

Mark Scheme (Results)

Summer 2015

Pearson Edexcel GCSE in Music  
(5MU03/01)

Paper 1: Listening and Appraising

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June 2015

Publications Code UG042210

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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.

## Section A

<b>Mozart</b>	<b>Symphony no.40 in G minor</b>	<b>Track 2</b>	<b>Track timings: 6.02-6.57</b>
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Question Number	Correct Answers	Mark
<b>1(a)</b>	<ul style="list-style-type: none"> <li>• First blank = second/2<sup>nd</sup></li> <li>• Second and third blanks (in any order)= string(s)/ (wood)wind</li> <li>• Fourth blank= (G)g minor/(G)g min /(G-)g- /g/(Gm)gm</li> <li>• Fifth blank= higher / up / above</li> </ul>	5

Question Number	Correct Answer	Mark
<b>1(b)</b>	Any <b>three</b> of: <ul style="list-style-type: none"> <li>• <b>Starts</b> soft/mp/ mezzo piano/p/piano</li> <li>• Crescendos/ getting louder</li> <li>• Forte/f/ loud</li> <li>• Accent/sf</li> <li>• (Very) loud <b>at end</b></li> </ul>	3

Question Number	Correct Answer	Mark
<b>1(c)(i)</b>	<ul style="list-style-type: none"> <li>• <b>A</b> Coda</li> </ul>	1

Question Number	Correct Answer	Reject	Mark
<b>1(c)(ii)</b>	Any <b>one</b> of: <ul style="list-style-type: none"> <li>• 1st subject</li> <li>• Exposition</li> <li>• Beginning/opening/first section</li> <li>• Bar 1/2</li> </ul>	<ul style="list-style-type: none"> <li>• Intro(duction)</li> </ul>	1

Chopin	Prelude No. 15 in D flat major, Op. 28	Track 3	Track timing: 3.56-4.56
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Question Number	Correct Answer	Mark
2(a)	<ul style="list-style-type: none"> <li>C# -D#-D#-E</li> </ul>  <p>Disregard rhythm Mark first four notes</p>	4

Question Number	Similarities	Differences	Mark
2(b)	<p>Any <b>one</b> of:</p> <ul style="list-style-type: none"> <li>Right hand melody</li> <li>Same time signature/ 4/4 time</li> <li>Tempo</li> <li>Repeated notes</li> <li>Four bar phrases</li> <li>Pedal</li> <li><b>Sustain</b> pedal</li> <li>Rubato</li> <li>Homophonic</li> <li>Legato</li> <li>Same tonic/key note</li> <li>Same instrument</li> </ul>	<p>Any <b>one</b> of:</p> <ul style="list-style-type: none"> <li>Different key/first section minor/second section major</li> <li>First section louder/second section quieter</li> <li>First section melody in octaves/ second section single melody line</li> <li>First section longer notes in melody</li> <li>Chords heavier/thicker in first section</li> <li>Faster rhythms in second section</li> <li>Lower notes in first section</li> <li>Pedal from right to left hand</li> </ul>	2

Question Number	Tempo	Mark
<b>2(c)</b>	Any <b>two</b> of: <ul style="list-style-type: none"><li>• Rubato</li><li>• Dynamic contrasts/expressive contrast</li><li>• Cantabile/legato</li><li>• <b>Sustain</b> pedal</li><li>• Long lyrical melody lines</li><li>• Range of touch/tone quality</li><li>• Chromatic harmony</li><li>• Contrasting mood</li></ul>	2

<b>Reich</b>	<b>3<sup>rd</sup> mov (fast) from Electric Counterpoint</b>	<b>Track 4</b>	<b>Track timings: 0.00-1.27 (fade out from 1.24)</b>
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Question Number	Correct Answer	Mark
<b>3(a)</b>	<ul style="list-style-type: none"> <li>▪ <b>A</b></li> </ul> 	1


Question Number	Correct Answer	Mark
<b>3(b)</b>	Any <b>two</b> of: <ul style="list-style-type: none"> <li>• <b>Starts</b> monophonic/single instrument</li> <li>• Add parts/layers/instruments/builds up</li> <li>• Polyphonic/contrapuntal/imitation</li> <li>• Canonic</li> </ul>	2

