



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2018

Marking Scheme

Music

Higher Level

Note to teachers and students on the use of published marking schemes

Marking schemes published by the State Examinations Commission are not intended to be standalone documents. They are an essential resource for examiners who receive training in the correct interpretation and application of the scheme. This training involves, among other things, marking samples of student work and discussing the marks awarded, so as to clarify the correct application of the scheme. The work of examiners is subsequently monitored by Advising Examiners to ensure consistent and accurate application of the marking scheme. This process is overseen by the Chief Examiner, usually assisted by a Chief Advising Examiner. The Chief Examiner is the final authority regarding whether or not the marking scheme has been correctly applied to any piece of candidate work.

Marking schemes are working documents. While a draft marking scheme is prepared in advance of the examination, the scheme is not finalised until examiners have applied it to candidates' work and the feedback from all examiners has been collated and considered in light of the full range of responses of candidates, the overall level of difficulty of the examination and the need to maintain consistency in standards from year to year. This published document contains the finalised scheme, as it was applied to all candidates' work.

In the case of marking schemes that include model solutions or answers, it should be noted that these are not intended to be exhaustive. Variations and alternatives may also be acceptable. Examiners must consider all answers on their merits, and will have consulted with their Advising Examiners when in doubt.

Future Marking Schemes

Assumptions about future marking schemes on the basis of past schemes should be avoided. While the underlying assessment principles remain the same, the details of the marking of a particular type of question may change in the context of the contribution of that question to the overall examination in a given year. The Chief Examiner in any given year has the responsibility to determine how best to ensure the fair and accurate assessment of candidates' work and to ensure consistency in the standard of the assessment from year to year. Accordingly, aspects of the structure, detail and application of the marking scheme for a particular examination are subject to change from one year to the next without notice.

SECTION A – MELODY COMPOSITION (40 marks)

Q1	Descriptors	Mark
	• Melody has excellent style and imagination • Excellent sense of shape and structure • Excellent development of opening ideas • Excellent sense of direction and climax <i>Appropriate performing directions (phrasing and dynamics) inserted.</i> <i>Suitable instrument chosen.</i>	34 – 40
	• Very good sense of melodic and rhythmic interest • Very good sense of shape and structure • Very good development of opening ideas • Very good sense of direction and climax <i>Appropriate performing directions (phrasing and dynamics) inserted.</i> <i>Suitable instrument chosen.</i>	28 – 33
	• Good sense of melodic and rhythmic interest • Good sense of shape and structure • Good development of opening ideas • Good sense of direction and climax <i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i>	22 – 27
	• Fair sense of melodic and rhythmic interest • Fair sense of shape and structure • Fair development of opening ideas • Fair sense of direction and climax <i>Appropriate performing directions (phrasing and dynamics) inserted.</i> <i>Suitable instrument chosen.</i>	16 – 21
	• Poor melodic and rhythmic interest • Poor sense of shape and structure • Poor development of opening ideas • Poor sense of direction <i>Inappropriate performing directions (phrasing and dynamics) inserted.</i> <i>Unsuitable instrument chosen.</i>	10 – 15
	• Very poor melodic and rhythmic interest • Very poor sense of shape and structure • Very poor development of opening ideas • Very poor sense of direction <i>No performing directions (phrasing and dynamics) inserted.</i> <i>No instrument chosen.</i>	4 – 9
	• Very little or no attempt	0 – 3

Q2	Descriptors	Mark
	- Excellent style and imagination - Excellent marriage of words and music - Excellent sense of shape and structure - Excellent sense of direction and climax <i>Appropriate performing directions (phrasing and dynamics) inserted</i>	34 – 40
	- Very good sense of melodic and rhythmic interest - Very good marriage of words and music - Very good sense of shape and structure - Very good sense of direction and climax <i>Appropriate performing directions (phrasing and dynamics) inserted</i>	28 – 33
	- Good sense of melodic and rhythmic interest - Good marriage of words and music - Good sense of shape and structure - Good sense of direction and climax <i>Appropriate performing directions (phrasing and dynamics) inserted</i>	22 – 27
	- Fair sense of melodic and rhythmic interest - Fair marriage of words and music - Fair sense of shape and structure - Some sense of direction and climax <i>Appropriate performing directions (phrasing and dynamics) inserted</i>	16 – 21
	- Poor melodic interest - Poor marriage of words and music - Poor sense of shape and structure - Poor sense of direction <i>Inappropriate performing directions (phrasing and dynamics) inserted</i>	10 – 15
	- Very poor melodic interest - Very poor marriage of words and music - Very poor sense of shape and structure - Very poor sense of direction <i>No performing directions (phrasing and dynamics) inserted</i>	4 - 9
	Very little or no attempt	0 - 3
	No text inserted	0

Q3	Descriptors	Mark
	• Melody and rhythm have excellent style and imagination • Excellent sense of shape and structure • Excellent development of opening ideas • Excellent sense of direction and climax • Successful modulation • Rhythmic integrity and style of dance maintained with flair • Excellent adherence to given structure <i>Appropriate performing directions (phrasing and dynamics) inserted.</i> <i>Suitable instrument chosen.</i>	34 – 40
	• Very good sense of melodic and rhythmic interest • Very good sense of shape and structure • Very good development of opening ideas • Very good sense of direction and climax • Successful modulation • Rhythmic integrity and style of dance very well maintained • Very good adherence to given structure <i>Appropriate performing directions (phrasing and dynamics) inserted.</i> <i>Suitable instrument chosen.</i>	28 – 33
	• Good sense of melodic and rhythmic interest • Good sense of shape and structure • Good development of opening ideas • Good sense of direction and climax • An unconfirmed modulation • Good attempt at maintaining dance rhythm • Good adherence to given structure <i>Appropriate performing directions (phrasing and dynamics) inserted.</i> <i>Suitable instrument chosen.</i>	22 – 27
	• Fair sense of melodic and rhythmic interest • Fair sense of shape and structure • Fair development of opening ideas • Fair sense of direction and climax • An unsuccessful modulation • Fair attempt at maintaining dance rhythm • Fair adherence to given structure <i>Appropriate performing directions (phrasing and dynamics) inserted.</i> <i>Suitable instrument chosen.</i>	16 – 21
	• Poor melodic and rhythmic interest. • Poor sense of shape and structure • Poor development of opening ideas • Poor sense of direction • No attempt at modulation • Poor awareness of dance rhythm • Poor adherence to given structure <i>Inappropriate performing directions (phrasing and dynamics) inserted.</i> <i>Unsuitable instrument chosen.</i>	10 – 15
	• Very poor melodic and rhythmic interest. • Very poor sense of shape and structure • Very poor development of opening ideas • Very poor sense of direction • No attempt at modulation • Very poor awareness of dance rhythm • Very poor adherence to given structure <i>No performing directions (phrasing and dynamics) inserted.</i> <i>No instrument chosen.</i>	4 - 9
	• Very little or no attempt	0 - 3

SECTION B – HARMONY (60 marks)

Q4		Descriptors	Mark											
Melody	40	- Excellent style and imagination - Excellent awareness of key and underlying harmonic structure - Excellent development of opening ideas - Excellent sense of direction and climax	34 – 40											
		- Very good style and imagination - Very good awareness of key and underlying harmonic structure - Very good development of opening ideas - Very good sense of direction and climax	28 – 33											
		- Good style and imagination - Good awareness of key and underlying harmonic structure - Good development of opening ideas - Good sense of direction and climax	22 – 27											
		- Fair style and imagination - Fair awareness of key and underlying harmonic structure - Fair development of opening ideas - Fair sense of direction and climax	16 – 21											
		- Poor style and imagination - Poor awareness of key and underlying harmonic structure - Poor development of opening ideas - Poor sense of direction and climax	10 – 15											
		- Very poor style and imagination - Very poor awareness of key and underlying harmonic structure - Very poor development of opening ideas - Very poor sense of direction and climax	4 - 9											
		Very little or no attempt			0 - 3									
		Bass	20		0.5 mark per correct bass note under each chord symbol (0.5 X 21). (Correct pitch in correct place rhythmically)		10.5							
Quality of bass line, including sense of musicality, awareness of style and technical knowledge				9.5										
<table><tr><th colspan="2">Quality of Bass Line</th></tr><tr><td> - Excellent bass line - Excellent awareness of style </td><td>8 – 9.5</td></tr><tr><td> - Very good bass line - Very good awareness of style </td><td>6 – 7</td></tr><tr><td> - Good bass line - Good awareness of style </td><td>4 - 5</td></tr><tr><td> - Fair bass line - Fair awareness of style </td><td>2 - 3</td></tr><tr><td> - Poor bass line - Poor awareness of style </td><td>0 - 1</td></tr></table>					Quality of Bass Line		- Excellent bass line - Excellent awareness of style	8 – 9.5	- Very good bass line - Very good awareness of style	6 – 7	- Good bass line - Good awareness of style	4 - 5	- Fair bass line - Fair awareness of style	2 - 3
Quality of Bass Line														
- Excellent bass line - Excellent awareness of style	8 – 9.5													
- Very good bass line - Very good awareness of style	6 – 7													
- Good bass line - Good awareness of style	4 - 5													
- Fair bass line - Fair awareness of style	2 - 3													
- Poor bass line - Poor awareness of style	0 - 1													

Q5		Descriptors		Mark	
Chords	1 mark for each chord that is part of a good progression			24	36
	Quality of musical progressions in the style of the given opening			12	
	Quality of Chord Progressions				
	Excellent chord progressions	11 – 12			
Very good chord progressions	8 - 10				
Good chord progressions	5 – 7				
Fair chord progressions	3 - 4				
Poor chord progressions	0 - 2				
Bass	0.5 mark per correct bass note under each correct chord symbol			12	24
	Quality of bass line, including sense of musicality, awareness of style and technical knowledge			12	
	Quality of Bass Line				
	- Excellent bass line - Excellent awareness of style	11 – 12			
	- Very good bass line - Very good awareness of style	8 - 10			
	- Good bass line - Good awareness of style	5 – 7			
	- Fair bass line - Fair awareness of style	3 - 4			
	- Poor bass line - Poor awareness of style	0 - 2			

Chord Progressions - General points

Same chord in adjacent boxes not accepted unless bass changed or 7th added

Accidental and suffix, where relevant, must be fully correct for mark to be awarded

Marks for chords not awarded in isolation. Chords must be part of a good progression.

