

## SECTION A – MELODY COMPOSITION (40 marks)

Q	Descriptors	Mark
1	<ul style="list-style-type: none"> <li>• Melody has excellent style and imagination</li> <li>• Excellent sense of shape and structure</li> <li>• Excellent development of opening ideas</li> <li>• Excellent sense of direction and climax</li> <li>• Successful modulation</li> </ul> <p><i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen</i></p>	34 – 40
	<ul style="list-style-type: none"> <li>• Very good sense of melodic and rhythmic interest</li> <li>• Very good sense of shape and structure</li> <li>• Very good development of opening ideas</li> <li>• Very good sense of direction and climax</li> <li>• Successful modulation</li> </ul> <p><i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chose.</i></p>	28 – 33
	<ul style="list-style-type: none"> <li>• Good sense of melodic and rhythmic interest</li> <li>• Good sense of shape and structure</li> <li>• Good development of opening ideas</li> <li>• Good sense of direction and climax</li> <li>• Unconfirmed modulation</li> </ul> <p><i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen</i></p>	22 – 27
	<ul style="list-style-type: none"> <li>• Fair sense of melodic and rhythmic interest</li> <li>• Fair sense of shape and structure</li> <li>• Fair development of opening ideas</li> <li>• Fair sense of direction and climax</li> <li>• Unsuccessful modulation</li> </ul> <p><i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen</i></p>	16 – 21
	<ul style="list-style-type: none"> <li>• Poor melodic and rhythmic interest</li> <li>• Poor sense of shape and structure</li> <li>• Poor development of opening ideas</li> <li>• Poor sense of direction</li> <li>• No attempt at modulation</li> </ul> <p><i>Inappropriate performing directions (phrasing and dynamics) inserted</i> <i>Unsuitable instrument chosen</i></p>	10 – 15
	<ul style="list-style-type: none"> <li>• Very poor melodic and rhythmic interest</li> <li>• Very poor sense of shape and structure</li> <li>• Very poor development of opening ideas</li> <li>• Very poor sense of direction</li> <li>• No attempt at modulation</li> </ul> <p><i>No performing directions (phrasing and dynamics) inserted</i> <i>No instrument chosen</i></p>	4 – 9
	<ul style="list-style-type: none"> <li>• Very little/no attempt</li> </ul>	0 – 3

Q	Descriptors	Mark
2	<ul style="list-style-type: none"> <li>Excellent style and imagination</li> <li>Excellent "marriage" of words and music</li> <li>Excellent sense of shape and structure</li> <li>Excellent sense of direction and climax</li> </ul> <i>Appropriate performing directions (phrasing and dynamics) inserted</i>	34 – 40
	<ul style="list-style-type: none"> <li>Very good sense of melodic and rhythmic interest</li> <li>Very good "marriage" of words and music</li> <li>Very good sense of shape and structure</li> <li>Very good sense of direction and climax</li> </ul> <i>Appropriate performing directions (phrasing and dynamics) inserted</i>	28 – 33
	<ul style="list-style-type: none"> <li>Good sense of melodic and rhythmic interest</li> <li>Good "marriage" of words and music</li> <li>Good sense of shape and structure</li> <li>Good sense of direction and climax</li> </ul> <i>Appropriate performing directions (phrasing and dynamics) inserted</i>	22 – 27
	<ul style="list-style-type: none"> <li>Fair sense of melodic and rhythmic interest</li> <li>Fair "marriage" of words and music</li> <li>Fair sense of shape and structure</li> <li>Some sense of direction and climax</li> </ul> <i>Appropriate performing directions (phrasing and dynamics) inserted</i>	16 – 21
	<ul style="list-style-type: none"> <li>Poor melodic interest.</li> <li>Poor "marriage" of words and music</li> <li>Poor sense of shape and structure</li> <li>Poor sense of direction</li> </ul> <i>Inappropriate performing directions (phrasing and dynamics) inserted</i>	10 – 15
	<ul style="list-style-type: none"> <li>Very poor melodic interest</li> <li>Very poor "marriage" of words and music</li> <li>Very poor sense of shape and structure</li> <li>Very poor sense of direction</li> </ul> <i>No performing directions (phrasing and dynamics) inserted</i>	4 - 9
	<ul style="list-style-type: none"> <li>Very little attempt</li> </ul>	0 - 3
	No text inserted	0