Question Number	Correct Answer	Mark
<b>3(c)</b>	<b>Strummed guitars</b> Chords  <b>Bass guitars</b> Riffs	2

Question Number	Correct Answer	Mark
<b>3(d)</b>	Multi-tracking / recorded on separate tracks / overdubbing	1

Question Number	Correct Answer	Mark
<b>3(e)</b>	Any <b>two</b> of: <ul style="list-style-type: none"> <li>• <b>First half</b> of piece metre remains unchanged</li> <li>• Changes of metre</li> <li>• Polymetre</li> <li>• 12/8</li> <li>• 3/2</li> </ul>	2

<b>Bernstein</b>	<b><i>Something's coming from West Side Story</i></b>	<b>Track 5</b>	<b>Track timings: 1.35-1.55</b>
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Question Number	Correct Answer	Mark
<b>4(a)</b>	<ul style="list-style-type: none"> <li>B </li> </ul>	1

Question Number	Similarities	Mark
<b>4(b)</b>	<p>Any <b>three</b> of:</p> <ul style="list-style-type: none"> <li>• Based on (opening) riff</li> <li>• Syllabic</li> <li>• Short phrases</li> <li>• Repetitive</li> <li>• Four 2-bar phrases/ Two 4-bar phrases</li> <li>• Each phrase starts on same note /F#</li> <li>• (Each phrase) rises then falls/arch shape</li> <li>• Syncopation/push rhythms</li> <li>• Highest note on words 'just'/'by' (C)</li> <li>• Range of 6<sup>th</sup></li> <li>• Tritone/blue note</li> <li>• 'Yes it will' same as 'holding still'</li> <li>• Same melody/notes 'yes it will' and 'holding still'</li> </ul>	3

Question Number	Correct Answer	Mark
<b>4(c)</b>	<p>Any <b>two</b> of:</p> <ul style="list-style-type: none"> <li>• Straight rhythms</li> <li>• Off-beat/syncopation/push rhythms</li> <li>• Oompah accompaniment</li> <li>• On-beat bass</li> <li>• Last note is held ('chair')</li> </ul>	2



Question Number	Correct Answer	Mark
<b>4(d)</b>	Any <b>two</b> of: <ul style="list-style-type: none"><li>• Fast / one in a bar</li><li>• Short phrases</li><li>• Speech-like rhythms</li><li>• Major key</li><li>• Syncopation/push rhythms</li><li>• Style of delivery eg. breathy/animated</li><li>• Accents</li><li>• (Dramatic) crescendo</li><li>• Change of metre</li></ul>	2

<b>Moby</b>	<b>Why does my heart feel so bad?</b>	<b>Track 6</b>	<b>Track timings: Chorus 1:1.38-2.17 and Chorus 2:2.59-3.57</b>
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Question Number	Correct Answer	Mark
<b>5(a)</b>	<b>(i) False</b> <b>(ii) True</b> <b>(iii) False</b> <b>(iv) True</b>	4

Question Number	Correct Answer	Mark
<b>5(b)</b>	Any <b>two</b> of:  In verse: <ul style="list-style-type: none"> <li>• Different chord sequence</li> <li>• Am-Em-G-D / four chords</li> <li>• Male vocal/different voice/different sample/different melody</li> <li>• Untidy/unclean vocal sample</li> <li>• Quieter dynamics</li> <li>• 1 repeated 8 bar phrase</li> <li>• Different lyrics</li> </ul>	2

Question Number	Correct Answer	Mark
<b>5(c)</b>	Male vocal sample + soft synth pad =  <b>Outro</b>	1
	Solo piano plays 8 bar sequence =  <b>Intro</b>	1

<b>Buckley</b>	<b>Grace</b>	<b>Track 7</b>	<b>Track timings: 3.00-3.41</b>
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Question Number	Correct Answer	Mark
<b>6(a)</b>	<ul style="list-style-type: none"> <li>• <b>A</b> Bridge</li> </ul>	1

