

Mark Scheme (Results)

June 2008

GCE

GCE Music (6705) Paper 51

6705 Paper 51 Compositional Techniques

The mark scheme begins by setting out the allocation of marks in terms of the criteria given in the specification. There follows detailed guidance on each option. NB Presentation marks are in a separate section near the end. The mark scheme ends with guidelines for holistic checking.

A (i)	<u>Baroque counterpoint</u>		C (i)	<u>Renaissance counterpoint</u>	
	Presentation:	5		Presentation:	5
	Style:			Style,	15
	Resources:			Rhythm:	10
	Harmony,			Resources:	5
	Melody:	35 together		Harmony,	
	Rhythm:	20 together <u>with Style</u>		Melody:	25 together
A (ii)	<u>Minimalism</u>		C (ii)	<u>Serialism</u>	
	Ideas:	10		Presentation:	10
	Presentation:	10		Style,	
	Style:	10		Rhythm:	15 together
	Structure:	10		Resources:	15
	Melody:	10		Structure,	10
	Rhythm:	10		Melody:	10
B (i)	<u>Chorale cadences</u>		D (i)	<u>Extended instrumental techniques</u>	
	Presentation:	5		Ideas:	10
	Style:	20		Presentation:	10
	Resources,			Style:	10
	Structure,			Structure:	10
	Harmony,			Resources,	
	Melody:	35 together		Timbre:	20 together
B (ii)	<u>Pop song</u>		D (ii)	<u>Electro-acoustic music</u>	
	Presentation:	5		Ideas:	10
	Style:	10		Presentation:	10
	Resources,			Style:	10
	Harmony:	25 together		Structure:	10
	Melody:	10		Resources,	
	Rhythm:	10		Timbre:	20 together

DETAILED GUIDANCE ON INDIVIDUAL TESTS

Criteria have been dealt with in the order in which you are likely to address them, which may differ from the order based on the specification and shown above.

A(i) Baroque counterpoint

Question Number	Indicative content	Mark
A(i)	<p><u>Resources, Melody and Harmony</u> Marks out of 35 are to be awarded as follows:</p> <p><u>Award 1 mark</u> for each crotchet beat that has to be completed in bars 6-13 and 15-21 if the figuring has been interpreted correctly and there are no part writing problems.</p> <p><u>Award 0.5 where</u></p> <p>There are two figurings on a beat, and one is realized correctly, the other is not. NB this refers to contexts such as 7², 8⁴, 10³, 18³, 20¹, 20² and 20⁴, not to figurings such as 4 3 at 7³, where 4 3 is regarded as a unit.</p> <p>It is emphasised that this concession should only apply in the case of errors in realisation of the figuring. If any of the errors listed below occur, even only on half of the beat, the full mark should be withheld</p> <p><u>The mark may be withheld</u>, notably where any of the following are true:</p> <ul style="list-style-type: none"> • Nothing is written, or what is written is incomplete. • The note sounded on the beat contradicts the given figuring UNLESS a 'contradictory' semiquaver is used effectively. • A note later on in the beat contradicts the given figuring (in other words, it is not a legitimate embellishment). • Consecutive 5ths, 8ves or unisons occur during the beat, or onto the beat. • Undesirable exposed 5ths or 8ves occur during the beat, or onto the beat. • A previous leading note has not risen when it could reasonably have been expected to have done so. • A leading note has been doubled unnecessarily. • A note is outside the range of the chosen instrument: but NB a candidate should not lose more than 2 marks by this means. If no instrument is named, assume the candidate is writing for a violin. • A dissonance is unprepared or unresolved. • An augmented interval (or other unsuitable melodic interval) occurs during the beat, or onto the beat. <p>Your total out of 59 must be converted to a mark out of 35 by deducting marks as shown on the following table:</p> <p><u>You must deduct 2 further marks from the final mark out of 35 if no instrument is specified.</u></p>	(60)

	59 = 35	39 = 23	19 = 11	
	58 = 34	38 = 22	18 = 11	
	57 = 34	37 = 22	17 = 10	
	56 = 33	36 = 21	16 = 9	
	55 = 33	35 = 21	15 = 9	
	54 = 32	34 = 20	14 = 8	
	53 = 31	33 = 20	13 = 8	
	52 = 31	32 = 19	12 = 7	
	51 = 30	31 = 18	11 = 7	
	50 = 30	30 = 18	10 = 6	
	49 = 29	29 = 17	9 = 5	
	48 = 28	28 = 17	8 = 5	
	47 = 28	27 = 16	7 = 4	
	46 = 27	26 = 15	6 = 4	
	45 = 27	25 = 15	5 = 3	
	44 = 26	24 = 14	4 = 2	
	43 = 26	23 = 14	3 = 2	
	42 = 25	22 = 13	2 = 1	
	41 = 24	21 = 12	1 = 1	
	40 = 24	20 = 12		

Style and Rhythm Marks out of 20 are awarded as follows.

Each of the five following passages that candidates have to complete has been allocated 4 marks for Style. The five passages are bars 6-8³, 8³-11¹, 11¹-13⁴, 15¹-19¹ and 19¹-21⁴. Award for each as follows.

4	The passage carries on well from the preceding given material; connects well to what follows, and is clear and logical throughout. Intervals above the bass not only satisfy the figuring, but are appropriate throughout. The passage is effective in terms of tessitura. It is unlikely that a mark of 4 will be awarded where the candidate has received less than full marks for Resources.
3	The passage is generally effective, but there may be specific reservation(s), for example, a less than efficient join at the start, a single note out of range, a bare octave where not appropriate. Mark for Resources, etc. likely to be maximum or near maximum.
2	A reasonable attempt. Some feeling for continuity and shape, but may be unconvincing as a whole. <u>Perhaps</u> there is significant technical error. Except in the case of bars 19-21, a mark of 2 or above is unlikely if there is no semiquaver movement. There is no need for extended or continuous semiquaver movement, however.
1	There is little to commend: the line has little shape, or much of it is ungainly. Almost certainly much technical error.
0	The work is very incomplete or not attempted OR There are no marks at all for Resources, etc. OR A very weak working indeed.

