



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2023

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	<ul style="list-style-type: none"> 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 <p><i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i></p>	38 – 40 36 – 37 34 – 35
	<ul style="list-style-type: none"> 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 <p><i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i></p>	32 – 33 30 – 31 28 – 29
	<ul style="list-style-type: none"> Good sense of melodic and rhythmic interest Good sense of shape and structure Good development of opening ideas Good sense of direction and climax <p><i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i></p>	26 – 27 24 – 25 22 – 23
	<ul style="list-style-type: none"> Fair sense of melodic and rhythmic interest Fair sense of shape and structure Fair development of opening ideas Fair sense of direction and climax <p><i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i></p>	20 – 21 18 – 19 16 – 17
	<ul style="list-style-type: none"> Poor melodic and rhythmic interest Poor sense of shape and structure Poor development of opening ideas Poor sense of direction <p><i>Inappropriate performing directions (phrasing and dynamics) inserted</i> <i>Unsuitable instrument chosen.</i></p>	14 – 15 12 – 13 10 – 11
	<ul style="list-style-type: none"> Very poor melodic and rhythmic interest Very poor sense of shape and structure Very poor development of opening ideas Very poor sense of direction <p><i>No performing directions (phrasing and dynamics) inserted</i> <i>No instrument chosen.</i></p>	8 – 9 6 – 7 4 – 5
	<ul style="list-style-type: none"> Very little or no attempt 	2 – 3 1 0

Q	Descriptors	Mark
2	<ul style="list-style-type: none"> Excellent “marriage” of words and music Excellent style and imagination Excellent sense of shape and structure Excellent sense of direction and climax <i>Appropriate performing directions (phrasing and dynamics) inserted</i>	38 – 40 36 – 37 34 – 35
	<ul style="list-style-type: none"> Very good “marriage” of words and music Very good sense of melodic and rhythmic interest 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
	<ul style="list-style-type: none"> Good “marriage” of words and music Good sense of melodic and rhythmic interest 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
	<ul style="list-style-type: none"> Fair “marriage” of words and music Fair sense of melodic and rhythmic interest 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
	<ul style="list-style-type: none"> Poor “marriage” of words and music Poor melodic and rhythmic interest 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
	<ul style="list-style-type: none"> Very poor “marriage” of words and music Very poor melodic and rhythmic interest 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 – 5
	<ul style="list-style-type: none"> Very little or no attempt 	2 – 3 1 0
	No text inserted	0

Q	Descriptors	Mark
3	<ul style="list-style-type: none"> Rhythmic integrity of dance excellently maintained 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 Excellent adherence to given structure Successful modulation <p><i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i></p>	38 – 40 36 – 37 34 – 35
	<ul style="list-style-type: none"> Rhythmic integrity of dance very well maintained 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 Very good adherence to given structure Successful modulation <p><i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i></p>	32 – 33 30 – 31 28 – 29
	<ul style="list-style-type: none"> Good attempt at maintaining dance rhythm 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 adherence to given structure An unconfirmed modulation <p><i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i></p>	26 – 27 24 – 25 22 – 23
	<ul style="list-style-type: none"> Fair attempt at maintaining dance rhythm 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 adherence to given structure An unsuccessful modulation <p><i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i></p>	20 – 21 18 – 19 16 – 17
	<ul style="list-style-type: none"> Poor awareness of dance rhythm Poor melodic and rhythmic interest Poor sense of shape and structure Poor development of opening ideas Poor sense of direction Poor adherence to given structure No attempt at modulation <p><i>Inappropriate performing directions (phrasing and dynamics) inserted</i> <i>Unsuitable instrument chosen</i></p>	14 – 15 12 – 13 10 – 11
	<ul style="list-style-type: none"> Very poor awareness of dance rhythm 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 adherence to given structure No attempt at modulation <p><i>No performing directions (phrasing and dynamics) inserted</i> <i>No instrument chosen</i></p>	8 – 9 6 – 7 4 – 5
	<ul style="list-style-type: none"> Very little or no attempt 	2 – 3 1 0

SECTION B – HARMONY (60 marks)

Q		Descriptors	Mark													
4	Melody	<ul style="list-style-type: none">Excellent style and imaginationExcellent awareness of key and underlying harmonic structureExcellent development of opening ideasExcellent sense of direction and climax	39 – 40	40												
		<ul style="list-style-type: none">Very good style and imaginationVery good awareness of key and underlying harmonic structureVery good development of opening ideasVery good sense of direction and climax	36 – 38													
		<ul style="list-style-type: none">Good style and imaginationGood awareness of key and underlying harmonic structureGood development of opening ideasGood sense of direction and climax	34 – 35													
		<ul style="list-style-type: none">Very good style and imaginationVery good awareness of key and underlying harmonic structureVery good development of opening ideasVery good sense of direction and climax	32 – 33													
		<ul style="list-style-type: none">Very good awareness of key and underlying harmonic structureVery good development of opening ideasVery good sense of direction and climax	30 – 31													
		<ul style="list-style-type: none">Very good development of opening ideasVery good sense of direction and climax	28 – 29													
		<ul style="list-style-type: none">Good style and imaginationGood awareness of key and underlying harmonic structureGood development of opening ideasGood sense of direction and climax	26 – 27													
		<ul style="list-style-type: none">Good awareness of key and underlying harmonic structureGood development of opening ideasGood sense of direction and climax	24 – 25													
		<ul style="list-style-type: none">Good development of opening ideasGood sense of direction and climax	22 – 23													
		<ul style="list-style-type: none">Fair style and imaginationFair awareness of key and underlying harmonic structureFair development of opening ideasFair sense of direction and climax	20 – 21													
	<ul style="list-style-type: none">Fair awareness of key and underlying harmonic structureFair development of opening ideasFair sense of direction and climax	18 – 19														
	<ul style="list-style-type: none">Fair development of opening ideasFair sense of direction and climax	16 – 17														
	<ul style="list-style-type: none">Poor style and imaginationPoor awareness of key and underlying harmonic structurePoor development of opening ideasPoor sense of direction and climax	14 – 15														
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<ul style="list-style-type: none">Very poor style and imaginationVery poor awareness of key and underlying harmonic structureVery poor development of opening ideasVery poor sense of direction and climax	8 – 9															
<ul style="list-style-type: none">Very poor awareness of key and underlying harmonic structureVery poor development of opening ideasVery poor sense of direction and climax	6 – 7															
<ul style="list-style-type: none">Very poor development of opening ideasVery poor sense of direction and climax	4 - 5															
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		10													
	<table><tr><th colspan="2">Quality of Bass Line</th></tr><tr><td><ul style="list-style-type: none">Excellent bass lineExcellent awareness of style</td><td>8 – 10</td></tr><tr><td><ul style="list-style-type: none">Very good bass lineVery good awareness of style</td><td>6 – 7</td></tr><tr><td><ul style="list-style-type: none">Good bass lineGood awareness of style</td><td>4 - 5</td></tr><tr><td><ul style="list-style-type: none">Fair bass lineFair awareness of style</td><td>2 - 3</td></tr><tr><td><ul style="list-style-type: none">Poor bass linePoor awareness of style</td><td>0 - 1</td></tr></table>				Quality of Bass Line		<ul style="list-style-type: none">Excellent bass lineExcellent awareness of style	8 – 10	<ul style="list-style-type: none">Very good bass lineVery good awareness of style	6 – 7	<ul style="list-style-type: none">Good bass lineGood awareness of style	4 - 5	<ul style="list-style-type: none">Fair bass lineFair awareness of style	2 - 3	<ul style="list-style-type: none">Poor bass linePoor awareness of style	0 - 1
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	<ul style="list-style-type: none">Poor bass linePoor awareness of style	0 - 1														

Q		Descriptors	Mark													
5	Chords	1 mark for each chord that is part of a good progression (1 x 20)	20	35												
		Quality of musical progressions in the style of the given opening	15													
		<table><tr><th colspan="2">Quality of Chord Progressions</th></tr><tr><td>Excellent chord progressions</td><td>13 – 15</td></tr><tr><td>Very good chord progressions</td><td>10 – 12</td></tr><tr><td>Good chord progressions</td><td>7 – 9</td></tr><tr><td>Fair chord progressions</td><td>4 – 6</td></tr><tr><td>Poor chord progressions</td><td>0 – 3</td></tr></table>			Quality of Chord Progressions		Excellent chord progressions	13 – 15	Very good chord progressions	10 – 12	Good chord progressions	7 – 9	Fair chord progressions	4 – 6	Poor chord progressions	0 – 3
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	Fair chord progressions	4 – 6														
	Poor chord progressions	0 – 3														
	Bass	0.5 mark per correct bass note under each correct chord symbol (0.5 x 20)	10	25												
Quality of bass line, including sense of musicality, awareness of style and technical knowledge		15														
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Chords: marks are awarded in the first instance for correct and acceptable chords. This is in the context of (i) the chord fitting the melody line at that point (i.e. until the next change of chord indicated by a box) (ii) the preceding chord and (iii) the following chord.

Chord quality: Marks are awarded here for the musical quality of the overall progressions chosen. While the candidate may have chosen chords that “worked” at any point, there may have been better choices. If that is the case, this will be reflected in the chord quality mark.

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 are not awarded in isolation. Chords must be part of a good progression.

- V⁷ - V not accepted
- Vb or V⁷b should generally be followed by I
- V – ii generally not accepted,
- ii – I generally 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
- 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

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	<ul style="list-style-type: none"> Excellent descant line that fits with the melody and correct harmonic framework Excellent adherence to two-part style of given opening 	38 – 40 36 – 37 34 – 35	40
		<ul style="list-style-type: none"> Very good descant line that fits with the melody and correct harmonic framework Very good adherence to two-part style of given opening 	32 – 33 30 – 31 28 – 29	
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		<ul style="list-style-type: none"> Very poor descant line that fits with the melody and correct harmonic framework Very poor adherence to two-part style of given opening 	8 – 9 6 – 7 4 – 5	
		<ul style="list-style-type: none"> Very little or no attempt 	2 – 3 1 0	

	Descriptors	Mark	Total
	<ul style="list-style-type: none"> • An excellent degree of creativity and originality • Excellent grasp of the principles of composition / orchestration / arranging. • Appropriately notated • Written description included 	85 – 100	100
	<ul style="list-style-type: none"> • Very good degree of creativity and originality • Very good grasp of the principles of composition /orchestration / arranging • Appropriately notated • Written description included 	70 – 84	
	<ul style="list-style-type: none"> • Good degree of creativity and originality • Good grasp of the principles of composition / orchestration / arranging • Appropriately notated • Written description included 	55 – 69	
	<ul style="list-style-type: none"> • Fair degree of creativity and originality • Fair grasp of the principles of composition / orchestration / arranging • Appropriately notated • Written description included 	40 – 54	
	<ul style="list-style-type: none"> • Poor degree of creativity and originality • Poor grasp of the principles of composition / orchestration / arranging • Inadequate notation • Written description included 	25 – 39	
	<ul style="list-style-type: none"> • Very poor degree of creativity and originality • Very poor grasp of the principles of composition / orchestration / arranging • Inadequate notation • Written description included 	10 – 24	
	<ul style="list-style-type: none"> • 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		
Five excerpts from <i>Bohemian Rhapsody</i> by Freddie Mercury.		
Excerpt 1 (bars 1-4)		
(a)	<p>Up to 2m for an identification of each of two valid features of the music heard in this excerpt.</p> <p>For example, feature: Unaccompanied / a capella (vocals); 4 pt / close harmony; repeated notes; syncopation; change(s) of time signature; Bb / major tonality; use of 7th chords; multi-tracking; Homophonic</p> <p>Partially correct answer = 1m</p>	2 + 2
Excerpt 2, (bars 9 - 16).		
(b)	<p>1m for identification of a recording technique used in the excerpt</p> <p>For example, recording technique: Flanging; Overdubbing; Multitracking; Panning</p> <p>Up to 2m for a description of this recording technique with reference to the music in the excerpt</p> <p>Partially correct description = 1m</p>	<p>1</p> <p>2</p>
(c)	<p>Up to 3m for a description of the piano music heard in this excerpt.</p> <p>Partially correct answer = 1m/2m</p>	3
Excerpt 3, (bars 17-24).		
(d)	<p>2m for correct identification of the chord</p> <p>The chord heard at the word gun in line 2 = Cm</p>	2
(e)	<p>1m for correct identification of the instrumental technique</p> <p>Glissando</p> <p>Up to 2m for a description of the instrumental technique as heard in the excerpt</p> <p>Partially correct description = 1m</p>	<p>1</p> <p>2</p>

Excerpt 3 (bars 17 – 24) and excerpt 4, (bars 35 - 42).				
(f)	Up to 3m for each of two valid differences between the music in excerpt 3 and the music in excerpt 4. Answers must refer to both excerpts and the same point of difference for full marks.		3+3	
	For example:			
	Excerpt 3	Excerpt 4 (This excerpt)		
	Difference	Drums enter towards the end of the excerpt		Drums heard from the start of the excerpt
	No guitar	Guitar heard towards the end of the excerpt		
No bell tree effect	Bell tree effect			
Partially correct answer = 1m/2m				
Excerpt 5, (bars 110 – 121).				
(g)	Up to 2m for each of two valid features of the guitar music heard in the excerpt		2 + 2	
	For example: Sequences; (rising) scales; syncopated rhythm; (dominant) pedal note; distortion; guitar overdubs (guitar orchestra); power chords; vibrato; bends; triplet rhythm; played in octaves; mixture of steps and leaps; riffs Partially correct answer = 1m			

Question 2 – 10 marks		
Two excerpts from <i>Romeo and Juliet Fantasy Overture</i> by Tchaikovsky		
Excerpt 1, (bars 78 - 96).		
(a)	Introduction	1
(b)	Friar Lawrence theme	1
(c)	Tremolo + Antiphony	1 + 1
	Up to 3m for a description of a correct feature chosen with reference to the music in the excerpt. Partially correct description = 1m/2m	3
Excerpt 2, (bars 102 - 111).		
(d)	Up to 3m for a description of the way in which Tchaikovsky creates a feeling of tension in the music heard in the excerpt. For example: The music becomes gradually louder; gradually faster; antiphonal strings and woodwind; repeated (Bm) chords Any valid answer. Partially correct answer = 1m/2m	3


Question 3 – 10 marks								
An excerpt from <i>Piano Quartet No. 1</i> by Gerald Barry								
Bars 373 - 402								
(a)	<p>Up to 2m for a valid description of the texture of the music heard in the excerpt.</p> <p>For example: (Solo) piano (fff) playing octaves; Two melodies being played at the same time (RH and LH of the piano).</p> <p>Partially correct answer = 1m</p>	2						
(b)	<p>2m for a feature of 20th century music in the excerpt</p> <p>For example: Atonality; changing time signatures; dissonance</p> <p>Partially correct answer = 1m</p>	2						
(c)	<p>Up to 3m for one valid difference between the music in this excerpt and the music which immediately follows in <i>Piano Quartet No. 1</i> (to bar 426) Answers must refer to both excerpts and the same point of difference for full marks.</p> <p>For example:</p> <table border="1"> <thead> <tr> <th></th><th>The excerpt</th><th>The music which follows the excerpt</th></tr> </thead> <tbody> <tr> <td>Difference</td><td> (Solo) piano No violin/viola/cello/strings Faster tempo No canon Louder fff </td><td> No piano Violin/viola/cello/strings Slower tempo Canon Softer mp </td></tr> </tbody> </table> <p>Partially correct answer = 1m/2m</p>		The excerpt	The music which follows the excerpt	Difference	(Solo) piano No violin/viola/cello/strings Faster tempo No canon Louder fff	No piano Violin/viola/cello/strings Slower tempo Canon Softer mp	3
	The excerpt	The music which follows the excerpt						
Difference	(Solo) piano No violin/viola/cello/strings Faster tempo No canon Louder fff	No piano Violin/viola/cello/strings Slower tempo Canon Softer mp						
(d)	<p>Up to 3m for a description of the treatment of the tune '<i>Sí Beag, Sí Mór</i>' in <i>Piano Quartet No 1</i>.</p> <p>For example: Tune is inverted; 4 part canon; canon at the 8ve; canon at a crotchet distance; 5 part canon; retrograde in inversion</p> <p>Partially correct answer = 1m/2m</p>	3						

Question 4 – 10 marks											
Two excerpts from <i>Cantata Jesu, der du meine Seele</i> by J. S. Bach											
Excerpt 1, (Chorale bars 1 - 8).											
(a)	 <p>Pitch 0.5 X 4. Rhythm 0.5 X 4. Mark the first four notes from left to right.</p>	4									
Excerpt 2, (Chorus bars 41 - 57).											
(b)	<p>Up to 2m for a description of one valid feature of Baroque music in the excerpt.</p> <p>For example: Continuo; polyphony; canon; imitation; ornamentation; ground bass Feature + elaboration required</p> <p>Partially correct answer = 1m</p>	2									
Excerpt 1, (Chorale bars 1 - 8) and Excerpt 2, (Chorus bars 41 - 57).											
(c)	<p>Up to 2m for a valid similarity and up to 2m for a valid difference between the music in excerpt 1 and the music in excerpt 2 Answers must refer to both excerpts and the same point of similarity/difference for full marks.</p> <p>For example:</p> <table border="1"> <thead> <tr> <th></th><th>Excerpt 1</th><th>Excerpt 2</th></tr> </thead> <tbody> <tr> <td>Similarity</td><td colspan="2"> Same key (G minor) SATB choir Full orchestra The chorale theme/tune is heard in both excerpts </td></tr> <tr> <td>Difference</td><td> 4/4 time Homophonic No imitation/canon/antiphony Ends on an imperfect cadence No ground bass Slower tempo </td><td> 3/4 time Polyphonic Imitation/canon/antiphony Ends on a perfect cadence Ground bass Faster tempo </td></tr> </tbody> </table> <p>Partially correct answer = 1m</p>		Excerpt 1	Excerpt 2	Similarity	Same key (G minor) SATB choir Full orchestra The chorale theme/tune is heard in both excerpts		Difference	4/4 time Homophonic No imitation/canon/antiphony Ends on an imperfect cadence No ground bass Slower tempo	3/4 time Polyphonic Imitation/canon/antiphony Ends on a perfect cadence Ground bass Faster tempo	2 + 2
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Question 5 – 25 marks				
Excerpt 1: <i>Planxty Castle Leslie</i> , Michael Rooney				
(a)	Harp			1
(b)	Ornamentation			1
	Repeated last note			1
(c)	ABAB / ABCDABCD			2
Excerpt 2 - <i>The Green Groves of Erin</i> , The Bothy Band				
(d)		Type of dance	Time signature	Bar of rhythm
	Dance	Reel	2 4 2 4 4 2	Any correct bar of reel rhythm
		Allow Polka	2 2 4 2	Any correct bar of polka rhythm
				1 + 1 + 1
(e)	Two instruments which play the melody Violin/Fiddle; Flute; Uilleann pipes			0.5 + 0.5
Excerpt 3 - <i>The Wild Rover</i> – Lankum				
(f)	Any two features of sean nós singing as heard in the excerpt. For example: Ornamentation; nasal tone; Allow solo vocal performance			1 + 1
(g)	Up to 2m for each of two features of the instrumental accompaniment. For example: Repeated notes/chord/rhythm on guitar; repeated note on fiddle; drone/held note/pedal note/long note on fiddle; sustained notes/chords on concertina; dissonant/clashing sounds between instruments. Partially correct answer = 1m			2 + 2

