

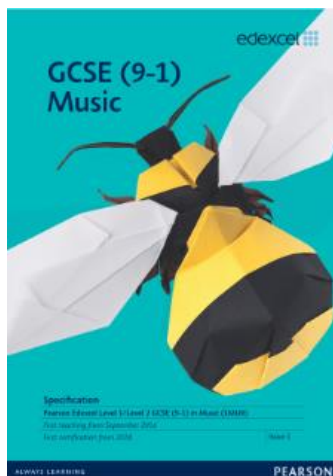
GCSE Music- Assessment Criteria

1st Examination Summer 2018

Performance

Overview

- Solo Performance- one track, can be multiple pieces
- Ensemble Performance- one track- can be multiple pieces
- Each track is marked out of 24, once scaled the mark will be out of 30
- Each track must last at least one minute and may be a combination of one or more pieces of music
- Each track must be recorded as one complete take- including the introduction listed below
- Total performance (solo and ensemble combined) MUST be a minimum of 4 minutes
- Any performance less than 4 minutes will be graded 0
- Each track must feature the student introducing themselves, they should state
 - Name
 - Candidate Number
 - Centre Name
 - Centre Number
 - Instrument
 - Role in performance
- No maximum time limit is given, however the exam board suggests no more than 6 minutes combined time
- Time limits includes playing time only i.e. not announcements, tuning, gaps between pieces
- A score, stimulus or professional recording must be submitted in order to assess accuracy
- The following are examples of scores:
 - Full Score in traditional staff notation
 - Lead Sheet
 - Chord Chart (if tab MUST include indication of rhythm)
 - Track Sheets
 - Written Account/tables/diagrams
- Scores should include the student part only (unless not available, i.e. choral score)
- Deviations from the score in keeping with the style are accepted if stylistically convincing
- Performances must be recorded on the school site with your class teacher present



Marking Grids

Grid 1- Technical Control- Technique

Level	Mark	Technique
	0	No rewardable material
Level 1	1-2	<ul style="list-style-type: none"> • The performance overall demonstrates poor technical control, as heard in poor coordination, breath control, diction, and/or pedalling. • The demands of the music are beyond the current ability of the performer. • The handling of sonority is poor, as heard in a dull, thin, coarse tone quality across the range and/or poor intonation throughout and/or poor use of filters and effects. <p><i>If the difficulty of the music performed is pre-difficulty level 1 the mark awarded in this grid cannot exceed this level.</i></p>
Level 2	3-4	<ul style="list-style-type: none"> • The performance demonstrates limited technical control, as heard in limited coordination, breath control, diction, and/or pedalling. • There are a few places where the demands of the music are beyond the current ability of the performer. • The handling of sonority is limited, as heard in a dull, thin, coarse tone quality in places and/or limited intonation in places and/or limited use of filters and effects. <p><i>If the difficulty of the music performed is at difficulty level 1 the mark awarded in this grid cannot exceed this level.</i></p>
Level 3	5-6	<ul style="list-style-type: none"> • The performance demonstrates basic technical control, as heard in basic coordination, breath control, diction, and/or pedalling. • There are one or two moments where the demands of the piece are beyond the current ability of the performer. • The handling of sonority is good, as heard in consistently good tone quality except at the extremities of the pitch range or at moments of technical difficulty and/or good intonation and/or good use of filters and effects. <p><i>If the difficulty of the music performed is at difficulty level 2 the mark awarded in this grid cannot exceed this level.</i></p>
Level 4	7-8	<ul style="list-style-type: none"> • The performance demonstrates convincing technical control, as heard in convincing coordination, breath control, diction, and/or pedalling. • The demands of the music are within the ability of the performer. • The handling of sonority is convincing, as heard in very good tone quality across the pitch range (satisfying, interesting and even as the music demands), including, where appropriate, very good and sensitive tonal contrast throughout and/or very good intonation and/or very good use of filters and effects.

Grid 2- Expression and Interpretation

Level	Mark	Expression and Interpretation
	0	No rewardable material
Level 1	1–2	<ul style="list-style-type: none"> • Inappropriate or inconsistent tempo throughout. • Little or no appropriate dynamic contrast, and little or no attention given to phrasing and articulation. • The performance communicates poorly. • <i>In ensemble performances there is little awareness of balance.</i>
Level 2	3–4	<ul style="list-style-type: none"> • An unsuitable or inconsistent tempo in places. • Limited use of dynamics, phrasing and articulation to shape the performance. • The performance struggles to communicate and may sound mechanical. • <i>In ensemble performances there is occasional awareness of balance.</i>
Level 3	5–6	<ul style="list-style-type: none"> • The use of tempo is usually appropriate and consistent • Some use of dynamics, phrasing and articulation to shape the performance, but several opportunities, notated or otherwise, are missed • The performance demonstrates some involvement with the music. • <i>In ensemble performances there is a good awareness of balance throughout</i>
Level 4	7–8	<ul style="list-style-type: none"> • The use of tempo is appropriate and consistent throughout. • Appropriate use of dynamics, phrasing and articulation to shape the performance. • The performance communicates very well, with no more than one or two less successful moments. • <i>In ensemble performances there is excellent awareness of balance throughout.</i>