- V⁷ - V not accepted
- V - V⁷ = good
- Vb or V⁷b must always be followed by i unless coming down by step in the bass
- V – ii°b generally not accepted,
- ii°b – i not accepted except as approach to ic in cadential 6/4
- Cadential 6/4 must be on the stronger of the two beats and at a cadence point
- Chords that cause weak bass line (aug 4th, dim 5th) not accepted
- Secondary 7ths, if used, must be used correctly i.e. they must be followed by a chord whose root is a 4th higher

Bass Line

No doubling of major 3rd under chord symbol

Treatment of LN (aug 4th)

Stepwise movement to and from inversions = good

Good finish

Q6		Descriptors		Mark											
Chords	1 mark for each chord that fits melody and is part of a good chord progression (1 X 16)			16	20										
	Quality of musical progressions and cadences overall			4											
	<table><tr><th colspan="2">Quality of Chord Progressions</th></tr><tr><td>Excellent chord progressions</td><td>4</td></tr><tr><td>Very good chord progressions</td><td>3</td></tr><tr><td>Good chord progressions</td><td>2</td></tr><tr><td>Fair chord progressions</td><td>1</td></tr><tr><td>Poor chord progressions</td><td>0</td></tr></table>					Quality of Chord Progressions		Excellent chord progressions	4	Very good chord progressions	3	Good chord progressions	2	Fair chord progressions	1
Quality of Chord Progressions															
Excellent chord progressions	4														
Very good chord progressions	3														
Good chord progressions	2														
Fair chord progressions	1														
Poor chord progressions	0														
Descant	- Excellent descant line within harmonic framework - Excellent adherence to two-part style of given opening			34 – 40	40										
	- Very good descant line within harmonic framework - Very good adherence to two-part style of given opening			28 – 33											
	- Good descant line within harmonic framework - Good adherence to two-part style of given opening			22 – 27											
	- Fair descant line within harmonic framework - Fair adherence to two-part style of given opening			16 – 21											
	- Poor descant line within harmonic framework - Poor adherence to two-part style of given opening			10 – 15											
	- Very poor descant line within harmonic framework - Very poor adherence to two-part style of given opening			4 - 9											
	Very little or no attempt			0 - 3											

	Descriptors	Mark	Total
	- Excellent degree of creativity and originality - Excellent grasp of the principles of composition, orchestration or arranging. - Appropriately notated - Excellent description of the compositional process.	85 – 100	100
	- Very good degree of creativity and originality - Very good grasp of the principles of composition, orchestration or arranging. - Appropriately notated - Very good description of the compositional process.	70 – 84	
	- Good degree of creativity and originality - Good grasp of the principles of composition, orchestration or arranging. - Appropriately notated - Good description of the compositional process.	55 – 69	
	- Fair degree of creativity and originality - Fair grasp of the principles of composition, orchestration or arranging. - Appropriately notated - Fair description of the compositional process.	40 – 54	
	- Poor degree of creativity and originality - Poor grasp of the principles of composition, orchestration or arranging. - Inadequate notation - Poor description of the compositional process.	25 – 39	
	- Very poor degree of creativity and originality - Very poor grasp of the principles of composition, orchestration or arranging. - Inadequate notation - Very poor description of the compositional process.	10 - 24	
	Very little or no attempt	0 - 9	

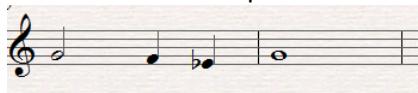
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General Notes to Examiners

1. Mark the overall quality of statements/descriptions.

NB Full marks can only be awarded for statements/descriptions that are fully correct.

2. Where there is a choice of question to answer (Q5B), if a candidate answers more than one question, mark all answers and award the marks for the best answer.
3. In questions where the candidate is asked to identify/name/choose a specific number of features/instruments, each extra incorrect answer cancels a correct one.

Question 1 – 25 marks		
Romeo and Juliet Fantasy Overture by Tchaikovsky Excerpt 1 - Bars 302 – 320		
(i)	The Friar Lawrence Theme	1
(ii)	Development	2
(iii)	Explanation of antiphonal dialogue For example: two groups playing alternately, one answering the other	1
	Reference to how antiphonal dialogue is heard in the excerpt For example: In this excerpt it (the antiphonal dialogue) is between brass & woodwind instruments	2
(iv)	4 missing notes, rhythm and pitch 0.5 for each correct rhythm 0.5 for each correct pitch. 	2 2
Excerpt 2 - Bars 335 – 350		
Two differences (examples):		3 + 3
This Excerpt	Excerpt 1	
melody/theme on trumpet(s)	melody/theme on French horn	
The fragment from the Strife theme heard in this excerpt is different (describe rhythm).	The fragment from the Strife theme heard in this excerpt is based on a dotted rhythm figure.	
The fragment from the Strife theme is heard in almost all parts of the orchestra (other than trumpets who have the melody).	The fragment from the Strife theme is only heard in vln 2.	
The dynamics are very loud / <i>ff</i> .	The dynamics are softer / <i>p</i> .	
There are more instruments playing (for example), there are cymbals / timpani / or this excerpt is played <i>tutti</i>	There are fewer instruments playing here (for example) there are no cymbals / timpani / percussion	
The texture is fuller here + explain why .	The texture is more sparse + explain why	
This excerpt contains a passage of (rushing) semi-quavers / scales on strings.	There is no similar passage in Excerpt 1.	
No antiphonal dialogue	There is antiphonal dialogue in Excerpt 1.	
Up to 3 marks each for two valid descriptions of differences between Excerpt 1 and Excerpt 2. Answers must make specific reference to the music heard in both excerpts. Partially correct answer = 1.5 Reference to one section only = 0		

Excerpt 3 - Bars 353 – 367		
(i)	trumpet, flute & violins	1
(ii)	minor	1
(iii)	1 mark for each of two valid features of the music heard in the excerpt. Answers may refer to features of: melody / theme; rhythm; accompaniment; texture; tonality For example: The music is performed <i>ff</i> / very loud; fast/<i>allegro</i>; The melody is played by flute / trumpet/ violins (l); There are cymbal crashes; All the instruments play (the same rhythm) (at the start and end of the excerpt); There are (rising) scales; There are (high) repeated notes; There is a descending scale (on strings, at the end of the excerpt);	1 + 1
Excerpt 4 - Bars 367 - 388		
(i)		1
(ii)	Up to 2 marks for each of two valid descriptions of the music which follows the music in this excerpt (allow bars 389 -396, i.e. the first part of the Love Theme). Answers may refer to features of: melody / theme; rhythm; accompaniment; texture;	2 + 2

Question 2 – 10 marks		
Bohemian Rhapsody by Freddy Mercury Introduction, Bars 1 - 16 of the song		
(i)	repeated notes/monotonal ; close/4-part harmony; unaccompanied/a cappella vocals; overdubbing/ multi-tracking/layering; (i.e. features of the vocal lines themselves or how they are sung) in church style = 0 barbershop quartet style = 0 Any two correct identifications of features which can be heard in the vocal parts	1+1
(ii)	(broken/spread) chords played on the piano; correct reference to chords used / harmony; Up 2 to marks for one valid description	2
(iii)	chromatic movement	1
(iv)	1 mark for a valid identification (the word) 1 mark for a valid description of word painting at that point, for example: flanged cymbal (1) to illustrate 'wind (blows)'(1) flanging = 1 cymbal (without elaboration) = 0	1+1
(v)	Up to 1.5 marks for each of two descriptions of two valid differences between the music in this excerpt and the music in the operatic section of <i>Bohemian Rhapsody</i>. Answers must refer to both sections. Partially correct statement = 1 Reference to one section only = 0	1.5 + 1.5

Question 3 – 10 marks		
Piano Quartet No.1 by Gerald Barry Bars 140 - 169		
(i)	viola cello Extra incorrect instrument will cancel a correct instrument Moderately soft without vibrato (full explanation required for 1m)	0.5 0.5 1
(ii)	3/8 (bar 4) 3/4 (bar 5)	0.5 0.5
(iii)	Up to 2 marks for one valid description of the texture of music heard in the excerpt. For example: The texture is polyphonic. There is a melody (vla) and counter melody (vc). The texture is sparse/thin, there are only two instruments /layers. NB Reference to polyphonic and counter melody not necessary for full marks.	2
(iv)	Up to 1.5 marks for each of two valid descriptions of two differences between the music in this excerpt(bars 140 – 169) and the first time it is presented in this quartet (bars 108 – 139). For example:	1.5 + 1.5
	This excerpt (140-169)	
	The earlier section (108-139)	
	The parts played by vln & vla in the earlier section are now played by vla & vc	
	Some of the intervals from the first presentation have been stretched / increased (wedged) in this excerpt	
	There is wedging in this excerpt	
	There is no wedging in this excerpt.	
	The music is played by vla and vc only	
	The music is played by vln, vla and vc. Piano is added in the second half.	
	The dynamics remain <i>mp</i> throughout the excerpt	
	The dynamics change from <i>mf</i> to <i>ff</i> (when the piano enters)	
	This excerpt is <i>espressivo</i> throughout	
	The second half is played <i>roughly, savagely</i>	
	The music in this excerpt is played at a lower pitch than when first presented.	
	No key centre predominates	
	The tonality is centered around A flat	
	There are no harmonics in this excerpt.	
	There are harmonics (on vc).	
	Vla and vc here but there are more instruments in the earlier section = 1 Partially correct statement = 1	
(v)	Up to 2 marks for one valid description of one feature. Answers must refer to the music in the Piano Quartet No.1 For example: <i>structure/excursive nature of Barry's music</i> ; instrumental techniques; changing time-signatures; polymetry; tonality; use of Irish tunes; augmentation; retrograde; inversion; telescoping; use of tempo; extremes of register; use of octaves; hand clusters; Answers may not refer to texture. Identification of feature (1) + elaboration (not definition) (1). Elaboration is <i>where</i> the feature is heard or <i>how</i> it is used in the quartet.	2

Question 4 – 10 marks		
Cantata No.78, Jesu Der Du Meine Seele by J.S. Bach, Movement 5 Excerpt 1, Bars 1 – 7 Excerpt 2, Bars 8 – 9		
(i)	bass Allow baritone (1m)	1
(ii)	Any two valid features of the vocal line (i.e of the music itself or how it is sung) For example: wide leaps/intervals; upward leaps; wide range; augmented intervals; descending triad/arpeggio (Eb major); downward leaps; repeated notes; tritone; sung with free rhythm; mainly syllabic; ornamentation/grace notes/appoggiatura; speech-like singing/declamatory in style; melisma/trills/acciaccatura = 0 word-painting = 0	1.5 + 1.5
(iii)	Any one valid feature of the accompaniment. Full statement must be correct. For example: Pedal note (in continuo); (long) sustained notes (in continuo/ strings); block chords; Figured bass = 0	1
(iv)	Perfect Final = 0 Roman numerals = 0	1
(v)	recitative Explanation of recitative or an explanation of recitative as it applies to this movement. The correct box must be ticked in order for marks to be awarded for description	1 1
(vi)	<i>When sounds the dreaded Judgement Knell, the curse that sends the damned to hell</i> (Eulenberg; translation by Henry S.Drinker) Up to 2 marks for a description of how this is achieved in the music. For example: tonality changes to/references minor (g minor); descending chord; now forte (or accurate reference to dynamics); now vivace (or accurate reference to tempo); dramatic (with) repeated notes (in strings); accurate reference to lyrics (why); Features of the vocal line which make it sound dramatic (repeated notes; rising arpeggio at start of this excerpt; texture is different;) There is a change in text (without elaboration). = 1	2

