



Pearson
Edexcel

Mark Scheme (Results)

Summer 2022

Pearson Edexcel GCE
In Music (9MU0)
Paper 3 Appraising

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Summer 2022

Question Paper Log Number 70816

Publications Code 9MU0_03_2206_MS

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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.

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 and not restrict marks to the middle. Examiners should start at the middle of the level (or the upper-middle mark if there is an even number of marks) and then move the mark up or down 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
- 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
- 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.

SECTION A

Clara Schumann, Piano Trio in G minor, Op. 17

Track Q1

Bars 1 – 35

Question Number	Answer	Mark
1(a)	1 st subject (1) (single/4 bar) phrase (1) Diatonic (1) Legato (1) Starts on the dominant/D (1) Ends on the supertonic/A (1) (Three) repeated notes (1) reject: repetition Leaps of a (perfect) 5 th (1) (mainly) conjunct / step (1) (Falling) minor 2nds / semitones (1) Tied note (1) Dotted (1)	(3)

Question Number	Answer	Mark
1(b)	Imperfect	(1)

Question Number	Answer	Mark
1(c)	Melody in piano (1) Quavers in piano (left hand) (1) Cello added (1) Tonic pedal / held note in cello (1) Chromatic (violin and cello) (1) Rests in violin (1) Different chords/harmony (1) (Violin) countermelody/new material (1)	(2)

Question Number	Answer	Mark
1(d)	Crescendo / getting louder (1) Ascending (1) Higher pitch (1) Sequence (1) Octave leaps (1) Modulations (1)	(2)

Question Number	Answer	Mark
1(e)	Compound 3rd / 10 th / Octave and 3 rd (1)	(1)

Question Number	Answer	Mark
1(f)	Starts monophonic (1) (melody dominated) Homophony / melody and accompaniment (1) (piano) Weak beat / beats 2 and 4 chords / chords alternating with melody / chordal interjections (1) Duet / no cello (1)	(2)

Question Number	Answer	Mark
1(gi)	Minor 7th	(1)

Question Number	Answer	Mark
1(gii)	Major 6th	(1)

Question Number	Answer	Mark
1(h)	Bb major / relative major	(1)

Question Number	Answer	Mark
1(i)	Perfect	(1)

Question Number	Answer	Mark
1(j)	C 1846 The correct answer is C A is not correct because the date of completion was 1846 B is not correct because the date of completion was 1846 D is not correct because the date of completion was 1846	(1)

Courtney Pine: *Back in the Day 'Love and Affection'*

Track Q2

Bars 1 - 31

Question Number	Answer	Mark
2(ai)	Electric guitar	(1)

Question Number	Answer	Mark
2(aii)	Distortion (1) Reverb (1) Tremolo (1) Arpeggios / broken chords / triad (1) Ascending and descending at start / palindromic shape (1) Mostly ascending (overall shape) (1) reject: ascending Quavers at start (1) Octaves (1) Strummed chord (1) E major chord (1) Improvised (1)	(2)

Question Number	Answer	Mark
2(b)	Descending (1) Arpeggio / broken chord / triad / 3rds (1) E major (arpeggio) (1) Repeated (1)	(2)

Question Number	Answer	Mark
2(cii)	Bass clarinet	(1)

Question Number	Answer	Mark
2(cii)	Low (1) Forte / loud / f (1) Accents (1) Long note (1) Leap of a 5 th (1) Silence / rests / Stop time (1) Syncopated (1) Chromatic / chromaticism (1) Ascending (1) Legato (1) Two (short) phrases (1) Doubled/unison (with bass) at start (1)	(3)

Question Number	Answer	Mark
2(d)	Starts ascending (1) Highest note in the middle of the phrase (1) Then descends (1) Starts with a (minor) 3rd (1) Longest phrase (1) Triplets (1) Syncopation (1) Sustained rhythms / long notes (1) Shorter note lengths at the end (1) Limited range / a 3rd at the end (1) Repetition/rising/conjunct at the end (1) Ends with a (minor) 3 rd (1)	(3)

Question Number	Answer	Mark
2 (e)	C 2000 The correct answer is C A is not correct because the date of release was 2000 B is not correct because the date of release was 2000 D is not correct because the date of release was 2000	(1)

Herrmann, *Psycho*, *Prelude*

Track Q3

Bars 1 - 44

Question Number	Answer	Mark
3(ai)	String orchestra / string ensemble / strings (1) reject: string quartet / quintet / octet	(1)


Question Number	Answer	Mark
3(aii)	Double stopped (1) Down bows (1) Mutes / con sordini / con sord (1) Arco / bowed (1) Pizzicato / plucked (1) Tremolo (1)	(3)

