

GCSE



# WJEC GCSE Music

Approved by Qualifications Wales

## Non-Examination Assessment Handbook

Unit 1: Performing (3630QSL-1)

Teaching from 2025

For assessment from 2027



This Qualifications Wales regulated qualification  
is not available to centres in England.

Made for Wales.  
Ready for the world.



## Contents

|  |    |
|--|----|
| Task .....   | 3  |
| Information for candidates.....  | 4  |
| Information for teachers .....   | 5  |
| Assessment (and calculating the final mark) .....                                | 7  |
| Criteria for Assessment of Solo, Ensemble and Technology-Based Performance ..... | 9  |
| Assessment Grid – Solo Performances .....  | 13 |
| Assessment Grid – Ensemble Performances.....                                     | 16 |
| Assessment Grid – Music Technology.....  | 20 |
| Table of adjustments for level of difficulty of pieces .....                     | 33 |
| Timing Penalties.....  | 35 |

## Copyright

© WJEC CBAC Limited 2025.

## **Task**

Learners are required to:

- perform a minimum of **two** pieces of music giving a total performance time of 4-6 mins (each piece should be a minimum of 1 minute).

Learners can:

- choose to perform solos **or** independent parts within ensembles, or a combination of both, in their chosen style(s) of music, without a conductor
- choose to perform on any instrument or voice, or use technology, or a combination of these
- choose to accompany themselves
- use a stimulus for improvisation
- use pre-recorded backing tracks, provided that they do not include the learner's part.
- add additional repeats to a performance to meet the time requirements, but these should make musical sense
- submit up to 4 pieces to meet the time requirement

### **Guidance:**

- Audible click tracks should be avoided
- 
- 
- Perform sections of a piece or make cuts if these make musical sense
- Any changes to the score should be clearly annotated before the performance is recorded
- Each piece must be recorded separately. The recordings can be made on different occasions

### **Supervision:**

- There is no formal supervision required during preparation for the assessment
- There is no restriction on the amount of time learners spend on this unit
- The teacher assessor must be present when the performances are recorded
- Teachers may provide guidance and support to learners to ensure that they have a clear understanding of the requirements and the assessment criteria.

### **Submission:**

Each candidate submission must include:

- An mp3 audio file of each piece performed
- A score or equivalent of each piece performed
- A declaration of authenticity signed by the candidate and the teacher, and a completed mark sheet (please use the template on the website.)

### **Weighting:**

- There are 78 marks awarded in Unit 1
- Unit 1 makes up 32.5% of the GCSE Music qualification.

## Information for candidates

You should read the details of the task carefully and ask your teacher for any help you need to understand what you need to do, and how your work will be assessed.

### Suitability of pieces

You may choose the pieces you wish to perform. Your teacher will be able to advise you on whether they are the most suitable. Here are some things to bear in mind:

- The standard level for GCSE Music is equivalent to Grade 3
- You can perform easier or more difficult pieces and be credited for these.
- You can do all of your performances on one instrument, or you can submit a mixture of instruments/voice/music technology performances. Each piece is assessed separately.
- You can perform solo pieces or ensemble pieces, or a mixture of the two. An ensemble should have no more than 8 live performers, and you should play a significant, independent line, not doubled by anyone else.
- You can perform an improvisation, based on a stimulus such as a chord sequence, a melody, a scale etc.
- You must not perform pieces with offensive lyrics, such as swearing, or references to drugs, violence or any form of discrimination.

### What you need to submit

For every piece you must have a score or leadsheet which shows the details of what you will perform, so that you can be assessed for accuracy. Without this, there will not be the evidence to award high marks.

Every piece must be recorded, and your teacher must be present. Only audio recordings are required, not videos.

There is no written work in this unit.

You must sign a declaration to say that the recording submitted is actually you.

You can be recorded at any time during your GCSE course, up to the deadline set by your teacher.

## Information for teachers

### Standard of Pieces

The standard of pieces selected for performance should be broadly equivalent to **Grade 3** of the graded music examinations. Pages 25-32 of this assessment handbook contain descriptions of the levels of difficulty for the range of performances accepted in this qualification. This guidance must be followed when playing pieces **not** listed for graded music examinations. Centres should contact WJEC for advice if they are unable to make a judgement or if a learner wishes to offer a performance not covered by the tables.

### Improvisation

Learners may choose to perform an improvisation to a **stimulus** of their own choice for a solo performance or as part of an ensemble. This may be prepared in advance of the practical assessment or improvised in performance (a stimulus may be a chord sequence, a scale etc.). **A copy of the musical stimulus must be provided for the assessor along with a lead sheet outlining the structure of the intended performance and any performance directions.** The level of difficulty will depend on the content of the improvisation performed.

### Performing and Recording

Learners may perform at any time during the GCSE course. However, centres should ensure that assessment is completed only when learners have undertaken the necessary teaching and learning and developed the required skills and knowledge. Learners do not have to perform all pieces on the same day.

Each piece may be performed on different occasions during the GCSE course or, alternatively, they may all be performed on one occasion.

Each piece **must** be recorded separately in **one unedited attempt**. It is not permissible to perform different sections of the same piece on different days. Second or subsequent attempts are permitted, but the learner must perform the whole piece again.

The recording **must not** be edited after the performance, and unless they are part of a music technology performance there must be no use or addition of effects.

All performances must be kept securely by the centre.

### Authentication

The assessor **must** be present for the recording of all performances, so that the work can be authenticated. All learners are required to sign a Candidate Declaration form endorsing the performance as their own work and centres must countersign that they have taken all reasonable steps to validate this.

### Further information

You should refer to the JCQ Instructions for conducting non-examination assessment for further information on managing assessment within our GCSE Qualifications.

## Scores

A copy of the score or equivalent for all pieces **must** be provided for the assessor **before** the performance is recorded. This can be in stave notation, tab, or any other type of notation appropriate to the piece, and to allow a fair assessment of accuracy must include:

- the pitch and rhythm of the part performed by the learner
- performance directions.

If necessary, please provide a guide to interpretation. A transcription of a piece created by the learner or teacher in advance of the performance is acceptable. In the case of an improvisation a lead sheet and a copy of the stimulus should be provided. For a DJ performance, or a performance using technology such as a launchpad or loop station, a detailed and accurate lead sheet must be provided. Centres should contact WJEC for advice about notation for specific types of performance not covered by the guidance above. An audio or video guide track will **not** be acceptable as an alternative to a score.

## Timing

Candidates should perform pieces of at least one minute. A piece which is significantly below the one minute minimum performance duration will be unlikely to demonstrate evidence of the skills required to access marks in the higher bands of the assessment criteria.

The overall submission must be at least 4 minutes, or candidates will face a penalty. Each piece should be timed separately, and then the total calculated. Timing starts from the learner's first note of the piece and finishes after their final note. Long passages (e.g. introductions or instrumental verses) where the candidate is not performing, should not be counted in the timing.

Repeats can be added, but they must make musical sense and be marked clearly on the score before the performance.

The performance submission has a suggested maximum duration of 6 minutes. There is no penalty incurred for exceeding the time limit, and learners must submit at least 2 pieces, even if this goes beyond 6 minutes.

## Unit 1 Performing Timing Sheet

Centres must submit a form containing details of the timings of all candidates' performances with the moderation sample. This form is available from the website and should be completed with the details of every candidate and the total duration of their performing submission, and any penalties imposed by the centre prior to submission. It will be used by the moderator to check that penalties are correct.

## Assessment (and calculating the final mark)

The total mark for this unit is 78. Each piece performed should be marked out of 39, using the banded marking scheme on pages 13 onwards.

Learners must submit at least 2 pieces, which are individually marked out of 39.

The level of difficulty of each piece must be determined using the descriptors on pages 25 onwards, and the mark awarded for the performance must be scaled up (if it is more difficult than Grade 3) or down (if it is easier than Grade 3) according to the table on pages 33-34 to give a final mark for the performance.

When more than two pieces are performed, the total mark is divided by the number of pieces and multiplied by two, to achieve a final mark out of 78. For example, (three pieces submitted):

$$36+30+34 = 100$$

$$100/3 = 33.3$$

$$33.3 \times 2 = 66.6 \text{ (round up if 0.5 or above)}$$

Final mark = 67

If the learner only submits 1 piece as part of their portfolio, the second, missing piece is awarded 0 marks.

A timing penalty should also be applied if a submission is below 4 minutes, using the table on page 35.

The performance submission has a suggested maximum duration of 6 minutes. There is no penalty incurred for exceeding the time limit, and learners must submit at least 2 pieces, even if this goes beyond 6 minutes. Timing starts from the learner's first note and finishes after their final note. Centres need to be aware that long passages (e.g. introductions or instrumental verses) where the assessed learner is not performing, should not be counted in the timing.

Repeats can be added, but they must make musical sense and be marked clearly on the score before the performance.

Centres are responsible for assessing the performance and should listen to the entire submission. The moderator will listen for at least 6 minutes to inform their decisions on the accuracy of the centre assessment.

For each performance:

- the appropriate band for each column should be established by determining which performance descriptor best reflects the learner's performance
- the appropriate mark within the band should then be established by determining the extent to which the learner has met the criteria within the relevant band
- the marks awarded for each performance may reflect different bands across the assessment criteria, for example, a learner may achieve band 4 in column 1, band 4 in column 2 and band 3 in column 3.
- any adjustment for level of difficulty should be applied to give a final mark for the performance.

It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

Learners who perform pieces that are significantly below the standard difficulty level for this specification (which is equivalent to Grade 3) may not demonstrate sufficient skills to meet the criteria in the upper marking bands.