Q	Descriptors	Mark
3	<ul style="list-style-type: none"> <li>• Melody has excellent style and imagination</li> <li>• Excellent sense of shape and structure</li> <li>• Excellent development of opening ideas</li> <li>• Excellent sense of direction and climax</li> <li>• Successful modulation</li> <li>• Rhythmic integrity and style of dance maintained with flair</li> <li>• Excellent adherence to given structure</li> </ul> <p><i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen</i></p>	34 – 40
	<ul style="list-style-type: none"> <li>• Very good sense of melodic and rhythmic interest</li> <li>• Very good sense of shape and structure</li> <li>• Very good development of opening ideas</li> <li>• Very good sense of direction and climax</li> <li>• Successful modulation</li> <li>• Rhythmic integrity and style of dance very well maintained</li> <li>• Very good adherence to given structure</li> </ul> <p><i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen</i></p>	28 – 33
	<ul style="list-style-type: none"> <li>• Good sense of melodic and rhythmic interest</li> <li>• Good sense of shape and structure</li> <li>• Good development of opening ideas</li> <li>• Good sense of direction and climax</li> <li>• An unconfirmed modulation</li> <li>• Good attempt at maintaining dance rhythm</li> <li>• Good adherence to given structure</li> </ul> <p><i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen</i></p>	22 – 27
	<ul style="list-style-type: none"> <li>• Fair sense of melodic interest</li> <li>• Some sense of shape and structure</li> <li>• Some development of opening ideas</li> <li>• Some sense of direction and climax</li> <li>• An unsuccessful modulation</li> <li>• Rhythmic integrity of dance fairly well maintained</li> <li>• Fair adherence to given structure</li> </ul> <p><i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen</i></p>	16 – 21
	<ul style="list-style-type: none"> <li>• Poor melodic and rhythmic interest</li> <li>• Poor sense of shape and structure</li> <li>• Poor development of opening ideas</li> <li>• Poor sense of direction</li> <li>• No attempt at modulation</li> <li>• Poor awareness of dance rhythm</li> <li>• Poor adherence to given structure</li> </ul> <p><i>Inappropriate performing directions (phrasing and dynamics) inserted</i> <i>Unsuitable instrument chosen</i></p>	10 – 15
	<ul style="list-style-type: none"> <li>• Very poor melodic and rhythmic interest</li> <li>• Very poor sense of shape and structure</li> <li>• Very poor development of opening ideas</li> <li>• Very poor sense of direction</li> <li>• No attempt at modulation</li> <li>• Very poor awareness of dance rhythm</li> <li>• Very poor adherence to given structure</li> </ul> <p><i>No performing directions (phrasing and dynamics) inserted</i> <i>No instrument chosen</i></p>	4 - 9
	<ul style="list-style-type: none"> <li>• Very little/no attempt</li> </ul>	0 - 3