Question Number	Answer	Mark
3(b)	Staccato (1) Accent (1) Homophonic / chordal / homorhythmic (1) Rests / separate chords / stab chords (1) Repetition (1) Bar 2 off beat/syncopation (1) Fortissimo / very loud / ff (1) Bb minor chord / only one chord / static harmony (1) 2 nd inversion (1) Dissonance / added major 7 th (1) Hitchcock chord (1) Fast/allegro tempo (1)	(2)

Question Number	Answer	Mark
3(c)	(Tonic) pedal	(1)

Question Number	Answer	Mark
3(d)	Same melody (1) Same rhythm (1) Same pedal note/bass note (1) Same articulation (1) Ostinato continues (1) New ostinato (1) Melody/(1 st) violins an octave higher (1) Louder (1) Different harmony (1) Cellos divisi (1)	(2)

Question Number	Answer	Mark
3(e)	Two phrases (1) 4 bar/even phrases / balanced/periodic phrasing (1) Legato (1) Ascends and descends (1) Conjunct / step / scale (1) 2 nd phrase lower (1) 1 st phrase rises a 3 rd (1) 2 nd phrase rises a 5 th (1) 2 nd phrase descends to starting note (1) The two phrases start a tritone apart (1) All crotchets / same rhythms (1)	(4)

Question Number	Answer	Mark
4	<p data-bbox="323 192 884 226">There are 12 pitches and 12 durations to complete.</p>  <p data-bbox="323 439 884 728"> 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 data-bbox="323 763 1260 891"> 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>John Williams: Superman, The Big Rescue</p> <p>Melody Ascending Sequences Short scalar flourishes Fragments Short motifs / Leitmotifs Semitones / chromatic Repeated notes Leaping melody 4ths (horns at end)</p> <p>Harmony Dissonance Chromatic chords Parallel chords Inverted pedal</p> <p>Tonality Minor key Sudden modulations Short passages of ambiguous tonality</p> <p>Structure Through composed Episodic Short contrasting sections Returning material</p> <p>Sonority Large/symphony orchestra Prominent brass solos High woodwind, piccolo Tremolo High violins/strings Low strings solo Glockenspiel Low brass Timpani Horn solo</p> <p>Texture Varied textures Polyphonic Unison Octaves Homophonic / chordal Monophonic french horn solo Stabs / interjections</p> <p>Tempo, metre and rhythm Starts fast / Allegro Tempo changes, rit, accelerando, a tempo Changing metres</p>	(20)

	<p>Obscured metre Triplets Accents Continuous rhythms / moto perpetuo Silence / rests</p> <p>Dynamics Varied dynamics Forte / loud Crescendos Diminuendos Quieter towards the end</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) Vocal music</p>	<p>AO3 (10 marks) / AO4 (20 marks) 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"> • Three individual melodic lines over a melodic continuo part • Soprano line based on Lutheran hymn tune • Decorated / embellished / ornamented hymn tune, sometimes melismatic • Vocal bass part unrelated to hymn tune but more virtuosic ornate and sometimes melismatic • Word painting e.g. melisma on 'Alles' • Ornaments, trills • Scalic / conjunct • Wide leaps / 7ths / octaves • Triadic violin part with repeated notes • Repeated notes • Occasional sequences • Wide vocal range: soprano 9th, bass 13th <p>AO4: Explanation of the effect of the element. Discussion of approaches to melody by Bach and other composers.</p> <p>Tonality</p> <ul style="list-style-type: none"> • Functional • Modulations to closely related keys • Perfect cadences confirm modulations • Starts and ends in D major • A major • B minor • F# minor • Brief passing modulations to G major and E minor <p>AO4: Explanation of the effect of the element. Discussion of approaches to tonality by Bach and other composers.</p> <p>Texture</p> <ul style="list-style-type: none"> • Varying number of parts • 2 part texture, ritornelli, at start and end • 3 or 4 part texture elsewhere • Melody dominated homophony • Walking bass line • Unison / doubled soprano and oboe • Polyphonic / contrapuntal soprano and bass • Heterophonic soprano and oboe • Continuo group realising implied harmony <p>AO4: Explanation of the effect of the element. Discussion of approaches to texture of Bach 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(b) Popular Music and Jazz</p>	<p>AO3 (10 marks) / AO4 (20 marks) 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"> • (Some sense of) functional harmony but conventional chords and cadences avoided • Uses chords I, VI, IV • However no chord V • Chords are all taken from the scale of A natural minor with the exception of the occasional D major chord • Movement up and down in thirds in the bass • Limited range of chords / repeated chord sequence • Tonic pedal at start and end • Dissonance / added note / sus chords / appoggiatura • Dissonance resolves downwards • Asus2 chord sustained throughout • Ends on dissonant chord • Slash chords / inversions • Slow harmonic rate of change varies from 1 chord per bar to 2 bars to 4 bars • Open 5^{ths} and parallel 5^{ths} in synth strings <p>AO4: Explanation of the effect of the element. Discussion of approaches to harmony by Kate Bush and other composers.</p> <p>Sonority</p> <ul style="list-style-type: none"> • Kate Bush's distinctive voice • Low vocal tessitura • Vocal range of a 5th except for end • Only higher briefly at the end • Vocalisation • Syllabic • Very occasional melisma • All accompaniment is synthesised on Fairlight CMI • Synth strings • Synth pad • Sampled sounds • Backing vocals, lower male voice, dubbed voices to 3 part • Unusual atmospheric timbres • Pitch bend / glissando at end • Last sound is a sustained vocal sample, with a moving filter frequency / similar effect to the vocal harmonics of Mongolian throat singers <p>AO4: Explanation of the effect of the element. Discussion of approaches to sonority by Kate Bush and other composers.</p> <p>Tempo, metre and rhythm</p> <ul style="list-style-type: none"> • Starts with slow tempo • Accelerando / speeds up • Rit / slows down at the end • Pause on final note • 4/4 simple quadruple • Change of metre to 3/4 simple triple • Uses a repeated 10 bar rhythmic unit as the basis for the piece, 2 bars of 4/4, 5 bars of 3/4, 3 bars of 4/4 • On beat bass note rhythms / strong crotchet pulse • Rhythmic ostinato, 3 quavers 	<p>(30)</p>