Question 5 – 25 marks			
Patsy Ó Ceannabháin Fear Múinte Mánla Excerpt 1 - An Bonnán Buí (one verse)			
(i)	Sean-nós		1
(ii)	sung solo; unaccompanied; sung with ornamentation; nasal tone; sung with free rhythm; Three features of sean-nós singing as heard in the excerpt Features of the music/lyrics (sung in Irish/ wide range) =0		1+1+1
(iii)	AABA		1
Excerpt 2 - The Chieftains, Carolan's Concerto			
(i)	harp(s), uilleann pipes, tinwhistle, flute, fiddle 3 different instruments in any order.		0.5 + 0.5 + 0.5
(ii)	repeated last note		0.5
(iii)	Any two correct features of Baroque music which can be heard in the excerpt: use of sequences; cadences; (terraced) dynamics; very structured; reference to texture; ornamentation; homophonic; strict rhythm/tempo;		1+1
Excerpt 3 - The Chieftains, Lots Of Drops Of Brandy			
Dance 1	(single/double) jig;	6/8 bar of rhythm	1 + 0.5 + 0.5 = 2
Dance 2	reel;	4/4 or 2/2 bar of rhythm or 2/4	1 + 0.5 + 0.5 = 2
Dance 3	slip/hop jig;	9/8; bar of rhythm	1 + 0.5 + 0.5 = 2

5B	Up to 10 marks for quality of answers and knowledge of topic chosen.		10
	Excellent awareness and detailed knowledge of musical features of topic	10	
	Very good knowledge of musical features of chosen topic	8-9	
	Good knowledge of topic, but lacking in detail	6-7	
	Some general points on topic, but lacking sufficient detail	4-5	
	Generally inadequate response to chosen topic.	2-3	
	Little response to chosen topic in evidence.	1	
	No response to chosen topic in evidence.	0	

Clarifications:

- (i) Accept any aspect of songs **or** sean-nós **or** a combination of both.
- (iii) Answers must refer to a group/band (i.e. not a composer or solo performer)

Question 6 – 20 marks		
Excerpt 1 - E.T Flying Theme by John Williams		
(i)	repeated notes; rising woodwind scales; <i>pizzicato</i> ; syncopation Any two correct answers	2+2
Excerpt 2 - E.T Flying Theme by John Williams		
(i)	 0.5m for each correct melody note.	2.5
(ii)	3/2	1.5
(iii)	Up to 2 marks each for a valid description of two features of the accompaniment in this excerpt. For example: ascending and descending (woodwind) scales; use of triangle + elaboration; use of harp+elaboration; woodwind figures (bird-like);	2+2

Excerpt 3 - E.T Flying Theme by John Williams		
(i)	Up to 2 marks for each of 2 valid differences between excerpt 3 and excerpt 2. Answer must refer to both excerpts. For example: There is a different melody at the start (of this excerpt/excerpt 3); The melody in excerpt 2 was on strings, here it is heard on woodwind (and horns); The horns now feature, they don't feature in excerpt 2; Partially correct statement = 1	2 + 2
Excerpt 4 - E.T Flying Theme by John Williams		
(i)	Up to 2 marks for each of 2 valid descriptions Answers must refer to instruments / sections / <i>tutti</i> and what or how they play to achieve a sense of climax.	2+2

Element		Descriptors	Mark	Tot.
Paper	1	Name of topic	-	100
	2-4	- Excellent awareness and detailed knowledge of musical features of topic. - Excellent reference to all ten musical excerpts on the accompanying audio recording which illustrate the feature(s) discussed. - Excellent research evident, with excellent personal response. <i>Excellent sources and reference to pieces of music/composer/performer.</i>	85 - 100	
		- Very good awareness and detailed knowledge of musical features of topic. - Very good reference to all ten musical excerpts on the accompanying audio recording which illustrate the feature(s) discussed. - Very well researched, with very good personal response. <i>Very good sources and reference to pieces of music/composer/performer.</i>	70 - 84	
		- Good knowledge of musical features of chosen topic, but lacking in detail. - Good reference to all/some of the musical excerpts on the accompanying audio recording which broadly illustrate the feature(s) discussed. - Good research in evidence with good personal response. <i>Good sources and good reference to pieces of music/composer/performer.</i>	55 - 69	
		- Some general points on topic, but lacking in detail. - Choice of topic too broad to allow for appropriate detailed and personal response. - Some reference to all/some of the musical features of topic and to musical recordings. - Recorded excerpts do not illustrate / relate to the features in the essay. <i>General sources used, but lacking specific focus. Some reference to pieces of music/composer/performer.</i>	40 - 54	
		- Generally inadequate response to chosen topic. - Little or no evidence of research or personal response. - Little or no reference to musical features of topic - Little or no reference to musical recordings. <i>Inadequate sources listed and inadequate reference to pieces of music/composer/performer.</i>	25 - 39	
		Very little response to chosen topic in evidence.	10 - 24	
		No response to chosen topic in evidence.	0 - 9	

Refer to the Leaving Certificate Music Syllabus – page 12 – 2.3.5

Higher Level Marking Schemes

III - Unprepared Tests

(Pitch and/or rhythmic accuracy - Choice and control of tempo - Overall musical sense)

Mark	Sight Reading	Aural Memory	Improvisation
18-20 17	- Excellent pitch and/or rhythmic accuracy - Excellent continuity - Excellent choice of tempo - Excellent dynamics - Excellent musical sense	- Excellent pitch and/or rhythmic accuracy - Excellent continuity - Excellent feeling for pulse - Excellent musical sense	- Excellent development of given material - Excellent continuity - Excellent feeling for pulse - Excellent musical sense
16 15 14	- Very good pitch and/or rhythmic accuracy - Very good continuity - Very good choice of tempo - Very good dynamics - Very good musical sense	- Very good pitch and/or rhythmic accuracy - Very good continuity - Very good feeling for pulse - Very good musical sense	- Very good development of given material - Very good continuity - Very good feeling for pulse - Very good musical sense
13 12 11	- Good pitch and/or rhythmic accuracy - Good continuity - Good choice of tempo - Good dynamics - Good musical sense	- Good pitch and/or rhythmic accuracy - Good continuity - Good feeling for pulse - Good musical sense	- Good development of given material - Good continuity - Good feeling for pulse - Good musical sense
10 9 8	- Fair pitch and/or rhythmic accuracy - Fair continuity - Fair choice of tempo - Fair dynamics - Fair musical sense	- Fair pitch and/or rhythmic accuracy - Fair continuity - Fair feeling for pulse - Fair musical sense	- Fair development of given material - Fair continuity - Fair sense of pulse - Fair musical sense
5-7 2-4 0-1	- Poor pitch and/or rhythmic accuracy - Poor continuity - Poor choice of tempo - Poor dynamics - Poor musical sense	- Poor pitch and/or rhythmic accuracy - Poor continuity - Poor feeling for pulse - Poor musical sense	- Poor development of given material - Poor continuity - Poor sense of pulse - Poor musical sense

KEY TO GRADES

HL	H1	H2	H3	H4	H5	H6	H7	H8
	90-100	80-89	70-79	60-69	50-59	40-49	30-39	0-29

Higher Level (One Activity) – Solo/Group Performance (100 marks)

Three songs/pieces presented and performed and one unseen test

H1

I Control of the Medium (20)		II Chosen Music & Standard of Performance (60)				
Note accuracy Rhythmic consistency Manual/technical dexterity Appropriate tone quality		Musicality: phrasing, dynamics, expression, mood Interpretation: style, understanding Programme content: variety, standard, suitability				
ᄃᄂ	Description	Mk	Group <i>ensemble – interaction & balance</i>	Classical <i>tone – phrasing - dynamics</i>	Popular <i>feel for style</i>	Traditional <i>lilting feel</i>
18-20 17	- Excellent pitch (incl. intonation) - Excellent rhythm - Excellent control of sound (production) - Excellent tone quality	54-60 51-53	- Excellent at holding line - Excellent member of ensemble - Excellent input to musical balance of group - Excellent interaction and awareness	- Excellent musical performance - Completely confident performance - Excellent phrasing - Excellent attention to dynamics	- Excellent musical performance - Completely confident performance - Excellent sense of popular style (melodic & rhythmic) - Excellent feel for words & rhythm	- Excellent musical performance - Completely confident performance - Excellent sense of style - Excellent, lilting rhythm
16 15 14	- Very good pitch (incl. intonation) - Very good rhythm - Very good control of sound (production) - Very good tone quality	48-50 45-47 42-44	- Holds line very well - Very strong member of group - Makes a positive input to musical balance of group - Very good interaction and awareness	- Very musical performance - Very confident performance - Very good phrasing - Very good attention to dynamics	- Very musical performance - Very confident performance - Very good sense of popular style (melodic & rhythmic) - Very good feel for words & rhythm	- Very musical performance - Very confident performance - Very good sense of style - Consistent, lilting rhythm
13 12 11	- Good pitch (incl. intonation) - Good rhythm - Good control of sound production - Good tone quality	39-41 36-38 33-35	- Holds line well - Strong member of group - Some imbalance (too loud/soft for group) - Good interaction and awareness	- Good musical performance - Confident performance - Good phrasing - Good attention to dynamics	- Good musical performance - Confident performance - Good sense of popular style (melodic & rhythmic) - Good feel for words and/or rhythm	- Good musical performance - Confident performance - Good sense of style - rhythm lacks “lilt”
10 9 8	- Fair pitch (incl. intonation) - Fair rhythm - Fair control of sound production - Fair tone quality	30-32 27-29 24-26	- Holds line fairly well - Passive member of group - Fair sense of balance - Fair interaction and awareness	- Fairly musical performance - Fairly confident performance - Fairly good phrasing - Fairly good attention to dynamics	- Fairly musical performance - Fairly confident performance - Fairly good sense of popular style (melodic & rhythmic) - Fairly good feel for words and/or rhythm	- Fairly musical performance - Fairly confident performance - Fair sense of style - Rhythm lacks fluency
5-7 2-4 0-1	- Poor pitch (incl. intonation) - Poor rhythm - Poor control of sound production - Poor tone quality	15-23 6-14 0-5	- Poor at holding line - Poor contribution to the group - Poor sense of balance - Poor interaction or awareness	- Poor musical performance - Poor level of confidence - Poor sense of phrasing - Poor attention to dynamics	- Poor musical performance - Poor level of confidence - Poor sense of pop style - Poor feel for words/rhythm	- Poor musical performance - Poor level of confidence - Poor sense of style - Rhythm is stiff

III - Unprepared Tests

(Pitch and/or rhythmic accuracy - Choice and control of tempo - Overall musical sense)

