



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2019

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)

Q	Descriptors	Mark
1	- 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 <i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i>	39 – 40 36 – 38 34 – 35
	- 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 <i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i>	32 – 33 30 – 31 28 – 29
	- 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 <i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i>	26 – 27 24 – 25 22 – 23
	- 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 <i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i>	20 – 21 18 – 19 16 – 17
	- Poor melodic and rhythmic interest - Poor sense of shape and structure - Poor development of opening ideas - Poor sense of direction - No attempt at modulation <i>Inappropriate performing directions (phrasing and dynamics) inserted</i> <i>Unsuitable instrument chosen.</i>	14 – 15 12 – 13 10 – 11
	- 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 <i>No performing directions (phrasing and dynamics) inserted</i> <i>No instrument chosen.</i>	8 – 9 6 – 7 4 – 6
	Very little or no attempt	2 – 3 1 0

Q	Descriptors	Mark
2	- 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>	39 – 40 36 – 38 34 – 35
	- 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>	32 – 33 30 – 31 28 – 29
	- 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>	26 – 27 24 – 25 22 – 23
	- Fair sense of melodic and rhythmic interest - Fair "marriage" of words and music - Fair sense of shape and structure - Fair sense of direction and climax <i>Appropriate performing directions (phrasing and dynamics) inserted</i>	20 – 21 18 – 19 16 – 17
	- 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>	14 – 15 12 – 13 10 – 11
	- 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>	8 – 9 6 – 7 4 – 6
	Very little or no attempt	2 – 3 1 0
	No text inserted	0

Q	Descriptors	Mark
3	- 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 - Rhythmic integrity of dance excellently maintained - Excellent adherence to given structure <i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i>	39 – 40 36 – 38 34 – 35
	- 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 - Rhythmic integrity 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>	32 – 33 30 – 31 28 – 29
	- Good sense of melodic and rhythmic interest - Good sense of shape and structure - Good development of opening ideas - Good sense of direction and climax - 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>	26 – 27 24 – 25 22 – 23
	- Fair sense of melodic and rhythmic interest - Fair sense of shape and structure - Fair development of opening ideas - Fair sense of direction and climax - 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>	20 – 21 18 – 19 16 – 17
	- Poor melodic and rhythmic interest. - Poor sense of shape and structure - Poor development of opening ideas - Poor sense of direction - Poor awareness of dance rhythm - Poor adherence to given structure <i>Inappropriate performing directions (phrasing and dynamics) inserted</i> <i>Unsuitable instrument chosen</i>	14 – 15 12 – 13 10 – 11
	- Very poor melodic and rhythmic interest. - Very poor sense of shape and structure - Very poor development of opening ideas - Very poor sense of direction - 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>	8 – 9 6 – 7 4 – 6
	Very little or no attempt	2 – 3 1 0

SECTION B – HARMONY (60 marks)

Q		Descriptors	Mark													
4	Melody	- Excellent style and imagination - Excellent awareness of key and underlying harmonic structure - Excellent development of opening ideas - Excellent sense of direction and climax	39 – 40 36 – 38 34 – 35	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	32 – 33 30 – 31 28 – 29													
		- Good style and imagination - Good awareness of key and underlying harmonic structure - Good development of opening ideas - Good sense of direction and climax	26 – 27 24 – 25 22 – 23													
		- Fair style and imagination - Fair awareness of key and underlying harmonic structure - Fair development of opening ideas - Fair sense of direction and climax	20 – 21 18 – 19 16 – 17													
		- Poor style and imagination - Poor awareness of key and underlying harmonic structure - Poor development of opening ideas - Poor sense of direction and climax	14 – 15 12 – 13 10 – 11													
		- 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	8 – 9 6 – 7 4 - 6													
		Very little or no attempt	2 – 3 1 0													
		Bass	0.5 mark per correct bass note under each chord symbol (0.5 X 20) (Correct pitch in correct place rhythmically)		10	20										
			Quality of bass line, including sense of musicality, awareness of style and technical knowledge <table> <tr> <th colspan="2">Quality of Bass Line</th> </tr> <tr> <td> - Excellent bass line - Excellent awareness of style </td> <td>8 – 10</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 – 10	- 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
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- Fair bass line - Fair awareness of style	2 - 3															
- Poor bass line - Poor awareness of style	0 - 1															

Q		Descriptors	Mark													
5	Chords	1 mark for each chord that is part of a good progression in all chord boxes	22	36												
		Quality of musical progressions in the style of the given opening	14													
		<table><tr><th colspan="2">Quality of Chord Progressions</th></tr><tr><td>Excellent chord progressions</td><td>12 – 14</td></tr><tr><td>Very good chord progressions</td><td>9 – 11</td></tr><tr><td>Good chord progressions</td><td>6 – 8</td></tr><tr><td>Fair chord progressions</td><td>3 – 5</td></tr><tr><td>Poor chord progressions</td><td>0 – 2</td></tr></table>			Quality of Chord Progressions		Excellent chord progressions	12 – 14	Very good chord progressions	9 – 11	Good chord progressions	6 – 8	Fair chord progressions	3 – 5	Poor chord progressions	0 – 2
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	Poor chord progressions	0 – 2														
	Bass	0.5 mark per correct bass note under each correct chord symbol	11	24												
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- 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 (aug4th) → should rise unless coming down by step