# Criteria for Assessment of Solo, Ensemble and Technology-Based Performance

There are criteria for assessment of solo, ensemble and technology-based performances. Centres should use the appropriate criteria to assess each performance.

Performing an ensemble is not compulsory, however learners may choose to perform one or more ensemble pieces.

Performing a solo is also not compulsory. A submission could be:

- all solo
- all ensemble
- some solo and some ensemble
- all technology based
- all “traditional” performance (ie non-technology based)
- some technology and some traditional performance(s)

It is important to recognise which criteria should be applied to each performance, so the following guidance will aid teachers in making that judgement.

## Solo Performance

If there is only one live performer, this is a solo

- a solo performance may be **either** accompanied **or** unaccompanied
- the accompaniment can be live or a backing track
- the accompanist need not be taking the assessment
- the score of the accompaniment need not be submitted

## Ensemble Performance

An ensemble performance may be on any instrument, voice, or technology-based option. In an ensemble, the learner is required to:

- perform in a group of between **two** and **eight** live performers. The other members of the ensemble need not be taking the assessment
- perform a significant **individual** part which is **not** doubled, at the same time as other member(s) of the ensemble
- perform accompanied **or** unaccompanied as part of a group but **not** be conducted (the accompaniment can be live **or** a backing track). An accompanist should not take the total number of live performers above eight.

Accompanying a solo is an acceptable ensemble when the **learner is the accompanist** but not when the learner is the soloist.

## Technology-based Performance

Learners may choose to offer a technology-based performance for this unit. Technology-based performances include:

- DJ-ing
- ‘push-units’
- sequencing
- use of loop stations
- other appropriate technology-based formats.

Note that it will be necessary to submit the score and/or lead sheet from which the learner performed/realised the piece.

## Assessment Criteria

There are performing assessment grids for different types of performance:

- Solo Performance
- Ensemble Performance
- Music Technology

The first two columns – Accuracy, and Technical Control - are the same in all three of the grids.

### Column 1 – Accuracy

All learners are assessed on accuracy of rhythm and/or pitch, as appropriate, in relation to a notated score. Where no score is available, the centre is expected to provide a detailed lead sheet including chords, melody (rhythm and pitch), lyrics (if appropriate), tempo and performance directions.

An “audio guide” or “reference track” will not be acceptable in lieu of a score as this does not offer a fair assessment for all learners.

Where learners plan to add embellishments, this should be noted on the score or lead sheet in advance of the performance. When assessing accuracy of these performances against a lead sheet, assessors will use their professional judgement to judge the accuracy of the performance within the stylistic context, considering such factors as the maintenance of the pulse and intonation.

In performances where it may not be possible to provide details of melody and chords on a lead sheet (for example, beat-box, DJ, or rap), centres must provide appropriate details of rhythm, tempo and performance directions/techniques, with timings as necessary, to allow for a fair assessment of their accuracy. In such performances, learners will be assessed on their ability to keep time with a backing track, make smooth transitions, keep an appropriate tempo/timing, and follow performance and technique directions, as appropriate to the piece.

Learners offering **improvisation** will be assessed on whether they are playing accurately within the stated stimulus and the lead sheet, for example, whether the performance fits the chord progression or uses the notes of the chosen scale, as well as if they are maintaining the tempo and pulse.

All learners are assessed on their ability to perform fluently and at an appropriate tempo throughout the piece.

All learners are assessed on their ability to follow performing/technique directions, accurately and appropriately throughout the piece.

## **Column 2: Technical Control**

### **Control of playing Instrumental technique / Vocal technique / Realisation technique**

The first bullet point on the assessment grid assesses the learner's ability to control instrumental/vocal technique or technical equipment, to meet the demands of the music they are performing. Assessors must consider how well **relevant** techniques are used within the performance, as appropriate to the style of the music. Centres should contact WJEC for advice if they are unsure about the use of a particular technique.

### **Intonation (where appropriate)**

The second bullet point on the assessment grid assesses the learner's ability to control the intonation of the instrument, equipment, or voice to meet the demands of the piece they are performing. Learners need to be aware of their intonation throughout a performance and potentially make adjustments to ensure that notes are in tune.

### **Control of timbre (tone quality)**

The third bullet point on the assessment grid assesses the learner's ability to **control** the timbre and tone quality of the instrument, equipment, or voice in the performance. This includes the learner's ability to affect and vary the tone quality during the piece, as appropriate to the style of the music. Assessors must consider the following as appropriate to the piece and instrument/voice/equipment (this list is not exhaustive, and learners do not need to cover all points in a performance):

- how well the tone quality is controlled across the range of the instrument, equipment, or voice
- the ability to sustain tone quality throughout the performance
- the use of tone quality as appropriate to the style of the piece
- the ability to vary the tone quality as appropriate to the piece and realise the performance markings
- the use of appropriate articulation/techniques
- the choice and mix of sound sources
- the use of effects to manipulate timbre
- the use of amplification

## **Column 3: Expression (solo performances)**

All learners are assessed on their ability to communicate a performance to the audience. Assessors should consider the following when assessing expression:

- the style of the music being performed, including performance conventions and consistency of style
- the ability of the learner to sustain the rapport with the audience throughout the performance, including the ability to communicate musically, shaping the performance using the elements of music
- the ability of the learner to work effectively with an accompanist or pre-recorded tracks if included
- the ability of the learner to project their performance.

### **Column 3: Ensemble skills (ensemble performances)**

All learners are assessed on their ability to communicate a performance to the audience. Assessors should consider the following when assessing expression:

- the style of the music being performed, including performance conventions and consistency of style
- the ability of the learner to sustain the rapport with the audience throughout the performance, including the ability to communicate musically, shaping the performance using the elements of music
- the ability of the learner to work effectively with other performers and pre-recorded tracks if a backing track is included
- the ability of the learner to project a balanced ensemble performance

### **Column 3: Mixing and Mastering (Music Technology)**

All learners are assessed on their ability to communicate a performance to the audience. Assessors should consider the following when assessing expression:

- the style of the music being performed, including performance conventions and consistency of style
- the ability of the learner to sustain the rapport with the audience throughout the performance, including the ability to communicate musically, shaping the performance etc. using the elements of music and music technology
- the ability of the learner to work effectively with live/pre-recorded tracks
- the ability of the learner to successfully mix and master their tracks
- the ability of the learner to project a balanced music technology performance.

## Assessment Grid – Solo Performances

| Solo Performances | AO2<br>Develop and apply performance and/or realisation skills |   |   |   |
|-------------------|--|---|---|---|
|                   | Band   | Accuracy  | Technical control   | Expression  |
| 5                 |  | <p><b>12-13 marks</b></p> <ul style="list-style-type: none"> <li>An accurate performance, secure in terms of rhythm and/or pitch.</li> <li>An appropriate tempo is sustained throughout, resulting in a fluent performance.</li> <li>Performance directions are followed accurately throughout the piece.</li> </ul>  | <p><b>12-13 marks</b></p> <ul style="list-style-type: none"> <li>Instrumental / vocal technique is secure, completely fulfilling the demands of the music throughout.</li> <li>Intonation (where appropriate) is secure throughout the piece</li> <li>Control of timbre, tone, and tone colours is secure, and appropriate to the music.</li> </ul>         | <p><b>12-13 marks</b></p> <ul style="list-style-type: none"> <li>An expressive performance in keeping with the chosen style, demonstrating a secure understanding of how music is successfully shaped, communicated, and phrased, using the elements of music.</li> <li>Effective communication between soloist and accompaniment, where included, and sustains rapport with the audience throughout the piece.</li> <li>The music is well-projected.</li> </ul>              |
| 4                 |  | <p><b>9-11 marks</b></p> <ul style="list-style-type: none"> <li>A mostly accurate performance in terms of rhythm and/or pitch, but there are occasional slips.</li> <li>An appropriate tempo is mostly maintained throughout, however, there are occasional errors which could impact fluency.</li> <li>Most performance directions are followed appropriately in the piece.</li> </ul> | <p><b>9-11 marks</b></p> <ul style="list-style-type: none"> <li>Instrumental / vocal technique is mostly secure in meeting the demands of the music throughout.</li> <li>Intonation (where appropriate) is mostly secure throughout the piece.</li> <li>Control of timbre, tone, and tone colours is mostly secure and appropriate to the music.</li> </ul> | <p><b>9-11 marks</b></p> <ul style="list-style-type: none"> <li>A mostly expressive performance in keeping with the chosen style, demonstrating a generally secure understanding of how music is successfully shaped, communicated, and phrased, using the elements of music.</li> <li>Mostly effective communication between soloist and accompaniment, where included, that sustains the rapport with the audience.</li> <li>The music is mostly well-projected.</li> </ul> |