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

Question 6 – 20 marks		
Excerpt 1 <i>It Must be love</i> - Madness, (bars 1- 8).		
(a)	4 bars	2
(b)	<p>Up to 2 marks for a correct feature of the piano music</p> <p>For example: (RH): block/repeated chords; crotchet rhythm (LH): Syncopation/repeated notes/falling and rising motif Repeated figure/riff/ostinato Correct reference to chords Accept minor tonality Repetition = 1</p> <p>Partially correct answer = 1m</p>	2
Excerpt 2 <i>It Must be love</i> - Madness, (bars 5 - 28).		
(c)	<p>Any two correct features of the vocal music heard in the excerpt.</p> <p>For example: Syncopation; moving by step and leap; repeated notes; triplet; solo voice (tenor); correct reference to range; repetition; correct reference to dynamics</p>	1 + 1
(d)	<p>Any two correct instruments (other than piano).</p> <p>Drums(drum kit)/guitar (electric guitar)/ bass (bass guitar)/ saxophone/trumpet/synthesizer</p>	1 + 1

Excerpt 3 - Dance of the Princesses <i>Firebird Ballet</i> Stravinsky (Bars 8 – 16)		
(e)	Oboe Allow cor anglais	1
(f)	Up to 3m for a description of the texture of the music in the excerpt For example: Homophonic and later polyphonic; Homophonic opening. Oboe tune with harp arpeggio accompaniment and upper strings followed by polyphonic tune in cello, clarinet and basson with oboe pedal note; Flutes towards end; Pizzicato bass at the end of the excerpt Partially correct answer = 1m/2m	3
Excerpt 4 - Dance of the Princesses <i>Firebird Ballet</i> Stravinsky		
(g)	 2 nd figure	4
Excerpt 5 - Dance of the Princesses <i>Firebird Ballet</i> Stravinsky		
(h)	Up to 4m for an accurate comparison between the music in the excerpt and the prescribed work selected. Partially correct answer = 1m/2m/3m	4

Element		Descriptors	Mark	Tot.
Paper	1	Name of topic	-	100
	2-4	<ul style="list-style-type: none"> 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	
		<ul style="list-style-type: none"> 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	
		<ul style="list-style-type: none"> 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	
		<ul style="list-style-type: none"> 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	
		<ul style="list-style-type: none"> 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	

Practical Marking Schemes

III - Unprepared Tests

Assessment Criteria	Mark	Sight Reading	Aural Memory	Improvisation
1)Accuracy - pitch and rhythm 2)Choice and control of tempo Sight-reading - tempo mark Aural memory - recording Improvisation - given material 3)Overall musical sense Continuity & Pulse Awareness of dynamics NB: Distinguish between rhythmic inaccuracy and lack of continuity	20	• Excellent pitch and/or rhythmic accuracy	• Excellent pitch and/or rhythmic accuracy	• Excellent development of given material
	18-19	• Excellent choice and control of tempo	• Excellent choice and control of tempo	• Excellent choice and control of tempo
	17	• Excellent overall musical sense	• Excellent overall musical sense	• Excellent overall musical sense
	16	• Very good pitch and/or rhythmic accuracy	• Very good pitch and/or rhythmic accuracy	• Very good development of given material
	15	• Very good choice and control of tempo	• Very good choice and control of tempo	• Very good choice and control of tempo
	14	• Very good overall musical sense	• Very good overall musical sense	• Very good overall musical sense
	13	• Good pitch and/or rhythmic accuracy	• Good pitch and/or rhythmic accuracy	• Good development of given material
	12	• Good choice and control of tempo	• Good choice and control of tempo	• Good choice and control of tempo
	11	• Good overall musical sense	• Good overall musical sense	• Good overall musical sense
	10	• Fair pitch and/or rhythmic accuracy	• Fair pitch and/or rhythmic accuracy	• Fair development of given material
	9	• Fair choice and control of tempo	• Fair choice and control of tempo	• Fair choice and control of tempo
	8	• Fair overall musical sense	• Fair overall musical sense	• Fair overall musical sense
	6-7	• Poor pitch and/or rhythmic accuracy	• Poor pitch and/or rhythmic accuracy	• Poor development of given material
	3-5	• Poor choice and control of tempo	• Poor choice and control of tempo	• Poor choice and control of tempo
	0-2	• Poor overall musical sense	• Poor overall musical sense	• Poor overall musical sense

ASSESSMENT CRITERIA FOR PERFORMING - SOLO OR GROUP PERFORMANCE

Control of the Performing Medium	Chosen Music & Standard of Performance	Group
1. Pitch - accuracy and intonation 2. Rhythm – accuracy and consistency 3. Appropriate manual/technical dexterity. • Control of sound production • Technical security 4. Tone quality as appropriate to style and medium	1. Musicality: • Phrasing, breathing, expression as appropriate to style • Dynamic requirements as appropriate to style • Articulation / Enunciation • Intonation 2. Interpretation: Sense and understanding of style, e.g.: • Popular style - feel for words & rhythm • Traditional style - lilting rhythm • Classical style - tone, phrasing, expression 3. Musical communication (NB of the music – does the music communicate?)	1. Do they make a noticeable contribution to the overall sound (including balance) 2. Do they contribute musically to the interpretation as appropriate to the genre? 3. Can the candidate hold their line? 4. Do they relate musically (not visually) with the other members of the group?

Higher Level (one activity) – Solo or Group Performance (100 marks)

Three songs/pieces + one unprepared test

H1

I Control of the Medium (20)		II Chosen Music and Standard of Performance (60)		
Mark	Description	Mark	Solo performing	Group performing
20 18-19 17	<ul style="list-style-type: none"> • Excellent pitch • Excellent rhythm • Excellent appropriate manual/technical dexterity • Excellent appropriate tone quality 	58-60 54-57 51-53	<ul style="list-style-type: none"> • Excellent musical performance • Excellent interpretation • Completely confident performance • Excellent musical communication 	<ul style="list-style-type: none"> • Excellent input to musical balance of group • Excellent contribution to the group interpretation • Excellent and completely confident at holding line • Excellent musical interaction and awareness
16 15 14	<ul style="list-style-type: none"> • Very good pitch • Very good rhythm • Very good appropriate manual/technical dexterity • Very good appropriate tone quality 	48-50 45-47 42-44	<ul style="list-style-type: none"> • Very musical performance • Very good interpretation • Very confident performance • Very good musical communication 	<ul style="list-style-type: none"> • Very good input to musical balance of group • Very good contribution to the group interpretation • Very confident and very good at holding line • Very good interaction and awareness
13 12 11	<ul style="list-style-type: none"> • Good pitch • Good rhythm • Good appropriate manual/technical dexterity • Good appropriate tone quality 	39-41 36-38 33-35	<ul style="list-style-type: none"> • Good musical performance • Good interpretation • Confident performance • Good musical communication 	<ul style="list-style-type: none"> • Good input to musical balance of group • Good contribution to the group interpretation • Confident and good at holding line • Good interaction and awareness
10 9 8	<ul style="list-style-type: none"> • Fair pitch • Fair rhythm • Fair appropriate manual/technical dexterity • Fair appropriate tone quality 	30-32 27-29 24-26	<ul style="list-style-type: none"> • Fairly musical performance • Fairly good interpretation • Fairly confident performance • Fairly good musical communication 	<ul style="list-style-type: none"> • Fairly good input to musical balance of group • Fairly good contribution to the group interpretation • Fairly confident and fairly good at holding line • Fairly good interaction and awareness
6-7 3-5 0-2	<ul style="list-style-type: none"> • Poor pitch • Poor rhythm • Poor appropriate manual/technical dexterity • Poor appropriate tone quality 	16-23 8-15 0-7	<ul style="list-style-type: none"> • Poor musical performance • Poor interpretation • Poor level of confidence • Poor musical communication 	<ul style="list-style-type: none"> • Poor input to musical balance of group • Poor contribution to the group interpretation • Poor level of confidence and poor at holding line • Poor interaction and awareness

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

III - Unprepared Tests

Assessment Criteria	Mark	Sight Reading	Aural Memory	Improvisation
1)Accuracy - pitch and rhythm 2)Choice and control of tempo Sight-reading - tempo mark Aural memory - recording Improvisation - given material 3)Overall musical sense Continuity & Pulse Awareness of dynamics NB: Distinguish between rhythmic inaccuracy and lack of continuity	20	<ul style="list-style-type: none"> Excellent pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Excellent pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Excellent development of given material
	18-19	<ul style="list-style-type: none"> Excellent choice and control of tempo 	<ul style="list-style-type: none"> Excellent choice and control of tempo 	<ul style="list-style-type: none"> Excellent choice and control of tempo
	17	<ul style="list-style-type: none"> Excellent overall musical sense 	<ul style="list-style-type: none"> Excellent overall musical sense 	<ul style="list-style-type: none"> Excellent overall musical sense
	16	<ul style="list-style-type: none"> Very good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Very good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Very good development of given material
	15	<ul style="list-style-type: none"> Very good choice and control of tempo 	<ul style="list-style-type: none"> Very good choice and control of tempo 	<ul style="list-style-type: none"> Very good choice and control of tempo
	14	<ul style="list-style-type: none"> Very good overall musical sense 	<ul style="list-style-type: none"> Very good overall musical sense 	<ul style="list-style-type: none"> Very good overall musical sense
	13	<ul style="list-style-type: none"> Good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Good development of given material
	12	<ul style="list-style-type: none"> Good choice and control of tempo 	<ul style="list-style-type: none"> Good choice and control of tempo 	<ul style="list-style-type: none"> Good choice and control of tempo
	11	<ul style="list-style-type: none"> Good overall musical sense 	<ul style="list-style-type: none"> Good overall musical sense 	<ul style="list-style-type: none"> Good overall musical sense
	10	<ul style="list-style-type: none"> Fair pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Fair pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Fair development of given material
	9	<ul style="list-style-type: none"> Fair choice and control of tempo 	<ul style="list-style-type: none"> Fair choice and control of tempo 	<ul style="list-style-type: none"> Fair choice and control of tempo
	8	<ul style="list-style-type: none"> Fair overall musical sense 	<ul style="list-style-type: none"> Fair overall musical sense 	<ul style="list-style-type: none"> Fair overall musical sense
	6-7	<ul style="list-style-type: none"> Poor pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Poor pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Poor development of given material
	3-5	<ul style="list-style-type: none"> Poor choice and control of tempo 	<ul style="list-style-type: none"> Poor choice and control of tempo 	<ul style="list-style-type: none"> Poor choice and control of tempo
	0-2	<ul style="list-style-type: none"> Poor overall musical sense 	<ul style="list-style-type: none"> Poor overall musical sense 	<ul style="list-style-type: none"> Poor overall musical sense

ASSESSMENT CRITERIA FOR PERFORMING - SOLO SINGING TO OWN ACCOMPANIMENT

Control of the Performing Medium	Chosen Music & Standard of Performance
1. Pitch - accuracy and intonation 2. Rhythm – accuracy and consistency 3. Appropriate manual/technical dexterity. <ul style="list-style-type: none"> Control of sound production Technical security 4. Tone quality as appropriate to style and medium	1. Musicality: <ul style="list-style-type: none"> Phrasing, breathing, expression as appropriate to style Dynamic requirements as appropriate to style Articulation / Enunciation Intonation 2. Interpretation: Sense and understanding of style, e.g.: <ul style="list-style-type: none"> Popular style <ul style="list-style-type: none"> - feel for words & rhythm Traditional style <ul style="list-style-type: none"> - lilting rhythm Classical style <ul style="list-style-type: none"> - tone, phrasing, expression 3. Musical communication (NB of the music – does the music communicate?)

Higher Level (one activity) – Solo Singing to Own Accompaniment (100 marks)

Three songs + one unprepared test

H1

I Control of the Medium (20)		II Chosen Music and Standard of Performance (60)	
Mark	Description	Mark	Description
20 18-19 17	<ul style="list-style-type: none"> • Excellent pitch in voice and accompaniment • Excellent rhythm in voice and accompaniment • Excellent appropriate manual/technical dexterity in voice and accompaniment • Excellent appropriate tone quality in voice and accompaniment 	58-60 54-57 51-53	<ul style="list-style-type: none"> • Excellent musical performance overall (including balance between voice and accompaniment) • Excellent interpretation overall • Completely confident performance overall • Excellent musical communication
16 15 14	<ul style="list-style-type: none"> • Very good pitch in voice and accompaniment • Very good rhythm in voice and accompaniment • Very good appropriate manual/technical dexterity in voice and accompaniment • Very good appropriate tone quality in voice and accompaniment 	48-50 45-47 42-44	<ul style="list-style-type: none"> • Very musical performance overall (including balance between voice and accompaniment) • Very good interpretation overall • Very confident performance overall • Very good musical communication
13 12 11	<ul style="list-style-type: none"> • Good pitch in voice and accompaniment • Good rhythm in voice and accompaniment • Good appropriate manual/technical dexterity in voice and accompaniment • Good appropriate tone quality in voice and accompaniment 	39-41 36-38 33-35	<ul style="list-style-type: none"> • Good musical performance overall (including balance between voice and accompaniment) • Good interpretation overall • Confident performance overall • Good musical communication
10 9 8	<ul style="list-style-type: none"> • Fair pitch in voice and accompaniment • Fair rhythm in voice and accompaniment • Fair appropriate manual/technical dexterity in voice and accompaniment • Fair appropriate tone quality in voice and accompaniment 	30-32 27-29 24-26	<ul style="list-style-type: none"> • Fairly musical performance overall (including balance between voice and accompaniment) • Fairly good interpretation overall • Fairly confident performance overall • Fairly good musical communication
6-7 3-5 0-2	<ul style="list-style-type: none"> • Poor pitch in voice and accompaniment • Poor rhythm in voice and accompaniment • Poor appropriate manual/technical dexterity in voice and accompaniment • Poor appropriate tone quality in voice and accompaniment 	16-23 8-15 0-7	<ul style="list-style-type: none"> • Poor musical performance overall (including balance between voice and accompaniment) • Poor interpretation overall • Poor level of confidence overall • Poor musical communication

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

III - Unprepared Tests

Assessment Criteria	Mark	Sight Reading	Aural Memory	Improvisation
1)Accuracy - pitch and rhythm 2)Choice and control of tempo Sight-reading - tempo mark Aural memory - recording Improvisation - given material 3)Overall musical sense Continuity & Pulse Awareness of dynamics NB: Distinguish between rhythmic inaccuracy and lack of continuity	20	<ul style="list-style-type: none"> Excellent pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Excellent pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Excellent development of given material
	18-19	<ul style="list-style-type: none"> Excellent choice and control of tempo 	<ul style="list-style-type: none"> Excellent choice and control of tempo 	<ul style="list-style-type: none"> Excellent choice and control of tempo
	17	<ul style="list-style-type: none"> Excellent overall musical sense 	<ul style="list-style-type: none"> Excellent overall musical sense 	<ul style="list-style-type: none"> Excellent overall musical sense
	16	<ul style="list-style-type: none"> Very good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Very good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Very good development of given material
	15	<ul style="list-style-type: none"> Very good choice and control of tempo 	<ul style="list-style-type: none"> Very good choice and control of tempo 	<ul style="list-style-type: none"> Very good choice and control of tempo
	14	<ul style="list-style-type: none"> Very good overall musical sense 	<ul style="list-style-type: none"> Very good overall musical sense 	<ul style="list-style-type: none"> Very good overall musical sense
	13	<ul style="list-style-type: none"> Good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Good development of given material
	12	<ul style="list-style-type: none"> Good choice and control of tempo 	<ul style="list-style-type: none"> Good choice and control of tempo 	<ul style="list-style-type: none"> Good choice and control of tempo
	11	<ul style="list-style-type: none"> Good overall musical sense 	<ul style="list-style-type: none"> Good overall musical sense 	<ul style="list-style-type: none"> Good overall musical sense
	10	<ul style="list-style-type: none"> Fair pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Fair pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Fair development of given material
	9	<ul style="list-style-type: none"> Fair choice and control of tempo 	<ul style="list-style-type: none"> Fair choice and control of tempo 	<ul style="list-style-type: none"> Fair choice and control of tempo
	8	<ul style="list-style-type: none"> Fair overall musical sense 	<ul style="list-style-type: none"> Fair overall musical sense 	<ul style="list-style-type: none"> Fair overall musical sense
	6-7	<ul style="list-style-type: none"> Poor pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Poor pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Poor development of given material
	3-5	<ul style="list-style-type: none"> Poor choice and control of tempo 	<ul style="list-style-type: none"> Poor choice and control of tempo 	<ul style="list-style-type: none"> Poor choice and control of tempo
	0-2	<ul style="list-style-type: none"> Poor overall musical sense 	<ul style="list-style-type: none"> Poor overall musical sense 	<ul style="list-style-type: none"> Poor overall musical sense

ASSESSMENT CRITERIA FOR PERFORMING - TECHNOLOGY

Technology		Performing	
Control of the Medium	Chosen Music & Standard of Performance	Control of the Performing Medium	Chosen Music & Standard of Performance
1. Note accuracy (pitch and rhythm) 2. Appropriate manual/technical dexterity: <ul style="list-style-type: none"> Appropriate technical fluency 	1. Musical outcome (NB before edits): <ul style="list-style-type: none"> Choice of sounds Balance between tracks 2. Confident performance: <ul style="list-style-type: none"> inputting Edits, print/record, save and retrieve 3. Understanding of system <ul style="list-style-type: none"> Setting up score Appropriate understanding of software or MIDI system 	1. Pitch - accuracy and intonation 2. Rhythm – accuracy and consistency 3. Appropriate manual/technical dexterity. <ul style="list-style-type: none"> Control of sound production Technical security 4. Tone quality as appropriate to style and medium	1. Musicality: <ul style="list-style-type: none"> Phrasing, breathing, expression as appropriate to style Dynamic requirements as appropriate to style Articulation / Enunciation Intonation 2. Interpretation: Sense and understanding of style, e.g.: <ul style="list-style-type: none"> Popular style <ul style="list-style-type: none"> feel for words & rhythm Traditional style <ul style="list-style-type: none"> lilting rhythm Classical style <ul style="list-style-type: none"> tone, phrasing, expression 3. Musical communication (NB of the music – does the music communicate?)