## SECTION B – HARMONY (60 marks)

Q		Descriptors	Mark										
4	Melody	<ul style="list-style-type: none"><li>• Excellent style and imagination</li><li>• Excellent awareness of key and underlying harmonic structure</li><li>• Excellent development of opening ideas</li><li>• Excellent sense of direction and climax</li></ul>	34 – 40	40									
		<ul style="list-style-type: none"><li>• Very good style and imagination</li><li>• Very good awareness of key and underlying harmonic structure</li><li>• Very good development of opening ideas</li><li>• Very good sense of direction and climax</li></ul>	28 – 33										
		<ul style="list-style-type: none"><li>• Good style and imagination</li><li>• Good awareness of key and underlying harmonic structure</li><li>• Good development of opening ideas</li><li>• Good sense of direction and climax</li></ul>	22 – 27										
		<ul style="list-style-type: none"><li>• Fair style and imagination</li><li>• Fair awareness of key and underlying harmonic structure</li><li>• Fair development of opening ideas</li><li>• Fair sense of direction and climax</li></ul>	16 – 21										
		<ul style="list-style-type: none"><li>• Poor style and imagination</li><li>• Poor awareness of key and underlying harmonic structure</li><li>• Poor development of opening ideas</li><li>• Poor sense of direction and climax</li></ul>	10 – 15										
		<ul style="list-style-type: none"><li>• Very poor style and imagination</li><li>• Very poor awareness of key and underlying harmonic structure</li><li>• Very poor development of opening ideas</li><li>• Very poor sense of direction and climax</li></ul>	4 - 9										
		Very little/no attempt	0 - 3										
		Bass	0.5 mark per correct bass note under each chord symbol if treble melody note is also correct. (0.5 X 21) (Correct pitch in correct place rhythmically)		10.5	20							
	Quality of bass line, including sense of musicality, awareness of style and technical knowledge		9.5										
	<table><tr><th colspan="2">Quality of Bass Line</th></tr><tr><td><ul style="list-style-type: none"><li>• Excellent bass line</li><li>• Excellent awareness of style</li></ul></td><td>8 – 9.5</td></tr><tr><td><ul style="list-style-type: none"><li>• Very good bass line</li><li>• Very good awareness of style</li></ul></td><td>6 – 7</td></tr><tr><td><ul style="list-style-type: none"><li>• Good bass line</li><li>• Good awareness of style</li></ul></td><td>4 - 5</td></tr><tr><td><ul style="list-style-type: none"><li>• Fair bass line</li><li>• Fair awareness of style</li></ul></td><td>2 - 3</td></tr><tr><td><ul style="list-style-type: none"><li>• Poor bass line</li><li>• Poor awareness of style</li></ul></td><td>0 - 1</td></tr></table>			Quality of Bass Line			<ul style="list-style-type: none"><li>• Excellent bass line</li><li>• Excellent awareness of style</li></ul>	8 – 9.5	<ul style="list-style-type: none"><li>• Very good bass line</li><li>• Very good awareness of style</li></ul>	6 – 7	<ul style="list-style-type: none"><li>• Good bass line</li><li>• Good awareness of style</li></ul>	4 - 5	<ul style="list-style-type: none"><li>• Fair bass line</li><li>• Fair awareness of style</li></ul>
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<ul style="list-style-type: none"><li>• Excellent bass line</li><li>• Excellent awareness of style</li></ul>	8 – 9.5												
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<ul style="list-style-type: none"><li>• Good bass line</li><li>• Good awareness of style</li></ul>	4 - 5												
<ul style="list-style-type: none"><li>• Fair bass line</li><li>• Fair awareness of style</li></ul>	2 - 3												
<ul style="list-style-type: none"><li>• Poor bass line</li><li>• Poor awareness of style</li></ul>	0 - 1												

Q		Descriptors	Mark													
5	Chords	<ul style="list-style-type: none"><li>0.5 mark for each chord that is part of a good progression in boxes 12 and 13.</li><li>1 mark for each chord that is part of a good progression in all other boxes.</li></ul>	23	35												
		Quality of musical progressions and cadences overall	12													
		<table><tr><th colspan="2">Quality of Chord Progressions</th></tr><tr><td>Excellent chord progressions</td><td>11 – 12</td></tr><tr><td>Very good chord progressions</td><td>8 - 10</td></tr><tr><td>Good chord progressions</td><td>5 – 7</td></tr><tr><td>Fair chord progressions</td><td>3 - 4</td></tr><tr><td>Poor chord progressions</td><td>0 - 2</td></tr></table>			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
		Quality of Chord Progressions														
		Excellent chord progressions			11 – 12											
		Very good chord progressions			8 - 10											
		Good chord progressions			5 – 7											
	Fair chord progressions	3 - 4														
	Poor chord progressions	0 - 2														
	Bass	0.5 mark per correct bass note under each correct chord symbol	12	25												
Quality of bass line, including sense of musicality, awareness of style and technical knowledge		13														
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<ul style="list-style-type: none"><li>Fair bass line</li><li>Fair awareness of style</li></ul>	3 - 4															
<ul style="list-style-type: none"><li>Poor bass line</li><li>Poor awareness of style</li></ul>	0 - 2															