|   |   |   |  |
|---|---|---|--|
|   |   | <b>6-8 marks</b>  |  |
| 3 | <ul style="list-style-type: none"> <li>An unsteady performance with a number of errors in rhythm and/or pitch.</li> <li>An attempt at performing with an appropriate tempo is evident, but the results are unstable and errors impact fluency. The performance may break down but is successfully re-started.</li> <li>Performance directions are inconsistently applied during the piece.</li> </ul>                                       | <ul style="list-style-type: none"> <li>Instrumental / vocal technique is unsteady at times in meeting the demands of the music.</li> <li>Intonation (where appropriate) is unsteady at times during the piece.</li> <li>Control of timbre, tone, and tone colours appropriate to the music is unsteady at times.</li> </ul>   | <ul style="list-style-type: none"> <li>An unsteady performance that is sometimes in keeping with the chosen style and demonstrates some understanding of how music is successfully shaped, communicated, and phrased, using the elements of music.</li> <li>Communication and rapport with the accompanist, where included and audience are not consistent.</li> <li>The music is generally well-projected.</li> </ul> |
| 2 | <p style="text-align: center;"><b>3-5 marks</b></p> <ul style="list-style-type: none"> <li>An insecure performance in terms of rhythm and/or pitch with frequent inaccuracies impacting the performance.</li> <li>Irregularities in tempo, which compromise fluency, occur frequently and clearly impact the flow. The performance may break down but is re-started.</li> <li>Performance directions are generally not followed.</li> </ul> | <p style="text-align: center;"><b>3-5 marks</b></p> <ul style="list-style-type: none"> <li>Instrumental / vocal technique is frequently insecure in meeting the demands of the music.</li> <li>Intonation (where appropriate) is insecure throughout the performance.</li> <li>Control of timbre, tone, and tone colours appropriate to the music is insecure.</li> </ul> | <p style="text-align: center;"><b>3-5 marks</b></p> <ul style="list-style-type: none"> <li>A performance that is erratic in terms of the chosen style, demonstrating a limited understanding of how music can be shaped, communicated, and phrased, using the elements of music.</li> <li>Communication and rapport with the audience are limited.</li> <li>The projection of the performance is erratic.</li> </ul>   |

|          |   |  |   |
|----------|---|--|---|
|          | <p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Inaccuracies in rhythm and/or pitch occur throughout, resulting in a weak and limited realisation of the intended outcome.</li> <li>• The performance lacks fluency and is compromised by frequent hesitations or breakdowns.</li> <li>• An inadequate response to performance directions throughout the piece.</li> </ul> | <p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Instrumental / vocal technique is limited.</li> <li>• Intonation (where appropriate) is weak.</li> <li>• Control of timbre tone, and tone colours appropriate to the music is limited.</li> </ul>                         | <p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• A performance that is precarious in terms of the chosen style and demonstrates very little understanding of how music can be shaped, communicated, and phrased, using the elements of music.</li> <li>• Communication is negligible, preventing an audience engaging in the performance</li> <li>• The performance has very little sense of projection.</li> </ul> |
| <b>0</b> | <p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• There is no evidence of accurate rhythm / pitch.</li> <li>• There is no evidence of accurate tempo and fluency.</li> <li>• There is no evidence of accurate response to any performance directions.</li> </ul>   | <p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• There is no evidence of instrumental / vocal technique.</li> <li>• There is no evidence of accurate intonation (where appropriate).</li> <li>• There is no evidence of control of timbre, tone, or tone colours.</li> </ul> | <p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• There is no evidence of expression or shaping performance using the elements of music.</li> <li>• There is no evidence of communication with an audience.</li> <li>• There is no evidence of projection.</li> </ul>  |

## Assessment Grid – Ensemble Performances

| Ensemble Performances | AO2<br>Develop and apply performance and/or realisation skills   |  |   |
|-----------------------|--|--|---|
| Band                  | Accuracy   | Technical control  | Expression (Ensemble Skills)  |
| 5                     | <p><b>12-13 marks</b></p> <ul style="list-style-type: none"> <li>An accurate performance, secure in terms of rhythm and/or pitch.</li> <li>An appropriate tempo is sustained throughout, resulting in a fluent performance.</li> <li>Performance directions are followed accurately throughout the piece.</li> </ul> | <p><b>12-13 marks</b></p> <ul style="list-style-type: none"> <li>Instrumental / vocal technique is secure, completely fulfilling the demands of the music throughout.</li> <li>Intonation (where appropriate) is secure throughout the piece.</li> <li>Control of timbre, tone, and tone colours is secure, and appropriate to the music.</li> </ul> | <p><b>12-13 marks</b></p> <ul style="list-style-type: none"> <li>An expressive performance in keeping with the chosen style, demonstrating a secure understanding of how music is successfully shaped, communicated, and phrased, using the elements of music.</li> <li>Effective rapport with other performers throughout the piece.</li> <li>Effective balance between live and pre-recorded tracks (where included).</li> <li>A well projected and balanced ensemble performance.</li> </ul> |

|   |   |   |   |
|---|---|---|---|
|   | <p><b>9-11 marks</b></p> <ul style="list-style-type: none"> <li>• A mostly accurate performance in terms of rhythm and/or pitch, but there are occasional slips.</li> <li>• An appropriate tempo is mostly maintained throughout, however, there are occasional errors which could impact fluency.</li> <li>• Most performance directions are followed appropriately in the piece.</li> </ul>                                       | <p><b>9-11 marks</b></p> <ul style="list-style-type: none"> <li>• Instrumental / vocal technique is mostly secure in meeting the demands of the music throughout.</li> <li>• Intonation (where appropriate) is mostly secure throughout the piece.</li> <li>• Control of timbre, tone, and tone colours is mostly secure and appropriate to the music.</li> </ul> | <p><b>9-11 marks</b></p> <ul style="list-style-type: none"> <li>• A mostly expressive performance in keeping with the chosen style, demonstrating a generally secure understanding of how music is successfully shaped, communicated, and phrased, using the elements of music.</li> <li>• Mostly effective rapport with other performers throughout the piece.</li> <li>• Mostly effective balance between live and pre-recorded tracks (where included).</li> <li>• A mostly well-projected and balanced ensemble performance.</li> </ul> |
| 3 | <p><b>6-8 marks</b></p> <ul style="list-style-type: none"> <li>• An unsteady performance with a number of errors in rhythm and/or pitch.</li> <li>• An attempt at performing with an appropriate tempo is evident, but the results are unstable and errors impact fluency. The performance may break down but is successfully re-started.</li> <li>• Performance directions are inconsistently applied during the piece.</li> </ul> | <p><b>6-8 marks</b></p> <ul style="list-style-type: none"> <li>• Instrumental / vocal technique is unsteady at times in meeting the demands of the music.</li> <li>• Intonation (where appropriate) is unsteady at times throughout the piece.</li> <li>• Control of timbre, tone, and tone colours appropriate to the music is unsteady at times.</li> </ul>     | <p><b>6-8 marks</b></p> <ul style="list-style-type: none"> <li>• An unsteady performance that is sometimes in keeping with the chosen style and demonstrates some understanding of how music is successfully shaped, communicated, and phrased, using the elements of music.</li> <li>• Rapport with other performers is not consistent throughout the piece.</li> <li>• Inconsistent balance between live and pre-recorded tracks (where included).</li> <li>• Inconsistently projected and balanced ensemble performance.</li> </ul>      |

|   |   |   |  |
|---|---|---|--|
|   | <p><b>3-5 marks</b></p> <ul style="list-style-type: none"> <li>• An insecure performance in terms of rhythm and/or pitch with frequent inaccuracies impacting the performance.</li> <li>• Irregularities in tempo, which compromise fluency, occur frequently and clearly impact the flow. The performance may break down but is re-started.</li> <li>• Performance directions are generally not followed.</li> </ul> | <p><b>3-5 marks</b></p> <ul style="list-style-type: none"> <li>• Instrumental / vocal technique is frequently insecure in meeting the demands of the music.</li> <li>• Intonation (where appropriate) is insecure throughout the performance.</li> <li>• Control of timbre, tone, and tone colours appropriate to the music is insecure.</li> </ul> | <p><b>3-5 marks</b></p> <ul style="list-style-type: none"> <li>• A performance that is erratic in terms of the chosen style and demonstrates some understanding of how music is successfully shaped, communicated, and phrased, using the elements of music.</li> <li>• Rapport with other performers is limited throughout the piece</li> <li>• Limited balance between live and pre-recorded tracks (where included).</li> <li>• The projection and balance is erratic within the ensemble performance.</li> </ul>                               |
| 1 | <p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Inaccuracies in rhythm and/or pitch occur throughout, resulting in a weak and limited realisation of the intended outcome.</li> <li>• The performance lacks fluency and is compromised by frequent hesitations or breakdowns.</li> <li>• An inadequate response to performance directions throughout the piece.</li> </ul>                           | <p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Instrumental / vocal technique is limited.</li> <li>• Intonation (where appropriate) is weak.</li> <li>• Control of timbre tone, and tone colours appropriate to the music is very limited.</li> </ul>   | <p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• A performance that is precarious in terms of keeping with the chosen style and demonstrates very little understanding of how music is successfully shaped, communicated, and phrased, using the elements of music.</li> <li>• Negligible rapport with other performers throughout the piece</li> <li>• Very little balance between live and pre-recorded tracks (where included).</li> <li>• The ensemble performance has very little sense of projection and balance.</li> </ul> |

|          |   |  |  |
|----------|---|--|--|
| <b>0</b> | <p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• There is no evidence of accurate rhythm / pitch.</li> <li>• There is no evidence of accurate tempo and fluency.</li> <li>• There is no evidence of accurate response to any performance directions.</li> </ul> | <p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• There is no evidence of instrumental / vocal technique.</li> <li>• There is no evidence of accurate intonation (where appropriate).</li> <li>• There is no evidence of control of timbre, tone, or tone colours.</li> </ul> | <p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• There is no evidence of expression or shaping music using the elements of music.</li> <li>• There is no evidence of communication with an audience.</li> <li>• There is no evidence of projection.</li> </ul> |
|----------|---|--|--|