Stepwise movement to and from inversions = good

Good finish

Q		Descriptors	Mark	
6	Chords	1 mark for each chord that fits melody and is part of a good chord progression (1 X 20)	20	20
	Descant	- Excellent descant line within harmonic framework - Excellent adherence to two-part style of given opening	39 – 40 36 – 38 34 – 35	40
		- Very good descant line within harmonic framework - Very good adherence to two-part style of given opening	32 – 33 30 – 31 28 – 29	
		- Good descant line within harmonic framework - Good adherence to two-part style of given opening	26 – 27 24 – 25 22 – 23	
		- Fair descant line within harmonic framework - Fair adherence to two-part style of given opening	20 – 21 18 – 19 16 – 17	
		- Poor descant line within harmonic framework - Poor adherence to two-part style of given opening	14 – 15 12 – 13 10 – 11	
		- Very poor descant line within harmonic framework - Very poor adherence to two-part style of given opening	8 – 9 6 – 7 4 – 6	
		Very little or no attempt	2 – 3 1 0	

	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	

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 389 – 410: CD1 Tracks 3,4 & 5		
(a)	Piccolo; violin/ violin 1/ violin 2; viola; cello Any two correct instruments Strings = 0	2+2
(b)	Up to 2 marks each for an accurate description of two features of the accompaniment heard in the excerpt. For example: A countermelody on French Horn; A countermelody which is a two note (descending) figure; A 2-note descending figure; There is a sequence on French horn; Triplets on woodwind /fl /ob /clar /cor anglais; There are triplets heard throughout the excerpt; repeated triplets; repeated notes on ww; long notes/sustained notes on horns / tuba / fg / bass / brass; Pedal note(s) on fg / tuba / bass; timpani roll; The timpani enters towards/near the end; There is a crescendo at/near the end; It gets louder near the end; There is a descending scale(s) in the bass/fg/tuba at the start (of the excerpt); There is a rising scale on hn/ob/cl/C.I/fl/ww at the end (of the excerpt); The timpani enters = 0 It gets louder = 0 Ambulance Theme = 0 Swaying figure / swaying figure on Horn = 0 Rising/descending scale(s) = 0 Naming instruments in the accompaniment, without elaboration, = 0 Partially correct statement = 1m	2+2
Excerpt 2 - Bars 419 – 434: CD1 Tracks 6,7 & 8		
(c)	Up to three marks for an accurate description of the texture of the music as heard in the excerpt. Reference to the terms polyphonic and homophonic is not required. However, if the terms polyphonic or homophonic are included in the answer, the description must match for full marks. Reference must be made to instrumentation for full marks Canon = 0	3

Excerpt 3 - Bars 446 – 449: CD1 Tracks 9,10,11 & 12		
(d)	 Mark the first five notes from left to right as follows: 1st note: 0.5 for correct pitch, 0.5 for correct rhythm 2nd note: 0.5 for correct pitch, 0.5 for correct rhythm 3rd, 4th & 5th notes: 0.5 for correct pitch and rhythm (i.e both pitch and rhythm must be correct for 0.5) Where there are too few / too many / no notes in bar 1 and only 3 notes in bar 2 and the rhythm of these 3 notes is correct, then mark the notes from right to left.	3.5
(e)	Up to 1.5 marks for a valid identification of one feature which creates a feeling of conflict in the music heard in the excerpt. For example: The full orchestra is playing; The dynamics are <i>ff</i>; Repeated notes (in the melody); Syncopation; A partially correct statement = 1m	1.5
Excerpt 4 - Bars 485 – 492: CD1 Tracks 13,14 & 15		
(f)	Coda / Moderato Assai Funeral section = 0 Final/ last section = 0	2
(g)	Love /Love theme /Second subject S2(b) = 0	1

Excerpt 5 - Bars 494 – 504: CD1 Tracks 16,17 & 18																		
(h)	Up to 2 marks for each of two descriptions of two valid differences between the music in this excerpt (bars 485 – 492) and the first time it is presented in this overture (bars 184 – 192) For example: <table><tr><th>This excerpt (Bars 485 – 492)</th><th>The first time it is heard in the overture (Bars 184 – 192)</th></tr><tr><td>The melody is played by fg (vln1/Vc/Vla)</td><td>The melody is played by Cor Anglais (vla)</td></tr><tr><td>Fragments of the melody are heard</td><td>The melody is heard in full (is longer)</td></tr><tr><td>The key is B major</td><td>The key is D Flat major</td></tr><tr><td>The key is different / not D Flat</td><td>The key is D Flat major</td></tr><tr><td>There is a tonic pedal (in the bass /tuba / accompaniment)</td><td>There is no tonic pedal (in the accompaniment)</td></tr><tr><td>There are triplets in the accompaniment (on timpani)</td><td>There are no triplets in the accompaniment (on timpani)</td></tr><tr><td>The tempo is slower</td><td>The tempo is faster</td></tr></table> Answers must make specific reference to the music in both sections of the Overture. Partially correct answer = 1 Reference to one section only = 0	This excerpt (Bars 485 – 492)	The first time it is heard in the overture (Bars 184 – 192)	The melody is played by fg (vln1/Vc/Vla)	The melody is played by Cor Anglais (vla)	Fragments of the melody are heard	The melody is heard in full (is longer)	The key is B major	The key is D Flat major	The key is different / not D Flat	The key is D Flat major	There is a tonic pedal (in the bass /tuba / accompaniment)	There is no tonic pedal (in the accompaniment)	There are triplets in the accompaniment (on timpani)	There are no triplets in the accompaniment (on timpani)	The tempo is slower	The tempo is faster	2+2
This excerpt (Bars 485 – 492)	The first time it is heard in the overture (Bars 184 – 192)																	
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(i)	Up to 2 marks for a valid reason which supports the given statement with reference to the music heard in the excerpt. For example: The melody is slow-moving in long notes; The harmony moves in block chords; Texture is homophonic; Generic description of Chorale without reference to the excerpt = 1 There are chords / it is chordal = 1 It sounds like a hymn (like a prayer) = 1	2																