Presentation Marks out of 5 are awarded as follows:

5	Very carefully presented throughout; must be completely accurate. Pencilled answers can qualify for '5'. Erasures unless careful and thorough are unlikely to be found in answers awarded '5'. Alignment and spacing must be good.
4	EITHER Carefully presented, with very minor inaccuracy or very minor incompleteness. Inaccuracy may include misalignment and poor spacing. OR Carefully presented as a rule, and completely accurate.
3	EITHER Reasonably carefully presented, with several inaccuracies or with minor incompleteness OR Completely accurate, but - while always legible - somewhat unattractively presented OR Work which is incomplete, but not as seriously so as defined under '2' below.
2	EITHER Work which shows little care, and is probably difficult to decipher in at least one place OR Work which is seriously incomplete (less than half of the required work having been submitted).
1	Work which is unacceptable because it is very poorly presented and/or has numerous

	inaccuracies including some serious ones and/or is very incomplete. Expect to award 1 only rarely.
0	Award 0 only if there is no score.
Presentation (this set of descriptors to be used in the case of computer generated scores) The following should be taken into consideration:	
<ul style="list-style-type: none"> • Completeness, including all given material as printed on the question paper (the only exception is the stimulus, usually four bars, in Aii Paper 51). • Accuracy, including accuracy of given material (enharmonic changes, changes of beaming, rests etc are not acceptable). • Spacing, both between staves and between systems. • Beaming. • Positioning of Accidentals. • Positioning of dynamic marking, slurs and other marks of articulation. • Bar numbering, which should coincide exactly with that given on the question paper. • Elimination of redundant staves or parts of staves. • Any other feature which serves to reduce the clarity of the score. 	
Marks out of 5 are awarded as follows:	
5	Very well presented throughout: complete, accurate in every respect, well-spaced.
4	Well presented; almost as above but with very minor inaccuracy, very minor misjudgement or very minor incompleteness.
3	Reasonably well presented, but with several inconsistencies or misjudgements or very minor incompleteness (though not as incomplete as defined under '2' below).
2	EITHER Work which shows little care or competence in the use of the computer, and which has many inaccuracies, misjudgements and/or points of incompleteness OR Work which is seriously incomplete (less than half of the required being submitted) OR Work which is seriously incomplete (all figuring being omitted in Ai; or the first eight bars and/or all chord symbols being omitted in Bii; or all text omitted in Ci).
1	EITHER Work which is unacceptable because it is very poorly presented, having numerous inaccuracies and/or misjudgements including some serious ones OR Work which is very incomplete. Expect to award 1 only rarely.
0	Award 0 only if there is no score.
Now carry out the Holistic Check described at the end of the mark scheme.	

A(ii) Minimalism

Question Number	Indicative content		Mark
A(ii)	Structure Award as follows:		
	1	For a full submission (at the given tempo probably = approx. 26 bars of $\frac{3}{4}$ time, or 78 crotchet beats if the time signature varies). This bar count includes the given material. Do not be too legalistic about length, and make sure you time any recording that is submitted. If the work is full length only on account of much straight repetition, it belongs in the next category.	
	0	For a short submission (24 bars or less or 72 beats, including the given material).	
	Continue to award as follows:		
	6,5	There is a clearly discernible and satisfactory shape that would be apparent to the listener: this will probably, but need not, correspond with some standard formal structure.	
	4,3	There is a discernible shape but it is not entirely effective (e.g. unbalanced, with too short a reprise).	
	2,1	Weak or unsatisfactory structure.	
	0	No discernible shape. Expect to award '0' very rarely.	
	Finish as follows:		
	3	A really effective ending.	
	2	A good ending.	
	1	Some attempt at creating an effective ending.	
	0	Poor ending; or the music just stops (without evidence of deliberate effect).	
	Melody You should be looking for a reasonable melodic range in the top part particularly, and - this is important - some variety tonally and effectiveness harmonically (for harmony/tonality is not a separate criterion)		
	10,9	Plenty of interest, tonal variety and harmonic effectiveness, making a successful, well-controlled piece.	
	8,7	Much to commend, but with occasional dullness or a few missed opportunities.	

6,5	Generally satisfactory, but a little unenterprising.
4,3	Limited success, perhaps in a short submission. Some rough moments.
2,1	Hardly anything to commend - probably (almost) entirely very closely based on the model; or very awkward and unpleasing.
0	Award 0 if nothing at all has been added to the given material.
<p><u>Rhythm</u> You should be looking for controlled purposeful variety. Although metre changes may be included they are not essential to the achievement of the highest marks.</p>	
10, 9	Plenty of interest, variety. Making an effective well-controlled piece.
8,7	Much to commend, but with occasional dullness or a few musical opportunities.
6,5	Generally satisfactory, but a little unenterprising.
4,3	Limited success. Perhaps in a short submission. Probably several rough moments.
2,1	Hardly anything to commend - probably (almost) entirely based very closely on the model; or very awkward and unpleasing.
0	Award 0 if nothing at all has been added to the given material.
<p><u>Ideas</u> The key question under Ideas is: how far does the candidate manipulate, extend or develop the given opening and/or provide relief to, and contrast with, it? Do not consider here how effectively ideas have been used: under Ideas you reward simply any inventiveness, but be careful not to over-reward sheer unstructured diversity. The following forms of inventiveness may be present.</p> <ul style="list-style-type: none"> - <u>Effective harmonic change</u> - <u>Extension or abbreviation of bars / other rhythmic change</u> - <u>Some ideas / developments that provide real contrast</u>, (with an avoidance of the merely bizarre) - <u>Significant changes of texture</u> (notably addition and/or subtraction of parts). <p>Remember that 'developments' might include a purposeful use of inversion, retrograding, expansion of intervals, etc. (rather than just the very occasional or casual employment of such devices). Note also that rewardable features may include more than one under any of the above headings.</p>	

