



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2026

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.

Annotations

Symbol	Name	Use
✓1	Tick 1	Correct. Give 1 mark
✓1/2	Tick ½	Correct. Give ½ mark
—	Dash	Empty chord box
×	Cross	Incorrect
^	Carat	More information required / missing element
	Horizontal wavy line	Indicates a weakness in the response / answer at that point
	Vertical wavy line	No work on this page / portion of this page
0 1 2 3 4		Q.5 Indicates mark awarded for quality of chord progressions and bass line quality in each phrase

Descriptors

The marking scheme is descriptor based. When arriving at a final mark, descriptors must be married to find the correct band and the correct place in the band. **The presence of one descriptor in a band does not necessarily mean that the final mark awarded is in that band.**

Section A – Melody Composition Marking Scheme Descriptors	
Melodic & Rhythmic interest	- The response should be a continuation of the given opening - The candidate should respond to the musical features in the given opening, for example, upbeat; modulation; syncopation; time signature
Shape & Structure	- The phrases should balance - Awkward leaps, use of rests, repeated notes, contour – they will all affect the shape - There is no set phrase plan in Q1 and Q2. There is no set number of bars per phrase. The melody can be entirely through-composed. However, there needs to be the <i>feeling</i> of a plan and it must <i>balance</i> with the given opening
Development of opening ideas	- The melody should grow out of the opening bars - There should be both rhythmic and melodic development
Direction & Climax	The overall direction of the melody should be going towards a climax (or anti-climax) and back again, unless the climax is at the very end. The existence of a high note doesn't necessarily mean that there is a climax
Modulation	(i) A Successful modulation is one where there is a clear feeling of cadence to the dominant. It may be an implied modulation (ii) An Unconfirmed modulation is where the melody modulates but moves away too soon (iii) An Unsuccessful modulation is where the melody tried to go to the dominant but failed. This might have been due to an incorrectly placed accidental or the wrong accidental (iv) No Attempt This would include a modulation to the <u>wrong key</u>

SECTION A – MELODY COMPOSITION (40 marks)

Q	Descriptors	Mark
1	- Melody and rhythm have excellent style and imagination - Excellent sense of shape and structure - Excellent development of opening ideas - Excellent sense of direction and climax - Successful modulation <i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i>	38 – 40 36 – 37 34 – 35
	- Very good sense of melodic and rhythmic interest - Very good sense of shape and structure - Very good development of opening ideas - Very good sense of direction and climax - Successful modulation <i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i>	32 – 33 30 – 31 28 – 29
	- Good sense of melodic and rhythmic interest - Good sense of shape and structure - Good development of opening ideas - Good sense of direction and climax - An unconfirmed modulation <i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i>	26 – 27 24 – 25 22 – 23
	- Fair sense of melodic and rhythmic interest - Fair sense of shape and structure - Fair development of opening ideas - Fair sense of direction and climax - An unsuccessful modulation <i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i>	20 – 21 18 – 19 16 – 17
	- Poor melodic and rhythmic interest - Poor sense of shape and structure - Poor development of opening ideas - Poor sense of direction - No attempt at modulation <i>Inappropriate performing directions (phrasing and dynamics) inserted</i> <i>Unsuitable instrument chosen.</i>	14 – 15 12 – 13 10 – 11
	- Very poor melodic and rhythmic interest - Very poor sense of shape and structure - Very poor development of opening ideas - Very poor sense of direction - No attempt at modulation <i>No performing directions (phrasing and dynamics) inserted</i> <i>No instrument chosen.</i>	8 – 9 6 – 7 4 – 5
	Very little or no attempt	2 – 3 1 0

Q	Descriptors	Mark
2	- 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
	- 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
	- 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
	- 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
	- 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
	- 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
	Very little or no attempt	2 – 3 1 0
	No text inserted	0

- Can the melody be sung with the words as they are placed?
- Slurs and word extensions are visual aids to the performance and must be correctly used
- The use of slurs is expected
- It is most important that syllables are correctly placed musically
- It is acceptable to repeat words, once all the given words are used

Q	Descriptors	Mark
3	- 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 form <i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i>	38 – 40 36 – 37 34 – 35
	- 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 form <i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i>	32 – 33 30 – 31 28 – 29
	- 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 form <i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i>	26 – 27 24 – 25 22 – 23
	- 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 form <i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i>	20 – 21 18 – 19 16 – 17
	- 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 form <i>Inappropriate performing directions (phrasing and dynamics) inserted</i> <i>Unsuitable instrument chosen</i>	14 – 15 12 – 13 10 – 11
	- 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 form <i>No performing directions (phrasing and dynamics) inserted</i> <i>No instrument chosen</i>	8 – 9 6 – 7 4 – 5
	Very little or no attempt	2 – 3 1 0

SECTION B – HARMONY (60 marks)

Q		Descriptors	Mark													
4	Melody	- No doubling of major 3rd under chord symbol - Exposures, Consecutive 5ths and Consecutive 8ves will affect the mark awarded for <i>quality of melody</i>														
		- Excellent style and imagination - Excellent awareness of key and underlying harmonic structure - Excellent development of opening ideas - Excellent sense of direction and climax	38 – 40 36 – 37 34 – 35	40												
		- Very good style and imagination - Very good awareness of key and underlying harmonic structure - Very good development of opening ideas - Very good sense of direction and climax	32 – 33 30 – 31 28 – 29													
		- Good style and imagination - Good awareness of key and underlying harmonic structure - Good development of opening ideas - Good sense of direction and climax	26 – 27 24 – 25 22 – 23													
		- Fair style and imagination - Fair awareness of key and underlying harmonic structure - Fair development of opening ideas - Fair sense of direction and climax	20 – 21 18 – 19 16 – 17													
		- Poor style and imagination - Poor awareness of key and underlying harmonic structure - Poor development of opening ideas - Poor sense of direction	14 – 15 12 – 13 10 – 11													
		- Very poor style and imagination - Very poor awareness of key and underlying harmonic structure - Very poor development of opening ideas - Very poor sense of direction	8 – 9 6 – 7 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) - Bass note must be in the rhythmically correct position in the bar - Where no rhythm is inserted, i.e. noteheads only, only the first bass note in each bar is deemed to be in the correct position under the chord symbol		10	20										
	Quality of bass line, including sense of musicality, awareness of style and technical knowledge <table><tr><th>Quality of Bass Line</th><th></th></tr><tr><td> - Excellent bass line - Excellent awareness of style </td><td>8 – 10</td></tr><tr><td> - Very good bass line - Very good awareness of style </td><td>6 – 7</td></tr><tr><td> - Good bass line - Good awareness of style </td><td>4 - 5</td></tr><tr><td> - Fair bass line - Fair awareness of style </td><td>2 - 3</td></tr><tr><td> - Poor bass line - Poor awareness of style </td><td>0 - 1</td></tr></table>		Quality of Bass Line				- Excellent bass line - Excellent awareness of style	8 – 10	- Very good bass line - Very good awareness of style	6 – 7	- Good bass line - Good awareness of style	4 - 5	- Fair bass line - Fair awareness of style	2 - 3	- Poor bass line - Poor awareness of style	0 - 1
	Quality of Bass Line															
	- Excellent bass line - Excellent awareness of style		8 – 10													
	- Very good bass line - Very good awareness of style		6 – 7													
	- Good bass line - Good awareness of style		4 - 5													
	- Fair bass line - Fair awareness of style		2 - 3													
	- Poor bass line - Poor awareness of style		0 - 1													

Q		Descriptors	Mark		
5	Chords	1 mark for each chord that is part of a good progression in all chord boxes	24	36	
		Quality of musical progressions in the style of the given opening	12		
		Quality of Chord Progressions			
		Excellent chord progressions			11 – 12
		Very good chord progressions			8 – 10
		Good chord progressions			5 – 7
		Fair chord progressions			3 – 4
	Poor chord progressions	0 – 2			
	Bass	0.5 mark per correct bass note under each chord symbol (0.5 X 24)	- Bass note must be in the rhythmically correct position in the bar. - Where no rhythm is inserted, i.e. noteheads only, only the first bass note in each bar is deemed to be in the correct position under the chord symbol. - No doubling of major 3rd under chord symbol - Where a chord has been marked as incorrect, the bass note is marked incorrect also	12	24
				Quality of bass line, including sense of musicality, awareness of style and technical knowledge	
Quality of Bass Line		12			
- Excellent bass line - Excellent awareness of style			11 – 12		
- Very good bass line - Very good awareness of style			8 – 10		
- Good bass line - Good awareness of style			5 – 7		
- Fair bass line - Fair awareness of style			3 – 4		
- Poor bass line - Poor awareness of style			0 – 2		

Quality of Chord Progressions and Quality of Bass Line

Each phrase is assessed in isolation. The quality of each phrase is assessed using the grid below.

