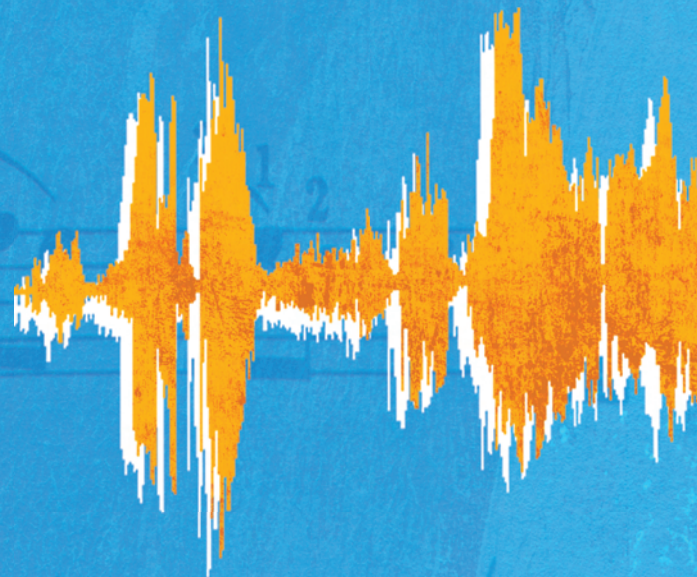


## Sample Assessment Materials

# Edexcel GCSE in Music (2MU01)

### Inside this Sample Assessment Material pack you'll find:

- An accessible paper to help you and your students prepare for the assessment
- A clear and concise mark scheme to let you know what the examiners are looking for.



# Welcome to the GCSE 2009 Music Sample Assessment Materials

The sample assessment material has been written to accompany the specification. It has been developed to give you and your students a flavour of the actual exam papers and mark schemes so they can experience what they will encounter in their assessments. They feature:

- **An accessible paper** using a mixture of question styles. We've worked hard to ensure the paper is easy to follow and encourage all students to achieve their full potential.
- **A clear and concise mark scheme** for the paper outlining what examiners will be looking for in the assessment, so you can use the sample paper with students to help them prepare for the real thing.

Our GCSE 2009 Music qualification will be supported better than ever before. Keep up to date with the latest news and services available by visiting our website:

**[www.edexcel.com/gcse2009](http://www.edexcel.com/gcse2009)**

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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.
- Quality of written communication should be taken into account in the marking of responses to the choice of Question 9 or 10. Quality of written communication includes clarity of expression, the structure and presentation of ideas and grammar, punctuation and spelling.

Write your name here

Surname

Other names

Centre Number

Candidate Number

**Edexcel GCSE**

**Music**

**Unit 3: Music – Listening and Appraising**

**Sample Assessment Material**

**Time: 1 hour 30 minutes**

Paper Reference

**5MU03/01**

**You must have:**

CD  
CD Player

Total Marks

### Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** the questions in Section A and **one** question from Section B
- Answer the questions in the spaces provided  
– *there may be more space than you need.*

### Information

- The total mark for this paper is 80.
- The marks for **each** question are shown in brackets  
– *use this as a guide as to how much time to spend on each question.*
- Questions labelled with an **asterisk** (\*) are ones where the quality of your written communication will be assessed  
– *you should take particular care with your spelling, punctuation and grammar, as well as the clarity of expression, on these questions.*

### Advice

- Read each question carefully before you start to answer it.
- Keep an eye on the time.
- Check your answers if you have time at the end.

Turn over ►

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**SECTION A**

**Answer all questions in this section.**

**Some questions must be answered with a cross in a box ☒. If you change your mind about an answer, put a line through the box ☒ and then mark your new answer with a cross ☒.**

**Area of Study 1  
Chopin: Prelude No. 15 in D flat major, Op. 28**

**1** Listen to the following extract, which will be played **two** times.

(a) Is the music **in this extract** in a major or minor key?

(1)

(b) Suggest **two musical** reasons why this prelude is often called the **Raindrop**.