### Chord Progressions - General points

Same chord in adjacent boxes not accepted unless bass changed or 7<sup>th</sup> added

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

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

- V<sup>7</sup> - V not accepted
- ii – I or iib – I not accepted except as approach to Ic in cadential 6/4
- Cadential 6/4 must be on the stronger of the two beats and at a cadence point
- Chords that cause weak bass line (aug 4<sup>th</sup>, dim 5<sup>th</sup>) not accepted

Q		Descriptors	Mark	
6	Chords	1 mark for each chord that fits melody and is part of a good chord progression. (1 X 20)	20	20
	Descant	<ul style="list-style-type: none"> <li>Excellent descant line within harmonic framework</li> <li>Excellent adherence to two-part style of given opening</li> </ul>	34 – 40	40
		<ul style="list-style-type: none"> <li>Very good descant line, within harmonic framework</li> <li>Very good adherence to two-part style of given opening</li> </ul>	28 – 33	
		<ul style="list-style-type: none"> <li>Good descant line, within harmonic framework</li> <li>Good adherence to two-part style of given opening</li> </ul>	22 – 27	
		<ul style="list-style-type: none"> <li>Fair descant line, within harmonic framework</li> <li>Fair adherence to two-part style of given opening</li> </ul>	16 – 21	
		<ul style="list-style-type: none"> <li>Poor descant line, within harmonic framework</li> <li>Poor adherence to two-part style of given opening</li> </ul>	10 – 15	
		<ul style="list-style-type: none"> <li>Very poor descant line, within harmonic framework</li> <li>Very poor adherence to two-part style of given opening</li> </ul>	4 - 9	
		<ul style="list-style-type: none"> <li>Very little/no attempt</li> </ul>	0 - 3	

Descriptors	Mark	Total
<ul style="list-style-type: none"> <li>Excellent degree of creativity and originality</li> <li>Excellent grasp of the principles of composition/orchestration/arranging</li> <li>Appropriately notated</li> <li>Excellent description of the compositional process</li> </ul>	85 – 100	100
<ul style="list-style-type: none"> <li>Very good degree of creativity and originality</li> <li>Very good grasp of the principles of composition/orchestration/arranging</li> <li>Appropriately notated</li> <li>Very good description of the compositional process</li> </ul>	70 – 84	
<ul style="list-style-type: none"> <li>Good degree of creativity and originality</li> <li>Good grasp of the principles of composition/orchestration/arranging</li> <li>Appropriately notated</li> <li>Good description of the compositional process</li> </ul>	55 – 69	
<ul style="list-style-type: none"> <li>Fair degree of creativity and originality</li> <li>Fair grasp of the principles of composition/orchestration/arranging</li> <li>Appropriately notated</li> <li>Fair description of the compositional process</li> </ul>	40 – 54	
<ul style="list-style-type: none"> <li>Poor degree of creativity and originality</li> <li>Poor grasp of the principles of composition/orchestration/arranging</li> <li>Inadequate notation</li> <li>Poor description of the compositional process</li> </ul>	25 – 39	
<ul style="list-style-type: none"> <li>Very poor degree of creativity and originality</li> <li>Very poor grasp of the principles of composition/orchestration/arranging</li> <li>Inadequate notation</li> <li>Very poor description of the compositional process</li> </ul>	10 – 24	
<ul style="list-style-type: none"> <li>Very little or no attempt</li> </ul>	0-9	