Question Number	Correct Answer	Mark
<b>6(b)</b>	<p>Any <b>three</b> of:</p> <ul style="list-style-type: none"> <li>• Chromatic/dissonance</li> <li>• Multi-tracked/overdubbed vocals</li> <li>• Vocables/ humming/vocalisation/wordless</li> <li>• (Very) high pitch/ tessitura</li> <li>• Wide range</li> <li>• Falsetto</li> <li>• Some lyrics from verse 2</li> <li>• Melismatic</li> <li>• EQ / telephone / distorted effect</li> <li>• (Wide) vibrato</li> <li>• Vocal harmonies / Backing vocals</li> <li>• Glissando/portamento/sliding</li> </ul>	3

Question Number	Correct Answer	Mark
<b>6(c)</b>	<p>Any <b>one</b> of:</p> <ul style="list-style-type: none"> <li>• Chromatic/dissonant</li> <li>• Non-functional</li> <li>• (Unrelated) major chords/Eb-F-G-F#-E</li> <li>• Chord sequence in E minor/ I-V-I-IV/same as pre-chorus</li> <li>• Inversions (chords)</li> <li>• Parallel chords</li> <li>• Mix of major and minor chords</li> <li>• Added notes to chords</li> </ul>	1

Question Number	Correct Answer	Mark
<b>6(d)</b>	<p>Any <b>one</b> of:</p> <ul style="list-style-type: none"> <li>• Aggressive/forceful</li> <li>• Anguished</li> <li>• Anger/angst</li> <li>• Distressed/troubled</li> <li>• Tortured/pained</li> </ul>	1

Question Number	Correct Answer	Mark
<b>6(e)</b>	Any two <b>valid</b> and factually correct musical responses	2

<b>Koko</b>	<b>'Yiri'</b>	<b>Track 8</b>	<b>Track timings: 4:31-5.36</b>
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Question Number	Correct Answer	Mark
<b>7(a)</b>	<ul style="list-style-type: none"> <li>• <b>C</b> Monophonic</li> </ul>	1

Question Number	Correct Answer	Mark
<b>7(b)</b>	Any <b>two</b> of: <ul style="list-style-type: none"> <li>• Balophones / Balafons / Xylophones</li> <li>• <b>African</b> drums</li> <li>• Talking drum / donno / dunno</li> <li>• Djembe</li> <li>• Dundun</li> </ul>	2

Question Number	Correct Answer	Mark
<b>7(c)</b>	Any <b>three</b> of: <ul style="list-style-type: none"> <li>• Improvisatory/improvisation</li> <li>• Repetitive /riff/ ostinato</li> <li>• Gb (tonic)</li> <li>• Diatonic</li> <li>• Hexatonic</li> <li>• Heterophonic</li> <li>• Virtuositic</li> <li>• Octave leaps</li> <li>• Syncopated</li> <li>• Cross rhythms</li> <li>• Polyrhythm</li> <li>• (Based on) melody with variation</li> <li>• Ornamented melody/figuration</li> <li>• Fast notes/demi semiquavers/semiquavers</li> </ul>	3

Question Number	Correct Answer	Mark
<b>7(d)</b>	Any <b>two</b> of: <ul style="list-style-type: none"> <li>▪ free tempo/ unmetered <b>at start</b></li> <li>▪ <b>quite</b> fast / moderato</li> <li>▪ constant speed / steady beat</li> </ul>	2

<b>Rag Desh</b>	<b>Version 2: <i>Mhara janam maran'</i> performed by Chiranji Lai Tanwar</b>	<b>Track 9</b>	<b>Track timings 0:15-1.20 (fade out at 1.17)</b>
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Question Number	Correct Answer	Acceptable Answers	Mark
<b>8(a)</b>	<ul style="list-style-type: none"> <li>• Alap / alaap</li> <li>• Bhajan / bandish</li> </ul>	Phonetic spellings	2

Question Number	Correct Answer	Acceptable Answers	Mark
<b>8(b) (i)</b>	<ul style="list-style-type: none"> <li>• Sarod</li> <li>• Sarangi</li> </ul>	Phonetic spellings <ul style="list-style-type: none"> <li>• Tambura/tanpura</li> </ul>	2

Question Number	Correct Answer	Mark
<b>8(b) (ii)</b>	Any <b>two</b> of: <ul style="list-style-type: none"> <li>• Bowed/arco</li> <li>• Plucked/pizz(icato)/picked</li> <li>• Slides/glissando/meend(mind)</li> <li>• Note bending</li> </ul>	2