Descriptor	Excellent	Very Good	Good	Fair	Poor
Mark & Annotation	4	3	2	1	0

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 is 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[°]b generally not accepted
- ii[°]b – 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

Acceptable Chord Options

N.B: Adherence to points (i), (ii), and (iii) above

i F#m
 ib F#m/A
 VI D

iv Bm
 ivb Bm/D

i F#m
 ib F#m/A

ii°b G#°/B
 iv Bm
 ivb Bm/D

5

6

7

i F#m
 ib F#m/A
 V C#
 Vb C#/E#
 V7 C#7
 V7b C#7/E#

i F#m
 ib F#m/A
 iv Bm
 ivb Bm/D
 VI D

Cadence Point

8

9

10

i F#m
 ib F#m/A
 V C#
 Vb C#/E#
 V7 C#7
 V7b C#7/E#

i F#m
 ib F#m/A
 iv Bm
 ivb Bm/D
 VI D

Cadence Point

11

12

13

i F#m
 ib F#m/A
 iv Bm
 ivb Bm/D
 VI D

i F#m
 ib F#m/A
 ic F#m/C#
 VI D
 iv Bm
 ivb Bm/D

V C#
 V7 C#7

iv Bm
 ivb Bm/D
 VI D

i F#m
 ib F#m/A
 V C#
 Vb C#/E#

ii°b G#°/B
 iv Bm
 ivb Bm/D

i F#m
 ib F#m/A
 VI D

ii°b G#°/B
 iv Bm
 ivb Bm/D

V7 C#7
 V7b C#7/E#
 ii°b G#°/B

i F#m
 ib F#m/A
 VI D

Cadence Point

14

15

16

i F#m
 ib F#m/A
 VI D

ii°b G#°/B
 iv Bm
 ivb Bm/D

V C#
 V7 C#7

i F#m
 I F#

Q		Descriptors	Mark	
6	Chords	1 mark for each chord that fits melody and is part of a good chord progression	20	20
	Descant	- 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
		- 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	
		- Good descant line that fits with the melody and correct harmonic framework - Good adherence to two-part style of given opening	26 – 27 24 – 25 22 – 23	
		- Fair descant line that fits with the melody and correct harmonic framework - Fair adherence to two-part style of given opening	20 – 21 18 – 19 16 – 17	
		- Poor descant line that fits with the melody and correct harmonic framework - Poor adherence to two-part style of given opening	14 – 15 12 – 13 10 – 11	
		- 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	
		Very little or no attempt	2 – 3 1 0	

Box	Accept the following chords in Root Position or 1 st Inversion.		Do not accept
1	G I	Em vi	
2	D V	D7 V7	
3	G I		
4	D V	D7 V7	
5	G I	Em vi	
6	Am ii		
7	D V		D7 V7
8	C IV	Em vi	
9	D V	D7 V7	
10	G I		
11	Am ii	C IV	
12	G I	Em vi	
13	D V		D7 V7
14	G I	Em vi	
15	D V	D7 V7	
16	G I		
17	D V	D7 V7	
18	G I		
19	C IV		
20	G I		

- 2nd Inversions are allowed if they are correct harmonically – i.e. when the candidate inserts a 2nd inversion chord, for example G/D, it must be treated correctly harmonically.
- Consecutives and exposed intervals are only considered between the two written parts

	Descriptors	Mark	Total
	- An excellent degree of creativity and originality - Excellent grasp of the principles of composition / orchestration / arranging. - Appropriately notated - Written description included	95 – 100 90 – 94 85 – 89	100
	- Very good degree of creativity and originality - Very good grasp of the principles of composition /orchestration / arranging - Appropriately notated - Written description included	80 – 84 75 – 79 70 – 74	
	- Good degree of creativity and originality - Good grasp of the principles of composition / orchestration / arranging - Appropriately notated - Written description included	65 – 69 60 – 64 55 – 59	
	- Fair degree of creativity and originality - Fair grasp of the principles of composition / orchestration / arranging - Appropriately notated - Written description included	50 – 54 45 – 49 40 – 44	
	- Poor degree of creativity and originality - Poor grasp of the principles of composition / orchestration / arranging - Inadequate notation - Written description included	35 – 39 30 – 34 25 – 29	
	- Very poor degree of creativity and originality - Very poor grasp of the principles of composition / orchestration / arranging - Inadequate notation - Written description included	20 – 24 15 – 19 10 – 14	
	Very little or no attempt	0 – 9	

General Notes to Examiners

1. Mark the overall quality of statements/descriptions
N.B Full marks can only be awarded for statements/descriptions that are fully correct.
2. Where there is a choice of questions to answer (Q5B), if a candidate answers more than one question, mark all questions and award the marks for the better 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.

Annotations

Symbol	Name	Use
✓	Tick	Correct
✓ ¹	Tick 1	Award 1 mark
✓ ^½	Tick ½	Award 0.5 marks
✗	Cross	Incorrect
^	Caret	More information required / missing element.
REP	Repeat	A repeated correct answer that is not awarded marks
	Horizontal wavy line	Inaccurate information / Error
	Vertical wavy line	No work on this page / portion of this page

Question 1

(25 marks)

Five excerpts from *Symphonie Fantastique* by Berlioz.

- Answer the questions on each excerpt.

Excerpt 1, played three times. (Mvt 4: Bars 1–17)

- (a) Identify the percussion instrument heard in this excerpt.

Answer:	Timpani	1 mark
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- (b) Identify one rhythmic feature heard in this excerpt.

Answer:	Syncopation/ Triplets/ Sextuplets Any other valid answer	2 marks
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- (c) Identify and describe one instrumental technique heard in this excerpt.

Instrumental technique:	Pizzicato Muted / Stopped Horns	1 mark
Description:	Up to two marks for a correct description of the identified instrumental technique as heard in the excerpt. Instrument(s) must be referenced.	
		Up to 2 marks

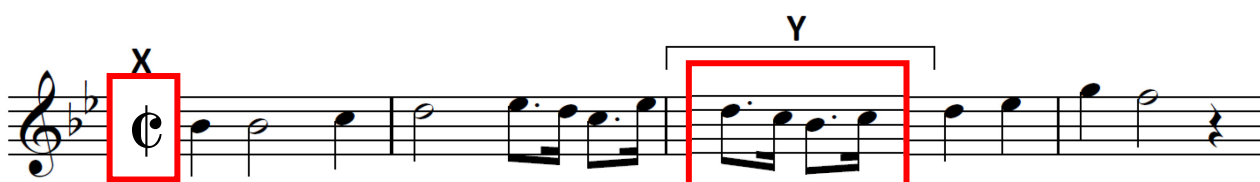
Excerpt 2, played three times. (Mvt 4: Bars 25–32)

(d) Describe the texture of the music heard in this excerpt.

A	Up to 4 marks for a correct description of the texture of the music heard in this excerpt.	
	Answer must show accurate description of the layers heard in the music.	
	<i>For example</i>	
	• The first subject / descending theme is heard in the cellos and basses.	
	• A countermelody is heard in the bassoons	
	Generic accurate definition of polyphonic texture = Allow 2 marks	
	Polyphonic = 2 marks	
	Specific reference to ‘-phonic’ term not necessary. If instruments are listed, the role they play must be referenced.	
Any valid answers		

Up to 4 marks

Excerpt 3, played three times. An outline of the score of the opening four bars of the excerpt is printed below. (Mvt 4: Bars 62–69)



(e) Insert the missing time signature at **X** on the score above.

1 mark

Allow $\frac{4}{4}$ or **C** for 0.5 marks

(f) Insert the four missing notes at **Y** on the score above.

Pitch:

1 mark x 4

Mark the first four notes left to right. Ignore the rhythm.

If the pitch is incorrect but the note moves in the correct direction from the preceding note allow 0.5 marks

Rhythm:

Fully correct rhythm. Award 1 mark.

**Up to 4 marks (Melody)
&
1 mark (Rhythm)**

Excerpt 4, played three times. (Mvt 4: Bars 114–123)

- (g) Describe the accompaniment heard in this excerpt.

Answer:	
Up to 3 marks for a correct description of the accompaniment heard in the music in this excerpt. <i>For example. Not exhaustive</i> • Rising sequences • Sextuplets (triplets) in flute, oboe, clarinet • Staccato notes in Woodwind • Repeated crotchets in strings • Ornamentation / grace notes in violin/viola/cello • Timpani in final bars • Unison wind / unison strings. Any valid answers	Up to 3 marks

- (h) The cadence heard at the end of this excerpt is

- ☒ a perfect cadence
- ☐ an interrupted cadence
- ☐ a plagal cadence

2 marks

Excerpt 5, played three times. (Mvt 4: Bars 165–169)

- (i) In his programme note for *Symphonie Fantastique* Berlioz described the music in this excerpt as a ‘final thought of love which is interrupted by the fatal blow’. With reference to the music in this excerpt, describe how this is depicted.

