an ‘additional object’ where there is no candidate response.
Up and down arrows	These should be used if there is a continuation of the answer elsewhere. Put an arrow showing that the rest of the answer is above or below and then put a tick if there is correct information there and a cross if there is incorrect information there.
SEEN	Use this if there is something that you just want to acknowledge that you have seen. You will not need to use this very often.
?	Uncertain / unclear

12. Subject Specific Marking Instructions

In any response we should use our professional judgement to credit any accurate answer.

- Check the first four pages of the paper above Q1a and put BP or Seen on each blank one. If any answers are written on them then link them to the relevant question(s).
- Read the right-hand side of the mark scheme carefully in order not to miss any important details or clarifications.
- We usually do not credit negative answers. However, there may be occasions when a negative is acceptable eg. 'no sense of pulse'.
- If you use a BOD, tick as well, except in Q3 and 6c.
- If you see 'sequencing' rather than 'sequence', put a cross beside this as it is inaccurate terminology.
- For questions worth two or more marks: if the whole response is wrong, or if there is no response, put a cross at the bottom.
- Q1 - allow '3/4', 'fast' and 'minor' once only if these answers are repeated across (b), (c) or (d). Mark these answers first.
- Q1(e) - allow any large venue which accommodates a large orchestra and an audience. Eg. stadium, opera house, theatre.
- Q2 - be aware that 'repeated fast notes' is a description of tremolando but 'fast notes' is a separate credit-worthy answer.
- Q2(c)(ii) - there must be reference to tempo and metre for full marks. If they would have got 3 marks but have not referred to tempo and metre, is highlight metre and tempo in the question and put seen by the 3rd point.

This extract is in 5 sections and we should consider the chronology in their answer:

- 1 – moderately slow in 3
- 2 – faster and feels like an irregular metre
- 3 – slows briefly in 2 or 4 (short section)
- 4 – faster in 3
- 5 – faster again in 2 or 4 and gets faster at the end

- Q3 – highlight the supporting links. There should be reference to the train for 9 marks. Do not highlight the word ‘suspense’ as it is in the question.
- Q6(c) – where a candidate describes the two extracts in separate parts of their answer, highlight each accurate comparison in a different colour.
- Q7 – if an answer on the score is wrong, put a cross.
- Q7(d) – check the whole page for multiple answers.
- Q8 – check for repeated answers in 8(d) before marking this question so that credit is not given twice. Answers on the same line of the mark scheme cannot be credited twice eg. ‘fall-off’ in 8(b) would be credited so none of the answers on that line in 8(d) can be credited again.

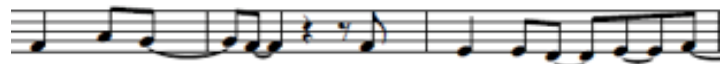
Question			Answer	Mark	Guidance
1	(a)		Romantic	1	Dates not accepted
1	(b) (c) (d)		Give 3/4, minor and fast (not very) once only		
1	(b)		Timpani (1); Roll / tremolo (1); Piano / cresc / forte (1); Brass / trumpets / horns (1); in unison (+1); Fanfare / triumphant (1); Repeated note(s) (1); Fast notes / quavers / semiquavers (1); Staccato / accents (1); Texture thickens / builds up / range widens (1); Chord (1); long (+1)	3	Not: chords
1	(c)		Solo (1); Melody <u>and</u> accompaniment (1); (Melody) octaves (1); Chords (1); broken (+1); Pedal / legato (1) Loud / crescendo / diminuendo (1); Fast notes (1); Virtuosic / dramatic (1); Chromatic (1); Wide range (1); Ornamented (1); Repeated melody / phrase / pattern / rhythm (1); Scales / scalar / stepwise / conjunct (1); Leaps (1); Syncopated (1); Accents (1); Rubato (1)	3	Not: arpeggios Not: pedal notes Allow: named ornaments; Not: trills