(2)

- 1 .....
- 2 .....

(c) The score for this extract contains the following musical sign:



What **two** musical terms describe how the pianist changes the dynamics at this point?

(2)

- 1 .....
- 2 .....

(d) This prelude was composed in the Romantic period of Western classical music.

State **four** key features of Romantic music.

(4)

- 1 .....
- 2 .....
- 3 .....
- 4 .....

**(Total for Question 1 = 9 marks)**

**Area of Study 1**  
**Mozart: 1<sup>st</sup> movement from Symphony No. 40 in G minor**

**2** Listen to the following extract, which will be played **five** times.

- (a) (i) Which theme from the first movement is being played?  
 Put a cross in the correct box.

(1)

1<sup>st</sup> Subject

2<sup>nd</sup> Subject

- (ii) This theme is shared between **two** instrumental **families**. What are they?

(2)

1 .....

2 .....

- (iii) What is the key of this theme?

(1)

- (b) Look at the following melody, which is heard at the beginning of the extract.

Fill in the missing notes in bars 5 and 6. The rhythm is given above the staff.

(4)

- (c) The first main section in a sonata form movement is the **exposition**. Name the other **two** main sections.

(2)

1 .....

2 .....

**(Total for Question 2 = 10 marks)**





**Area of Study 2**  
**Bernstein: *Something's Coming* from *West Side Story***

**4** Listen to the following extract, which will be played **three** times.

(a) (i) Listen to the last word **tonight**. What is the interval between the two notes? (1)

.....

(ii) The interval is then played **three** more times. Name the **two** instruments that play it. (2)

1 .....

2 .....

(iii) What **musical term** describes instruments copying one another like this? (1)

.....

(b) How does the composer create a mood of excitement and anticipation in the music? (2)

.....

(c) In which decade was this music composed?  
Put a cross in the correct box. (1)

1930s     

1950s     

1970s     

1990s     

**(Total for Question 4 = 7 marks)**

---

**Area of Study 3**  
**Miles Davis: *All Blues***

5 Listen to the following extract, which will be played **four** times.

(a) In the introduction to this solo the piano is playing a repeated **one-bar riff**. Complete the **rhythm** of this riff below.

(2)



(b) Name the instrument playing the solo.

(1)

(c) Complete the chord sequence that is played underneath the solo.

(3)

G7 / / / / /	G7 / / / / /	/ / / / /	G7 / / / / /
/ / / / /	C7 / / / / /	G7 / / / / /	G7 / / / / /
/ / / / /	E $\flat$ 7#9 / / D7#9 / /	G7 / / / / /	G7 / / / / /

(d) Suggest **one musical** reason why Miles Davis may have chosen the title ***All Blues***.

(1)

(e) *All Blues* was recorded in one take, with no score or rehearsal. What **musical** information would the soloist have needed before starting to play?

(2)

**(Total for Question 5 = 9 marks)**

**Area of Study 3**  
**Moby: *Why does my heart feel so bad***

**6** Listen to the following extract, which will be played **two** times.

(a) Write numbers in the boxes to indicate the order in which the following sounds enter.

(4)

Rhythm track

Piano

Synth strings

Vocal sample

(b) The chords below are used in this extract. Complete them using staff notation.

(3)



(c) What is a **sub-bass** and why is it often used in dance music?

(2)

.....

.....

**(Total for Question 6 = 9 marks)**

**Area of Study 4**  
**Capercaillie: Chuir M'Athair Mise Dhan Taigh Charraideach**  
**(Skye Waulking Song)**

**7** Listen to the following extract, which will be played **three** times.

(a) Name **two folk** instruments heard in this extract.

(2)

1 .....

2 .....

(b) What scale is the vocal melody based on?

Put a cross in the correct box.

(1)

Major

Minor

Modal

Pentatonic

(c) (i) This piece is based on a traditional folk song. **Who** would have originally performed the folk song and **what** would they have been doing?

(2)

.....

.....