Answer:	
Up to 4 marks for a correct description of how the music in the excerpt depicts ‘a last thought of love which is interrupted by the fatal blow’	
For example	
• (Solo clarinet) plays the <i>idée fixe</i> depicting the final recollection of love.	
• Tutti (G minor) chord played fortissimo depicts the fatal blow.	
If only one aspect of the statement is referenced allow up to 2 marks	
Any valid description.	

Up to 4 marks

Question 2

(10 marks)

Three excerpts from *Piano Concerto No. 23 in A Major, K488* by Mozart.

- Answer the questions on each excerpt.

Excerpt 1, played three times. (Mvt 1: Bars 67–74)

- (a) Identify two features of the melody played by the piano in this excerpt.

Feature 1:	For example: Sequences Chromatic movement (Descending scalar figure) Movement in 3rds Scalar movement / scale (Ascending) Repeated notes Triadic movement / Broken Chords Any valid answer	
Feature 2:		

2 x 1 mark

- (b) The accompaniment in this excerpt features an Alberti bass. Explain Alberti bass.

Answer:	Up to 2 marks for a correct description of Alberti bass. For example Broken chord accompaniment which follows a low, high, middle, high pattern. Broken chord = 1 mark Any valid answer.	

Up to 2 marks

Excerpt 2, played three times. (Mvt 2: Bars 12–16)

- (c) Identify two differences between the music in **Excerpt 1** and the music in **Excerpt 2**. Refer to both excerpts in your answer.

Difference 1	
Up to 2 marks for each of two valid differences between the music in Excerpt 1 and Excerpt 2 For Example: Not Exhaustive - Orchestration/Instrumentation - Ex 1: No Woodwind Ex 2: Woodwind - Ex 1: Piano Ex 2: No piano - Tonality: Ex 1: (A) Major Ex 2: (F#) Minor - Tempo: Ex 1: <i>Allegro</i> Ex 2: <i>Adagio</i> - Metre: Ex 1: $\frac{4}{4}$ or C Ex 2: $\frac{6}{8}$ - Texture: Ex 1: Homophonic Ex 2: Polyphonic Any other valid difference. N.B. - Must refer to both excerpts or use a clear comparative term i.e. <i>slower</i>, etc. - Answers must refer to the same point of difference.	Excerpt 2 Up to 2 marks Excerpt 2 Up to 2 marks

Excerpt 3, played three times. (Mvt 1: 'Piano Cadenza Section' Bars 20–31)

- (d) This excerpt is taken from the cadenza. Explain the term cadenza with reference to the music heard in this excerpt.

Up to 2 marks for a correct description of a cadenza with reference to the music heard in the excerpt. For example A cadenza is a piece of music for a solo instrument to demonstrates the musician's skill/virtuosity. This excerpt features; Scale passages, Arpeggios, Broken Chords, Chromatic movement, Triplets, Trills/Ornamentation, Sustained/Pedal note. Definition of Cadenza with no reference to the music = Allow 1 mark Any valid answer.	Up to 2 marks

(10 marks)

- Answer the questions on each excerpt.

Up to 3 marks

Up to 3 marks for completion of rhythm as heard in this excerpt. Mark in three 'groupings' from L to R.



1m 1m 1m

(b) (i) Identify two compositional techniques heard in this excerpt.

Compositional technique 1:	For Example • Inversion • Subtraction Principle • Three note cell	2 x 1 mark
Compositional technique 2:		

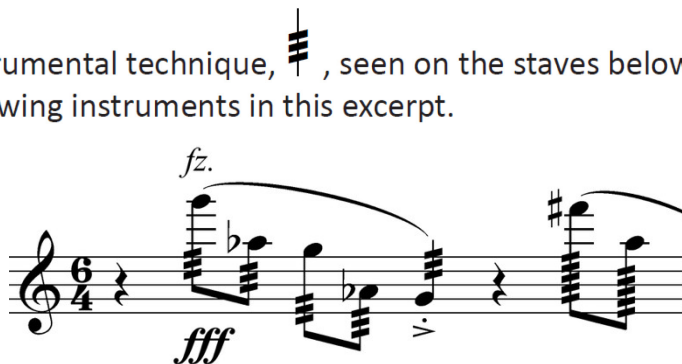
(ii) Describe one of the components or techniques that you have identified above as heard in this excerpt.

[illegible]

Excerpt 2, played once more. (Bars 88–91)

- (c) Identify the instrumental technique, , seen on the staves below, as performed by each of the following instruments in this excerpt.

Flute in G



Instrumental technique:

Flutter tongue

1 mark

Cymbal



Instrumental technique:

(Cymbal) Roll

1 mark

Violin



Instrumental technique:

Tremolo

1 mark

Question 4

(10 marks)

Three excerpts from *Sgt. Pepper's Lonely Hearts Club Band* by The Beatles.

- Answer the questions on each excerpt.

Excerpt 1, played three times. (Bars 13–17)

- (a) Identify the tonality of the music in this excerpt.

Answer:	(F) Major	1 mark
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- (b) Identify three instruments heard playing in this excerpt.

Instrument 1:		
Instrument 2:	French horn/Horn Drums Bass Guitar (Electric) guitar	1+1+1 mark
Instrument 3:		

Excerpt 2, played three times. An outline score of the opening vocal melody is printed below. (Bars 35–38)

- (c) Identify the two missing chords in the chord boxes in bar 2.

1

G

A⁷

I don't real - ly want to stop the show___ but I

C / C⁷

G / G⁷

1+1 mark

2

thought you might like to know___

Excerpt 3, played three times. (Chorus 2: Bars 18–25)

(d) Identify two features of the vocal music heard in this excerpt.

1 mark each for **identification** of each of two features of the vocal music in the excerpt.

For example

- Upbeat
- Harmony, 2/3pt harmony, Block chords
- Flattened 3rd
- Flattened 7th
- Repeated notes
- Repeated vocal line
- Syncopation
- Syllabic
- Quaver movement (Augmentation)
- Narrow range

Any valid answer

1+1 mark

(e) At the end of this excerpt there is a

- ☐ falling diminished chord
- ☒ falling V⁷ chord
- ☐ falling minor chord

2 marks

Question 5

(25 marks)

Irish Music. Answer **A** and **B**. Note that **B** contains a choice of questions.

A. This section is based on four excerpts of music.

- Answer the questions on each excerpt.

Excerpt 1, played three times.

- (a) Identify the two dance tunes heard in this excerpt. In the case of each dance tune, give its time signature and one bar of rhythm associated with it.

0.5 + 0.5 + 1 mark

	Type of dance	Time signature	Bar of rhythm
Dance 1	Jig/ Slip Jig	$\frac{6}{8}$ or $\frac{9}{8}$	Any valid bar of Jig / Slip Jig rhythm
Dance 2	Reel	$\frac{4}{4}$ or $\frac{2}{2}$	Any valid bar of Reel rhythm

0.5 + 0.5 + 1 mark

- (b) Name two instruments heard in this excerpt.

Instrument 1:	Any two correct instruments Flute, Low Whistle, (Tin) Whistle, Guitar, Bodhrán, Accordion.
Instrument 2:	

1 + 1 mark

Excerpt 2, played three times.

- (c) (i) Name the instrument playing the melody in this excerpt.

Instrument:	Fiddle/ Violin	1 mark
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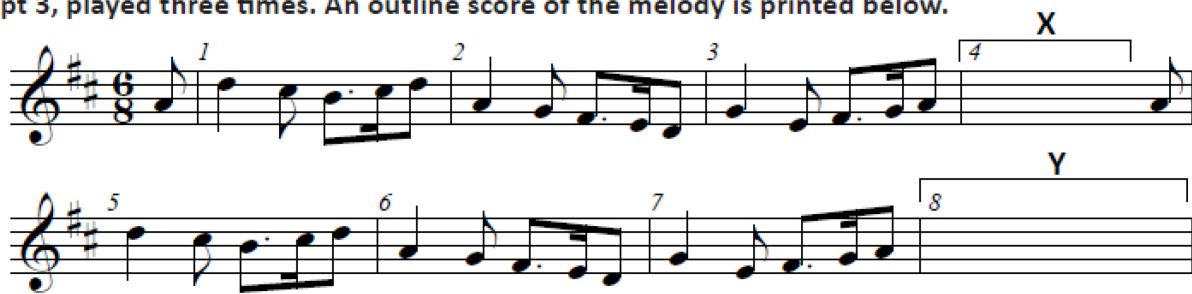
- (ii) Identify one type of ornamentation played by this instrument, as heard in this excerpt.