Higher Level (one activity) – Technology (100 marks)

Technology (27): One score of two parts Six edits				Performing (53): Perform to own backing track/Play two pieces from electronic repertoire one unprepared test			
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 6	<ul style="list-style-type: none"> Excellent pitch Excellent rhythm Excellent appropriate manual /technical dexterity 	20	<ul style="list-style-type: none"> Excellent musical outcome (before edits) Excellent level of confidence inputting 	13	<ul style="list-style-type: none"> Excellent pitch Excellent rhythm 	39-40	<ul style="list-style-type: none"> Excellent choice of instrumentation /key BT Excellent balance, chording, dynamics, interpretation in BT
		18-19	<ul style="list-style-type: none"> Edits, printing/recording, save and retrieve successful and carried out with excellent level of confidence 	12	<ul style="list-style-type: none"> Excellent appropriate manual/technical dexterity 	36-38	<ul style="list-style-type: none"> Excellent musical performance overall (including balance between backing track and performer)
		17	<ul style="list-style-type: none"> Excellent understanding of system 	11	<ul style="list-style-type: none"> Excellent appropriate tone quality 	34-35	<ul style="list-style-type: none"> Excellent interpretation in performance Excellent level of confidence in performance Excellent musical communication in performance
5	<ul style="list-style-type: none"> Very good pitch Very good rhythm Very good appropriate manual /technical dexterity 	16	<ul style="list-style-type: none"> Very good musical outcome (before edits) Very confident inputting 	10	<ul style="list-style-type: none"> Very good pitch Very good rhythm 	32-33	<ul style="list-style-type: none"> Very good choice of instrumentation/key BT Very good balance, chording, dynamics, interpretation in BT
		15	<ul style="list-style-type: none"> Edits, printing/recording, save and retrieve successful and very confident 	9	<ul style="list-style-type: none"> Very good appropriate manual/technical dexterity 	30-31	<ul style="list-style-type: none"> Very good musical performance overall (including balance between backing track and performer)
		14	<ul style="list-style-type: none"> Very good understanding of system 		<ul style="list-style-type: none"> Very good appropriate tone quality 	28-29	<ul style="list-style-type: none"> Very good interpretation in performance Very good level of confidence in performance Very good musical communication in performance
4	<ul style="list-style-type: none"> Good pitch Good rhythm Good appropriate manual/technical dexterity 	13	<ul style="list-style-type: none"> Good musical outcome (before edits) Confident inputting 	8	<ul style="list-style-type: none"> Good pitch Good rhythm 	26-27	<ul style="list-style-type: none"> Good choice of instrumentation/key BT Good balance, chording, dynamics, interpretation in BT
		12	<ul style="list-style-type: none"> Edits, printing/recording, save and retrieve successful and confident. 	7	<ul style="list-style-type: none"> Good appropriate manual/technical dexterity 	24-25	<ul style="list-style-type: none"> Good musical performance overall (including balance between backing track and performer)
		11	<ul style="list-style-type: none"> Good understanding of system 		<ul style="list-style-type: none"> Good appropriate tone quality 	22-23	<ul style="list-style-type: none"> Good interpretation in performance Good level of confidence in performance Good musical communication in performance
3	<ul style="list-style-type: none"> Fair pitch Fair rhythm Fair appropriate manual/technical dexterity 	10	<ul style="list-style-type: none"> Fairly musical outcome (before edits) Fairly confident inputting 	6	<ul style="list-style-type: none"> Fair pitch Fair rhythm 	20-21	<ul style="list-style-type: none"> Fair choice of instrumentation/key BT Fair balance, chording, dynamics, interpretation in BT
		9	<ul style="list-style-type: none"> Fairly successful and confident editing, printing/recording, save and retrieve. 	5	<ul style="list-style-type: none"> Fair appropriate manual/technical dexterity 	18-19	<ul style="list-style-type: none"> Fairly musical performance overall (including balance between backing track and performer)
		8	<ul style="list-style-type: none"> Fair understanding of system 		<ul style="list-style-type: none"> Fair appropriate tone quality 	16-17	<ul style="list-style-type: none"> Fair interpretation in performance Fair level of confidence in performance Fair musical communication in performance
2 1 0	<ul style="list-style-type: none"> Poor pitch Poor rhythm Poor appropriate manual/technical dexterity 	6-7	<ul style="list-style-type: none"> Poor musical outcome (before edits) Poor level of confidence inputting 	4	<ul style="list-style-type: none"> Poor pitch Poor rhythm 	11-15	<ul style="list-style-type: none"> Poor choice of instrumentation/key BT Poor balance, chording, dynamics, interpretation in BT
		3-5	<ul style="list-style-type: none"> Poor level of success and confidence editing, printing/recording, save and retrieve 	2-3	<ul style="list-style-type: none"> Poor appropriate manual/technical dexterity 	6-10	<ul style="list-style-type: none"> Poor musical performance overall (including balance between backing track and performer)
		0-2	<ul style="list-style-type: none"> Poor understanding of system 	0-1	<ul style="list-style-type: none"> Poor appropriate tone quality 	0-5	<ul style="list-style-type: none"> Poor interpretation in performance Poor level of confidence in performance Poor musical communication in performance

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

III - Unprepared Tests

Assessment Criteria	Mark	Sight Reading	Aural Memory	Improvisation
1)Accuracy - pitch and rhythm 2)Choice and control of tempo Sight-reading - tempo mark Aural memory - recording Improvisation - given material 3)Overall musical sense Continuity & Pulse Awareness of dynamics NB: Distinguish between rhythmic inaccuracy and lack of continuity	20	<ul style="list-style-type: none"> Excellent pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Excellent pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Excellent development of given material
	18-19	<ul style="list-style-type: none"> Excellent choice and control of tempo 	<ul style="list-style-type: none"> Excellent choice and control of tempo 	<ul style="list-style-type: none"> Excellent choice and control of tempo
	17	<ul style="list-style-type: none"> Excellent overall musical sense 	<ul style="list-style-type: none"> Excellent overall musical sense 	<ul style="list-style-type: none"> Excellent overall musical sense
	16	<ul style="list-style-type: none"> Very good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Very good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Very good development of given material
	15	<ul style="list-style-type: none"> Very good choice and control of tempo 	<ul style="list-style-type: none"> Very good choice and control of tempo 	<ul style="list-style-type: none"> Very good choice and control of tempo
	14	<ul style="list-style-type: none"> Very good overall musical sense 	<ul style="list-style-type: none"> Very good overall musical sense 	<ul style="list-style-type: none"> Very good overall musical sense
	13	<ul style="list-style-type: none"> Good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Good development of given material
	12	<ul style="list-style-type: none"> Good choice and control of tempo 	<ul style="list-style-type: none"> Good choice and control of tempo 	<ul style="list-style-type: none"> Good choice and control of tempo
	11	<ul style="list-style-type: none"> Good overall musical sense 	<ul style="list-style-type: none"> Good overall musical sense 	<ul style="list-style-type: none"> Good overall musical sense
	10	<ul style="list-style-type: none"> Fair pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Fair pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Fair development of given material
	9	<ul style="list-style-type: none"> Fair choice and control of tempo 	<ul style="list-style-type: none"> Fair choice and control of tempo 	<ul style="list-style-type: none"> Fair choice and control of tempo
	8	<ul style="list-style-type: none"> Fair overall musical sense 	<ul style="list-style-type: none"> Fair overall musical sense 	<ul style="list-style-type: none"> Fair overall musical sense
	6-7	<ul style="list-style-type: none"> Poor pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Poor pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Poor development of given material
	3-5	<ul style="list-style-type: none"> Poor choice and control of tempo 	<ul style="list-style-type: none"> Poor choice and control of tempo 	<ul style="list-style-type: none"> Poor choice and control of tempo
	0-2	<ul style="list-style-type: none"> Poor overall musical sense 	<ul style="list-style-type: none"> Poor overall musical sense 	<ul style="list-style-type: none"> Poor overall musical sense

ASSESSMENT CRITERIA FOR PERFORMING - CONDUCTING

Control of the Performing	Chosen Music and Standard of Performance
1. Accuracy: <ul style="list-style-type: none"> Beat (as per time signature) Indication of entries 2. Rhythmic consistency, including pulse.	1. Musicality: <ul style="list-style-type: none"> Ability to shape phrases Ability to shape dynamics/musical expression, as appropriate
3. Appropriate manual/technical dexterity. <ul style="list-style-type: none"> Technical security Fluency of the music 	2. Interpretation: Sense and understanding of style <ul style="list-style-type: none"> Popular style <ul style="list-style-type: none"> feel for words & rhythm Traditional style <ul style="list-style-type: none"> lilting rhythm Classical style <ul style="list-style-type: none"> phrasing, expression
4. Technique as appropriate to performing medium and style of music	3. Rapport with ensemble

Higher Level (one activity) –Conducting (100 marks)
 Conducting: Three songs/pieces + one unseen score + one unprepared test

H1

Mark	I Control of the Performing (20)	Mark	II Chosen Music and Standard of Performance (60)
20 18-19 17	<ul style="list-style-type: none"> • Excellent accuracy • Excellent rhythmic consistency • Excellent appropriate manual/technical dexterity • Excellent appropriate technique 	58-60 54-57 51-53	<ul style="list-style-type: none"> • Excellent musicality • Excellent interpretation • Excellent confident performance • Excellent rapport with ensemble
16 15 14	<ul style="list-style-type: none"> • Very good accuracy • Very good rhythmic consistency • Very good appropriate manual/technical dexterity • Very good appropriate technique 	48-50 45-47 42-44	<ul style="list-style-type: none"> • Very good musicality • Very good interpretation • Very confident performance • Very good rapport with ensemble
13 12 11	<ul style="list-style-type: none"> • Good accuracy • Good rhythmic consistency • Good appropriate manual/technical dexterity • Good appropriate technique 	39-41 36-38 33-35	<ul style="list-style-type: none"> • Good musicality • Good interpretation • Confident performance • Good rapport with ensemble
10 9 8	<ul style="list-style-type: none"> • Fair accuracy • Fair rhythmic consistency • Fair appropriate manual/technical dexterity • Fair appropriate technique 	30-32 27-29 24-26	<ul style="list-style-type: none"> • Fair musicality • Fairly good interpretation • Fairly confident performance • Fair rapport with ensemble
6-7 3-5 0-2	<ul style="list-style-type: none"> • Poor accuracy • Poor rhythmic consistency • Poor appropriate manual/technical dexterity • Poor appropriate technique 	16-23 8-15 0-7	<ul style="list-style-type: none"> • Poor musicality • Poor interpretation • Poor level of confidence • Poor rapport with ensemble

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

III - Unprepared Tests

Assessment Criteria	Mark	Sight Reading	Aural Memory	Improvisation
1)Accuracy - pitch and rhythm 2)Choice and control of tempo Sight-reading - tempo mark Aural memory - recording Improvisation - given material 3)Overall musical sense Continuity & Pulse Awareness of dynamics NB: Distinguish between rhythmic inaccuracy and lack of continuity	20	<ul style="list-style-type: none"> • Excellent pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Excellent pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Excellent development of given material
	18-19	<ul style="list-style-type: none"> • Excellent choice and control of tempo 	<ul style="list-style-type: none"> • Excellent choice and control of tempo 	<ul style="list-style-type: none"> • Excellent choice and control of tempo
	17	<ul style="list-style-type: none"> • Excellent overall musical sense 	<ul style="list-style-type: none"> • Excellent overall musical sense 	<ul style="list-style-type: none"> • Excellent overall musical sense
	16	<ul style="list-style-type: none"> • Very good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Very good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Very good development of given material
	15	<ul style="list-style-type: none"> • Very good choice and control of tempo 	<ul style="list-style-type: none"> • Very good choice and control of tempo 	<ul style="list-style-type: none"> • Very good choice and control of tempo
	14	<ul style="list-style-type: none"> • Very good overall musical sense 	<ul style="list-style-type: none"> • Very good overall musical sense 	<ul style="list-style-type: none"> • Very good overall musical sense
	13	<ul style="list-style-type: none"> • Good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Good development of given material
	12	<ul style="list-style-type: none"> • Good choice and control of tempo 	<ul style="list-style-type: none"> • Good choice and control of tempo 	<ul style="list-style-type: none"> • Good choice and control of tempo
	11	<ul style="list-style-type: none"> • Good overall musical sense 	<ul style="list-style-type: none"> • Good overall musical sense 	<ul style="list-style-type: none"> • Good overall musical sense
	10	<ul style="list-style-type: none"> • Fair pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Fair pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Fair development of given material
	9	<ul style="list-style-type: none"> • Fair choice and control of tempo 	<ul style="list-style-type: none"> • Fair choice and control of tempo 	<ul style="list-style-type: none"> • Fair choice and control of tempo
	8	<ul style="list-style-type: none"> • Fair overall musical sense 	<ul style="list-style-type: none"> • Fair overall musical sense 	<ul style="list-style-type: none"> • Fair overall musical sense
	6-7	<ul style="list-style-type: none"> • Poor pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Poor pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Poor development of given material
	3-5	<ul style="list-style-type: none"> • Poor choice and control of tempo 	<ul style="list-style-type: none"> • Poor choice and control of tempo 	<ul style="list-style-type: none"> • Poor choice and control of tempo
	0-2	<ul style="list-style-type: none"> • Poor overall musical sense 	<ul style="list-style-type: none"> • Poor overall musical sense 	<ul style="list-style-type: none"> • Poor overall musical sense

ASSESSMENT CRITERIA FOR PERFORMING - IMPROVISATION

Control of the Performing Medium	Chosen Music & Standard of Performance	Group
1. Pitch - accuracy and intonation 2. Rhythm – accuracy and consistency 3. Appropriate manual/technical dexterity. <ul style="list-style-type: none"> • Control of sound production • Technical security 4. Tone quality as appropriate to style and medium	1. Musicality: <ul style="list-style-type: none"> • Phrasing, breathing, expression as appropriate to style • Dynamic requirements as appropriate to style • Articulation / Enunciation • Intonation 2. Interpretation: Sense and understanding of style, e.g.: <ul style="list-style-type: none"> • Popular style <ul style="list-style-type: none"> - feel for words & rhythm • Traditional style <ul style="list-style-type: none"> - lilting rhythm • Classical style <ul style="list-style-type: none"> - tone, phrasing, expression 3. Musical communication (NB of the music – does the music communicate?)	1. Do they make a noticeable contribution to the overall sound (including balance) 2. Do they contribute musically to the interpretation as appropriate to the genre? 3. Can the candidate hold their line? 4. Do they relate musically (not visually) with the other members of the group?

Higher Level (one activity) – Improvisation (100 marks)

H1

Three songs/pieces demonstrating three types of improvisation (melodic/rhythmic/harmonic/mood) or a combination

+ One unprepared test (aural memory/sight-reading/improvisation)

NB: It is the candidate's ability to present a controlled musical performance in this medium that is assessed and **not** the quality of their improvisation.

