



Pearson
Edexcel

Mark Scheme (Results)

Summer 2023

Pearson Edexcel Level 3 Advanced GCE in Music
(9MU0)

Component 3: Appraising

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Summer 2023

Question Paper Log Number 70890

Publications Code 9MU0_03_2306_MS

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General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- 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.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Brackets around parts of words/phrases in this mark scheme indicate the possible additional words/phrases candidates may write as their answer. They must not be awarded twice for an answer relating to one bullet point. Marks must not be awarded twice for an answer relating to one bullet point, unless it specifically allows for additional marks to be awarded, normally for additional points of information.
- Where a word is underlined, that word must be included in the answer to be awarded a mark for that point.
- 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.

How to award marks for the levels based mark scheme (Questions 5 and 6)

For all questions marked using a Levels Based Mark Scheme, examiners should pay particular attention to the initial rubric which precedes the indicative content section. This rubric details the Assessment Objective and where applicable strand emphasis that should be applied when making judgements within each band.

Finding the right level

The first stage is to decide which level the answer should be placed in. To do this, use a 'best-fit' approach, deciding which level most closely describes the quality of the answer.

Answers can display characteristics from more than one level, and where this happens examiners must use their professional judgement to decide which level is most appropriate.

Placing a mark within a level

After a level has been decided on, the next stage is to decide on the mark within the level. The instructions below tell you how to reward responses within a level. However, where a level has specific guidance about how to place an answer within a level, always follow that guidance.

Examiners should be prepared to use the full range of marks available in a level. Examiners should start at the top of the level and then move down through the level to find the best mark. To do this, they should take into account how far the answer meets the requirements of the level:

- If it meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for answers that are as good as can realistically be expected within that level
- The middle marks of the level are used for answers that have a reasonable match to the descriptor. This might represent a balance between some characteristics of the level that are fully met and others that are only barely met.
- If it only barely meets the requirements of the level, markers should consider awarding marks at the bottom of the level. The bottom mark in the level is used for answers that are the weakest that can be expected within that level

SECTION A

J. S. Bach, Cantata, Ein feste Burg, BWV 80: Movement 1

CD Track 1: 2.38 - 3.30

Bars 60 - 82

Question Number	Answer	Mark
1(a)	<p>A, D and G are the correct answers</p> <p>A Bass voice (1)</p> <p>D Diatonic (1)</p> <p>G Syncopated (1)</p> <p>B is not correct because it is a diatonic melody</p> <p>C is not correct because there are no cross rhythms</p> <p>E is not correct because the leap is a 5th and not a 4th</p> <p>F is not correct because the leap is a 5th and not a 7th</p> <p>H is not correct because the voice is a bass and not tenor</p>	(3)

Question Number	Answer	Mark
1(b)	<p>(Mainly) ascending (1)</p> <p>Conjunct / step / scale (1)</p> <p>Chromatic / semitones (1)</p> <p>Passing notes (1)</p> <p>Sequence (1)</p> <p>Starts half way through bar 1 (1)</p> <p>Crotchets / same note lengths (1)</p> <p>Staccato (1)</p>	(2)

Question Number	Answer	Mark
1(c)	Polyphonic / contrapuntal (1) Imitation / canon (1) Four part vocal texture (1) Cantus firmus (1) Oboe added (1) Organ / violone added (1) (Strings) double voices (1) Parallel 3rds (1)	(3)

Question Number	Answer	Mark
1(d)	Diminished 7 th	(1)

Question Number	Answer	Mark
1(e)	A Alto, Soprano, Tenor, Bass B, C and D are incorrect because the Alto enters at bar 13, Soprano at bar 14, Tenor at bar 16 and Bass at bar 17.	(1)

Question Number	Answer	Mark
1(f)	<p>Alto (1)</p> <p>From the chorale / Lutheran Hymn (1)</p> <p>Diatonic (1)</p> <p>Leap of a 5th (1)</p> <p>Ascending (1)</p> <p>Conjunct / step / scale (1)</p> <p>Octave leap (1)</p> <p>Range of an octave (1)</p> <p>Syllabic (1)</p> <p>A major / dominant (1)</p> <p>Starts monophonic (1)</p>	(3)