Answer:	Cuts/Rolls/Trebling / Double stopping / Triplets Any valid answer	1 mark
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- (d) Identify the style of singing heard in this excerpt.

Answer:	Lilting	1 mark
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Excerpt 3, played three times. An outline score of the melody is printed below.



- (e) The missing notes at X on the score (bar 4) are

X (bar 4)	
☒	☐

1 mark

- (f) The missing notes at Y on the score (bar 8) are

Y (bar 8)	
☒	☐

1 mark

Excerpt 4, played three times.

- (g) Identify two features of Irish traditional music heard in this excerpt.

Feature 1:	1 mark each for any two correct features of Irish traditional music. For example Ornamentation, Jig Rhythm / Dance Rhythm, Form, use of concertina Any valid answer	
Feature 2:		

1 + 1 mark

- (h) Identify two non-traditional features heard in this excerpt.

Feature 1:	1 mark each for any two correct non-traditional features For example Blues / Jazz style. Jazz notes, Harmonies, syncopation, Chromaticism, Use of accompaniment, modulation, named non-traditional instruments, call and response Any valid answer	
Feature 2:		

1 + 1 mark

B Answer **one** of the following:

- (i) Discuss the céilí band tradition in Irish traditional music.
- (ii) Discuss the music of well-known composers that fuse Irish traditional music with another style or styles of music.
- (iii) Write an account of the work of one of the great collectors of Irish traditional music.
- (iv) Discuss the use of ornamentation in Irish traditional music.
- (v) Discuss the contribution of Irish traditional music to the folk music in other countries.

Indicate your choice of question (i) ☐ (ii) ☐ (iii) ☐ (iv) ☐ (v) ☐

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. - All details are of a high standard and with a high degree of accuracy.	10	
	- Very good knowledge of musical features of chosen topic. - Very good standard of detail and limited inaccuracies.	8-9	
	- Good knowledge of musical features of chosen topic. - A good standard of detail with some inaccuracies.	6-7	
	- Some general points on the musical features of topic - Content lacking in sufficient detail or some inaccuracies in detail	4-5	
	- Generally inadequate response to musical features of chosen topic. - Limited detail and inaccuracies in the detail provided.	2-3	
	- Little response to chosen topic in evidence - No detail or inaccurate detail provided	1	
	- No response to chosen topic in evidence. - No detail or inaccurate detail provided.	0	

Question 6

(20 marks)

Aural Skills

This question is based on six excerpts of music.

- Answer the questions on each excerpt.

Excerpt 1, played three times.

- (a) Identify the instrument which plays the melody in this excerpt.

Instrument:	Oboe	1 mark
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- (b) Describe the accompaniment in this excerpt.

Up to **3 marks** for a correct description of the accompaniment heard in the music in this excerpt.

For example

- Tremolo Strings
- Harp arpeggios/Broken Chords
- Triplet rhythm in harp.
- Pizzicato lower strings

Reference must be made to the role of both the harp and strings for full marks
Any valid answers

Up to 3 marks

Excerpt 2, played three times.

- (c) Using letters, write down the form of the music in this excerpt.

Answer:	AABB	1 mark
---------	------	--------

- (d) Identify two features of the melody in this excerpt.

Up to **1 mark** each for a correct identification of a feature of the melody.

For example

- Anacrusis
- Syncopation
- Sequence
- Repetition
- Repeated notes
- Triadic movement

Any valid answers

1 + 1 mark

Excerpt 3, played three times.

(e) Describe the texture of the music heard in this excerpt.

Up to **4 marks** for a correct description of the texture of the music heard in this excerpt.
Answer must show accurate **description** of the layers heard in the music.

For example

- The melody is played by a solo clarinet.
- String family plays chords.
- Piano plays mainly chords in the right hand and a left hand bass line.
- (Claves) play a rhythmic ostinato. Allow suitable similar sounding perc instrument.
- Piano has a countermelody towards the end

Term Homophonic = Allow 2 marks

Specific reference to '-phonic' term not necessary.

Any valid answers

Up to 4 marks

Excerpt 4, played three times. An outline score of the opening melody is printed below.



(f) The missing notes at X on the score above are



1 mark

(g) Identify the key of the music in this excerpt.

Instrument:

E minor

Em = 0 marks

1 mark

Excerpt 5, played three times.

(h) Tick whether each statement is true or false.

	True	False
(i) The time signature is $\frac{3}{4}$	☒	☐
(ii) The tonality is major.	☐	☒
(iii) The melody contains triplets.	☒	☐
(iv) The melody is repeated a 3 rd higher.	☒	☐

4 x 1 mark

Excerpt 6, played three times.

(i) Identify one instrumental technique heard in this excerpt.

In	Any valid instrumental technique heard in this excerpt.	1 mark
	Pizzicato / Mutes / Drums played with Brushes / Bends	

(j) Identify one melodic feature heard in this excerpt.

An	Any valid melodic feature heard in this excerpt.	1 mark
	Ornamentation, chromaticism, repeated notes, sequences, repetition Any valid answer.	

(k) Identify one rhythmic feature heard in this excerpt.

An	Any valid rhythm feature heard in this excerpt.	1 mark
	Syncopation, dotted rhythm / swing rhythm, tied notes Any valid answer.	

Audio Acknowledgments

Question 1

Excerpts 1-4

Berlioz, H., 'Marche au Supplice', *Berlioz: Symphonie Fantastique- Ravel: La Valse*. Orchestra De Paris & Klaus Mäkelä, Decca Classical Universal Music, 2025.

Excerpt 5

Berlioz, H., 'Marche au Supplice', *Berlioz: Symphonie Fantastique, Op 14- Berlioz Takes a Trip (Remastered)*, Leonard Bernstein & New York Philharmonic, Sony Music Entertainment, 2018.

Question 2

Excerpts 1&3

Mozart, W.A., 'Mov. 1 Allegro', *Mozart: Piano Concertos Nos. 20 & 23*, Khatia Buniatishvili & Academy of St Martin in the Fields, Sony Classical, 2024.

Excerpt 2

Mozart, W.A., 'Mov. 2 Adagio', *Mozart: Piano Concertos Nos. 20 & 23*, Khatia Buniatishvili & Academy of St Martin in the Fields, Sony Classical, 2024.

Question 3

Excerpts 1&2

Deane, R., Seachanges (with Danse Macabre)', *Seachanges (Solo and Chamber Works)*, Black Box, 2000.

Question 4

Excerpts 1-3

The Beatles, Sgt. Pepper's Lonely Hearts Club Band, *Sgt. Pepper's Lonely Hearts Club Band*, Parlophone, 1967.

Question 5

Excerpt 1

Flook, 'Road to Errogie', *Haven*, Flatfish Records, 2005.

Excerpt 2

Jiggy, Reelin' (Dancer- Nonstop AKA Marquese)', 2014.

Excerpt 3

Vesey, David, 'Planxty Irwin', *Carolan Reflections*, David Vesey, 2024.

Excerpt 4

Notify, 'Panacea', InConcept, Ropeadope, 2016.

Question 6

Excerpt 1

Tchaikovsky, P.I., 'Swan Lake, Op 20 Act II: 10. Scène: Moderato', *Tchaikovsky: Swan Lake London Symphony Orchestra Michael Tilson Thomas*, Sony Music Entertainment, 1991.

Excerpt 2

Price, F., Symphony No 1 in E minor: Mov III Juba Dance. Allegro', *Florence Price: Piano Concerto in One Movement; Symphony No.1 in E Minor Chineke! Orchestra*, universal Music Operations Limited, 2023.

Excerpt 3

Marquez, A., 'Danzon No. 2' *Live at Centro de Acción Social por Música, Simón Bolívar Youth Orchestra of Venezuela, Gustavo Dudamel, 2008.*

Excerpt 4

Ellington, D., 'Sugar Rum Cherry (Dance of the Sugar Plum Fairy)', *The Nutcracker Suite, Duke Ellington and His Orchestra, Trunk Records, 1960.*

Excerpt 5

Strauss, R., 'Salome, Op. 54 TrV 215 /Scene 4: Salome's Dance of the Seven Veils', *Strauss: Salome, Vienna Philharmonic, Solti, Decca Music Group, 1962.*

Excerpt 6

Bernstein, L., 'On the Town – Three Dance Episodes: III. Times Square: 1944', *Bernstein: Chichester Psalms, Bournemouth Symphony Orchestra, Marin Alsop, Naxos, 2003.*

Material may have been adapted, for the purpose of assessment without prior consent.