Question Number	Correct Answer	Reject	Mark
<b>8(c)</b>	Any <b>one</b> of: <ul style="list-style-type: none"> <li>• Tal/ tala/ keherwa tal</li> <li>• Bols</li> </ul>	Incorrectly named tals e.g Tintal tal	1

Question Number	Correct Answer	Acceptable answers	Mark
<b>8(d)</b>	Any <b>one</b> of: <ul style="list-style-type: none"> <li>▪ Pakhawaj</li> <li>▪ Cymbal(s)</li> </ul>	Phonetic spellings	1

Question Number	Correct Answer	Mark
8(e)	Any <b>two</b> of: <ul style="list-style-type: none"><li>▪ (Fairly) slow tempo</li><li>▪ Soft dynamics</li><li>▪ Lyrical/pleading melody line</li><li>▪ (Sustained) drone</li><li>▪ Repetitive/chant-like melody</li><li>▪ Pitch bending/inflections</li><li>▪ Ornamentation</li></ul>	2

## Section B

Question Number	Correct Answer	Mark
<b>9(a)</b>	<ul style="list-style-type: none"> <li>• Twentieth/20th/1900s/C20</li> </ul>	1

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

Question Number	Indicative content
<b>9(c)</b> <b>QWC</b> <b>i-ii-iii</b>	<p><b>Note:</b> Several points may appear under multiple headings; only credit twice <b>if qualified</b>, otherwise only credit <b>once</b>.</p> <p>Eg. 'Dissonance in Melody' and 'Harmony is dissonant' = 2 marks (1 for Melody, 1 for Harmony). If candidate states "Dissonance" on its own, then credit <b>either</b> Melody <b>or</b> Harmony, <b>whichever has the least credits</b>.</p> <p><b>Melody</b></p> <ul style="list-style-type: none"> <li>• All twelve pitches used</li> <li>• Hexachord (six pitches)</li> <li>• Complement (six pitches)</li> <li>• Inversion</li> <li>• Hauptstimme/Principal voice</li> <li>• Nebenstimme/Secondary voice</li> <li>• No <b>clear/recognisable</b> melody</li> <li>• Atonal/no sense of key</li> <li>• Chromatic/dissonant</li> <li>• Extreme ranges (high and low)</li> <li>• Angular/disjunct</li> <li>• Octave displacement</li> <li>• Transposition</li> <li>• Fragmented/broken up</li> <li>• Passed around the orchestra/Klangfarbenmelodie</li> <li>• Melodic lines heard in clarinet and cello</li> </ul> <p><b>Harmony</b></p> <ul style="list-style-type: none"> <li>• Atonal/no sense of key</li> <li>• Chromatic/dissonant</li> <li>• Non-functional/chords used for colour</li> <li>• Hexachord (six pitches)</li> <li>• Verticalisation</li> </ul>



Question Number	Indicative content
	<p data-bbox="435 258 557 289"><b>Rhythm</b></p> <ul data-bbox="435 296 914 520" style="list-style-type: none"><li data-bbox="435 296 597 327">• Complex</li><li data-bbox="435 327 703 359">• Rhythmic motifs</li><li data-bbox="435 359 597 390">• Irregular</li><li data-bbox="435 390 646 422">• Fragmented</li><li data-bbox="435 422 914 453">• Uses triplet/sextuplet figuration</li><li data-bbox="435 453 678 485">• Cross rhythms</li><li data-bbox="435 485 646 520">• Polyrhythms</li></ul> <p data-bbox="435 558 557 590"><b>Texture</b></p> <ul data-bbox="435 596 1222 716" style="list-style-type: none"><li data-bbox="435 596 873 627">• Constantly shifting/changing</li><li data-bbox="435 627 792 659">• One part/ monophonic</li><li data-bbox="435 659 1222 690">• Full (orchestral) chords at climatic points/homophonic</li><li data-bbox="435 690 1101 716">• (Some) polyphonic/contrapuntal sections too</li></ul> <p data-bbox="435 758 589 789"><b>Dynamics</b></p> <ul data-bbox="435 795 1133 947" style="list-style-type: none"><li data-bbox="435 795 898 827">• Extremes/ppp-fff/wide (range)</li><li data-bbox="435 827 703 858">• Sudden changes</li><li data-bbox="435 858 1133 890">• Frequent changes/crescendos and diminuendos</li><li data-bbox="435 890 1068 921">• Dies away to nothing <b>at end</b>/fff-pp <b>at end</b></li><li data-bbox="435 921 638 947">• Accents/sfz</li></ul>