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| | <ul style="list-style-type: none">• Rhythmically displaced ostinato• Quaver followed by crotchet pattern• Longer note values (e.g. bar 14-18)• Fragmented by rests• Verse has more rhythmic variety: an upbeat, mild syncopation, scotch snap• Triplets• Long notes at end | |
|--|--|--|

AO4: Explanation of the effect of the element. Discussion of approaches to tempo, metre and rhythm by Kate Bush and other composers.

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) Fusions</p>	<p>AO3 (10 marks) / AO4 (20 marks) 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"> • Improvised • Contrast between ornamented sitar line and less complex vocal line • Conjunct / step • Transposed Mixolydian mode, equivalent to Rag Khamaj • Sitar opening uses a 4 bar melody, repeated with slight variations, working downwards from the C flat to an octave below • Augmented 4th interval (at start) • Ornamentation / mordents • Pitch bends • Microtones • Glissando / slide • Vocal line has a narrow range • Melismatic • Pentatonic • Intervals of a 3rd • Descending vocal line finishing lower than it starts • Repetition <p>AO4: Explanation of the effect of the element. Discussion of the melody of Anoushka Shankar and other composers.</p> <p>Harmony</p> <ul style="list-style-type: none"> • Western style chords used in a non-functional way • Modal harmony • Based on three chords • Db^(sus4), Gb^(sus2)/Bb, Cb^(sus2) • Every chord uses the note D flat and G flat • Slash chord / inversion • Dissonance / added notes / sus chords • Rising bass line Bb – Cb – Db • Variations in chord order • Varying rate of harmonic change, often changes per bar • Tonic pedal / drone throughout <p>AO4: Explanation of the effect of the element. Discussion of approaches to harmony by Anoushka Shankar and other composers.</p> <p>Structure</p> <ul style="list-style-type: none"> • AABA • Instrumental introduction • Verses 1 and 2 (with 2nd time ending) • Extension of verse 2 / link • Instrumental with sitar solo • Middle eight • Verse 3 • Coda / outro <p>AO4: Explanation of the effect of the element. Discussion of approaches to structure by Anoushka Shankar 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) New Directions</p>	<p>AO3 (10 marks) / AO4 (20 marks) 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 • Dissonant • Bitonal • Fb major/E enharmonic in bass and Eb⁷/dominant 7th of Ab in treble • Static harmony • Superimposed 4ths and 5ths • Polytonal • Parallel chords <p>AO4: Explanation of the effect of the element. Discussion of the treatment of harmony by Stravinsky and other composers</p> <p>Texture</p> <ul style="list-style-type: none"> • Homophonic / chordal / homorhythmic • Off-beat horn chords • Ostinato • Countermelody • Melody and accompaniment / melody dominated homophony • Polyphonic • Canon / imitation • Some fragmented texture • Heterophony <p>AO4: Explanation of the effect of the element. Discussion of approaches to texture by Stravinsky and other composers.</p> <p>Tempo, metre and rhythm</p> <ul style="list-style-type: none"> • Tempo giusto / strict time • 2/4 simple duple • Change of metre 3/4 simple triple for two bars • Moto perpetuo / continuous quavers and semiquavers • Off-beat / syncopation • Off-beat / asymmetric accents • Triplets / sextuplets / septuplets • Cross rhythms • Pause marks <p>AO4: Explanation of the effect of the element. Discussion of the approaches to tempo, metre and rhythm by Stravinsky 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)