Element		Descriptors	Mark	Tot.
Paper	1	Name of topic	-	100
	2-4	- Excellent awareness and detailed knowledge of musical features of topic. - Excellent reference to all ten musical excerpts on the accompanying audio recording which illustrate the feature(s) discussed. - Excellent research evident, with excellent personal response. <i>Excellent sources and reference to pieces of music/composer/performer.</i>	95 – 100 90 – 94 85 – 89	
		- 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>	80 – 84 75 – 79 70 – 74	
		- 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>	65 – 69 60 – 64 55 – 59	
		- 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>	50 – 54 45 – 49 40 – 44	
		- 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>	35 – 39 30 – 34 25 – 29	
		Very little response to chosen topic in evidence.	10 - 24	
		No response to chosen topic in evidence.	0 - 9	

Marking Schemes and Assessment Criteria

Higher Level 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 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 consistency 2. Rhythm – accuracy and consistency 3. Appropriate manual/technical dexterity. - Intonation - 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 - Appropriate tempo - Articulation / Enunciation - Intonation 2. Interpretation: Sense and understanding of style, e.g.: - Popular style - feel for words & rhythm - Traditional style - lilting rhythm, appropriate ornamentation. - 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	• Excellent pitch • Excellent rhythm • Excellent appropriate manual/technical dexterity • Excellent appropriate tone quality	58-60 54-57 51-53	• Excellent musical performance • Excellent interpretation • Completely confident performance • Excellent musical communication	• 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	• Very good pitch • Very good rhythm • Very good appropriate manual/technical dexterity • Very good appropriate tone quality	48-50 45-47 42-44	• Very musical performance • Very good interpretation • Very confident performance • Very good musical communication	• 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	• Good pitch • Good rhythm • Good appropriate manual/technical dexterity • Good appropriate tone quality	39-41 36-38 33-35	• Good musical performance • Good interpretation • Confident performance • Good musical communication	• 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	• Fair pitch • Fair rhythm • Fair appropriate manual/technical dexterity • Fair appropriate tone quality	30-32 27-29 24-26	• Fairly musical performance • Fairly good interpretation • Fairly confident performance • Fairly good musical communication	• 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	• Poor pitch • Poor rhythm • Poor appropriate manual/technical dexterity • Poor appropriate tone quality	16-23 8-15 0-7	• Poor musical performance • Poor interpretation • Poor level of confidence • Poor musical communication	• 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 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 SINGING TO OWN ACCOMPANIMENT

Control of the Performing Medium	Chosen Music & Standard of Performance
1. Pitch - accuracy and consistency 2. Rhythm – accuracy and consistency 3. Appropriate manual/technical dexterity. - Intonation - 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 - Appropriate tempo - Articulation / Enunciation - Intonation 2. Interpretation: Sense and understanding of style, e.g.: - Popular style - feel for words & rhythm - Traditional style - lilting rhythm, appropriate ornamentation - Classical style - 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	• 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	• Excellent musical performance overall (including balance between voice and accompaniment) • Excellent interpretation overall • Completely confident performance overall • Excellent musical communication
16 15 14	• 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	• 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	• 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	• Good musical performance overall (including balance between voice and accompaniment) • Good interpretation overall • Confident performance overall • Good musical communication
10 9 8	• 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	• 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	• 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	• 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 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

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: Appropriate technical fluency	1. Musical outcome (NB before edits): - Musicality of chosen pitches and rhythms on playback - Required tracks are audible 2. Confident performance of tasks: - Inputting - Edits, print/record, save, close and retrieve 3. Understanding of system - Setting up score, moving between tracks, etc. - Appropriate understanding of software or MIDI system	1. Pitch - accuracy and consistency 2. Rhythm – accuracy and consistency 3. Appropriate manual/technical dexterity. - Intonation - 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 - Appropriate tempo - Articulation / Enunciation - Intonation 2. Interpretation: Sense and understanding of style, e.g.: - Popular style - feel for words & rhythm - Traditional style - lilting rhythm, appropriate ornamentation - Classical style - 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	- Excellent pitch - Excellent rhythm - Excellent appropriate manual /technical dexterity	20	- Excellent musical outcome (before edits) - Excellent level of confidence inputting	13	- Excellent pitch - Excellent rhythm	39-40	- Excellent choice of instrumentation /key BT - Excellent balance, chording, dynamics, interpretation in BT
		18-19	Edits, printing/recording, save, close and retrieve successful and carried out with excellent level of confidence	12	Excellent appropriate manual/technical dexterity	36-38	Excellent musical performance overall (including balance between backing track and performer)
		17	Excellent understanding of system	11	Excellent appropriate tone quality	34-35	- Excellent interpretation in performance - Excellent level of confidence in performance - Excellent musical communication in performance
5	- Very good pitch - Very good rhythm - Very good appropriate manual /technical dexterity	16	- Very good musical outcome (before edits) - Very confident inputting	10	- Very good pitch - Very good rhythm	32-33	- Very good choice of instrumentation/key BT - Very good balance, chording, dynamics, interpretation in BT
		15	Edits, printing/recording, save, close and retrieve successful and very confident	9	Very good appropriate manual/technical dexterity	30-31	Very good musical performance overall (including balance between backing track and performer)
		14	Very good understanding of system		Very good appropriate tone quality	28-29	- Very good interpretation in performance - Very good level of confidence in performance - Very good musical communication in performance
4	- Good pitch - Good rhythm - Good appropriate manual/technical dexterity	13	- Good musical outcome (before edits) - Confident inputting	8	- Good pitch - Good rhythm	26-27	- Good choice of instrumentation/key BT - Good balance, chording, dynamics, interpretation in BT
		12	Edits, printing/recording, save, close and retrieve successful and confident	7	Good appropriate manual/technical dexterity	24-25	Good musical performance overall (including balance between backing track and performer)
		11	Good understanding of system		Good appropriate tone quality	22-23	- Good interpretation in performance - Good level of confidence in performance - Good musical communication in performance
3	- Fair pitch - Fair rhythm - Fair appropriate manual/technical dexterity	10	- Fairly musical outcome (before edits) - Fairly confident inputting	6	- Fair pitch - Fair rhythm	20-21	- Fair choice of instrumentation/key BT - Fair balance, chording, dynamics, interpretation in BT
		9	Fairly successful and confident editing, printing/recording, save, close and retrieve.	5	Fair appropriate manual/technical dexterity	18-19	Fairly musical performance overall (including balance between backing track and performer)
		8	Fair understanding of system		Fair appropriate tone quality	16-17	- Fair interpretation in performance - Fair level of confidence in performance - Fair musical communication in performance
2 1 0	- Poor pitch - Poor rhythm - Poor appropriate manual/technical dexterity	6-7	- Poor musical outcome (before edits) - Poor level of confidence inputting	4	- Poor pitch - Poor rhythm	11-15	- Poor choice of instrumentation/key BT - Poor balance, chording, dynamics, interpretation in BT
		3-5	Poor level of success and confidence editing, printing/recording, save, close and retrieve	2-3	Poor appropriate manual/technical dexterity	6-10	Poor musical performance overall (including balance between backing track and performer)
		0-2	Poor understanding of system	0-1	Poor appropriate tone quality	0-5	- 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 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 - CONDUCTING