Question Number	Answer	Mark
1(g)	<p>The correct answers are B, E and F</p> <p>B Continuo</p> <p>E Polyphonic</p> <p>F Small orchestra</p> <p>A is not correct because it is not a feature of texture or sonority</p> <p>C is not correct because it is not a Baroque feature</p> <p>D is not correct because it is not a Baroque feature or texture/sonority</p> <p>G is not correct because it is not a Baroque feature or texture/sonority</p> <p>H is not correct because it is not a Baroque feature</p>	(3)

Beatles, Revolver: Here, there and everywhere

CD2 Track 24 0.00 - 1.08

Bars 1 - 16 (2nd time written out fully 23 bars in skeleton score)

Question Number	Answer	Mark
2(a)	Diatonic (1) Ascending (1) Tonic / G Major (1) Triad / arpeggio / broken chord (1) Starts on the dominant / leap of a 4 th (1) Ends on the dominant (1) Range of an octave (1) Repeated notes (1) Rubato (1) Syncopated / offbeat (1) Syllabic (1) Speech rhythms (1) (Moderately) piano / quiet (1) Tenor (1) Panning (1) Double tracked (1)	(3)

Question Number	Answer	Mark
2(b)(i)	Supertonic / II / A minor / Am	(1)

Question Number	Answer	Mark
2(b)(ii)	Dominant 7 th / V ⁷ / D ⁷ / D Major ⁷	(1)

Question Number	Answer	Mark
2(c)	Perfect 5th (1)	(1)

Question Number	Answer	Mark
2(d)	Electric guitar / rhythm guitar (1) Bass (guitar) (1) Drums / Drumkit / reference to any part of the kit except cymbals(1)	(2)

Question Number	Answer	Mark
2 (e)	Perfect	(1)

Question Number	Answer	Mark
2 (f)	Minor (1) Slower harmonic rhythm / one chord (1) Descending (vocals) (1) Reject ascending and descending (guitar) Chromatic / semitones (1) Accompaniment pattern changes / continuous quavers (1) Mandolin sound / Leslie cabinet (1)	(2)

Kaija Saariaho, Petals for Violoncello and Live Electronics

CD3 Track 8 0.00-1.21

Lines 1 - 4

Question Number	Answer	Mark
3(a)	Pianissimo / piano / quiet / niente / from nothing (1) Crescendo / gets louder (1) (Long) trill (1) Semitone (1) Long note (1) Lack of pulse (1) Slow bow (1) Harmonics (1) Sul ponticello / on the bridge (1) Glissando (1) Reverb (1)	(3)


Question Number	Answer	Mark
3(b)	Lento / slow (1) Tempo of at least 20 seconds per stave (1) No time signature / free rhythm / lack of pulse (1) Long notes / semibreves (1) Pause (1)	(2)

Question Number	Answer	Mark
3(c)	<p>Crescendo / gets louder (1)</p> <p>Becomes fortissimo / very loud (1)</p> <p>At the end diminuendo / gets quieter (1)</p> <p>Ends forte / loud (1)</p> <p>Molto / much vibrato (1)</p> <p>Then senza / without vibrato (1)</p> <p>More bow changes (1)</p> <p>Less bow pressure (1)</p> <p>Tremolo (1)</p> <p>Sul tasto to sul ponticello / on the fingerboard to the bridge (1)</p> <p>Harmonizer drops out (1)</p>	(3)

Question Number	Answer	Mark
3(d)	Ascending (1) Chromatic (1) Microtones (1) Narrow range (1) Repetition (1) Reject repeated notes Staccato (1) Accents (1) Even note lengths / demisemiquavers / dectuplets (1) Energetic / energico (1)	(3)

Question Number	Answer	Mark
3(e)	Amplification / microphone / (loud) speakers / PA system (1) Close (microphone) (1) Levels set loud (1) Reverb (1) Harmonizer / Pitch shift (1) Mixer (1) Control to vary effects (1)	(3)