Mark	Sight Reading	Aural Memory	Improvisation
18-20 17	- Excellent pitch and/or rhythmic accuracy - Excellent continuity - Excellent choice of tempo - Excellent dynamics - Excellent musical sense	- Excellent pitch and/or rhythmic accuracy - Excellent continuity - Excellent feeling for pulse - Excellent musical sense	- Excellent development of given material - Excellent continuity - Excellent feeling for pulse - Excellent musical sense
16 15 14	- Very good pitch and/or rhythmic accuracy - Very good continuity - Very good choice of tempo - Very good dynamics - Very good musical sense	- Very good pitch and/or rhythmic accuracy - Very good continuity - Very good feeling for pulse - Very good musical sense	- Very good development of given material - Very good continuity - Very good feeling for pulse - Very good musical sense
13 12 11	- Good pitch and/or rhythmic accuracy - Good continuity - Good choice of tempo - Good dynamics - Good musical sense	- Good pitch and/or rhythmic accuracy - Good continuity - Good feeling for pulse - Good musical sense	- Good development of given material - Good continuity - Good feeling for pulse - Good musical sense
10 9 8	- Fair pitch and/or rhythmic accuracy - Fair continuity - Fair choice of tempo - Fair dynamics - Fair musical sense	- Fair pitch and/or rhythmic accuracy - Fair continuity - Fair feeling for pulse - Fair musical sense	- Fair development of given material - Fair continuity - Fair sense of pulse - Fair musical sense
5-7 2-4 0-1	- Poor pitch and/or rhythmic accuracy - Poor continuity - Poor choice of tempo - Poor dynamics - Poor musical sense	- Poor pitch and/or rhythmic accuracy - Poor continuity - Poor feeling for pulse - Poor musical sense	- Poor development of given material - Poor continuity - Poor sense of pulse - Poor musical sense

KEY TO GRADES

HL	H1	H2	H3	H4	H5	H6	H7	H8
	90-100	80-89	70-79	60-69	50-59	40-49	30-39	0-29

Higher Level (One Activity) – Technology (100 marks)

H1T

Technology (27)			Performing (53)		
I	Control of the Medium (7)	II Chosen Music & Standard of Performance (20)	I	Control of the Medium (13)	II Chosen Music & Standard of Performance (40)
7	- Excellent inputting (pitch & rhythmic accuracy) - Excellent control of medium	- Excellent level of confidence inputting - Excellent musical outcome - Edits, printing/recording, save and retrieve carried out with excellent level of confidence - Result of edits completely musical (where relevant) - Excellent understanding of system	13	Excellent pitch (incl. intonation)	- Excellent proof/evidence/description of compilation BT - Excellent choice of instrumentation /key BT
6	- Very good inputting (pitch & rhythmic accuracy) - Very good control of medium	- Edits, printing/recording, save and retrieve very confident - Result of edits very musical (where relevant) - Very good understanding of system	12	- Excellent rhythm (production) - Excellent tone quality	- Excellent balance, chording, dynamics, interpretation in BT - Excellent balance between backing track and performance - Excellent sense of musical style - Excellent musical performance - Completely convincing performance
5	- Very good inputting (pitch & rhythmic accuracy) - Very good control of medium	- Very confident inputting - Very good musical outcome - Edits, printing/recording, save and retrieve very confident - Result of edits very musical (where relevant) - Very good understanding of system	11		- Very good proof/evidence/description of compilation BT - Very good choice of instrumentation/key BT - Very good balance, chording, dynamics, interpretation in BT - Very good balance between backing track and performance - Very good sense of musical style - Very good musical performance - Very convincing and confident performance
4	- Good inputting (pitch & rhythmic accuracy) - Good control of medium	- Confident inputting - Good musical outcome - Edits, printing/recording, save and retrieve confident - Result of edits musical (where relevant) - Good understanding of system	10	- Very good pitch (incl. intonation) - Very good rhythm (production) - Very good tone quality	- Good proof/evidence/description of compilation BT - Good choice of instrumentation/key BT - Good balance, chording, dynamics, interpretation in BT - Good balance between backing track and performance - Good sense of musical style - Good musical performance - Good performance
3	- Fair inputting (pitch & rhythmic accuracy) - Fair control of medium	- Fairly confident inputting - Fairly musical outcome - Fairly confident editing, printing/recording, save and retrieve. - Result of edits fairly musical (where relevant) - Fair understanding of system	9	- Good pitch (incl. intonation) - Good rhythm - Good control of sound production - Good tone quality	- Fair proof/evidence/description of compilation BT - Fair choice of instrumentation/key BT - Fair balance, chording, dynamics, interpretation in BT - Fair balance between backing track and performance - Fair sense of musical style - Fairly musical performance - Fairly convincing and confident performance
0-2	- Poor inputting (pitch & rhythmic accuracy) - Poor control of medium	- Poor level of confidence inputting - Poor musical outcome - Poor level of confidence editing, printing/recording, save and retrieve - Result of edits not always musical (where relevant) - Poor understanding of system	8	- Fair pitch (incl. intonation) - Fair rhythm - Fair control of sound production - Fair tone quality	- Poor proof/evidence/description of compilation BT - Poor choice of instrumentation/key - Poor balance, chording, dynamics, interpretation in BT - Poor balance between backing track and performance - Poor sense of musical style - Poor musical performance - Poor level of confidence performance

III - Unprepared Tests

(Pitch and/or rhythmic accuracy - Choice and control of tempo - Overall musical sense)

Mark	Sight Reading	Aural Memory	Improvisation
18-20 17	- Excellent pitch and/or rhythmic accuracy - Excellent continuity - Excellent choice of tempo - Excellent dynamics - Excellent musical sense	- Excellent pitch and/or rhythmic accuracy - Excellent continuity - Excellent feeling for pulse - Excellent musical sense	- Excellent development of given material - Excellent continuity - Excellent feeling for pulse - Excellent musical sense
16 15 14	- Very good pitch and/or rhythmic accuracy - Very good continuity - Very good choice of tempo - Very good dynamics - Very good musical sense	- Very good pitch and/or rhythmic accuracy - Very good continuity - Very good feeling for pulse - Very good musical sense	- Very good development of given material - Very good continuity - Very good feeling for pulse - Very good musical sense
13 12 11	- Good pitch and/or rhythmic accuracy - Good continuity - Good choice of tempo - Good dynamics - Good musical sense	- Good pitch and/or rhythmic accuracy - Good continuity - Good feeling for pulse - Good musical sense	- Good development of given material - Good continuity - Good feeling for pulse - Good musical sense
10 9 8	- Fair pitch and/or rhythmic accuracy - Fair continuity - Fair choice of tempo - Fair dynamics - Fair musical sense	- Fair pitch and/or rhythmic accuracy - Fair continuity - Fair feeling for pulse - Fair musical sense	- Fair development of given material - Fair continuity - Fair sense of pulse - Fair musical sense
5-7 2-4 0-1	- Poor pitch and/or rhythmic accuracy - Poor continuity - Poor choice of tempo - Poor dynamics - Poor musical sense	- Poor pitch and/or rhythmic accuracy - Poor continuity - Poor feeling for pulse - Poor musical sense	- Poor development of given material - Poor continuity - Poor sense of pulse - Poor musical sense

KEY TO GRADES

HL	H1	H2	H3	H4	H5	H6	H7	H8
	90-100	80-89	70-79	60-69	50-59	40-49	30-39	0-29

Higher Level (One Activity) – Improvisation / Conducting (100 marks)

H1

I Control of the Medium (20)		II Chosen Music & Standard of Performance (60)			
Note accuracy Rhythmic consistency Manual/technical dexterity Appropriate tone quality		Musicality: phrasing, dynamics, expression, mood Interpretation: style, understanding Programme content: variety, standard, suitability			
Mark	Description	Mark	Group <i>ensemble – interaction & balance</i>	Improvising	Conducting
18-20 17	- Excellent pitch (incl. intonation) - Excellent rhythm - Excellent control of sound production - Excellent tone quality - Excellent (secure and clear) beat C - Excellent control of performance C	54-60 51-53	- Excellent at holding line - Excellent member of ensemble - Excellent input to musical balance of group - Excellent interaction and awareness	- Three pieces - demonstrate three types of improvisation	- Three pieces or songs - One unseen score
16 15 14	- Very good pitch (incl. intonation) - Very good rhythm - Very good control of sound production - Very good tone quality - Very good (secure and clear) beat C - Very good control of performance C	48-50 45-47 42-44	- Holds line very well - Very strong member of group - Makes a positive input to musical balance of group - Very good interaction and awareness	- Very good musical performance - Very confident performance - Very good rapport with ensemble - Very good sense of phrasing - Very good attention to dynamics	- Excellent musical performance - Completely confident performance - Excellent rapport with ensemble - Excellent sense of phrasing - Excellent attention to dynamics
13 12 11	- Good pitch (incl. intonation) - Good rhythm - Good control of sound production - Good tone quality - Good (secure and clear) beat C - Good control of performance C	39-41 36-38 33-35	- Holds line well - Strong member of group - Some imbalance (too loud/soft for group) - Good interaction and awareness	- Good musical performance - Confident performance - Good rapport with ensemble - Good sense of phrasing - Good attention to dynamics	- Good musical performance - Confident performance - Good rapport with ensemble - Good sense of phrasing - Good attention to dynamics
10 9 8	- Fair pitch (incl. intonation) - Fair rhythm - Fair control of sound production - Fair tone quality - Fairly good (secure and clear) beat C - Fair control of performance C	30-32 27-29 24-26	- Holds line fairly well - Passive member of group - Fair sense of balance - Fair interaction and awareness	- Fairly musical performance - Fairly confident performance - Fair exploration of chosen idiom - Fair sense of style	- Fairly musical performance - Fairly confident performance - Fair rapport with ensemble - Fair sense of phrasing - Fair attention to dynamics
5-7 2-4 0-1	- Poor pitch (incl. intonation) - Poor rhythm - Poor control of sound production - Poor tone quality - Poor (secure and clear) beat C - Poor control of performance C	15-23 6-14 0-5	- Poor at holding line - Poor contribution to the group - Poor sense of balance - Poor interaction or awareness	- Poor musical performance - Poor level of confidence - Poor exploration of chosen idiom - Poor sense of style	- Poor musical performance - Poor confident performance - Poor rapport with ensemble - Poor sense of phrasing - Poor attention to dynamics

III - Unprepared Tests

(Pitch and/or rhythmic accuracy - Choice and control of tempo - Overall musical sense)

Mark	Sight Reading	Aural Memory	Improvisation
18-20 17	- Excellent pitch and/or rhythmic accuracy - Excellent continuity - Excellent choice of tempo - Excellent dynamics - Excellent musical sense	- Excellent pitch and/or rhythmic accuracy - Excellent continuity - Excellent feeling for pulse - Excellent musical sense	- Excellent development of given material - Excellent continuity - Excellent feeling for pulse - Excellent musical sense
16 15 14	- Very good pitch and/or rhythmic accuracy - Very good continuity - Very good choice of tempo - Very good dynamics - Very good musical sense	- Very good pitch and/or rhythmic accuracy - Very good continuity - Very good feeling for pulse - Very good musical sense	- Very good development of given material - Very good continuity - Very good feeling for pulse - Very good musical sense
13 12 11	- Good pitch and/or rhythmic accuracy - Good continuity - Good choice of tempo - Good dynamics - Good musical sense	- Good pitch and/or rhythmic accuracy - Good continuity - Good feeling for pulse - Good musical sense	- Good development of given material - Good continuity - Good feeling for pulse - Good musical sense
10 9 8	- Fair pitch and/or rhythmic accuracy - Fair continuity - Fair choice of tempo - Fair dynamics - Fair musical sense	- Fair pitch and/or rhythmic accuracy - Fair continuity - Fair feeling for pulse - Fair musical sense	- Fair development of given material - Fair continuity - Fair sense of pulse - Fair musical sense
5-7 2-4 0-1	- Poor pitch and/or rhythmic accuracy - Poor continuity - Poor choice of tempo - Poor dynamics - Poor musical sense	- Poor pitch and/or rhythmic accuracy - Poor continuity - Poor feeling for pulse - Poor musical sense	- Poor development of given material - Poor continuity - Poor sense of pulse - Poor musical sense