## Assessment Grid – Music Technology

| Music<br>Technology | AO2<br>Develop and apply performance and/or realisation skills |  |   |  |
|---------------------|--|--|---|--|
|                     | Band   | Accuracy (Perform/Input)   | Technical control (editing)   | Expression (Mixing/Mastering)  |
| 5                   |  | <p><b>12-13 marks</b></p> <ul style="list-style-type: none"> <li>An accurate performance, secure in terms of rhythm and/or pitch.</li> <li>An appropriate tempo is sustained throughout, resulting in a fluent performance.</li> <li>Performance directions are followed accurately throughout the piece.</li> </ul> | <p><b>12-13 marks</b></p> <ul style="list-style-type: none"> <li>Techniques appropriate to the style of performance/realisation are secure, completely fulfilling the demands of the music throughout.</li> <li>Control of timbre, tone, and tone colours is secure, and appropriate to the music.</li> </ul> | <p><b>12-13 marks</b></p> <ul style="list-style-type: none"> <li>A musically expressive performance in keeping with the chosen style, demonstrating a secure understanding of how music is successfully shaped, communicated, and phrased, using the elements of music via music technology.</li> <li>Communication is effective and sustains the rapport with the audience/other performers throughout the piece (as appropriate).</li> <li>Detailed mixing and mastering of all tracks creating a well projected and balanced music technology performance.</li> </ul> |

|   |   |  |  |
|---|---|--|--|
|   | <p><b>9-11 marks</b></p> <ul style="list-style-type: none"> <li>• A mostly accurate performance in terms of rhythm and/or pitch, but there are occasional slips.</li> <li>• An appropriate tempo is mostly maintained throughout, however, there are occasional errors which could impact fluency.</li> <li>• Most performance directions are followed appropriately in the piece.</li> </ul>                                       | <p><b>9-11 marks</b></p> <ul style="list-style-type: none"> <li>• Techniques appropriate to the style of performance/realisation are mostly secure, fulfilling the demands of the music. throughout most of the piece</li> <li>• Control of timbre, tone, and tone colours is mostly secure and appropriate to the music.</li> </ul> | <p><b>9-11 marks</b></p> <ul style="list-style-type: none"> <li>• A mostly expressive performance in keeping with the chosen style, demonstrating a generally secure understanding of how music is successfully shaped, communicated, and phrased, through Music Technology, using the elements of music.</li> <li>• Communication is mostly effective in sustaining the rapport with the audience/other performers throughout the piece (as appropriate).</li> <li>• The music is mostly well mixed and mastered, providing a well-projected performance</li> </ul>                       |
| 3 | <p><b>6-8 marks</b></p> <ul style="list-style-type: none"> <li>• An unsteady performance with a number of errors in rhythm and/or pitch.</li> <li>• An attempt at performing with an appropriate tempo is evident, but the results are unstable and errors impact fluency. The performance may break down but is successfully re-started.</li> <li>• Performance directions are inconsistently applied during the piece.</li> </ul> | <p><b>6-8 marks</b></p> <ul style="list-style-type: none"> <li>• Techniques appropriate to the style of performance/realisation are unsteady at times in meeting the demands of the music.</li> <li>• Control of timbre, tone, and tone colours appropriate to the music is unsteady at times.</li> </ul>                            | <p><b>6-8 marks</b></p> <ul style="list-style-type: none"> <li>• An unsteady performance that is sometimes in keeping with the chosen style and demonstrates some understanding of how music is successfully shaped, communicated, and phrased, through Music Technology, using the elements of music.</li> <li>• Communication with the audience and / or other performers is not consistent.</li> <li>• The music shows basic mixing. Tracks have been worked on but are not all successful in their result.</li> <li>• The overall project intention is generally projected.</li> </ul> |

|   |   |  |   |
|---|---|--|---|
|   |   | <b>3-5 marks</b>   |   |
| 2 | <ul style="list-style-type: none"> <li>An insecure performance in terms of rhythm and/or pitch with frequent inaccuracies impacting the performance.</li> <li>Irregularities in tempo, which compromise fluency, occur frequently and clearly impact the flow. The performance may break down but is re-started.</li> <li>Performance directions are generally not followed.</li> </ul> | <ul style="list-style-type: none"> <li>Techniques appropriate to the style of performance/realisation are frequently insecure in meeting the demands of the music.</li> <li>Control of timbre, tone, and tone colours appropriate to the music is insecure.</li> </ul>         | <ul style="list-style-type: none"> <li>A performance that is erratic in terms of the chosen style and demonstrates a limited understanding of how music can be shaped, communicated, and phrased, using music technology and the elements of music.</li> <li>Communication with the audience and / or other performers is limited.</li> <li>The music is erratically mixed. A few tracks have been mixed, but the overall project balance shows a limited sense of projection.</li> </ul>                               |
| 1 | <b>1-2 marks</b> <ul style="list-style-type: none"> <li>Inaccuracies in rhythm and/or pitch occur throughout, resulting in a weak and limited realisation of the intended outcome.</li> <li>The performance lacks fluency and is compromised by frequent hesitations or breakdowns.</li> <li>An inadequate response to performance directions throughout the piece.</li> </ul>          | <b>1-2 marks</b> <ul style="list-style-type: none"> <li>Techniques appropriate to the style of performance/realisation are limited in meeting the demands of the music.</li> <li>Control of timbre tone, and tone colours appropriate to the music is very limited.</li> </ul> | <b>1-2 marks</b> <ul style="list-style-type: none"> <li>A performance that is precarious in terms of keeping with the chosen style and demonstrates very little understanding of how music can be shaped, communicated, and phrased, using music technology and the elements of music.</li> <li>Communication with the audience and/or other performers is negligible.</li> <li>The performance shows very little understanding of mixing, production, and balance, resulting in a poor sense of projection.</li> </ul> |

|          |   |  |  |
|----------|---|--|--|
| <b>0</b> | <p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• There is no evidence of accurate rhythm / pitch.</li> <li>• There is no evidence of accurate tempo and fluency.</li> <li>• There is no evidence of accurate response to any performance directions.</li> </ul> | <p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• There is no evidence of instrumental / vocal technique.</li> <li>• There is no evidence of accurate intonation (where appropriate).</li> <li>• There is no evidence of control of timbre, tone, or tone colours.</li> </ul> | <p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• There is no evidence of expression or shaping music using the elements of music.</li> <li>• There is no evidence of communication with an audience.</li> <li>• There is no evidence of projection.</li> </ul> |
|----------|---|--|--|

## Levels of difficulty

All pieces which are listed on an accredited graded music examination syllabus will be accepted at that level if they are performed **in full using the specified editions**. The difficulty level of any **other** piece of music not contained in a graded music syllabus must be determined using the descriptors in the tables on pages 25-32. If a piece is edited to simplify or remove the more challenging sections, this will affect the level of difficulty.

The descriptors are not exhaustive; neither will every piece contain all features listed, for example a Grade 3 standard oboe piece may cover a smaller range than a Grade 3 standard flute piece. When selecting the standard for each piece, teachers should use their professional judgement and look for the best fit.

Centres should be aware that candidates must perform music at a difficulty level suitable for a KS4 course in music – a performance that cannot demonstrate sufficient skills or content will be unlikely to meet the criteria for credit. A piece which is significantly below Grade 3 standard will be unlikely to demonstrate evidence of the skills required to access marks in the higher bands of the assessment criteria.

## General features for all instrumental and vocal pieces

|   |   |
|---|---|
| Easier than standard level of difficulty<br><br>Less than Grade 3 | <ul style="list-style-type: none"><li>• a piece in an easy key for the instrument</li><li>• simple variation of rhythms and a narrow pitch range with basic intervals</li><li>• few dynamic gradations</li><li>• simple or repetitive structure</li><li>• steady tempo</li><li>• single timbre or tone quality required with limited changes in articulation</li><li>• stylistically simple</li></ul>   |
| Standard level of difficulty<br><br>Grade 3 equivalent            | <ul style="list-style-type: none"><li>• a piece in an easy or moderate key for the instrument</li><li>• varied rhythms, possibly including dotted notes or triplets and reasonably large pitch range and intervals</li><li>• range of dynamics, including crescendo and decrescendo</li><li>• change of section / contrasting section where different performing techniques or different phrase lengths / time signatures are used</li><li>• possible contrast in tempo</li><li>• range of articulations and tone colours</li><li>• some stylistic challenges</li></ul> |

|  |  |
|--|--|
| More difficult than standard level<br><br>Grade 4 equivalent | <ul style="list-style-type: none"> <li>• a piece in a more challenging key for the instrument</li> <li>• a piece displaying some more intricate rhythms and a wide pitch range for the instrument</li> <li>• the selected piece will allow for greater emphasis on interpretation</li> <li>• full range of dynamics</li> <li>• contrasts in technical demands and phrase structure</li> <li>• contrasts in tempo or challenging tempo</li> <li>• contrasts in timbre or challenging tone quality with more complex articulation</li> <li>• contrasts in style or greater stylistic challenges</li> </ul> |
|--|--|

### Vocal pieces

|  |  |
|--|--|
| Easier than standard level<br><br>Less than Grade 3          | <ul style="list-style-type: none"> <li>• mid-range pieces and range within an octave</li> <li>• few leaps</li> <li>• short phrases</li> <li>• basic vocal projection technique</li> <li>• limited demand in the vocal delivery of the text/lyrics/words</li> </ul>   |
| Standard level of difficulty<br><br>Grade 3 equivalent       | <ul style="list-style-type: none"> <li>• range up to 10<sup>th</sup></li> <li>• some leaps, perhaps, 4<sup>ths</sup>, 5<sup>ths</sup>, or octave</li> <li>• regular phrase lengths</li> <li>• generally even tone across the range</li> <li>• some demand in the vocal delivery of the text/lyrics/words</li> </ul>  |
| More difficult than standard level<br><br>Grade 4 equivalent | <ul style="list-style-type: none"> <li>• wider range using higher and lower parts of register</li> <li>• phrases requiring sustained breath control</li> <li>• piece requires a good level of vocal support and control to create an even tone across the pitch range</li> <li>• melismatic passages</li> <li>• more demand in terms of the vocal delivery of the text/lyrics/words</li> </ul> |