Question 2 – 10 marks		
Piano Quartet No.1 by Gerald Barry Bars 491 – 511: CD1 Tracks 20,21 & 22		
(a)	Up to 2 marks for a correct description of one feature of the music or how it is performed. For example: Triplets ; Repeated notes; Jig rhythm; Played loud / <i>f</i>; Performed in a brittle / nervous / exaggerated manner; Played staccato; Performed with accents; (the violin) plays F; (the violin) plays new material; Partially correct answer = 1	2
(b)	Up to 2 marks for a correct description of why the texture of the music in the excerpt is polyphonic. Partially correct answer = 1 Juxtaposition = 0	2
(c)	Up to 2 marks for each of two descriptions of two valid features of 20th Century as used by Gerald Barry in this excerpt. Answers may refer to the use of Polymetry; Augmentation; Changing time signatures; Retrograde; Any other valid answer; Identification alone = 1	2 + 2

(d)	1 mark for each of two valid identifications of two features of the music, or how it is performed in the music which follows. For example: Bar of rest; (3-part) Canon; Reference to thematic material (C9); (very) High pitch; Changing time signatures; Correct reference to tempo (very slow); Correct naming of instruments playing – violin, viola & cello (all 3 required) <i>Very little vibrato</i>; <i>Espressivo</i>; <i>p</i>; senza vibrato = 0 wedging = 0 harmonics = 0	1+1
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Question 3 – 10 marks

Cantata No.78, Jesu Der Du Meine Seele by J.S. Bach, Movement 3
Bars (upbeat to)16 – 24 : CD1 Tracks 24,25 & 26

(a)	Tenor	2
(b)	1 mark for each of two valid identifications of two features of the vocal line. For example: leaps/wide leaps/wide intervals; upward/downward leaps; wide range (10th); repeated notes; ornamentation/grace note/appoggiatura; sung with free rhythm; speech-like / declamatory in style; (mainly) syllabic; melismatic; chromatic notes/chromaticism; Trills = 0 Word-painting = 0 Augmented intervals = 0 Monosyllabic = 0	1+1

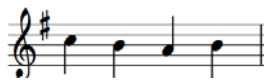
(c)	Up to 2 marks for a valid description of one change that takes place in the music, other than tempo (from bars 20 – 24 of the movement) For example: pedal note (F) in the continuo; the vocal part is more lyrical, using melisma; The rhythm is now strict whereas before this point it was free; There is now a sense of key which was lacking/not apparent in the previous bars; Quaver movement in the bass (allow double bass or cello) / accompaniment; Partially correct answer = 1 Quaver movement = 1	2																														
(d)	Perfect	1																														
(e)	Up to 1.5 marks for a description of one similarity and one valid difference between this recitative (movement 3) and the other recitative (movement 5) in this cantata, Jesu, der du meine Seele. For example: <table border="1"><thead><tr><th colspan="2">Differences</th></tr><tr><th>This Recitative</th><th>The other Recitative</th></tr></thead><tbody><tr><td>Tenor</td><td>Bass</td></tr><tr><td>Secco</td><td>Accompagnata</td></tr><tr><td>Accompanied by continuo only (organ + vc)</td><td>Accompanied by strings + continuo</td></tr><tr><td>Mainly syllabic text setting</td><td>Both syllabic and melismatic text setting</td></tr><tr><td>No tonal centre, but there are cadences in f minor (b.15) and c minor (b.24)</td><td>Each section is in a different key: E^b, Gm, A^b; A^b to Fm</td></tr><tr><td>Declamatory throughout</td><td>Has lyrical sections</td></tr><tr><td colspan="2">Similarities</td></tr><tr><td colspan="2">Both recitatives have sections where the singer is supported by chords</td></tr><tr><td colspan="2">Both recitatives have sections where the tempo is not strict</td></tr><tr><td colspan="2">Both recitatives have sections where the singing style is declamatory</td></tr><tr><td colspan="2">Both recitatives make use of delayed cadences</td></tr><tr><td colspan="2">The continuo is heard in both</td></tr><tr><td colspan="2">Both use 7th / dim 7th chords</td></tr></tbody></table> Different voices used = 0 Both are sung by male voices = 0 The keys are different = 0 Reference to one recitative only (re difference) = 0 Reference to text (similarity / difference) = 0 Speech-like singing = 0	Differences		This Recitative	The other Recitative	Tenor	Bass	Secco	Accompagnata	Accompanied by continuo only (organ + vc)	Accompanied by strings + continuo	Mainly syllabic text setting	Both syllabic and melismatic text setting	No tonal centre, but there are cadences in f minor (b.15) and c minor (b.24)	Each section is in a different key: E ^b , Gm, A ^b ; A ^b to Fm	Declamatory throughout	Has lyrical sections	Similarities		Both recitatives have sections where the singer is supported by chords		Both recitatives have sections where the tempo is not strict		Both recitatives have sections where the singing style is declamatory		Both recitatives make use of delayed cadences		The continuo is heard in both		Both use 7 th / dim 7 th chords		1.5 + 1.5
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Question 4 – 10 marks		
Bohemian Rhapsody by Freddie Mercury (Operatic Section) Excerpt 1, Bars 55 – 74: CD1 Tracks 28,29 & 30 Excerpt 2, Bars 74 – 95: CD1 Tracks 31,32 & 33		
(a)	A	1
(b)	<i>Thunderbolt</i>	1
(c)	Up to 2 marks for a valid description of the music on <i>Magnifico</i> . A partially correct statement = 1 Panning = 0	2
(d)	Up to 2 marks for a valid description of the bass line in line 7 of the excerpt. Descending scale/ descending figure / descending line / repeated notes; Partially correct answer = 1	2
(e)	(i) Antiphonal dialogue (ii) Explanation of feature with reference to music /text heard in excerpt call and response/conversation/dialogue without reference to the excerpt = 1	1 1.5
(f)	Up to 1.5 marks for a valid description of how the word 'no' is emphasised in the music of line 13 of the excerpt. For example: Unison rhythm in vocal and instrumental parts; Cymbal crash (on each chord / word); Bass drum (on each chord / word); Accented/strong/staccato/detached chords; Rising chords; Rich/full harmony/texture on each word/chord; Partially correct answer = 1 Repetition / repetition of the word 'no' = 0 Chords = 0	1.5