10,9	<ul style="list-style-type: none"> • Full length, defined under structure. • Plenty of inventiveness: see list above: probably clear evidence of <u>four</u> or more features.
8,7	<ul style="list-style-type: none"> • Full length. • Plenty of inventiveness: see list above: probably clear evidence of <u>three</u> features.
6,5	<ul style="list-style-type: none"> • Full length or close. • Some inventiveness: see list above: probably clear evidence of <u>two</u> features.
4,3	<ul style="list-style-type: none"> • Full length, or close. • Limited inventiveness: see list above: probably clear evidence of <u>one</u> feature / limited evidence of two or more features. • Overuse of given patterns, but not to complete excess.
2,1	<ul style="list-style-type: none"> • Almost certainly a short submission. • Mostly repetition of given patterns.
0	<ul style="list-style-type: none"> • Very short indeed. • Entirely repetition of given patterns.
<p><u>Style</u> This relates to the overall impression of the submission as a piece of <u>music</u>, and should be the mean of the other descriptors apart from Presentation, unless you see - and describe in a brief written statement - a case for doing something different. For example, 6 for Ideas, 6 for Structure, 8 for Melody and 2 for Rhythm would normally give a Style mark of 5.5 (round up to 6). But NB <u>deduct 2 marks</u> if no instruments have been named, <u>1 mark</u> if only one or two are named.</p>	
<p><u>Presentation</u> Award out of 10 as follows:</p> <p>First, award out of 5 for accuracy and appearance:</p>	
5	Very carefully presented throughout; must be completely accurate. Pencilled answers can qualify for '5'. Erasures unless careful and thorough are unlikely to be found in answers awarded '5'. Alignment and spacing must be good.
4	EITHER Carefully presented, with very minor inaccuracy or very minor incompleteness. Inaccuracy may include misalignment and poor spacing. OR Carefully presented as a rule, and completely accurate.
3	EITHER Reasonably carefully presented, with several inaccuracies or with minor incompleteness OR Completely accurate, but - while always legible - somewhat unattractively presented OR Work which is incomplete, but not as seriously so as defined under '2' below.

2	EITHER Work which shows little care, and is probably difficult to decipher in at least one place OR Work which is seriously incomplete (less than half of the required work having been submitted).
1	Work which is unacceptable because it is very poorly presented and/or has numerous inaccuracies including some serious ones and/or is very incomplete. Expect to award 1 only rarely.
0	Award 0 only if there is no score.
Then award out of 5 for performance directions:	
5	Performance directions are complete and appropriate throughout.
4	As for 5, but with one or two small reservations.
3	A reasonable attempt has been made to provide performance directions, but there will be some incompleteness. The tempo marking is, of course, mandatory and may be assumed to be there if not actually written on the score. There must be some dynamic markings, and some articulation.
2	Some attempt at providing performance directions, but with significant incompleteness. This may involve the omission of all dynamics OR the omission of all articulation.
1	Very few performance directions. Perhaps the omission of all dynamics AND the omission of all articulation.
0	No performance directions provided.
Presentation (this set of descriptors to be used in the case of computer generated scores) The following should be taken into consideration:	
<ul style="list-style-type: none"> • Completeness, including all given material as printed on the question paper (the only exception is the stimulus, usually four bars, in Aii Paper 51). • Accuracy, including accuracy of given material (enharmonic changes, changes of beaming, rests etc are not acceptable). • Spacing, both between staves and between systems. • Beaming. • Positioning of Accidentals. • Positioning of dynamic marking, slurs and other marks of articulation. • Bar numbering, which should coincide exactly with that given on the question paper. • Elimination of redundant staves or parts of staves. • Any other feature which serves to reduce the clarity of the score. 	
Marks out of 5 are awarded as follows:	

5	Very well presented throughout: complete, accurate in every respect, well-spaced.	
4	Well presented; almost as above but with very minor inaccuracy, very minor misjudgement or very minor incompleteness.	
3	Reasonably well presented, but with several inconsistencies or misjudgements or very minor incompleteness (though not as incomplete as defined under '2' below).	
2	EITHER Work which shows little care or competence in the use of the computer, and which has many inaccuracies, misjudgements and/or points of incompleteness OR Work which is seriously incomplete (less than half of the required being submitted) OR Work which is seriously incomplete (all figuring being omitted in Ai; or the first eight bars and/or all chord symbols being omitted in Bii; or all text omitted in Ci).	
1	EITHER Work which is unacceptable because it is very poorly presented, having numerous inaccuracies and/or misjudgements including some serious ones OR Work which is very incomplete. Expect to award 1 only rarely.	
0	Award 0 only if there is no score.	
Now carry out the <u>Holistic Check</u> described at the end of the mark scheme.		