(ii) Why would the swinging **6**<sub>8</sub> metre have helped them in their task?

(1)

.....

.....

**(Total for Question 7 = 6 marks)**

**Area of Study 4**  
**Rag Desh**

**8** Listen to the following performances of Rag Desh, which will each be played **two times**.

(a) Performance 1

(i) What instrument is improvising? (1)

---

(ii) Name the **section** of the piece that this extract is taken from. (1)

---

(b) Performance 2

(i) Name the instrument playing the melody. (1)

---

(ii) Name the **section** of the piece that this extract is taken from. (1)

---

(c) Apart from the instruments playing, state **two** other differences between the two extracts. (2)

1 .....

2 .....

(d) Both of these performances are based on Rag Desh. Fill in the missing notes below from the descending version of this rag. (4)



**(Total for Question 8 = 10 marks)**

---

**TOTAL FOR SECTION A = 68 MARKS**

**SECTION B**

**Answer ONE question in this section.**

**If you answer Question 9 put a cross in this box .**

**9** The following questions are about *Why does my heart feel so bad* by Moby.

(a) In which year was this track released?

(1)

(b) What style is this piece of music written in?

(1)

\*(c) Comment on how Moby uses the following musical elements in *Why does my heart feel so bad*.

- Structure
- Harmony
- Texture
- Samples
- Technology

Remember to use correct **musical vocabulary** where appropriate.

(10)

Blank lined area for writing.

**(Total for Question 9 = 12 marks)**

If you answer Question 10 put a cross in this box .

10 The following questions are about *Peripetie* by Arnold Schoenberg.

(a) In which century was this piece of music composed?

(1)

(b) What style is this piece of music written in?

(1)

\*(c) Comment on how Schoenberg uses the following musical elements in *Peripetie*.

- Tonality and harmony
- Instruments and texture
- Melody
- Dynamics and tempo
- Structure

Remember to use correct **musical vocabulary** where appropriate.

(10)



**(Total for Question 10 = 12 marks)**

**TOTAL FOR SECTION B = 12 MARKS**  
**TOTAL FOR PAPER = 80 MARKS**

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# Sample mark scheme

## Section A

Chopin	Prelude No. 15 in D flat major, Op. 28	Extract: First 12 bars of minor section.	Track timings: 1.36 - 2.16	
Question Number	Correct Answer	Acceptable Answers		Mark
1(a)	<ul style="list-style-type: none"> <li>minor</li> </ul>	<ul style="list-style-type: none"> <li>phonetic spellings</li> <li>C# minor</li> </ul>		1

Question Number	Correct Answer	Acceptable Answers	Reject	Mark
1(b)	<ul style="list-style-type: none"> <li>dominant pedal</li> <li>repeated notes</li> </ul>	<ul style="list-style-type: none"> <li>phonetic spellings</li> </ul>	<ul style="list-style-type: none"> <li>ostinato</li> </ul>	2

Question Number	Correct Answer	Reject	Mark
1(c)	<ul style="list-style-type: none"> <li>crescendo (1)</li> <li>decrescendo/diminuendo (1)</li> </ul>	<ul style="list-style-type: none"> <li>(play) loud and soft</li> <li>gradually get louder/soft getting loud</li> <li>gradually get softer/loud getting soft</li> </ul>	2

Question Number	Correct Answer	Mark
1(d)	<p>Any four of:</p> <ul style="list-style-type: none"> <li>more intense expression of emotion (than Classical era)</li> <li>lyrical/songlike melodies</li> <li>richer/chromatic harmonies</li> <li>more use of discords</li> <li>keener interest in programme music</li> <li>rise of nationalism</li> <li>exploitation of the increased range/technical advances of instruments</li> <li>artists less constrained by patronage</li> <li>composers develop individual musical voices</li> <li>cyclic structures</li> <li>expansion of the orchestra</li> <li>expansion of musical forms/structures</li> <li>contraction of forms (Romantic miniature)</li> <li>invention/development of symphonic poem</li> <li>works often given descriptive titles</li> <li>rise of virtuoso</li> <li>greater use of instrumental colour(s) (than in Classical era)</li> <li>modulation to more remote keys (than in Classical era)</li> <li>more enharmonic modulations</li> <li>sound of chord overtaking function</li> <li>supremacy of melody</li> <li>greater use of irregular phrase lengths (than Classical era)</li> </ul> <p style="text-align: right;">(4 x 1)</p>	4