Question 5 – 25 marks		
Excerpt 1 - The Voice Squad <i>The Bonny Irish Maid</i> (one verse): CD2 Tracks 1,2 & 3		
(a)	Up 1.5 marks for a correct identification of one traditional feature of the music as heard in the excerpt For example: unaccompanied; sung with ornamentation; sung with free rhythm; Features of the music itself /lyrics =0	1.5
(b)	Up to 1.5 marks for a correct identification of one non-traditional feature of the music as heard in the excerpt. For example: Harmony/close harmony/barbershop style; Group singing;	1.5
(c)	ABBA	2
Excerpt 2 – Sí Beag Sí Mhór: CD2 Tracks 4,5 & 6		
(d)	(low) whistle / tin whistle Accept flute	1
(e)	Waltz	1
(f)	The pitch of the melody is generally higher	1
(g)	Up to 2 marks for a valid description of one correct non-traditional feature of the music as heard in the excerpt. For example: There is accompaniment on harpsichord/cello; long notes on the cello; chords on the harpsichord; another melody/countermelody on the cello; partially correct answer = 1	2
Excerpt 3 – Andreja Malir, Through the Mirror of Sound <i>She Moved Through The Fair</i>: CD2 Tracks 7,8 & 9		
(h)	Harp	1

(i)	1 mark each for two correct features of the melody as heard in the excerpt. For example: Ornamentation/triplet; modal / flattened 7th; repeated last note / repeated notes; triplet (upbeat); upbeat; moves by step and by leap; free rhythm; range = 9th; syncopation; Form = 0 narrow / wide range = 0 Moves by step = 0	1+1
(j)	Up to 2 marks for a valid description of one feature of the accompaniment. For example: Drone-like figure (on strings/synth / keyboard); long sustained notes/chords (on strings/synth / keyboard); pedal note(s) (on strings/synth / keyboard); shimmering/chords effect on strings/synth / keyboard; partially correct answer = 1 Mood (on its own) = 0, the answer needs to describe what creates the mood	2

Up to 10 marks for quality of answers and knowledge of topic chosen.			10
5B	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	

Question 6 – 20 marks																		
Excerpt 1 – Lobgesang (Hymn of Praise), Op 52 by Mendelssohn No.8 Chorale, Nun dunket alle Gott, bars 1-8 : CD2 Tracks 11,12,13 & 14																		
(a)	 Missing notes x 4, pitch only. 0.5 each Mark the first 4 notes inserted in bar 3, from left to right Mark pitch only, ignore incorrect rhythm	2																
(b)	SATB Choir	1																
(c)	perfect	2																
Excerpt 2 - Lobgesang (Hymn of Praise), Op 52 by Mendelssohn No.8 Chorale, Nun dunket alle Gott, bars 16 – 28: CD2 Tracks 15, 16 & 17																		
(d)	Up to 2 marks for each of 2 valid differences between excerpt 1 and excerpt 2. Answer must refer to both excerpts. <table><tr><th>Excerpt 1</th><th>Excerpt 2</th></tr><tr><td>no (instrumental) accompaniment</td><td>(instrumental) accompaniment</td></tr><tr><td>no (instrumental) introduction</td><td>(instrumental) introduction</td></tr><tr><td>There are no instruments</td><td>Flutes / oboes/ clarinets/ timpani/ violins/ violas/ cellos/ basses/ organ</td></tr><tr><td>There is vocal harmony</td><td>There is no vocal harmony</td></tr><tr><td>No independent melody line</td><td>independent melody line</td></tr><tr><td>The voices are softer</td><td>The voices are louder</td></tr><tr><td>Homophonic</td><td>Polyphonic</td></tr></table> Answers which refer to one excerpt only = 0	Excerpt 1	Excerpt 2	no (instrumental) accompaniment	(instrumental) accompaniment	no (instrumental) introduction	(instrumental) introduction	There are no instruments	Flutes / oboes/ clarinets/ timpani/ violins/ violas/ cellos/ basses/ organ	There is vocal harmony	There is no vocal harmony	No independent melody line	independent melody line	The voices are softer	The voices are louder	Homophonic	Polyphonic	2+2
Excerpt 1	Excerpt 2																	
no (instrumental) accompaniment	(instrumental) accompaniment																	
no (instrumental) introduction	(instrumental) introduction																	
There are no instruments	Flutes / oboes/ clarinets/ timpani/ violins/ violas/ cellos/ basses/ organ																	
There is vocal harmony	There is no vocal harmony																	
No independent melody line	independent melody line																	
The voices are softer	The voices are louder																	
Homophonic	Polyphonic																	

