

Mark Scheme (Results)

Summer 2012

GCE Music (6MU06/01)

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

- 1) Bracketed words or phrases are not essential for the mark to be awarded.
- 2) Underlined words or phrases must be included for the mark to be awarded.
- 3) In questions 3 and 4, the scheme gives details of basic points and illustrated points.

A point without example indicates that at the most a 'basic' point will be awarded.

A point with illustration indicates that a fully illustrated point can be awarded if an appropriate example is included. This illustration may not be the same as the one given in the scheme, and so NAM should be consulted in such instances. If no example is given, the candidate is awarded a basic point.

- 4) After marking each part of Q. 3 and 4, total the number of points scored and consult the holistic grid to obtain the appropriate mark range. If you are uncertain as to which mark within that range to award, ascertain which of the neighbouring bands more closely matches the quality of the work marked. If it appears that the work is not far removed from the requirements for the adjacent higher band, then award a higher mark in the original range. If it appears closer to the adjacent band below, then award a lower mark within the original range.

PART A: AURAL ANALYSIS

COMPARISON

Question Number	Acceptable Answers	Mark
1(a)	Flute (1), piccolo (1), clarinet (1) Max 2	2


Question Number	Acceptable Answers	Mark
1(b)	(tonic) pedal	1

Question Number	Acceptable Answers	Mark
1(c)	Excerpt A Baritone/bass (1) Mainly step movement (1) Ascending & descending/arch-shaped (1) Syllabic (1) Limited range (fifth) (1) Mainly dotted rhythms (1) Nonsense syllables (1) More fragmentary (1) Excerpt B Tenor and (mezzo-) soprano (1) More leaps (1) Some melisma (1) Larger range (1) Much more rhythmic variety (1)	4

Question Number	Acceptable Answers	Mark
1(d)	Sarabande	1

Question Number	Acceptable Answers	Mark
1(e)	C Opera	1

Question Number	Acceptable Answers	Mark
1(f)	C Stravinsky	1

Question Number	Acceptable Answers	Mark
2(a)	 <p>There are 11 pitches and 11 durations to complete.</p> <p>0 No work offered capable of assessment 1 1-2 pitches or note-lengths correct 2 3-5 pitches or note-lengths correct 3 6-8 pitches or note-lengths correct 4 9-11 pitches or note-lengths correct 5 12-14 pitches or note-lengths correct 6 15-17 pitches or note-lengths correct 7 18-20 pitches or note-lengths correct 8 21-22 pitches or note-lengths correct [Max. 8]</p> <p>In bar 20, accept quaver and quaver rest in place of a crotchet duration.</p>	8

Question Number	Acceptable Answers	Mark
2(b)(i)	Key: E flat (major) (1) Cadence: Perfect (1)	2

Question Number	Acceptable Answers	Mark
2(b)(ii)	Key: C <u>minor</u> (1) Chord A: Diminished <u>7th</u> (1) Chord B: I _b /Tonic <u>first inversion</u> /C minor <u>first inversion</u> (1)	3

Question Number	Acceptable Answers	Mark
2(b)(iii)	Appoggiatura	1

Question Number	Acceptable Answers	Mark
2(b)(iv)	Imperfect	1

Question Number	Acceptable Answers	Mark
2(c)	D Mozart	1

Question Number	Acceptable Answers	Mark
2(d)	B 1785	1

Question Number	Acceptable Answers	Mark
2(e)	A Piano Concerto	1

PART B: MUSIC IN CONTEXT

Question Number	Acceptable Answers		Mark
<p>3(a)</p>	<p>Where appropriate, points should be illustrated with examples from the music.</p> <p>Basic Point</p> <p>Celebratory nature of piece</p> <p>Scale of work</p> <p>Layout of St. Mark's exploited / cori spezzati</p> <p>Silences for acoustic effect</p> <p>Massive performance forces / stile concertato</p> <p>Professional performers required</p> <p>Florid lines /extended melismatic lines</p> <p>Independent instrumental band / sinfonia</p> <p><u>Independent</u> accompanying lines</p> <p>Homophony</p> <p>Grand/tutti (homophonic) effects</p> <p><u>Dominant</u> pedal</p> <p>Very long note durations</p> <p>Antiphony</p> <p>Free counterpoint / polyphony</p> <p>Imitations [must include overlap]</p> <p>Two canons combined</p>	<p>Illustration</p> <p>Text used</p> <p>4 vocal soloists four-part chorus six instrumentalists organ (continuo). [Award illustrated point for mentioning at least two of the above]</p> <p>Difficulty of the solo vocal parts</p> <p>Eg bar 68, counter-tenor</p> <p>Used separately at b. 31</p> <p>Bar 39</p> <p>Eg bar 5, bar 31</p> <p>Bar 102</p> <p>Bars 115-117</p> <p>Eg Bar 102</p> <p>Bars 6-10</p> <p>Eg Bars 10-11</p> <p>Bar 114-5 Award a further illustrated point for precise details, ie one canon involves all four soloists, and the other the choral alto and tenor parts</p>	<p>13</p>