Grid 3- Technical Control (accuracy) and expression and interpretation (fluency)

Level	Mark	Accuracy and fluency
	0	No rewardable material.
Level 1	1-2	<ul style="list-style-type: none"> • The performance has several noticeable/obtrusive errors in pitch and/or rhythm that impact on its success overall. • Coherence and fluency are frequently compromised by breakdowns and/or omissions. • <i>Improvised performances demonstrate little accuracy when performing the stimulus and little development of this material. The improvisation will lack coherence and contrast.</i> • <i>In ensemble performances there is evidence of difficulty in reacting and adjusting to other parts.</i>
Level 2	3-4	<ul style="list-style-type: none"> • The performance has noticeable/obtrusive errors or omissions in pitch and/or rhythm, that have little or no impact on its success overall. • There are moments where coherence is lost, with some hesitation and/or omission, but the performance is still reasonably fluent for the majority of piece. • <i>Improvised performances demonstrate some accuracy when performing the stimulus, with limited development of the stimulus. The improvisation sounds repetitive, predictable and/or formulaic.</i> • <i>In ensemble performances there is occasional difficulty in reacting and adjusting to other parts.</i>
Level 3	5-6	<ul style="list-style-type: none"> • The performance has no more than one or two noticeable/obtrusive errors or omissions in pitch and/or rhythm, that have minimal impact on its success overall. • The performance is mostly coherent and fluent despite the occasional hesitation and/or omission. • <i>Improvised performances demonstrate a mostly accurate performance and show some development of the stimulus. The improvisation attempts to create variety but may rely heavily on repetition, and be predictable and/or formulaic in places.</i> • <i>In ensemble performances there is generally good reaction and, where appropriate, adjustment to other parts.</i>
Level 4	7-8	<ul style="list-style-type: none"> • The performance is largely accurate with no more than one or two minor errors in pitch and/or rhythm. These errors have no impact on its success overall. • The performance is coherent and fluent despite the occasional slight hesitation and/or omission • <i>Improvised performances demonstrate an accurate performance of the stimulus, and produce an interesting realisation of the stimulus. The improvisation is coherent, well balanced and effective throughout.</i> • <i>In ensemble performances a consistently responsive reaction, and where appropriate, adjustment to other parts is evident.</i>

Difficulty Scaling

Raw mark	Less difficult	Standard	More difficult
1	1	1	2
2	2	3	3
3	3	4	5
4	4	5	6
5	5	6	8
6	6	8	9
7	7	9	11
8	8	10	12
9	9	11	14
10	10	13	15
11	11	14	17
12	12	15	18
13	13	16	20
14	14	18	21
15	15	19	23
16	16	20	24
17	17	21	26
18	18	23	27
19	19	24	29
20	20	25	30
21	21	26	30
22	22	28	30
23	23	29	30
24	24	30	30

Composition

Overview

- Two pieces
- One composition linked to a set brief
 - Brief released in the September of year 11
 - Brief linked to each area of study
- One composition is a free composition
- Each piece is marked out of 30
- Composition must be written in a minimum of 5 controlled hours under supervision
- Each piece must last at least one minute
- Pieces can be written in any style, for any combinations of instruments
- Total composition **MUST** be a minimum of 3 minutes
- Total compositions less than 3 minutes will be graded 0
- No maximum time limit is given, however the exam board suggests no more than 5 minutes combined time
- A score and recording must be submitted
- The following are examples of scores:
 - Full Score in traditional staff notation
 - Lead Sheet
 - Chord Chart (if tab **MUST** include indication of rhythm)
 - Track Sheets
 - Written Account/tables/diagrams
- Performances must be recorded on the school site with your class teacher present
- Students do not have to perform their compositions