Mozart	Ist movement of Symphony No. 40 in G minor	Extract: Statement of 2 <sup>nd</sup> subject in exposition	Track timings: 0.50 - 1.07	
Question Number	Correct Answer			Mark
2(a)(i)	<ul style="list-style-type: none"> <li>• 2nd subject</li> </ul>			1

Question Number	Correct Answer	Acceptable Answers	Reject	Mark
2(a)(ii)	<ul style="list-style-type: none"> <li>• strings</li> <li>• woodwind</li> </ul>	<ul style="list-style-type: none"> <li>• phonetic spellings</li> </ul>	<ul style="list-style-type: none"> <li>• names of individual instruments</li> </ul>	2

Question Number	Correct Answer	Acceptable Answers	Mark
2(a)(iii)	<ul style="list-style-type: none"> <li>• B flat major</li> <li>• relative major</li> </ul>	<ul style="list-style-type: none"> <li>• phonetic spellings</li> </ul>	1

Question Number	Correct Answer	Mark
2(b)	<ul style="list-style-type: none"> <li>• F#</li> <li>• F natural</li> <li>• E natural</li> <li>• E (flat)</li> </ul>	4

Question Number	Correct Answer	Acceptable Answers	Mark
2(c)	<ul style="list-style-type: none"> <li>• development</li> <li>• recapitulation</li> </ul>	<ul style="list-style-type: none"> <li>• phonetic spellings</li> </ul>	2

Reich	3rd movement (fast) from Electric Counterpoint	Extract: First 26 bars	Track timings:0.00 - 0.44	
Question Number	Correct Answer	Acceptable Answers		Mark
3(a)	• 3	• 6		1

Question Number	Correct Answer	Mark
3(b)	• Rhythm 2	1

Question Number	Correct Answer	Acceptable Answers	Reject	Mark
3(c)	Any two of: • note addition • repetition/ostinato • layering/layered texture • fading in and out	• phonetic spelling	• phasing • note subtraction • metamorphosis	2

Question Number	Correct Answer	Acceptable Answers	Mark
3(d)	Any one of: • pre-recorded tape loops (1) played alongside live performer • multi track • overdub	• phonetic spelling	1

Question Number	Correct Answer	Acceptable Answers	Reject	Mark
3(e)	• bass guitar/bass	• phonetic spelling	• guitar	1

Question Number	Correct Answer	Mark
3(f)	any two reasonable musical responses	2

Bernstein	Something's coming from West Side Story:	Extract: Final section	Track timings: 2.00 - end	
Question Number	Correct Answer			Mark
4(a)(i)	<ul style="list-style-type: none"> <li>(perfect) 5<sup>th</sup></li> </ul>			1

Question Number	Correct Answer			Mark
4(a)(ii)	<ul style="list-style-type: none"> <li>oboe</li> <li>flute</li> </ul>			2

Question Number	Correct Answer			Mark
4(a)(iii)	<ul style="list-style-type: none"> <li>imitation</li> </ul>			1

Question Number	Correct Answer	Acceptable Answers	Mark
4(b)	Any two of: <ul style="list-style-type: none"> <li>lombardic/scotch snap rhythm (1)</li> <li>half singing/half whispering/talking (1)</li> <li>choice of tempo</li> <li>off beat</li> </ul>	any sensible suggestion that is linked to the music of the extract such as: <ul style="list-style-type: none"> <li>cross rhythms</li> <li>rhythmic displacement</li> </ul>	2