Excerpt 3 – Life on Mars by David Bowie Extract from Verse 1: CD2 Tracks 18, 19 & 20		
(e)	Up to 2 marks for any valid relationship between line 1 and line 2 For example: The vocal line of line 2 is at a higher pitch (2nd); sequence; same range (4th); same rhythm; line 1 begins on a major chord whereas line 2 begins on a minor chord; partially correct answer = 1	2
(f)	Up to 2 marks for a correct identification of any change which takes place in the vocal music from line 3. For example: Vocal harmony is added; another voice is added; there are two voices heard; there are more voices heard/added; the melody is at a higher pitch; vocals are overdubbed / there is overdubbing; Backing vocal(s) enter; partially correct answer = 1	2
(g)	Up to 2 marks for a valid description of the accompaniment. For example: Broken chords (on the piano); Descending scale; Descending line on bass; piano has an independent line/ counter melody/ does not double the melody; partially correct answer = 1	2
Excerpt 4 – Life on Mars by David Bowie First Chorus: CD2 Tracks 21, 22, 23 & 24		
(h)	Descending scales Repeated notes	1.5 1.5
(i)	An octave	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

ASSESSMENT CRITERIA FOR PERFORMING - LC MUSIC SYLLABUS

Control of the Performing Medium	Chosen Music & Standard of Performance (Musical understanding and response/chosen music)	Group	Unprepared Test (Unprepared performing)
- Note and rhythm accuracy (including intonation) - When considering rhythm, include pulse. - False start? Late entry? - Fluency of the music - Technical security - Control of sound production - Tone quality as appropriate to style	- Phrasing, breathing as appropriate to style - Dynamic requirements as appropriate to style - Articulation - Enunciation/articulation - Intonation - Musical communication (NB of music – does the music communicate?) - Sense of style (popular, classical, traditional) - Traditional music - is the rhythm fluent and lilting, or stiff?	- Can the candidate hold their line? - Do they contribute musically to the interpretation as appropriate to the genre? - Do they make a noticeable contribution to the overall sound (including balance) - Do they relate musically (<u>not visually</u>) with the other members of the group?	- Accuracy - Continuity - Pulse - Dynamics - Choice and control of tempo (HL) - Overall musical sense (HL) NB: Distinguish between inaccuracy (pitch/rhythms/incorrect number of bars/incorrect number of beats in bars) and lack of continuity (control of tempo)

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
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

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 continuity
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				
≧	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 contribution to the 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	- Very good at holding line - Very good contribution to the ensemble - Very good 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	- Good at holding line - Good contribution to the ensemble - Good input to musical balance of 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	- Fair at holding line - Fair contribution to the ensemble - Fair input to musical balance of group - 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 ensemble - Poor input to musical balance of group - Poor interaction or awareness	- Poor musical performance - Poor level of confidence - Poor sense of phrasing - Poor attention to dynamics	- Poor musical performance - Lacking in confidence - Poor sense of pop style - Poor feel for words/rhythm	- Poor musical performance - Lacking in 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 continuity
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

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 –Solo Performance - Singing to Own Accompaniment

Three songs/pieces presented and performed

Control of the Medium (20) (Voice and accompaniment)		II Chosen Music & Standard of Performance (60) (Voice and accompaniment)	
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	Description
18-20 17	- Excellent pitch in voice and accompaniment (incl. intonation) - Excellent rhythm in voice and accompaniment - Excellent control of sound (production) in voice and accompaniment - Excellent tone quality in voice and accompaniment	54-60 51-53	- Excellent musical performance overall - Excellent confident performance overall - Excellent phrasing/sense of style (melodic and rhythmic) - Excellent feel for words & rhythm - Excellent balance between voice and accompaniment
16 15 14	- Very good pitch in voice and accompaniment (incl. intonation) - Very good rhythm in voice and accompaniment - Very good control of sound (production) in voice and accompaniment - Very good tone quality in voice and accompaniment	48-50 45-47 42-44	- Very musical performance overall - Very confident performance overall - Very good phrasing/sense of style (melodic and rhythmic) - Very good feel for words & rhythm - Very good balance between voice and accompaniment
13 12 11	- Good pitch (incl. intonation) in voice and accompaniment - Good rhythm in voice and accompaniment - Good control of sound production in voice and accompaniment - Good tone quality in voice and accompaniment	39-41 36-38 33-35	- Good musical performance overall - Good confident performance overall - Good phrasing/sense of style (melodic and rhythmic) - Good feel for words & rhythm - Good balance between voice and accompaniment
10 9 8	- Fair pitch (incl. intonation) in voice and accompaniment - Fair rhythm in voice and accompaniment - Fair control of sound production in voice and accompaniment - Fair tone quality in voice and accompaniment	30-32 27-29 24-26	- Fairly musical performance overall - Fairly confident performance overall - Fairly good phrasing/sense of style (melodic and rhythmic) - Fairly good feel for words & rhythm - Fairly good balance between voice and accompaniment
5-7 2-4 0-1	- Poor pitch (incl. intonation) in voice and accompaniment - Poor rhythm in voice and accompaniment - Poor control of sound production in voice and accompaniment - Poor tone quality in voice and accompaniment	15-23 6-14 0-5	- Poor musical performance overall - Poor level of confidence overall - Poor sense of phrasing/sense of style (melodic and rhythmic) - Poor feel for words and rhythm - Poor balance between voice and accompaniment

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 continuity
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) (Solo and backing track)	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 successful and carried out with excellent level of confidence - Excellent understanding of system	13	- Excellent pitch (incl. intonation) - Excellent rhythm - Excellent control of sound (production) - Excellent tone quality	- 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
6			12		
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 successful and very confident - 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 successful and confident. - Good understanding of system	10		
3	- Fair inputting (pitch & rhythmic accuracy) - Fair control of medium	- Fairly confident inputting - Fairly musical outcome - Fairly confident and fairly successful editing, printing/recording, save and retrieve. - Fair understanding of system	9		
0-2	- Poor inputting (pitch & rhythmic accuracy) - Little control of medium	- Poor level of confidence inputting - Poor musical outcome - Poor level of confidence and success in editing, printing/recording, save and retrieve - Poor understanding of system	8		
			7		
			6		
			5		
			4		
			3		
			2		
			1		
			0		