B(i) Bach Chorale

Question Number	Indicative content	Mark
B(i)	<p><u>Resources, Structure, Harmony, Melody</u> Award 2, 1, or 0 marks for each chord that has to be added, expecting there to be a chord on each crotchet beat and on each pause chord: 35 chords in all. Operating the scheme below for this component will give a mark out of 70. This mark out of 70 should be halved, any half marks to be rounded down.</p> <p><u>For each of the 35 chords, award 2 marks if</u> BOTH (a) the choice chord is 'correct' in terms of common practice harmony. AND (b) there are no part-writing faults associated with it.</p> <p><u>You should award 1 mark instead where one of the following is true:</u> THERE IS one problem of part-writing, notably one of the following:</p> <ul style="list-style-type: none"> • A single set of consecutives or exposed 5ths/8ves terminates at that beat or falls within it. • A dissonance is wrongly treated at that point. 	(60)

	<ul style="list-style-type: none"> • An augmented melodic interval or some other clearly unsuitable interval ends there or happens within the chord. • There is no third in a V-III. • The fourth above the bass in a VI-IV is doubled. • Any other type of dissonance is doubled. • A VI-III lacks one of its constituent notes. • A leading note is doubled [NB the third of a V-III other than V may be doubled if sensibly handled]. • A leading note does not rise to its tonic when it may reasonably be expected to. • Parts cross unnecessarily. • Parts overlap unnecessarily (but see exceptions in the Examiners' Handbook). • A chord is repeated (same inversion) from weak to strong except the tonic chord at the beginning of a phrase (where the bass often leaps an octave). • A bass note is repeated weak to strong unless it becomes a dissonance on the strong beat. • There is more than an octave between S, A or A, T without clear justification. • There are too few or too many notes (in one or more parts) to accommodate the number of syllables to be sung. • A note is outside the range of a voice: but NB a candidate should not lose more than 3/70 marks by this means. • Note of resolution sounding against suspended dissonance (unless in bass). • <p>OR the chord is unsuitable rather than actually wrong ('u.c.'): for example, in V IV the IV will be unsuitable if the outer parts do not proceed by contrary motion. Straight repetition of a chord will result in a mark of 1 for the repetition, except between phrases or across the first barline of a phrase.</p> <p>OR there is clearly a wrong note in the chord ('w.n.'): for example,</p> <ul style="list-style-type: none"> • With C in the bass and F B flat D above it, the candidate must have meant B flat or D in the bass but didn't write it and cannot therefore expect full credit. • A chord has an accidental missing. <p>OR one part is omitted: that is, one part is absent (e.g. the chord has treble, alto and bass, but no tenor)</p> <p><u>You should withhold marks altogether where one of the following is true:</u></p> <p>THERE ARE two problems of part-writing</p> <p>OR the chord is very unsuitable ('v.u.c.'). 'Very unsuitable chord' ('v.u.c.') - most commonly means</p> <ul style="list-style-type: none"> • An inappropriate VI-IV. • A diminished triad (notably VIIa). • An augmented triad. <p>Where there is a 'v.u.c.' the next chord (unless itself obviously very</p>
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unsuitable) is assumed to be suitable. You may penalize consecutive or exposed 5ths/8ves/unisons at such a point, but not overlaps, crossings, etc.

OR there is a 'u.c.' and one part-writing fault.

OR two parts are missing from a chord: that is, a chord has, for example, treble and bass only (with no alto or tenor).

OR there are multiple problems.

Style

Award 1 mark for each of the following up to a maximum of 20:

- An effective passing note (not one that generates or completes consecutives *or one that sounds weak or uncharacteristic*): maximum 8 marks. You may award 2 marks at a beat where two effective passing notes occur simultaneously.
- A correct suspension.
- A LN that moves appropriately to a note other than the tonic at a cadence: maximum of 2 marks for leading notes.
- Each chord other than a 5/3, 6/3, 6/4, 7/5/3 that is awarded 2 for Resources- especially remember II7b!
- Any appropriate chromaticism.
- A positively good bass line throughout a complete phrase in bars 2⁴-4³, 4⁴-6³, 6⁴-8³, 8⁴-10 (maximum 4) indicate this as 'tick B'. If the bass is involved in any consecutives with the soprano, this automatically cancels the bass style mark.
- Satisfactory texture in bars 2-6³ (generally speaking no overlaps, crossings, unsuitable gaps, candidate's tenor rarely if ever more than a 12th from the soprano, and at some points less than an octave from it): indicate this as 'tick T'.
- Satisfactory texture in bars 6⁴-10 (generally speaking as above): indicate this as 'tick T'.
- Each effective cadence outside D minor (also include imperfect cadence at bar 4). An 'effective cadence' is one with Resources marks of 2 2 2 for the final three chords of the cadence.
- Two different chords on the same crotchet beat and both are correct (but this does not apply when there are two quavers in the melody).
- Auxiliary notes - but only if really effective (almost certainly in the bass).
- Tierce de picardie at the end.
- Any other good feature - identify this briefly in words.

Presentation Marks out of 5 are awarded as follows:

