General Notes to Examiners

- **1.** Mark the overall quality of statements/descriptions.
 - NB Full marks can only be awarded for statements/descriptions that are fully correct.
- 2. Where there is a choice of question to answer (Q5B), if a candidate answers more than one question, mark all answers and award the marks for the best answer.
- 3. In questions where the candidate is asked to identify/name/choose a specific number of features/instruments, each extra incorrect answer cancels a correct one.

Any two correct instruments Strings = 0 Up to 2 marks each for an accurate description of two features of the accompaniment heard in the excerpt. For example: A countermelody on French Horn; A countermelody which is a two note (descending) figure; A 2-note descending figure; There is a sequence on French horn; Triplets on woodwind /fl /ob /clar /cor anglais; There are triplets heard throughout the excerpt; repeated triplets; repeated notes on ww; long notes/sustained notes on horns / tuba / fg / bass / brass; Pedal note(s)on fg / tuba / bass; (b) timpani roll; The timpani enters towards/near the end; There is a crescendo at/near the end; It gets louder near the end; There is a descending scale(s) in the bass/fg/tuba at the start (of the excerpt); There is a rising scale on hn/ob/cl/C.l/fl/ww at the end (of the excerpt); The timpani enters = 0 It gets louder = 0 Ambulance Theme = 0 Swaying figure / swaying figure on Horn = 0 Rising/descending scale(s) = 0 Naming instruments in the accompaniment, without elaboration, = 0 Partially correct statement = 1m Excerpt 2 - Bars 419 - 434: CD1 Tracks 6,7 & 8 Up to three marks for an accurate description of the texture of the music as heard in the excerpt. Reference to the terms polyphonic and homophonic is not required. However, if the		Question 1 – 25 marks	
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(c) terms polyphonic or homophonic are included in the answer, the description must match			
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Reference must be made to instrumentation for full marks		Reference must be made to instrumentation for full marks	
Canon = 0		Canon = 0	

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

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

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

	Question 3 – 10 marks	
	Cantata No.78, Jesu Der Du Meine Seele by J.S. Bach, Movement 3 Bars (upbeat to)16 – 24 : CD1 Tracks 24,25 & 26	
(a)	Tenor	2
(b)	1 mark for each of two valid identifications of two features of the vocal line.	1+1
	For example: leaps/wide leaps/wide intervals; upward/downward leaps; wide range (10 th); repeated notes; ornamentation/grace note/appoggiatura; sung with free rhythm; speech-like / declamatory in style; (mainly) syllabic; melismatic; chromatic notes/chromaticism; Trills = 0 Word-painting = 0 Augmented intervals = 0 Monosyllabic = 0	

Reference to text (similarity / difference) = 0 Speech-like singing = 0

Question 4 – 10 marks **Bohemian Rhapsody by Freddie Mercury (Operatic Section)** Excerpt 1, Bars 55 – 74: CD1 Tracks 28,29 & 30 Excerpt 2, Bars 74 - 95: CD1 Tracks 31,32 &33 1 Α (a) (b) Thunderbolt 1 (c) Up to 2 marks for a valid description of the music on Magnifico. 2 A partially correct statement = 1 Panning = 0 Up to 2 marks for a valid description of the bass line in line 7 of the excerpt. (d) 2 Descending scale/ descending figure / descending line / repeated notes; Partially correct answer = 1 (e) (i) Antiphonal dialogue 1 (ii) Explanation of feature with reference to music /text heard in excerpt 1.5 call and response/conversation/dialogue without reference to the excerpt = 1 Up to 1.5 marks for a valid description of how the word 'no' is emphasised in the (f) music of line 13 of the excerpt. 1.5 For example: Unison rhythm in vocal and instrumental parts; Cymbal crash (on each chord / word); Bass drum (on each chord / word); Accented/strong/staccato/detached chords; Rising chords; Rich/full harmony/texture on each word/chord; Partially correct answer = 1 Repetition / repetition of the word 'no'= 0 Chords = 0

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

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

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

	Question	n 6 – 20 marks	
		of Praise), Op 52 by Mendelssohn ott, bars 1-8 : CD2 Tracks 11,12,13 & 14	
(a)	***************************************		2
	Missing notes x 4, pitch only. 0.5 each		
	Mark the first 4 notes inserted in bar 3	, from left to right	
	Mark pitch only, ignore incorrect rhyth	m	
	SATB Choir		
(b)			1
(c)	perfect		2
		of Praise), Op 52 by Mendelssohn tt, bars 16 – 28: CD2 Tracks 15, 16 & 17	<u> </u>
(d)	No.8 Chorale, Nun dunket alle Go		
(d)	No.8 Chorale, Nun dunket alle Go Up to 2 marks for each of 2 valid differ	tt, bars 16 – 28: CD2 Tracks 15, 16 & 17	7
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(d)	No.8 Chorale, Nun dunket alle Go Up to 2 marks for each of 2 valid differ Answer must refer to both excerpts. Excerpt 1 no (instrumental) accompaniment no (instrumental) introduction	ences between excerpt 1 and excerpt 2. Excerpt 2 (instrumental) accompaniment (instrumental) introduction Flutes / oboes/ clarinets/ timpani/	2+2
(d)	No.8 Chorale, Nun dunket alle Go Up to 2 marks for each of 2 valid differ Answer must refer to both excerpts. Excerpt 1 no (instrumental) accompaniment no (instrumental) introduction There are no instruments	ences between excerpt 1 and excerpt 2. Excerpt 2 (instrumental) accompaniment (instrumental) introduction Flutes / oboes/ clarinets/ timpani/ violins/ violas/ cellos/ basses/ organ	2+2
(d)	No.8 Chorale, Nun dunket alle Go Up to 2 marks for each of 2 valid differ Answer must refer to both excerpts. Excerpt 1 no (instrumental) accompaniment no (instrumental) introduction There are no instruments There is vocal harmony	ences between excerpt 1 and excerpt 2. Excerpt 2 (instrumental) accompaniment (instrumental) introduction Flutes / oboes/ clarinets/ timpani/ violins/ violas/ cellos/ basses/ organ There is no vocal harmony	2+2

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

Ele	ement	Descriptors	Mark	Tot.
	1	 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. Excellent sources and reference to pieces of music/composer/performer. 	- 85 - 100	
		 Very good awareness and detailed knowledge of musical features of topic. Very good reference to all ten musical excerpts on the accompanying audio recording which illustrate the feature(s) discussed. Very well researched, with very good personal response. Very good sources and reference to pieces of music/composer/performer. 	70 - 84	
Paper	2-4	 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. Good sources and good reference to pieces of music/composer/performer. 	55 - 69	100
		 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. General sources used but lacking specific focus. Some reference to pieces of music/composer/performer. 	40 - 54	
		 Generally inadequate response to chosen topic. Little or no evidence of research or personal response. Little or no reference to musical features of topic Little or no reference to musical recordings. Inadequate sources listed and inadequate reference to pieces of music/composer/performer. 	25 - 39	
		Very little response to chosen topic in evidence.	10 - 24	
		No response to chosen topic in evidence.	0 - 9	

Refer to the Leaving Certificate Music Syllabus – page 12 – 2.3.5

ASSESSMENT CRITERIA FOR PERFORMING - LC MUSIC SYLLABUS

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

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	H2	50-59	H5	100-119
	4	69-09	H4	120-139
	H3	70-79	H3	140-159
	H2	68-08	Н2	160-179
1	<u> </u>	90-100	H1	180-200
	:	П	317	376

III - Unprepared Tests

(Pitch and/or rhythmic accuracy - Choice and control of tempo - Overall musical sense)

Mark Sight Reading Aural Memory Improvisation 18-20 Excellent pitch and/or rhythmic accuracy Excellent pitch and/or rhythmic accuracy Excellent development of given material 17 Excellent continuity Excellent development of given material 18-20 Excellent development of given material Excellent development of given material 18-20 Excellent development of given material Excellent development of given material 18-20 Very good pitch and/or rhythmic accuracy Very good continuity Very good continuity 19-20 Very good development of given material Very good musical sense Very good musical sense 19-21 Good continuity Good princi development of given material October from material 19-21 Good continuity Good continuity October from material 19-22 Fair continuity Fair relating for pulse Fair relating for pulse <			tren and, or tril annotation	(1 recti and, of this amone accuracy) another and control of control	cian inasicai scrisc)
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Poor choice of tempo Poor dynamics Poor musical sense	2-7	•	Poor continuity		Door continuity
Poor dynamics Poor musical sense Poor musical sense	2-4	•	Poor choice of tempo	Door fooling for miles	Poor continuity
	0-1	•	Poor dynamics		Poor minimal control
		•	Poor musical sense		

8Н	0-29
2Н	68-08
9Н	40-49
HS	50-59
H4	69-09
H3	70-79
H2	68-08
H1	90-100
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H1

Higher Level (One Activity) - Solo/Group Performance (100 marks) Three songs/pieces presented and performed and one unseen test

-	Control of the Medium (20)			II Chosen Music & Standard of Performance (60)	erformance (60)	
	Note accuracy Rhythmic consistency Manual/technical dexterity Appropriate tone quality			Musicality: phrasing, dynamics, expression, mood Interpretation: style, understanding Programme content: variety, standard, suitability	expression, mood extanding endard, suitability	
WK	Description	Mk	Group ensemble – interaction & balance	Classical tone – phrasing - dynamics	Popular feel for style	Traditional lilting feel
18-20 17	 Excellent pitch (incl. intonation) Excellent rhythm Excellent control of sound (production) Excellent tone quality 	54-60	 Excellent at holding line Excellent contribution to the ensemble Excellent input to musical balance of group Excellent interaction and awareness 	 Excellent musical performance Completely confident performance Excellent phrasing Excellent attention to dynamics 	 Excellent musical performance Completely confident performance Excellent sense of popular style (melodic & rhythmic) Excellent feel for words & rhythm 	Excellent musical performance Completely confident performance Excellent sense of style Excellent, lilting rhythm
16 15 14	 Very good pitch (incl. intonation) Very good rhythm Very good control of sound (production) Very good tone quality 	48-50 45-47 42-44	 Very good at holding line Very good contribution to the ensemble Very good input to musical balance of group Very good interaction and awareness 	 Very musical performance Very confident performance Very good phrasing Very good attention to dynamics 	 Very musical performance Very confident performance Very good sense of popular style (melodic & rhythmic) Very good feel for words & rhythm 	 Very musical performance Very confident performance Very good sense of style Consistent, lilting rhythm
13 12 11	 Good pitch (incl. intonation) Good rhythm Good control of sound production Good tone quality 	39-41 36-38 33-35	 Good at holding line Good contribution to the ensemble Good input to musical balance of group Good interaction and awareness 	 Good musical performance Confident performance Good phrasing Good attention to dynamics 	 Good musical performance Confident performance Good sense of popular style (melodic & rhythmic) Good feel for words and/or rhythm 	 Good musical performance Confident performance Good sense of style rhythm lacks "lilt"
10 9 8	 Fair pitch (incl. intonation) Fair rhythm Fair control of sound production Fair tone quality 	30-32 27-29 24-26	 Fair at holding line Fair contribution to the ensemble Fair input to musical balance of group Fair interaction and awareness 	 Fairly musical performance Fairly confident performance Fairly good phrasing Fairly good attention to dynamics 	 Fairly musical performance Fairly confident performance Fairly good sense of popular style (melodic & rhythmic) Fairly good feel for words and/or rhythm 	 Fairly musical performance Fairly confident performance Fair sense of style Rhythm lacks fluency
5-7 2-4 0-1	 Poor pitch (incl. intonation) Poor rhythm Poor control of sound production Poor tone quality 	15-23 6-14 0-5	 Poor at holding line Poor contribution to the ensemble Poor input to musical balance of group Poor interaction or awareness 	 Poor musical performance Poor level of confidence Poor sense of phrasing Poor attention to dynamics 	 Poor musical performance Lacking in confidence Poor sense of pop style Poor feel for words/rhythm 	 Poor musical performance Lacking in confidence Poor sense of style Rhythm is stiff

(Pitch and/or rhythmic accuracy - Choice and control of tempo - Overall musical sense)