Innovative devices used / seconda prattica	
(Early Baroque) Monody	Bar 1
Augmented triad	Eg Bar 31
Unprepared 7 th / dissonance	Eg Bar 104
Dim 5 / tritone	Eg Bar 72, 73
<u>Variation</u> of refrains	Eg Tutti scoring at bar 119 compared with counter-tenor, chorus and continuo at bar 6.
Unrelated chords juxtaposed	Eg Bar 102
Idiomatic instrumental writing	Eg Bars 31-39
Wide variation in rhythms / complex rhythms	Eg Bars 53-61

Mark	Descriptor
0	No positive features can be clearly identified.
1	Poor. Typically 1-2 relevant points with no examples. QWC: The writing may have some coherence and will be generally comprehensible, but lack both clarity and organisation. The skills needed to produce effective writing will not normally be present. Frequent syntactical and/or spelling errors are likely to be present.
2-3	Limited. Typically 1-2 illustrated points. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
4-5	Basic. Typically 3-4 relevant points with limited illustration. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
6	Adequate. Typically 3-4 relevant, illustrated points, or 5-6 relevant points with limited illustration. QWC: The writing may show some degree of organisation and clarity but this will not be sustained throughout the response. The candidate will demonstrate most of the skills needed to produce effective writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present.
7-8	Competent. Typically 5-6 relevant, illustrated points, or 7-8 relevant points with limited illustration. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent..
9-10	Confident. Typically 7-8 relevant, illustrated points, or 9 or more relevant points with limited illustration. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent.
11-12	Excellent. Typically 9 or more relevant points with most appropriately illustrated. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.
13	Outstanding. Typically more than 9 relevant, well illustrated points. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.

Question Number	Acceptable Answers		Mark
3(b)	<p>Indicative Content</p> <p>Where appropriate, points should be illustrated with examples from the music.</p> <p>Basic point</p> <p>Episodic</p> <p>Rapid tempo</p> <p>Subject to variation</p> <p>Motor rhythms/continuous semiquavers</p> <p>Diminution</p> <p>Off beat rhythms</p> <p>Rapid/sudden alternation of motifs/themes</p> <p>Chromatic alterations</p> <p>Ornamentation</p> <p>Sudden switches of tonality</p> <p>E</p> <p>G</p> <p>B minor</p> <p>B major</p> <p>E flat</p> <p>E</p> <p>C</p> <p>Clearly defined cadences</p> <p>(‘Thinned-out’) cadence with chromatic alteration</p> <p>Parallel 7ths/parallelism</p> <p>Added note chords</p>	<p>Illustration</p> <p>E.g. Piu andante at b. 20</p> <p>Repeated semiquavers, e.g. bar 13</p> <p>Bar 3</p> <p>Bar 47</p> <p>E.g. Bar 9, bar 13, bar 16 etc.</p> <p>E.g. Bar 22, F double sharp</p> <p>E.g. trills at b. 9 (Broken chord) grace notes at b. 55</p> <p>bars 1-8 bar 9 bar 15 bar 16 bar 39 bar 43 bar 55</p> <p>[Award max 2 illustrated points for examples; both keys and bar number must be given]</p> <p>E.g. Perfect at b. 8</p> <p>Bars 64-65</p> <p>E.g. b. 58</p> <p>E.g. bar 12</p>	13

	Prominent parallel 5ths in upper parts	Bar 5	
	Whole-tone chords	E.g. b. 27	
	Contrasts of register/instrumentation	Bars 14-18	
	Orchestral effects	E.g. (Brass) fanfares (bar 1) Pizzicato strings etc. [max 2]	
	Dynamic contrast		