KEY TO GRADES

HL	H1	H2	H3	H4	H5	H6	H7	H8
	90-100	80-89	70-79	60-69	50-59	40-49	30-39	0-29

Higher Level (two activities) – Solo/Group Performance (100 marks)

Two songs / pieces presented and performed in each activity and one unseen test

H2

I Control of the Medium (max 20) (10 + 10)		II Chosen Music & Standard of Performance (max 60) (30 + 30)				
Note accuracy Rhythmic consistency Manual/technical dexterity Appropriate tone quality		Musicality: phrasing, dynamics, expression, mood Interpretation: style, understanding Programme content: variety, standard, suitability				
		Mk	Group <i>ensemble – interaction & balance</i>	Classical <i>phrasing - dynamics</i>	Popular <i>feel for style</i>	Traditional <i>lilting feel</i>
Mk	Description					
10 9	- Very good pitch (incl. intonation) - Very good rhythm - Very good control of sound (production) - Very good tone quality	27-30 26	- Holds line very well - Very strong member of group - Makes a positive input to musical balance of group - Very good interaction and awareness	- Very musical performance - Very confident performance - Very good phrasing - Very good attention to dynamics	- Very musical performance - Very confident performance - Very good sense of popular style (melodic & rhythmic) - Very good feel for words & rhythm	- Very musical performance - Very confident performance - Very good sense of style - Consistent, lilting rhythm
8 7	- Good pitch (incl. intonation) - Good rhythm - Good control of sound production - Good tone quality	24-25 23 21-22	- Holds line well - Strong member of group - Some imbalance (too loud/soft for group) - Good interaction and awareness	- Good musical performance - Confident performance - Good phrasing - Good attention to dynamics	- Good musical performance - Confident performance - Good sense of popular style (melodic & rhythmic) - Good feel for words and/or rhythm	- Good musical performance - Confident performance - Good sense of style - rhythm lacks “lilt”
6 5	- Fair pitch (incl. intonation) - Fair rhythm - Fair control of sound production - Fair tone quality	20 18-19 17	- Holds line fairly well - Passive member of group - Fair sense of balance - Fair interaction and awareness	- Fairly musical performance - Fairly confident performance - Fairly good phrasing - Fairly good attention to dynamics	- Fairly musical performance - Fairly confident performance - Fairly good sense of popular style (melodic & rhythmic) - Fairly good feel for words and/or rhythm	- Fairly musical performance - Fairly confident performance - Fair sense of style - Rhythm lacks fluency
4	- Poor pitch (incl. intonation) - Poor rhythm - Poor control of sound production - Poor tone quality	15-16 14 12-13	- Poor at holding line - Poor contribution to the group - Poor sense of balance - Poor interaction or awareness	- Poor musical performance - Poor level of confidence - Poor sense of phrasing - Poor attention to dynamics	- Poor musical performance - Poor level of confidence - Poor sense of pop style - Poor feel for words/rhythm	- Poor musical performance - Poor level of confidence - Poor sense of style - Rhythm is stiff
0-3	- Very poor pitch (incl. intonation) - Very poor rhythm - Very poor control of sound production - Very poor tone quality	8-11 3-7 0-2	- Very poor at holding line - Very poor contribution to the group - Very poor sense of balance - Very poor interaction or awareness	- Very poor musical performance - Very poor level of confidence - Very poor sense of phrasing - Very poor attention to dynamics	- Very poor musical performance - Very poor level of confidence - Very poor sense of pop style - Very poor feel for words or rhythm	- Very poor musical performance - Very poor level of confidence - Very poor sense of style - Rhythm unsteady

III - Unprepared Tests

(Pitch and/or rhythmic accuracy - Choice and control of tempo - Overall musical sense)

HL

Mark	Sight Reading	Aural Memory	Improvisation
18-20 17	- Excellent pitch and/or rhythmic accuracy - Excellent continuity - Excellent choice of tempo - Excellent dynamics - Excellent musical sense	- Excellent pitch and/or rhythmic accuracy - Excellent continuity - Excellent feeling for pulse - Excellent musical sense	- Excellent development of given material - Excellent continuity - Excellent feeling for pulse - Excellent musical sense
16 15 14	- Very good pitch and/or rhythmic accuracy - Very good continuity - Very good choice of tempo - Very good dynamics - Very good musical sense	- Very good pitch and/or rhythmic accuracy - Very good continuity - Very good feeling for pulse - Very good musical sense	- Very good development of given material - Very good continuity - Very good feeling for pulse - Very good musical sense
13 12 11	- Good pitch and/or rhythmic accuracy - Good continuity - Good choice of tempo - Good dynamics - Good musical sense	- Good pitch and/or rhythmic accuracy - Good continuity - Good feeling for pulse - Good musical sense	- Good development of given material - Good continuity - Good feeling for pulse - Good musical sense
10 9 8	- Fair pitch and/or rhythmic accuracy - Fair continuity - Fair choice of tempo - Fair dynamics - Fair musical sense	- Fair pitch and/or rhythmic accuracy - Fair continuity - Fair feeling for pulse - Fair musical sense	- Fair development of given material - Fair continuity - Fair sense of pulse - Fair musical sense
5-7 2-4 0-1	- Poor pitch and/or rhythmic accuracy - Poor continuity - Poor choice of tempo - Poor dynamics - Poor musical sense	- Poor pitch and/or rhythmic accuracy - Poor continuity - Poor feeling for pulse - Poor musical sense	- Poor development of given material - Poor continuity - Poor sense of pulse - Poor musical sense

KEY TO GRADES

HL	H1	H2	H3	H4	H5	H6	H7	H8
	90-100	80-89	70-79	60-69	50-59	40-49	30-39	0-29

Higher Level (Two activities) – Technology (100 marks)

H2T

I Control of the Medium (20) (10 + 10) (all aspects of performance)		II Chosen Music & Standard of Performance (60) (30 + 30)	
Mark	Note accuracy Rhythmic consistency Manual/technical dexterity Appropriate tone quality	Mark	Musicality: phrasing, dynamics, expression, mood Interpretation: style, understanding Programme content: variety, standard, suitability
10 9	• Very good inputting (pitch & rhythmic accuracy) • Very good control of medium	27-30 26	• Very confident inputting • Very good musical outcome • Edits, printing/recording, save and retrieve very confident • Result of edits very musical (where relevant) • Very good understanding of system
8 7	• Good inputting (pitch & rhythmic accuracy) • Good control of medium	24-25 23 21-22	• Confident inputting • Good musical outcome • Edits, printing/recording, save and retrieve confident. • Result of edits musical (where relevant) • Good understanding of system
6 5	• Fair inputting (pitch & rhythmic accuracy) • Fair control of medium	20 18-19 17	• Fairly confident inputting • Fairly musical outcome • Fairly confident editing, printing/recording, save and retrieve. • Result of edits fairly musical (where relevant) • Fair understanding of system
4	• Poor inputting (pitch & rhythmic accuracy) • Poor control of medium	15-16 14 12-13	• Poor level of confidence inputting • Poor musical outcome • Poor level of confidence editing, printing/recording, save and retrieve • Result of edits not always musical (where relevant) • Poor understanding of system
0-3	• Very poor inputting (pitch & rhythmic accuracy) • Little control of medium	8-11 3-7 0-2	• Very poor level of confidence inputting • Very poor musical outcome • Very poor level of confidence editing, printing/recording, save and retrieve • Result of edits unmusical (where relevant) • Very poor understanding of system

III - Unprepared Tests

(Pitch and/or rhythmic accuracy - Choice and control of tempo - Overall musical sense)

HL

Mark	Sight Reading	Aural Memory	Improvisation
18-20 17	- Excellent pitch and/or rhythmic accuracy - Excellent continuity - Excellent choice of tempo - Excellent dynamics - Excellent musical sense	- Excellent pitch and/or rhythmic accuracy - Excellent continuity - Excellent feeling for pulse - Excellent musical sense	- Excellent development of given material - Excellent continuity - Excellent feeling for pulse - Excellent musical sense
16 15 14	- Very good pitch and/or rhythmic accuracy - Very good continuity - Very good choice of tempo - Very good dynamics - Very good musical sense	- Very good pitch and/or rhythmic accuracy - Very good continuity - Very good feeling for pulse - Very good musical sense	- Very good development of given material - Very good continuity - Very good feeling for pulse - Very good musical sense
13 12 11	- Good pitch and/or rhythmic accuracy - Good continuity - Good choice of tempo - Good dynamics - Good musical sense	- Good pitch and/or rhythmic accuracy - Good continuity - Good feeling for pulse - Good musical sense	- Good development of given material - Good continuity - Good feeling for pulse - Good musical sense
10 9 8	- Fair pitch and/or rhythmic accuracy - Fair continuity - Fair choice of tempo - Fair dynamics - Fair musical sense	- Fair pitch and/or rhythmic accuracy - Fair continuity - Fair feeling for pulse - Fair musical sense	- Fair development of given material - Fair continuity - Fair sense of pulse - Fair musical sense
5-7 2-4 0-1	- Poor pitch and/or rhythmic accuracy - Poor continuity - Poor choice of tempo - Poor dynamics - Poor musical sense	- Poor pitch and/or rhythmic accuracy - Poor continuity - Poor feeling for pulse - Poor musical sense	- Poor development of given material - Poor continuity - Poor sense of pulse - Poor musical sense

KEY TO GRADES

HL	H1	H2	H3	H4	H5	H6	H7	H8
	90-100	80-89	70-79	60-69	50-59	40-49	30-39	0-29

Higher Level (Two Activities) – Improvisation/Conducting (100 marks)