### Keyboard pieces (including piano, keyboard and organ pieces)

|  |  |
|--|--|
| Easier than standard level<br><br>Less than Grade 3    | <ul style="list-style-type: none"> <li>• few changes of hand position and/or hands moving together</li> <li>• simple chord shapes in left hand and melody in right hand</li> <li>• chord changes usually once or twice per bar</li> <li>• use of one or two voice stops (organ or keyboard)</li> </ul>                 |
| Standard level of difficulty<br><br>Grade 3 equivalent | <ul style="list-style-type: none"> <li>• hands often move independently and at times move around the keyboard</li> <li>• more complex chord changes are needed throughout and quickening at cadences</li> <li>• frequent use of sustain pedal (piano)</li> <li>• changes in voice stops (organ or keyboard)</li> </ul> |

|  |   |
|--|---|
| More difficult than standard level<br><br>Grade 4 equivalent | <ul style="list-style-type: none"> <li>• uses a wider compass of the keyboard and/or wider leaps</li> <li>• hands moving independently throughout the piece</li> <li>• challenging chord changes</li> <li>• requires refined use of sustain pedal (piano) to create rich timbres throughout the piece</li> <li>• several different voice stops used, perhaps in combination (organ)</li> <li>• use of organ pedals where appropriate</li> </ul> |
|--|---|

### String pieces (including violin, viola, cello and double bass)

|  |  |
|--|--|
| Easier than standard level<br><br>Less than Grade 3          | <ul style="list-style-type: none"> <li>• uses limited positions (upper strings)</li> <li>• simple rhythms</li> <li>• basic dynamic changes including crescendo and diminuendo</li> <li>• basic articulation (legato, staccato, pizzicato, accents)</li> <li>• limited range of bowing to include separate bows, slurring and basic string crossing</li> </ul>  |
| Standard level of difficulty<br><br>Grade 3 equivalent       | <ul style="list-style-type: none"> <li>• some changes in position</li> <li>• some complex rhythms</li> <li>• greater range and control of dynamic, to include phrasing and shaping using the elements of music</li> <li>• some changes in articulation (legato, staccato, pizzicato, accents)</li> <li>• developed bowing techniques to include slurring, simple double stopping and string crossing</li> </ul>  |
| More difficult than standard level<br><br>Grade 4 equivalent | <ul style="list-style-type: none"> <li>• more complex or frequent changes in position</li> <li>• more complex and intricate rhythms</li> <li>• requires bow control to shape the music with dynamics and expression</li> <li>• more variation in articulation (legato, staccato, pizzicato, accents, harmonics)</li> <li>• more challenging tempos</li> <li>• advanced bowing techniques to include double stopping and more complex string crossing</li> <li>• requires the use of vibrato</li> </ul> |

## Harp

|  |  |
|--|--|
| Easier than standard level<br><br>Less than Grade 3          | <ul style="list-style-type: none"> <li>simple melody divided between the hands</li> <li>some 2-3 note chords divided between the hands</li> <li>some triadic patterns divided between the hands</li> <li>range of 2 octaves / hands together</li> <li>generally, hands play separately</li> <li>limited use of 4th fingers</li> </ul>  |
| Standard level of difficulty<br><br>Grade 3 equivalent       | <ul style="list-style-type: none"> <li>melody in one hand with accompaniment in other</li> <li>scalic passages / arpeggios in both hands</li> <li>independent parts in both hands</li> <li>range of 2 octaves / hands together</li> <li>use of all 4 fingers (thumb, index, middle and fourth)</li> <li>use of octaves in left hand</li> <li>use of glissando</li> <li>tapping/knocking of simple rhythms on soundboard</li> </ul>     |
| More difficult than standard level<br><br>Grade 4 equivalent | <ul style="list-style-type: none"> <li>fuller chords in both hands</li> <li>chords spanning more than an octave</li> <li>range of 2 octaves / hands together</li> <li>use of spread chords</li> <li>scalic passages and arpeggios divided between the hands over a wider range</li> <li>arpeggiated passages with a distinctly emphasised theme within the texture</li> <li>pedal / lever changes</li> <li>use of harmonics</li> </ul> |

## String pieces (including guitar, bass guitar and sitar)

|  |   |
|--|---|
| Easier than standard level<br><br>Less than Grade 3          | <ul style="list-style-type: none"> <li>mainly open strings and up to 3<sup>rd</sup> position</li> <li>use of pick or first two fingers of picking hand</li> </ul>   |
| Standard level of difficulty<br><br>Grade 3 equivalent       | <ul style="list-style-type: none"> <li>movement up to 5<sup>th</sup> position</li> <li>use of pick or first two fingers in picking hand</li> <li>barre chords</li> </ul>  |
| More difficult than standard level<br><br>Grade 4 equivalent | <ul style="list-style-type: none"> <li>quick or frequent changes of position and movement to more than 5<sup>th</sup> position</li> <li>use of pick or all fingers of picking hand</li> <li>fret and hand damping techniques</li> </ul> |

## Brass

|  |   |
|--|---|
| Easier than standard level<br><br>Less than Grade 3          | <ul style="list-style-type: none"> <li>short phrases requiring basic breath control</li> <li>few contrasts in articulation</li> <li>a range up to a 10<sup>th</sup></li> <li>requires a basic control of embouchure to change pitch and generally secure tone</li> <li>dynamic changes are limited (p and f) and may include crescendo and diminuendo</li> </ul>  |
| Standard level of difficulty<br><br>Grade 3 equivalent       | <ul style="list-style-type: none"> <li>sustained phrases, requiring breath support and planned breathing</li> <li>articulations include legato, staccato, slurring, accents, sforzando (in easier dynamic ranges)</li> <li>a range up to a 12<sup>th</sup></li> <li>requires a developed embouchure to control pitch and tone/timbre with more refinement</li> <li>dynamics changes are more refined (p,mp, mf, f,) and include crescendo and diminuendo</li> </ul> |
| More difficult than standard level<br><br>Grade 4 equivalent | <ul style="list-style-type: none"> <li>requires developed breath control to sustain longer melodic passages</li> <li>full range of articulation in all dynamics</li> <li>a range beyond a 12<sup>th</sup></li> <li>requires a more complex control of embouchure to achieve extended range, phrase lengths and articulation/dynamics</li> <li>includes more advanced performing techniques</li> </ul>   |

## Woodwind

|  |   |
|--|---|
| Easier than standard level<br><br>Less than Grade 3          | <ul style="list-style-type: none"> <li>short phrases requiring basic breath control</li> <li>few contrasts in articulation</li> <li>a range up to a 12<sup>th</sup></li> <li>requires a basic control of embouchure to change pitch and generally secure tone</li> <li>dynamic changes are limited (p and f) and may include crescendo and diminuendo</li> </ul>                              |
| Standard level of difficulty<br><br>Grade 3 equivalent       | <ul style="list-style-type: none"> <li>sustained phrases, requiring breath support and planned breathing</li> <li>articulations include legato, staccato, slurring, accents</li> <li>a range up to two octaves</li> <li>requires a developed embouchure to change and control pitch and tone</li> <li>dynamics changes include p, mp, mf, f together with crescendo and diminuendo</li> </ul> |
| More difficult than standard level<br><br>Grade 4 equivalent | <ul style="list-style-type: none"> <li>requires developed breath control to sustain longer melodic passages</li> <li>full range of articulation</li> <li>a range of at least two octaves</li> <li>requires more complex control of embouchure required to achieve extended range, phrase lengths, intonation</li> <li>includes more advanced performing techniques</li> </ul>                 |

The suggested ranges in these descriptors will not apply equally to all brass and woodwind instruments. They show an increasing requirement from less difficult to more difficult which should be considered as part of the holistic, best fit judgement made. More information about the ranges expected at each Grade can be found in the ABRSM syllabus, available online. Other exam boards may publish similar guidance for their graded practical exams.