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 continuity
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 90-100	H2 80-89	H3 70-79	H4 60-69	H5 50-59	H6 40-49	H7 30-39	H8 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 contribution to the 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
	• 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	• Very good at holding line • Very good contribution to the ensemble • Very good input to musical balance of group • Very good interaction and awareness	• Excellent musical performance • Completely confident performance • Excellent exploration of chosen idiom • Excellent sense of style	• Excellent musical performance • Completely confident performance • Excellent rapport with ensemble • Excellent sense of phrasing • Excellent attention to dynamics
	• 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	• Good at holding line • Good contribution to the ensemble • Good input to musical balance of 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
	• 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	• Fair at holding line • Fair contribution to the ensemble • Fair input to musical balance of group • Fair 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
	• 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 ensemble • Poor input to musical balance of group • Poor interaction or 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 sense of phrasing • Poor rapport with ensemble • Poor sense of style • 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 continuity
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	Description	Mk	Group <i>ensemble – interaction & balance</i>	Classical <i>phrasing - dynamics</i>	Popular <i>feel for style</i>	Traditional <i>lilting feel</i>
10 9	• Very good pitch (incl. intonation) • Very good rhythm • Very good control of sound (production) • Very good tone quality	27-30 26	• Very good at holding line • Very good contribution to the ensemble • Very good input to musical balance of ensemble • 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	• Good at holding line • Good contribution to ensemble • Good input to musical balance of ensemble • 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	• Fair at holding line • Fair contribution to the ensemble • Fair input to musical balance of ensemble • 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 ensemble • Poor input to musical balance of ensemble • 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 sense of pitch (incl. intonation) • Very poor sense of 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 ensemble • 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 continuity
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

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 Performance – Singing to Own Accompaniment (100 marks)

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

Control of the Medium (10 + 10) (Voice and accompaniment)		II Chosen Music & Standard of Performance (30 + 30)) (Voice and accompaniment)	
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	Description
10 9	• Very good pitch in voice and accompaniment (incl. intonation) • Very good rhythm in voice and accompaniment • Very good control of sound (production) in voice and accompaniment • Very good tone quality in voice and accompaniment	27-30 26	• Very musical performance overall • Very confident performance overall • Very good phrasing/sense of style (melodic and rhythmic) • Very good feel for words & rhythm • Very good balance between voice and accompaniment
8 7	• Good pitch (incl. intonation) in voice and accompaniment • Good rhythm in voice and accompaniment • Good control of sound production in voice and accompaniment • Good tone quality in voice and accompaniment	24-25 23 21-22	• Good musical performance overall • Good confident performance overall • Good phrasing/sense of style (melodic and rhythmic) • Good feel for words & rhythm • Good balance between voice and accompaniment
6 5	• Fair pitch (incl. intonation) in voice and accompaniment • Fair rhythm in voice and accompaniment • Fair control of sound production in voice and accompaniment • Fair tone quality in voice and accompaniment	20 18-19 17	• Fairly musical performance overall • Fairly confident performance overall • Fairly good phrasing/sense of style (melodic and rhythmic) • Fairly good feel for words & rhythm • Fairly good balance between voice and accompaniment
4	• Poor pitch (incl. intonation) in voice and accompaniment • Poor rhythm in voice and accompaniment • Poor control of sound production in voice and accompaniment • Poor tone quality in voice and accompaniment	15-16 14 12-13	• Poor musical performance overall • Poor level of confidence overall • Poor sense of phrasing/sense of style (melodic and rhythmic) • Poor feel for words and rhythm • Poor balance between voice and accompaniment
0-3	• Very poor sense of pitch (incl. intonation) in voice and accompaniment • Very poor sense of rhythm in voice and accompaniment • Very poor control of sound production in voice and accompaniment • Very poor tone quality in voice and accompaniment	8-11 3-7 0-2	• Very poor musical performance overall • Very poor level of confidence overall • Very poor sense of phrasing/sense of style (melodic and rhythmic) • Very poor feel for words and rhythm • Very poor balance between voice and accompaniment

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 continuity
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 successful and very confident • 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 successful and confident. • pGood 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 successful and confident editing, printing/recording, save and retrieve. • Fair understanding of system
4	• Poor inputting (pitch & rhythmic accuracy) • Little control of medium	15-16 14 12-13	• Poor level of confidence inputting • Poor musical outcome • Poor level of success and confidence editing, printing/recording, save and retrieve • Poor understanding of system
0-3	• Very poor inputting (pitch & rhythmic accuracy) • Very poor control of medium	8-11 3-7 0-2	• Very poor level of confidence inputting • Very poor musical outcome • Very poor level of success and confidence editing, printing/recording, save and retrieve • 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 continuity
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	Mark	Group ensemble – interaction & balance	Improvising	Conducting
10 9	- Note accuracy - Rhythmic consistency - Manual/technical dexterity - Appropriate tone quality C = Conducting I = Improvisation - 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	27-30 26	- Very good at holding line - Very good contribution to the ensemble - Very good input to musical balance of ensemble - Very good interaction and awareness	- Very good musical performance - Very confident performance - Chosen idiom very well explored - Very good sense of style	- Two pieces or songs - One unseen score - 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	24-25 23 21-22	- Good at holding line - Good contribution to ensemble - Good input to musical balance of ensemble - 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
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	20 18-19 17	- Fair at holding line - Fair contribution to the ensemble - Fair input to musical balance of ensemble - 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	15-16 14 12-13	- Poor at holding line - Poor contribution to ensemble - Poor input to musical balance of ensemble - Poor interaction or awareness	- Poor musical performance - Lacking in confidence - Poor exploration of chosen idiom - Poor sense of style	- Poor sense of phrasing - Poor rapport with ensemble - Poor sense of style - 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	8-11 3-7 0-2	- Very poor at holding line - Very poor contribution to ensemble - 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 sense of style - 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 continuity
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