H2

I Control of the Medium (20) (10 + 10)		II Chosen Music & Standard of Performance (60) (30 + 30)			
		Musicality: phrasing, dynamics, expression, mood Interpretation: style, understanding Programme content: variety, standard, suitability			
Mark	Description	Group ensemble – interaction & balance	Improvising	Conducting	
	C = Conducting I = Improvisation		- Two pieces - Melodic/rhythmic/harmonic / mood or combination	- Two pieces or songs - One unseen score	
10 9	- Very good pitch (incl. intonation) - Very good rhythm - Very good control of sound production - Very good tone quality - Very good (secure and clear) beat C - Very good control of performance C	- Holds line very well - Very strong member of ensemble - Makes a positive input to musical balance of group - Very good interaction and awareness	- Very good musical performance - Very confident performance - Chosen medium very well explored - Very good sense of style	- Very good musical performance - Very confident performance - Very good rapport with ensemble - Very good sense of phrasing - Very good attention to dynamics	
8 7	- Good pitch (incl. intonation) - Good rhythm - Good control of sound production - Good tone quality - Good (secure and clear) beat C - Good control of performance C	- Holds line well - Strong member of ensemble - Some imbalance (too loud/soft for group) - Good interaction and awareness	- Good musical performance - Confident performance - Chosen idiom well explored - Good sense of style	- Good musical performance - Confident performance - Good rapport with ensemble - Good sense of phrasing - Good attention to dynamics	
6 5	- Fair pitch (incl. intonation) - Fair rhythm - Fair control of sound production - Fair tone quality - Fairly good (secure and clear) beat C - Fair control of performance C	- Holds line fairly well - Passive member of group - Causes imbalance in group - Fair interaction and awareness	- Fairly musical performance - Fairly confident performance - Fair exploration of chosen idiom - Fair sense of style	- Fairly musical performance - Fairly confident performance - Fair rapport with ensemble - Fair sense of phrasing - Fair attention to dynamics	
4	- Poor pitch (incl. intonation) - Poor rhythm - Poor control of sound production - Poor tone quality - Poor (secure and clear) beat C - Poor control of performance C	- Poor at holding line - Poor contribution to the group - Poor sense of balance - Poor interaction or awareness	- Poor musical performance - Poor level of confidence - Poor exploration of chosen idiom - Poor sense of style	- Poor musical performance - Poor confident performance - Poor rapport with ensemble - Poor sense of phrasing - Poor attention to dynamics	
0-3	- Very poor pitch (incl. intonation) - Very poor rhythm - Very poor control of sound production - Very poor tone quality - Very poor (secure and clear) beat C - Very poor control of performance C	- Very poor at holding line - Very poor contribution to group - Very poor sense of balance - Very poor interaction or awareness	- Very poor musical performance - Very poor level of confidence - Very poor exploration of chosen idiom - Very poor sense of style	- Very poor musical performance - Very poor confident performance - Very poor rapport with ensemble - Very poor sense of phrasing - Very poor attention to dynamics	

III - Unprepared Tests

(Pitch and/or rhythmic accuracy - Choice and control of tempo - Overall musical sense)

HL

Mark	Sight Reading	Aural Memory	Improvisation
18-20 17	- Excellent pitch and/or rhythmic accuracy - Excellent continuity - Excellent choice of tempo - Excellent dynamics - Excellent musical sense	- Excellent pitch and/or rhythmic accuracy - Excellent continuity - Excellent feeling for pulse - Excellent musical sense	- Excellent development of given material - Excellent continuity - Excellent feeling for pulse - Excellent musical sense
16 15 14	- Very good pitch and/or rhythmic accuracy - Very good continuity - Very good choice of tempo - Very good dynamics - Very good musical sense	- Very good pitch and/or rhythmic accuracy - Very good continuity - Very good feeling for pulse - Very good musical sense	- Very good development of given material - Very good continuity - Very good feeling for pulse - Very good musical sense
13 12 11	- Good pitch and/or rhythmic accuracy - Good continuity - Good choice of tempo - Good dynamics - Good musical sense	- Good pitch and/or rhythmic accuracy - Good continuity - Good feeling for pulse - Good musical sense	- Good development of given material - Good continuity - Good feeling for pulse - Good musical sense
10 9 8	- Fair pitch and/or rhythmic accuracy - Fair continuity - Fair choice of tempo - Fair dynamics - Fair musical sense	- Fair pitch and/or rhythmic accuracy - Fair continuity - Fair feeling for pulse - Fair musical sense	- Fair development of given material - Fair continuity - Fair sense of pulse - Fair musical sense
5-7 2-4 0-1	- Poor pitch and/or rhythmic accuracy - Poor continuity - Poor choice of tempo - Poor dynamics - Poor musical sense	- Poor pitch and/or rhythmic accuracy - Poor continuity - Poor feeling for pulse - Poor musical sense	- Poor development of given material - Poor continuity - Poor sense of pulse - Poor musical sense

KEY TO GRADES

HLE	H1	H2	H3	H4	H5	H6	H7	H8
	180-200	160-179	140-159	120-139	100-119	80-99	60-79	0-59

Higher Level Elective (One activity) Solo/Group Performance (200marks)

Six songs/pieces presented and performed and one unseen test

HE1

I Control of the Medium (40)		II Chosen Music & Standard of Performance (140)				
Note accuracy Rhythmic consistency Manual/technical dexterity Appropriate tone quality		Musicality: phrasing, dynamics, expression, mood Interpretation: style, understanding Programme content: variety, standard, suitability				
№	Description	Mk	Group ensemble – interaction & balance	Classical tone – phrasing - dynamics	Popular feel for style	Traditional lilting feel
36-40 34-35	- Excellent pitch (incl. intonation) - Excellent rhythm - Excellent control of sound (production) - Excellent tone quality	126-140 119-125	- Excellent at holding line - Excellent member of ensemble - Excellent input to musical balance of group - Excellent interaction and awareness	- Excellent musical performance - Completely confident performance - Excellent phrasing - Excellent attention to dynamics	- Excellent musical performance - Completely confident performance - Excellent sense of popular style (melodic & rhythmic) - Excellent feel for words & rhythm	- Excellent musical performance - Completely confident performance - Excellent sense of style - Consistent, lilting rhythm
32-33 30-31 28-29	- Very good pitch (incl. intonation) - Very good rhythm - Very good control of sound (production) - Very good tone quality	112-118 105-111 98-104	- Holds line very well - Very strong member of group - Makes a positive input to musical balance of group - Very good interaction and awareness	- Very musical performance - Very confident performance - Very good phrasing - Very good attention to dynamics	- Very musical performance - Very confident performance - Very good sense of popular style (melodic & rhythmic) - Very good feel for words & rhythm	- Very musical performance - Very confident performance - Very good sense of style - Consistent, lilting rhythm
26-27 24-25 22-23	- Good pitch (incl. intonation) - Good rhythm - Good control of sound production - Good tone quality	91-97 84-90 77-83	- Holds line well - Strong member of group - Some imbalance (too loud/soft for group) - Good interaction and awareness	- Good musical performance - Confident performance - Good phrasing - Good attention to dynamics	- Good musical performance - Confident performance - Good sense of popular style (melodic & rhythmic) - Good feel for words and/or rhythm	- Good musical performance - Confident performance - Good sense of style - rhythm lacks “lilt”
20-21 18-19 16-17	- Fair pitch (incl. intonation) - Fair rhythm - Fair control of sound production - Fair tone quality	70-76 63-69 56-62	- Holds line fairly well - Passive member of group - Fair sense of balance - Fair interaction and awareness	- Fairly musical performance - Fairly confident performance - Fairly good phrasing - Fairly good attention to dynamics	- Fairly musical performance - Fairly confident performance - Fairly good sense of popular style (melodic & rhythmic) - Fairly good feel for words and/or rhythm	- Fairly musical performance - Fairly confident performance - Fair sense of style - Rhythm lacks fluency
10-15 4-9 0-3	- Poor pitch (incl. intonation) - Poor rhythm - Poor control of sound production - Poor tone quality	35-55 14-34 0-13	- Poor at holding line - Poor contribution to the group - Poor sense of balance - Poor interaction or awareness	- Poor musical performance - Poor level of confidence - Poor sense of phrasing - Poor attention to dynamics	- Poor musical performance - Poor level of confidence - Poor sense of pop style - Poor feel for words/rhythm	- Poor musical performance - Poor level of confidence - Poor sense of style - Rhythm is stiff

III - Unprepared Tests

(Pitch and/or rhythmic accuracy - Choice and control of tempo - Overall musical sense)

HL

Mark	Sight Reading	Aural Memory	Improvisation
18-20 17	- Excellent pitch and/or rhythmic accuracy - Excellent continuity - Excellent choice of tempo - Excellent dynamics - Excellent musical sense	- Excellent pitch and/or rhythmic accuracy - Excellent continuity - Excellent feeling for pulse - Excellent musical sense	- Excellent development of given material - Excellent continuity - Excellent feeling for pulse - Excellent musical sense
16 15 14	- Very good pitch and/or rhythmic accuracy - Very good continuity - Very good choice of tempo - Very good dynamics - Very good musical sense	- Very good pitch and/or rhythmic accuracy - Very good continuity - Very good feeling for pulse - Very good musical sense	- Very good development of given material - Very good continuity - Very good feeling for pulse - Very good musical sense
13 12 11	- Good pitch and/or rhythmic accuracy - Good continuity - Good choice of tempo - Good dynamics - Good musical sense	- Good pitch and/or rhythmic accuracy - Good continuity - Good feeling for pulse - Good musical sense	- Good development of given material - Good continuity - Good feeling for pulse - Good musical sense
10 9 8	- Fair pitch and/or rhythmic accuracy - Fair continuity - Fair choice of tempo - Fair dynamics - Fair musical sense	- Fair pitch and/or rhythmic accuracy - Fair continuity - Fair feeling for pulse - Fair musical sense	- Fair development of given material - Fair continuity - Fair sense of pulse - Fair musical sense
5-7 2-4 0-1	- Poor pitch and/or rhythmic accuracy - Poor continuity - Poor choice of tempo - Poor dynamics - Poor musical sense	- Poor pitch and/or rhythmic accuracy - Poor continuity - Poor feeling for pulse - Poor musical sense	- Poor development of given material - Poor continuity - Poor sense of pulse - Poor musical sense

KEY TO GRADES

HLE	H1	H2	H3	H4	H5	H6	H7	H8
	180-200	160-179	140-159	120-139	100-119	80-99	60-79	0-59

Higher Level Elective (One Activity) – Technology (200 marks)