### **Percussion pieces (including drum kit, tuned and untuned percussion)**

|  |   |
|--|---|
| Easier than standard level<br><br>Less than Grade 3          | <ul style="list-style-type: none"> <li>• simple rhythmic patterns using different drums</li> <li>• fills using even sticking and played with both hands</li> <li>• simple rhythms and time signatures</li> <li>• create a consistent tone with sense of balance and tuning across the (pitched) instruments</li> <li>• pieces requiring few or no changes in percussion instrument</li> <li>• few percussion techniques required flames and drags</li> </ul>  |
| Standard level of difficulty<br><br>Grade 3 equivalent       | <ul style="list-style-type: none"> <li>• fills are more complex and use the full variety drum kit of instruments</li> <li>• pieces add in changes of metre/time signatures or more complex time signatures 6/8 12/8</li> <li>• more complex rhythms, for example, triplets</li> <li>• some variation in percussion techniques such as accents and added ruffs</li> <li>• the piece requires some changes in percussion instrument</li> <li>• the piece requires a wider dynamic palette, demonstrating an understanding of the individual timbres of the chosen instrument</li> <li>• the piece includes developed technical work for orchestral percussion such as scalic passages in major, and harmonic minor</li> </ul> |
| More difficult than standard level<br><br>Grade 4 equivalent | <ul style="list-style-type: none"> <li>• fills display more rhythmic variety including duplet and triplet combinations, requiring a more refined technical understanding</li> <li>• use of grace notes</li> <li>• a full range of contrasting techniques</li> <li>• changes in percussion instrument during the piece</li> <li>• more complex passages for orchestral percussion such as scalic passages in major, and minor keys</li> </ul>  |

## DJ-ing performances

|  |  |
|--|--|
| Easier than standard level<br><br>Less than Grade 3          | <ul style="list-style-type: none"> <li>moving back and forth between two tracks within the same genre and key and with different bpm</li> <li>use of cue button</li> </ul>   |
| Standard level of difficulty<br><br>Grade 3 equivalent       | <ul style="list-style-type: none"> <li>use of three tracks within the same genre and with different BPM</li> <li>use of eq/fx <b>or basic</b> scratching</li> <li>use of platter to cue tracks</li> </ul>  |
| More difficult than standard level<br><br>Grade 4 equivalent | <ul style="list-style-type: none"> <li>use of four or more tracks within the same genre and with different bpm or use of two or three tracks within different genres</li> <li>use of eq/fx <b>and</b> appropriate turntablism techniques (scratching, back spinning, phrasing and cutting, MIDI and digital control, beat juggling)</li> </ul> |

## Rapping performances

|  |   |
|--|---|
| Easier than standard level<br><br>Less than Grade 3          | <ul style="list-style-type: none"> <li>basic rhythmic piece using techniques such as: steady flow, rests and pauses, rhythmic mimicry, elongation, call and response</li> <li>basic pitch level with narrow range</li> <li>short phrases</li> </ul>   |
| Standard level of difficulty<br><br>Grade 3 equivalent       | <ul style="list-style-type: none"> <li>quick rhythmic piece using techniques such as: triplets, syncopation, change-ups /flow switches, rhythmic patterns, rhythmic density, vocal percussion, pitch variation, breath control, onomatopoeia, diction, articulation, accent and regionalism</li> <li>inflections of pitch used</li> </ul> |
| More difficult than standard level<br><br>Grade 4 equivalent | <ul style="list-style-type: none"> <li>quick rhythms including double time, swing and groove, duple and triple meter, rapid-fire delivery, polymeter</li> <li>long phrases requiring sustained breath control</li> </ul>  |

## Beat-boxing pieces

|  |   |
|--|---|
| Easier than standard level<br>Less than Grade 3          | <ul style="list-style-type: none"> <li>use of mouth only – B (kick drum), K (snare drum), T(hi-hat), Tss (open hi-hat), Ch (cymbals), Cl (claps)</li> <li>two simple repetitive patterns</li> </ul>   |
| Standard level of difficulty<br>Grade 3 equivalent       | <ul style="list-style-type: none"> <li>use mouth and nose – <i>use of Easier than standard techniques AND</i> chest bass, throat kick, spit snare, inward snare, pf snare, tongue oscillation, lip oscillation, vocal scratch, humming, inward drag</li> <li>three or more rhythmic patterns</li> <li>use of inhale sounds to create fluent, continuous rhythmic patterns</li> </ul>                            |
| More difficult than standard level<br>Grade 4 equivalent | <ul style="list-style-type: none"> <li>use mouth and nose <i>Combination of easier than standard, standard and more difficult than standard level of difficulty beatbox techniques AND</i> throat bass, inward bass, click roll, zipper, siren, lip roll, water drop, throat tap, snare rolls</li> <li>three or more complex rhythmic patterns</li> <li>possible inclusion of loop station/KAOSS pad</li> </ul> |

## Music Technology – Launch Pads performance

|  |  |
|--|--|
| Easier than standard level<br>Less than Grade 3    | <ul style="list-style-type: none"> <li>simple rhythms over a small area of the launchpad</li> <li>simple or repetitive structure of piece and phrases</li> <li>slow/steady tempo</li> <li>limited changes in hand positioning and pad triggers pads in vertical or horizontal directions</li> <li>no changes of sample bank</li> <li>limited or no sustain of pads</li> <li>limited single or double triggers</li> <li>stylistically simple</li> </ul>   |
| Standard level of difficulty<br>Grade 3 equivalent | <ul style="list-style-type: none"> <li>varied rhythms including dotted notes or triplets over a medium area of the launchpad</li> <li>a contrasting section with different technical demands or phrase lengths including use of sustain pads or glissandi</li> <li>steady tempo and possible contrast in tempo</li> <li>changes in hand positioning across the pads in diagonal motion and independently</li> <li>some changes of sample bank</li> <li>some double triggers</li> <li>some stylistic changes</li> </ul> |

|  |   |
|--|---|
| More difficult than standard level<br><br>Grade 4 equivalent | <ul style="list-style-type: none"> <li>• intricate rhythms including syncopation or cross rhythms between hands</li> <li>• use of the whole area of the launchpad</li> <li>• contrasting section which allows for alternative arrangement of a section of the piece</li> <li>• several contrasts in technical demands and phrase structure</li> <li>• contrasts in tempo or challenging tempo</li> <li>• complex changes in hand positioning including crossing in all directions</li> <li>• frequent double or triple triggers</li> <li>• frequent changes of sample bank</li> <li>• contrasts in style or greater stylistic challenges</li> </ul> |
|--|---|

### Sequencing pieces (DAW)

|  |   |
|--|---|
| Easier than standard level<br><br>Less than Grade 3          | <ul style="list-style-type: none"> <li>• 3 inputted independent MIDI tracks (any method of input)</li> <li>• use of quantise facility</li> <li>• simple rhythms</li> <li>• basic stereo field / panning Left and Right</li> <li>• basic use of dynamics</li> </ul>  |
| Standard level of difficulty<br><br>Grade 3 equivalent       | <ul style="list-style-type: none"> <li>• up to 5 inputted independent MIDI tracks (any method of input)</li> <li>• use of at least 2 effects e.g. EQ, reverb, quantise</li> <li>• some complex and varied rhythms</li> <li>• more detailed stereo field / panning</li> <li>• use of velocities and durations to shape the performance</li> <li>• some variations in dynamics including crescendo / diminuendo</li> <li>• at least one contrast in texture</li> <li>• at least one contrast in timbre</li> </ul> |
| More difficult than standard level<br><br>Grade 4 equivalent | <ul style="list-style-type: none"> <li>• up to 8 inputted independent MIDI tracks (any method of input)</li> <li>• live audio tracks (optional)</li> <li>• use of at least 3 effects e.g. EQ, reverb, quantise</li> <li>• complex and varied rhythms</li> <li>• detailed stereo field / panning which may change during the piece</li> <li>• variety in texture</li> <li>• variety in timbre</li> <li>• detailed use of velocities and durations to shape the performance</li> </ul>                            |

## Table of adjustments for level of difficulty of pieces

The GCSE music performing standard is broadly equivalent to Grade 3 in the graded music examinations. The total raw mark for **each** piece must be adjusted according to the difficulty of the piece, as noted in the table below.

| Raw mark<br>for piece | Level of difficulty     |                |                                 |
|-----------------------|-------------------------|----------------|---------------------------------|
|                       | Easier than<br>standard | Standard level | More difficult than<br>standard |
| 39                    | 35                      | 39             | 39                              |
| 38                    | 34                      | 38             | 39                              |
| 37                    | 33                      | 37             | 39                              |
| 36                    | 32                      | 36             | 39                              |
| 35                    | 32                      | 35             | 39                              |
| 34                    | 31                      | 34             | 37                              |
| 33                    | 30                      | 33             | 36                              |
| 32                    | 29                      | 32             | 35                              |
| 31                    | 28                      | 31             | 34                              |
| 30                    | 27                      | 30             | 33                              |
| 29                    | 26                      | 29             | 32                              |
| 28                    | 25                      | 28             | 31                              |
| 27                    | 24                      | 27             | 30                              |
| 26                    | 23                      | 26             | 29                              |
| 25                    | 23                      | 25             | 28                              |
| 24                    | 22                      | 24             | 26                              |
| 23                    | 21                      | 23             | 25                              |
| 22                    | 20                      | 22             | 24                              |
| 21                    | 19                      | 21             | 23                              |
| 20                    | 18                      | 20             | 22                              |
| 19                    | 17                      | 19             | 21                              |
| 18                    | 16                      | 18             | 20                              |
| 17                    | 15                      | 17             | 19                              |
| 16                    | 14                      | 16             | 18                              |

| Raw mark<br>for piece | Level of difficulty     |                |                                 |
|-----------------------|-------------------------|----------------|---------------------------------|
|                       | Easier than<br>standard | Standard level | More difficult than<br>standard |
| 15                    | 14                      | 15             | 17                              |
| 14                    | 13                      | 14             | 15                              |
| 13                    | 12                      | 13             | 14                              |
| 12                    | 11                      | 12             | 13                              |
| 11                    | 10                      | 11             | 12                              |
| 10                    | 9                       | 10             | 11                              |
| 9                     | 8                       | 9              | 10                              |
| 8                     | 7                       | 8              | 9                               |
| 7                     | 6                       | 7              | 8                               |
| 6                     | 5                       | 6              | 7                               |
| 5                     | 5                       | 5              | 6                               |
| 4                     | 4                       | 4              | 4                               |
| 3                     | 3                       | 3              | 3                               |
| 2                     | 2                       | 2              | 2                               |
| 1                     | 1                       | 1              | 1                               |
| 0                     | 0                       | 0              | 0                               |