Mark Sight Reading Aural Memory Improvisation 18-20 Excellent pitch and/or rhythmic accuracy Excellent development of given material 17 Excellent pitch and/or rhythmic accuracy Excellent development of given material Excellent development of given material 16 Excellent development of tempo Very good pitch and/or rhythmic accuracy Very good pitch and/or rhythmic accuracy Very good development of given material 14 Very good dynamics Very good continuity Very good feeling for pulse Very good continuity Very good pitch and/or rhythmic accuracy Good pitch and/or rhythmic accuracy Very good feeling for pulse Very good feeling for pulse Very good dynamics Very good feeling for pulse Very good feeling for pulse Very good musical sense Good pitch and/or rhythmic accuracy Good pitch and/or rhythmic accuracy Good pitch and/or rhythmic accuracy Good prich and/or rhythmic accuracy 13 Good prich and/or rhythmic accuracy Fair feeling for pulse Good dynamics 14 Fair pitch and/or rhythmic accuracy Fair feeling for pu			e com and of the control of the cont	accuracy differential country of the minimum series	Jitan masicai semsej
Excellent pitch and/or rhythmic accuracy Excellent continuity Excellent continuity Excellent continuity Excellent continuity Excellent thoice of tempo Excellent dynamics Excellent musical sense Excellent musical sense Very good pitch and/or rhythmic accuracy Very good continuity Good pitch and/or rhythmic accuracy Good dynamics Good dynamics Fair continuity Fair musical sense	Mark		Sight Reading	Aural Memory	Improvisation
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 Excellent choice of tempo Excellent dynamics Excellent dynamics Very good pitch and/or rhythmic accuracy Very good choice of tempo Very good dynamics Good pitch and/or rhythmic accuracy Good continuity Good choice of tempo Good choice of tempo Good choice of tempo Fair continuity Fair continuity Fair continuity Fair continuity Fair continuity Fair dynamics Fair dynamics Fair musical sense Fair musical sense Fair continuity Fair musical sense Poor continuity Poor dynamics Poor musical sense Poor dynamics Poor musical sense Poor musical sense Poor musical sense Poor musical sense Poor dynamics <l< th=""><th>18-20</th><th>•</th><th>Excellent continuity</th><th> Excellent continuity </th><th> Excellent continuity </th></l<>	18-20	•	Excellent continuity	 Excellent continuity 	 Excellent continuity
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 Excellent musical sense Very good pitch and/or rhythmic accuracy Very good continuity Very good dynamics Good continuity Good dynamics Fair continuity Good musical sense Good dynamics Fair continuity Fair continuity Fair continuity Fair dynamics Poor continuity Fair dynamics Poor continuity Fair dynamics Poor continuity Poor continuity Poor continuity Poor continuity Poor pitch and/or rhythmic accuracy Fair musical sense Poor pitch and/or rhythmic accuracy Poor continuity Poor continuity Poor continuity Poor continuity Poor continuity Poor musical sense 		•	Excellent dynamics	 Excellent musical sense 	 Excellent musical sense
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 Very good musical sense Good pitch and/or rhythmic accuracy Good continuity Good dynamics Good musical sense Fair continuity Fair continuity Fair dynamics Poor pitch and/or rhythmic accuracy Fair musical sense Poor continuity Poor dynamics Poor dynamics Poor musical sense 	14	•	Very good dynamics	 Very good feeling for pulse 	Very good reciling for to
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Poor dynamics Poor musical sense Poor musical sense	2-4	•	Poor choice of tempo	Door fooling for miles	Door conto of pulso
POOL HIGHCAI SAIISA	0-1	•	Poor dynamics		FOOT Series of parise
		•	Poor musical sense		FOOT IIIUSICAI SEIISE

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Н2	68-08	
£	62-02	
H 4	69-09	
H5	20-29	
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Higher Level -Solo Performance - Singing to Own Accompaniment Three songs/pieces presented and performed

II Chosen Music & Standard of Performance (60) (Voice and accompaniment)	Musicality: phrasing, dynamics, expression, mood Interpretation: style, understanding Programme content: variety, standard, suitability	Description	 Excellent musical performance overall Excellent confident performance overall Excellent phrasing/sense of style (melodic and rhythmic) Excellent feel for words & rhythm Excellent balance between voice and accompaniment 	 Very musical performance overall Very confident performance overall Very good phrasing/sense of style (melodic and rhythmic) Very good feel for words & rhythm Very good balance between voice and accompaniment 	 Good musical performance overall Good phrasing/sense of style (melodic and rhythmic) Good pheel for words & rhythm Good balance between voice and accompaniment 	 Fairly musical performance overall Fairly confident performance overall Fairly good phrasing/sense of style (melodic and rhythmic) Fairly good feel for words & rhythm Fairly good balance between voice and accompaniment 	 Poor musical performance overall Poor level of confidence overall Poor sense of phrasing/sense of style (melodic and rhythmic) Poor feel for words and rhythm Poor balance between voice and accompaniment
		Mk	54-60	48-50 45-47 42-44	39-41 36-38 33-35	30-32 27-29 24-26	15-23 6-14 0-5
Control of the Medium (20) (Voice and accompaniment)	Note accuracy Rhythmic consistency Manual/technical dexterity Appropriate tone quality	Description	 Excellent pitch in voice and accompaniment (incl. intonation) Excellent rhythm in voice and accompaniment Excellent control of sound (production) in voice and accompaniment Excellent tone quality in voice and accompaniment 	 Very good pitch in voice and accompaniment (incl. intonation) Very good rhythm in voice and accompaniment Very good control of sound (production) in voice and accompaniment Very good tone quality in voice and accompaniment 	 Good pitch (incl. intonation) in voice and accompaniment Good rhythm in voice and accompaniment Good control of sound production in voice and accompaniment Good tone quality in voice and accompaniment 	 Fair pitch (incl. intonation) in voice and accompaniment Fair rhythm in voice and accompaniment Fair control of sound production in voice and accompaniment Fair tone quality in voice and accompaniment 	 Poor pitch (incl. intonation) in voice and accompaniment Poor rhythm in voice and accompaniment Poor control of sound production in voice and accompaniment Poor tone quality in voice and accompaniment
		Mk	18-20	16 15 14	13 11	10 9 8	5-7 2-4 0-1

III - Unprepared Tests

(Pitch and /or rhythmic accuracy - Choice and control of tempo - Overall musical sense)

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Excellent pitch and/or rhythmic accuracy Excellent continuity Excellent continuity Excellent continuity Excellent dynamics Excellent dynamics Excellent dynamics Excellent dynamics Excellent dynamics Excellent musical sense Excellent musical sense Very good pitch and/or rhythmic accuracy Very good continuity Good pitch and/or rhythmic accuracy Good dynamics Good dynamics Fair continuity Fair musical sense	Mark		Sight Reading	Aural Memory	Improvisation
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 Excellent dynamics Excellent musical sense Very good pitch and/or rhythmic accuracy Very good continuity Very good continuity Very good feeling for pulse Very good musical sense Good ontinuity Good ontinuity Good ontinuity Good dynamics Good dynamics Good musical sense Good musical sense Fair pitch and/or rhythmic accuracy Good musical sense Fair continuity Fair continuity Fair continuity Fair thoice of tempo Fair thoice of tempo Fair thoice of tempo Fair dynamics Poor pitch and/or rhythmic accuracy Fair dynamics Poor continuity Poor musical sense 	17	•	Excellent choice of tempo	 Excellent feeling for pulse 	 Excellent feeling for pulse
 Excellent musical sense Very good pitch and/or rhythmic accuracy Very good continuity Very good dynamics Good continuity Good dynamics Fair continuity Fair continuity Fair continuity Fair dynamics Poor continuity Poor continuity Fair dynamics Poor continuity Poor musical sense 		•	Excellent dynamics	 Excellent musical sense 	 Excellent musical sense
 Very good pitch and/or rhythmic accuracy Very good continuity Very good choice of tempo Very good choice of tempo Very good dynamics Good pitch and/or rhythmic accuracy Good continuity Good continuity Good musical sense Fair pitch and/or rhythmic accuracy Fair continuity Fair continuity Fair dynamics Poor pitch and/or rhythmic accuracy Fair dynamics Poor continuity Poor pitch and/or rhythmic accuracy Poor continuity Poor continuity Poor pitch and/or rhythmic accuracy Poor pitch and/or rhythmic accuracy		•	Excellent musical sense		
 Very good continuity Very good choice of tempo Very good continuity Very good deling for pulse Good pitch and/or rhythmic accuracy Good continuity Good dynamics Fair pitch and/or rhythmic accuracy Fair continuity Fair continuity Fair dynamics Poor choice of tempo Fair musical sense Poor pitch and/or rhythmic accuracy Fair musical sense Poor pitch and/or rhythmic accuracy Fair musical sense Poor continuity Poor continuity Poor continuity Poor pitch and/or rhythmic accuracy Poor continuity Poor continuity Poor continuity Poor musical sense 		•	Very good pitch and/or rhythmic accuracy	 Very good pitch and/or rhythmic 	• Vory motor dovolopment of given material
 Very good choice of tempo Very good dynamics Very good dynamics Very good musical sense Good pitch and/or rhythmic accuracy Good continuity Good dynamics Fair pitch and/or rhythmic accuracy Fair choice of tempo Fair choice of tempo Fair dynamics Poor pitch and/or rhythmic accuracy Fair dynamics Poor continuity Fair musical sense Poor continuity Fair musical sense Poor continuity Poor pitch and/or rhythmic accuracy Poor continuity Poor continuity Poor continuity Poor pitch and/or rhythmic accuracy Poor pitch and/or rhythmic accuracy Poor continuity Poor continuity Poor pitch and/or rhythmic accuracy Poor pitch and/or rhythmic accuracy Poor continuity Poor pubse Poor musical sense Poor musical sense Poor musical sense 	16	•	Very good continuity	accuracy	Very good development of given material
 Very good feeling for pulse Very good musical sense Good pitch and/or rhythmic accuracy Good continuity Good dynamics Fair pitch and/or rhythmic accuracy Fair continuity Fair continuity Fair thoice of tempo Fair thoice of tempo Fair musical sense Poor pitch and/or rhythmic accuracy Poor pitch and/or pulse Poor pitch and/or pulse Poor dynamics Poor musical sense Poor musical sense Poor musical sense 	15	•	Very good choice of tempo	 Very good continuity 	Very good collinary Very good fooling for pulce
 Very good musical sense Good pitch and/or rhythmic accuracy Good continuity Good continuity Good musical sense Fair pitch and/or rhythmic accuracy Fair continuity Fair continuity Fair dynamics Poor pitch and/or rhythmic accuracy Fair musical sense Poor pitch and/or rhythmic accuracy Fair musical sense Poor continuity Poor continuity Poor continuity Poor continuity Poor continuity Poor continuity Poor musical sense 	14	•	Very good dynamics	 Very good feeling for pulse 	Very good reciling for purse
 Good pitch and/or rhythmic accuracy Good continuity Good choice of tempo Good dynamics Fair pitch and/or rhythmic accuracy Fair choice of tempo Fair choice of tempo Fair musical sense Poor choice of tempo Poor continuity Poor dynamics Poor dynamics Poor dynamics Poor dynamics Poor dynamics Poor musical sense 		•	Very good musical sense	 Very good musical sense 	very good intustral serise
 Good continuity Good feeling for pulse Good musical sense Fair pitch and/or rhythmic accuracy Fair choice of tempo Fair dynamics Poor pitch and/or rhythmic accuracy Fair musical sense Fair musical sense Fair pitch and/or rhythmic accuracy Fair musical sense Fair musical sense Poor pitch and/or rhythmic accuracy Poor continuity Poor continuity Poor continuity Poor continuity Poor continuity Poor continuity Poor musical sense Poor musical sense Poor musical sense 		•	Good pitch and/or rhythmic accuracy		icinotem noving to thomas loved boot
 Good choice of tempo Good dynamics Good musical sense Fair pitch and/or rhythmic accuracy Fair choice of tempo Fair musical sense Poor pitch and/or rhythmic accuracy Poor continuity Poor continuity Poor continuity Poor pitch and/or rhythmic accuracy Poor continuity Poor continuity Poor pitch and/or rhythmic accuracy Poor continuity Poor continuity Poor pitch and/or rhythmic accuracy Poor pitch an	13	•	Good continuity	Good continuity	Good continuity
 Good musical sense Good musical sense Fair pitch and/or rhythmic accuracy Fair continuity Fair dynamics Poor continuity Poor choice of tempo Poor continuity Poor continuity Poor dynamics Poor musical sense 	12	•	Good choice of tempo	Good fooling for pulso	Good fooling for pulso
 Good musical sense Fair pitch and/or rhythmic accuracy Fair continuity Fair dynamics Poor choice of tempo Poor choice of tempo Poor choice of tempo Poor continuity Poor musical sense Poor musical sense 	11	•	Good dynamics		
 Fair pitch and/or rhythmic accuracy Fair continuity Fair choice of tempo Fair dynamics Poor pitch and/or rhythmic accuracy Poor continuity Poor choice of tempo Poor continuity Poor continuity Poor continuity Poor continuity Poor choice of tempo Poor musical sense Poor musical sense Poor musical sense Poor musical sense 		•	Good musical sense	• GOOD ITIUSICAL SELISE	• Good continuity
 Fair continuity Fair choice of tempo Fair dynamics Fair musical sense Poor pitch and/or rhythmic accuracy Poor choice of tempo Poor dynamics Poor musical sense 		•	Fair pitch and/or rhythmic accuracy	meniose simply years par dation sies •	• air dound and a faire a sica
 Fair choice of tempo Fair dynamics Fair musical sense Poor pitch and/or rhythmic accuracy Poor continuity Poor choice of tempo Poor dynamics Poor musical sense Poor pitch and/or rhythmic accuracy Poor continuity Poor continuity Poor musical sense Poor musical sense 	10	•	Fair continuity	Fall pitch and/or mythmic accuracy Exist continuity	Fair development of given material Entropationity
 Fair dynamics Fair musical sense Poor pitch and/or rhythmic accuracy Poor continuity Poor choice of tempo Poor dynamics Poor musical sense Poor musical sense Poor musical sense 	6	•	Fair choice of tempo	Fall Collembity Enir fooling for mulco	Fall COlltilluity Eair conto of miles
 Fair musical sense Poor pitch and/or rhythmic accuracy Poor continuity Poor choice of tempo Poor dynamics Poor musical sense Poor musical sense 	∞	•	Fair dynamics	• rail leeling for puise	rail selise of pulse
 Poor pitch and/or rhythmic accuracy Poor continuity Poor choice of tempo Poor dynamics Poor musical sense 		•	Fair musical sense	• Fair musical sense	• rair musical sense
Poor continuity Poor choice of tempo Poor dynamics Poor musical sense		•	Poor pitch and/or rhythmic accuracy	1000 1000 of model de 20/ base dotte a 2000	Contraction and the second of the second
Poor choice of tempo Poor dynamics Poor musical sense	2-7	•	Poor continuity	Pool pitch and/or mythmic accuracy Door continuity	Fool development of given material Door continuity
Poor dynamics Poor musical sense Poor musical sense	2-4	•	Poor choice of tempo	Foot footing for miles	Poor containing y
POOL HIGGING SCHOOL	0-1	•	Poor dynamics	Door musical control	Poor seried of pulse
		•	Poor musical sense		• POOL IIIusical selise