II Chosen Music & Standard of Performance (140)						
I Control of the Medium (40)		Musicality: phrasing, dynamics, expression, mood Interpretation: style, understanding Programme content: variety, standard, suitability				
Mk	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 contribution to the 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
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	- Very good at holding line - Very good contribution to the ensemble - Very good 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	- Good at holding line - Good contribution to the ensemble - Good input to musical balance of 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	- Fair at holding line - Fair contribution to the ensemble - Fair input to musical balance of group - Fair interaction and awareness	- Fairly musical performance - Fairly confident performance - Fairly good phrasing - Fairly good attention to dynamics	- Fairly musical 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 ensemble - Poor input to musical balance of group - Poor interaction or awareness	- Poor musical performance - Poor level of confidence - Poor sense of phrasing - Poor attention to dynamics	- Poor musical performance - Lacking in confidence - Poor sense of pop style - Poor feel for words/rhythm	- Poor musical performance - Lacking in 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 continuity
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 Performance – Singing to Own Accompaniment (200marks)

Six songs/pieces presented and performed and one unseen test

HE1

Control of the Medium (40) (Voice and accompaniment)		II Chosen Music & Standard of Performance (1400) (Voice and accompaniment)	
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	Description
36-40 34-35	- Excellent pitch (incl. intonation) in voice and accompaniment - Excellent rhythm in voice and accompaniment - Excellent control of sound (production) in voice and accompaniment - Excellent tone quality in voice and accompaniment	126-140 119-125	- Excellent musical performance overall - Excellent confident performance overall - Excellent phrasing/sense of style (melodic and rhythmic) - Excellent feel for words & rhythm - Excellent balance between voice and accompaniment
32-33 30-31 28-29	- Very good pitch (incl. intonation) in voice and accompaniment - Very good rhythm in voice and accompaniment - Very good control of sound (production) in voice and accompaniment - Very good tone quality in voice and accompaniment	112-118 105-111 98-104	- Very musical performance overall - Very confident performance overall - Very good phrasing/sense of style (melodic and rhythmic) - Very good feel for words & rhythm - Very good balance between voice and accompaniment
26-27 24-25 22-23	- Good pitch (incl. intonation) in voice and accompaniment - Good rhythm in voice and accompaniment - Good control of sound production in voice and accompaniment - Good tone quality in voice and accompaniment	91-97 84-90 77-83	- Good musical performance overall - Good confident performance overall - Good phrasing/sense of style (melodic and rhythmic) - Good feel for words & rhythm - Good balance between voice and accompaniment
20-21 18-19 16-17	- Fair pitch (incl. intonation) in voice and accompaniment - Fair rhythm in voice and accompaniment - Fair control of sound production in voice and accompaniment - Fair tone quality in voice and accompaniment	70-76 63-69 56-62	- Fairly musical performance overall - Fairly confident performance overall - Fairly good phrasing/sense of style (melodic and rhythmic) - Fairly good feel for words & rhythm - Fairly good balance between voice and accompaniment
10-15 4-9 0-3	- Poor pitch (incl. intonation) in voice and accompaniment - Poor rhythm in voice and accompaniment - Poor control of sound production in voice and accompaniment - Poor tone quality in voice and accompaniment	35-55 14-34 0-13	- Poor musical performance overall - Poor level of confidence overall - Poor sense of phrasing/sense of style (melodic and rhythmic) - Poor feel for words and rhythm - Poor balance between voice and accompaniment

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 continuity
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

H1E	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) (Solo and backing track)		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 successful and carried out with excellent level of confidence - Excellent understanding of system		25-27	- Excellent pitch (incl. intonation) - Excellent rhythm - Excellent control of sound (production) - Excellent tone quality	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	
		41-43		23-24	78-82				
11	- Very good inputting (pitch & rhythmic accuracy) - Very good control of medium	38-40	- Very confident inputting - Very good musical outcome - Edits, printing/recording, save and retrieve successful and very confident - Very good understanding of system		22	- Very good pitch (incl. intonation) - Very good rhythm - Very good control of sound (production) - Very good tone quality	74-77	- 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	
10		36-37		20-21	69-73				
9		34-35			19		64-68		
8	- Good inputting (pitch & rhythmic accuracy) - Good control of medium	31-33	- Confident inputting - Good musical outcome - Edits, printing/recording, save and retrieve successful and confident. - Good understanding of system		18	- Good pitch (incl. intonation) - Good rhythm - Good control of sound production - Good tone quality	60-63	- 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	
7		29-30		16-17	55-59				
		26-28			15		51-54		
6	- Fair inputting (pitch & rhythmic accuracy) - Fair control of medium	24-25	- Fairly confident inputting - Fairly musical outcome - Fairly confident and fairly successful editing, printing/recording, save and retrieve. - Fair understanding of system		14	- Fair pitch (incl. intonation) - Fair rhythm - Fair control of sound production - Fair tone quality	46-50	- 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	
5		22-23		12-13	41-45				
		19-21			11		37-40		
0-4	- Poor inputting (pitch & rhythmic accuracy) - Little control of medium	12-18	- Poor level of confidence inputting - Poor musical outcome - Poor level of confidence and success in editing, printing/recording, save and retrieve - Poor understanding of system		7-10	- Poor pitch (incl. intonation) - Poor rhythm - Poor control of sound production - Poor tone quality	23-36	- 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	
		5-11		3-6	9-22				
		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 continuity
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)			
		Musicality: phrasing, dynamics, expression, mood Interpretation: style, understanding Programme content: variety, standard, suitability			
Mark	Description	Mark	Group ensemble – interaction & balance	Improvising	Conducting
	Note accuracy Rhythmic consistency Manual/technical dexterity Appropriate tone quality C = Conducting I = Improvisation				
36-40 34-35	- 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 contribution to the ensemble - Excellent input to musical balance of group - Excellent interaction and awareness	- Excellent musical performance - Completely confident performance - Excellent rapport with ensemble - Excellent sense of phrasing - Excellent attention to dynamics	- Six pieces or songs - One unseen score
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	- Very good at holding line - Very good contribution to the ensemble - Very good 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	
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	- Good at holding line - Good contribution to the ensemble - Good input to musical balance of group - Good interaction and awareness	- 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	- Fair at holding line - Fair contribution to the ensemble - Fair input to musical balance of group - Fair interaction and awareness	- 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 at holding line - Poor contribution to the ensemble - Poor input to musical balance of group - Poor interaction or awareness	- Poor musical performance - Lacking in confidence - Poor exploration of chosen idiom - Poor sense of style	- Poor sense of phrasing - Poor rapport with ensemble - Poor sense of style - 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 continuity
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				
ᄃ	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	• Very good at holding line • Very good contribution to the ensemble • Very good input to musical balance of ensemble • 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	• Good at holding line • Good contribution to ensemble • Good input to musical balance of ensemble • 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	• Fair at holding line • Fair contribution to the ensemble • Fair input to musical balance of ensemble • 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 ensemble • Poor input to musical balance of ensemble • 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 sense of pitch (incl. intonation) • Very poor sense of 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 ensemble • 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 continuity
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 Performance Singing to Own Accompaniment (200 marks)