Question Number	Answer	Mark
3(f)	B 1988 The correct answer is B A is not correct because the date of composition was 1988 C is not correct because the date of composition was 1988 D is not correct because the date of composition was 1988	(1)

Question Number	Answer	Mark
4	<p>There are 12 pitches and 12 durations to complete.</p>  <p>0 No work offered capable of assessment 1 1–3 pitches and/or note-lengths correct 2 4–6 pitches and/or note-lengths correct 3 7–9 pitches and/or note-lengths correct 4 10–12 pitches and/or note-lengths correct 5 13–15 pitches and note-lengths correct 6 16–18 pitches and note-lengths correct 7 19–21 pitches and note-lengths correct 8 22–24 pitches and note-lengths correct</p> <p>Mark from the beginning ignoring bar lines until both pitch and rhythm are incorrect. Then mark from the end ignoring bar lines until both pitch and rhythm are incorrect. If there is any music remaining unmarked, check whether it is correct in the context of the bar lines.</p>	(8)

SECTION B

Question Number	Indicative content	Mark
5	<p>AO4 (20 marks)</p> <p>Holst - Vedic Hymns, Dawn</p> <p>Melody Repeated notes (Mainly) conjunct Leap of a 4th Arpeggios Mainly ascending Legato Highest pitch at the end Leaps / octave at the end</p> <p>Harmony Non-functional / lacks cadences Unrelated chords Dissonance Added 7ths Parallel chords Open 5th chords Augmented triads 2nd inversion chords Pedal note</p> <p>Tonality Major key Non-functional Sudden modulations (Tonic) minor</p> <p>Structure Introduction Verses Through composed Two contrasting sections</p> <p>Sonority Baritone / bass Syllabic Piano accompaniment Sustain pedal / right pedal Una corda / soft pedal / left pedal High register of piano</p> <p>Texture Melody and accompaniment / melody dominated homophony Block chords Arpeggios Ostinato</p> <p>Tempo, metre and rhythm Adagio Faster section Tempo changes, rit, accelerando</p>	(20)

	<p>Overall gradually getting faster 4/4 occasional change of metre to 2/4 Dotted Triplets Cross rhythms Longer note lengths in voice at end</p> <p>Dynamics Starts quietly Builds up with crescendos Overall gradually getting louder</p> <p>Reference should be made to set works and other music.</p> <p>NB: Other valid points should be rewarded.</p>	
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Level	Mark	Descriptor
	0	No rewardable material
Level 1	1–4	<ul style="list-style-type: none"> • Identification of elements in the unfamiliar piece, although there are likely to be significant omissions in these. Elements will not be linked to the question. • Little attempt to link to other relevant works • Some basic musical vocabulary used with errors/inconsistency • Little justification/exemplification of the composer's intentions
Level 2	5–8	<ul style="list-style-type: none"> • Identification of elements in the unfamiliar piece. Links between the question and the element described are likely to be implicit • Attempts are made to refer to other works, with some errors/inconsistency • Musical vocabulary used, but with some errors/inconsistency • Basic musical points used as justification/exemplifications of the composer's intentions
Level 3	9–12	<ul style="list-style-type: none"> • Description of elements in the unfamiliar piece. Elements described will be mostly linked to the question. • Relevant works are used to illustrate basic points • Satisfactory use of musical vocabulary • Inconsistent musical justification/exemplification of the composer's intentions
Level 4	13–16	<ul style="list-style-type: none"> • Explanation of elements in the unfamiliar piece. Elements explained will be linked to the question. • Relevant works are used to justify points • Competent use of musical vocabulary • Musical justification/exemplification provided to support composer's intentions with a few insignificant lapses
Level 5	17–20	<ul style="list-style-type: none"> • Thorough explanation of a range of elements in the unfamiliar piece. Elements explained will be clearly linked to the question. • Relevant works are used to justify salient points • Excellent use of musical vocabulary • Full musical justification/exemplification provided to support composer's intentions