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2-3	Limited. Typically 1-2 illustrated points. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
4-5	Basic. Typically 3-4 relevant points with limited illustration. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
6	Adequate. Typically 3-4 relevant, illustrated points, or 5-6 relevant points with limited illustration. QWC: The writing may show some degree of organisation and clarity but this will not be sustained throughout the response. The candidate will demonstrate most of the skills needed to produce effective writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present.
7-8	Competent. Typically 5-6 relevant, illustrated points, or 7-8 relevant points with limited illustration. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent.
9-10	Confident. Typically 7-8 relevant, illustrated points, or 9 or more relevant points with limited illustration. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent.
11-12	Excellent. Typically 9 or more relevant points with most appropriately illustrated. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.
13	Outstanding. Typically more than 9 relevant, well illustrated points. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.

Question Number	Acceptable Answers		Mark
3(c)	<p>Indicative Content</p> <p>Where appropriate, points should be illustrated with examples from the music.</p> <p>Basic Point</p> <p>Originally a ritual war-dance</p> <p>Features stylized dance movements/preparation for battle/reconnaissance/combat/platoon formation</p> <p>Now performed as expression of national culture.</p> <p>High esteem of drummers/skills</p> <p>Improvisatory/oral tradition</p> <p>Fast tempo</p> <p>Primarily polyrhythmic piece</p> <p>Limited pitch content</p> <p>(Largely confined to) Gankogui</p> <p>Speaking drums/communication with other performers</p> <p>Ostinato/repeating rhythms</p> <p>(Timeline) providing reference point for other performers</p> <p>Additive rhythm</p> <p>Syncopation</p> <p>Sogo plays one quaver after main pulse/is metrically displaced</p> <p>Atsimevu plays one quaver before pulse</p> <p>Homorhythm</p> <p>More varied rhythmic patterns</p>	<p>Illustration</p> <p>(bells), tuned an octave/2 octaves apart</p> <p>Muting</p> <p>In Gankogui</p> <p>In Gankogui</p> <p>In Gankogui</p> <p>Of 2 + 3 + 2 + 2 + 3 (quavers)</p> <p>Eg between master drum and gankogui</p> <p>See entry at bar 3</p> <p>See entry at bar 13</p> <p>At close</p> <p>Eg dotted rhythms at bar 26 Award another illustrated point for a further precisely</p>	13

	Atsimevu doubles gankogui	described and located instance, eg cross rhythm in atsimevu at bar 38. Eg bars 12-13	
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2-3	Limited. Typically 1-2 illustrated points. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
4-5	Basic. Typically 3-4 relevant points with limited illustration. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
6	Adequate. Typically 3-4 relevant, illustrated points, or 5-6 relevant points with limited illustration. QWC: The writing may show some degree of organisation and clarity but this will not be sustained throughout the response. The candidate will demonstrate most of the skills needed to produce effective writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present.
7-8	Competent. Typically 5-6 relevant, illustrated points, or 7-8 relevant points with limited illustration. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent
9-10	Confident. Typically 7-8 relevant, illustrated points, or 9 or more relevant points with limited illustration. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent.
11-12	Excellent. Typically 9 or more relevant points with most appropriately illustrated. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.
13	Outstanding. Typically more than 9 relevant, well illustrated points. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.

PART C: CONTINUITY AND CHANGE IN INSTRUMENTAL MUSIC

Question Number	Acceptable Answers		Mark
4(a)	<p>Indicative Content</p> <p>Award 8 max. illustrated points per composer</p> <p>Basic point</p> <p>Corelli</p> <p>Harmony</p> <p>Functional</p> <p>Diatonic/major</p> <p>Chords mainly in root position and first inversion</p> <p>Occasional 7th chord</p> <p>117b</p> <p>Perfect cadences</p> <p>Suspensions</p> <p>Award another illustrated point for:</p> <p>Inverted pedal</p> <p>Tonality</p> <p>Modulations to related keys</p> <p>Then award 1 illustrated point for each located modulation to a maximum of three:</p> <p>Circle of fifths</p>	<p>Illustration</p> <p>Bar 42</p> <p>Bar 18</p> <p>E.g. bars 18-19</p> <p>7-6 at bars 8-9</p> <p>different type of suspension, e.g. 4-3 at bar 40 or 42</p> <p>Bars 15-18</p> <p>A major at b. 11 B minor at bars 27-28 E minor at bars 31-32 A major at bar 33 D major at bar 34 G major at bar 35</p> <p>Bars 32-35</p>	36