Question Number	Correct Answer			Mark
4(c)	<ul style="list-style-type: none"> <li>1950s</li> </ul>			1



Miles Davis	All Blues	Extract First 16 bars of the Coltrane solo	Track timings: 6.05 - 6.45	
Question Number	Correct Answer			Mark
5(a)	<ul style="list-style-type: none"> <li>crotchet and minim in that order.</li> </ul>			2

Question Number	Correct Answer	Acceptable Answers	Reject	Mark
5(b)	<ul style="list-style-type: none"> <li>tenor Saxophone</li> </ul>	<ul style="list-style-type: none"> <li>phonetic spellings</li> </ul>	<ul style="list-style-type: none"> <li>alto saxophone</li> <li>all other instrument names</li> <li>saxophone</li> </ul>	1

Question Number	Correct Answer	Acceptable Answers	Mark
5(c)	<ul style="list-style-type: none"> <li>G7</li> <li>C7</li> <li>D7#9</li> </ul>	<ul style="list-style-type: none"> <li>G</li> <li>C</li> <li>D7</li> </ul>	3

Question Number	Correct Answer	Acceptable Answers	Reject	Mark
5(d)	<ul style="list-style-type: none"> <li>piece is based on (a version) of the 12 bar blues sequence</li> </ul>	<ul style="list-style-type: none"> <li>contains improvisation like trad. blues</li> <li>mood of overall piece reflects the mood of the blues style</li> </ul>	<ul style="list-style-type: none"> <li>reject any reason that does not have a musical link</li> </ul>	1

Question Number	Correct Answer	Mark
5(e)	<p>Any two of:</p> <ul style="list-style-type: none"> <li>chord sequence</li> <li>which modes to play</li> <li>where to improvise his solo/how long to improvise for</li> <li>number of solos</li> <li>basic structure of the piece</li> </ul>	2

Moby	Why does my heart feel so bad	Intro and part of 1 <sup>st</sup> verse	Track timings: 0 - 49	
Question Number	Correct Answer			Mark
6(a)	<ul style="list-style-type: none"> <li>• piano [1]</li> <li>• rhythm track [3]</li> <li>• synth strings [4]</li> <li>• vocal sample [2]</li> </ul>			4

Question Number	Correct Answer			Mark
6(b)	<ul style="list-style-type: none"> <li>• E minor - EGB (1)</li> <li>• G (major) - GBD (1)</li> <li>• D (major) - DF#A (1)</li> </ul>			3

Question Number	Correct Answer	Acceptable Answers	Mark
6(c)	<ul style="list-style-type: none"> <li>• a bass line that sounds below 90Hz</li> <li>• (at a loud enough volume) a sub-bass will be felt more than heard, (enhancing the clubbing experience for those on the dance floor)</li> </ul>	<ul style="list-style-type: none"> <li>• phonetic spellings</li> </ul>	2

Capercaillie	'Chuir M' Athair Mise Dhan Taigh Charraideach' (Skye Waulking Song)	Extract: Chorus and part of instrumental break	Track timings: 2.48 - 3.30	
Question Number	Correct Answer	Acceptable Answers		Mark
7(a)	Any two of: <ul style="list-style-type: none"> <li>• accordion</li> <li>• whistle/pipes</li> <li>• fiddle</li> <li>• bazooki</li> </ul>	<ul style="list-style-type: none"> <li>• phonetic spellings</li> <li>• violin</li> </ul>		2

Question Number	Correct Answer	Mark
7(b)	<ul style="list-style-type: none"> <li>• pentatonic</li> </ul>	1

Question Number	Correct Answer	Mark
7(c)(i)	<ul style="list-style-type: none"> <li>• women (or workers) (1)</li> <li>• completing the waulking process/ working (1)</li> </ul>	2

Question Number	Correct Answer	Acceptable Answers	Mark
7(c)(ii)	Any one of: <ul style="list-style-type: none"> <li>• ensured the women moved the cloth in time with one another (see notes on waulking process)</li> <li>• lifted their spirits</li> </ul>	<ul style="list-style-type: none"> <li>• any answer that refers to the rhythm of the waulking process below</li> </ul>	1