5	Very carefully presented throughout; must be completely accurate. Pencilled answers can qualify for '5'. Erasures unless careful and thorough are unlikely to be found in answers awarded '5'. Alignment and spacing must be good.
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4	EITHER Carefully presented, with very minor inaccuracy or very minor incompleteness. Inaccuracy may include misalignment and poor spacing. OR Carefully presented as a rule, and completely accurate.
3	EITHER Reasonably carefully presented, with several inaccuracies or with minor incompleteness OR Completely accurate, but - while always legible - somewhat unattractively presented OR Work which is incomplete, but not as seriously so as defined under '2' below.
2	EITHER Work which shows little care, and is probably difficult to decipher in at least one place OR Work which is seriously incomplete (less than half of the required work having been submitted).
1	Work which is unacceptable because it is very poorly presented and/or has numerous inaccuracies including some serious ones and/or is very incomplete. Expect to award 1 only rarely.
0	Award 0 only if there is no score.
Presentation (this set of descriptors to be used in the case of computer generated scores) The following should be taken into consideration:	
<ul style="list-style-type: none"> • Completeness, including all given material as printed on the question paper (the only exception is the stimulus, usually four bars, in Aii Paper 51) • Accuracy, including accuracy of given material (enharmonic changes, changes of beaming, rests etc are not acceptable) • Spacing, both between staves and between systems. • Beaming. • Positioning of accidentals. • Positioning of dynamic marking, slurs and other marks of articulation. • Bar numbering, which should coincide exactly with that given on the question paper. • Elimination of redundant staves or parts of staves. • Any other feature which serves to reduce the clarity of the score. 	
Marks out of 5 are awarded as follows:	
5	Very well presented throughout: complete, accurate in every respect, well-spaced.
4	Well presented; almost as above but with very minor inaccuracy, very minor misjudgement or very minor incompleteness.
3	Reasonably well presented, but with several inconsistencies or misjudgements or very minor incompleteness (though not as incomplete as defined under '2' below).

	2	<p>EITHER Work which shows little care or competence in the use of the computer, and which has many inaccuracies, misjudgements and/or points of incompleteness</p> <p>OR Work which is seriously incomplete (less than half of the required being submitted)</p> <p>OR Work which is seriously incomplete (all figuring being omitted in Ai; or the first eight bars and/or all chord symbols being omitted in Bii; or all text omitted in Ci).</p>
	1	<p>EITHER Work which is unacceptable because it is very poorly presented, having numerous inaccuracies and/or misjudgements including some serious ones</p> <p>OR Work which is very incomplete. Expect to award 1 only rarely.</p>
	0	Award 0 only if there is no score.
<p>Now carry out the <u>Holistic Check</u> described at the end of the mark scheme. TAKE NOTE ESPECIALLY of the distribution of Resources marks. An answer where there are few substantial successions of 2s will generally merit some holistic reduction.</p>		

B(ii) Pop Song

Question Number	Indicative content	Mark
B(ii)	<p><u>Resources, Harmony</u></p> <p>25 marks are available for the choice of chords in the 10 blank bars, and for their realization.</p> <p>For choice of chords, award out of 10. Look for the following:</p> <ul style="list-style-type: none"> • Continuity, sense of progression (including direction towards cadences) and feeling for tonality. • Effective use of 'standard' progressions, including for example segments from the circle of fifths. • Effective leading into and away from any compulsory chords within the middle eight. • Discriminating reuse of patterns from the model. • Imagination, including some chords other than the most simple and straightforward. • Attention to harmonic rhythm, with at least fairly frequent use of more than one chord per bar. 	(60)
10	Excellent, imaginative chord choices: expect to find attention to all of the above conditions (except perhaps the fourth).	
9	Good, varied chord choice <u>throughout</u> : most of the conditions above will apply.	
8,7	Generally a good and varied choice, but with one or two weak bars.	
6,5	Competent: some of the conditions above will apply.	
4	Limited interest: but there will be some attention to one or more of the above conditions. May rely too much on quotation from the given section and on the use of only one chord per bar.	
3	Little harmonic coherence. May rely too much on quotation from the given section and on the use of only one chord per bar.	
2	Very limited coherence OR mere quotation from the original.	
1	Nothing to commend: almost certainly very incomplete.	
0	Nothing to assess.	
For harmonic realization award up to 15 more marks		
Deduct 1 mark from each chord each time one of the following		

<p>difficulties occurs. (This means that you may sometimes have to subtract more than 1 mark per chord.)</p> <ul style="list-style-type: none"> • A chord does not begin with the principal note (unless there are pressing reasons why an exception must be made). The 'principal note' is the root of a root position chord, or the third of a first inversion, etc. • The principal note is absent altogether from the realization of a chord. • A note other than the principal note is unduly prominent. This is likely to mean, as a rule, a note that occupies more than half the duration of the chord symbol. • There is a short note that makes little sense (e.g. an inexplicable A in an Em chord). • Poor or illogical voice-leading (e.g. a dissonance from the preceding chord that could have been resolved has not been resolved). • A bar consists of a single semibreve where this is inappropriate, or appears to show lack of enterprise (or where a chord consists of a single minim if this is inappropriate). • An accidental is omitted anywhere within the realization of a chord. 	
<p><u>Melody</u></p> <p>'Melody' includes the range of the added line. If an answer has a very limited range, be careful not to let this dominate your choice of mark.</p> <p>From your preferred mark, deduct 1 mark if one or two notes are out of range; deduct 2 marks if three or more notes are out of range. If no instrument is specified, notes below <u>E</u> are to be considered out of range.</p>	
10,9	A convincing line throughout. As a rule, the range should extend to a twelfth or more, with some notes higher than the highest in the model.
8,7	Much to commend, with some attractive features, in particular perhaps links from one section or phrase to another. As a rule, the range should extend to an eleventh or more, probably with some notes higher than the highest in the model.
6,5	The line is more than just an accidental by-product of the chord realization. There is likely to be a mixture of strong and weak. 'Weakness' may involve suspect voice-leading. As a rule, the range should be at least a tenth.
4,3	The line is mainly an accidental by-product of the chord realization, with little or no evidence of creativity OR A working in which the voice-leading is often suspect and/or there is little coherence or sense of shape. As a rule, the range should be at least a ninth.
2,1	The line is incomplete OR is so shapeless / incoherent / full of