Н8	0-29
Н7	30-39
9Н	40-49
HS	20-59
H4	69-09
H3	62-02
H2	68-08
H1	90-100
5	-

H1T

Higher Level (One Activity) - Technology (100 marks)

	Tech	Technology (27)	y (27)			Performing (53)	
_	Control of the Medium (7)	S	II Chosen Music & Standard of Performance (20)	_	Control of the Medium (13) (Solo and backing track)	II Chosen Music & Standard of Performance (40)	(
7	 Excellent inputting (pitch & rhythmic accuracy) Excellent control of medium 	18-20	 Excellent level of confidence inputting Excellent musical outcome Edits, printing/recording, save and retrieve successful and carried out with excellent level of confidence Excellent understanding of system 	13 12 11	 Excellent pitch (incl. intonation) Excellent rhythm Excellent control of sound (production) Excellent tone quality 	 Excellent proof/evidence/description of compilation BT Excellent choice of instrumentation /key BT Excellent balance, chording, dynamics, interpretation in BT Excellent balance between backing track and performance Excellent sense of musical style Excellent musical performance Completely convincing performance 	3 T
ß	Very good inputting (pitch & rhythmic accuracy) Very good control of medium	16 15 14	 Very confident inputting Very good musical outcome Edits, printing/recording, save and retrieve successful and very confident Very good understanding of system 	10	 Very good pitch (incl. intonation) Very good rhythm Very good control of sound (production) Very good tone quality 	• Very good proof/evidence/description of compilation BT • Very good choice of instrumentation/key BT • Very good balance, chording, dynamics, interpretation in BT • Very good balance between backing track and performance • Very good sense of musical style • Very good musical performance • Very good musical performance • Very convincing and confident performance	вт псе
4	 Good inputting (pitch & rhythmic accuracy) Good control of medium 	13 12 11	 Confident inputting Good musical outcome Edits, printing/recording, save and retrieve successful and confident. Good understanding of system 	8 7	 Good pitch (incl. intonation) Good rhythm Good control of sound production Good tone quality 	 • Good proof/evidence/description of compilation BT • Good choice of instrumentation/key BT • Good balance, chording, dynamics, interpretation in BT 24-25 • Good balance between backing track and performance • Good sense of musical style • Good musical performance • Good performance 	
æ	 Fair inputting (pitch & rhythmic accuracy) Fair control of medium 	10 9	 Fairly confident inputting Fairly musical outcome Fairly confident and fairly successful editing, printing/recording, save and retrieve. Fair understanding of system 	9 9	 Fair pitch (incl. intonation) Fair rhythm Fair control of sound production Fair tone quality 	 • Fair proof/evidence/description of compilation BT • Fair choice of instrumentation/key • Fair balance, chording, dynamics, interpretation in BT • Fair balance between backing track and performance • Fair sense of musical style • Fairly musical performance • Fairly convincing and confident performance 	
0-2	Poor inputting (pitch & rhythmic accuracy) Little control of medium	5-7 2-4 0-1	 Poor level of confidence inputting Poor musical outcome Poor level of confidence and success in editing, printing/recording, save and retrieve Poor understanding of system 	3-4	 Poor pitch (incl. intonation) Poor rhythm Poor control of sound production Poor tone quality 	 • Poor proof/evidence/description of compilation BT • Poor choice of instrumentation/key • Poor balance, chording, dynamics, interpretation in BT 4-9 • Poor balance between backing track and performance • Poor sense of musical style • Poor musical performance • Poor level of confidence in performance 	

III - Unprepared Tests
(Pitch and/or rhythmic accuracy - Choice and control of tempo - Overall musical sense)

		, ,		
Mark		Sight Reading	Aural Memory	Improvisation
	•	Socillant nitch and for which missing	• or on the state of the state	Evenion+ double more of given
	•	Excellent pitch and/of mythmic accuracy	• Excellent pitch and/or mythmic accuracy	Excellent development of given material
18-20	•	Excellent continuity	 Excellent continuity 	 Excellent continuity
17	•	Excellent choice of tempo	 Excellent feeling for pulse 	 Excellent feeling for pulse
	•	Excellent dynamics	 Excellent musical sense 	 Excellent musical sense
	•	Excellent musical sense		
	•	Very good pitch and/or rhythmic accuracy	 Very good pitch and/or rhythmic 	 Very good development of given
16	•	Very good continuity	accuracy	material
15	•	Very good choice of tempo	 Very good continuity 	 Very good continuity
14	•	Very good dynamics	 Very good feeling for pulse 	 Very good feeling for pulse
	•	Very good musical sense	 Very good musical sense 	 Very good musical sense
	•	Good pitch and/or rhythmic accuracy	vocalione dimply and part dotte proof	• Good dovolonment of given material
13	•	Good continuity		Cood continuity
12	•	Good choice of tempo		Cood fooling for miles
11	•	Good dynamics	• Good reeming for paise	
	•	Good musical sense	• GOOD IIIUSICAI SEIISE	Good Collellaity
	•	Fair pitch and/or rhythmic accuracy	• Fair nitch and /or rhythmic accuracy	Eair development of given material
10	•	Fair continuity	Fair portionity	
6	•	Fair choice of tempo	Fair continuity	• Fair continuity
∞	•	Fair dynamics	Fair feeling for pulse	Fair sense of pulse
	•	Fair musical sense	 Fair musical sense 	 Fair musical sense
	•	Poor pitch and/or rhythmic accuracy	Poor pitch and/or rhythmic accuracy	 Poor development of given material
5-7 2-4	• •	Poor continuity Poor choice of tempo	Poor continuity	 Poor continuity
0-1	•	Poor dynamics	Poor feeling for pulse Door musical conta	Poor sense of pulse Door musical conso
	•	Poor musical sense		

11 90-100 80-89 70-79 60-69 50-59 40-49 30-39 0-29	5	H1	Н2	Н3	H4	H5	H6	Н7	Н8
	į	90-100	80-89	70-79	69-09	50-59	\circ	30-39	0-29

Higher Level (One Activity) - Improvisation / Conducting (100 marks)

_	Control of the Medium (20)		II Chosen Music &	II Chosen Music & Standard of Performance (60)	
	Note accuracy Rhythmic consistency Manual/technical dexterity Appropriate tone quality		Musicality: phra Interpret Programme con	Musicality: phrasing, dynamics, expression, mood Interpretation: style, understanding Programme content: variety, standard, suitability	
Mark	Description C = Conducting I = Improvisation	Mark	Group ensemble – interaction & balance	Improvising Three pieces demonstrate three types of improvisation	Conducting Three pieces or songs One unseen score
18-20	Excellent pitch (incl. intonation) Excellent rhythm Excellent control of sound production Excellent tone quality Excellent (secure and clear) beat C Excellent control of performance C	54-60	 Excellent at holding line Excellent contribution to the ensemble Excellent input to musical balance of group Excellent interaction and awareness 	 Excellent musical performance Completely confident performance Excellent exploration of chosen idiom Excellent sense of style 	Excellent musical performance Completely confident performance Excellent rapport with ensemble Excellent sense of phrasing Excellent attention to dynamics
16 15 14	 Very good pitch (incl. intonation) Very good rhythm Very good control of sound production Very good tone quality Very good (secure and clear) beat C Very good control of performance C 	48-50 45-47 42-44	 Very good at holding line Very good contribution to the ensemble Very good input to musical balance of group Very good interaction and awareness 	Very good musical performance Very confident performance Chosen idiom very well explored Very good sense of style	Very good musical performance Very confident performance Very good rapport with ensemble Very good sense of phrasing Very good attention to dynamics
13 12 11	Good pitch (incl. intonation) Good rhythm Good control of sound production Good tone quality Good (secure and clear) beat C Good control of performance C	39-41 36-38 33-35	 Good at holding line Good contribution to the ensemble Good input to musical balance of group Good interaction and awareness 	Good musical performance Confident performance Chosen idiom well explored Good sense of style	 Good musical performance Confident performance Good rapport with ensemble Good sense of phrasing Good attention to dynamics
10 9 8	 Fair pitch (incl. intonation) Fair rhythm Fair control of sound production Fair tone quality Fairly good (secure and clear) beat C Fair control of performance C 	30-32 27-29 24-26	 Fair at holding line Fair contribution to the ensemble Fair input to musical balance of group Fair interaction and awareness 	 Fairly musical performance Fairly confident performance Fair exploration of chosen idiom Fair sense of style 	 Fairly musical performance Fairly confident performance Fair rapport with ensemble Fair sense of phrasing Fair attention to dynamics
5-7 2-4 0-1	 Poor pitch (incl. intonation) Poor rhythm Poor control of sound production Poor tone quality Poor (secure and clear) beat C Poor control of performance C 	15-23 6-14 0-5	 Poor at holding line Poor contribution to the ensemble Poor input to musical balance of group Poor interaction or awareness 	 Poor musical performance Lacking in confidence Poor exploration of chosen idiom Poor sense of style 	 Poor sense of phrasing Poor rapport with ensemble Poor sense of style Poor sense of phrasing Poor attention to dynamics

III - Unprepared Tests

(Pitch and/or rhythmic accuracy - Choice and control of tempo - Overall musical sense)

Mark	Sight Reading	Aural Memory	Improvisation
			9 1
	Excellent pitch and/or mythmic accuracy	 Excellent pitch and/or rnythring accuracy 	 Excellent development of given material
18-20	Excellent continuity	 Excellent continuity 	 Excellent continuity
17	Excellent choice of tempo	 Excellent feeling for pulse 	 Excellent feeling for pulse
	 Excellent dynamics 	 Excellent musical sense 	 Excellent musical sense
	 Excellent musical sense 		
	 Very good pitch and/or rhythmic accuracy 	 Very good pitch and/or rhythmic 	ejastem asvin to tasmas lavob boon vasiv
16	 Very good continuity 	accuracy	Very good development of given material
15	 Very good choice of tempo 	 Very good continuity 	Very good continuity
14	 Very good dynamics 	 Very good feeling for pulse 	Very good reeming tot purse
	 Very good musical sense 	 Very good musical sense 	• Very good illusical selise
	Good pitch and/or rhythmic accuracy		
13	Good continuity		Cood continuity
12	Good choice of tempo		Good continuity
11	Good dynamics	asing lol being	econd lefelling for burse
	Good musical sense	• Good musical sense	• Good continuity
	Fair pitch and/or rhythmic accuracy	is called a simple day of box datic aic =	ciactom activate at a local control of a local cont
10	Fair continuity	Fall pitch and/or mythmic acturacy Eair continuity	rail developillent of given material Epir continuity
6	Fair choice of tempo	Fall collulaty	Fall Collemanty
∞	Fair dynamics	• Fair leeling for puise	Fair series of pulse
	 Fair musical sense 	• Fair musical sense	• Fair musical sense
!	Poor pitch and/or rhythmic accuracy	 Poor pitch and/or rhythmic accuracy 	 Poor development of given material
۲-۲	• Poor continuity	Poor continuity	Poor continuity
2-4 1-0	Poor choice of tempo Door dynamics	 Poor feeling for pulse 	 Poor sense of pulse
5	Poor musical sense	 Poor musical sense 	 Poor musical sense

8H	0-29	
Н7	30-39	
9Н	40-49	
HS	50-59	
H4	69-09	
Н3	70-79	
H2	68-08	
H1	90-100	
5	Ę	

Two songs / pieces presented and performed in each activity and one unseen test Higher Level (two activities) - Solo/Group Performance (100 marks)

		•	4			
-	Control of the Medium (max 20) (10 + 10)		II Chos	II Chosen Music & Standard of Performance (max 60) (30 + 30)	formance (max 60)	
	Note accuracy Rhythmic consistency Manual/technical dexterity Appropriate tone quality		2 4	Musicality: phrasing, dynamics, expression, mood Interpretation: style, understanding Programme content: variety, standard, suitability	kpression, mood rstanding idard, suitability	
MK	Description	Mk	Group ensemble – interaction & balance	Classical phrasing - dynamics	Popular feel for style	Traditional lilting feel
10	Very good pitch (incl. intonation) Very good rhythm Very good control of sound (production) Very good tone quality	27-30 26	 Very good at holding line Very good contribution to the ensemble Very good input to musical balance of ensemble Very good interaction and awareness 	 Very musical performance Very confident performance Very good phrasing Very good attention to dynamics 	 Very musical performance Very confident performance Very good sense of popular style (melodic & rhythmic) Very good feel for words & rhythm 	 Very musical performance Very confident performance Very good sense of style Consistent, lilting rhythm
8 7	 Good pitch (incl. intonation) Good rhythm Good control of sound production Good tone quality 	24-25 23 21-22	 Good at holding line Good contribution to ensemble Good input to musical balance of ensemble Good interaction and awareness 	 Good musical performance Confident performance Good phrasing Good attention to dynamics 	 Good musical performance Confident performance Good sense of popular style (melodic & rhythmic) Good feel for words and/or rhythm 	 Good musical performance Confident performance Good sense of style rhythm lacks "lilt"
9 15	 Fair pitch (incl. intonation) Fair rhythm Fair control of sound production Fair tone quality 	20 18-19 17	 Fair at holding line Fair contribution to the ensemble Fair input to musical balance of ensemble Fair interaction and awareness 	 Fairly musical performance Fairly confident performance Fairly good phrasing Fairly good attention to dynamics 	 Fairly musical performance Fairly confident performance Fairly good sense of popular style (melodic & rhythmic) Fairly good feel for words and/or rhythm 	 Fairly musical performance Fairly confident performance Fair sense of style Rhythm lacks fluency
4	 Poor pitch (incl. intonation) Poor rhythm Poor control of sound production Poor tone quality 	15-16 14 12-13	 Poor at holding line Poor contribution to ensemble Poor input to musical balance of ensemble Poor interaction or awareness 	 Poor musical performance Poor level of confidence Poor sense of phrasing Poor attention to dynamics 	 Poor musical performance Poor level of confidence Poor sense of pop style Poor feel for words/rhythm 	 Poor musical performance Poor level of confidence Poor sense of style Rhythm is stiff
0-3	Very poor sense of pitch (incl. intonation) Very poor sense of rhythm Very poor control of sound production Very poor tone quality	8-11 3-7 0-2	 Very poor at holding line Very poor contribution to ensemble Very poor sense of balance Very poor interaction or awareness 	 Very poor musical performance Very poor level of confidence Very poor sense of phrasing Very poor attention to dynamics 	 Very poor musical performance Very poor level of confidence Very poor sense of pop style Very poor feel for words or rhythm 	 Very poor musical performance Very poor level of confidence Very poor sense of style Rhythm unsteady