#### Notes

Waulking of cloth was done by pounding the material against a board or trampling it with feet, more often the former than the latter. Six to fourteen women, one on each end and equal numbers down the sides, would sit around the waulking board, or, as often, a door was taken off its hinges and set up. The cloth would be pulled towards you and beat on the board then passed slightly to your left before pushing it back, moving it in a four-time clockwise direction. Cloth that was initially eight (middle) finger lengths wide would be three inches narrower when the process was complete in addition to being softer, thicker, and more tightly woven.

<http://www.thistleandbroom.com/scotland/waulking.htm>

Rag Desh	Perf 1 = Anoushka Shankar: Rag Desh from the album Live at Carnegie Hall Perf 2 = Wertheimer and Gorn: Rag Desh, Pt 3 from the album Priyagitah: The Nightingale	Perf 1: Alap : 0 -18 secs Perf 2: Gat : 0 - 30 secs	
Question Number	Correct Answer	Acceptable Answers	Mark
8(a)(i)	• sitar	• phonetic spellings	1

Question Number	Correct Answer	Acceptable Answers	Mark
8(a)(ii)	• alap	• phonetic spellings	1

Question Number	Correct Answer	Acceptable Answers	Mark
8(b)(i)	• flute	• phonetic spellings • bansuri	1

Question Number	Correct Answer	Acceptable Answers	Mark
8(b)(ii)	• gat	• phonetic spellings	1

Question Number	Correct Answer	Acceptable Answers	Mark
8(c)	Any two of: • slow v faster tempo • free v more rhythmic • improvised v fixed composition ▪ no pulse v steady pulse	• phonetic spellings	2

Question Number	Correct Answer	Mark
8(d)	• Bb (1) • A (1) • G (1) • F (1)	4

## Section B

Question Number	Correct Answer	Mark
9(a)	<ul style="list-style-type: none"> <li>1999</li> </ul>	1

Question Number	Correct Answer	Mark
9(b)	<ul style="list-style-type: none"> <li>Dance music</li> </ul>	1

Question Number	Indicative content
9(c) QWC i-ii-iii	<p><b>Structure</b> Intro/ Verse/ Chorus/ Verse/ Chorus/ Verse</p> <p><b>Harmony</b></p> <ul style="list-style-type: none"> <li>Whole song based on two simple repeated chord sequences.</li> <li>Piano intro and verse: Am / Em / G / D</li> <li>Chorus: C / Am x 2 and F / C x 2</li> </ul> <p><b>Texture</b></p> <ul style="list-style-type: none"> <li>Texture builds gradually throughout the intro and first verse.</li> <li>Texture suddenly thins out when the chorus comes back for the second time.</li> <li>Fuller texture returns.</li> <li>Final 32 bars (or 3<sup>rd</sup> verse) texture consists of just 1<sup>st</sup> vocal sample and synth.</li> </ul> <p><b>Samples</b></p> <ul style="list-style-type: none"> <li>Uses two vocal samples, both from a 1950s gospel choir.</li> <li>Neither of the vocal tracks has been 'cleaned up' significantly.</li> <li>The breakbeat sample was slowed down to fit the tempo of the track.</li> </ul> <p><b>Technology</b></p> <ul style="list-style-type: none"> <li>Minimal use of effects on track</li> <li>Reverb on piano and vocal</li> <li>Use of delay and EQ</li> <li>Use of a filter to treat 'answer' vocal sample</li> <li>Use of drum machine and sequencer</li> </ul>

Question Number	Correct Answer	Mark
10(a)	<ul style="list-style-type: none"> <li>20th Century</li> </ul>	1

Question Number	Correct Answer	Mark
10(b)	<ul style="list-style-type: none"> <li>Expressionist</li> </ul>	1