Question Number	Indicative content	Mark
<p>6(a)</p> <p>Instrumental music</p>	<p>AO3 (10 marks) / AO4 (20 marks)</p> <p>Candidates must demonstrate a greater emphasis on analysis/evaluation/making judgements (AO4).</p> <p>(AO3) Musical elements such as:</p> <p>Melody</p> <ul style="list-style-type: none"> • Diatonic • Some chromatic melodies • Contrasting melodies • Periodic / balanced phrasing / antecedent and consequent • Legato • Leaps of a 5th / octave • Conjunct • Repeated notes • Sequences • Appoggiatura <p>AO4: Explanation of the effect of the element. Discussion of approaches to melody by Clara Wieck-Schumann and other composers.</p> <p>Texture</p> <ul style="list-style-type: none"> • Melody and accompaniment / melody dominated homophony • Main melodic interest alternates between violin and right hand piano • Homophonic chordal • Polyphonic / contrapuntal • Imitation • Countermelodies • Pedal notes • Octaves, 6^{ths}, 3^{rds} • Piano accompaniments – rocking quavers, block chords on and off beat chords, arpeggios / broken chords <p>AO4: Explanation of the effect of the element. Discussion of approaches to texture by Clara Wieck-Schumann and other composers.</p> <p>Sonority</p> <ul style="list-style-type: none"> • Piano trio / chamber music • Equal roles • Conventional use of instruments / not virtuosic • No pizzicato in violin / rare pizzicato in cello • Double stopping • Violin plays mainly two octaves above lowest string • Cello uses both low and high range • Middle range of piano is mainly used • Sustain pedal is rarely indicated • Where pedal is indicated a blurred effect is created 	<p>(30)</p>

	AO4: Explanation of the effect of the element. Discussion of approaches to sonority of Clara Wieck-Schumann and other composers.	
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Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> Shows limited awareness of contextual factors (AO3) Makes little reference to texts with limited organisation of ideas. Some basic musical vocabulary used with errors/inconsistency (AO4) Little attempt to link to other relevant works (AO4)
Level 2	7–12	<ul style="list-style-type: none"> Makes general links between the music and the historical, social and cultural context in which it was created and developed (AO3) Makes general points, identifying some musical elements with general explanation of effects. Musical vocabulary is used but with some errors/inconsistency (AO4) Attempts are made to refer to other works, with some errors/inconsistency (AO4)
Level 3	13–18	<ul style="list-style-type: none"> Develops relevant links between the music and the historical, social and cultural context in which it was created and developed (AO3) Offers a clear response using relevant musical examples. Satisfactory use of musical vocabulary (AO4) Relevant works are used to illustrate basic points (AO4)
Level 4	19–24	<ul style="list-style-type: none"> Makes detailed links between the music and the historical, social and cultural context in which it was created and developed (AO3) Constructs a controlled argument with fluently embedded musical examples. Competent use of musical vocabulary (AO4) Relevant works are used to justify points (AO4)
Level 5	25–30	<ul style="list-style-type: none"> Sophisticated links between the music and the historical, social and cultural context in which it was created and developed (AO3) Presents a critical evaluative argument with sustained musical examples. Excellent use of musical vocabulary (AO4) Relevant works are used to justify salient points (AO4)

Question Number	Indicative content	Mark
<p>6(b)</p> <p>Music for Film</p>	<p>AO3 (10 marks) / AO4 (20 marks)</p> <p>Candidates must demonstrate a greater emphasis on analysis/evaluation/making judgements (AO4)</p> <p>(AO3) Musical elements such as:</p> <p>Tonality</p> <ul style="list-style-type: none"> • Non-functional • Unrelated keys • (Mainly) minor keys • D minor • Bb minor • C major • Return to Bb minor • Db major • F# minor • Ab major to Ab minor • C# minor • Juxtaposition of unrelated triads • Tonic pedal • Final chord has no 3rd <p>AO4: Explanation of the effect of the element. Discussion of approaches to tonality by Elfman and other composers.</p> <p>Sonority</p> <ul style="list-style-type: none"> • Large orchestra • Synth choir • Percussion – timpani and snare drum • Prominent brass • High strings • Harp glissando • Celeste • Tremolo • Muted brass • Snare off drum • Organ • Fluttertonguing • Stopped horn notes • Bass drum and tam tam at end <p>AO4: Explanation of the effect of the element. Discussion of approaches to sonority by Elfman and other composers.</p>	<p>(30)</p>