HE1T

Technology (61)				Performing (119)		
I Control of the Medium (13)		II Chosen Music & Standard of Performance (48)		I Control of the Medium (27)	II Chosen Music & Standard of Performance (92)	
13	- Excellent inputting (pitch & rhythmic accuracy) - Excellent control of medium	44-48	- Excellent level of confidence inputting - Excellent musical outcome - Edits, printing/recording, save and retrieve carried out with excellent level of confidence - Result of edits completely musical (where relevant) - Excellent understanding of system	25-27	83-92	- Excellent proof/evidence/description of compilation BT - Excellent choice of instrumentation /key BT - Excellent balance, chording, dynamics, interpretation in BT - Excellent balance between backing track and performance - Excellent sense of musical style - Excellent musical performance - Completely convincing performance
12		41-43		23-24	78-82	
11	Very good inputting (pitch & rhythmic accuracy)	38-40	- Very confident inputting - Very good musical outcome	22	74-77	- Very good proof/evidence/description of compilation BT - Very good choice of instrumentation/key BT
10	Very good control of medium	36-37	Edits, printing/recording, save and retrieve very confident	20-21	69-73	- Very good balance, chording, dynamics, interpretation in BT - Very good balance between backing track and performance - Very good sense of musical style
9		34-35	- Result of edits very musical (where relevant) - Very good understanding of system	19	64-68	- Very good musical performance - Very convincing and confident performance
8	Good inputting (pitch & rhythmic accuracy)	31-33	- Confident inputting - Good musical outcome	18	60-63	- Good proof/evidence/description of compilation BT - Good choice of instrumentation/key BT
7	Good control of medium	29-30	Edits, printing/recording, save and retrieve confident.	16-17	55-59	- Good balance, chording, dynamics, interpretation in BT - Good balance between backing track and performance - Good sense of musical style
6	Fair inputting (pitch & rhythmic accuracy)	26-28	- Result of edits musical (where relevant) - Good understanding of system	15	51-54	- Good musical performance - Good performance
5	Fair control of medium	24-25	- Fairly confident inputting - Fairly musical outcome	14	46-50	- Fair proof/evidence/description of compilation BT - Fair choice of instrumentation/key BT
0-4	- Poor inputting (pitch & rhythmic accuracy) - Poor control of medium	22-23	- Fairly confident editing, printing/recording, save and retrieve. - Result of edits fairly musical (where relevant) - Fair understanding of system	12-13	41-45	- Fair balance, chording, dynamics, interpretation in BT - Fair balance between backing track and performance - Fair sense of musical style - Fairly musical performance - Fairly convincing and confident performance
		19-21		11	37-40	
		12-18	- Poor level of confidence inputting - Poor musical outcome	7-10	23-36	- Poor proof/evidence/description of compilation BT - Poor choice of instrumentation/key
		5-11	- Poor level of confidence editing, printing/recording, save and retrieve - Result of edits not always musical (where relevant) - Poor understanding of system	3-6	9-22	- Poor balance, chording, dynamics, interpretation in BT - Poor balance between backing track and performance - Poor sense of musical style - Poor musical performance - Poor level of confidence performance
		0-4		0-2	0-8	

III - Unprepared Tests

(Pitch and/or rhythmic accuracy - Choice and control of tempo - Overall musical sense)

HL

Mark	Sight Reading	Aural Memory	Improvisation
18-20 17	- Excellent pitch and/or rhythmic accuracy - Excellent continuity - Excellent choice of tempo - Excellent dynamics - Excellent musical sense	- Excellent pitch and/or rhythmic accuracy - Excellent continuity - Excellent feeling for pulse - Excellent musical sense	- Excellent development of given material - Excellent continuity - Excellent feeling for pulse - Excellent musical sense
16 15 14	- Very good pitch and/or rhythmic accuracy - Very good continuity - Very good choice of tempo - Very good dynamics - Very good musical sense	- Very good pitch and/or rhythmic accuracy - Very good continuity - Very good feeling for pulse - Very good musical sense	- Very good development of given material - Very good continuity - Very good feeling for pulse - Very good musical sense
13 12 11	- Good pitch and/or rhythmic accuracy - Good continuity - Good choice of tempo - Good dynamics - Good musical sense	- Good pitch and/or rhythmic accuracy - Good continuity - Good feeling for pulse - Good musical sense	- Good development of given material - Good continuity - Good feeling for pulse - Good musical sense
10 9 8	- Fair pitch and/or rhythmic accuracy - Fair continuity - Fair choice of tempo - Fair dynamics - Fair musical sense	- Fair pitch and/or rhythmic accuracy - Fair continuity - Fair feeling for pulse - Fair musical sense	- Fair development of given material - Fair continuity - Fair sense of pulse - Fair musical sense
5-7 2-4 0-1	- Poor pitch and/or rhythmic accuracy - Poor continuity - Poor choice of tempo - Poor dynamics - Poor musical sense	- Poor pitch and/or rhythmic accuracy - Poor continuity - Poor feeling for pulse - Poor musical sense	- Poor development of given material - Poor continuity - Poor sense of pulse - Poor musical sense

KEY TO GRADES

HLE	H1	H2	H3	H4	H5	H6	H7	H8
	180-200	160-179	140-159	120-139	100-119	80-99	60-79	0-59

Higher Level Elective (One Activity) – Improvisation/Conducting (200 marks)

HE1

I Control of the Medium (40)		II Chosen Music & Standard of Performance (140)			
Note accuracy Rhythmic consistency Manual/technical dexterity Appropriate tone quality		Musicality: phrasing, dynamics, expression, mood Interpretation: style, understanding Programme content: variety, standard, suitability			
Mark	Description	Mark	Group ensemble – interaction & balance	Improvising	Conducting
36-40 34-35	C = Conducting I = Improvisation • Excellent pitch (incl. intonation) • Excellent rhythm • Excellent control of sound production • Excellent tone quality • Excellent (secure and clear) beat C • Excellent control of performance C	126-140 119-125	• Excellent at holding line • Excellent member of ensemble • Excellent input to musical balance of group • Excellent interaction and awareness	• Six pieces • demonstrate three types of improvisation • Excellent musical performance • Completely confident performance • Excellent exploration of chosen idiom • Excellent sense of style	• Six pieces or songs • One unseen score • Excellent musical performance • Completely confident performance • Excellent rapport with ensemble • Excellent sense of phrasing • Excellent attention to dynamics
32-33 30-31 28-29	• Very good pitch (incl. intonation) • Very good rhythm • Very good control of sound production • Very good tone quality • Very good (secure and clear) beat C • Very good control of performance C	112-118 105-111 98-104	• Holds line very well • Very strong member of ensemble • Makes a positive input to musical balance of group • Very good interaction and awareness	• Very good musical performance • Very confident performance • Chosen idiom very well explored • Very good sense of style	• Very good musical performance • Very confident performance • Very good rapport with ensemble • Very good sense of phrasing • Very good attention to dynamics
26-27 24-25 22-23	• Good pitch (incl. intonation) • Good rhythm • Good control of sound production • Good tone quality • Good (secure and clear) beat C • Good control of performance C	91-97 84-90 77-83	• Holds line well • Strong member of ensemble • Some imbalance (too loud/soft for group) • Good interaction and awareness	• Good musical performance • Confident performance • Chosen idiom well explored • Good sense of style	• Good musical performance • Confident performance • Good rapport with ensemble • Good sense of phrasing • Good attention to dynamics
20-21 18-19 16-17	• Fair pitch (incl. intonation) • Fair rhythm • Fair control of sound production • Fair tone quality • Fairly good (secure and clear) beat C • Fair control of performance C	70-76 63-69 56-62	• Holds line fairly well • Passive member of group • Causes imbalance in group • Fair interaction and awareness	• Fairly musical performance • Fairly confident performance • Fair exploration of chosen idiom • Fair sense of style	• Fairly musical performance • Fairly confident performance • Fair rapport with ensemble • Fair sense of phrasing • Fair attention to dynamics
10-15 4-9 0-3	• Poor pitch (incl. intonation) • Poor rhythm • Poor control of sound production • Poor tone quality • Poor (secure and clear) beat C • Poor control of performance C	35-55 14-34 0-13	• Poor attempt at holding line • Poor contribution to the group • Poor sense of balance • Poor interaction or awareness	• Poor musical performance • Poor level of confidence • Poor exploration of chosen idiom • Poor sense of style	• Poor musical performance • Poor level of confidence • Poor rapport with ensemble • Poor sense of phrasing • Poor attention to dynamics

III - Unprepared Tests

(Pitch and/or rhythmic accuracy - Choice and control of tempo - Overall musical sense)

HL

Mark	Sight Reading	Aural Memory	Improvisation
18-20 17	- Excellent pitch and/or rhythmic accuracy - Excellent continuity - Excellent choice of tempo - Excellent dynamics - Excellent musical sense	- Excellent pitch and/or rhythmic accuracy - Excellent continuity - Excellent feeling for pulse - Excellent musical sense	- Excellent development of given material - Excellent continuity - Excellent feeling for pulse - Excellent musical sense
16 15 14	- Very good pitch and/or rhythmic accuracy - Very good continuity - Very good choice of tempo - Very good dynamics - Very good musical sense	- Very good pitch and/or rhythmic accuracy - Very good continuity - Very good feeling for pulse - Very good musical sense	- Very good development of given material - Very good continuity - Very good feeling for pulse - Very good musical sense
13 12 11	- Good pitch and/or rhythmic accuracy - Good continuity - Good choice of tempo - Good dynamics - Good musical sense	- Good pitch and/or rhythmic accuracy - Good continuity - Good feeling for pulse - Good musical sense	- Good development of given material - Good continuity - Good feeling for pulse - Good musical sense
10 9 8	- Fair pitch and/or rhythmic accuracy - Fair continuity - Fair choice of tempo - Fair dynamics - Fair musical sense	- Fair pitch and/or rhythmic accuracy - Fair continuity - Fair feeling for pulse - Fair musical sense	- Fair development of given material - Fair continuity - Fair sense of pulse - Fair musical sense
5-7 2-4 0-1	- Poor pitch and/or rhythmic accuracy - Poor continuity - Poor choice of tempo - Poor dynamics - Poor musical sense	- Poor pitch and/or rhythmic accuracy - Poor continuity - Poor feeling for pulse - Poor musical sense	- Poor development of given material - Poor continuity - Poor sense of pulse - Poor musical sense

KEY TO GRADES

HLE	H1	H2	H3	H4	H5	H6	H7	H8
	180-200	160-179	140-159	120-139	100-119	80-99	60-79	0-59

Higher Level Elective (two activities) – Solo/Group Performance (200 marks)