III - Unprepared Tests

(Pitch and/or rhythmic accuracy - Choice and control of tempo - Overall musical sense)

Mark Sight Reading Aural Nemory Improvisation 18-20 Excellent pitch and/or rhythmic accuracy Excellent the period of pitch and/or rhythmic accuracy Excellent the period of pitch and/or rhythmic accuracy Very good development of given material accuracy Very good continuity Very good continuity Very good continuity Very good development of given material accuracy Very good musical sense Very good development of given material accuracy 13 Good pitch and/or rhythmic accuracy Good pitch and/or rhythmic accuracy Good pitch and/or rhythmic accuracy Very good musical sense Very good musical sense 13 Good pod pitch and/or rhythmic accuracy Good of pitch and/or rhythmic accuracy Good continuity Very good musical sense Sood continuity 14 Very good whamistal sense Fair pitch and/or rhythmic accuracy Good of pitch and/or rhythmic accuracy Good of pitch and/or rhythmic accuracy Good of continuity 10					
Excellent pitch and/or rhythmic accuracy Excellent continuity Excellent continuity Excellent continuity Excellent dynamics Excellent dynamics Excellent dynamics Excellent musical sense Very good pitch and/or rhythmic accuracy Very good pitch and/or rhythmic accuracy Very good dynamics Good dynamics Good continuity Good continuity Good continuity Fair continuity Fair pitch and/or rhythmic accuracy Good musical sense Fair pitch and/or rhythmic accuracy Fair pitch and/or rhythmic accuracy Fair continuity Fair continuity Fair continuity Fair continuity Fair poor dynamics Fair pitch and/or rhythmic accuracy Fair poor feeling for pulse Fair musical sense Foor continuity Foor continuity Foor continuity Foor continuity Foor continuity Foor pitch and/or rhythmic accuracy Foor musical sense	Mark		Sight Reading	Aural Memory	Improvisation
Excellent pitch and/or rhythmic accuracy Excellent continuity Excellent continuity Excellent throughout continuity Excellent throughout continuity Excellent dynamics Excellent dynamics Excellent dynamics Excellent dynamics Excellent dynamics Excellent dynamics Excellent dynamics Excellent dud/or rhythmic accuracy Eair pitch and/or rhythmic accuracy Eair choice of tempo Eair musical sense Poor continuity Poor continuity Eair choice of tempo Eair musical sense Eair musical sense Eair musical sense Eair musical sense Poor dynamics Poor musical sense					-
 Excellent continuity Excellent thoice of tempo Excellent thoice of tempo Excellent thoice of tempo Very good pitch and/or rhythmic accuracy Very good dynamics Very good dynamics Good dynamics Good musical sense Good pitch and/or rhythmic accuracy Good continuity Good continuity Good musical sense Fair pitch and/or rhythmic accuracy Fair continuity Fair continuity Fair continuity Fair continuity Fair pitch and/or rhythmic accuracy Fair pitch and/or rhythmic accuracy Fair musical sense Poor pitch and/or rhythmic accuracy Fair musical sense Poor continuity Poor continuity		•	Excellent pitch and/or rnythmic accuracy	 Excellent pitch and/or rhythmic accuracy 	 Excellent development of given material
 Excellent choice of tempo Excellent dynamics Excellent dynamics Very good pitch and/or rhythmic accuracy Very good choice of tempo Very good choice of tempo Very good choice of tempo Very good continuity Good pitch and/or rhythmic accuracy Good pitch and/or rhythmic accuracy Good choice of tempo Good continuity Good choice of tempo Good choice of tempo Fair continuity Fair musical sense Fair musical sense Fair dynamics Poor pitch and/or rhythmic accuracy Fair musical sense Fair musical sense Fair musical sense Poor continuity Poor continuity Poor continuity Poor continuity Poor choice of tempo Poor choice of tempo Poor thoice of tempo Poor choice of tempo Poor thoice of tempo Poor musical sense Poor putch and/or rhythmic accuracy Poor putch and/or putch and/	18-20	•	Excellent continuity	 Excellent continuity 	Excellent continuity
 Excellent dynamics Excellent musical sense Very good pitch and/or rhythmic accuracy Very good continuity Very good dynamics Very good dynamics Good ontinuity Good continuity Good dynamics Fair pitch and/or rhythmic accuracy Good musical sense Good dynamics Fair pitch and/or rhythmic accuracy Good musical sense Fair pitch and/or rhythmic accuracy Fair musical sense Poor pitch and/or rhythmic accuracy Fair musical sense Poor continuity Poor continuity Poor continuity Poor continuity Poor continuity Poor putch and/or rhythmic accuracy Poor poor putch and/or rhythmic accuracy Poor poor putch and/or rhythmic accuracy Poor poor putch and/or rhythmic accuracy Poor pitch and/or rhythmic accuracy Poor putch and/or rhythmic accuracy Poor put	17	•	Excellent choice of tempo	 Excellent feeling for pulse 	 Excellent feeling for pulse
 Excellent musical sense Very good pitch and/or rhythmic accuracy Very good continuity Very good continuity Very good dynamics Very good musical sense Good continuity Good continuity Good continuity Good continuity Good choice of tempo Fair pitch and/or rhythmic accuracy Fair continuity Fair continuity Fair continuity Fair continuity Fair musical sense Poor pitch and/or rhythmic accuracy Poor pitch and/or pitch and/or rhythmic accuracy Poor pitch and/or rhythmic accuracy Poor pitch and/or pitch and/or		•	Excellent dynamics	Excellent musical sense	 Excellent musical sense
 Very good pitch and/or rhythmic accuracy Very good continuity Very good continuity Very good choice of tempo Very good choice of tempo Good pitch and/or rhythmic accuracy Good continuity Good musical sense Good musical sense Fair pitch and/or rhythmic accuracy Fair continuity Fair continuity Fair dynamics Poor pitch and/or rhythmic accuracy Fair musical sense Poor pitch and/or rhythmic accuracy Fair musical sense Poor pitch and/or rhythmic accuracy Fair musical sense Poor pitch and/or rhythmic accuracy <li< th=""><th></th><th>•</th><th>Excellent musical sense</th><th></th><th></th></li<>		•	Excellent musical sense		
 Very good continuity Very good continuity Very good continuity Very good deling for pulse Very good musical sense Good pitch and/or rhythmic accuracy Good continuity Good pitch and/or rhythmic accuracy Fair pitch and/or rhythmic accuracy Fair continuity Fair continuity Fair continuity Fair musical sense Poor pitch and/or rhythmic accuracy Fair musical sense Poor continuity Poor continuity Poor continuity Poor pitch and/or rhythmic accuracy Poor pitch and/or rhythmic		•	Very good pitch and/or rhythmic accuracy	 Very good pitch and/or rhythmic 	• Voca production for the principle
 Very good choice of tempo Very good dynamics Very good dynamics Good pitch and/or rhythmic accuracy Good continuity Good continuity Good dynamics Fair pitch and/or rhythmic accuracy Fair continuity Fair dynamics Fair dynamics Fair musical sense Poor pitch and/or rhythmic accuracy Fair musical sense Poor pitch and/or rhythmic accuracy Poor pitch and/or rhythmic accu	16	•	Very good continuity	accuracy	Very good development of given material
 Very good dynamics Very good musical sense Good pitch and/or rhythmic accuracy Good continuity Good dynamics Good dynamics Good musical sense Good dynamics Fair pitch and/or rhythmic accuracy Fair continuity Fair continuity Fair thoice of tempo Fair feeling for pulse Fair pitch and/or rhythmic accuracy Fair continuity Fair musical sense Poor pitch and/or rhythmic accuracy Fair musical sense Poor pitch and/or rhythmic accuracy Fair musical sense Poor pitch and/or rhythmic accuracy Poor pitch an	15	•	Very good choice of tempo	 Very good continuity 	Very good confinancy
 Very good musical sense Good pitch and/or rhythmic accuracy Good continuity Good continuity Good musical sense Fair pitch and/or rhythmic accuracy Fair continuity Fair continuity Fair dynamics Poor pitch and/or rhythmic accuracy Fair musical sense Poor pitch and/or rhythmic accuracy Fair musical sense Poor continuity Poor continuity Poor continuity Poor continuity Poor continuity Poor dynamics Poor dynamics Poor dynamics Poor musical sense 	14	•	Very good dynamics	 Very good feeling for pulse 	Very good realing for the
 Good pitch and/or rhythmic accuracy Good continuity Good choice of tempo Good dynamics Fair pitch and/or rhythmic accuracy Fair choice of tempo Fair continuity Fair continuity Fair dynamics Poor continuity Poor dynamics Poor dynamics Poor dynamics Poor dynamics Poor musical sense Poor dynamics Poor musical sense Poor musical sense Poor dynamics Poor musical sense Poor musical sense Poor musical sense Poor musical sense 		•	Very good musical sense	 Very good musical sense 	very good indoled serise
 Good continuity Good dynamics Good dynamics Good musical sense Fair pitch and/or rhythmic accuracy Fair continuity Fair dynamics Poor pitch and/or rhythmic accuracy Poor continuity Poor continuity Poor continuity Poor continuity Poor pitch and/or rhythmic accuracy Poor pitch and/or rhythmic accuracy Poor continuity Poor continuity Poor continuity Poor musical sense 		•	Good pitch and/or rhythmic accuracy	Socialization of material social	injustice doising to the month of boots
 Good choice of tempo Good dynamics Good musical sense Fair pitch and/or rhythmic accuracy Fair continuity Fair continuity Fair pitch and/or rhythmic accuracy Fair musical sense Poor pitch and/or rhythmic accuracy Poor continuity Poor continuity Poor pitch and/or rhythmic accuracy Poor pitch and/or rhythmic a	13	•	Good continuity	Cood continuity	Good continuity
 Good musical sense Fair pitch and/or rhythmic accuracy Fair continuity Fair dynamics Poor choice of tempo Poor choice of tempo Poor choice of tempo Poor musical sense 	12	•	Good choice of tempo	Good Collinaty	Good fooling for miles
 Good musical sense Fair pitch and/or rhythmic accuracy Fair continuity Fair continuity Fair dynamics Poor choice of tempo Poor pitch and/or rhythmic accuracy Poor continuity Poor musical sense Poor musical sense 	11	•	Good dynamics	asind loi gillian pood	Good reeling for purse
 Fair pitch and/or rhythmic accuracy Fair continuity Fair choice of tempo Fair dynamics Poor choice of tempo Poor choice of tempo Poor dynamics Poor musical sense Poor musical sense Poor choice of tempo Poor musical sense Poor choice of tempo Poor musical sense 		•	Good musical sense	Good Musical sense	• Good continuity
 Fair continuity Fair choice of tempo Fair dynamics Fair musical sense Poor pitch and/or rhythmic accuracy Poor continuity Poor dynamics Poor musical sense 		•	Fair pitch and/or rhythmic accuracy	indtal	initation action to the control of t
 Fair choice of tempo Fair dynamics Fair musical sense Poor pitch and/or rhythmic accuracy Poor continuity Poor choice of tempo Poor dynamics Poor musical sense 	10	•	Fair continuity	Fair postionity	
 Fair dynamics Fair musical sense Poor pitch and/or rhythmic accuracy Poor continuity Poor choice of tempo Poor dynamics Poor musical sense Poor musical sense 	6	•	Fair choice of tempo	Fair Collemnity	Fair Continuity
 Fair musical sense Poor pitch and/or rhythmic accuracy Poor continuity Poor choice of tempo Poor dynamics Poor musical sense Poor musical sense 	∞	•	Fair dynamics	Fair reming for purse	rail sellse of pulse
 Poor pitch and/or rhythmic accuracy Poor continuity Poor continuity Poor choice of tempo Poor dynamics Poor musical sense 		•	Fair musical sense	• Fair musical sense	• Fair musical sense
 Poor continuity Poor choice of tempo Poor dynamics Poor musical sense 		•	Poor pitch and/or rhythmic accuracy	1000 im 4+ da 20/ bac do +i a 2000	is the second of
 Poor choice of tempo Poor dynamics Poor musical sense 	2-7	•	Poor continuity	FOOL pitch and/or mythmic accuracy	Poor continuity
Poor dynamics Poor musical sense Poor musical sense	2-4	•	Poor choice of tempo	Foor continuity	
• Poor musical sense	0-1	•	Poor dynamics	Poor leeling for burse	Pool sellse of pulse
		•	Poor musical sense	Poor musical sense	Poor musical sense

완	0-29	
Н7	30-39	
ЭН	40-49	
£	50-59	
Н4	69-09	
£	62-02	
Н2	68-08	
Ŧ	90-100	
:	Ę	

Higher Level (two activities) - Solo Performance - Singing to Own Accompaniment (100 marks) Two songs / pieces presented and performed in each activity and one unseen test