	<p>Tempo, metre and rhythm</p> <ul style="list-style-type: none">• Starts at a fast tempo• Tempo changes• 4/4 simple quadruple• 5/4 bar with rit.• Syncopated• Ostinato• Triplets• Accents• Moto perpetuo / continuous quavers or semiquavers• Rhythmic augmentation• Pause <p>AO4: Explanation of the effect of the element. Discussion of approaches to tempo, metre and rhythm by Elfmán and other composers.</p>	
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Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> Shows limited awareness of contextual factors (AO3) Makes little reference to texts with limited organisation of ideas. Some basic musical vocabulary used with errors/inconsistency (AO4) Little attempt to link to other relevant works (AO4)
Level 2	7–12	<ul style="list-style-type: none"> Makes general links between the music and the historical, social and cultural context in which it was created and developed (AO3) Makes general points, identifying some musical elements with general explanation of effects. Musical vocabulary is used but with some errors/inconsistency (AO4) Attempts are made to refer to other works, with some errors/inconsistency (AO4)
Level 3	13–18	<ul style="list-style-type: none"> Develops relevant links between the music and the historical, social and cultural context in which it was created and developed (AO3) Offers a clear response using relevant musical examples. Satisfactory use of musical vocabulary (AO4) Relevant works are used to illustrate basic points (AO4)
Level 4	19–24	<ul style="list-style-type: none"> Makes detailed links between the music and the historical, social and cultural context in which it was created and developed (AO3) Constructs a controlled argument with fluently embedded musical examples. Competent use of musical vocabulary (AO4) Relevant works are used to justify points (AO4)
Level 5	25–30	<ul style="list-style-type: none"> Sophisticated links between the music and the historical, social and cultural context in which it was created and developed (AO3) Presents a critical evaluative argument with sustained musical examples. Excellent use of musical vocabulary (AO4) Relevant works are used to justify salient points (AO4)

Question Number	Indicative content	Mark
<p>6(c)</p> <p>Popular Music and Jazz</p>	<p>AO3 (10 marks) / AO4 (20 marks)</p> <p>Candidates must demonstrate a greater emphasis on analysis/evaluation/making judgements (AO4).</p> <p>(AO3) Musical elements such as:</p> <p>Melody</p> <ul style="list-style-type: none"> • Narrow vocal range, generally conjunct • Wide range saxophone • Repeated phrases • Blue notes • Flattened 7th to tonic • Ornamentation, grace notes, mordent • Pitch bend and slide • Chromaticism • Scales • Repeated notes <p>AO4: Explanation of the effect of the element. Discussion of the melody of Courtney Pine and other composers.</p> <p>Harmony</p> <ul style="list-style-type: none"> • Functional • Slow rate of harmonic change at the start of the verse • Based on 12 bar blues chords • Dissonant / extended chords • 7th / 9th / 13th chords • Augmented chords • False relation / major-minor 3rd • Chromatic descent through 7th chords • Parallel chords in turnaround • Repeated chord patterns, notably the 3-chord pattern in the coda • Semitone shift from B flat to B at start of coda • Ends on dissonant chord / added note chord / built on 4^{ths} <p>AO4: Explanation of the effect of the element. Discussion of approaches to harmony by Courtney Pine and other composers.</p> <p>Structure</p> <ul style="list-style-type: none"> • Modified 12 bar blues • Introduction • Verses 1 and 2 (acceptable interpretation) • Strophic • Verse chorus form (acceptable interpretation) • Improvised saxophone solo • DC al segno verse 1 repeated • Coda / outro <p>AO4: Explanation of the effect of the element. Discussion of approaches to structure by Courtney Pine and other composers.</p>	<p>(30)</p>