Question		Answer	Mark	Guidance
1	(d)	<u>Large</u> orchestra / thick texture / texture thickens (1); Dramatic (1); Wide range (1); (Orchestra) plays alone / plays melody / tutti (1); Accompanies the piano (1); Interjection(s) (1); Chords / homophonic (1); Repeated patterns / melody / phrase / rhythm / notes (1); Sequence (1); Ascending (+1); Chromatic (1); Imitation (1); Fast notes / quavers / semiquavers (1); Staccato /accents (1); Syncopation (1); Loud / crescendo (1); Rubato / rit / rall (1); Ends with a perfect cadence (1)	3	Not: call and response / dialogue
1	(e)	(Large) Concert Hall / Church	1	Allow: any large venue

Question			Answer	Mark	Guidance
2	(a)		Greece	1	
2	(b)	(i)	Bouzouki	1	Allow: lute / guitar / mandolin
2	(b)	(ii)	Melody / harmony in 3rds / 6ths (1); Modal / minor (1); Tremolando (1); Ornamented (1); Fast notes / quavers / semiquavers (1); Stepwise / scalar / scales / runs / conjunct (1); Repeated melody / phrase / pattern / section (1); Sequence (1); Syncopated (1); Accents (1); Plucked / picked / pizzicato (1); Staccato / palm muting / (1); Hammer-ons / pull-offs (1); Virtuosic (1)	3	Allow: accurate description of tremolando Allow: mordent / grace note / acciaccatura; Not: trill Fast runs = 2 Allow: repetitive Allow: muted
2	(c)	(i)	Three	1	
2	(c)	(ii)	Tempo Moderate / slow (1); Gets faster (1); Slows briefly (1); Gets faster again (1); Very fast at the end (1) Metre 3 (if not given in 2ci) (1); Changes <u>frequently</u> (1); Becomes irregular / stays in 3 (1); Becomes 2 or 4 (1); Goes back to 3 (1); Ends in 2 or 4 (1)	3	There must be accurate references to both tempo and metre to get full marks Credit other accurate descriptions of the tempo and metre Allow: accelerando Allow: 5/8 / 7/8 Allow: references to a compound time signature

Question	Answer	Mark	Guidance
3	Slow / sense of free pulse / minor / chromatic Drum hit/ Long note /roll underneath a fragment of melody – brass Clarinet and flute – fast rising phrase Melody fragment echoed by glockenspiel Bass clarinet low descending response Syncopated timpani note <i>The train is ready to leave</i> Melody fragment again in brass – lower Snare drum rhythm Bass clarinet low descending response Melody fragment again in brass Snare drum rhythm Bass clarinet low descending response and extended Horns take over melody fragment and add a note Clarinet and flute – fast rising phrase and extended with piccolo Suspended cymbal roll <i>Steam is rinsing from the train</i> Bass clarinet low descending response and extended Horns play melody again Bass clarinet continues High rising scale in upper strings and woodwind / suspended cymbal roll Loud chord and tubular bells notes Fast descending scale on upper strings <i>The lights come on and the train departs</i> Tune starts properly, major key, starts slowly and gradually gets faster – horns and low strings Slow, 3/4 um cha cha accompaniment / timpani roll then tonic and dominant <i>The train slowly pulls out of the station</i> The tune now in higher violins is properly established Horn countermelody Um cha cha accompaniment continues <i>The train is moving faster apparently without a care in the world</i> Rising woodwind scale	9	Content There must be specific detail about this music to gain more than 5 marks. A 'shopping list' will not access more than 4 marks. <u>Excellent</u> musical responses without links can access up to 7 marks Levels of response Candidates will score as follows: 7-9 marks: A good range of points are made from the indicative content, showing a good level of understanding and a range of supporting links. The response is expressed clearly, using appropriate terminology and some chronology with accurate spelling, punctuation and grammar. 4-6 marks: Several points are made from the indicative content showing some understanding of the relationship between the music and the scene. The response shows some organisation and structure but may contain some errors of spelling, punctuation and grammar. 1-3 marks: A limited number of points are made from the indicative content. The response lacks organisation, structure and accuracy of spelling, punctuation and grammar. 0 marks: No response worthy of credit. NR: No response. Give credit to any other suitable answers as appropriate.