	111 301163 / Pitto programm	u perror	<u>wo</u> songs/ pieces presented and periorned in each achief and <u>one</u> anseen test
	Control of the Medium (10 + 10)		II Chosen Music & Standard of Performance (30 + 30))
	(Voice and accompaniment)		(Voice and accompaniment)
	Note accuracy		Misicality phasing dynamics avarageion mood
	Rhythmic consistency		Interior (): phi ashig, dynamics, expression, mood
	Manual/technical dexterity		Interpretation: Style, understanding Programme content: variety standard suitability
	Appropriate tone quality		ייטפן מוווויים כסויכווי. אמויכיץ, אנמויממיט, אמוימאוויץ
ΝK	Description	Mk	Description
10 9	 Very good pitch in voice and accompaniment (incl. intonation) Very good rhythm in voice and accompaniment Very good control of sound (production) in voice and accompaniment Very good tone quality in voice and accompaniment 	27-30 26	 Very musical performance overall Very confident performance overall Very good phrasing/sense of style (melodic and rhythmic) Very good feel for words & rhythm Very good balance between voice and accompaniment
8 7	 Good pitch (incl. intonation) in voice and accompaniment Good rhythm in voice and accompaniment Good control of sound production in voice and accompaniment Good tone quality in voice and accompaniment 	24-25 23 21-22	 Good musical performance overall Good confident performance overall Good phrasing/sense of style (melodic and rhythmic) Good feel for words & rhythm Good balance between voice and accompaniment
9 5	 Fair pitch (incl. intonation) in voice and accompaniment Fair rhythm in voice and accompaniment Fair control of sound production in voice and accompaniment Fair tone quality in voice and accompaniment 	20 18-19 17	 Fairly musical performance overall Fairly confident performance overall Fairly good phrasing/sense of style (melodic and rhythmic) Fairly good feel for words & rhythm Fairly good balance between voice and accompaniment
4	 Poor pitch (incl. intonation) in voice and accompaniment Poor rhythm in voice and accompaniment Poor control of sound production in voice and accompaniment Poor tone quality in voice and accompaniment 	15-16 14 12-13	 Poor musical performance overall Poor level of confidence overall Poor sense of phrasing/sense of style (melodic and rhythmic) Poor feel for words and rhythm Poor balance between voice and accompaniment
0-3	 Very poor sense of pitch (incl. intonation) in voice and accompaniment Very poor sense of rhythm in voice and accompaniment Very poor control of sound production in voice and accompaniment Very poor tone quality in voice and accompaniment 	8-11 3-7 0-2	 Very poor musical performance overall Very poor level of confidence overall Very poor sense of phrasing/sense of style (melodic and rhythmic) Very poor feel for words and rhythm Very poor balance between voice and accompaniment

III - Unprepared Tests

(Pitch and/or rhythmic accuracy - Choice and control of tempo - Overall musical sense)

Mark		Sight Reading	Aural Memory	Improvisation
	•	Excellent pitch and/or rhythmic accuracy	 Excellent pitch and/or rhythmic accuracy 	 Excellent development of given material
18-20	•	Excellent continuity	 Excellent continuity 	 Excellent continuity
17	•	Excellent choice of tempo	 Excellent feeling for pulse 	 Excellent feeling for pulse
	•	Excellent dynamics	 Excellent musical sense 	 Excellent musical sense
	•	Excellent musical sense		
	•	Very good pitch and/or rhythmic accuracy	 Very good pitch and/or rhythmic 	 Very good development of given
16	•	Very good continuity	accuracy	material
15	•	Very good choice of tempo	 Very good continuity 	 Very good continuity
14	•	Very good dynamics	 Very good feeling for pulse 	 Very good feeling for pulse
	•	Very good musical sense	 Very good musical sense 	 Very good musical sense
	•	Good pitch and/or rhythmic accuracy	· · · · · · · · · · · · · · · · · · ·	
13	•	Good continuity	Good pircii alid/of Illyullilic accuracy	
12	•	Good choice of tempo	Good continuity	Good fooling for miles
11	•	Good dynamics	• Good leeling for pulse	• Good leeling for puise
	•	Good musical sense	GOOD IIIUSICAI SEIISE	• eood continuity
	•	Fair pitch and/or rhythmic accuracy	(Ocalion of mathial and backdaring airc	iciantem annia to tanmaninnob sing
10	•	Fair continuity	Fair continuity	
6	•	Fair choice of tempo	Fall Collinato	Fair Collinaity
∞	•	Fair dynamics		Fall sellse of pulse
	•	Fair musical sense		Fail Illusical sellse
	•	Poor pitch and/or rhythmic accuracy	ocanoc jimd+ida ao/bac datia aoo	iciantem movin to thomanologop and •
2-7	•	Poor continuity		Con development of given material
2-4	•	Poor choice of tempo	FOOI COILUINITY	FOOI COILLIIIIILY
0-1	•	Poor dynamics	Pool resiligion pulse	asing to asing the contract of
	•	Poor musical sense	Poor musical sense	 Poor musical sense

Н8	0-29	
Н7	30-39	
Н6	40-49	
H5	50-59	
H4	69-09	
Н3	70-79	
Н2	80-89	
H1	90-100	
5	7.	

Higher Level (Two activities) - Technology (100 marks)

	Control of the Medium (20)(10 + 10)(all aspects of performance)		II Chosen Music & Standard of Performance (60) (30 + 30)
Mark	Note accuracy Rhythmic consistency Manual/technical dexterity Appropriate tone quality	Mark	Musicality: phrasing, dynamics, expression, mood Interpretation: style, understanding Programme content: variety, standard, suitability
10 9	Very good inputting (pitch & rhythmic accuracy)Very good control of medium	27-30 26	 Very confident inputting Very good musical outcome Edits, printing/recording, save and retrieve successful and very confident Very good understanding of system
8 7	Good inputting (pitch & rhythmic accuracy)Good control of medium	24-25 23 21-22	 Confident inputting Good musical outcome Edits, printing/recording, save and retrieve successful and confident. pGood understanding of system
O R	Fair inputting (pitch & rhythmic accuracy)Fair control of medium	20 18-19 17	 Fairly confident inputting Fairly musical outcome Fairly successful and confident editing, printing/recording, save and retrieve. Fair understanding of system
4	Poor inputting (pitch & rhythmic accuracy)Little control of medium	15-16 14 12-13	 Poor level of confidence inputting Poor musical outcome Poor level of success and confidence editing, printing/recording, save and retrieve Poor understanding of system
0-3	 Very poor inputting (pitch & rhythmic accuracy) Very poor control of medium 	8-11 3-7 0-2	 Very poor level of confidence inputting Very poor musical outcome Very poor level of success and confidence editing, printing/recording, save and retrieve Very poor understanding of system

III - Unprepared Tests

(Pitch and/or rhythmic accuracy - Choice and control of tempo - Overall musical sense)

		S	accaracy energy and control of the market sensely	in interioral control
Mark		Sight Reading	Aural Memory	Improvisation
	•	Excellent pitch and/or rhythmic accuracy	 Excellent pitch and/or rhythmic accuracy 	 Excellent development of given material
18-20	•	Excellent continuity	 Excellent continuity 	 Excellent continuity
17	•	Excellent choice of tempo	 Excellent feeling for pulse 	 Excellent feeling for pulse
	•	Excellent dynamics	 Excellent musical sense 	 Excellent musical sense
	•	Excellent musical sense		
	•	Very good pitch and/or rhythmic accuracy	 Very good pitch and/or rhythmic 	 Very good development of given
16	•	Very good continuity	accuracy	material
15	•	Very good choice of tempo	 Very good continuity 	 Very good continuity
14	•	Very good dynamics	 Very good feeling for pulse 	 Very good feeling for pulse
	•	Very good musical sense	 Very good musical sense 	 Very good musical sense
	•	Good pitch and/or rhythmic accuracy	moderna and bac datia body	leiactem conin to the manifernity become
13	•	Good continuity		Good continuity
12	•	Good choice of tempo	Cood fooling for pulco	Cood fooling for mulco
11	•	Good dynamics		
	•	Good musical sense	GOOD IIIDSICAI SEIISE	Good Collematy
	•	Fair pitch and/or rhythmic accuracy	(000 m) (000 d) (000 d) (000 d)	
10	•	Fair continuity	rail pitcii aild/oi iiiytiiiiic accuiacy	
6	•	Fair choice of tempo	• Fair continuity	• Fair continuity
∞	•	Fair dynamics	Fair feeling for pulse	Fair sense of pulse
	•	Fair musical sense	 Fair musical sense 	 Fair musical sense
	•	Poor pitch and/or rhythmic accuracy		
2-7	•	Poor continuity	Poor pitch and/or rhythmic accuracy	 Poor development of given material
2-4	•	Poor choice of tempo	Poor continuity Door feeling for miles	Poor continuity Poor continuity
0-1	•	Poor dynamics	Poor musical sense	Poor musical sense
	•	Poor musical sense		
	_			

8Н	0-29
2Н	30-39
9Н	40-49
H5	50-59
H4	69-09
Н3	70-79
Н2	80-89
H1	90-100
=	=

Higher Level (Two Activities) - Improvisation/Conducting (100 marks)

H

III - Unprepared Tests

(Pitch and/or rhythmic accuracy - Choice and control of tempo - Overall musical sense)

Mark		Sight Reading	Aural Memory	Improvisation
18-20	• •	Excellent pitch and/or rhythmic accuracy Excellent continuity	 Excellent pitch and/or rhythmic accuracy Excellent continuity 	 Excellent development of given material Excellent continuity
17	•	Excellent choice of tempo	 Excellent feeling for pulse 	 Excellent feeling for pulse
	•	Excellent dynamics	 Excellent musical sense 	 Excellent musical sense
	•	Excellent musical sense		
	•	Very good pitch and/or rhythmic accuracy	 Very good pitch and/or rhythmic 	Very good development of given material
16	•	Very good continuity	accuracy	Very good continuity
15	•	Very good choice of tempo	 Very good continuity 	Very good collellarly
14	•	Very good dynamics	 Very good feeling for pulse 	Very good reening for parse
	•	Very good musical sense	 Very good musical sense 	Very good maskarse
	•	Good pitch and/or rhythmic accuracy	• Good nitch and/or rhythmic accuracy	• Good development of given material
13	•	Good continuity	Good continuity	Good continuity
12	•	Good choice of tempo	• Good Continuely	• Good fooling for pulso
11	•	Good dynamics	• Good misical sense	Cood recinigion puise
	•	Good musical sense		
	•	Fair pitch and/or rhythmic accuracy	• Fair nitch and/or rhythmic acciliacy	• Fair develonment of given material
10	•	Fair continuity	Eair continuity	Ear continuity
6	•	Fair choice of tempo	Fair continuity	Fair Continuty
8	•	Fair dynamics	Fair Teening for puise	• rair series of purse
	•	Fair musical sense	• rail musical sense	• rair illusical sense
5-7 2-4 0-1	• • • •	Poor pitch and/or rhythmic accuracy Poor continuity Poor choice of tempo Poor dynamics Poor musical sense	 Poor pitch and/or rhythmic accuracy Poor continuity Poor feeling for pulse Poor musical sense 	 Poor development of given material Poor continuity Poor sense of pulse Poor musical sense

8Н	0-59
2Н	62-09
9Н	66-08
HS	100-119
H4	120-139
Н3	140-159
H2	160-179
H1	180-200
5	ULE

HE1

Higher Level Elective (One activity) Solo/Group Performance (200marks) <u>Six</u> songs/pieces presented and performed and <u>one</u> unseen test

-	Control of the Medium (40)		II Chos	II Chosen Music & Standard of Performance (140)	rformance (140)	
٤	Note accuracy Rhythmic consistency Manual/technical dexterity Appropriate tone quality		N. Pr.	Musicality: phrasing, dynamics, expression, mood Interpretation: style, understanding Programme content: variety, standard, suitability	ression, mood tanding ard, suitability	
WK	Description	Mk	Group ensemble – interaction & balance	Classical tone – phrasing - dynamics	Popular feel for style	Traditional lilting feel
36-40 34-35	 Excellent pitch (incl. intonation) Excellent rhythm Excellent control of sound (production) Excellent tone quality 	126-140	 Excellent at holding line Excellent contribution to the ensemble Excellent input to musical balance of group Excellent interaction and awareness 	 Excellent musical performance Completely confident performance Excellent phrasing Excellent attention to dynamics 	 Excellent musical performance Completely confident performance Excellent sense of popular style (melodic & rhythmic) Excellent feel for words & rhythm 	 Excellent musical performance Completely confident performance Excellent sense of style Excellent, lilting rhythm
32-33 30-31 28-29	 Very good pitch (incl. intonation) Very good rhythm Very good control of sound (production) Very good tone quality 	112-118 105-111 98-104	 Very good at holding line Very good contribution to the ensemble Very good input to musical balance of group Very good interaction and awareness 	 Very musical performance Very confident performance Very good phrasing Very good attention to dynamics 	Very musical performance Very confident performance Very good sense of popular style (melodic & rhythmic) Very good feel for words & rhythm	 Very musical performance Very confident performance Very good sense of style Consistent, lilting rhythm
26-27 24-25 22-23	 Good pitch (incl. intonation) Good rhythm Good control of sound production Good tone quality 	91-97 84-90 77-83	 Good at holding line Good contribution to the ensemble Good input to musical balance of group Good interaction and awareness 	 Good musical performance Confident performance Good phrasing Good attention to dynamics 	 Good musical performance Confident performance Good sense of popular style (melodic & rhythmic) Good feel for words and/or rhythm 	 Good musical performance Confident performance Good sense of style rhythm lacks "lilt"
20-21 18-19 16-17	 Fair pitch (incl. intonation) Fair rhythm Fair control of sound production Fair tone quality 	70-76 63-69 56-62	 Fair at holding line Fair contribution to the ensemble Fair input to musical balance of group Fair interaction and awareness 	 Fairly musical performance Fairly confident performance Fairly good phrasing Fairly good attention to dynamics 	 Fairly musical performance Fairly confident performance Fairly good sense of popular style (melodic & rhythmic) Fairly good feel for words and/or rhythm 	 Fairly musical performance Fairly confident performance Fair sense of style Rhythm lacks fluency
10-15 4-9 0-3	 Poor pitch (incl. intonation) Poor rhythm Poor control of sound production Poor tone quality 	35-55 14-34 0-13	 Poor at holding line Poor contribution to the ensemble Poor input to musical balance of group Poor interaction or awareness 	 Poor musical performance Poor level of confidence Poor sense of phrasing Poor attention to dynamics 	 Poor musical performance Lacking in confidence Poor sense of pop style Poor feel for words/rhythm 	 Poor musical performance Lacking in confidence Poor sense of style Rhythm is stiff