## Timing Penalties

The total time of the performances should also be calculated in minutes and seconds, and the following table used to determine the adjusted mark for performing, if the total time is less than 4 minutes. For example, a performance of 3 minutes and 50 seconds initially awarded a mark of 60 is given an adjusted mark of 56 because its duration falls within the 3:45 to 3:59 band. There is no penalty for a submission which is over 6 minutes long.

| Time:       | 4:00<br>and<br>over | 3:45-<br>3:59 | 3:30-<br>3:44 | 3:15-<br>3:29 | 3:00-<br>3:14 | 2:45-<br>2:29 | 2:30-<br>2:14 | 2:15-<br>2:29 | 2:00-<br>2:14 | 1:45-<br>1:59 | 1:30-<br>1:44 | 1:15-<br>1:29 | 1:00-<br>1:14 | 0:45-<br>0:59 | 0:30-<br>0:44 | 0:15-<br>0:29 | 0:00-<br>0:14 |
|-------------|---------------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|
| Raw<br>mark |                     |               |               |               |               |               |               |               |               |               |               |               |               |               |               |               |               |
| 78          | 78                  | 73            | 68            | 63            | 59            | 54            | 49            | 44            | 39            | 34            | 29            | 24            | 20            | 15            | 10            | 5             | 0             |
| 77          | 77                  | 72            | 67            | 63            | 58            | 53            | 48            | 43            | 39            | 34            | 29            | 24            | 19            | 14            | 10            | 5             | 0             |
| 76          | 76                  | 71            | 67            | 62            | 57            | 52            | 48            | 43            | 38            | 33            | 29            | 24            | 19            | 14            | 10            | 5             | 0             |
| 75          | 75                  | 70            | 66            | 61            | 56            | 52            | 47            | 42            | 38            | 33            | 28            | 23            | 19            | 14            | 9             | 5             | 0             |
| 74          | 74                  | 69            | 65            | 60            | 56            | 51            | 46            | 42            | 37            | 32            | 28            | 23            | 19            | 14            | 9             | 5             | 0             |
| 73          | 73                  | 68            | 64            | 59            | 55            | 50            | 46            | 41            | 37            | 32            | 27            | 23            | 18            | 14            | 9             | 5             | 0             |
| 72          | 72                  | 68            | 63            | 59            | 54            | 50            | 45            | 41            | 36            | 32            | 27            | 23            | 18            | 14            | 9             | 5             | 0             |
| 71          | 71                  | 67            | 62            | 58            | 53            | 49            | 44            | 40            | 36            | 31            | 27            | 22            | 18            | 13            | 9             | 4             | 0             |
| 70          | 70                  | 66            | 61            | 57            | 53            | 48            | 44            | 39            | 35            | 31            | 26            | 22            | 18            | 13            | 9             | 4             | 0             |
| 69          | 69                  | 65            | 60            | 56            | 52            | 47            | 43            | 39            | 35            | 30            | 26            | 22            | 17            | 13            | 9             | 4             | 0             |
| 68          | 68                  | 64            | 60            | 55            | 51            | 47            | 43            | 38            | 34            | 30            | 26            | 21            | 17            | 13            | 9             | 4             | 0             |
| 67          | 67                  | 63            | 59            | 54            | 50            | 46            | 42            | 38            | 34            | 29            | 25            | 21            | 17            | 13            | 8             | 4             | 0             |

| Time:       | 4:00<br>and<br>over | 3:45-<br>3:59 | 3:30-<br>3:44 | 3:15-<br>3:29 | 3:00-<br>3:14 | 2:45-<br>2:29 | 2:30-<br>2:14 | 2:15-<br>2:29 | 2:00-<br>2:14 | 1:45-<br>1:59 | 1:30-<br>1:44 | 1:15-<br>1:29 | 1:00-<br>1:14 | 0:45-<br>0:59 | 0:30-<br>0:44 | 0:15-<br>0:29 | 0:00-<br>0:14 |
|-------------|---------------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|
| Raw<br>mark |                     |               |               |               |               |               |               |               |               |               |               |               |               |               |               |               |               |
| 66          | 66                  | 62            | 58            | 54            | 50            | 45            | 41            | 37            | 33            | 29            | 25            | 21            | 17            | 12            | 8             | 4             | 0             |
| 65          | 65                  | 61            | 57            | 53            | 49            | 45            | 41            | 37            | 33            | 28            | 24            | 20            | 16            | 12            | 8             | 4             | 0             |
| 64          | 64                  | 60            | 56            | 52            | 48            | 44            | 40            | 36            | 32            | 28            | 24            | 20            | 16            | 12            | 8             | 4             | 0             |
| 63          | 63                  | 59            | 55            | 51            | 47            | 43            | 39            | 35            | 32            | 28            | 24            | 20            | 16            | 12            | 8             | 4             | 0             |
| 62          | 62                  | 58            | 54            | 50            | 47            | 43            | 39            | 35            | 31            | 27            | 23            | 19            | 16            | 12            | 8             | 4             | 0             |
| 61          | 61                  | 57            | 53            | 50            | 46            | 42            | 38            | 34            | 31            | 27            | 23            | 19            | 15            | 11            | 8             | 4             | 0             |
| 60          | 60                  | 56            | 53            | 49            | 45            | 41            | 38            | 34            | 30            | 26            | 23            | 19            | 15            | 11            | 8             | 4             | 0             |
| 59          | 59                  | 55            | 52            | 48            | 44            | 41            | 37            | 33            | 30            | 26            | 22            | 18            | 15            | 11            | 7             | 4             | 0             |
| 58          | 58                  | 54            | 51            | 47            | 44            | 40            | 36            | 33            | 29            | 25            | 22            | 18            | 15            | 11            | 7             | 4             | 0             |
| 57          | 57                  | 53            | 50            | 46            | 43            | 39            | 36            | 32            | 29            | 25            | 21            | 18            | 14            | 11            | 7             | 4             | 0             |
| 56          | 56                  | 53            | 49            | 46            | 42            | 39            | 35            | 32            | 28            | 25            | 21            | 18            | 14            | 11            | 7             | 4             | 0             |
| 55          | 55                  | 52            | 48            | 45            | 41            | 38            | 34            | 31            | 28            | 24            | 21            | 17            | 14            | 10            | 7             | 3             | 0             |
| 54          | 54                  | 51            | 47            | 44            | 41            | 37            | 34            | 30            | 27            | 24            | 20            | 17            | 14            | 10            | 7             | 3             | 0             |
| 53          | 53                  | 50            | 46            | 43            | 40            | 36            | 33            | 30            | 27            | 23            | 20            | 17            | 13            | 10            | 7             | 3             | 0             |
| 52          | 52                  | 49            | 46            | 42            | 39            | 36            | 33            | 29            | 26            | 23            | 20            | 16            | 13            | 10            | 7             | 3             | 0             |
| 51          | 51                  | 48            | 45            | 41            | 38            | 35            | 32            | 29            | 26            | 22            | 19            | 16            | 13            | 10            | 6             | 3             | 0             |

| Time:       | 4:00<br>and<br>over | 3:45-<br>3:59 | 3:30-<br>3:44 | 3:15-<br>3:29 | 3:00-<br>3:14 | 2:45-<br>2:29 | 2:30-<br>2:14 | 2:15-<br>2:29 | 2:00-<br>2:14 | 1:45-<br>1:59 | 1:30-<br>1:44 | 1:15-<br>1:29 | 1:00-<br>1:14 | 0:45-<br>0:59 | 0:30-<br>0:44 | 0:15-<br>0:29 | 0:00-<br>0:14 |
|-------------|---------------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|
| Raw<br>mark |                     |               |               |               |               |               |               |               |               |               |               |               |               |               |               |               |               |
| 50          | 50                  | 47            | 44            | 41            | 38            | 34            | 31            | 28            | 25            | 22            | 19            | 16            | 13            | 9             | 6             | 3             | 0             |
| 49          | 49                  | 46            | 43            | 40            | 37            | 34            | 31            | 28            | 25            | 21            | 18            | 15            | 12            | 9             | 6             | 3             | 0             |
| 48          | 48                  | 45            | 42            | 39            | 36            | 33            | 30            | 27            | 24            | 21            | 18            | 15            | 12            | 9             | 6             | 3             | 0             |
| 47          | 47                  | 44            | 41            | 38            | 35            | 32            | 29            | 26            | 24            | 21            | 18            | 15            | 12            | 9             | 6             | 3             | 0             |
| 46          | 46                  | 43            | 40            | 37            | 35            | 32            | 29            | 26            | 23            | 20            | 17            | 14            | 12            | 9             | 6             | 3             | 0             |
| 45          | 45                  | 42            | 39            | 37            | 34            | 31            | 28            | 25            | 23            | 20            | 17            | 14            | 11            | 8             | 6             | 3             | 0             |
| 44          | 44                  | 41            | 39            | 36            | 33            | 30            | 28            | 25            | 22            | 19            | 17            | 14            | 11            | 8             | 6             | 3             | 0             |
| 43          | 43                  | 40            | 38            | 35            | 32            | 30            | 27            | 24            | 22            | 19            | 16            | 13            | 11            | 8             | 5             | 3             | 0             |
| 42          | 42                  | 39            | 37            | 34            | 32            | 29            | 26            | 24            | 21            | 18            | 16            | 13            | 11            | 8             | 5             | 3             | 0             |
| 41          | 41                  | 38            | 36            | 33            | 31            | 28            | 26            | 23            | 21            | 18            | 15            | 13            | 10            | 8             | 5             | 3             | 0             |
| 40          | 40                  | 38            | 35            | 33            | 30            | 28            | 25            | 23            | 20            | 18            | 15            | 13            | 10            | 8             | 5             | 3             | 0             |
| 39          | 39                  | 37            | 34            | 32            | 29            | 27            | 24            | 22            | 20            | 17            | 15            | 12            | 10            | 7             | 5             | 2             | 0             |
| 38          | 38                  | 36            | 33            | 31            | 29            | 26            | 24            | 21            | 19            | 17            | 14            | 12            | 10            | 7             | 5             | 2             | 0             |
| 37          | 37                  | 35            | 32            | 30            | 28            | 25            | 23            | 21            | 19            | 16            | 14            | 12            | 9             | 7             | 5             | 2             | 0             |
| 36          | 36                  | 34            | 32            | 29            | 27            | 25            | 23            | 20            | 18            | 16            | 14            | 11            | 9             | 7             | 5             | 2             | 0             |
| 35          | 35                  | 33            | 31            | 28            | 26            | 24            | 22            | 20            | 18            | 15            | 13            | 11            | 9             | 7             | 4             | 2             | 0             |