Control of the Performing	Chosen Music and Standard of Performance
1. Accuracy: - Beat (as per time signature) - Indication of entries 2. Rhythmic consistency, including pulse.	1. Musicality: - Ability to shape phrases - Ability to shape dynamics/musical expression, as appropriate - Appropriate tempo 2. Interpretation: Sense and understanding of style - Popular style - feel for words & rhythm - Traditional style - lilting rhythm, appropriate ornamentation - Classical style - phrasing, expression
3. Appropriate manual/technical dexterity. - Technical security - Fluency of the music 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	• Excellent accuracy • Excellent rhythmic consistency • Excellent appropriate manual/technical dexterity • Excellent appropriate technique	58-60 54-57 51-53	• Excellent musicality • Excellent interpretation • Excellent confident performance • Excellent rapport with ensemble
16 15 14	• Very good accuracy • Very good rhythmic consistency • Very good appropriate manual/technical dexterity • Very good appropriate technique	48-50 45-47 42-44	• Very good musicality • Very good interpretation • Very confident performance • Very good rapport with ensemble
13 12 11	• Good accuracy • Good rhythmic consistency • Good appropriate manual/technical dexterity • Good appropriate technique	39-41 36-38 33-35	• Good musicality • Good interpretation • Confident performance • Good rapport with ensemble
10 9 8	• Fair accuracy • Fair rhythmic consistency • Fair appropriate manual/technical dexterity • Fair appropriate technique	30-32 27-29 24-26	• Fair musicality • Fairly good interpretation • Fairly confident performance • Fair rapport with ensemble
6-7 3-5 0-2	• Poor accuracy • Poor rhythmic consistency • Poor appropriate manual/technical dexterity • Poor appropriate technique	16-23 8-15 0-7	• 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 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 consistency 2. Rhythm – accuracy and consistency 3. Appropriate manual/technical dexterity. - Intonation - 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 - Appropriate tempo - Articulation / Enunciation - Intonation 2. Interpretation: Sense and understanding of style, e.g.: - Popular style - feel for words & rhythm - Traditional style - lilting rhythm, appropriate ornamentation - 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) – 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	• Excellent pitch • Excellent rhythm • Excellent appropriate manual/technical dexterity • Excellent appropriate tone quality	58-60 54-57 51-53	• Excellent musical performance • Excellent interpretation • Completely confident performance • Excellent musical communication	• 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	• Very good pitch • Very good rhythm • Very good appropriate manual/technical dexterity • Very good appropriate tone quality	48-50 45-47 42-44	• Very musical performance • Very good interpretation • Very confident performance • Very good musical communication	• 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	• Good pitch • Good rhythm • Good appropriate manual/technical dexterity • Good appropriate tone quality	39-41 36-38 33-35	• Good musical performance • Good interpretation • Confident performance • Good musical communication	• 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	• Fair pitch • Fair rhythm • Fair appropriate manual/technical dexterity • Fair appropriate tone quality	30-32 27-29 24-26	• Fairly musical performance • Fairly good interpretation • Fairly confident performance • Fairly good musical communication	• 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	• Poor pitch • Poor rhythm • Poor appropriate manual/technical dexterity • Poor appropriate tone quality	16-23 8-15 0-7	• Poor musical performance • Poor interpretation • Poor level of confidence • Poor musical communication	• 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 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 consistency 2. Rhythm – accuracy and consistency 3. Appropriate manual/technical dexterity. - Intonation - 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 - Appropriate tempo - Articulation / Enunciation - Intonation 2. Interpretation: Sense and understanding of style, e.g.: - Popular style - feel for words & rhythm - Traditional style - lilting rhythm, appropriate ornamentation - 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 (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	• Very good pitch • Very good rhythm • Very good appropriate manual/technical dexterity • Very good appropriate tone quality	29-30 27-28 26	• Very musical performance • Very good interpretation • Very confident performance • Very good musical communication	• 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	• Good pitch • Good rhythm • Good appropriate manual/technical dexterity • Good appropriate tone quality	24-25 23 21-22	• Good musical performance • Good interpretation • Confident performance • Good musical communication	• 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	• Fair pitch • Fair rhythm • Fair appropriate manual/technical dexterity • Fair appropriate tone quality	20 18-19 17	• Fairly musical performance • Fairly good interpretation • Fairly confident performance • Fairly good musical communication	• 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	• Poor pitch • Poor rhythm • Poor appropriate manual/technical dexterity • Poor appropriate tone quality	15-16 14 12-13	• Poor musical performance • Poor interpretation • Poor level of confidence • Poor musical communication	• 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	• Very poor pitch • Very poor rhythm • Very poor appropriate manual/technical dexterity • Very poor appropriate tone quality	8-11 4-7 0-3	• Very poor musical performance • Very poor interpretation • Very poor level of confidence • Very poor musical communication	• 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 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 SINGING TO OWN ACCOMPANIMENT

Control of the Performing Medium	Chosen Music & Standard of Performance
1. Pitch - accuracy and consistency 2. Rhythm – accuracy and consistency 3. Appropriate manual/technical dexterity. • Intonation • 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 • Appropriate tempo • Articulation / Enunciation • Intonation 2. Interpretation: Sense and understanding of style, e.g.: • Popular style - feel for words & rhythm • Traditional style - lilting rhythm, appropriate ornamentation • Classical style - 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	• 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	• Very musical performance overall (including balance between voice and accompaniment) • Very good interpretation overall • Very confident performance overall • Very good musical communication
8 7	• 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	• Good musical performance overall (including balance between voice and accompaniment) • Good interpretation overall • Confident performance overall • Good musical communication
6 5	• 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	• Fairly musical performance overall (including balance between voice and accompaniment) • Fairly good interpretation overall • Fairly confident performance overall • Fairly good musical communication
4 3	• 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	• Poor musical performance overall (including balance between voice and accompaniment) • Poor interpretation overall • Poor level of confidence overall • Poor musical communication
2 1 0	• 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	• 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 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: Appropriate technical fluency	1. Musical outcome (NB before edits): - Musicality of chosen pitches and rhythms on playback - Required tracks are audible 2. Confident performance of tasks: - Inputting - Edits, print/record, save, close and retrieve 3. Understanding of system - Setting up score, moving between tracks, etc. - 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	• Very good pitch • Very good rhythm • Very good appropriate manual/technical dexterity	29-30 27-28 26	• Very good musical outcome (before edits) • Very confident inputting • Edits, printing/recording, save, close and retrieve successful and very confident • Very good understanding of system
8 7	• Good pitch • Good rhythm • Good appropriate manual/technical dexterity	24-25 23 21-22	• Good musical outcome (before edits) • Confident inputting • Edits, printing/recording, save, close and retrieve successful and confident. • Good understanding of system
6 5	• Fair pitch • Fair rhythm • Fair appropriate manual/technical dexterity	20 18-19 17	• Fairly musical outcome (before edits) • Fairly confident inputting • Fairly successful and confident editing, printing/recording, save, close and retrieve. • Fair understanding of system
4 3	• Poor pitch • Poor rhythm • Poor appropriate manual/technical dexterity	15-16 14 12-13	• Poor musical outcome (before edits) • Poor level of confidence inputting • Poor level of success and confidence editing, printing/recording, save, close and retrieve • Poor understanding of system
2 1 0	• Very poor pitch • Very poor rhythm • Very poor appropriate manual/technical dexterity	8-11 4-7 0-3	• Very poor musical outcome (before edits) • Very poor level of confidence inputting • Very poor level of success and confidence editing, printing/recording, save, close & 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 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 - CONDUCTING

Control of the Performing	Chosen Music and Standard of Performance
1. Accuracy: - Beat (as per time signature) - Indication of entries 2. Rhythmic consistency, including pulse.	1. Musicality: - Ability to shape phrases - Ability to shape dynamics/musical expression, as appropriate - Appropriate tempo 2. Interpretation: Sense and understanding of style - Popular style - feel for words & rhythm - Traditional style - lilting rhythm, appropriate ornamentation - Classical style - phrasing, expression
3. Appropriate manual/technical dexterity. - Technical security - Fluency of the music 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	• Very good accuracy • Very good rhythmic consistency • Very good appropriate manual/technical dexterity • Very good appropriate technique	29-30 27-28 26	• Very good musicality • Very good interpretation • Very confident performance • Very good rapport with ensemble
8 7	• Good accuracy • Good rhythmic consistency • Good appropriate manual/technical dexterity • Good appropriate technique	24-25 23 21-22	• Good musicality • Good interpretation • Confident performance • Good rapport with ensemble
6 5	• Fair accuracy • Fair rhythmic consistency • Fair appropriate manual/technical dexterity • Fair appropriate technique	20 18-19 17	• Fair musicality • Fairly good interpretation • Fairly confident performance • Fair rapport with ensemble
4 3	• Poor accuracy • Poor rhythmic consistency • Poor appropriate manual/technical dexterity • Poor appropriate technique	15-16 14 12-13	• Poor musicality • Poor interpretation • Poor level of confidence • Poor rapport with ensemble
2 1 0	• Very poor accuracy • Very poor rhythmic consistency • Very poor appropriate manual/technical dexterity • Very poor appropriate technique	8-11 4-7 0-3	• 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 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 consistency 2. Rhythm – accuracy and consistency 3. Appropriate manual/technical dexterity. • Intonation • 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 • Appropriate tempo • Articulation / Enunciation • Intonation 2. Interpretation: Sense and understanding of style, e.g.: • Popular style - feel for words & rhythm • Traditional style - lilting rhythm, appropriate ornamentation • 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 (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	• Very good pitch • Very good rhythm • Very good appropriate manual/technical dexterity • Very good appropriate tone quality	29-30 27-28 26	• Very musical performance • Very good interpretation • Very confident performance • Very good musical communication	• 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	• Good pitch • Good rhythm • Good appropriate manual/technical dexterity • Good appropriate tone quality	24-25 23 21-22	• Good musical performance • Good interpretation • Confident performance • Good musical communication	• 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	• Fair pitch • Fair rhythm • Fair appropriate manual/technical dexterity • Fair appropriate tone quality	20 18-19 17	• Fairly musical performance • Fairly good interpretation • Fairly confident performance • Fairly good musical communication	• 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	• Poor pitch • Poor rhythm • Poor appropriate manual/technical dexterity • Poor appropriate tone quality	15-16 14 12-13	• Poor musical performance • Poor interpretation • Poor level of confidence • Poor musical communication	• 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	• Very poor pitch • Very poor rhythm • Very poor appropriate manual/technical dexterity • Very poor appropriate tone quality	8-11 4-7 0-3	• Very poor musical performance • Very poor interpretation • Very poor level of confidence • Very poor musical communication	• 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 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 consistency 2. Rhythm – accuracy and consistency 3. Appropriate manual/technical dexterity. - Intonation - 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 - Appropriate tempo - Articulation / Enunciation - Intonation 2. Interpretation: Sense and understanding of style, e.g.: - Popular style - feel for words & rhythm - Traditional style - lilting rhythm, appropriate ornamentation - 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 (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	• Excellent pitch • Excellent rhythm • Excellent appropriate manual/technical dexterity • Excellent appropriate tone quality	134-140 126-133 119-125	• Excellent musical performance • Excellent interpretation • Completely confident performance • Excellent musical communication	• 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	• Very good pitch • Very good rhythm • Very good appropriate manual/technical dexterity • Very good appropriate tone quality	112-118 105-111 98-104	• Very musical performance • Very good interpretation • Very confident performance • Very good musical communication	• 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	• Good pitch • Good rhythm • Good appropriate manual/technical dexterity • Good appropriate tone quality	91-97 84-90 77-83	• Good musical performance • Good interpretation • Confident performance • Good musical communication	• 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	• Fair pitch • Fair rhythm • Fair appropriate manual/technical dexterity • Fair appropriate tone quality	70-76 63-69 56-62	• Fairly musical performance • Fairly good interpretation • Fairly confident performance • Fairly good musical communication	• 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	• Poor pitch • Poor rhythm • Poor appropriate manual/technical dexterity • Poor appropriate tone quality	38-55 19-37 0-18	• Poor musical performance • Poor interpretation • Poor level of confidence • Poor musical communication	• 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 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 SINGING TO OWN ACCOMPANIMENT