	<p>Mozart</p> <p>Harmony</p> <p>Functional</p> <p>Regular cadences</p> <p>Perfect cadence</p> <p>Imperfect cadence</p> <p>Cadential 6/4 / Ic-V-I</p> <p>Appoggiatura chords/ Double Appoggiatura cadence</p> <p>Diminished seventh chord</p> <p>Augmented sixth chord</p> <p>Circle of fifths</p> <p><u>Dominant</u> Pedal</p> <p><u>Tonic</u> pedal</p> <p>Suspensions</p> <p>Tonality</p> <p>Modulations to related keys</p> <p>Then award 1 illustrated points for each located modulation to a maximum of three:</p> <p>Dominant preparation</p>	<p>[Award one basic point if no other reference to cadences made]</p> <p>E.g. Bars 62-63</p> <p>E.g. bar 80-81</p> <p>E.g. bar 9</p> <p>E.g. bar 63</p> <p>E.g. bar 67</p> <p>E.g. bar 84</p> <p>E.g. bar 143</p> <p>E.g. bar 57-58</p> <p>E.g. bar 59-61</p> <p>E.g. bar 9</p> <p>F major at b. 23 F minor at b. 71 C minor at b. 75 G minor at b. 79 B flat major at b. 93</p> <p>Bar 87-93</p>	
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Shostakovich		
Harmony		
Slow harmonic rhythm		
Perfect cadence		bars 25- 26
(9-8) suspension		Bar 25
Chromaticism		E.g. bars 79-84
False relation		E.g. bars 79-80
Drone		e.g. drone b.28
Tonic pedal		Bar 50
Dominant pedal		Bar 67
Thirdless chords		Bar 26
Tonality		
Award 1 illustrated point for each located modulation to a maximum of three:		
C minor		At start
G minor		Bars 3-4
F minor		Bar 7
A minor		Bar 87
G# preparation for 2 nd movt.		Bar 125

Mark	Descriptor
0	No positive features can be clearly identified.
1-5	Poor. Typically 1-4 points but no examples. QWC: The writing may have some coherence and will be generally comprehensible, but lack both clarity and organisation. The skills needed to produce effective writing will not normally be present. Frequent syntactical and/or spelling errors are likely to be present.
6-10	Limited. Typically 1-4 appropriately illustrated points. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
11-15	Basic. Typically 5-8 points with limited illustration. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
16-19	Adequate. Typically 5-8 appropriately illustrated points, or 9-12 points with limited examples. QWC: The writing may show some degree of organisation and clarity but this will not be sustained throughout the response. The candidate will demonstrate most of the skills needed to produce effective writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present.
20-23	Competent. Typically 9-12 appropriately illustrated points, or 13-16 points with limited examples. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent.
24-27	Confident. Typically 13-16 appropriately illustrated points, or 17+ points with limited examples. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent.
28-31	Excellent. Typically 17+ points with most appropriately illustrated. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.
32-36	Outstanding. Typically 18+ well illustrated points. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.

Question Number	Acceptable Answers		Mark
4(b)	<p>Indicative Content</p> <p>Max. 8 illustrated points per composer</p> <p>[NB References in Rag Bhairav are usually given by line and note-number]</p> <p>Texture</p> <p>Basic point</p> <p><u>Sweelinck</u></p> <p>Idiomatic keyboard style</p> <p>Mainly 4-part</p> <p>With varying number of parts</p> <p>Free counterpoint</p> <p>Some imitation of melody in inner parts</p> <p>Essentially chordal with ornamental quavers</p> <p>Brief imitation (in 3-part texture)</p> <p>Semiquavers dominate free-voiced supporting parts</p> <p>Generally homophonic</p> <p>Antiphony/dialogue (between 6ths in RH and 3rds in LH)</p> <p>(3-part) imitation</p> <p><u>Berlioz</u></p> <p>Melody dominated homophony</p> <p>Drone</p> <p>Homophony</p> <p>Octave doubling of melody (in piccolo and oboe)</p> <p>Divided violas</p> <p>Broken chord strings accompaniment</p>	<p>Illustration</p> <p>Eg. 2 parts at 89 [allow 2 points for different examples]</p> <p>Bar 1</p> <p>Bar 5</p> <p>Bars 9-11</p> <p>Bar 17</p> <p>Bar 23</p> <p>At Bar 33</p> <p>Bar 40</p> <p>Bar 42</p> <p>E.g. bars 1-13</p> <p>Eg bar 206</p> <p>Bars 4-31</p> <p>Bars 1-31</p> <p>Bar 32</p>	36