I Control of the Medium (20)		II Chosen Music and Standard of Performance (60)		
Mark	Description	Mark	Solo Improvisation	Group Improvisation
20 18-19 17	<ul style="list-style-type: none"> • Excellent pitch • Excellent rhythm • Excellent appropriate manual/technical dexterity • Excellent appropriate tone quality 	58-60 54-57 51-53	<ul style="list-style-type: none"> • Excellent musical performance • Excellent interpretation • Completely confident performance • Excellent musical communication 	<ul style="list-style-type: none"> • Excellent input to musical balance of group • Excellent contribution to the group interpretation • Excellent and completely confident at holding line • Excellent musical interaction and awareness
16 15 14	<ul style="list-style-type: none"> • Very good pitch • Very good rhythm • Very good appropriate manual/technical dexterity • Very good appropriate tone quality 	48-50 45-47 42-44	<ul style="list-style-type: none"> • Very musical performance • Very good interpretation • Very confident performance • Very good musical communication 	<ul style="list-style-type: none"> • Very good input to musical balance of group • Very good contribution to the group interpretation • Very confident and very good at holding line • Very good interaction and awareness
13 12 11	<ul style="list-style-type: none"> • Good pitch • Good rhythm • Good appropriate manual/technical dexterity • Good appropriate tone quality 	39-41 36-38 33-35	<ul style="list-style-type: none"> • Good musical performance • Good interpretation • Confident performance • Good musical communication 	<ul style="list-style-type: none"> • Good input to musical balance of group • Good contribution to the group interpretation • Confident and good at holding line • Good interaction and awareness
10 9 8	<ul style="list-style-type: none"> • Fair pitch • Fair rhythm • Fair appropriate manual/technical dexterity • Fair appropriate tone quality 	30-32 27-29 24-26	<ul style="list-style-type: none"> • Fairly musical performance • Fairly good interpretation • Fairly confident performance • Fairly good musical communication 	<ul style="list-style-type: none"> • Fairly good input to musical balance of group • Fairly good contribution to the group interpretation • Fairly confident and fairly good at holding line • Fairly good interaction and awareness
6-7 3-5 0-2	<ul style="list-style-type: none"> • Poor pitch • Poor rhythm • Poor appropriate manual/technical dexterity • Poor appropriate tone quality 	16-23 8-15 0-7	<ul style="list-style-type: none"> • Poor musical performance • Poor interpretation • Poor level of confidence • Poor musical communication 	<ul style="list-style-type: none"> • Poor input to musical balance of group • Poor contribution to the group interpretation • Poor level of confidence and poor at holding line • Poor interaction and awareness

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

III - Unprepared Tests

Assessment Criteria	Mark	Sight Reading	Aural Memory	Improvisation
1)Accuracy - pitch and rhythm 2)Choice and control of tempo Sight-reading - tempo mark Aural memory - recording Improvisation - given material 3)Overall musical sense Continuity & Pulse Awareness of dynamics NB: Distinguish between rhythmic inaccuracy and lack of continuity	20	<ul style="list-style-type: none"> • Excellent pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Excellent pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Excellent development of given material
	18-19	<ul style="list-style-type: none"> • Excellent choice and control of tempo 	<ul style="list-style-type: none"> • Excellent choice and control of tempo 	<ul style="list-style-type: none"> • Excellent choice and control of tempo
	17	<ul style="list-style-type: none"> • Excellent overall musical sense 	<ul style="list-style-type: none"> • Excellent overall musical sense 	<ul style="list-style-type: none"> • Excellent overall musical sense
	16	<ul style="list-style-type: none"> • Very good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Very good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Very good development of given material
	15	<ul style="list-style-type: none"> • Very good choice and control of tempo 	<ul style="list-style-type: none"> • Very good choice and control of tempo 	<ul style="list-style-type: none"> • Very good choice and control of tempo
	14	<ul style="list-style-type: none"> • Very good overall musical sense 	<ul style="list-style-type: none"> • Very good overall musical sense 	<ul style="list-style-type: none"> • Very good overall musical sense
	13	<ul style="list-style-type: none"> • Good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Good development of given material
	12	<ul style="list-style-type: none"> • Good choice and control of tempo 	<ul style="list-style-type: none"> • Good choice and control of tempo 	<ul style="list-style-type: none"> • Good choice and control of tempo
	11	<ul style="list-style-type: none"> • Good overall musical sense 	<ul style="list-style-type: none"> • Good overall musical sense 	<ul style="list-style-type: none"> • Good overall musical sense
	10	<ul style="list-style-type: none"> • Fair pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Fair pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Fair development of given material
	9	<ul style="list-style-type: none"> • Fair choice and control of tempo 	<ul style="list-style-type: none"> • Fair choice and control of tempo 	<ul style="list-style-type: none"> • Fair choice and control of tempo
	8	<ul style="list-style-type: none"> • Fair overall musical sense 	<ul style="list-style-type: none"> • Fair overall musical sense 	<ul style="list-style-type: none"> • Fair overall musical sense
	6-7	<ul style="list-style-type: none"> • Poor pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Poor pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Poor development of given material
	3-5	<ul style="list-style-type: none"> • Poor choice and control of tempo 	<ul style="list-style-type: none"> • Poor choice and control of tempo 	<ul style="list-style-type: none"> • Poor choice and control of tempo
	0-2	<ul style="list-style-type: none"> • Poor overall musical sense 	<ul style="list-style-type: none"> • Poor overall musical sense 	<ul style="list-style-type: none"> • Poor overall musical sense

ASSESSMENT CRITERIA FOR PERFORMING - SOLO OR GROUP PERFORMANCE

Control of the Performing Medium	Chosen Music & Standard of Performance	Group
1. Pitch - accuracy and intonation 2. Rhythm – accuracy and consistency 3. Appropriate manual/technical dexterity. <ul style="list-style-type: none"> • Control of sound production • Technical security 4. Tone quality as appropriate to style and medium	1. Musicality: <ul style="list-style-type: none"> • Phrasing, breathing, expression as appropriate to style • Dynamic requirements as appropriate to style • Articulation / Enunciation • Intonation 2. Interpretation: Sense and understanding of style, e.g.: <ul style="list-style-type: none"> • Popular style <ul style="list-style-type: none"> - feel for words & rhythm • Traditional style <ul style="list-style-type: none"> - lilting rhythm • Classical style <ul style="list-style-type: none"> - tone, phrasing, expression 3. Musical communication (NB of the music – does the music communicate?)	1. Do they make a noticeable contribution to the overall sound (including balance) 2. Do they contribute musically to the interpretation as appropriate to the genre? 3. Can the candidate hold their line? 4. Do they relate musically (not visually) with the other members of the group?

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

Two songs/pieces in **each** activity + one unprepared test

H2

I Control of the Medium (10)		II Chosen Music and Standard of Performance (30)		
Mark	Description	Mark	Solo performing	Group performing
10 9	<ul style="list-style-type: none"> • Very good pitch • Very good rhythm • Very good appropriate manual/technical dexterity • Very good appropriate tone quality 	29-30 27-28 26	<ul style="list-style-type: none"> • Very musical performance • Very good interpretation • Very confident performance • Very good musical communication 	<ul style="list-style-type: none"> • Very good input to musical balance of group • Very good contribution to the group interpretation • Very confident and very good at holding line • Very good interaction and awareness
8 7	<ul style="list-style-type: none"> • Good pitch • Good rhythm • Good appropriate manual/technical dexterity • Good appropriate tone quality 	24-25 23 21-22	<ul style="list-style-type: none"> • Good musical performance • Good interpretation • Confident performance • Good musical communication 	<ul style="list-style-type: none"> • Good input to musical balance of group • Good contribution to the group interpretation • Confident and good at holding line • Good interaction and awareness
6 5	<ul style="list-style-type: none"> • Fair pitch • Fair rhythm • Fair appropriate manual/technical dexterity • Fair appropriate tone quality 	20 18-19 17	<ul style="list-style-type: none"> • Fairly musical performance • Fairly good interpretation • Fairly confident performance • Fairly good musical communication 	<ul style="list-style-type: none"> • Fairly good input to musical balance of group • Fairly good contribution to the group interpretation • Fairly confident and fairly good at holding line • Fairly good interaction and awareness
4 3	<ul style="list-style-type: none"> • Poor pitch • Poor rhythm • Poor appropriate manual/technical dexterity • Poor appropriate tone quality 	15-16 14 12-13	<ul style="list-style-type: none"> • Poor musical performance • Poor interpretation • Poor level of confidence • Poor musical communication 	<ul style="list-style-type: none"> • Poor input to musical balance of group • Poor contribution to the group interpretation • Poor level of confidence and poor at holding line • Poor interaction and awareness
2 1 0	<ul style="list-style-type: none"> • Very poor pitch • Very poor rhythm • Very poor appropriate manual/technical dexterity • Very poor appropriate tone quality 	8-11 4-7 0-3	<ul style="list-style-type: none"> • Very poor musical performance • Very poor interpretation • Very poor level of confidence • Very poor musical communication 	<ul style="list-style-type: none"> • Very poor input to musical balance of group • Very poor contribution to the group interpretation • Very poor level of confidence and poor at holding line • Very poor interaction and awareness

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

III - Unprepared Tests

Assessment Criteria	Mark	Sight Reading	Aural Memory	Improvisation
1)Accuracy - pitch and rhythm 2)Choice and control of tempo Sight-reading - tempo mark Aural memory - recording Improvisation - given material 3)Overall musical sense Continuity & Pulse Awareness of dynamics NB: Distinguish between rhythmic inaccuracy and lack of continuity	20	<ul style="list-style-type: none"> Excellent pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Excellent pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Excellent development of given material
	18-19	<ul style="list-style-type: none"> Excellent choice and control of tempo 	<ul style="list-style-type: none"> Excellent choice and control of tempo 	<ul style="list-style-type: none"> Excellent choice and control of tempo
	17	<ul style="list-style-type: none"> Excellent overall musical sense 	<ul style="list-style-type: none"> Excellent overall musical sense 	<ul style="list-style-type: none"> Excellent overall musical sense
	16	<ul style="list-style-type: none"> Very good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Very good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Very good development of given material
	15	<ul style="list-style-type: none"> Very good choice and control of tempo 	<ul style="list-style-type: none"> Very good choice and control of tempo 	<ul style="list-style-type: none"> Very good choice and control of tempo
	14	<ul style="list-style-type: none"> Very good overall musical sense 	<ul style="list-style-type: none"> Very good overall musical sense 	<ul style="list-style-type: none"> Very good overall musical sense
	13	<ul style="list-style-type: none"> Good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Good development of given material
	12	<ul style="list-style-type: none"> Good choice and control of tempo 	<ul style="list-style-type: none"> Good choice and control of tempo 	<ul style="list-style-type: none"> Good choice and control of tempo
	11	<ul style="list-style-type: none"> Good overall musical sense 	<ul style="list-style-type: none"> Good overall musical sense 	<ul style="list-style-type: none"> Good overall musical sense
	10	<ul style="list-style-type: none"> Fair pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Fair pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Fair development of given material
	9	<ul style="list-style-type: none"> Fair choice and control of tempo 	<ul style="list-style-type: none"> Fair choice and control of tempo 	<ul style="list-style-type: none"> Fair choice and control of tempo
	8	<ul style="list-style-type: none"> Fair overall musical sense 	<ul style="list-style-type: none"> Fair overall musical sense 	<ul style="list-style-type: none"> Fair overall musical sense
	6-7	<ul style="list-style-type: none"> Poor pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Poor pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Poor development of given material
	3-5	<ul style="list-style-type: none"> Poor choice and control of tempo 	<ul style="list-style-type: none"> Poor choice and control of tempo 	<ul style="list-style-type: none"> Poor choice and control of tempo
	0-2	<ul style="list-style-type: none"> Poor overall musical sense 	<ul style="list-style-type: none"> Poor overall musical sense 	<ul style="list-style-type: none"> Poor overall musical sense

ASSESSMENT CRITERIA FOR PERFORMING – SOLO SINGING TO OWN ACCOMPANIMENT

Control of the Performing Medium	Chosen Music & Standard of Performance
1. Pitch - accuracy and intonation 2. Rhythm – accuracy and consistency 3. Appropriate manual/technical dexterity. <ul style="list-style-type: none"> Control of sound production Technical security 4. Tone quality as appropriate to style and medium	1. Musicality: <ul style="list-style-type: none"> Phrasing, breathing, expression as appropriate to style Dynamic requirements as appropriate to style Articulation / Enunciation Intonation 2. Interpretation: Sense and understanding of style, e.g.: <ul style="list-style-type: none"> Popular style <ul style="list-style-type: none"> - feel for words & rhythm Traditional style <ul style="list-style-type: none"> - lilting rhythm Classical style <ul style="list-style-type: none"> - tone, phrasing, expression 3. Musical communication (NB of the music – does the music communicate?)

Higher Level (two activities) – Solo Singing to Own Accompaniment (100 marks)

Two songs/pieces in **each** activity + one unprepared test

H2

I Control of the Medium (10)		II Chosen Music and Standard of Performance (30)	
Mark	Description	Mark	Description
10 9	<ul style="list-style-type: none"> • Very good pitch in voice and accompaniment • Very good rhythm in voice and accompaniment • Very good appropriate manual/technical dexterity in voice and accompaniment • Very good appropriate tone quality in voice and accompaniment 	29-30 27-28 26	<ul style="list-style-type: none"> • Very musical performance overall (including balance between voice and accompaniment) • Very good interpretation overall • Very confident performance overall • Very good musical communication
8 7	<ul style="list-style-type: none"> • Good pitch in voice and accompaniment • Good rhythm in voice and accompaniment • Good appropriate manual/technical dexterity in voice and accompaniment • Good appropriate tone quality in voice and accompaniment 	24-25 23 21-22	<ul style="list-style-type: none"> • Good musical performance overall (including balance between voice and accompaniment) • Good interpretation overall • Confident performance overall • Good musical communication
6 5	<ul style="list-style-type: none"> • Fair pitch in voice and accompaniment • Fair rhythm in voice and accompaniment • Fair appropriate manual/technical dexterity in voice and accompaniment • Fair appropriate tone quality in voice and accompaniment 	20 18-19 17	<ul style="list-style-type: none"> • Fairly musical performance overall (including balance between voice and accompaniment) • Fairly good interpretation overall • Fairly confident performance overall • Fairly good musical communication
4 3	<ul style="list-style-type: none"> • Poor pitch in voice and accompaniment • Poor rhythm in voice and accompaniment • Poor appropriate manual/technical dexterity in voice and accompaniment • Poor appropriate tone quality in voice and accompaniment 	15-16 14 12-13	<ul style="list-style-type: none"> • Poor musical performance overall (including balance between voice and accompaniment) • Poor interpretation overall • Poor level of confidence overall • Poor musical communication
2 1 0	<ul style="list-style-type: none"> • Very poor pitch in voice and accompaniment • Very poor rhythm in voice and accompaniment • Very poor appropriate manual/technical dexterity in voice and accompaniment • Very poor appropriate tone quality in voice and accompaniment 	8-11 4-7 0-3	<ul style="list-style-type: none"> • Very poor musical performance overall (including balance between voice and accompaniment) • Very poor interpretation overall • Very poor level of confidence overall • Very poor musical communication

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

III - Unprepared Tests

Assessment Criteria	Mark	Sight Reading	Aural Memory	Improvisation
1)Accuracy - pitch and rhythm 2)Choice and control of tempo Sight-reading - tempo mark Aural memory - recording Improvisation - given material 3)Overall musical sense Continuity & Pulse Awareness of dynamics NB: Distinguish between rhythmic inaccuracy and lack of continuity	20	• Excellent pitch and/or rhythmic accuracy	• Excellent pitch and/or rhythmic accuracy	• Excellent development of given material
	18-19	• Excellent choice and control of tempo	• Excellent choice and control of tempo	• Excellent choice and control of tempo
	17	• Excellent overall musical sense	• Excellent overall musical sense	• Excellent overall musical sense
	16	• Very good pitch and/or rhythmic accuracy	• Very good pitch and/or rhythmic accuracy	• Very good development of given material
	15	• Very good choice and control of tempo	• Very good choice and control of tempo	• Very good choice and control of tempo
	14	• Very good overall musical sense	• Very good overall musical sense	• Very good overall musical sense
	13	• Good pitch and/or rhythmic accuracy	• Good pitch and/or rhythmic accuracy	• Good development of given material
	12	• Good choice and control of tempo	• Good choice and control of tempo	• Good choice and control of tempo
	11	• Good overall musical sense	• Good overall musical sense	• Good overall musical sense
	10	• Fair pitch and/or rhythmic accuracy	• Fair pitch and/or rhythmic accuracy	• Fair development of given material
	9	• Fair choice and control of tempo	• Fair choice and control of tempo	• Fair choice and control of tempo
	8	• Fair overall musical sense	• Fair overall musical sense	• Fair overall musical sense
	6-7	• Poor pitch and/or rhythmic accuracy	• Poor pitch and/or rhythmic accuracy	• Poor development of given material
	3-5	• Poor choice and control of tempo	• Poor choice and control of tempo	• Poor choice and control of tempo
	0-2	• Poor overall musical sense	• Poor overall musical sense	• Poor overall musical sense

ASSESSMENT CRITERIA FOR PERFORMING - TECHNOLOGY

Control of the Performing Medium	Chosen Music & Standard of Performance
1. Note accuracy (pitch and rhythm) 2. Appropriate manual/technical dexterity: <ul style="list-style-type: none"> • Appropriate technical fluency 	1. Musical outcome (NB before edits): <ul style="list-style-type: none"> • Choice of sounds • Balance between tracks 2. Confident performance: <ul style="list-style-type: none"> • inputting • Edits, print/record, save and retrieve 3. Understanding of system <ul style="list-style-type: none"> • Setting up score • Appropriate understanding of software or MIDI system

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

One score of two parts + three edits + one unprepared test

H2T

I Control of the Medium (10)		II Chosen Music and Standard of Performance (30)	
Mark	Description	Mark	Description
10 9	<ul style="list-style-type: none"> • Very good pitch • Very good rhythm • Very good appropriate manual/technical dexterity 	29-30 27-28 26	<ul style="list-style-type: none"> • Very good musical outcome (before edits) • Very confident inputting • Edits, printing/recording, save and retrieve successful and very confident • Very good understanding of system
8 7	<ul style="list-style-type: none"> • Good pitch • Good rhythm • Good appropriate manual/technical dexterity 	24-25 23 21-22	<ul style="list-style-type: none"> • Good musical outcome (before edits) • Confident inputting • Edits, printing/recording, save and retrieve successful and confident. • Good understanding of system
6 5	<ul style="list-style-type: none"> • Fair pitch • Fair rhythm • Fair appropriate manual/technical dexterity 	20 18-19 17	<ul style="list-style-type: none"> • Fairly musical outcome (before edits) • Fairly confident inputting • Fairly successful and confident editing, printing/recording, save and retrieve. • Fair understanding of system
4 3	<ul style="list-style-type: none"> • Poor pitch • Poor rhythm • Poor appropriate manual/technical dexterity 	15-16 14 12-13	<ul style="list-style-type: none"> • Poor musical outcome (before edits) • Poor level of confidence inputting • Poor level of success and confidence editing, printing/recording, save and retrieve • Poor understanding of system
2 1 0	<ul style="list-style-type: none"> • Very poor pitch • Very poor rhythm • Very poor appropriate manual/technical dexterity 	8-11 4-7 0-3	<ul style="list-style-type: none"> • Very poor musical outcome (before edits) • Very poor level of confidence inputting • Very poor level of success and confidence editing, printing/recording, save and retrieve • Very poor understanding of system