Control of the Performing Medium	Chosen Music & Standard of Performance
1. Pitch - accuracy and consistency 2. Rhythm – accuracy and consistency 3. Appropriate manual/technical dexterity. • Intonation • 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 • Appropriate tempo • Articulation / Enunciation • Intonation 2. Interpretation: Sense and understanding of style, e.g.: • Popular style - feel for words & rhythm • Traditional style - lilting rhythm, appropriate ornamentation • Classical style - 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	• 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	• 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	• 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	• 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	• 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	• 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	• 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	• 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	• 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	• 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 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

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: Appropriate technical fluency	1. Musical outcome (NB before edits): - Musicality of chosen pitches and rhythms on playback - Required tracks are audible 2. Confident performance of tasks: - Inputting - Edits, print/record, save, close and retrieve 3. Understanding of system - Setting up score, moving between tracks, etc. - Appropriate understanding of software or MIDI system	1. Pitch - accuracy and consistency 2. Rhythm – accuracy and consistency 3. Appropriate manual/technical dexterity. - Intonation - 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 - Appropriate tempo - Articulation / Enunciation - Intonation 2. Interpretation: Sense and understanding of style, e.g.: - Popular style - feel for words & rhythm - Traditional style - lilting rhythm, appropriate ornamentation - Classical style - 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	- Excellent pitch - Excellent rhythm - Excellent appropriate manual /technical dexterity	47-48	- Excellent musical outcome (before edits) - Excellent level of confidence inputting - Edits, printing/recording, save, close and retrieve successful and carried out with excellent level of confidence - Excellent understanding of system	27	- Excellent pitch - Excellent rhythm - Excellent appropriate manual/technical dexterity - Excellent appropriate tone quality	88-92	- Excellent choice of instrumentation /key BT - Excellent balance, chording, dynamics, interpretation in BT - Excellent musical performance overall (including balance between backing track and performer) - Excellent interpretation in performance - Excellent level of confidence in performance - Excellent musical communication in performance
		44-46		25-26		83-87	
		41-43		23-24		78-82	
11 10 9	- Very good pitch - Very good rhythm - Very good appropriate manual /technical dexterity	39-40	- Very good musical outcome (before edits) - Very confident inputting - Edits, printing/recording, save, close and retrieve successful and very confident - Very good understanding of system	22	- Very good pitch - Very good rhythm - Very good appropriate manual/technical dexterity - Very good appropriate tone quality	74-77	- Very good choice of instrumentation/key BT - Very good balance, chording, dynamics, interpretation in BT - Very good musical performance overall (including balance between backing track and performer) - Very good interpretation in performance - Very good level of confidence in performance - Very good musical communication in performance
		36-38		20-21		69-73	
		34-35		19		64-68	
8 7	- Good pitch - Good rhythm - Good appropriate manual/technical dexterity	32-33	- Good musical outcome (before edits) - Confident inputting - Edits, printing/recording, save, close and retrieve successful and confident - Good understanding of system	18	- Good pitch - Good rhythm - Good appropriate manual/technical dexterity - Good appropriate tone quality	60-63	- Good choice of instrumentation/key BT - Good balance, chording, dynamics, interpretation in BT - Good musical performance overall (including balance between backing track and performer) - Good interpretation in performance - Good level of confidence in performance - Good musical communication in performance
		29-31		16-17		55-59	
		26-28		15		51-54	
6 5	- Fair pitch - Fair rhythm - Fair appropriate manual/technical dexterity	24-25	- Fairly musical outcome (before edits) - Fairly confident inputting - Fairly successful and confident editing, printing/recording, save close and retrieve - Fair understanding of system	14	- Fair pitch - Fair rhythm - Fair appropriate manual/technical dexterity - Fair appropriate tone quality	47-50	- Fair choice of instrumentation/key BT - Fair balance, chording, dynamics, interpretation in BT - Fairly musical performance overall (including balance between backing track and performer) - Fair interpretation in performance - Fair level of confidence in performance - Fair musical communication in performance
		22-23		12-13		42-46	
		19-21		11		37-41	
4 2-3 0-1	- Poor pitch - Poor rhythm - Poor appropriate manual/technical dexterity	13-18	- Poor musical outcome (before edits) - Poor level of confidence inputting - Poor level of success and confidence editing, printing/recording, save close and retrieve - Poor understanding of system	8-10	- Poor pitch - Poor rhythm - Poor appropriate manual/technical dexterity - Poor appropriate tone quality	25-36	- Poor choice of instrumentation/key BT - Poor balance, chording, dynamics, interpretation in BT - Poor musical performance overall (including balance between backing track and performer) - Poor interpretation in performance - Poor level of confidence in performance - Poor musical communication in performance
		7-12		4-7		13-24	
		0-6		0-3		0-12	

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 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 - CONDUCTING