Broken chord clarinet accompaniment	Bar 48	
Melody in octaves plus sustained notes on horns	Bar 53	
Two-part (homorhythmic) horns (plus pedal)	Bar 59	
Multi-layered texture with <i>idée fixe</i> in viola and serenade theme in woodwinds	Bar 65	
<i>Idée fixe</i> in octaves (solo viola) doubled by orchestral strings with chords on harp	Bar 71	
Exchange of motif in woodwind	Bar 80	
Layered texture, of <i>idée fixe</i> , serenade theme and <i>saltarello</i> rhythm	Coda/bar 166	
Monophonic (viola solo)	Bars 202-206	
<u>Rag Bhairav</u>		
Monophonic		
Melody with drone [do not accept melody-dominated homophony]		
Tampura provides drone		
Sarangi the melody line		
Increased resonance from sympathetic strings		
Tabla provide pulse		
Contrasting timbres	Line 19	
Occasional 2-note chords in Sarangi		
Melody		
<u>Sweelinck</u>		
Transfer of vocal styles to keyboard		
Conjunct movement	e.g. bars 1-2	
Descending (falling tears) line	bars 1-2	
Initial span of a perfect 4 th changes to diminished 4 th	Bars 3-4	
Rising minor 6 th	Bar 2	
Much semiquaver / scalic ornamentation of melodic material	E.g. bar 23	

Notated trills	Bar 45(accept also bar 14)
Lower auxiliary notes	Bar 82
Relatively restricted range	Dowland's original spans a ninth, though Sweelinck's figurations cover a larger range
Aeolian modal elements / variable (melodic minor) scales	See Bar 96
Occasional use of sequence.	Bars 73-75
<u>Berlioz</u>	
Saltarello melody is narrow in range	Overall range of a ninth
Revolves around E	In saltarello
Conjunct	Opening phrase (bars 4-6)
Diatonic/Major mode	
Some modal elements	at b. 15
One-bar cells/motifs	Opening of saltarello
Repetition of cells	Bars 4-6
Inversion of original shape	Bar 10
Sequence	Bars 14-17
Irregular phrase lengths	Serenade theme with 7 + 7 + 4 + 7 bars
Chromaticism	Eg. Bar 53
Serenade theme initially built on broken chord	Bars 34-35
Idee fixe (in relatively long notes)	Bar 65
Ornamentation/acciaccaturas	Bar 27
<u>Rag Bhairav</u>	
Based on all available notes of rag (sapurna jati)	
Rag homes in on C (as notated in NAM)	
Improvisatory	
Shruti/microtones	

	Melody built on pakad/groups of notes	Line 3, note 3 onwards	
	Melody gradually gains rhythmic pulse	Line 14	
	Range broadens	Eg. Line 15	
	Shorter note-lengths	from line 19	
	Increased use of scales/tans	E.g. Line 25	
	Ornamentation	Line 20 (at start)	
	Slides/meend	E.g. line 1	
	Vibrato/gamak	Eg. Line 16 (start)	
	Mukhra/cadential formulae	Eg. Line 3, note 2	

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6-10	Limited. Typically 1-4 appropriately illustrated points. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
11-15	Basic. Typically 5-8 points with limited illustration. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
16-19	Adequate. Typically 5-8 appropriately illustrated points, or 9-12 points with limited examples. QWC: The writing may show some degree of organisation and clarity but this will not be sustained throughout the response. The candidate will demonstrate most of the skills needed to produce effective writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present.
20-23	Competent. Typically 9-12 appropriately illustrated points, or 13-16 points with limited examples. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent.
24-27	Confident. Typically 13-16 appropriately illustrated points, or 17+ points with limited examples. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent.
28-31	Excellent. Typically 17+ points with most appropriately illustrated. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.
32-36	Outstanding. Typically 18+ well illustrated points. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.

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