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

III - Unprepared Tests

Assessment Criteria	Mark	Sight Reading	Aural Memory	Improvisation
1)Accuracy - pitch and rhythm 2)Choice and control of tempo Sight-reading - tempo mark Aural memory - recording Improvisation - given material 3)Overall musical sense Continuity & Pulse Awareness of dynamics NB: Distinguish between rhythmic inaccuracy and lack of continuity	20	<ul style="list-style-type: none"> Excellent pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Excellent pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Excellent development of given material
	18-19	<ul style="list-style-type: none"> Excellent choice and control of tempo 	<ul style="list-style-type: none"> Excellent choice and control of tempo 	<ul style="list-style-type: none"> Excellent choice and control of tempo
	17	<ul style="list-style-type: none"> Excellent overall musical sense 	<ul style="list-style-type: none"> Excellent overall musical sense 	<ul style="list-style-type: none"> Excellent overall musical sense
	16	<ul style="list-style-type: none"> Very good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Very good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Very good development of given material
	15	<ul style="list-style-type: none"> Very good choice and control of tempo 	<ul style="list-style-type: none"> Very good choice and control of tempo 	<ul style="list-style-type: none"> Very good choice and control of tempo
	14	<ul style="list-style-type: none"> Very good overall musical sense 	<ul style="list-style-type: none"> Very good overall musical sense 	<ul style="list-style-type: none"> Very good overall musical sense
	13	<ul style="list-style-type: none"> Good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Good development of given material
	12	<ul style="list-style-type: none"> Good choice and control of tempo 	<ul style="list-style-type: none"> Good choice and control of tempo 	<ul style="list-style-type: none"> Good choice and control of tempo
	11	<ul style="list-style-type: none"> Good overall musical sense 	<ul style="list-style-type: none"> Good overall musical sense 	<ul style="list-style-type: none"> Good overall musical sense
	10	<ul style="list-style-type: none"> Fair pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Fair pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Fair development of given material
	9	<ul style="list-style-type: none"> Fair choice and control of tempo 	<ul style="list-style-type: none"> Fair choice and control of tempo 	<ul style="list-style-type: none"> Fair choice and control of tempo
	8	<ul style="list-style-type: none"> Fair overall musical sense 	<ul style="list-style-type: none"> Fair overall musical sense 	<ul style="list-style-type: none"> Fair overall musical sense
	6-7	<ul style="list-style-type: none"> Poor pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Poor pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Poor development of given material
	3-5	<ul style="list-style-type: none"> Poor choice and control of tempo 	<ul style="list-style-type: none"> Poor choice and control of tempo 	<ul style="list-style-type: none"> Poor choice and control of tempo
	0-2	<ul style="list-style-type: none"> Poor overall musical sense 	<ul style="list-style-type: none"> Poor overall musical sense 	<ul style="list-style-type: none"> Poor overall musical sense

ASSESSMENT CRITERIA FOR PERFORMING - CONDUCTING

Control of the Performing	Chosen Music and Standard of Performance
1. Accuracy: <ul style="list-style-type: none"> Beat (as per time signature) Indication of entries 2. Rhythmic consistency, including pulse.	1. Musicality: <ul style="list-style-type: none"> Ability to shape phrases Ability to shape dynamics/musical expression, as appropriate
3. Appropriate manual/technical dexterity. <ul style="list-style-type: none"> Technical security Fluency of the music 	2. Interpretation: Sense and understanding of style <ul style="list-style-type: none"> Popular style <ul style="list-style-type: none"> feel for words & rhythm Traditional style <ul style="list-style-type: none"> lilting rhythm Classical style <ul style="list-style-type: none"> phrasing, expression
4. Technique as appropriate to performing medium and style of music	3. Rapport with ensemble

Higher Level (two activities) – Conducting (100 marks)

Conducting: Two songs/pieces + one unseen score + one unprepared test

H2

Mark	I Control of the Performing (10)	Mark	II Chosen Music and Standard of Performance (30)
10 9	<ul style="list-style-type: none"> • Very good accuracy • Very good rhythmic consistency • Very good appropriate manual/technical dexterity • Very good appropriate technique 	29-30 27-28 26	<ul style="list-style-type: none"> • Very good musicality • Very good interpretation • Very confident performance • Very good rapport with ensemble
8 7	<ul style="list-style-type: none"> • Good accuracy • Good rhythmic consistency • Good appropriate manual/technical dexterity • Good appropriate technique 	24-25 23 21-22	<ul style="list-style-type: none"> • Good musicality • Good interpretation • Confident performance • Good rapport with ensemble
6 5	<ul style="list-style-type: none"> • Fair accuracy • Fair rhythmic consistency • Fair appropriate manual/technical dexterity • Fair appropriate technique 	20 18-19 17	<ul style="list-style-type: none"> • Fair musicality • Fairly good interpretation • Fairly confident performance • Fair rapport with ensemble
4 3	<ul style="list-style-type: none"> • Poor accuracy • Poor rhythmic consistency • Poor appropriate manual/technical dexterity • Poor appropriate technique 	15-16 14 12-13	<ul style="list-style-type: none"> • Poor musicality • Poor interpretation • Poor level of confidence • Poor rapport with ensemble
2 1 0	<ul style="list-style-type: none"> • Very poor accuracy • Very poor rhythmic consistency • Very poor appropriate manual/technical dexterity • Very poor appropriate technique 	8-11 4-7 0-3	<ul style="list-style-type: none"> • Very poor musicality • Very poor interpretation • Very poor level of confidence • Very poor rapport with ensemble

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

III - Unprepared Tests

Assessment Criteria	Mark	Sight Reading	Aural Memory	Improvisation
1)Accuracy - pitch and rhythm 2)Choice and control of tempo Sight-reading - tempo mark Aural memory - recording Improvisation - given material 3)Overall musical sense Continuity & Pulse Awareness of dynamics NB: Distinguish between rhythmic inaccuracy and lack of continuity	20	<ul style="list-style-type: none"> Excellent pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Excellent pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Excellent development of given material
	18-19	<ul style="list-style-type: none"> Excellent choice and control of tempo 	<ul style="list-style-type: none"> Excellent choice and control of tempo 	<ul style="list-style-type: none"> Excellent choice and control of tempo
	17	<ul style="list-style-type: none"> Excellent overall musical sense 	<ul style="list-style-type: none"> Excellent overall musical sense 	<ul style="list-style-type: none"> Excellent overall musical sense
	16	<ul style="list-style-type: none"> Very good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Very good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Very good development of given material
	15	<ul style="list-style-type: none"> Very good choice and control of tempo 	<ul style="list-style-type: none"> Very good choice and control of tempo 	<ul style="list-style-type: none"> Very good choice and control of tempo
	14	<ul style="list-style-type: none"> Very good overall musical sense 	<ul style="list-style-type: none"> Very good overall musical sense 	<ul style="list-style-type: none"> Very good overall musical sense
	13	<ul style="list-style-type: none"> Good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Good development of given material
	12	<ul style="list-style-type: none"> Good choice and control of tempo 	<ul style="list-style-type: none"> Good choice and control of tempo 	<ul style="list-style-type: none"> Good choice and control of tempo
	11	<ul style="list-style-type: none"> Good overall musical sense 	<ul style="list-style-type: none"> Good overall musical sense 	<ul style="list-style-type: none"> Good overall musical sense
	10	<ul style="list-style-type: none"> Fair pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Fair pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Fair development of given material
	9	<ul style="list-style-type: none"> Fair choice and control of tempo 	<ul style="list-style-type: none"> Fair choice and control of tempo 	<ul style="list-style-type: none"> Fair choice and control of tempo
	8	<ul style="list-style-type: none"> Fair overall musical sense 	<ul style="list-style-type: none"> Fair overall musical sense 	<ul style="list-style-type: none"> Fair overall musical sense
	6-7	<ul style="list-style-type: none"> Poor pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Poor pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Poor development of given material
	3-5	<ul style="list-style-type: none"> Poor choice and control of tempo 	<ul style="list-style-type: none"> Poor choice and control of tempo 	<ul style="list-style-type: none"> Poor choice and control of tempo
	0-2	<ul style="list-style-type: none"> Poor overall musical sense 	<ul style="list-style-type: none"> Poor overall musical sense 	<ul style="list-style-type: none"> Poor overall musical sense

ASSESSMENT CRITERIA FOR PERFORMING - IMPROVISATION

Control of the Performing Medium	Chosen Music & Standard of Performance	Group
1. Pitch - accuracy and intonation 2. Rhythm – accuracy and consistency 3. Appropriate manual/technical dexterity. <ul style="list-style-type: none"> Control of sound production Technical security 4. Tone quality as appropriate to style and medium	1. Musicality: <ul style="list-style-type: none"> Phrasing, breathing, expression as appropriate to style Dynamic requirements as appropriate to style Articulation / Enunciation Intonation 2. Interpretation: Sense and understanding of style, e.g.: <ul style="list-style-type: none"> Popular style <ul style="list-style-type: none"> feel for words & rhythm Traditional style <ul style="list-style-type: none"> lilting rhythm Classical style <ul style="list-style-type: none"> tone, phrasing, expression 3. Musical communication (NB of the music – does the music communicate?)	1. Do they make a noticeable contribution to the overall sound (including balance) 2. Do they contribute musically to the interpretation as appropriate to the genre? 3. Can the candidate hold their line? 4. Do they relate musically (not visually) with the other members of the group?

Higher Level (two activities) – Improvisation (100 marks)

H2

Two songs/pieces demonstrating one type of improvisation (melodic/rhythmic/harmonic/mood) or a combination

+ One unprepared test (aural memory/sight-reading/improvisation)

NB: It is the candidate's ability to present a controlled musical performance in this medium that is assessed and **not** the quality of their improvisation.

I Control of the Medium (10)		II Chosen Music and Standard of Performance (30)		
Mark	Description	Mark	Solo Improvisation	Group Improvisation
10 9	<ul style="list-style-type: none"> • Very good pitch • Very good rhythm • Very good appropriate manual/technical dexterity • Very good appropriate tone quality 	29-30 27-28 26	<ul style="list-style-type: none"> • Very musical performance • Very good interpretation • Very confident performance • Very good musical communication 	<ul style="list-style-type: none"> • Very good input to musical balance of group • Very good contribution to the group interpretation • Very confident and very good at holding line • Very good interaction and awareness
8 7	<ul style="list-style-type: none"> • Good pitch • Good rhythm • Good appropriate manual/technical dexterity • Good appropriate tone quality 	24-25 23 21-22	<ul style="list-style-type: none"> • Good musical performance • Good interpretation • Confident performance • Good musical communication 	<ul style="list-style-type: none"> • Good input to musical balance of group • Good contribution to the group interpretation • Confident and good at holding line • Good interaction and awareness
6 5	<ul style="list-style-type: none"> • Fair pitch • Fair rhythm • Fair appropriate manual/technical dexterity • Fair appropriate tone quality 	20 18-19 17	<ul style="list-style-type: none"> • Fairly musical performance • Fairly good interpretation • Fairly confident performance • Fairly good musical communication 	<ul style="list-style-type: none"> • Fairly good input to musical balance of group • Fairly good contribution to the group interpretation • Fairly confident and fairly good at holding line • Fairly good interaction and awareness
4 3	<ul style="list-style-type: none"> • Poor pitch • Poor rhythm • Poor appropriate manual/technical dexterity • Poor appropriate tone quality 	15-16 14 12-13	<ul style="list-style-type: none"> • Poor musical performance • Poor interpretation • Poor level of confidence • Poor musical communication 	<ul style="list-style-type: none"> • Poor input to musical balance of group • Poor contribution to the group interpretation • Poor level of confidence and poor at holding line • Poor interaction and awareness
2 1 0	<ul style="list-style-type: none"> • Very poor pitch • Very poor rhythm • Very poor appropriate manual/technical dexterity • Very poor appropriate tone quality 	8-11 4-7 0-3	<ul style="list-style-type: none"> • Very poor musical performance • Very poor interpretation • Very poor level of confidence • Very poor musical communication 	<ul style="list-style-type: none"> • Very poor input to musical balance of group • Very poor contribution to the group interpretation • Very poor level of confidence and very poor at holding line • Very poor interaction and awareness

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

III - Unprepared Tests

Assessment Criteria	Mark	Sight Reading	Aural Memory	Improvisation
1)Accuracy - pitch and rhythm 2)Choice and control of tempo Sight-reading - tempo mark Aural memory - recording Improvisation - given material 3)Overall musical sense Continuity & Pulse Awareness of dynamics NB: Distinguish between rhythmic inaccuracy and lack of continuity	20	<ul style="list-style-type: none"> • Excellent pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Excellent pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Excellent development of given material
	18-19	<ul style="list-style-type: none"> • Excellent choice and control of tempo 	<ul style="list-style-type: none"> • Excellent choice and control of tempo 	<ul style="list-style-type: none"> • Excellent choice and control of tempo
	17	<ul style="list-style-type: none"> • Excellent overall musical sense 	<ul style="list-style-type: none"> • Excellent overall musical sense 	<ul style="list-style-type: none"> • Excellent overall musical sense
	16	<ul style="list-style-type: none"> • Very good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Very good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Very good development of given material
	15	<ul style="list-style-type: none"> • Very good choice and control of tempo 	<ul style="list-style-type: none"> • Very good choice and control of tempo 	<ul style="list-style-type: none"> • Very good choice and control of tempo
	14	<ul style="list-style-type: none"> • Very good overall musical sense 	<ul style="list-style-type: none"> • Very good overall musical sense 	<ul style="list-style-type: none"> • Very good overall musical sense
	13	<ul style="list-style-type: none"> • Good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Good development of given material
	12	<ul style="list-style-type: none"> • Good choice and control of tempo 	<ul style="list-style-type: none"> • Good choice and control of tempo 	<ul style="list-style-type: none"> • Good choice and control of tempo
	11	<ul style="list-style-type: none"> • Good overall musical sense 	<ul style="list-style-type: none"> • Good overall musical sense 	<ul style="list-style-type: none"> • Good overall musical sense
	10	<ul style="list-style-type: none"> • Fair pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Fair pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Fair development of given material
	9	<ul style="list-style-type: none"> • Fair choice and control of tempo 	<ul style="list-style-type: none"> • Fair choice and control of tempo 	<ul style="list-style-type: none"> • Fair choice and control of tempo
	8	<ul style="list-style-type: none"> • Fair overall musical sense 	<ul style="list-style-type: none"> • Fair overall musical sense 	<ul style="list-style-type: none"> • Fair overall musical sense
	6-7	<ul style="list-style-type: none"> • Poor pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Poor pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Poor development of given material
	3-5	<ul style="list-style-type: none"> • Poor choice and control of tempo 	<ul style="list-style-type: none"> • Poor choice and control of tempo 	<ul style="list-style-type: none"> • Poor choice and control of tempo
	0-2	<ul style="list-style-type: none"> • Poor overall musical sense 	<ul style="list-style-type: none"> • Poor overall musical sense 	<ul style="list-style-type: none"> • Poor overall musical sense

ASSESSMENT CRITERIA FOR PERFORMING - SOLO OR GROUP PERFORMANCE

Control of the Performing Medium	Chosen Music & Standard of Performance	Group
1. Pitch - accuracy and intonation 2. Rhythm – accuracy and consistency 3. Appropriate manual/technical dexterity. <ul style="list-style-type: none"> • Control of sound production • Technical security 4. Tone quality as appropriate to style and medium	1. Musicality: <ul style="list-style-type: none"> • Phrasing, breathing, expression as appropriate to style • Dynamic requirements as appropriate to style • Articulation / Enunciation • Intonation 2. Interpretation: Sense and understanding of style, e.g.: <ul style="list-style-type: none"> • Popular style <ul style="list-style-type: none"> - feel for words & rhythm • Traditional style <ul style="list-style-type: none"> - lilting rhythm • Classical style <ul style="list-style-type: none"> - tone, phrasing, expression 3. Musical communication (NB of the music – does the music communicate?)	1. Do they make a noticeable contribution to the overall sound (including balance) 2. Do they contribute musically to the interpretation as appropriate to the genre? 3. Can the candidate hold their line? 4. Do they relate musically (not visually) with the other members of the group?

Higher Level Elective (one activity) – Solo or Group Performance (200 marks)

Six songs/pieces + one unprepared test

HE1

I Control of the Medium (40)		II Chosen Music and Standard of Performance (140)		
Mark	Description	Mark	Solo performing	Group performing
39-40 36-38 34-35	<ul style="list-style-type: none"> • Excellent pitch • Excellent rhythm • Excellent appropriate manual/technical dexterity • Excellent appropriate tone quality 	134-140 126-133 119-125	<ul style="list-style-type: none"> • Excellent musical performance • Excellent interpretation • Completely confident performance • Excellent musical communication 	<ul style="list-style-type: none"> • Excellent input to musical balance of group • Excellent contribution to the group interpretation • Excellent and completely confident at holding line • Excellent musical interaction and awareness
32-33 30-31 28-29	<ul style="list-style-type: none"> • Very good pitch • Very good rhythm • Very good appropriate manual/technical dexterity • Very good appropriate tone quality 	112-118 105-111 98-104	<ul style="list-style-type: none"> • Very musical performance • Very good interpretation • Very confident performance • Very good musical communication 	<ul style="list-style-type: none"> • Very good input to musical balance of group • Very good contribution to the group interpretation • Very confident and very good at holding line • Very good interaction and awareness
26-27 24-25 22-23	<ul style="list-style-type: none"> • Good pitch • Good rhythm • Good appropriate manual/technical dexterity • Good appropriate tone quality 	91-97 84-90 77-83	<ul style="list-style-type: none"> • Good musical performance • Good interpretation • Confident performance • Good musical communication 	<ul style="list-style-type: none"> • Good input to musical balance of group • Good contribution to the group interpretation • Confident and good at holding line • Good interaction and awareness
20-21 18-19 16-17	<ul style="list-style-type: none"> • Fair pitch • Fair rhythm • Fair appropriate manual/technical dexterity • Fair appropriate tone quality 	70-76 63-69 56-62	<ul style="list-style-type: none"> • Fairly musical performance • Fairly good interpretation • Fairly confident performance • Fairly good musical communication 	<ul style="list-style-type: none"> • Fairly good input to musical balance of group • Fairly good contribution to the group interpretation • Fairly confident and fairly good at holding line • Fairly good interaction and awareness
11-15 5-10 0-4	<ul style="list-style-type: none"> • Poor pitch • Poor rhythm • Poor appropriate manual/technical dexterity • Poor appropriate tone quality 	38-55 19-37 0-18	<ul style="list-style-type: none"> • Poor musical performance • Poor interpretation • Poor level of confidence • Poor musical communication 	<ul style="list-style-type: none"> • Poor input to musical balance of group • Poor contribution to the group interpretation • Poor level of confidence and poor at holding line • Poor interaction and awareness