Question			Answer	Mark	Guidance
4	(a)		Harpsichord	1	
4	(b)		Minor	1	
4	(c)		Manfredini	1	Credit any other suitable Baroque composer
4	(d)		Continuo (1); Ripieno / tutti (1); Concertino / soloists (1); <u>Small</u> orchestra (1); (Orchestral) strings (1); Virtuosic (1); Working in 3rds (1); Fast notes / quavers / semiquavers (1); Triplets (1); Ornamentation (1); Stepwise / scalar / scales / runs / conjunct (1); Sequences (1); Four bar / balanced phrases (1); Imitation (1); Contrapuntal / countermelodies / polyphonic (1); Primary / simple / diatonic harmony (1); Circle of fifths / fast harmonic rhythm (1)	5	Allow: harpsichord If not given in 4(a) Allow: description of continuo Allow: thin texture Allow: trills / mordents Allow: dialogue / call and response

Question			Answer	Mark	Guidance
5	(a)		1/2 correct note and/or shapes = 1 3 correct notes and/or shapes = 2 4 correct notes and/or shapes = 3 5 correct notes and/or shapes = 4 6/7 correct notes and/or shapes = 5 8/9 correct notes and/or shapes = 6 10 all correct = 7	7	 love for gran - ted thought luck was al - ways on
5	(b)		Imperfect / half-closed	1	
5	(c)		The relative minor	1	
5	(d)		Quite slow / andante / moderate tempo (1); Legato / smooth (1); Gentle / soft / quiet / relaxed (1); Long notes (1); Syncopation (1); Portamento / slide / glissando (1); Vibrato (1); Syllabic (1); Verse / chorus structure (1); 4/4 (1); Major key (1); Guitar / strings / acoustic instruments (1); Chords (1) broken (+1); Countermelodies / interjections (1); Sentimental <u>lyrics</u> / lyrics tell a story / clear lyrics (1)	3	Allow: slow / bpm 85-95 Allow: p or mp

Question			Answer	Mark	Guidance
6	(a)	(i)	Sitar	1	
6	(a)	(ii)	Bansuri	1	Allow: flute / recorder / pipe
6	(b)	(i)	Raga / Rag	1	
6	(b)	(ii)	Tala / Tal	1	

Question		Answer		Mark	Guidance
6	(c)	Extract A Drone: Tambura / sympathetic strings Melody: Ornamentation Improvisation Octave leaps Bends / slides / microtones Broken phrases Narrow range Twangy / metallic Starts with Alap / Jala / Jhor (free time) Tabla enters Moves into Gat A gets faster Feels in 4 Single note at first Becomes more complex – rolls A's tabla has lower sounds than B's Thin texture A feels thicker in texture Quiet Music gets louder	Extract B Drone: Tambura quieter than A Melody: Ornamentation (more than A) Improvisation Bends / slides / microtones Fast running notes Longer phrases 2 flutes alternate / imitate Repeated melody Narrow range (similar to A) Breathy / wooden Starts with Alap / Jala / Jhor (free time) B is faster than A Tabla enters (later than A) Moves into Gat B stays the same tempo Feels in 4 More complex straight away Does not get as complex as A Thin texture Quiet Music stays at one dynamic	6	Levels of response Candidates will score as follows: 5-6 marks: A wide range of points are made from the indicative content including a number of comparisons showing a good level of understanding. The response is expressed clearly, using appropriate terminology with accurate spelling, punctuation and grammar. 3-4 marks: Several points are made from the indicative content showing some understanding, with at least one comparison. The response shows some organisation and structure but may contain some errors of spelling, punctuation and grammar. 1-2 marks: A limited number of points are made from the indicative content. The response lacks organisation, structure and accuracy of spelling, punctuation and grammar. 0 marks: No response worthy of credit. NR: No response.