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

Control of the Medium (20 + 20) (Voice and accompaniment)		II Chosen Music & Standard of Performance (70 + 70) (Voice and accompaniment)	
M	Description	Musicality: phrasing, dynamics, expression, mood Interpretation: style, understanding Programme content: variety, standard, suitability	
		Mk	Description
18-20 17	- Note accuracy - Rhythmic consistency - Manual/technical dexterity - Appropriate tone quality	- Very good pitch in voice and accompaniment (incl. intonation) - Very good rhythm in voice and accompaniment - Very good control of sound (production) in voice and accompaniment - Very good tone quality in voice and accompaniment	- Very musical performance overall - Very confident performance overall - Very good phrasing/sense of style (melodic and rhythmic) - Very good feel for words & rhythm - Very good balance between voice and accompaniment
16 15 14	- Good pitch (incl. intonation) in voice and accompaniment - Good rhythm in voice and accompaniment - Good control of sound production in voice and accompaniment - Good tone quality in voice and accompaniment	- Good musical performance overall - Good confident performance overall - Good phrasing/sense of style (melodic and rhythmic) - Good feel for words & rhythm - Good balance between voice and accompaniment	
13 12 11	- Fair pitch (incl. intonation) in voice and accompaniment - Fair rhythm in voice and accompaniment - Fair control of sound production in voice and accompaniment - Fair tone quality in voice and accompaniment	- Fairly musical performance overall - Fairly confident performance overall - Fairly good phrasing/sense of style (melodic and rhythmic) - Fairly good feel for words & rhythm - Fairly good balance between voice and accompaniment	
10 9 8	- Poor pitch (incl. intonation) in voice and accompaniment - Poor rhythm in voice and accompaniment - Poor control of sound production in voice and accompaniment - Poor tone quality in voice and accompaniment	- Poor musical performance overall - Poor level of confidence overall - Poor sense of phrasing/sense of style (melodic and rhythmic) - Poor feel for words and rhythm - Poor balance between voice and accompaniment	
5-7 2-4 0-1	- Very poor sense of pitch (incl. intonation) in voice and accompaniment - Very poor sense of rhythm in voice and accompaniment - Very poor control of sound production in voice and accompaniment - Very poor tone quality in voice and accompaniment	- Very poor musical performance overall - Very poor level of confidence overall - Very poor sense of phrasing/sense of style (melodic and rhythmic) - Very poor feel for words and rhythm - Very poor balance between voice and accompaniment	

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 continuity
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

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 successful and very confident • 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 successful and confident. • pGood 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 successful and confident editing, printing/recording, save and retrieve. • 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 success and confidence editing, printing/recording, save and retrieve • 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 success and confidence editing, printing/recording, save and retrieve • 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 continuity
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)

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	C = Conducting I = Improvisation • 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	• Very good at holding line • Very good contribution to the ensemble • Very good input to musical balance of ensemble • Very good interaction and awareness	• Four pieces • Melodic/rhythmic/ harmonic / mood or combination • Very good musical performance • Very confident performance • Chosen idiom very well explored • Very good sense of style	• Four pieces or songs • One unseen score • Very good musical performance • Very confident performance • Very good rapport with ensemble • Very good sense of phrasing • Very good attention to dynamics
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	• Good at holding line • Good contribution to ensemble • Good input to musical balance of ensemble • 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
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	• Fair at holding line • Fair contribution to the ensemble • Fair input to musical balance of ensemble • 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 at holding line • Poor contribution to ensemble • Poor input to musical balance of ensemble • Poor interaction or awareness	• Poor musical performance • Lacking in confidence • Poor exploration of chosen idiom • Poor sense of style	• Poor sense of phrasing • Poor rapport with ensemble • Poor sense of style • 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	17-27 7-16 0-6	• Very poor at holding line • Very poor contribution to ensemble • 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 sense of style • Very poor sense of phrasing • Very poor attention to dynamics