III - Unprepared Tests

(Pitch and/or rhythmic accuracy - Choice and control of tempo - Overall musical sense)

 18-20 Excellent pitch and/or rhythmic accuracy 18-20 Excellent continuity 18-20 Excellent continuity 18-20 Excellent continuity 18-20 Excellent continuity 19-20 Excellent the eling for pulse 19-20 Excellent the eling for pulse 19-20 Excellent dynamics 19-21 Very good opitch and/or rhythmic accuracy 19-22 Very good choice of tempo 19-22 Very good musical sense 19-22 Very good musical sense 19-22 Poor continuity 19-22 Poor continuity 19-22 Poor continuity 19-24 Poor pitch and/or rhythmic accuracy 19-24 Poor continuity 19-25 Poor continuity 19-26 Poor musical sense 19-27 Poor continuity 19-28 Fair musical sense 19-29 Poor continuity 19-24 Poor continuity 19-25 Poor continuity 19-26 Poor musical sense 19-27 Poor continuity 19-28 Poor continuity 19-29 Poor musical sense 19-20 Poor musical sens	Mark	Sight Reading	Aural Memory	Improvisation
 Excellent dynamics Excellent musical sense Very good pitch and/or rhythmic accuracy Very good continuity Very good continuity Very good through and/or rhythmic accuracy Good pitch and/or rhythmic accuracy Good pitch and/or rhythmic accuracy Good dynamics Fair pitch and/or rhythmic accuracy Fair continuity Fair continuity Fair continuity Fair dynamics Fair musical sense Fair musical sense Fair pitch and/or rhythmic accuracy Fair pitch and/or	18-20	 Excellent pitch and/or rhythmic accuracy Excellent continuity Excellent choice of tempo 	 Excellent pitch and/or rhythmic accuracy Excellent continuity Excellent feeling for pulse 	 Excellent development of given material Excellent continuity Excellent feeling for pulse
 Very good pitch and/or rhythmic accuracy Very good continuity Very good continuity Very good dynamics Good pitch and/or rhythmic accuracy Good pitch and/or rhythmic accuracy Good pitch and/or rhythmic accuracy Good musical sense Good pitch and/or rhythmic accuracy Fair pitch and/or rhythmic accuracy Fair continuity Fair continuity Fair continuity Fair continuity Fair dynamics Poor pitch and/or rhythmic accuracy Fair musical sense Poor pitch and/or rhythmic accuracy Fair musical sense Poor pitch and/or rhythmic accuracy Fair musical sense Poor pitch and/or rhythmic accuracy Poor pitch and/or rhythmic accuracy Poor continuity Poor continuity Poor pitch and/or rhythmic accuracy Poor continuity Poor continuity Poor continuity Poor continuity Poor continuity Poor continuity Poor pitch and/or rhythmic accuracy Poor continuity Poor continuity Poor continuity Poor continuity Poor continuity Poor pitch and/or rhythmic accuracy Poor pitch and/or rhythmic accuracy Poor continuity Poor continuity Poor pitch and/or rhythmic accuracy Poor continuity Poor musical sense 	ì	Excellent dynamics Excellent musical sense	Excellent musical sense	Excellent musical sense
 Very good choice of tempo Very good feeling for pulse Very good musical sense Good pitch and/or rhythmic accuracy Good continuity Good musical sense Good musical sense Fair pitch and/or rhythmic accuracy Fair choice of tempo Fair choice of tempo Fair choice of tempo Fair dynamics Poor pitch and/or rhythmic accuracy Fair dynamics Poor pitch and/or rhythmic accuracy Fair musical sense Poor pitch and/or rhythmic accuracy Fair musical sense Poor pitch and/or rhythmic accuracy Poor pitch and/or pitch and/o	16	 Very good pitch and/or rhythmic accuracy Very good continuity 	 Very good pitch and/or rhythmic accuracy 	 Very good development of given material
 Very good dynamics Very good musical sense Good pitch and/or rhythmic accuracy Good continuity Good dynamics Fair pitch and/or rhythmic accuracy Fair continuity Fair continuity Fair continuity Fair deling for pulse Fair pitch and/or rhythmic accuracy Fair continuity Fair continuity Fair deling for pulse Fair pitch and/or rhythmic accuracy Fair musical sense Poor pitch and/or rhythmic accuracy Poor pitch and/or rhythmic accuracy Poor continuity Poor continuity Poor continuity Poor continuity Poor continuity Poor dynamics Poor dynamics Poor musical sense Poor musical sense Poor musical sense Poor musical sense 	15	 Very good choice of tempo 	 Very good continuity 	 Very good continuity
 Good pitch and/or rhythmic accuracy Good continuity Good continuity Good dynamics Good dynamics Fair pitch and/or rhythmic accuracy Fair continuity Fair choice of tempo Fair choice of tempo Fair musical sense Poor pitch and/or rhythmic accuracy Poor pitch and/or rhythmic accuracy Poor pitch and/or rhythmic accuracy Poor continuity Poor continuity Poor continuity Poor continuity Poor pitch and/or rhythmic accuracy Poor poor pitch and/or rhythmic accuracy Poor pitch and/or rhythmi	14	Very good dynamicsVery good musical sense	Very good feeling for pulseVery good musical sense	Very good feeling for pulseVery good musical sense
 Good continuity Good dynamics Good musical sense Good musical sense Fair pitch and/or rhythmic accuracy Fair continuity Fair dynamics Fair dynamics Fair musical sense Poor pitch and/or rhythmic accuracy Fair musical sense Poor continuity Poor continuity Poor continuity Poor dynamics Poor dynamics Poor musical sense 	;	Good pitch and/or rhythmic accuracy	Good pitch and/or rhythmic accuracy	Good development of given material
 Good dynamics Good musical sense Fair pitch and/or rhythmic accuracy Fair continuity Fair choice of tempo Fair musical sense Poor pitch and/or rhythmic accuracy Poor continuity Poor continuity Poor continuity Poor continuity Poor continuity Poor dynamics Poor musical sense 	12	 Good choice of tempo 	Good continuity	Good continuity
 Fair pitch and/or rhythmic accuracy Fair continuity Fair continuity Fair dynamics Fair musical sense Poor pitch and/or rhythmic accuracy Poor continuity Poor choice of tempo Poor dynamics Poor dynamics Poor musical sense 	11	Good dynamicsGood musical sense	Good musical sense	Good reeling for pulseGood continuity
 Fair continuity Fair choice of tempo Fair dynamics Fair musical sense Poor pitch and/or rhythmic accuracy Poor choice of tempo Poor dynamics Poor musical sense 		 Fair pitch and/or rhythmic accuracy 	• Fair nitch and/or rhythmic accuracy	Eair develonment of given material
 Fair choice of tempo Fair dynamics Fair musical sense Poor pitch and/or rhythmic accuracy Poor choice of tempo Poor dynamics Poor musical sense Poor musical sense Poor pitch and/or rhythmic accuracy Poor continuity Poor feeling for pulse Poor musical sense Poor musical sense 	10	 Fair continuity 		
 Fair dynamics Fair musical sense Poor pitch and/or rhythmic accuracy Poor continuity Poor choice of tempo Poor dynamics Poor musical sense Poor musical sense Poor musical sense 	6	 Fair choice of tempo 	Fair Collingly	
 Fair musical sense Poor pitch and/or rhythmic accuracy Poor continuity Poor choice of tempo Poor dynamics Poor musical sense Poor musical sense 	∞	Fair dynamics	Fair neting for purse Fair musical sense	Fair musical sense
 Poor pitch and/or rhythmic accuracy Poor continuity Poor choice of tempo Poor dynamics Poor musical sense Poor musical sense 		Fair musical sense		
 Poor continuity Poor choice of tempo Poor dynamics Poor musical sense 	r L	Poor pitch and/or rhythmic accuracy	 Poor pitch and/or rhythmic accuracy 	 Poor development of given material
Poor dynamics Poor musical sense Poor musical sense	2- <i>7</i>	 Poor choice of tempo 	Poor continuity Door fooling for pulse	Poor continuity
	0-1	Poor dynamicsPoor musical sense	Poor musical sense	Poor musical sense

H1 H2 H3 H4	180-200 160-179 140-159 120-139
H4	59 120-139
H5	100-119
9Н	66-08
Н7	62-09
8Н	0-59

HE1

Higher Level Elective (One activity) Solo Performance - Singing to Own Accompaniment (200 marks) <u>Six</u> songs/pieces presented and performed and <u>one</u> unseen test

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

III - Unprepared Tests (Pitch and/or rhythmic accuracy - Choice and control of tempo - Overall musical sense)

				N	
Mark		Sight Reading	Aural Memory	Improvisation	
				•	
	•	Excellent pitch and/or rhythmic accuracy	 Excellent pitch and/or rhythmic accuracy 	 Excellent development of given material 	-ia
18-20	•	Excellent continuity	 Excellent continuity 	 Excellent continuity 	
17	•	Excellent choice of tempo	 Excellent feeling for pulse 	 Excellent feeling for pulse 	
	•	Excellent dynamics	 Excellent musical sense 	 Excellent musical sense 	
	•	Excellent musical sense			
	•	Very good pitch and/or rhythmic accuracy	 Very good pitch and/or rhythmic 	 Very good development of given 	
16	•	Very good continuity	accuracy	material	
15	•	Very good choice of tempo	 Very good continuity 	 Very good continuity 	
14	•	Very good dynamics	 Very good feeling for pulse 	 Very good feeling for pulse 	
	•	Very good musical sense	 Very good musical sense 	 Very good musical sense 	
	•	Good pitch and/or rhythmic accuracy	• Good nitch and lor whith mic accuracy	• Good device of given material	
13	•	Good continuity	Cood pitcil and/ of mytimine accuracy	Cood continuity	
12	•	Good choice of tempo	Good fooling for miles	Good continuity	
11	•	Good dynamics	Good reening for purse	• Good reeling for purse	
	•	Good musical sense	• GOOD IIIDSICAI SEIISE	• Good continuity	
	•	Fair pitch and/or rhythmic accuracy	• Signatural on of the signature of the	• circle double to the man of airca	
10	•	Fair continuity	Fall pitch and of mything accuracy	• rail development of given material	
6	•	Fair choice of tempo	• Fair continuity	Fair continuity	
0	_		 Fair feeling for pulse 	 Fair sense of pulse 	
0	• •	rali uyilalilics Fair musical sense	 Fair musical sense 	 Fair musical sense 	
	•	Door nitch and for rhythmic accuracy			
2-7	•	Poor continuity	Poor pitch and/or rhythmic accuracy	Poor development of given material	
2-4	•	Poor choice of tempo	Poor continuity	Poor continuity	
0-1	•	Poor dynamics	Poor teeling for pulse Door musical conta	Poor sense of pulse Door musical contact	
	•	Poor musical sense	• Poor Illusical sellse	• FOOI IIIUSICAI SEIISE	

8Н	0-59
Н7	62-09
9Н	66-08
HS	100-119
H4	120-139
Н3	140-159
Н2	160-179
H1	180-200
	ПСЕ

Higher Level Elective (One Activity) - Technology (200 marks)