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

III - Unprepared Tests

Assessment Criteria	Mark	Sight Reading	Aural Memory	Improvisation
1)Accuracy - pitch and rhythm 2)Choice and control of tempo Sight-reading - tempo mark Aural memory - recording Improvisation - given material 3)Overall musical sense Continuity & Pulse Awareness of dynamics NB: Distinguish between rhythmic inaccuracy and lack of continuity	20	<ul style="list-style-type: none"> • Excellent pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Excellent pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Excellent development of given material
	18-19	<ul style="list-style-type: none"> • Excellent choice and control of tempo 	<ul style="list-style-type: none"> • Excellent choice and control of tempo 	<ul style="list-style-type: none"> • Excellent choice and control of tempo
	17	<ul style="list-style-type: none"> • Excellent overall musical sense 	<ul style="list-style-type: none"> • Excellent overall musical sense 	<ul style="list-style-type: none"> • Excellent overall musical sense
	16	<ul style="list-style-type: none"> • Very good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Very good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Very good development of given material
	15	<ul style="list-style-type: none"> • Very good choice and control of tempo 	<ul style="list-style-type: none"> • Very good choice and control of tempo 	<ul style="list-style-type: none"> • Very good choice and control of tempo
	14	<ul style="list-style-type: none"> • Very good overall musical sense 	<ul style="list-style-type: none"> • Very good overall musical sense 	<ul style="list-style-type: none"> • Very good overall musical sense
	13	<ul style="list-style-type: none"> • Good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Good development of given material
	12	<ul style="list-style-type: none"> • Good choice and control of tempo 	<ul style="list-style-type: none"> • Good choice and control of tempo 	<ul style="list-style-type: none"> • Good choice and control of tempo
	11	<ul style="list-style-type: none"> • Good overall musical sense 	<ul style="list-style-type: none"> • Good overall musical sense 	<ul style="list-style-type: none"> • Good overall musical sense
	10	<ul style="list-style-type: none"> • Fair pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Fair pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Fair development of given material
	9	<ul style="list-style-type: none"> • Fair choice and control of tempo 	<ul style="list-style-type: none"> • Fair choice and control of tempo 	<ul style="list-style-type: none"> • Fair choice and control of tempo
	8	<ul style="list-style-type: none"> • Fair overall musical sense 	<ul style="list-style-type: none"> • Fair overall musical sense 	<ul style="list-style-type: none"> • Fair overall musical sense
	6-7	<ul style="list-style-type: none"> • Poor pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Poor pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> • Poor development of given material
	3-5	<ul style="list-style-type: none"> • Poor choice and control of tempo 	<ul style="list-style-type: none"> • Poor choice and control of tempo 	<ul style="list-style-type: none"> • Poor choice and control of tempo
	0-2	<ul style="list-style-type: none"> • Poor overall musical sense 	<ul style="list-style-type: none"> • Poor overall musical sense 	<ul style="list-style-type: none"> • Poor overall musical sense

ASSESSMENT CRITERIA FOR PERFORMING – SOLO SINGING TO OWN ACCOMPANIMENT

Control of the Performing Medium	Chosen Music & Standard of Performance
1. Pitch - accuracy and intonation 2. Rhythm – accuracy and consistency 3. Appropriate manual/technical dexterity. <ul style="list-style-type: none"> • Control of sound production • Technical security 4. Tone quality as appropriate to style and medium	1. Musicality: <ul style="list-style-type: none"> • Phrasing, breathing, expression as appropriate to style • Dynamic requirements as appropriate to style • Articulation / Enunciation • Intonation 2. Interpretation: Sense and understanding of style, e.g.: <ul style="list-style-type: none"> • Popular style <ul style="list-style-type: none"> - feel for words & rhythm • Traditional style <ul style="list-style-type: none"> - lilting rhythm • Classical style <ul style="list-style-type: none"> - tone, phrasing, expression 3. Musical communication (NB of the music – does the music communicate?)

Higher Level Elective (one activity) – Solo Singing to Own Accompaniment (200 marks)

HE1

Six songs + one unprepared test

I Control of the Medium (40)		II Chosen Music and Standard of Performance (140)	
Mark	Description	Mark	Description
39-40 36-38 34-35	<ul style="list-style-type: none"> • Excellent pitch in voice and accompaniment • Excellent rhythm in voice and accompaniment • Excellent appropriate manual/technical dexterity in voice and accompaniment • Excellent appropriate tone quality in voice and accompaniment 	134-140 126-133 119-125	<ul style="list-style-type: none"> • Excellent musical performance overall (including balance between voice and accompaniment) • Excellent interpretation overall • Completely confident performance overall • Excellent musical communication
32-33 30-31 28-29	<ul style="list-style-type: none"> • Very good pitch in voice and accompaniment • Very good rhythm in voice and accompaniment • Very good appropriate manual/technical dexterity in voice and accompaniment • Very good appropriate tone quality in voice and accompaniment 	112-118 105-111 98-104	<ul style="list-style-type: none"> • Very musical performance overall (including balance between voice and accompaniment) • Very good interpretation overall • Very confident performance overall • Very good musical communication
26-27 24-25 22-23	<ul style="list-style-type: none"> • Good pitch in voice and accompaniment • Good rhythm in voice and accompaniment • Good appropriate manual/technical dexterity in voice and accompaniment • Good appropriate tone quality in voice and accompaniment 	91-97 84-90 77-83	<ul style="list-style-type: none"> • Good musical performance overall (including balance between voice and accompaniment) • Good interpretation overall • Confident performance overall • Good musical communication
20-21 18-19 16-17	<ul style="list-style-type: none"> • Fair pitch in voice and accompaniment • Fair rhythm in voice and accompaniment • Fair appropriate manual/technical dexterity in voice and accompaniment • Fair appropriate tone quality in voice and accompaniment 	70-76 63-69 56-62	<ul style="list-style-type: none"> • Fairly musical performance overall (including balance between voice and accompaniment) • Fairly good interpretation overall • Fairly confident performance overall • Fairly good musical communication
11-15 5-10 0-4	<ul style="list-style-type: none"> • Poor pitch in voice and accompaniment • Poor rhythm in voice and accompaniment • Poor appropriate manual/technical dexterity in voice and accompaniment • Poor appropriate tone quality in voice and accompaniment 	38-55 19-37 0-18	<ul style="list-style-type: none"> • Poor musical performance overall (including balance between voice and accompaniment) • Poor interpretation overall • Poor level of confidence overall • Poor musical communication

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

III - Unprepared Tests

Assessment Criteria	Mark	Sight Reading	Aural Memory	Improvisation
1)Accuracy - pitch and rhythm 2)Choice and control of tempo Sight-reading - tempo mark Aural memory - recording Improvisation - given material 3)Overall musical sense Continuity & Pulse Awareness of dynamics NB: Distinguish between rhythmic inaccuracy and lack of continuity	20	<ul style="list-style-type: none"> Excellent pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Excellent pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Excellent development of given material
	18-19	<ul style="list-style-type: none"> Excellent choice and control of tempo 	<ul style="list-style-type: none"> Excellent choice and control of tempo 	<ul style="list-style-type: none"> Excellent choice and control of tempo
	17	<ul style="list-style-type: none"> Excellent overall musical sense 	<ul style="list-style-type: none"> Excellent overall musical sense 	<ul style="list-style-type: none"> Excellent overall musical sense
	16	<ul style="list-style-type: none"> Very good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Very good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Very good development of given material
	15	<ul style="list-style-type: none"> Very good choice and control of tempo 	<ul style="list-style-type: none"> Very good choice and control of tempo 	<ul style="list-style-type: none"> Very good choice and control of tempo
	14	<ul style="list-style-type: none"> Very good overall musical sense 	<ul style="list-style-type: none"> Very good overall musical sense 	<ul style="list-style-type: none"> Very good overall musical sense
	13	<ul style="list-style-type: none"> Good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Good development of given material
	12	<ul style="list-style-type: none"> Good choice and control of tempo 	<ul style="list-style-type: none"> Good choice and control of tempo 	<ul style="list-style-type: none"> Good choice and control of tempo
	11	<ul style="list-style-type: none"> Good overall musical sense 	<ul style="list-style-type: none"> Good overall musical sense 	<ul style="list-style-type: none"> Good overall musical sense
	10	<ul style="list-style-type: none"> Fair pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Fair pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Fair development of given material
	9	<ul style="list-style-type: none"> Fair choice and control of tempo 	<ul style="list-style-type: none"> Fair choice and control of tempo 	<ul style="list-style-type: none"> Fair choice and control of tempo
	8	<ul style="list-style-type: none"> Fair overall musical sense 	<ul style="list-style-type: none"> Fair overall musical sense 	<ul style="list-style-type: none"> Fair overall musical sense
	6-7	<ul style="list-style-type: none"> Poor pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Poor pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Poor development of given material
	3-5	<ul style="list-style-type: none"> Poor choice and control of tempo 	<ul style="list-style-type: none"> Poor choice and control of tempo 	<ul style="list-style-type: none"> Poor choice and control of tempo
	0-2	<ul style="list-style-type: none"> Poor overall musical sense 	<ul style="list-style-type: none"> Poor overall musical sense 	<ul style="list-style-type: none"> Poor overall musical sense

ASSESSMENT CRITERIA FOR PERFORMING - TECHNOLOGY

Technology		Performing	
Control of the Medium	Chosen Music & Standard of Performance	Control of the Performing Medium	Chosen Music & Standard of Performance
1. Note accuracy (pitch and rhythm) 2. Appropriate manual/technical dexterity: <ul style="list-style-type: none"> Appropriate technical fluency 	1. Musical outcome (NB before edits): <ul style="list-style-type: none"> Choice of sounds Balance between tracks 2. Confident performance: <ul style="list-style-type: none"> inputting Edits, print/record, save and retrieve 3. Understanding of system <ul style="list-style-type: none"> Setting up score Appropriate understanding of software or MIDI system 	1. Pitch - accuracy and intonation 2. Rhythm – accuracy and consistency 3. Appropriate manual/technical dexterity. <ul style="list-style-type: none"> Control of sound production Technical security 4. Tone quality as appropriate to style and medium	1. Musicality: <ul style="list-style-type: none"> Phrasing, breathing, expression as appropriate to style Dynamic requirements as appropriate to style Articulation / Enunciation Intonation 2. Interpretation: Sense and understanding of style, e.g.: <ul style="list-style-type: none"> Popular style <ul style="list-style-type: none"> feel for words & rhythm Traditional style <ul style="list-style-type: none"> lilting rhythm Classical style <ul style="list-style-type: none"> tone, phrasing, expression 3. Musical communication (NB of the music – does the music communicate?)

Higher Level Elective (one activity) – Technology (200 marks)

Technology (61): Two scores of three parts Six edits				Performing (119): Perform to own backing track/Play four pieces from electronic repertoire One unprepared test			
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 12	<ul style="list-style-type: none"> Excellent pitch Excellent rhythm Excellent appropriate manual /technical dexterity 	47-48	<ul style="list-style-type: none"> Excellent musical outcome (before edits) 	27	<ul style="list-style-type: none"> Excellent pitch Excellent rhythm Excellent appropriate manual/technical dexterity Excellent appropriate tone quality 	88-92	<ul style="list-style-type: none"> Excellent choice of instrumentation /key BT Excellent balance, chording, dynamics, interpretation in BT
		44-46	<ul style="list-style-type: none"> Excellent level of confidence inputting 	25-26		83-87	<ul style="list-style-type: none"> Excellent musical performance overall (including balance between backing track and performer)
		41-43	<ul style="list-style-type: none"> Edits, printing/recording, save and retrieve successful and carried out with excellent level of confidence Excellent understanding of system 	23-24		78-82	<ul style="list-style-type: none"> Excellent interpretation in performance Excellent level of confidence in performance Excellent musical communication in performance
11 10 9	<ul style="list-style-type: none"> Very good pitch Very good rhythm Very good appropriate manual /technical dexterity 	39-40	<ul style="list-style-type: none"> Very good musical outcome (before edits) 	22	<ul style="list-style-type: none"> Very good pitch Very good rhythm Very good appropriate manual/technical dexterity Very good appropriate tone quality 	74-77	<ul style="list-style-type: none"> Very good choice of instrumentation/key BT Very good balance, chording, dynamics, interpretation in BT
		36-38	<ul style="list-style-type: none"> Very confident inputting 	20-21		69-73	<ul style="list-style-type: none"> Very good musical performance overall (including balance between backing track and performer)
		34-35	<ul style="list-style-type: none"> Edits, printing/recording, save and retrieve successful and very confident Very good understanding of system 	19		64-68	<ul style="list-style-type: none"> Very good interpretation in performance Very good level of confidence in performance Very good musical communication in performance
8 7	<ul style="list-style-type: none"> Good pitch Good rhythm Good appropriate manual/technical dexterity 	32-33	<ul style="list-style-type: none"> Good musical outcome (before edits) 	18	<ul style="list-style-type: none"> Good pitch Good rhythm Good appropriate manual/technical dexterity Good appropriate tone quality 	60-63	<ul style="list-style-type: none"> Good choice of instrumentation/key BT Good balance, chording, dynamics, interpretation in BT
		29-31	<ul style="list-style-type: none"> Confident inputting 	16-17		55-59	<ul style="list-style-type: none"> Good musical performance overall (including balance between backing track and performer)
		26-28	<ul style="list-style-type: none"> Edits, printing/recording, save and retrieve successful and confident. Good understanding of system 	15		51-54	<ul style="list-style-type: none"> Good interpretation in performance Good level of confidence in performance Good musical communication in performance
6 5	<ul style="list-style-type: none"> Fair pitch Fair rhythm Fair appropriate manual/technical dexterity 	24-25	<ul style="list-style-type: none"> Fairly musical outcome (before edits) 	14	<ul style="list-style-type: none"> Fair pitch Fair rhythm Fair appropriate manual/technical dexterity Fair appropriate tone quality 	47-50	<ul style="list-style-type: none"> Fair choice of instrumentation/key BT Fair balance, chording, dynamics, interpretation in BT
		22-23	<ul style="list-style-type: none"> Fairly confident inputting 	12-13		42-46	<ul style="list-style-type: none"> Fairly musical performance overall (including balance between backing track and performer)
		19-21	<ul style="list-style-type: none"> Fairly successful and confident editing, printing/recording, save and retrieve. Fair understanding of system 	11		37-41	<ul style="list-style-type: none"> Fair interpretation in performance Fair level of confidence in performance Fair musical communication in performance
4 2-3 0-1	<ul style="list-style-type: none"> Poor pitch Poor rhythm Poor appropriate manual/technical dexterity 	13-18	<ul style="list-style-type: none"> Poor musical outcome (before edits) 	8-10	<ul style="list-style-type: none"> Poor pitch Poor rhythm Poor appropriate manual/technical dexterity Poor appropriate tone quality 	25-36	<ul style="list-style-type: none"> Poor choice of instrumentation/key BT Poor balance, chording, dynamics, interpretation in BT
		7-12	<ul style="list-style-type: none"> Poor level of confidence inputting 	4-7		13-24	<ul style="list-style-type: none"> Poor musical performance overall (including balance between backing track and performer)
		0-6	<ul style="list-style-type: none"> Poor level of success and confidence editing, printing/recording, save and retrieve Poor understanding of system 	0-3		0-12	<ul style="list-style-type: none"> Poor interpretation in performance Poor level of confidence in performance Poor musical communication in performance

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

III - Unprepared Tests

Assessment Criteria	Mark	Sight Reading	Aural Memory	Improvisation
1)Accuracy - pitch and rhythm 2)Choice and control of tempo Sight-reading - tempo mark Aural memory - recording Improvisation - given material 3)Overall musical sense Continuity & Pulse Awareness of dynamics NB: Distinguish between rhythmic inaccuracy and lack of continuity	20	<ul style="list-style-type: none"> Excellent pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Excellent pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Excellent development of given material
	18-19	<ul style="list-style-type: none"> Excellent choice and control of tempo 	<ul style="list-style-type: none"> Excellent choice and control of tempo 	<ul style="list-style-type: none"> Excellent choice and control of tempo
	17	<ul style="list-style-type: none"> Excellent overall musical sense 	<ul style="list-style-type: none"> Excellent overall musical sense 	<ul style="list-style-type: none"> Excellent overall musical sense
	16	<ul style="list-style-type: none"> Very good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Very good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Very good development of given material
	15	<ul style="list-style-type: none"> Very good choice and control of tempo 	<ul style="list-style-type: none"> Very good choice and control of tempo 	<ul style="list-style-type: none"> Very good choice and control of tempo
	14	<ul style="list-style-type: none"> Very good overall musical sense 	<ul style="list-style-type: none"> Very good overall musical sense 	<ul style="list-style-type: none"> Very good overall musical sense
	13	<ul style="list-style-type: none"> Good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Good development of given material
	12	<ul style="list-style-type: none"> Good choice and control of tempo 	<ul style="list-style-type: none"> Good choice and control of tempo 	<ul style="list-style-type: none"> Good choice and control of tempo
	11	<ul style="list-style-type: none"> Good overall musical sense 	<ul style="list-style-type: none"> Good overall musical sense 	<ul style="list-style-type: none"> Good overall musical sense
	10	<ul style="list-style-type: none"> Fair pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Fair pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Fair development of given material
	9	<ul style="list-style-type: none"> Fair choice and control of tempo 	<ul style="list-style-type: none"> Fair choice and control of tempo 	<ul style="list-style-type: none"> Fair choice and control of tempo
	8	<ul style="list-style-type: none"> Fair overall musical sense 	<ul style="list-style-type: none"> Fair overall musical sense 	<ul style="list-style-type: none"> Fair overall musical sense
	6-7	<ul style="list-style-type: none"> Poor pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Poor pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Poor development of given material
	3-5	<ul style="list-style-type: none"> Poor choice and control of tempo 	<ul style="list-style-type: none"> Poor choice and control of tempo 	<ul style="list-style-type: none"> Poor choice and control of tempo
	0-2	<ul style="list-style-type: none"> Poor overall musical sense 	<ul style="list-style-type: none"> Poor overall musical sense 	<ul style="list-style-type: none"> Poor overall musical sense

ASSESSMENT CRITERIA FOR PERFORMING - CONDUCTING

Control of the Performing	Chosen Music and Standard of Performance
1. Accuracy: <ul style="list-style-type: none"> Beat (as per time signature) Indication of entries 2. Rhythmic consistency, including pulse.	1. Musicality: <ul style="list-style-type: none"> Ability to shape phrases Ability to shape dynamics/musical expression, as appropriate
3. Appropriate manual/technical dexterity. <ul style="list-style-type: none"> Technical security Fluency of the music 	2. Interpretation: Sense and understanding of style <ul style="list-style-type: none"> Popular style <ul style="list-style-type: none"> feel for words & rhythm Traditional style <ul style="list-style-type: none"> lilting rhythm Classical style <ul style="list-style-type: none"> phrasing, expression
4. Technique as appropriate to performing medium and style of music	3. Rapport with ensemble

Higher Level Elective (one activity) –Conducting (200 marks)