	errors and misjudgements that there is very little indeed to commend.
0	No work offered
<p><u>Rhythm</u></p> <p>Consider the variety of the line, which should be considerable but not excessive. The added section might contrast fairly strongly with the model, or might be in broadly the same style. In the former case contrast should not be bizarre or excessive; in the latter, there is a risk of dullness.</p>	
10,9	A convincing line throughout. Carefully judged balance and contrast within the added section and in terms of the model. An answer that recycles only the given material does not belong here or in the next two categories.
8,7	Much to commend, with some attractive features, in particular perhaps links from one section or phrase to another.
6,5	Some reasonable balance between coherence and variety, but fairly limited interest and/or several weak moments.
4,3	An answer that recycles only the given material may well belong here, because there will probably be some basic coherence, but little that one can positively commend beyond that OR an answer may be a mixture of effective and ineffective, with the latter outweighing the former.
2,1	The line is incomplete OR is so shapeless / incoherent / full of errors and misjudgements that there is very little indeed to commend.
0	No work offered
<p><u>Style</u></p> <p>Award as follows, out of 10. Suitability or otherwise of tempo and/or stylistic feel should be taken into account when arriving at the Style mark. DEDUCT 1 mark from your preferred total for each of the following: failure to specify an instrument; failure to specify the tempo; failure to specify the stylistic feel.</p>	
10,9	An excellent piece of work. There is an enterprising choice of chord symbols, with at the most one or two errors of realization. The added bass line has strong melodic qualities. There is rhythmic fluency and resourcefulness throughout.
8,7	A good piece of work. There is a generally sound choice of chord symbols, with few errors of realization. The added bass line has some melodic qualities, and there is rhythmic fluency.

	Perhaps you consider the piece convincing except in one short passage.
6,5	Mixed. Some basic competence in the choice of chord symbols and in their realization. Melodic and rhythmic qualities uneven and/or unambitious.
4,3	Not much to commend, but there is some awareness of what is required in most of the work. It could be that the majority of the chord symbols is correctly realized, but there is little or no musical interest.
2,1	You award 1 or 0 <u>very rarely</u> - only if the piece has very little to commend, or because it is seriously incomplete. There must be many errors in realizing the chord symbols.
0	no work offered
<u>Presentation</u> Marks out of 5 are awarded as follows:	
5	Very carefully presented throughout; must be completely accurate. Pencilled answers can qualify for '5'. Erasures unless careful and thorough are unlikely to be found in answers awarded '5'. Alignment and spacing must be good.
4	EITHER Carefully presented, with very minor inaccuracy or very minor incompleteness. Inaccuracy may include misalignment and poor spacing. OR Carefully presented as a rule, and completely accurate.
3	EITHER Reasonably carefully presented, with several inaccuracies or with minor incompleteness OR Completely accurate, but - while always legible - somewhat unattractively presented OR Work which is incomplete, but not as seriously so as defined under '2' below.
2	EITHER Work which shows little care, and is probably difficult to decipher in at least one place OR Work which is seriously incomplete (less than half of the required work having been submitted).
1	Work which is unacceptable because it is very poorly presented and/or has numerous inaccuracies including some serious ones and/or is very incomplete. Expect to award 1 only rarely.
0	Award 0 only if there is no score.
<u>Presentation</u> (this set of descriptors to be used in the case of computer generated scores) The following should be taken into consideration:	

	<ul style="list-style-type: none"> • Completeness, including all given material as printed on the question paper (the only exception is the stimulus, usually four bars, in Aii Paper 51). • Accuracy, including accuracy of given material (enharmonic changes, changes of beaming, rests etc are not acceptable). • Spacing, both between staves and between systems. • Beaming. • Positioning of Accidentals. • Positioning of dynamic marking, slurs and other marks of articulation. • Bar numbering, which should coincide exactly with that given on the question paper. • Elimination of redundant staves or parts of staves. • Any other feature which serves to reduce the clarity of the score.
Marks out of 5 are awarded as follows:	
5	Very well presented throughout: complete, accurate in every respect, well-spaced.
4	Well presented; almost as above but with very minor inaccuracy, very minor misjudgement or very minor incompleteness.
3	Reasonably well presented, but with several inconsistencies or misjudgements or very minor incompleteness (though not as incomplete as defined under '2' below).
2	<p>EITHER Work which shows little care or competence in the use of the computer, and which has many inaccuracies, misjudgements and/or points of incompleteness</p> <p>OR Work which is seriously incomplete (less than half of the required being submitted)</p> <p>OR Work which is seriously incomplete (all figuring being omitted in Ai; or the first eight bars and/or all chord symbols being omitted in Bii; or all text omitted in Ci).</p>
1	<p>EITHER Work which is unacceptable because it is very poorly presented, having numerous inaccuracies and/or misjudgements including some serious ones</p> <p>OR Work which is very incomplete. Expect to award 1 only rarely.</p>
0	Award 0 only if there is no score.
Now carry out the <u>Holistic Check</u> described at the end of the mark scheme.	