	Tec	chnolo	Technology (61)			Perfori	Performing (119)
_	Control of the Medium (13)	3	II Chosen Music & Standard of Performance (48)	- -	Control of the Medium (27) (Solo and backing track)) =	II Chosen Music & Standard of Performance (92)
13	 Excellent inputting (pitch & rhythmic accuracy) Excellent control of medium 	44-48	 Excellent level of confidence inputting Excellent musical outcome Edits, printing/recording, save and retrieve successful and carried out with excellent level of confidence Excellent understanding of system 	25-27	 Excellent pitch (incl. intonation) Excellent rhythm Excellent control of sound (production) Excellent tone quality 	83-92	 Excellent proof/evidence/description of compilation BT Excellent choice of instrumentation /key BT Excellent balance, chording, dynamics, interpretation in BT Excellent balance between backing track and performance Excellent sense of musical style Excellent musical performance Completely convincing performance
11 10	 Very good inputting (pitch & rhythmic accuracy) Very good control of medium 	38-40 36-37 34-35	 Very confident inputting Very good musical outcome Edits, printing/recording, save and retrieve successful and very confident Very good understanding of system 	22 20-21 19	 Very good pitch (incl. intonation) Very good rhythm Very good control of sound (production) Very good tone quality 	69-73 64-68	 Very good proof/evidence/description of compilation BT Very good choice of instrumentation/key BT Very good balance, chording, dynamics, interpretation in BT Very good balance between backing track and performance Very good sense of musical style Very good musical performance Very good musical performance
8 7	 Good inputting (pitch & rhythmic accuracy) Good control of medium 	31-33 29-30 26-28	 Confident inputting Good musical outcome Edits, printing/recording, save and retrieve successful and confident. Good understanding of system 	18 16-17 15	 Good pitch (incl. intonation) Good rhythm Good control of sound production Good tone quality 	60-63 55-59 51-54	 Good proof/evidence/description of compilation BT Good choice of instrumentation/key BT Good balance, chording, dynamics, interpretation in BT Good balance between backing track and performance Good sense of musical style Good musical performance Good performance
9 15	 Fair inputting (pitch & rhythmic accuracy) Fair control of medium 	24-25 22-23 19-21	 Fairly confident inputting Fairly musical outcome Fairly confident and fairly successful editing, printing/recording, save and retrieve. Fair understanding of system 	14 12-13 11	 Fair pitch (incl. intonation) Fair rhythm Fair control of sound production Fair tone quality 	46-50 41-45 37-40	 Fair proof/evidence/description of compilation BT Fair choice of instrumentation/key BT Fair balance, chording, dynamics, interpretation in BT Fair balance between backing track and performance Fair sense of musical style Fairly musical performance Fairly convincing and confident performance
0-4	 Poor inputting (pitch & rhythmic accuracy) Little control of medium 	12-18 5-11 0-4	 Poor level of confidence inputting Poor musical outcome Poor level of confidence and success in editing, printing/recording, save and retrieve Poor understanding of system 	7-10 3-6 0-2	 Poor pitch (incl. intonation) Poor rhythm Poor control of sound production Poor tone quality 	23-36 9-22 0-8	 Poor proof/evidence/description of compilation BT Poor choice of instrumentation/key Poor balance, chording, dynamics, interpretation in BT Poor balance between backing track and performance Poor sense of musical style Poor musical performance Poor level of confidence performance



III - Unprepared Tests (Pitch and/or rhythmic accuracy - Choice and control of tempo - Overall musical sense)

Mark		Sight Reading	Aural Memory	Improvisation
	•	Excellent pitch and/or rhythmic accuracy	 Excellent pitch and/or rhythmic accuracy 	 Excellent development of given material
18-20	•	Excellent continuity	 Excellent continuity 	 Excellent continuity
17	•	Excellent choice of tempo	 Excellent feeling for pulse 	 Excellent feeling for pulse
	•	Excellent dynamics	 Excellent musical sense 	 Excellent musical sense
	•	Excellent musical sense		
	•	Very good pitch and/or rhythmic accuracy	 Very good pitch and/or rhythmic 	 Very good development of given
16	•	Very good continuity	accuracy	material
15	•	Very good choice of tempo	 Very good continuity 	 Very good continuity
14	•	Very good dynamics	 Very good feeling for pulse 	 Very good feeling for pulse
	•	Very good musical sense	 Very good musical sense 	 Very good musical sense
	•	Good pitch and/or rhythmic accuracy	• Good nitch and/or whythmic accuracy	• Good development of given material
13	•	Good continuity		
12	•	Good choice of tempo	Good fooling for soils	Good continuity
11	•	Good dynamics	• Good reeling for pulse	• Good leeling for puise
	•	Good musical sense	Good musical sense	Good continuity
	•	Fair pitch and/or rhythmic accuracy	• Eair nitch and /or rhythmic acrimen	Esir devis of airest and airest
10	•	Fair continuity		
6	•	Fair choice of tempo	Fair continuity	Fair continuity
∞	•	Fair dynamics	 Fair feeling for pulse 	 Fair sense of pulse
	•	Fair musical sense	 Fair musical sense 	Fair musical sense
	•	Poor pitch and/or rhythmic accuracy	 Poor pitch and/or rhythmic accuracy 	 Poor development of given material
5-7	•	Poor continuity	Poor continuity	Poor continuity
2-4 0-1	• •	Poor Choice of Leftipo Poor dynamics	 Poor feeling for pulse 	 Poor sense of pulse
	•	Poor musical sense	 Poor musical sense 	 Poor musical sense

8 4	0-59
Н7	60-79
9Н	80-99
HS	100-119
H4	120-139
Н3	140-159
H2	160-179
H1	180-200
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Higher Level Elective (One Activity) - Improvisation/Conducting (200 marks)

	I Control of the Medium (40)		II Chosen Music &	ll Chosen Music & Standard of Performance (140)	
	Note accuracy Rhythmic consistency Manual/technical dexterity Appropriate tone quality		Musicality: phras Interpreta Programme cont	Musicality: phrasing, dynamics, expression, mood Interpretation: style, understanding Programme content: variety, standard, suitability	
η.	Description	. K		Improvising	Conducting
ısM	C = Conducting I = Improvisation	ısM	Group ensemble – interaction & balance	Six piecesdemonstrate three types of improvisation	Six pieces or songsOne unseen score
36-40 34-35	 Excellent pitch (incl. intonation) Excellent rhythm Excellent control of sound production Excellent tone quality Excellent (secure and clear) beat C Excellent control of performance C 	126-140	 Excellent at holding line Excellent contribution to the ensemble Excellent input to musical balance of group Excellent interaction and awareness 	 Excellent musical performance Completely confident performance Excellent exploration of chosen idiom Excellent sense of style 	 Excellent musical performance Completely confident performance Excellent rapport with ensemble Excellent sense of phrasing Excellent attention to dynamics
32-33 30-31 28-29	 Very good pitch (incl. intonation) Very good rhythm Very good control of sound production Very good tone quality Very good (secure and clear) beat C Very good control of performance C 	112-118 105-111 98-104	 Very good at holding line Very good contribution to the ensemble Very good input to musical balance of group Very good interaction and awareness 	 Very good musical performance Very confident performance Chosen idiom very well explored Very good sense of style 	 Very good musical performance Very confident performance Very good rapport with ensemble Very good sense of phrasing Very good attention to dynamics
26-27 24-25 22-23	 Good pitch (incl. intonation) Good rhythm Good control of sound production Good tone quality Good (secure and clear) beat C Good control of performance C 	91-97 84-90 77-83	 Good at holding line Good contribution to the ensemble Good input to musical balance of group Good interaction and awareness 	 Good musical performance Confident performance Chosen idiom well explored Good sense of style 	 Good musical performance Confident performance Good rapport with ensemble Good sense of phrasing Good attention to dynamics
20-21 18-19 16-17	 Fair pitch (incl. intonation) Fair rhythm Fair control of sound production Fair tone quality Fairly good (secure and clear) beat C Fair control of performance C 	70-76 63-69 56-62	 Fair at holding line Fair contribution to the ensemble Fair input to musical balance of group Fair interaction and awareness 	 Fairly musical performance Fairly confident performance Fair exploration of chosen idiom Fair sense of style 	 Fairly musical performance Fairly confident performance Fair rapport with ensemble Fair sense of phrasing Fair attention to dynamics
10-15 4-9 0-3	 Poor pitch (incl. intonation) Poor rhythm Poor control of sound production Poor tone quality Poor (secure and clear) beat C Poor control of performance C 	35-55 14-34 0-13	 Poor at holding line Poor contribution to the ensemble Poor input to musical balance of group Poor interaction or awareness 	 Poor musical performance Lacking in confidence Poor exploration of chosen idiom Poor sense of style 	 Poor sense of phrasing Poor rapport with ensemble Poor sense of style Poor sense of phrasing Poor attention to dynamics

III - Unprepared Tests (Pitch and/or rhythmic accuracy - Choice and control of tempo - Overall musical sense)

		Ciph+ Dooding		Airs Memory		Improviention
		Jen regelle		A company to the comp		
	•	Excellent pitch and/or rhythmic accuracy	• Exc	Excellent pitch and/or rhythmic accuracy	•	Excellent development of given material
18-20	•	Excellent continuity	• Exc	Excellent continuity	•	Excellent continuity
17	•	Excellent choice of tempo	• Exc	Excellent feeling for pulse	•	Excellent feeling for pulse
	•	Excellent dynamics	• Exc	Excellent musical sense	•	Excellent musical sense
	•	Excellent musical sense				
	•	Very good pitch and/or rhythmic accuracy	0/1	we and of the day of the day of	•	Very good development of given
16	•	Very good continuity	• •	Very good pitch and/or mythmic acturacy		material
15	•	Very good choice of tempo	> >		•	Very good continuity
14	•	Very good dynamics	• •	Very good reening for purse	•	Very good feeling for pulse
	•	Very good musical sense	บ >	vely good illusical sellse	•	Very good musical sense
	•	Good pitch and/or rhythmic accuracy	,	(2000) (2000) (2000) (2000) (2000) (2000)	•	
13	•	Good continuity	9 (od pricii and/or mytimiic accuracy	•	
12	•	Good choice of tempo	9 (Good Collingly	•	Good continuity
11	•	Good dynamics	9 (good Feeling for the	•	
	•	Good musical sense	•	good musical sense	•	Good continuity
	•	Fair pitch and/or rhythmic accuracy		() () () () () () () () () ()		
10	•	Fair continuity	B .	rail pitcii aliu/oi fiiytiiiiic accuiacy	•	rail development of given material
6	•	Fair choice of tempo	• •	Fair continuity	•	Fair continuity
œ	•	Fair dynamics	• Fal	Fair teeling tor pulse	•	Fair sense of pulse
	•	Fair musical sense	• Fai	Fair musical sense	•	Fair musical sense
	•	Poor pitch and/or rhythmic accuracy	(· · · · · · · · · · · · · · · · · · ·		-
2-7	•	Poor continuity	•	Poor pitch and/or rhythmic accuracy	• •	Poor development of given material
2-4	•	Poor choice of tempo	•	Poor continuity	• (Poor continuity
0-1	•	Poor dynamics	• •	rooi ieeiiig ioi puise Poor musical sense	•	rooi selise oi paise Poor musical sense
	•	Poor musical sense				

Н8	0-59
Н7	62-09
9Н	66-08
HS	100-119
H4	120-139
Н3	140-159
Н2	160-179
H1	180-200
5	ULE

HE2

Four songs / pieces presented and performed in each activity and one unseen test Higher Level Elective (two activities) - Solo/Group Performance (200 marks)

_	Control of the Medium (max 40) (20 + 20)		II Ch	II Chosen Music & Standard of Performance (max 140) (70 + 70)	Performance (max 140)	
	Note accuracy Rhythmic consistency Manual/technical dexterity Appropriate tone quality			Musicality: phrasing, dynamics, expression, mood Interpretation: style, understanding Programme content: variety, standard, suitability	s, expression, mood nderstanding standard, suitability	
WK	Description	Mk	Groupensemble – interaction &balance	Classical phrasing - dynamics	Popular feel for style	Traditional lilting feel
18-20 17	Very good pitch (incl. intonation) Very good rhythm Very good control of sound (production) Very good tone quality	63-70	Very good at holding line Very good contribution to the ensemble Very good input to musical balance of ensemble Very good interaction and awareness	 Very musical performance Very confident performance Very good phrasing Very good attention to dynamics 	 Very musical performance Very confident performance Very good sense of popular style (melodic & rhythmic) Very good feel for words & rhythm 	 Very musical performance Very confident performance Very good sense of style Consistent, lilting rhythm
16 15	 Good pitch (incl. intonation) Good rhythm Good control of sound production Good tone quality 	56-59 53-55 49-52	 Good at holding line Good contribution to ensemble Good input to musical balance of ensemble Good interaction and awareness 	 Good musical performance Confident performance Good phrasing Good attention to dynamics 	 Good musical performance Confident performance Good sense of popular style (melodic & rhythmic) Good feel for words and/or rhythm 	 Good musical performance Confident performance Good sense of style rhythm lacks "lilt"
13 12 11	 Fair pitch (incl. intonation) Fair rhythm Fair control of sound production Fair tone quality 	46-48 42-45 39-41	Fair at holding line Fair contribution to the ensemble Fair input to musical balance of ensemble Fair interaction and awareness	 Fairly musical performance Fairly confident performance Fairly good phrasing Fairly good attention to dynamics 	 Fairly musical performance Fairly confident performance Fairly good sense of popular style (melodic & rhythmic) Fairly good feel for words and/or rhythm 	 Fairly musical performance Fairly confident performance Fair sense of style Rhythm lacks fluency
10 9 8	 Poor pitch (incl. intonation) Poor rhythm Poor control of sound production Poor tone quality 	35-38 32-34 28-31	 Poor at holding line Poor contribution to ensemble Poor input to musical balance of ensemble Poor interaction or awareness 	 Poor musical performance Poor level of confidence Poor sense of phrasing Poor attention to dynamics 	 Poor musical performance Poor level of confidence Poor sense of pop style Poor feel for words/rhythm 	 Poor musical performance Poor level of confidence Poor sense of style Rhythm is stiff
5-7 2-4 0-1	 Very poor sense of pitch (incl. intonation) Very poor sense of rhythm Very poor control of sound production Very poor tone quality 	17-27 7-16 0-6	 Very poor at holding line Very poor contribution to ensemble Very poor sense of balance Very poor interaction or awareness 	 Very poor musical performance Very poor level of confidence Very poor sense of phrasing Very poor attention to dynamics 	 Very poor musical performance Very poor level of confidence Very poor sense of pop style Very poor feel for words or rhythm 	 Very poor musical performance Very poor level of confidence Very poor sense of style Rhythm unsteady

III - Unprepared Tests (Pitch and/or rhythmic accuracy - Choice and control of tempo - Overall musical sense)