Conducting: Six songs/pieces + one unseen score + one unprepared test

HE1

Mark	I Control of the Performing (40)	Mark	II Chosen Music and Standard of Performance (140)
39-40 36-38 34-35	<ul style="list-style-type: none"> • Excellent accuracy • Excellent rhythmic consistency • Excellent appropriate manual/technical dexterity • Excellent appropriate technique 	134-140 126-133 119-125	<ul style="list-style-type: none"> • Excellent musicality • Excellent interpretation • Excellent confident performance • Excellent rapport with ensemble
32-33 30-31 28-29	<ul style="list-style-type: none"> • Very good accuracy • Very good rhythmic consistency • Very good appropriate manual/technical dexterity • Very good appropriate technique 	112-118 105-111 98-104	<ul style="list-style-type: none"> • Very good musicality • Very good interpretation • Very confident performance • Very good rapport with ensemble
26-27 24-25 22-23	<ul style="list-style-type: none"> • Good accuracy • Good rhythmic consistency • Good appropriate manual/technical dexterity • Good appropriate technique 	91-97 84-90 77-83	<ul style="list-style-type: none"> • Good musicality • Good interpretation • Confident performance • Good rapport with ensemble
20-21 18-19 16-17	<ul style="list-style-type: none"> • Fair accuracy • Fair rhythmic consistency • Fair appropriate manual/technical dexterity • Fair appropriate technique 	70-76 63-69 56-62	<ul style="list-style-type: none"> • Fair musicality • Fairly good interpretation • Fairly confident performance • Fair rapport with ensemble
11-15 5-10 0-4	<ul style="list-style-type: none"> • Poor accuracy • Poor rhythmic consistency • Poor appropriate manual/technical dexterity • Poor appropriate technique 	38-55 19-37 0-18	<ul style="list-style-type: none"> • Poor musicality • Poor interpretation • Poor level of confidence • Poor rapport with ensemble

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

III - Unprepared Tests

Assessment Criteria	Mark	Sight Reading	Aural Memory	Improvisation
1)Accuracy - pitch and rhythm 2)Choice and control of tempo Sight-reading - tempo mark Aural memory - recording Improvisation - given material 3)Overall musical sense Continuity & Pulse Awareness of dynamics NB: Distinguish between rhythmic inaccuracy and lack of continuity	20	<ul style="list-style-type: none"> Excellent pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Excellent pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Excellent development of given material
	18-19	<ul style="list-style-type: none"> Excellent choice and control of tempo 	<ul style="list-style-type: none"> Excellent choice and control of tempo 	<ul style="list-style-type: none"> Excellent choice and control of tempo
	17	<ul style="list-style-type: none"> Excellent overall musical sense 	<ul style="list-style-type: none"> Excellent overall musical sense 	<ul style="list-style-type: none"> Excellent overall musical sense
	16	<ul style="list-style-type: none"> Very good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Very good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Very good development of given material
	15	<ul style="list-style-type: none"> Very good choice and control of tempo 	<ul style="list-style-type: none"> Very good choice and control of tempo 	<ul style="list-style-type: none"> Very good choice and control of tempo
	14	<ul style="list-style-type: none"> Very good overall musical sense 	<ul style="list-style-type: none"> Very good overall musical sense 	<ul style="list-style-type: none"> Very good overall musical sense
	13	<ul style="list-style-type: none"> Good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Good development of given material
	12	<ul style="list-style-type: none"> Good choice and control of tempo 	<ul style="list-style-type: none"> Good choice and control of tempo 	<ul style="list-style-type: none"> Good choice and control of tempo
	11	<ul style="list-style-type: none"> Good overall musical sense 	<ul style="list-style-type: none"> Good overall musical sense 	<ul style="list-style-type: none"> Good overall musical sense
	10	<ul style="list-style-type: none"> Fair pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Fair pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Fair development of given material
	9	<ul style="list-style-type: none"> Fair choice and control of tempo 	<ul style="list-style-type: none"> Fair choice and control of tempo 	<ul style="list-style-type: none"> Fair choice and control of tempo
	8	<ul style="list-style-type: none"> Fair overall musical sense 	<ul style="list-style-type: none"> Fair overall musical sense 	<ul style="list-style-type: none"> Fair overall musical sense
	6-7	<ul style="list-style-type: none"> Poor pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Poor pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Poor development of given material
	3-5	<ul style="list-style-type: none"> Poor choice and control of tempo 	<ul style="list-style-type: none"> Poor choice and control of tempo 	<ul style="list-style-type: none"> Poor choice and control of tempo
	0-2	<ul style="list-style-type: none"> Poor overall musical sense 	<ul style="list-style-type: none"> Poor overall musical sense 	<ul style="list-style-type: none"> Poor overall musical sense

ASSESSMENT CRITERIA FOR PERFORMING - IMPROVISATION

Control of the Performing Medium	Chosen Music & Standard of Performance	Group
1. Pitch - accuracy and intonation 2. Rhythm – accuracy and consistency 3. Appropriate manual/technical dexterity. <ul style="list-style-type: none"> Control of sound production Technical security 4. Tone quality as appropriate to style and medium	1. Musicality: <ul style="list-style-type: none"> Phrasing, breathing, expression as appropriate to style Dynamic requirements as appropriate to style Articulation / Enunciation Intonation 2. Interpretation: Sense and understanding of style, e.g.: <ul style="list-style-type: none"> Popular style <ul style="list-style-type: none"> feel for words & rhythm Traditional style <ul style="list-style-type: none"> lilting rhythm Classical style <ul style="list-style-type: none"> tone, phrasing, expression 3. Musical communication (NB of the music – does the music communicate?)	1. Do they make a noticeable contribution to the overall sound (including balance) 2. Do they contribute musically to the interpretation as appropriate to the genre? 3. Can the candidate hold their line? 4. Do they relate musically (not visually) with the other members of the group?

Higher Level Elective (one activity) – Improvisation (200 marks)

HE1

Six songs/pieces demonstrating three types of improvisation (melodic/rhythmic/harmonic/mood) or a combination

+ one unprepared test (aural memory/sight-reading/improvisation)

NB: It is the candidate's ability to present a controlled musical performance in this medium that is assessed and **not** the quality of their improvisation.

I Control of the Medium (40)		II Chosen Music and Standard of Performance (140)		
Mark	Description	Mark	Solo Improvisation	Group Improvisation
39-40 36-38 34-35	<ul style="list-style-type: none"> Excellent pitch Excellent rhythm Excellent appropriate manual/technical dexterity Excellent appropriate tone quality 	134-140 126-133 119-125	<ul style="list-style-type: none"> Excellent musical performance Excellent interpretation Completely confident performance Excellent musical communication 	<ul style="list-style-type: none"> Excellent input to musical balance of group Excellent contribution to the group interpretation Excellent and completely confident at holding line Excellent musical interaction and awareness
32-33 30-31 28-29	<ul style="list-style-type: none"> Very good pitch Very good rhythm Very good appropriate manual/technical dexterity Very good appropriate tone quality 	112-118 105-111 98-104	<ul style="list-style-type: none"> Very musical performance Very good interpretation Very confident performance Very good musical communication 	<ul style="list-style-type: none"> Very good input to musical balance of group Very good contribution to the group interpretation Very confident and very good at holding line Very good interaction and awareness
26-27 24-25 22-23	<ul style="list-style-type: none"> Good pitch Good rhythm Good appropriate manual/technical dexterity Good appropriate tone quality 	91-97 84-90 77-83	<ul style="list-style-type: none"> Good musical performance Good interpretation Confident performance Good musical communication 	<ul style="list-style-type: none"> Good input to musical balance of group Good contribution to the group interpretation Confident and good at holding line Good interaction and awareness
20-21 18-19 16-17	<ul style="list-style-type: none"> Fair pitch Fair rhythm Fair appropriate manual/technical dexterity Fair appropriate tone quality 	70-76 63-69 56-62	<ul style="list-style-type: none"> Fairly musical performance Fairly good interpretation Fairly confident performance Fairly good musical communication 	<ul style="list-style-type: none"> Fairly good input to musical balance of group Fairly good contribution to the group interpretation Fairly confident and fairly good at holding line Fairly good interaction and awareness
11-15 5-10 0-4	<ul style="list-style-type: none"> Poor pitch Poor rhythm Poor appropriate manual/technical dexterity Poor appropriate tone quality 	38-55 19-37 0-18	<ul style="list-style-type: none"> Poor musical performance Poor interpretation Poor level of confidence Poor musical communication 	<ul style="list-style-type: none"> Poor input to musical balance of group Poor contribution to the group interpretation Poor level of confidence and poor at holding line Poor interaction and awareness

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

III - Unprepared Tests

Assessment Criteria	Mark	Sight Reading	Aural Memory	Improvisation
1)Accuracy - pitch and rhythm 2)Choice and control of tempo Sight-reading - tempo mark Aural memory - recording Improvisation - given material 3)Overall musical sense Continuity & Pulse Awareness of dynamics NB: Distinguish between rhythmic inaccuracy and lack of continuity	20	• Excellent pitch and/or rhythmic accuracy	• Excellent pitch and/or rhythmic accuracy	• Excellent development of given material
	18-19	• Excellent choice and control of tempo	• Excellent choice and control of tempo	• Excellent choice and control of tempo
	17	• Excellent overall musical sense	• Excellent overall musical sense	• Excellent overall musical sense
	16	• Very good pitch and/or rhythmic accuracy	• Very good pitch and/or rhythmic accuracy	• Very good development of given material
	15	• Very good choice and control of tempo	• Very good choice and control of tempo	• Very good choice and control of tempo
	14	• Very good overall musical sense	• Very good overall musical sense	• Very good overall musical sense
	13	• Good pitch and/or rhythmic accuracy	• Good pitch and/or rhythmic accuracy	• Good development of given material
	12	• Good choice and control of tempo	• Good choice and control of tempo	• Good choice and control of tempo
	11	• Good overall musical sense	• Good overall musical sense	• Good overall musical sense
	10	• Fair pitch and/or rhythmic accuracy	• Fair pitch and/or rhythmic accuracy	• Fair development of given material
	9	• Fair choice and control of tempo	• Fair choice and control of tempo	• Fair choice and control of tempo
	8	• Fair overall musical sense	• Fair overall musical sense	• Fair overall musical sense
	6-7	• Poor pitch and/or rhythmic accuracy	• Poor pitch and/or rhythmic accuracy	• Poor development of given material
	3-5	• Poor choice and control of tempo	• Poor choice and control of tempo	• Poor choice and control of tempo
	0-2	• Poor overall musical sense	• Poor overall musical sense	• Poor overall musical sense

ASSESSMENT CRITERIA FOR PERFORMING - SOLO OR GROUP PERFORMANCE

Control of the Performing Medium	Chosen Music & Standard of Performance	Group
1. Pitch - accuracy and intonation 2. Rhythm – accuracy and consistency 3. Appropriate manual/technical dexterity. • Control of sound production • Technical security 4. Tone quality as appropriate to style and medium	1. Musicality: • Phrasing, breathing, expression as appropriate to style • Dynamic requirements as appropriate to style • Articulation / Enunciation • Intonation 2. Interpretation: Sense and understanding of style, e.g.: • Popular style - feel for words & rhythm • Traditional style - lilting rhythm • Classical style - tone, phrasing, expression 3. Musical communication (NB of the music – does the music communicate?)	1. Do they make a noticeable contribution to the overall sound (including balance) 2. Do they contribute musically to the interpretation as appropriate to the genre? 3. Can the candidate hold their line? 4. Do they relate musically (not visually) with the other members of the group?

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

HE2

Four songs/pieces in **each** activity + one unprepared test

I Control of the Medium (20)		II Chosen Music and Standard of Performance (70)		
Mark	Description	Mark	Solo performing	Group performing
20 18-19 17	<ul style="list-style-type: none"> • Very good pitch • Very good rhythm • Very good appropriate manual/technical dexterity • Very good appropriate tone quality 	68-70 64-67 60-63	<ul style="list-style-type: none"> • Very musical performance • Very good interpretation • Very confident performance • Very good musical communication 	<ul style="list-style-type: none"> • Very good input to musical balance of group • Very good contribution to the group interpretation • Very confident and very good at holding line • Very good interaction and awareness
16 15 14	<ul style="list-style-type: none"> • Good pitch • Good rhythm • Good appropriate manual/technical dexterity • Good appropriate tone quality 	56-59 52-55 49-51	<ul style="list-style-type: none"> • Good musical performance • Good interpretation • Confident performance • Good musical communication 	<ul style="list-style-type: none"> • Good input to musical balance of group • Good contribution to the group interpretation • Confident and good at holding line • Good interaction and awareness
13 12 11	<ul style="list-style-type: none"> • Fair pitch • Fair rhythm • Fair appropriate manual/technical dexterity • Fair appropriate tone quality 	46-48 42-45 39-41	<ul style="list-style-type: none"> • Fairly musical performance • Fairly good interpretation • Fairly confident performance • Fairly good musical communication 	<ul style="list-style-type: none"> • Fairly good input to musical balance of group • Fairly good contribution to the group interpretation • Fairly confident and fairly good at holding line • Fairly good interaction and awareness
10 9 8	<ul style="list-style-type: none"> • Poor pitch • Poor rhythm • Poor appropriate manual/technical dexterity • Poor appropriate tone quality 	36-38 32-35 28-31	<ul style="list-style-type: none"> • Poor musical performance • Poor interpretation • Poor level of confidence • Poor musical communication 	<ul style="list-style-type: none"> • Poor input to musical balance of group • Poor contribution to the group interpretation • Poor level of confidence and poor at holding line • Poor interaction and awareness
6-7 3-5 0-2	<ul style="list-style-type: none"> • Very poor pitch • Very poor rhythm • Very poor appropriate manual/technical dexterity • Very poor appropriate tone quality 	19-27 9-18 0-8	<ul style="list-style-type: none"> • Very poor musical performance • Very poor interpretation • Very poor level of confidence • Very poor musical communication 	<ul style="list-style-type: none"> • Very poor input to musical balance of group • Very poor contribution to the group interpretation • Very poor level of confidence and poor at holding line • Very poor interaction and awareness

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

III - Unprepared Tests

Assessment Criteria	Mark	Sight Reading	Aural Memory	Improvisation
1)Accuracy - pitch and rhythm 2)Choice and control of tempo Sight-reading - tempo mark Aural memory - recording Improvisation - given material 3)Overall musical sense Continuity & Pulse Awareness of dynamics NB: Distinguish between rhythmic inaccuracy and lack of continuity	20	<ul style="list-style-type: none"> Excellent pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Excellent pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Excellent development of given material
	18-19	<ul style="list-style-type: none"> Excellent choice and control of tempo 	<ul style="list-style-type: none"> Excellent choice and control of tempo 	<ul style="list-style-type: none"> Excellent choice and control of tempo
	17	<ul style="list-style-type: none"> Excellent overall musical sense 	<ul style="list-style-type: none"> Excellent overall musical sense 	<ul style="list-style-type: none"> Excellent overall musical sense
	16	<ul style="list-style-type: none"> Very good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Very good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Very good development of given material
	15	<ul style="list-style-type: none"> Very good choice and control of tempo 	<ul style="list-style-type: none"> Very good choice and control of tempo 	<ul style="list-style-type: none"> Very good choice and control of tempo
	14	<ul style="list-style-type: none"> Very good overall musical sense 	<ul style="list-style-type: none"> Very good overall musical sense 	<ul style="list-style-type: none"> Very good overall musical sense
	13	<ul style="list-style-type: none"> Good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Good development of given material
	12	<ul style="list-style-type: none"> Good choice and control of tempo 	<ul style="list-style-type: none"> Good choice and control of tempo 	<ul style="list-style-type: none"> Good choice and control of tempo
	11	<ul style="list-style-type: none"> Good overall musical sense 	<ul style="list-style-type: none"> Good overall musical sense 	<ul style="list-style-type: none"> Good overall musical sense
	10	<ul style="list-style-type: none"> Fair pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Fair pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Fair development of given material
	9	<ul style="list-style-type: none"> Fair choice and control of tempo 	<ul style="list-style-type: none"> Fair choice and control of tempo 	<ul style="list-style-type: none"> Fair choice and control of tempo
	8	<ul style="list-style-type: none"> Fair overall musical sense 	<ul style="list-style-type: none"> Fair overall musical sense 	<ul style="list-style-type: none"> Fair overall musical sense
	6-7	<ul style="list-style-type: none"> Poor pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Poor pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Poor development of given material
	3-5	<ul style="list-style-type: none"> Poor choice and control of tempo 	<ul style="list-style-type: none"> Poor choice and control of tempo 	<ul style="list-style-type: none"> Poor choice and control of tempo
	0-2	<ul style="list-style-type: none"> Poor overall musical sense 	<ul style="list-style-type: none"> Poor overall musical sense 	<ul style="list-style-type: none"> Poor overall musical sense

ASSESSMENT CRITERIA FOR PERFORMING – SOLO SINGING TO OWN ACCOMPANIMENT

Control of the Performing Medium	Chosen Music & Standard of Performance
1. Pitch - accuracy and intonation 2. Rhythm – accuracy and consistency 3. Appropriate manual/technical dexterity. <ul style="list-style-type: none"> Control of sound production Technical security 4. Tone quality as appropriate to style and medium	1. Musicality: <ul style="list-style-type: none"> Phrasing, breathing, expression as appropriate to style Dynamic requirements as appropriate to style Articulation / Enunciation Intonation 2. Interpretation: Sense and understanding of style, e.g.: <ul style="list-style-type: none"> Popular style <ul style="list-style-type: none"> - feel for words & rhythm Traditional style <ul style="list-style-type: none"> - lilting rhythm Classical style <ul style="list-style-type: none"> - tone, phrasing, expression 3. Musical communication (NB of the music – does the music communicate?)

