

SECTION A – MELODY COMPOSITION (40 marks)**Q.1 CONTINUATION OF A GIVEN OPENING**

Q	Descriptors		Mark
1	A	<ul style="list-style-type: none"> • Melody has excellent style and imagination. • Excellent sense of shape and structure. • Excellent development of opening ideas. • Excellent sense of direction and climax. <p><i>Appropriate performing directions (phrasing and dynamics) inserted.</i> <i>Suitable instrument chosen.</i></p>	34 – 40
	B	<ul style="list-style-type: none"> • A very good sense of melodic and rhythmic interest. • Very good sense of shape and structure. • Very good development of opening ideas. • Very good sense of direction and climax. <p><i>Appropriate performing directions (phrasing and dynamics) inserted.</i> <i>Suitable instrument chosen.</i></p>	28 – 33
	C	<ul style="list-style-type: none"> • A good sense of melodic and rhythmic interest. • Good sense of shape and structure. • Good development of opening ideas. • Good sense of direction and climax. <p><i>Appropriate performing directions (phrasing and dynamics) inserted.</i> <i>Suitable instrument chosen.</i></p>	22 – 27
	D	<ul style="list-style-type: none"> • A fair sense of melodic and rhythmic interest. • A fair sense of shape and structure. • Some development of opening ideas. • Some sense of direction and climax. <p><i>Appropriate performing directions (phrasing and dynamics) inserted.</i> <i>Suitable instrument chosen.</i></p>	16 – 21
	E	<ul style="list-style-type: none"> • Little melodic and rhythmic interest. • Little sense of shape and structure. • Little development of opening ideas. • Little sense of direction. <p><i>Inappropriate performing directions (phrasing and dynamics) inserted.</i> <i>Unsuitable instrument chosen.</i></p>	10 – 15
	F	<ul style="list-style-type: none"> • Poor melodic and rhythmic interest. • Poor sense of shape and structure. • Poor development of opening ideas. • Poor sense of direction. <p><i>No performing directions (phrasing and dynamics) inserted.</i> <i>No instrument chosen.</i></p>	4 – 9
	NG	<ul style="list-style-type: none"> • Very little/no attempt. 	0 – 3

Q.2 SETTING MUSIC TO A GIVEN TEXT

Q	Descriptors		Mark
2	A	<ul style="list-style-type: none"> Showing excellent style and imagination. Excellent "marriage" of words and music. Excellent sense of shape and structure. Excellent sense of direction and climax. <p><i>Appropriate performing directions (phrasing and dynamics) inserted.</i></p>	34 – 40
	B	<ul style="list-style-type: none"> Melodically and rhythmically very convincing. Very good “marriage” of words and music. Very good sense of shape and structure. Very good sense of direction and climax. <p><i>Appropriate performing directions (phrasing and dynamics) inserted.</i></p>	28 – 33
	C	<ul style="list-style-type: none"> Good sense of melody writing. Good word setting. Good sense of shape and structure. Good sense of direction and climax. <p><i>Appropriate performing directions (phrasing and dynamics) inserted.</i></p>	22 – 27
	D	<ul style="list-style-type: none"> Fair sense of melodic interest. Fair sense of word setting. Fair sense of shape and structure. Some sense of direction and climax. <p><i>Appropriate performing directions (phrasing and dynamics) inserted.</i></p>	16 – 21
	E	<ul style="list-style-type: none"> A little melodic interest. A little attempt at word setting. A little sense of shape and structure. A little sense of direction. <p><i>Inappropriate performing directions (phrasing and dynamics) inserted.</i></p>	10 – 15
	F	<ul style="list-style-type: none"> Poor melodic interest. Almost non-existent word setting. Poor sense of shape and structure. Poor sense of direction. <p><i>No performing directions (phrasing and dynamics) inserted.</i></p>	4 - 9
	NG	<ul style="list-style-type: none"> Very little/no attempt. 	0 - 3
		<ul style="list-style-type: none"> No attempt at word setting. 	0

Q.3 COMPOSING TO A GIVEN DANCE RHYTHM OR METRE OR FORM

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

SECTION B – HARMONY (60 marks)

Q.4 COMPOSING MELODY AND BASS NOTES FROM A SET OF CHORDS

Q	Descriptors				Mark	
4	Melody	A	Melody has excellent style and imagination, with an excellent awareness of key and underlying harmonic structure and excellent development of opening ideas. Excellent sense of direction and climax.	34 – 40	40	
		B	Melody has very good style and imagination, with a very good awareness of key and underlying harmonic structure and very good development of opening ideas. Very good sense of direction and climax.	28 – 33		
		C	Melody has good style and imagination, with good awareness of key and underlying harmonic structure and good development of opening ideas. Good sense of direction and climax.	22 – 27		
		D	A fair sense of melodic and rhythmic interest and a fair awareness of key and harmonic structure. A fair development of opening ideas. Notes generally fit chords.	16 – 21		
		E	Some melodic and rhythmic interest. Little sense of harmonic structure. Some notes fit chords.	10 – 15		
		F	No shape. Very few notes fit chords.	4 - 9		
		NG	Very little/no attempt.	0 - 3		
	Bass	.5 mark per correct bass note under each chord symbol if treble melody note is also correct. (.5 X 21)			10.5	20
		Quality of bass line, including sense of musicality, awareness of style and technical knowledge.			9.5	
		Quality of Bass Line				
Excellent bass line; musical with excellent awareness of style.		8 – 9.5				
Very good bass line; musical with very good awareness of style.		6 – 7				
Good bass line; musical with good awareness of style.		4 - 5				
Fair bass line; fairly musical with some awareness of style.	2 - 3					
Unmusical bass line; at variance with given style.	0 - 1					