Question Number	Indicative content
10(c) QWC i-ii-iii	<p><b>Tonality and harmony</b></p> <ul style="list-style-type: none"> <li>Atonality</li> <li>Use of hexachords</li> </ul> <p><b>Instruments and texture</b></p> <ul style="list-style-type: none"> <li>Large post romantic orchestra with quadruple woodwind, large brass section, percussion and strings</li> <li>Complex contrapuntal textures</li> <li>Rapid contrast and alternation of instrument colour (timbre)</li> <li>Many examples of instruments playing at the upper extreme of their range</li> </ul> <p><b>Melody</b></p> <ul style="list-style-type: none"> <li>Fragmentation of melody rather than development of traditional melodic lines</li> <li>Use of short distinct motifs</li> </ul> <p><b>Dynamics and tempo</b></p> <ul style="list-style-type: none"> <li>Expressive use of tempo. Also used to mark sections of the piece</li> <li>Extremes of dynamics used to create stark contrasts</li> </ul> <p><b>Structure</b></p> <ul style="list-style-type: none"> <li>Free rondo with 5 sections not really conforming to structures of the piece's recent musical past</li> </ul>

Mark scheme for Questions 9(c) and 10(c)

Level	Mark	Descriptor
Level 0	0	No positive features can be identified in the response.
Level 1	1 - 2  Limited analysing and evaluating skills	<ul style="list-style-type: none"> <li>• Little relevant information regarding the question and set work(s) is conveyed.</li> <li>• Knowledge of the set work(s) key features will be limited and/or incorrectly applied.</li> <li>• Range of musical vocabulary is limited and/or is not used correctly.</li> <li>• The skills needed to produce effective writing will not normally be present and answer lacks both clarity and organisation. Frequent spelling, punctuation and grammar errors will be present.</li> </ul>
Level 2	3 - 4  Basic analysing and evaluating skills	<ul style="list-style-type: none"> <li>• Some relevant information regarding the question and set work(s) is conveyed but there will be major omissions.</li> <li>• Knowledge of the set work(s) key features will be basic with only the most obvious of comments made.</li> <li>• Range of musical vocabulary is basic but mostly used correctly.</li> <li>• The skills needed to produce effective writing are likely to be limited and passages within the answer will lack both clarity and organisation. Frequent spelling, punctuation and/or grammar errors will be present.</li> </ul>
Level 3	5 - 6  Competent analysing and evaluating skills	<ul style="list-style-type: none"> <li>• Relevant information regarding the question and set work(s) is conveyed but there will still be some (mostly) minor omissions.</li> <li>• Knowledge of the set work(s) key features will be competent, with an adequate range of knowledge displayed.</li> <li>• Range of musical vocabulary is quite broad and is mostly used correctly.</li> <li>• Most of the skills needed to produce effective writing will be present but there will be lapses in clarity and organisation. Some spelling, punctuation and grammar errors will be present.</li> </ul>
Level 4	7 - 8  Good analysing and evaluating skills	<ul style="list-style-type: none"> <li>• Relevant information regarding the question and set work(s) is conveyed and omissions will be minor.</li> <li>• Knowledge of the set work(s) key features will be good, with both range and some depth of knowledge displayed.</li> <li>• Range of musical vocabulary is broad and is mostly used correctly.</li> <li>• The skills needed to produce convincing writing are mostly in place. Good clarity and organisation. Some spelling, punctuation and grammar errors will be found but overall the writing will be coherent.</li> </ul>
Level 5	9 - 10  Excellent analysing and evaluating skills	<ul style="list-style-type: none"> <li>• Relevant information regarding the set work(s) is conveyed and any omissions are negligible.</li> <li>• Knowledge of the set work(s) key features will be excellent, with a wide range and depth of knowledge displayed.</li> <li>• Range of music vocabulary is extensive and any errors in usage are minor.</li> <li>• All the skills needed to produce convincing writing are in place. Excellent clarity and organisation. Very few spelling, punctuation and/or grammar errors will be found and they will not detract from the overall coherence.</li> </ul>