Marking Grids

Grid 1- Developing Musical Ideas

Level	Mark	Developing musical ideas
	0	No rewardable material
Level 1	1–2	<ul style="list-style-type: none"> • Musical ideas are limited, undeveloped and have little relevance to the intended purpose and/or audience. • Characteristics and conventions for the chosen genre/style have not been observed or are seriously misjudged. • For brief-set composition only: unimaginative and inappropriate response to the brief.
Level 2	3–4	<ul style="list-style-type: none"> • Musical ideas are somewhat developed, with some relevance to the intended purpose and/or audience, but with some obtrusive misjudgements that compromise the effectiveness of the piece. • There is an attempt to develop and manage appropriate stylistic characteristics and conventions for the chosen genre/style but these are unconvincing for the most part and maintained inconsistently. • For brief-set composition only: the piece meets the brief in some respects but lacks sophistication and/or detail.
Level 3	5–6	<ul style="list-style-type: none"> • Musical ideas are developed and extended, with relevance to the intended purpose and/or audience but there are one or two obvious misjudgements and/or inconsistencies. • Stylistic characteristics and conventions for the chosen genre/style have been selected appropriately and are maintained inconsistently in parts but misjudgements do not detract seriously from the overall impression. • For brief-set composition only: the piece meets the brief and its intended audience and occasion although the approach is perhaps a little functional.
Level 4	7–8	<ul style="list-style-type: none"> • Musical ideas are developed and extended effectively, with good relevance to the intended purpose and/or audience for the most part. • Stylistic characteristics and conventions for the chosen genre/style have been selected appropriately and maintained convincingly for some of the piece despite one or two minor misjudgements. • For brief-set composition only: creative response to the brief with some sense of audience and occasion.
Level 5	9–10	<ul style="list-style-type: none"> • Musical ideas are developed and extended successfully and with assurance, meeting the intended purpose and/or audience appropriately. • Stylistic characteristics and conventions for the chosen genre/style have been selected appropriately and handled convincingly throughout. • For brief-set composition only: imaginative response to the brief with a well-developed sense of audience and occasion.

Grid 2- Demonstrating Technical Control

Level	Mark	Demonstrating technical control
	0	No rewardable material
Level 1	1-2	<ul style="list-style-type: none"> • The control of appropriate musical elements is insecure, with many obtrusive misjudgements that seriously compromise the effectiveness of the piece. • The instrumental and/or vocal forces are handled un-idiomatically, possibly with passages that cannot be played/sung. • Textures are narrow in scope and unvaried.
Level 2	3-4	<ul style="list-style-type: none"> • The control of appropriate musical elements is insecure and marred by obvious and/or frequent misjudgements. • The handling of instrumental and/or vocal forces is functional and basic although the parts are mainly playable/singable. • The handling of textures may be misjudged and/or unvaried.
Level 3	5-6	<ul style="list-style-type: none"> • The control of appropriate musical elements is mostly secure although there may be some obvious inconsistencies and/or misjudgements. • There is some attempt to write idiomatically for the instrumental and/or vocal forces but they may lack exploitation in parts. • There are no serious misjudgements in the handling of textures but they may lack variety.
Level 4	7-8	<ul style="list-style-type: none"> • The control of appropriate musical elements is secure, and any misjudgements are not enough to have a serious impact on the success of the piece. • The instrumental and/or vocal forces show some contrast and exploitation. • Textures are varied and clear as appropriate to the style.
Level 5	9-10	<ul style="list-style-type: none"> • The control of appropriate musical elements is secure throughout, and any misjudgements are marginal and few, if any. • The instrumental and/or vocal forces are handled idiomatically and exploited imaginatively. • Textures are varied, complex, and/or clear as appropriate to the style.

Grid 3- Composing with Musical Coherence

Level	Mark	Composing with musical coherence
	0	No rewardable material
Level 1	1-2	<ul style="list-style-type: none"> • Little sense of structure, design or balance between the sections. • Limited sense of fluency or contrast in the piece. • The piece may be incomplete or missing significant passages.
Level 2	3-4	<ul style="list-style-type: none"> • An attempt at basic, balanced structures but perhaps repetitive, predictable or showing too great a diversity of ideas. • Fluency and contrast will be attempted but unconvincing in parts. • There are attempts made at achieving a sense of direction in the piece.
Level 3	5-6	<ul style="list-style-type: none"> • The piece demonstrates a satisfactory use of basic structures but these may be formulaic or standard forms. • Fluency and contrast will be maintained for the most part. • There is a sense of direction in the piece.
Level 4	7-8	<ul style="list-style-type: none"> • The piece demonstrates some sense of wholeness and balance between the sections. • There is good sense of fluency and contrast. • There is a good sense of direction overall.
Level 5	9-10	<ul style="list-style-type: none"> • A sense of coherence and wholeness is achieved throughout. • There is a consistent sense of fluency and contrast throughout. • There is a convincing sense of direction overall.