Q.5 COMPOSING BASS NOTES AND CHORD INDICATIONS TO A GIVEN TUNE

Q	Descriptors			Mark													
5	Chords	1 mark for each chord that is part of a good progression.		23	35												
		Quality of musical progressions and cadences overall.		12													
		<table><tr><th colspan="2">Quality of Chord Progressions</th></tr><tr><td>Excellent musical chord progressions.</td><td>11 – 12</td></tr><tr><td>Very musical progressions.</td><td>8 - 10</td></tr><tr><td>Good musical progressions.</td><td>5 – 7</td></tr><tr><td>Fairly musical progressions.</td><td>3 - 4</td></tr><tr><td>Poor chord progressions.</td><td>0 - 2</td></tr></table>				Quality of Chord Progressions		Excellent musical chord progressions.	11 – 12	Very musical progressions.	8 - 10	Good musical progressions.	5 – 7	Fairly musical progressions.	3 - 4	Poor chord progressions.	0 - 2
		Quality of Chord Progressions															
		Excellent musical chord progressions.	11 – 12														
		Very musical progressions.	8 - 10														
		Good musical progressions.	5 – 7														
		Fairly musical progressions.	3 - 4														
	Poor chord progressions.	0 - 2															
Bass	.5 mark per correct bass note under each correct chord symbol. (0.5 x 26)		13	25													
	Quality of bass line, including sense of musicality, awareness of style and technical knowledge.		12														
	<table><tr><th colspan="2">Quality of Bass Line</th></tr><tr><td>Excellent bass line; musical with excellent awareness of style.</td><td>11 – 12</td></tr><tr><td>Very good bass line; musical with very good awareness of style.</td><td>8 - 10</td></tr><tr><td>Good bass line; musical with good awareness of style.</td><td>5 – 7</td></tr><tr><td>Fair bass line; fairly musical with some awareness of style.</td><td>3 - 4</td></tr><tr><td>Unmusical bass line; at variance with given style.</td><td>0 - 2</td></tr></table>				Quality of Bass Line		Excellent bass line; musical with excellent awareness of style.	11 – 12	Very good bass line; musical with very good awareness of style.	8 - 10	Good bass line; musical with good awareness of style.	5 – 7	Fair bass line; fairly musical with some awareness of style.	3 - 4	Unmusical bass line; at variance with given style.	0 - 2	
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	Good bass line; musical with good awareness of style.	5 – 7															
Fair bass line; fairly musical with some awareness of style.	3 - 4																
Unmusical bass line; at variance with given style.	0 - 2																

Q.6 ADDING A COUNTERMELODY OR DESCANT AND CHORDAL SUPPORT TO A GIVEN TUNE

Q		Descriptors	Mark	
6	Chords	1 mark for each chord that fits the given melody and is part of a good chord progression. (1 X 16) Up to 4 marks for correct cadences.	16 + 4	20
	Descant	A Excellent descant line within harmonic framework. Excellent adherence to two-part style throughout.	34 – 40	40
		B Very good descant line, which fits well over harmonic structure. Two-part style of given opening very well maintained.	28 – 33	
		C Good descant line and shape. Melody fits harmonic structure. Good attempt at maintaining two-part style of opening.	22 – 27	
		D Fair descant line and shape. Notes generally fit chords. Some attempt at maintaining two-part style of opening.	16 – 21	
		E Some notes fit chords. Little attempt at maintaining style. Little sense of structure. Little sense of technical knowledge.	10 – 15	
		F Very few notes fit chords. Very little attempt at maintaining style.	4 - 9	
		NG Very little/no attempt.	0 - 3	

	Descriptors	Mark	Total
A	An excellent degree of creativity and originality, with an excellent grasp of the principles of composition, orchestration or arranging. Appropriately notated and including a detailed description of the compositional process.	85 – 100	100
B	A very good degree of creativity and originality, displaying very good control of compositional skills, appropriately notated. A very good description of compositional process.	70 – 84	
C	A good degree of creativity and originality, with good control of musical features, appropriately notated. Good description of compositional process.	55 – 69	
D	Basic understanding of composition with little evidence of originality. Adequate notation and description of compositional process.	40 – 54	
E	Material presented shows little evidence of elementary compositional skills. Inadequate notation. Description lacks any detail of compositional process.	25 – 39	
F	Little or no value. Composition not notated. No description of compositional process included.	0 - 24	