Question			Answer	Mark	Guidance
7	(a)		(Quite) slow / largo / adagio	1	Allow: bpm 60-72; Not: moderato / andante / very slow / lento
7	(b)	(i)	Oboe	1	
7	(b)	(ii)	Flute	1	Allow: piccolo
7	(b)	(iii)	Octave above	1	Allow: octave below
7	(b)	(iv)	Violin(s)	1	
7	(c)		Glockenspiel / triangle	1	
7	(d)		Bar 10	1	Allow: the circle extended into bar 11
7	(e)		Strings / harp / piano (1); High / wide range (1); Legato / smooth (1); Warm / rich / expressive (1); Soft / gentle / quiet (1); Vibrato (1); Clear / broad / soaring / flowing melody (1); Leaps (1); 7th (+1); Descending melody (1); Sequences (1); descending (+1); Long phrases (1); Chords (1); long (+1); rocking / broken (+1); Minor / Modal (1); Counter melody (1)	4	Allow: slow if not given in 7(a) Allow: oboe, flute, violin if not credited above Allow: p or mp Allow: long notes (=1) Allow: repeated patterns <u>in the accomp.</u>

Question			Answer	Mark	Guidance
8	(a)		Rock Anthem	1	
8	(b)		Repeated phrase / riff / lick / ostinato (1); Picked / plucked (1); Distorted / overdrive (1); Loud (1); Reverb (1); Vibrato (1); Chords / power chords (1); Bends / glissandos / slides / pull-offs (1); Swung (1)	2	Allow: repetitive; Not: repeated rhythm Allow: similar terms eg. 'dirty', 'crunch'
8	(c)		Loud / shouty (1); Husky / raspy (1); Tenor / high (1); Narrow range (1); Fall-offs / slides / bends / (1); Accents (1); Syllabic (1)	3	Not: falsetto

8	(d)	(Moderately) Fast / upbeat / steady (1); 4/4 (1); Verse / chorus structure (1); <u>Electric</u> / <u>rhythm guitar</u> / bass (guitar) / drum kit (1); Fills (1); Back beat (1); Repeated phrase / riff / lick / ostinato / hook / melody (1); Repeated rhythm (drum kit) (1); Driving / heavy bass rhythms (1); Syncopated (1); Distorted / overdrive (1); Reverb (1); Chords / powerchords (1); repeated (+1); Fall-offs / bends / glissandos / slides / pull-offs (1); Accents (1); Loud / shouty (1); Husky / raspy (1); Tenor / high (1); Syllabic (1)	4	Do not allow repeated answers from 8(b) and 8(c) Allow: named parts of drum kit Allow: similar terms eg. 'dirty', 'crunch'
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Track	Question	Composer / Artist	Title	CD title
1	1	Beatrice Rana Clara Schumann	Clara Schumann Piano Concerto 3 rd movement Track 3 0 – 1.00	Clara and Robert Piano Concertos
2	2	The Athenians	Ta Orea Tou Tsitsani Track 9 1.48 – 3.00	The Athenians: 20 Best Syrtakis
3	3	Richard Rodney Bennett Orchestra of the Royal Opera House	The Waltz (the train leaving) Track 16 0.12 – 1.16	Murder on the Orient Express
4	4	Manfredini Capella Istrpolitana	Concerto Grosso Op 3 No 10 Allegro Track 34 0 – 1.08	Manfredini: 12 Concerti Grossi
5	5	Madonna	One More Chance Track 11 0.20 – 1.34	Something to Remember
6	6A	Debu Chaudhuri	Raga Bagesri Track 1 6.20 – 7.35	Indian Classical Music
7	6B	Pandit Hariprasad Chaurasia	Raga Mishra Khamaj Track 6 1.20 – 2.25	Indian Classical Music
8	7	Nobuo Uematsu	Theme of Love Track 8 0.15 – 1.12	Distant Worlds: Music From Final Fantasy: Final Fantasy IV - Theme of Love
9	8	Alice Cooper	School's Out Track 1 0 – 0.58	School's Out

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