Four songs / pieces presented and performed in each activity and one unseen test

HE2

I Control of the Medium (max 40) (20 + 20)		II Chosen Music & Standard of Performance (max 140) (70 + 70)				
Note accuracy Rhythmic consistency Manual/technical dexterity Appropriate tone quality		Musicality: phrasing, dynamics, expression, mood Interpretation: style, understanding Programme content: variety, standard, suitability				
Mk	Description	Mk	Group <i>ensemble – interaction & balance</i>	Classical <i>phrasing - dynamics</i>	Popular <i>feel for style</i>	Traditional <i>lilting feel</i>
18-20 17	- Very good pitch (incl. intonation) - Very good rhythm - Very good control of sound (production) - Very good tone quality	63-70 60-62	- Holds line very well - Very strong member of group - Makes a positive input to musical balance of group - Very good interaction and awareness	- Very musical performance - Very confident performance - Very good phrasing - Very good attention to dynamics	- Very musical performance - Very confident performance - Very good sense of popular style (melodic & rhythmic) - Very good feel for words & rhythm	- Very musical performance - Very confident performance - Very good sense of style - Consistent, lilting rhythm
16 15 14	- Good pitch (incl. intonation) - Good rhythm - Good control of sound production - Good tone quality	56-59 53-55 49-52	- Holds line well - Strong member of group - Some imbalance (too loud/soft for group) - Good interaction and awareness	- Good musical performance - Confident performance - Good phrasing - Good attention to dynamics	- Good musical performance - Confident performance - Good sense of popular style (melodic & rhythmic) - Good feel for words and/or rhythm	- Good musical performance - Confident performance - Good sense of style - rhythm lacks “lilt”
13 12 11	- Fair pitch (incl. intonation) - Fair rhythm - Fair control of sound production - Fair tone quality	46-48 42-45 39-41	- Holds line fairly well - Passive member of group - Fair sense of balance - Fair interaction and awareness	- Fairly musical performance - Fairly confident performance - Fairly good phrasing - Fairly good attention to dynamics	- Fairly musical performance - Fairly confident performance - Fairly good sense of popular style (melodic & rhythmic) - Fairly good feel for words and/or rhythm	- Fairly musical performance - Fairly confident performance - Fair sense of style - Rhythm lacks fluency
10 9 8	- Poor pitch (incl. intonation) - Poor rhythm - Poor control of sound production - Poor tone quality	35-38 32-34 28-31	- Poor at holding line - Poor contribution to the group - Poor sense of balance - Poor interaction or awareness	- Poor musical performance - Poor level of confidence - Poor sense of phrasing - Poor attention to dynamics	- Poor musical performance - Poor level of confidence - Poor sense of pop style - Poor feel for words/rhythm	- Poor musical performance - Poor level of confidence - Poor sense of style - Rhythm is stiff
5-7 2-4 0-1	- Very poor pitch (incl. intonation) - Very poor rhythm - Very poor control of sound production - Very poor tone quality	17-27 7-16 0-6	- Very poor at holding line - Very poor contribution to the group - Very poor sense of balance - Very poor interaction or awareness	- Very poor musical performance - Very poor level of confidence - Very poor sense of phrasing - Very poor attention to dynamics	- Very poor musical performance - Very poor level of confidence - Very poor sense of pop style - Very poor feel for words or rhythm	- Very poor musical performance - Very poor level of confidence - Very poor sense of style - Rhythm unsteady

III - Unprepared Tests

(Pitch and/or rhythmic accuracy - Choice and control of tempo - Overall musical sense)

Mark	Sight Reading	Aural Memory	Improvisation
18-20 17	- Excellent pitch and/or rhythmic accuracy - Excellent continuity - Excellent choice of tempo - Excellent dynamics - Excellent musical sense	- Excellent pitch and/or rhythmic accuracy - Excellent continuity - Excellent feeling for pulse - Excellent musical sense	- Excellent development of given material - Excellent continuity - Excellent feeling for pulse - Excellent musical sense
16 15 14	- Very good pitch and/or rhythmic accuracy - Very good continuity - Very good choice of tempo - Very good dynamics - Very good musical sense	- Very good pitch and/or rhythmic accuracy - Very good continuity - Very good feeling for pulse - Very good musical sense	- Very good development of given material - Very good continuity - Very good feeling for pulse - Very good musical sense
13 12 11	- Good pitch and/or rhythmic accuracy - Good continuity - Good choice of tempo - Good dynamics - Good musical sense	- Good pitch and/or rhythmic accuracy - Good continuity - Good feeling for pulse - Good musical sense	- Good development of given material - Good continuity - Good feeling for pulse - Good musical sense
10 9 8	- Fair pitch and/or rhythmic accuracy - Fair continuity - Fair choice of tempo - Fair dynamics - Fair musical sense	- Fair pitch and/or rhythmic accuracy - Fair continuity - Fair feeling for pulse - Fair musical sense	- Fair development of given material - Fair continuity - Fair sense of pulse - Fair musical sense
5-7 2-4 0-1	- Poor pitch and/or rhythmic accuracy - Poor continuity - Poor choice of tempo - Poor dynamics - Poor musical sense	- Poor pitch and/or rhythmic accuracy - Poor continuity - Poor feeling for pulse - Poor musical sense	- Poor development of given material - Poor continuity - Poor sense of pulse - Poor musical sense

KEY TO GRADES

HLE	H1	H2	H3	H4	H5	H6	H7	H8
	180-200	160-179	140-159	120-139	100-119	80-99	60-79	0-59

Higher Level Elective (Two Activities) – Technology

HE2T

I Control of the Medium (40) (20 + 20)		II Chosen Music & Standard of Performance (140) (70 + 70)	
Mark	Note accuracy Rhythmic consistency Manual/technical dexterity Appropriate tone quality	Mark	Musicality: phrasing, dynamics, expression, mood Interpretation: style, understanding Programme content: variety, standard, suitability
18-20 17	• Very good inputting (pitch & rhythmic accuracy) • Very good control of medium	63-70 60-62	• Very confident inputting • Very good musical outcome • Edits, printing/recording, save and retrieve very confident • Result of edits very musical (where relevant) • Very good understanding of system
16 15 14	• Good inputting (pitch & rhythmic accuracy) • Good control of medium	56-59 53-55 49-52	• Confident inputting • Good musical outcome • Edits, printing/recording, save and retrieve confident. • Result of edits musical (where relevant) • Good understanding of system
13 12 11	• Fair inputting (pitch & rhythmic accuracy) • Fair control of medium	46-48 42-45 39-41	• Fairly confident inputting • Fairly musical outcome • Fairly confident editing, printing/recording, save and retrieve. • Result of edits fairly musical (where relevant) • Fair understanding of system
10 9 8	• Poor inputting (pitch & rhythmic accuracy) • Poor control of medium	35-38 32-34 28-31	• Poor level of confidence inputting • Poor musical outcome • Poor level of confidence editing, printing/recording, save and retrieve • Result of edits not always musical (where relevant) • Poor understanding of system
5-7 2-4 0-1	• Very poor inputting (pitch & rhythmic accuracy) • Little control of medium	17-27 7-16 0-6	• Very poor level of confidence inputting • Very poor musical outcome • Very poor level of confidence editing, printing/recording, save and retrieve • Result of edits unmusical (where relevant) • Very poor understanding of system

III - Unprepared Tests

(Pitch and/or rhythmic accuracy - Choice and control of tempo - Overall musical sense)

Mark	Sight Reading	Aural Memory	Improvisation
18-20 17	- Excellent pitch and/or rhythmic accuracy - Excellent continuity - Excellent choice of tempo - Excellent dynamics - Excellent musical sense	- Excellent pitch and/or rhythmic accuracy - Excellent continuity - Excellent feeling for pulse - Excellent musical sense	- Excellent development of given material - Excellent continuity - Excellent feeling for pulse - Excellent musical sense
16 15 14	- Very good pitch and/or rhythmic accuracy - Very good continuity - Very good choice of tempo - Very good dynamics - Very good musical sense	- Very good pitch and/or rhythmic accuracy - Very good continuity - Very good feeling for pulse - Very good musical sense	- Very good development of given material - Very good continuity - Very good feeling for pulse - Very good musical sense
13 12 11	- Good pitch and/or rhythmic accuracy - Good continuity - Good choice of tempo - Good dynamics - Good musical sense	- Good pitch and/or rhythmic accuracy - Good continuity - Good feeling for pulse - Good musical sense	- Good development of given material - Good continuity - Good feeling for pulse - Good musical sense
10 9 8	- Fair pitch and/or rhythmic accuracy - Fair continuity - Fair choice of tempo - Fair dynamics - Fair musical sense	- Fair pitch and/or rhythmic accuracy - Fair continuity - Fair feeling for pulse - Fair musical sense	- Fair development of given material - Fair continuity - Fair sense of pulse - Fair musical sense
5-7 2-4 0-1	- Poor pitch and/or rhythmic accuracy - Poor continuity - Poor choice of tempo - Poor dynamics - Poor musical sense	- Poor pitch and/or rhythmic accuracy - Poor continuity - Poor feeling for pulse - Poor musical sense	- Poor development of given material - Poor continuity - Poor sense of pulse - Poor musical sense

KEY TO GRADES

HLE	H1	H2	H3	H4	H5	H6	H7	H8
	180-200	160-179	140-159	120-139	100-119	80-99	60-79	0-59

Higher Level Elective (Two Activities) – Improvisation/Conducting (200 marks)

HE2

I Control of the Medium (40) (20 + 20)		II Chosen Music & Standard of Performance (140) (70 + 70)			
Note accuracy Rhythmic consistency Manual/technical dexterity Appropriate tone quality		Musicality: phrasing, dynamics, expression, mood Interpretation: style, understanding Programme content: variety, standard, suitability			
Mark	Description	Mark	Group <i>ensemble – interaction & balance</i>	Improvising	Conducting
18-20 17	- Very good pitch (incl. intonation) - Very good rhythm - Very good control of sound production - Very good tone quality - Very good (secure and clear) beat C - Very good control of performance C	63-70 60-62	- Holds line very well - Very strong member of ensemble - Makes a positive input to musical balance of group - Very good interaction and awareness	- Four pieces - Melodic/rhythmic/ harmonic / mood or combination	- Four pieces or songs - One unseen score
16 15 14	- Good pitch (incl. intonation) - Good rhythm - Good control of sound production - Good tone quality - Good (secure and clear) beat C - Good control of performance C	56-59 53-55 49-52	- Holds line well - Strong member of ensemble - Some imbalance (too loud/soft for group) - Good interaction and awareness	- Very good musical performance - Very confident performance - Chosen idiom very well explored - Very good sense of style	- Very good musical performance - Very confident performance - Very good rapport with ensemble - Very good sense of phrasing - Very good attention to dynamics
13 12 11	- Fair pitch (incl. intonation) - Fair rhythm - Fair control of sound production - Fair tone quality - Fairly good (secure and clear) beat C - Fair control of performance C	46-48 42-45 39-41	- Holds line fairly well - Passive member of group - Causes imbalance in group - Fair interaction and awareness	- Fairly musical performance - Fairly confident performance - Fair exploration of chosen idiom - Fair sense of style	- Fairly musical performance - Fairly confident performance - Fair rapport with ensemble - Fair sense of phrasing - Fair attention to dynamics
10 9 8	- Poor pitch (incl. intonation) - Poor rhythm - Poor control of sound production - Poor tone quality - Poor (secure and clear) beat C - Poor control of performance C	35-38 32-34 28-31	- Poor attempt at holding line - Poor contribution to the group - Poor sense of balance - Poor interaction or awareness	- Poor musical performance - Poor level of confidence - Poor exploration of chosen idiom - Poor sense of style	- Poor musical performance - Poor confident performance - Poor rapport with ensemble - Poor sense of phrasing - Poor attention to dynamics
5-7 2-4 0-1	- Very poor pitch (incl. intonation) - Very poor rhythm - Very poor control of sound production - Very poor tone quality - Very poor (secure and clear) beat C - Very poor control of performance C	17-27 7-16 0-6	- Very poor attempt at holding line - Very poor contribution to the group - Very poor sense of balance - Very poor interaction or awareness	- Very poor musical performance - Very poor level of confidence - Very poor exploration of chosen idiom - Very poor sense of style	- Very poor musical performance - Very poor level of confidence - Very poor rapport with ensemble - Very poor sense of phrasing - Very poor attention to dynamics

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