7200		Cich+ Dooding	Sacration Court	a cita ciu canami
Mark		Signt Reduing	Aural Memory	IIIIprovisation
	•	Excellent nitch and for rhythmic accuracy	• Evollont nitch and /or whithmir accounts	Evcollont dovolonment of given material
	•	בערכוובוון לוונון מווח/ סו ווויל נוווווני מרכתו מרץ	Excellent pitch and/or mythmic accuracy	Excellent development of given material
18-20	•	Excellent continuity	 Excellent continuity 	 Excellent continuity
17	•	Excellent choice of tempo	 Excellent feeling for pulse 	 Excellent feeling for pulse
	•	Excellent dynamics	 Excellent musical sense 	 Excellent musical sense
	•	Excellent musical sense		
	•	Very good pitch and/or rhythmic accuracy	 Very good pitch and/or rhythmic 	Van motor development of given material
16	•	Very good continuity	accuracy	Very good development of given material
15	•	Very good choice of tempo	 Very good continuity 	Very good collularly
14	•	Very good dynamics	 Very good feeling for pulse 	Very good reeming for purse
	•	Very good musical sense	 Very good musical sense 	very good musical sense
	•	Good pitch and/or rhythmic accuracy	• mitch and /or which mis profit	• Good dovolorment of given material
13	•	Good continuity	Cood continuity	
12	•	Good choice of tempo	Good fooling for miles	Good fooling for miles
11	•	Good dynamics	• Good reeling for purse	
	•	Good musical sense	GOOD IIIUSICAI SAIISA	Good Collellaity
	•	Fair pitch and/or rhythmic accuracy	• Eair nitch and/or rhythmic accuracy	Eair develonment of given material
10	•	Fair continuity	Fair Continuity	Eair continuity
6	•	Fair choice of tempo	I all collulaty Eair fooling for miles	
∞	•	Fair dynamics	fair recining for purse	fair series of paise
	•	Fair musical sense	Fair musical sense	Fair musical sense
	•	Poor pitch and/or rhythmic accuracy	• Boor pitch and for rhythmic actions	Door dovolooment of given material
2-7	•	Poor continuity		
2-4	•	Poor choice of tempo	FOOI COILLIIIIIII)	Poor continuity
0-1	•	Poor dynamics	Foot realing to pulse	FOOL Sellse Of Dailse
	•	Poor musical sense	• Poor musical sense	Foor musical sense

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8Н	65-0	
Н7	60-79	
9Н	80-99	
HS	100-119	
 H4	120-139	
Н3	140-159	
Н2	160-179	
H1	180-200	
5	ULE	

Higher Level Elective (two activities) - Solo Performance Singing to Own Accompaniment (200 marks) Four songs / pieces presented and performed in each activity and one unseen test

	Control of the Medium (20 + 20) (Voice and accompaniment)		II Chosen Music & Standard of Performance (70 + 70) (Voice and accompaniment)
	Note accuracy Rhythmic consistency Manual/technical dexterity Appropriate tone quality		Musicality: phrasing, dynamics, expression, mood Interpretation: style, understanding Programme content: variety, standard, suitability
MK	Description	Mk	Description
18-20	 Very good pitch in voice and accompaniment (incl. intonation) Very good rhythm in voice and accompaniment Very good control of sound (production) in voice and accompaniment Very good tone quality in voice and accompaniment 	63-70	 Very musical performance overall Very confident performance overall Very good phrasing/sense of style (melodic and rhythmic) Very good feel for words & rhythm Very good balance between voice and accompaniment
16 15 14	 Good pitch (incl. intonation) in voice and accompaniment Good rhythm in voice and accompaniment Good control of sound production in voice and accompaniment Good tone quality in voice and accompaniment 	56-59 53-55 49-52	 Good musical performance overall Good confident performance overall Good phrasing/sense of style (melodic and rhythmic) Good feel for words & rhythm Good balance between voice and accompaniment
13 12 11	 Fair pitch (incl. intonation) in voice and accompaniment Fair rhythm in voice and accompaniment Fair control of sound production in voice and accompaniment Fair tone quality in voice and accompaniment 	46-48 42-45 39-41	 Fairly musical performance overall Fairly confident performance overall Fairly good phrasing/sense of style (melodic and rhythmic) Fairly good feel for words & rhythm Fairly good balance between voice and accompaniment
10 9 8	 Poor pitch (incl. intonation) in voice and accompaniment Poor rhythm in voice and accompaniment Poor control of sound production in voice and accompaniment Poor tone quality in voice and accompaniment 	35-38 32-34 28-31	 Poor musical performance overall Poor level of confidence overall Poor sense of phrasing/sense of style (melodic and rhythmic) Poor feel for words and rhythm Poor balance between voice and accompaniment
5-7 2-4 0-1	 Very poor sense of pitch (incl. intonation) in voice and accompaniment Very poor sense of rhythm in voice and accompaniment Very poor control of sound production in voice and accompaniment Very poor tone quality in voice and accompaniment 	17-27 7-16 0-6	 Very poor musical performance overall Very poor level of confidence overall Very poor sense of phrasing/sense of style (melodic and rhythmic) Very poor feel for words and rhythm Very poor balance between voice and accompaniment

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III - Unprepared Tests (Pitch and/or rhythmic accuracy - Choice and control of tempo - Overall musical sense)

Mark		Sight Reading	Aural Memory	Improvisation
18-20	• • • •	Excellent pitch and/or rhythmic accuracy Excellent continuity Excellent choice of tempo Excellent dynamics Excellent musical sense	 Excellent pitch and/or rhythmic accuracy Excellent continuity Excellent feeling for pulse Excellent musical sense 	 Excellent development of given material Excellent continuity Excellent feeling for pulse Excellent musical sense
16 15 14	• • • •	Very good pitch and/or rhythmic accuracy Very good continuity Very good choice of tempo Very good dynamics Very good musical sense	 Very good pitch and/or rhythmic accuracy Very good continuity Very good feeling for pulse Very good musical sense 	 Very good development of given material Very good continuity Very good feeling for pulse Very good musical sense
13 12 11	• • • •	Good pitch and/or rhythmic accuracy Good continuity Good choice of tempo Good dynamics Good musical sense	 Good pitch and/or rhythmic accuracy Good continuity Good feeling for pulse Good musical sense 	 Good development of given material Good continuity Good feeling for pulse Good continuity
10 9 8	• • • •	Fair pitch and/or rhythmic accuracy Fair continuity Fair choice of tempo Fair dynamics Fair musical sense	 Fair pitch and/or rhythmic accuracy Fair continuity Fair feeling for pulse Fair musical sense 	 Fair development of given material Fair continuity Fair sense of pulse Fair musical sense
5-7 2-4 0-1	• • • •	Poor pitch and/or rhythmic accuracy Poor continuity Poor choice of tempo Poor dynamics Poor musical sense	 Poor pitch and/or rhythmic accuracy Poor continuity Poor feeling for pulse Poor musical sense 	 Poor development of given material Poor continuity Poor sense of pulse Poor musical sense

Н7 Н8	60-79	
9Н	66-08	
H5	100-119	
H4	120-139	
Н3	140-159	
Н2	160-179	
1H	180-200	
210	116	

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Higher Level Elective	el Elective	(Two Activities) -Technology HE2T
I Control of the Medium (40) (20 + 20)		II Chosen Music & Standard of Performance (140) (70 + 70)
Note accuracy Rhythmic consistency Manual/technical dexterity Appropriate tone quality	Mark	Musicality: phrasing, dynamics, expression, mood Interpretation: style, understanding Programme content: variety, standard, suitability
 Very good inputting (pitch & rhythmic accuracy) Very good control of medium 	63-70	 Very confident inputting Very good musical outcome Edits, printing/recording, save and retrieve successful and very confident Very good understanding of system
 Good inputting (pitch & rhythmic accuracy) Good control of medium 	56-59 53-55 49-52	 Confident inputting Good musical outcome Edits, printing/recording, save and retrieve successful and confident. pGood understanding of system
 Fair inputting (pitch & rhythmic accuracy) Fair control of medium 	46-48 42-45 39-41	 Fairly confident inputting Fairly musical outcome Fairly successful and confident editing, printing/recording, save and retrieve. Fair understanding of system
 Poor inputting (pitch & rhythmic accuracy) Poor control of medium 	35-38 32-34 28-31	 Poor level of confidence inputting Poor musical outcome Poor level of success and confidence editing, printing/recording, save and retrieve Poor understanding of system
 Very poor inputting (pitch & rhythmic accuracy) Little control of medium 	17-27 7-16 0-6	 Very poor level of confidence inputting Very poor musical outcome Very poor level of success and confidence editing, printing/recording, save and retrieve Very poor understanding of system

18-20 17

16 15

13 11 11

10 9 8

Mark

5-7 2-4 0-1

III - Unprepared Tests (Pitch and/or rhythmic accuracy - Choice and control of tempo - Overall musical sense)

Mark	Sight Reading	Aural Memory	Improvisation
18-20	 Excellent pitch and/or rhythmic accuracy Excellent continuity Excellent choice of tempo Excellent dynamics Excellent musical sense 	 Excellent pitch and/or rhythmic accuracy Excellent continuity Excellent feeling for pulse Excellent musical sense 	 Excellent development of given material Excellent continuity Excellent feeling for pulse Excellent musical sense
16 15 14	 Very good pitch and/or rhythmic accuracy Very good continuity Very good choice of tempo Very good dynamics Very good musical sense 	 Very good pitch and/or rhythmic accuracy Very good continuity Very good feeling for pulse Very good musical sense 	 Very good development of given material Very good continuity Very good feeling for pulse Very good musical sense
13 11	 Good pitch and/or rhythmic accuracy Good continuity Good choice of tempo Good dynamics Good musical sense 	 Good pitch and/or rhythmic accuracy Good continuity Good feeling for pulse Good musical sense 	 Good development of given material Good continuity Good feeling for pulse Good continuity
10 9 8	 Fair pitch and/or rhythmic accuracy Fair continuity Fair choice of tempo Fair dynamics Fair musical sense 	 Fair pitch and/or rhythmic accuracy Fair continuity Fair feeling for pulse Fair musical sense 	 Fair development of given material Fair continuity Fair sense of pulse Fair musical sense
5-7 2-4 0-1	 Poor pitch and/or rhythmic accuracy Poor continuity Poor choice of tempo Poor dynamics Poor musical sense 	 Poor pitch and/or rhythmic accuracy Poor continuity Poor feeling for pulse Poor musical sense 	 Poor development of given material Poor continuity Poor sense of pulse Poor musical sense

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8Н	65-0
2Н	62-09
9Н	66-08
HS	100-119
 H4	120-139
Н3	140-159
H2	160-179
H1	180-200
D 17	

Higher Level Elective (Two Activities) - Improvisation/Conducting (200 marks)

_			II Chosen Music 8	II Chosen Music & Standard of Performance (140)	
-	(20 + 20)			(70 + 70)	
	Note accuracy Rhythmic consistency Manual/technical dexterity Appropriate tone quality		Musicality: phr Interpre Programme co	Musicality: phrasing, dynamics, expression, mood Interpretation: style, understanding Programme content: variety, standard, suitability	
Mark	Description C = Conducting I = Improvisation	Mark	Group ensemble – interaction & balance	Improvising • Four pieces • Melodic/rhythmic/ harmonic / mood or combination	Conducting • Four pieces or songs • One unseen score
18-20	 Very good pitch (incl. intonation) Very good rhythm Very good control of sound production Very good tone quality Very good (secure and clear) beat C Very good control of performance C 	63-70	 Very good at holding line Very good contribution to the ensemble Very good input to musical balance of ensemble Very good interaction and awareness 	 Very good musical performance Very confident performance Chosen idiom very well explored Very good sense of style 	 Very good musical performance Very confident performance Very good rapport with ensemble Very good sense of phrasing Very good attention to dynamics
16 15 14	 Good pitch (incl. intonation) Good rhythm Good control of sound production Good tone quality Good (secure and clear) beat C Good control of performance C 	56-59 53-55 49-52	 Good at holding line Good contribution to ensemble Good input to musical balance of ensemble Good interaction and awareness 	 Good musical performance Confident performance Chosen idiom well explored Good sense of style 	 Good musical performance Confident performance Good rapport with ensemble Good sense of phrasing Good attention to dynamics
11	 Fair pitch (incl. intonation) Fair rhythm Fair control of sound production Fair tone quality Fairly good (secure and clear) beat C Fair control of performance C 	46-48 42-45 39-41	 Fair at holding line Fair contribution to the ensemble Fair input to musical balance of ensemble Fair interaction and awareness 	 Fairly musical performance Fairly confident performance Fair exploration of chosen idiom Fair sense of style 	 Fairly musical performance Fairly confident performance Fair rapport with ensemble Fair sense of phrasing Fair attention to dynamics
10 9 8	 Poor pitch (incl. intonation) Poor rhythm Poor control of sound production Poor tone quality Poor (secure and clear) beat C Poor control of performance C 	35-38 32-34 28-31	 Poor at holding line Poor contribution to ensemble Poor input to musical balance of ensemble Poor interaction or awareness 	 Poor musical performance Lacking in confidence Poor exploration of chosen idiom Poor sense of style 	 Poor sense of phrasing Poor rapport with ensemble Poor sense of style Poor sense of phrasing Poor attention to dynamics
5-7 2-4 0-1	 Very poor pitch (incl. intonation) Very poor rhythm Very poor control of sound production Very poor tone quality Very poor (secure and clear) beat C 	17-27 7-16 0-6	 Very poor at holding line Very poor contribution to ensemble Very poor sense of balance Very poor interaction or awareness 	 Very poor musical performance Very poor level of confidence Very poor exploration of chosen idiom Very poor sense of style 	 Very poor musical performance Very poor level of confidence Very poor sense of style Very poor sense of phrasing Very noor attention to dynamics