Higher Level Elective (two activities) – Solo Singing to Own Accompaniment (200 marks)

Four songs/pieces in **each** activity + one unprepared test

HE2

I Control of the Medium (20)		II Chosen Music and Standard of Performance (70)	
Mark	Description	Mark	Description
20 18-19 17	<ul style="list-style-type: none"> • Very good pitch in voice and accompaniment • Very good rhythm in voice and accompaniment • Very good appropriate manual/technical dexterity in voice and accompaniment • Very good appropriate tone quality in voice and accompaniment 	68-70 64-67 60-63	<ul style="list-style-type: none"> • Very musical performance overall (including balance between voice and accompaniment) • Very good interpretation overall • Very confident performance overall • Very good musical communication
16 15 14	<ul style="list-style-type: none"> • Good pitch in voice and accompaniment • Good rhythm in voice and accompaniment • Good appropriate manual/technical dexterity in voice and accompaniment • Good appropriate tone quality in voice and accompaniment 	56-59 52-55 49-51	<ul style="list-style-type: none"> • Good musical performance overall (including balance between voice and accompaniment) • Good interpretation overall • Confident performance overall • Good musical communication
13 12 11	<ul style="list-style-type: none"> • Fair pitch in voice and accompaniment • Fair rhythm in voice and accompaniment • Fair appropriate manual/technical dexterity in voice and accompaniment • Fair appropriate tone quality in voice and accompaniment 	46-48 42-45 39-41	<ul style="list-style-type: none"> • Fairly musical performance overall (including balance between voice and accompaniment) • Fairly good interpretation overall • Fairly confident performance overall • Fairly good musical communication
10 9 8	<ul style="list-style-type: none"> • Poor pitch in voice and accompaniment • Poor rhythm in voice and accompaniment • Poor appropriate manual/technical dexterity in voice and accompaniment • Poor appropriate tone quality in voice and accompaniment 	36-38 32-35 28-31	<ul style="list-style-type: none"> • Poor musical performance overall (including balance between voice and accompaniment) • Poor interpretation overall • Poor level of confidence overall • Poor musical communication
6-7 3-5 0-2	<ul style="list-style-type: none"> • Very poor pitch in voice and accompaniment • Very poor rhythm in voice and accompaniment • Very poor appropriate manual/technical dexterity in voice and accompaniment • Very poor appropriate tone quality in voice and accompaniment 	19-27 9-18 0-8	<ul style="list-style-type: none"> • Very poor musical performance overall (including balance between voice and accompaniment) • Very poor interpretation overall • Very poor level of confidence overall • Very poor musical communication

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

III - Unprepared Tests

Assessment Criteria	Mark	Sight Reading	Aural Memory	Improvisation
1. Accuracy - pitch and rhythm 2. Choice and control of tempo Sight-reading - tempo mark Aural memory - recording Improvisation - given material 3. Overall musical sense Continuity & Pulse Awareness of dynamics NB: Distinguish between rhythmic inaccuracy and lack of continuity	20	<ul style="list-style-type: none"> Excellent pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Excellent pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Excellent development of given material
	18-19	<ul style="list-style-type: none"> Excellent choice and control of tempo 	<ul style="list-style-type: none"> Excellent choice and control of tempo 	<ul style="list-style-type: none"> Excellent choice and control of tempo
	17	<ul style="list-style-type: none"> Excellent overall musical sense 	<ul style="list-style-type: none"> Excellent overall musical sense 	<ul style="list-style-type: none"> Excellent overall musical sense
	16	<ul style="list-style-type: none"> Very good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Very good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Very good development of given material
	15	<ul style="list-style-type: none"> Very good choice and control of tempo 	<ul style="list-style-type: none"> Very good choice and control of tempo 	<ul style="list-style-type: none"> Very good choice and control of tempo
	14	<ul style="list-style-type: none"> Very good overall musical sense 	<ul style="list-style-type: none"> Very good overall musical sense 	<ul style="list-style-type: none"> Very good overall musical sense
	13	<ul style="list-style-type: none"> Good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Good development of given material
	12	<ul style="list-style-type: none"> Good choice and control of tempo 	<ul style="list-style-type: none"> Good choice and control of tempo 	<ul style="list-style-type: none"> Good choice and control of tempo
	11	<ul style="list-style-type: none"> Good overall musical sense 	<ul style="list-style-type: none"> Good overall musical sense 	<ul style="list-style-type: none"> Good overall musical sense
	10	<ul style="list-style-type: none"> Fair pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Fair pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Fair development of given material
	9	<ul style="list-style-type: none"> Fair choice and control of tempo 	<ul style="list-style-type: none"> Fair choice and control of tempo 	<ul style="list-style-type: none"> Fair choice and control of tempo
	8	<ul style="list-style-type: none"> Fair overall musical sense 	<ul style="list-style-type: none"> Fair overall musical sense 	<ul style="list-style-type: none"> Fair overall musical sense
	6-7	<ul style="list-style-type: none"> Poor pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Poor pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Poor development of given material
	3-5	<ul style="list-style-type: none"> Poor choice and control of tempo 	<ul style="list-style-type: none"> Poor choice and control of tempo 	<ul style="list-style-type: none"> Poor choice and control of tempo
	0-2	<ul style="list-style-type: none"> Poor overall musical sense 	<ul style="list-style-type: none"> Poor overall musical sense 	<ul style="list-style-type: none"> Poor overall musical sense

ASSESSMENT CRITERIA FOR PERFORMING - TECHNOLOGY

Control of the Performing Medium	Chosen Music & Standard of Performance
1. Note accuracy (pitch and rhythm) 2. Appropriate manual/technical dexterity: <ul style="list-style-type: none"> Appropriate technical fluency 	1. Musical outcome (NB before edits): <ul style="list-style-type: none"> Choice of sounds Balance between tracks 2. Confident performance: <ul style="list-style-type: none"> inputting Edits, print/record, save and retrieve 3. Understanding of system <ul style="list-style-type: none"> Setting up score Appropriate understanding of software or MIDI system

Higher Level Elective (two activities) – Technology (200 marks)
One score of four parts/two scores of two parts + three edits + one unprepared test

HE2T

I Control of the Medium (20)		II Chosen Music and Standard of Performance (70)	
Mark	Description	Mark	Description
20 18-19 17	<ul style="list-style-type: none"> • Very good pitch • Very good rhythm • Very good appropriate manual/technical dexterity 	68-70 64-67 60-63	<ul style="list-style-type: none"> • Very good musical outcome (before edits) • Very confident inputting • Edits, printing/recording, save and retrieve successful and very confident • Very good understanding of system
16 15 14	<ul style="list-style-type: none"> • Good pitch • Good rhythm • Good appropriate manual/technical dexterity 	56-59 52-55 49-51	<ul style="list-style-type: none"> • Good musical outcome (before edits) • Confident inputting • Edits, printing/recording, save and retrieve successful and confident. • Good understanding of system
13 12 11	<ul style="list-style-type: none"> • Fair pitch • Fair rhythm • Fair appropriate manual/technical dexterity 	46-48 42-45 39-41	<ul style="list-style-type: none"> • Fairly musical outcome (before edits) • Fairly confident inputting • Fairly successful and confident editing, printing/recording, save and retrieve. • Fair understanding of system
10 9 8	<ul style="list-style-type: none"> • Poor pitch • Poor rhythm • Poor appropriate manual/technical dexterity 	36-38 32-35 28-31	<ul style="list-style-type: none"> • Poor musical outcome (before edits) • Poor level of confidence inputting • Poor level of success and confidence editing, printing/recording, save and retrieve • Poor understanding of system
6-7 3-5 0-2	<ul style="list-style-type: none"> • Very poor pitch • Very poor rhythm • Very poor appropriate manual/technical dexterity 	19-27 9-18 0-8	<ul style="list-style-type: none"> • Very poor musical outcome (before edits) • Very poor level of confidence inputting • Very poor level of success and confidence editing, printing/recording, save and retrieve • Very poor understanding of system

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

III - Unprepared Tests

Assessment Criteria	Mark	Sight Reading	Aural Memory	Improvisation
1)Accuracy - pitch and rhythm 2)Choice and control of tempo Sight-reading - tempo mark Aural memory - recording Improvisation - given material 3)Overall musical sense Continuity & Pulse Awareness of dynamics NB: Distinguish between rhythmic inaccuracy and lack of continuity	20	<ul style="list-style-type: none"> Excellent pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Excellent pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Excellent development of given material
	18-19	<ul style="list-style-type: none"> Excellent choice and control of tempo 	<ul style="list-style-type: none"> Excellent choice and control of tempo 	<ul style="list-style-type: none"> Excellent choice and control of tempo
	17	<ul style="list-style-type: none"> Excellent overall musical sense 	<ul style="list-style-type: none"> Excellent overall musical sense 	<ul style="list-style-type: none"> Excellent overall musical sense
	16	<ul style="list-style-type: none"> Very good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Very good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Very good development of given material
	15	<ul style="list-style-type: none"> Very good choice and control of tempo 	<ul style="list-style-type: none"> Very good choice and control of tempo 	<ul style="list-style-type: none"> Very good choice and control of tempo
	14	<ul style="list-style-type: none"> Very good overall musical sense 	<ul style="list-style-type: none"> Very good overall musical sense 	<ul style="list-style-type: none"> Very good overall musical sense
	13	<ul style="list-style-type: none"> Good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Good pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Good development of given material
	12	<ul style="list-style-type: none"> Good choice and control of tempo 	<ul style="list-style-type: none"> Good choice and control of tempo 	<ul style="list-style-type: none"> Good choice and control of tempo
	11	<ul style="list-style-type: none"> Good overall musical sense 	<ul style="list-style-type: none"> Good overall musical sense 	<ul style="list-style-type: none"> Good overall musical sense
	10	<ul style="list-style-type: none"> Fair pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Fair pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Fair development of given material
	9	<ul style="list-style-type: none"> Fair choice and control of tempo 	<ul style="list-style-type: none"> Fair choice and control of tempo 	<ul style="list-style-type: none"> Fair choice and control of tempo
	8	<ul style="list-style-type: none"> Fair overall musical sense 	<ul style="list-style-type: none"> Fair overall musical sense 	<ul style="list-style-type: none"> Fair overall musical sense
	6-7	<ul style="list-style-type: none"> Poor pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Poor pitch and/or rhythmic accuracy 	<ul style="list-style-type: none"> Poor development of given material
	3-5	<ul style="list-style-type: none"> Poor choice and control of tempo 	<ul style="list-style-type: none"> Poor choice and control of tempo 	<ul style="list-style-type: none"> Poor choice and control of tempo
	0-2	<ul style="list-style-type: none"> Poor overall musical sense 	<ul style="list-style-type: none"> Poor overall musical sense 	<ul style="list-style-type: none"> Poor overall musical sense

ASSESSMENT CRITERIA FOR PERFORMING - CONDUCTING

Control of the Performing	Chosen Music and Standard of Performance
1. Accuracy: <ul style="list-style-type: none"> Beat (as per time signature) Indication of entries 2. Rhythmic consistency, including pulse.	1. Musicality: <ul style="list-style-type: none"> Ability to shape phrases Ability to shape dynamics/musical expression, as appropriate
3. Appropriate manual/technical dexterity. <ul style="list-style-type: none"> Technical security Fluency of the music 	2. Interpretation: Sense and understanding of style <ul style="list-style-type: none"> Popular style <ul style="list-style-type: none"> feel for words & rhythm Traditional style <ul style="list-style-type: none"> lilting rhythm Classical style <ul style="list-style-type: none"> phrasing, expression
4. Technique as appropriate to performing medium and style of music	3. Rapport with ensemble

Higher Level Elective (two activities) –Conducting (200 marks)

Four songs/pieces + One unseen score + one Unprepared Test

HE2

Mark	I Control of the Performing (20)	Mark	II Chosen Music and Standard of Performance (70)
20 18-19 17	<ul style="list-style-type: none"> • Very good accuracy • Very good rhythmic consistency • Very good appropriate manual/technical dexterity • Very good appropriate technique 	68-70 64-67 60-63	<ul style="list-style-type: none"> • Very good musicality • Very good interpretation • Very confident performance • Very good rapport with ensemble
16 15 14	<ul style="list-style-type: none"> • Good accuracy • Good rhythmic consistency • Good appropriate manual/technical dexterity • Good appropriate technique 	56-59 52-55 49-51	<ul style="list-style-type: none"> • Good musicality • Good interpretation • Confident performance • Good rapport with ensemble
13 12 11	<ul style="list-style-type: none"> • Fair accuracy • Fair rhythmic consistency • Fair appropriate manual/technical dexterity • Fair appropriate technique 	46-48 42-45 39-41	<ul style="list-style-type: none"> • Fair musicality • Fairly good interpretation • Fairly confident performance • Fair rapport with ensemble
10 9 8	<ul style="list-style-type: none"> • Poor accuracy • Poor rhythmic consistency • Poor appropriate manual/technical dexterity • Poor appropriate technique 	36-38 32-35 28-31	<ul style="list-style-type: none"> • Poor musicality • Poor interpretation • Poor level of confidence • Poor rapport with ensemble
6-7 3-5 0-2	<ul style="list-style-type: none"> • Very poor accuracy • Very poor rhythmic consistency • Very poor appropriate manual/technical dexterity • Very poor appropriate technique 	19-27 9-18 0-8	<ul style="list-style-type: none"> • Very poor musicality • Very poor interpretation • Very poor level of confidence • Very poor rapport with ensemble

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

III - Unprepared Tests

Assessment Criteria	Mark	Sight Reading	Aural Memory	Improvisation
1)Accuracy - pitch and rhythm 2)Choice and control of tempo Sight-reading - tempo mark Aural memory - recording Improvisation - given material 3)Overall musical sense Continuity & Pulse Awareness of dynamics NB: Distinguish between rhythmic inaccuracy and lack of continuity	20	• Excellent pitch and/or rhythmic accuracy	• Excellent pitch and/or rhythmic accuracy	• Excellent development of given material
	18-19	• Excellent choice and control of tempo	• Excellent choice and control of tempo	• Excellent choice and control of tempo
	17	• Excellent overall musical sense	• Excellent overall musical sense	• Excellent overall musical sense
	16	• Very good pitch and/or rhythmic accuracy	• Very good pitch and/or rhythmic accuracy	• Very good development of given material
	15	• Very good choice and control of tempo	• Very good choice and control of tempo	• Very good choice and control of tempo
	14	• Very good overall musical sense	• Very good overall musical sense	• Very good overall musical sense
	13	• Good pitch and/or rhythmic accuracy	• Good pitch and/or rhythmic accuracy	• Good development of given material
	12	• Good choice and control of tempo	• Good choice and control of tempo	• Good choice and control of tempo
	11	• Good overall musical sense	• Good overall musical sense	• Good overall musical sense
	10	• Fair pitch and/or rhythmic accuracy	• Fair pitch and/or rhythmic accuracy	• Fair development of given material
	9	• Fair choice and control of tempo	• Fair choice and control of tempo	• Fair choice and control of tempo
	8	• Fair overall musical sense	• Fair overall musical sense	• Fair overall musical sense
	6-7	• Poor pitch and/or rhythmic accuracy	• Poor pitch and/or rhythmic accuracy	• Poor development of given material
	3-5	• Poor choice and control of tempo	• Poor choice and control of tempo	• Poor choice and control of tempo
	0-2	• Poor overall musical sense	• Poor overall musical sense	• Poor overall musical sense

ASSESSMENT CRITERIA FOR PERFORMING - IMPROVISATION

Control of the Performing Medium	Chosen Music & Standard of Performance	Group
1. Pitch - accuracy and intonation 2. Rhythm – accuracy and consistency 3. Appropriate manual/technical dexterity. • Control of sound production • Technical security 4. Tone quality as appropriate to style and medium	1. Musicality: • Phrasing, breathing, expression as appropriate to style • Dynamic requirements as appropriate to style • Articulation / Enunciation • Intonation 2. Interpretation: Sense and understanding of style, e.g.: • Popular style - feel for words & rhythm • Traditional style - lilting rhythm • Classical style - tone, phrasing, expression 3. Musical communication (NB of the music – does the music communicate?)	1. Do they make a noticeable contribution to the overall sound (including balance) 2. Do they contribute musically to the interpretation as appropriate to the genre? 3. Can the candidate hold their line? 4. Do they relate musically (not visually) with the other members of the group?

Higher Level Elective (two activities) – Improvisation (200 marks)

HE2

Four songs/pieces demonstrating one type of improvisation (melodic/rhythmic/harmonic/mood) or a combination

+ One unprepared test (aural memory/sight-reading/improvisation)

NB: It is the candidate's ability to present a controlled musical performance in this medium that is assessed and **not** the quality of their improvisation.

I Control of the Medium (20)		II Chosen Music and Standard of Performance (70)		
Mark	Description	Mark	Solo Improvisation	Group Improvisation
20 18-19 17	<ul style="list-style-type: none"> • Very good pitch • Very good rhythm • Very good appropriate manual/technical dexterity • Very good appropriate tone quality 	68-70 64-67 60-63	<ul style="list-style-type: none"> • Very musical performance • Very good interpretation • Very confident performance • Very good musical communication 	<ul style="list-style-type: none"> • Very good input to musical balance of group • Very good contribution to the group interpretation • Very confident and very good at holding line • Very good interaction and awareness
16 15 14	<ul style="list-style-type: none"> • Good pitch • Good rhythm • Good appropriate manual/technical dexterity • Good appropriate tone quality 	56-59 52-55 49-51	<ul style="list-style-type: none"> • Good musical performance • Good interpretation • Confident performance • Good musical communication 	<ul style="list-style-type: none"> • Good input to musical balance of group • Good contribution to the group interpretation • Confident and good at holding line • Good interaction and awareness
13 12 11	<ul style="list-style-type: none"> • Fair pitch • Fair rhythm • Fair appropriate manual/technical dexterity • Fair appropriate tone quality 	46-48 42-45 39-41	<ul style="list-style-type: none"> • Fairly musical performance • Fairly good interpretation • Fairly confident performance • Fairly good musical communication 	<ul style="list-style-type: none"> • Fairly good input to musical balance of group • Fairly good contribution to the group interpretation • Fairly confident and fairly good at holding line • Fairly good interaction and awareness
10 9 8	<ul style="list-style-type: none"> • Poor pitch • Poor rhythm • Poor appropriate manual/technical dexterity • Poor appropriate tone quality 	36-38 32-35 28-31	<ul style="list-style-type: none"> • Poor musical performance • Poor interpretation • Poor level of confidence • Poor musical communication 	<ul style="list-style-type: none"> • Poor input to musical balance of group • Poor contribution to the group interpretation • Poor level of confidence and poor at holding line • Poor interaction and awareness
6-7 3-5 0-2	<ul style="list-style-type: none"> • Very poor pitch • Very poor rhythm • Very poor appropriate manual/technical dexterity • Very poor appropriate tone quality 	19-27 9-18 0-8	<ul style="list-style-type: none"> • Very poor musical performance • Very poor interpretation • Very poor level of confidence • Very poor musical communication 	<ul style="list-style-type: none"> • Very poor input to musical balance of group • Very poor contribution to the group interpretation • Very poor level of confidence and very poor at holding line • Very poor interaction and awareness

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