C(i) Renaissance counterpoint

Question Number	Indicative content	Mark														
C(i)	<p><u>Harmony, Melody</u> Here we consider the pitches added and how they work in terms of the vertical interval structure and in terms of melodic movement</p> <p><u>Award 1 mark for each minim where:</u></p> <p>BOTH (a) sensible harmony results throughout AND (b) there are no part-writing faults associated with the added note(s).</p> <p><u>You should withhold the mark</u> for a beat where the above is not true, notably where there is a faulty approach and/or there is an unsuitable interval between the added part and the given parts.</p> <p>Your total out of 60 must be converted to a mark out of 25 in two stages: i) Divide by 2 (round down if an odd half mark appears), then ii) Deduct 5 marks from totals of 25 to 30 Deduct 4 marks from totals of 20 to 24 Deduct 3 marks from totals of 15 to 19 Deduct 2 marks from totals of 10 to 14 Deduct 1 mark from totals of 5 to 9 Deduct no marks from totals of fewer than 5.</p> <p><u>Resources</u> Two sub-totals here.</p> <table border="1" data-bbox="424 1189 1426 1406"> <tr> <td data-bbox="424 1189 579 1258">2</td> <td data-bbox="579 1189 1426 1258">All added notes in the required range.</td> </tr> <tr> <td data-bbox="424 1258 579 1328">1</td> <td data-bbox="579 1258 1426 1328">1 or 2 notes out of range.</td> </tr> <tr> <td data-bbox="424 1328 579 1406">0</td> <td data-bbox="579 1328 1426 1406">More than 2 notes out of range.</td> </tr> </table> <p>and</p> <table border="1" data-bbox="424 1480 1426 1906"> <tr> <td data-bbox="424 1480 579 1585">3</td> <td data-bbox="579 1480 1426 1585">The added material is texted throughout. All necessary words are included, and there is no poor underlay.</td> </tr> <tr> <td data-bbox="424 1585 579 1691">2</td> <td data-bbox="579 1585 1426 1691">Almost certainly full texting. Probably all necessary words. One or two awkward moments.</td> </tr> <tr> <td data-bbox="424 1691 579 1796">1</td> <td data-bbox="579 1691 1426 1796">Some incompleteness (at least the equivalent of a full bar) and/or several awkward moments.</td> </tr> <tr> <td data-bbox="424 1796 579 1906">0</td> <td data-bbox="579 1796 1426 1906">Probably substantial incompleteness (a few bars) and/or multiple misjudgements OR No text added at all.</td> </tr> </table> <p><u>Style, Rhythm</u></p> <p>i) First award a mark out of 5 for attempted imitation at bars 13, 15 and 23 as follows:</p>	2	All added notes in the required range.	1	1 or 2 notes out of range.	0	More than 2 notes out of range.	3	The added material is texted throughout. All necessary words are included, and there is no poor underlay.	2	Almost certainly full texting. Probably all necessary words. One or two awkward moments.	1	Some incompleteness (at least the equivalent of a full bar) and/or several awkward moments.	0	Probably substantial incompleteness (a few bars) and/or multiple misjudgements OR No text added at all.	(60)
2	All added notes in the required range.															
1	1 or 2 notes out of range.															
0	More than 2 notes out of range.															
3	The added material is texted throughout. All necessary words are included, and there is no poor underlay.															
2	Almost certainly full texting. Probably all necessary words. One or two awkward moments.															
1	Some incompleteness (at least the equivalent of a full bar) and/or several awkward moments.															
0	Probably substantial incompleteness (a few bars) and/or multiple misjudgements OR No text added at all.															

5	Appropriate imitation introduced at all three points, with suitable word underlay, and extended as far as possible. For full marks a submission would normally score full marks for 'Harmony, Melody' in the relevant passages.	
4	Appropriate imitation introduced at all three points, with suitable word underlay, but perhaps not extended as fully as possible.	
3	Appropriate imitation introduced in two of the above passages OR Imitation attempted at all three points but with less appropriateness than 5 or 4.	
2	Appropriate imitation introduced in one of the above passages OR Imitation attempted at two points but with less appropriateness and/or some significant technical error in the relevant passages.	
1	Some imitation attempted.	
0	Apparently no imitation attempted.	
ii) Then award a mark out of 20 for overall grasp of Style, including rhythmic characteristics, as follows:		
20,19,18	The added line is convincing throughout in rhythmic and melodic character, except for one minor blemish or two very minor blemishes.	
17,16,15	Good work but with one unsuccessful area, e.g. an unpleasant rhythmic hiatus or over-fussy bar, or a passage lacking purposeful melodic direction; or a couple of smaller blemishes of this kind.	
14,13,12	Fairly competent, but with two or three misjudgements of the kinds detailed above OR a tendency for the added part to keep too consistently with one of the others.	
11,10,9	Broadly competent, but a greater number of the kinds of misjudgements detailed above. One would not normally expect to find 'impossible' rhythms (crazy syncopations, notes worth five crotchets, etc) in this category of marks.	
8, 7, 6	Little is convincing, but there is some limited competence. One or more of the difficulties found under 5, 4, 3 MAY but need not be found.	
5, 4, 3	Considerable difficulty; if you are to award a mark in this category there MUST be one or more of the following: impossible interval(s), impossible rhythm(s), notes well out of range, some incompleteness of notes and/or text.	

	2, 1, 0	Much difficulty: two or more of the above problems extending over much of the submission OR much incompleteness (i.e. less than one third of the required number of beats attempted).
	Presentation Marks out of 5 are awarded as follows:	
	5	Very carefully presented throughout; must be completely accurate. Pencilled answers can qualify for '5'. Erasures unless careful and thorough are unlikely to be found in answers awarded '5'. Alignment and spacing must be good.
	4	EITHER Carefully presented, with very minor inaccuracy or very minor incompleteness. Inaccuracy may include misalignment and poor spacing. OR Carefully presented as a rule, and completely accurate.
	3	EITHER Reasonably carefully presented, with several inaccuracies or with minor incompleteness OR Completely accurate, but - while always legible - somewhat unattractively presented OR Work which is incomplete, but not as seriously so as defined under '2' below.
	2	EITHER Work which shows little care, and is probably difficult to decipher in at least one place OR Work which is seriously incomplete (less than half of the required work having been submitted).
	1	Work which is unacceptable because it is very poorly presented and/or has numerous inaccuracies including some serious ones and/or is very incomplete. Expect to award 1 only rarely.
	0	Award 0 only if there is no score.
	Now carry out the Holistic Check described at the end of the mark scheme.	
	Presentation (this set of descriptors to be used in the case of computer generated scores) The following should be taken into consideration:	
	<ul style="list-style-type: none"> • Completeness, including all given material as printed on the question paper (the only exception is the stimulus, usually four bars, in Aii Paper 51). • Accuracy, including accuracy of given material (enharmonic changes, changes of beaming, rests etc are not acceptable). • Spacing, both between staves and between systems. • Beaming. 	