| Time:       | 4:00<br>and<br>over | 3:45-<br>3:59 | 3:30-<br>3:44 | 3:15-<br>3:29 | 3:00-<br>3:14 | 2:45-<br>2:29 | 2:30-<br>2:14 | 2:15-<br>2:29 | 2:00-<br>2:14 | 1:45-<br>1:59 | 1:30-<br>1:44 | 1:15-<br>1:29 | 1:00-<br>1:14 | 0:45-<br>0:59 | 0:30-<br>0:44 | 0:15-<br>0:29 | 0:00-<br>0:14 |
|-------------|---------------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|
| Raw<br>mark |                     |               |               |               |               |               |               |               |               |               |               |               |               |               |               |               |               |
| 34          | 34                  | 32            | 30            | 28            | 26            | 23            | 21            | 19            | 17            | 15            | 13            | 11            | 9             | 6             | 4             | 2             | 0             |
| 33          | 33                  | 31            | 29            | 27            | 25            | 23            | 21            | 19            | 17            | 14            | 12            | 10            | 8             | 6             | 4             | 2             | 0             |
| 32          | 32                  | 30            | 28            | 26            | 24            | 22            | 20            | 18            | 16            | 14            | 12            | 10            | 8             | 6             | 4             | 2             | 0             |
| 31          | 31                  | 29            | 27            | 25            | 23            | 21            | 19            | 17            | 16            | 14            | 12            | 10            | 8             | 6             | 4             | 2             | 0             |
| 30          | 30                  | 28            | 26            | 24            | 23            | 21            | 19            | 17            | 15            | 13            | 11            | 9             | 8             | 6             | 4             | 2             | 0             |
| 29          | 29                  | 27            | 25            | 24            | 22            | 20            | 18            | 16            | 15            | 13            | 11            | 9             | 7             | 5             | 4             | 2             | 0             |
| 28          | 28                  | 26            | 25            | 23            | 21            | 19            | 18            | 16            | 14            | 12            | 11            | 9             | 7             | 5             | 4             | 2             | 0             |
| 27          | 27                  | 25            | 24            | 22            | 20            | 19            | 17            | 15            | 14            | 12            | 10            | 8             | 7             | 5             | 3             | 2             | 0             |
| 26          | 26                  | 24            | 23            | 21            | 20            | 18            | 16            | 15            | 13            | 11            | 10            | 8             | 7             | 5             | 3             | 2             | 0             |
| 25          | 25                  | 23            | 22            | 20            | 19            | 17            | 16            | 14            | 13            | 11            | 9             | 8             | 6             | 5             | 3             | 2             | 0             |
| 24          | 24                  | 23            | 21            | 20            | 18            | 17            | 15            | 14            | 12            | 11            | 9             | 8             | 6             | 5             | 3             | 2             | 0             |
| 23          | 23                  | 22            | 20            | 19            | 17            | 16            | 14            | 13            | 12            | 10            | 9             | 7             | 6             | 4             | 3             | 1             | 0             |
| 22          | 22                  | 21            | 19            | 18            | 17            | 15            | 14            | 12            | 11            | 10            | 8             | 7             | 6             | 4             | 3             | 1             | 0             |
| 21          | 21                  | 20            | 18            | 17            | 16            | 14            | 13            | 12            | 11            | 9             | 8             | 7             | 5             | 4             | 3             | 1             | 0             |
| 20          | 20                  | 19            | 18            | 16            | 15            | 14            | 13            | 11            | 10            | 9             | 8             | 6             | 5             | 4             | 3             | 1             | 0             |
| 19          | 19                  | 18            | 17            | 15            | 14            | 13            | 12            | 11            | 10            | 8             | 7             | 6             | 5             | 4             | 2             | 1             | 0             |

| Time:    | 4:00 and over | 3:45-3:59 | 3:30-3:44 | 3:15-3:29 | 3:00-3:14 | 2:45-2:29 | 2:30-2:14 | 2:15-2:29 | 2:00-2:14 | 1:45-1:59 | 1:30-1:44 | 1:15-1:29 | 1:00-1:14 | 0:45-0:59 | 0:30-0:44 | 0:15-0:29 | 0:00-0:14 |
|----------|---------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| Raw mark |               |           |           |           |           |           |           |           |           |           |           |           |           |           |           |           |           |
| 18       | 18            | 17        | 16        | 15        | 14        | 12        | 11        | 10        | 9         | 8         | 7         | 6         | 5         | 3         | 2         | 1         | 0         |
| 17       | 17            | 16        | 15        | 14        | 13        | 12        | 11        | 10        | 9         | 7         | 6         | 5         | 4         | 3         | 2         | 1         | 0         |
| 16       | 16            | 15        | 14        | 13        | 12        | 11        | 10        | 9         | 8         | 7         | 6         | 5         | 4         | 3         | 2         | 1         | 0         |
| 15       | 15            | 14        | 13        | 12        | 11        | 10        | 9         | 8         | 8         | 7         | 6         | 5         | 4         | 3         | 2         | 1         | 0         |
| 14       | 14            | 13        | 12        | 11        | 11        | 10        | 9         | 8         | 7         | 6         | 5         | 4         | 4         | 3         | 2         | 1         | 0         |
| 13       | 13            | 12        | 11        | 11        | 10        | 9         | 8         | 7         | 7         | 6         | 5         | 4         | 3         | 2         | 2         | 1         | 0         |
| 12       | 12            | 11        | 11        | 10        | 9         | 8         | 8         | 7         | 6         | 5         | 5         | 4         | 3         | 2         | 2         | 1         | 0         |
| 11       | 11            | 10        | 10        | 9         | 8         | 8         | 7         | 6         | 6         | 5         | 4         | 3         | 3         | 2         | 1         | 1         | 0         |
| 10       | 10            | 9         | 9         | 8         | 8         | 7         | 6         | 6         | 5         | 4         | 4         | 3         | 3         | 2         | 1         | 1         | 0         |
| 9        | 9             | 8         | 8         | 7         | 7         | 6         | 6         | 5         | 5         | 4         | 3         | 3         | 2         | 2         | 1         | 1         | 0         |
| 8        | 8             | 8         | 7         | 7         | 6         | 6         | 5         | 5         | 4         | 4         | 3         | 3         | 2         | 2         | 1         | 1         | 0         |
| 7        | 7             | 7         | 6         | 6         | 5         | 5         | 4         | 4         | 4         | 3         | 3         | 2         | 2         | 1         | 1         | 0         | 0         |
| 6        | 6             | 6         | 5         | 5         | 5         | 4         | 4         | 3         | 3         | 3         | 2         | 2         | 2         | 1         | 1         | 0         | 0         |
| 5        | 5             | 5         | 4         | 4         | 4         | 3         | 3         | 3         | 3         | 2         | 2         | 2         | 1         | 1         | 1         | 0         | 0         |
| 4        | 4             | 4         | 4         | 3         | 3         | 3         | 3         | 2         | 2         | 2         | 2         | 1         | 1         | 1         | 1         | 0         | 0         |
| 3        | 3             | 3         | 3         | 2         | 2         | 2         | 2         | 2         | 2         | 1         | 1         | 1         | 1         | 1         | 0         | 0         | 0         |

| Time:       | 4:00<br>and<br>over | 3:45-<br>3:59 | 3:30-<br>3:44 | 3:15-<br>3:29 | 3:00-<br>3:14 | 2:45-<br>2:29 | 2:30-<br>2:14 | 2:15-<br>2:29 | 2:00-<br>2:14 | 1:45-<br>1:59 | 1:30-<br>1:44 | 1:15-<br>1:29 | 1:00-<br>1:14 | 0:45-<br>0:59 | 0:30-<br>0:44 | 0:15-<br>0:29 | 0:00-<br>0:14 |
|-------------|---------------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|
| Raw<br>mark |                     |               |               |               |               |               |               |               |               |               |               |               |               |               |               |               |               |
| 2           | 2                   | 2             | 2             | 2             | 2             | 1             | 1             | 1             | 1             | 1             | 1             | 1             | 1             | 0             | 0             | 0             | 0             |
| 1           | 1                   | 1             | 1             | 1             | 1             | 1             | 1             | 1             | 1             | 0             | 0             | 0             | 0             | 0             | 0             | 0             | 0             |
| 0           | 0                   | 0             | 0             | 0             | 0             | 0             | 0             | 0             | 0             | 0             | 0             | 0             | 0             | 0             | 0             | 0             | 0             |