Control of the Performing	Chosen Music and Standard of Performance
1. Accuracy: - Beat (as per time signature) - Indication of entries 2. Rhythmic consistency, including pulse.	1. Musicality: - Ability to shape phrases - Ability to shape dynamics/musical expression, as appropriate - Appropriate tempo
3. Appropriate manual/technical dexterity. - Technical security - Fluency of the music	2. Interpretation: Sense and understanding of style - Popular style - feel for words & rhythm - Traditional style - lilting rhythm, appropriate ornamentation - Classical style - 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	• Excellent accuracy • Excellent rhythmic consistency • Excellent appropriate manual/technical dexterity • Excellent appropriate technique	134-140 126-133 119-125	• Excellent musicality • Excellent interpretation • Excellent confident performance • Excellent rapport with ensemble
32-33 30-31 28-29	• Very good accuracy • Very good rhythmic consistency • Very good appropriate manual/technical dexterity • Very good appropriate technique	112-118 105-111 98-104	• Very good musicality • Very good interpretation • Very confident performance • Very good rapport with ensemble
26-27 24-25 22-23	• Good accuracy • Good rhythmic consistency • Good appropriate manual/technical dexterity • Good appropriate technique	91-97 84-90 77-83	• Good musicality • Good interpretation • Confident performance • Good rapport with ensemble
20-21 18-19 16-17	• Fair accuracy • Fair rhythmic consistency • Fair appropriate manual/technical dexterity • Fair appropriate technique	70-76 63-69 56-62	• Fair musicality • Fairly good interpretation • Fairly confident performance • Fair rapport with ensemble
11-15 5-10 0-4	• Poor accuracy • Poor rhythmic consistency • Poor appropriate manual/technical dexterity • Poor appropriate technique	38-55 19-37 0-18	• 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 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 consistency 2. Rhythm – accuracy and consistency 3. Appropriate manual/technical dexterity. • Intonation • 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 • Appropriate tempo • Articulation / Enunciation • Intonation 2. Interpretation: Sense and understanding of style, e.g.: • Popular style - feel for words & rhythm • Traditional style - lilting rhythm, appropriate ornamentation • 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 (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	- Excellent pitch - Excellent rhythm - Excellent appropriate manual/technical dexterity - Excellent appropriate tone quality	134-140 126-133 119-125	- Excellent musical performance - Excellent interpretation - Completely confident performance - Excellent musical communication	- 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	- Very good pitch - Very good rhythm - Very good appropriate manual/technical dexterity - Very good appropriate tone quality	112-118 105-111 98-104	- Very musical performance - Very good interpretation - Very confident performance - Very good musical communication	- 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	- Good pitch - Good rhythm - Good appropriate manual/technical dexterity - Good appropriate tone quality	91-97 84-90 77-83	- Good musical performance - Good interpretation - Confident performance - Good musical communication	- 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	- Fair pitch - Fair rhythm - Fair appropriate manual/technical dexterity - Fair appropriate tone quality	70-76 63-69 56-62	- Fairly musical performance - Fairly good interpretation - Fairly confident performance - Fairly good musical communication	- 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	- Poor pitch - Poor rhythm - Poor appropriate manual/technical dexterity - Poor appropriate tone quality	38-55 19-37 0-18	- Poor musical performance - Poor interpretation - Poor level of confidence - Poor musical communication	- 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 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 consistency 2. Rhythm – accuracy and consistency 3. Appropriate manual/technical dexterity. - Intonation - 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 - Appropriate tempo - Articulation / Enunciation - Intonation 2. Interpretation: Sense and understanding of style, e.g.: - Popular style - feel for words & rhythm - Traditional style - lilting rhythm, appropriate ornamentation - 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	• Very good pitch • Very good rhythm • Very good appropriate manual/technical dexterity • Very good appropriate tone quality	68-70 64-67 60-63	• Very musical performance • Very good interpretation • Very confident performance • Very good musical communication	• 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	• Good pitch • Good rhythm • Good appropriate manual/technical dexterity • Good appropriate tone quality	56-59 52-55 49-51	• Good musical performance • Good interpretation • Confident performance • Good musical communication	• 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	• Fair pitch • Fair rhythm • Fair appropriate manual/technical dexterity • Fair appropriate tone quality	46-48 42-45 39-41	• Fairly musical performance • Fairly good interpretation • Fairly confident performance • Fairly good musical communication	• 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	• Poor pitch • Poor rhythm • Poor appropriate manual/technical dexterity • Poor appropriate tone quality	36-38 32-35 28-31	• Poor musical performance • Poor interpretation • Poor level of confidence • Poor musical communication	• 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	• Very poor pitch • Very poor rhythm • Very poor appropriate manual/technical dexterity • Very poor appropriate tone quality	19-27 9-18 0-8	• Very poor musical performance • Very poor interpretation • Very poor level of confidence • Very poor musical communication	• 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 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 SINGING TO OWN ACCOMPANIMENT

Control of the Performing Medium	Chosen Music & Standard of Performance
1. Pitch - accuracy and consistency 2. Rhythm – accuracy and consistency 3. Appropriate manual/technical dexterity. - Intonation - 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 - Appropriate tempo - Articulation / Enunciation - Intonation 2. Interpretation: Sense and understanding of style, e.g.: - Popular style - feel for words & rhythm - Traditional style - lilting rhythm, appropriate ornamentation - Classical style - 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	• 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	• 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	• 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	• Good musical performance overall (including balance between voice and accompaniment) • Good interpretation overall • Confident performance overall • Good musical communication
13 12 11	• 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	• 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	• 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	• 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	• 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	• 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 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: • Appropriate technical fluency	1. Musical outcome (NB before edits): • Musicality of chosen pitches and rhythms on playback. • Required tracks are audible 2. Confident performance of tasks: • Inputting • Edits, print/record, save and retrieve 3. Understanding of system • Setting up score, moving between tracks, etc. • 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	• Very good pitch • Very good rhythm • Very good appropriate manual/technical dexterity	68-70 64-67 60-63	• Very good musical outcome (before edits) • Very confident inputting • Edits, printing/recording, save, close and retrieve successful and very confident • Very good understanding of system
16 15 14	• Good pitch • Good rhythm • Good appropriate manual/technical dexterity	56-59 52-55 49-51	• Good musical outcome (before edits) • Confident inputting • Edits, printing/recording, save, close and retrieve successful and confident. • Good understanding of system
13 12 11	• Fair pitch • Fair rhythm • Fair appropriate manual/technical dexterity	46-48 42-45 39-41	• Fairly musical outcome (before edits) • Fairly confident inputting • Fairly successful and confident editing, printing/recording, save, close and retrieve. • Fair understanding of system
10 9 8	• Poor pitch • Poor rhythm • Poor appropriate manual/technical dexterity	36-38 32-35 28-31	• Poor musical outcome (before edits) • Poor level of confidence inputting • Poor level of success and confidence editing, printing/recording, save, close and retrieve • Poor understanding of system
6-7 3-5 0-2	• Very poor pitch • Very poor rhythm • Very poor appropriate manual/technical dexterity	19-27 9-18 0-8	• Very poor musical outcome (before edits) • Very poor level of confidence inputting • Very poor level of success and confidence editing, printing/recording, save, close & 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 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 - CONDUCTING

Control of the Performing	Chosen Music and Standard of Performance
1. Accuracy: • Beat (as per time signature) • Indication of entries 2. Rhythmic consistency, including pulse.	1. Musicality: • Ability to shape phrases • Ability to shape dynamics/musical expression, as appropriate • Appropriate tempo 2. Interpretation: Sense and understanding of style • Popular style - feel for words & rhythm • Traditional style - lilting rhythm, appropriate ornamentation • Classical style - phrasing, expression
3. Appropriate manual/technical dexterity. • Technical security • Fluency of the music 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	• Very good accuracy • Very good rhythmic consistency • Very good appropriate manual/technical dexterity • Very good appropriate technique	68-70 64-67 60-63	• Very good musicality • Very good interpretation • Very confident performance • Very good rapport with ensemble
16 15 14	• Good accuracy • Good rhythmic consistency • Good appropriate manual/technical dexterity • Good appropriate technique	56-59 52-55 49-51	• Good musicality • Good interpretation • Confident performance • Good rapport with ensemble
13 12 11	• Fair accuracy • Fair rhythmic consistency • Fair appropriate manual/technical dexterity • Fair appropriate technique	46-48 42-45 39-41	• Fair musicality • Fairly good interpretation • Fairly confident performance • Fair rapport with ensemble
10 9 8	• Poor accuracy • Poor rhythmic consistency • Poor appropriate manual/technical dexterity • Poor appropriate technique	36-38 32-35 28-31	• Poor musicality • Poor interpretation • Poor level of confidence • Poor rapport with ensemble
6-7 3-5 0-2	• Very poor accuracy • Very poor rhythmic consistency • Very poor appropriate manual/technical dexterity • Very poor appropriate technique	19-27 9-18 0-8	• 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 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 - Appropriate tempo - Articulation / Enunciation - Intonation 2. Interpretation: Sense and understanding of style, e.g.: - Popular style - feel for words & rhythm - Traditional style - lilting rhythm, appropriate ornamentation - 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	• Very good pitch • Very good rhythm • Very good appropriate manual/technical dexterity • Very good appropriate tone quality	68-70 64-67 60-63	• Very musical performance • Very good interpretation • Very confident performance • Very good musical communication	• 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	• Good pitch • Good rhythm • Good appropriate manual/technical dexterity • Good appropriate tone quality	56-59 52-55 49-51	• Good musical performance • Good interpretation • Confident performance • Good musical communication	• 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	• Fair pitch • Fair rhythm • Fair appropriate manual/technical dexterity • Fair appropriate tone quality	46-48 42-45 39-41	• Fairly musical performance • Fairly good interpretation • Fairly confident performance • Fairly good musical communication	• 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	• Poor pitch • Poor rhythm • Poor appropriate manual/technical dexterity • Poor appropriate tone quality	36-38 32-35 28-31	• Poor musical performance • Poor interpretation • Poor level of confidence • Poor musical communication	• 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	• Very poor pitch • Very poor rhythm • Very poor appropriate manual/technical dexterity • Very poor appropriate tone quality	19-27 9-18 0-8	• Very poor musical performance • Very poor interpretation • Very poor level of confidence • Very poor musical communication	• 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