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> Shows limited awareness of contextual factors (AO3) Makes little reference to texts with limited organisation of ideas. Some basic musical vocabulary used with errors/inconsistency (AO4) Little attempt to link to other relevant works (AO4)
Level 2	7–12	<ul style="list-style-type: none"> Makes general links between the music and the historical, social and cultural context in which it was created and developed (AO3) Makes general points, identifying some musical elements with general explanation of effects. Musical vocabulary is used but with some errors/inconsistency (AO4) Attempts are made to refer to other works, with some errors/inconsistency (AO4)
Level 3	13–18	<ul style="list-style-type: none"> Develops relevant links between the music and the historical, social and cultural context in which it was created and developed (AO3) Offers a clear response using relevant musical examples. Satisfactory use of musical vocabulary (AO4) Relevant works are used to illustrate basic points (AO4)
Level 4	19–24	<ul style="list-style-type: none"> Makes detailed links between the music and the historical, social and cultural context in which it was created and developed (AO3) Constructs a controlled argument with fluently embedded musical examples. Competent use of musical vocabulary (AO4) Relevant works are used to justify points (AO4)
Level 5	25–30	<ul style="list-style-type: none"> Sophisticated links between the music and the historical, social and cultural context in which it was created and developed (AO3) Presents a critical evaluative argument with sustained musical examples. Excellent use of musical vocabulary (AO4) Relevant works are used to justify salient points (AO4)

Question Number	Indicative content	Mark
<p>6(d)</p> <p>Fusions</p>	<p>AO3 (10 marks) / AO4 (20 marks)</p> <p>Candidates must demonstrate a greater emphasis on analysis/evaluation/making judgements (AO4)</p> <p>(AO3) Musical elements such as:</p> <p>Harmony</p> <ul style="list-style-type: none"> • Non-functional • Tonic / dominant pedal notes • Open 5th chord • Dissonant / added notes / 6ths and 7ths • Pentatonic harmony • Changing background / different chords for the same melody • Static harmony • Interval of major 2nd starts colouristic and then becomes functional as part of the chord • Superimposed 4ths and 5ths • Parallel chords <p>AO4: Explanation of the effect of the element. Discussion of the treatment of harmony by Debussy and other composers</p> <p>Texture</p> <ul style="list-style-type: none"> • Frequently varied textures • Mainly homophonic / chordal • Polyphonic in places • Melody and accompaniment / melody dominated homophony • Melody moves around the texture • Pedal notes • Ostinato • Octaves • Layered texture • Wide range of piano • Parts swapped between hands <p>AO4: Explanation of the effect of the element. Discussion of approaches to texture by Debussy and other composers.</p> <p>Tempo, metre and rhythm</p> <ul style="list-style-type: none"> • Moderately animated • Tempo changes / rit slows down • Rubato • 4/4 simple quadruple • Metre change two bars of 2/4 • Low long notes / shorter middle notes / much shorter high notes • Syncopated • Triplets / quintuplets • Cross rhythms • Continuous demisemi-quavers 	<p>(30)</p>

	<ul style="list-style-type: none">• Pause mark <p>AO4: Explanation of the effect of the element. Discussion of the approaches to tempo, metre and rhythm by Debussy and other composers.</p>	
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Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> Shows limited awareness of contextual factors (AO3) Makes little reference to texts with limited organisation of ideas. Some basic musical vocabulary used with errors/inconsistency (AO4) Little attempt to link to other relevant works (AO4)
Level 2	7–12	<ul style="list-style-type: none"> Makes general links between the music and the historical, social and cultural context in which it was created and developed (AO3) Makes general points, identifying some musical elements with general explanation of effects. Musical vocabulary is used but with some errors/inconsistency (AO4) Attempts are made to refer to other works, with some errors/inconsistency (AO4)
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