Question Number	Correct Answer	Mark
<b>10(a)</b>	<ul style="list-style-type: none"> <li>• (12 bar) Blues</li> <li>• (Modal/Cool) Jazz</li> </ul>	1

Question Number	Correct Answer	Mark
<b>10(b)</b>	<ul style="list-style-type: none"> <li>• 1959 (accept any date from 1954-1964)</li> </ul>	1

Question Number	Indicative content	
<b>10(c) QWC i-ii-iii</b>	<p><b>Note:</b> Several points may appear under multiple headings; only credit twice <b>if qualified</b>, otherwise only credit <b>once</b>.</p> <p>Eg. '12 bar blues chord sequence' and '12 bar blues structure' = 2 marks (1 for harmony, 1 for structure). If candidate states '12 bar blues' on its own, then credit <b>either</b> Harmony <b>or</b> Structure, <b>whichever has the least credits</b>.</p> <p><b>Melody</b></p> <ul style="list-style-type: none"> <li>▪ Improvised</li> <li>▪ Riffs</li> <li>▪ Blue notes</li> <li>▪ Ornamented/embellished</li> <li>▪ Mixolydian/modal</li> <li>▪ Chromatic notes</li> </ul> <p><u>Head melody</u></p> <ul style="list-style-type: none"> <li>• Head/main theme</li> <li>• Not improvised in head</li> <li>• Major 6<sup>th</sup> interval in head</li> <li>• (Mostly) moves in step/ conjunct in head</li> </ul> <p><u>Solo melody</u></p> <ul style="list-style-type: none"> <li>• Scales in solos</li> <li>• Broken chords/arpeggios in solos</li> <li>• Virtuoso in solos</li> </ul> <p><b>Harmony (Chords)</b></p> <ul style="list-style-type: none"> <li>• (12 bars) blues chord sequence</li> <li>• Chords I-IV/ G &amp; C</li> <li>• Added 7ths</li> <li>• Altered/extended/substitution chords</li> <li>• D7#9</li> <li>• Eb7#9</li> <li>• Slow harmonic rhythm</li> </ul>	

Question Number	Indicative content	
	<p><b>Structure</b></p> <ul style="list-style-type: none"> <li>▪ 12 bar blues/changes</li> <li>▪ Repeated (19 times)</li> <li>▪ Introduction/intro</li> <li>▪ Head section/chorus</li> <li>▪ Solos</li> <li>▪ Links</li> <li>▪ Coda/outro</li> <li>▪ (Tenor/alto)sax/trumpet 48 bars/4 choruses</li> <li>▪ Piano solo half length/24 bars/2 choruses/shorter</li> </ul> <p><b>Rhythm</b></p> <ul style="list-style-type: none"> <li>• Swing/swung</li> <li>• Syncopation</li> <li>• Cross rhythms</li> <li>• Polyrhythms</li> <li>• rhythmic displacement</li> </ul> <p><b>Instrumentation</b></p> <ul style="list-style-type: none"> <li>• Frontline</li> <li>• Rhythm (section)</li> </ul> <p><b>Max 3 marks</b> for any of the following:</p> <ul style="list-style-type: none"> <li>• Trumpet</li> <li>• <b>Alto</b> sax(ophone)</li> <li>• <b>Tenor</b> sax(ophone)</li> <li>• Piano</li> <li>• String bass/double bass/upright bass/bass</li> <li>• Drum kit/drums</li> </ul>	

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

Level	Mark	Descriptor
<b>Level 0</b>	0	No positive features can be identified in the response.
<b>Level 1</b>	1 - 2  <b>Limited</b> 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>
<b>Level 2</b>	3 - 4  <b>Basic</b> 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>
<b>Level 3</b>	5 - 6  <b>Competent</b> 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>
<b>Level 4</b>	7 - 8  <b>Good</b> 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</li> </ul>

Level	Mark	Descriptor
		coherent.
<b>Level 5</b>	9 - 10  <b>Excellent</b> 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>