- Positioning of Accidentals.
- Positioning of dynamic marking, slurs and other marks of articulation.
- Bar numbering, which should coincide exactly with that given on the question paper.
- Elimination of redundant staves or parts of staves.
- Any other feature which serves to reduce the clarity of the score.

Marks out of 5 are awarded as follows:

5	Very well presented throughout: complete, accurate in every respect, well-spaced.
4	Well presented; almost as above but with very minor inaccuracy, very minor misjudgement or very minor incompleteness.
3	Reasonably well presented, but with several inconsistencies or misjudgements or very minor incompleteness (though not as incomplete as defined under '2' below).
2	EITHER Work which shows little care or competence in the use of the computer, and which has many inaccuracies, misjudgements and/or points of incompleteness OR Work which is seriously incomplete (less than half of the required being submitted) OR Work which is seriously incomplete (all figuring being omitted in Ai; or the first eight bars and/or all chord symbols being omitted in Bii; or all text omitted in Ci).
1	EITHER Work which is unacceptable because it is very poorly presented, having numerous inaccuracies and/or misjudgements including some serious ones OR Work which is very incomplete. Expect to award 1 only rarely.
0	Award 0 only if there is no score.

Now carry out the Holistic Check described at the end of the mark scheme.

C(ii) Serialism

Question Number	Indicative content	Mark						
C(ii)	<p><u>Resources</u> 15 marks are available as shown below.</p> <p>It is likely that candidates will add about eight complete versions of the row. First:</p> <p style="padding-left: 40px;">Award 2 where all versions of the row are indicated correctly OR 1 where all are indicated but there is/are error(s) in labelling OR 1 where some versions are labelled and some are not OR 0 where no rows are labelled, or the given material only is labelled.</p> <p>There is no reward for labelling individual notes (or penalty for not doing it) because this is requested rather than insisted upon.</p> <p>13 marks <u>maximum</u> remain. You must check each candidate's submission against the matrix ('magic square') provided for you. The tariff is as follows, but NB if a single slip leads to multiple wrong notes, count only the first two as wrong.</p> <p>Where 9 (or more) statements of the row have been added, each wrong note (which may involve a missing accidental): minus 1.</p> <p>Where 7 or 8 statements of the row have been added, the first wrong note (which may involve a missing accidental): minus 2; each subsequent wrong note: minus 1.</p> <p>Where 6 statements of the row or fewer have been added, each wrong note (which may involve a missing accidental): minus 2.</p> <p><u>Melody</u> [NB <u>Structure</u> is not a criterion. This is because of the need to include <u>Harmony</u>. But under <u>Melody</u>, be aware of structural implications in broad terms.] Consider here specifically the overall range; size of intervals; and general shape, etc. as directed. Compile a total out of 10 from the two following components:</p> <p><u>Range</u></p> <table border="1" data-bbox="427 1585 1423 1977"> <tbody> <tr> <td data-bbox="427 1585 550 1727">2</td> <td data-bbox="550 1585 1423 1727">Good use of range in both parts: in the upper part the music goes <i>substantially</i> higher and/or lower than the given opening: adventurous, yet controlled.</td> </tr> <tr> <td data-bbox="427 1727 550 1868">1</td> <td data-bbox="550 1727 1423 1868">Less adventurous: probably the upper part covers the same total range as the given opening, or perhaps goes up to a minor third higher and/or lower.</td> </tr> <tr> <td data-bbox="427 1868 550 1977">0</td> <td data-bbox="550 1868 1423 1977">The upper part has a smaller range than the given opening, and the lower voice moves fairly narrowly.</td> </tr> </tbody> </table>	2	Good use of range in both parts: in the upper part the music goes <i>substantially</i> higher and/or lower than the given opening: adventurous, yet controlled.	1	Less adventurous: probably the upper part covers the same total range as the given opening, or perhaps goes up to a minor third higher and/or lower.	0	The upper part has a smaller range than the given opening, and the lower voice moves fairly narrowly.	(60)
2	Good use of range in both parts: in the upper part the music goes <i>substantially</i> higher and/or lower than the given opening: adventurous, yet controlled.							
1	Less adventurous: probably the upper part covers the same total range as the given opening, or perhaps goes up to a minor third higher and/or lower.							
0	The upper part has a smaller range than the given opening, and the lower voice moves fairly narrowly.							

<u>Ascending and descending movement and structure.</u> Look favourably on sensible use of large intervals.	
8,7	There is a good balance between ascending and descending movement throughout the added passage, coupled with an excellent sense of structure.
6,5	There is some balance, but some limited weakness, with some feeling for overall structure.
4,3	Little sense of conscious balance - perhaps the lines just meander narrowly, or plunge about: a limited feeling for overall structure.
2,1	Little sense of conscious balance - perhaps the lines successively meander narrowly and plunge about. The whole submission lacks discernible shape.
0	So static that balance is hardly achievable, or completely bizarre.
<u>Harmony</u> Harmony in the present context refers to vertical interval relationships. Various approaches are possible, and the scheme below is designed to take account of this.	
10,9	Everything, or almost everything, is convincing. There is an avoidance of inappropriate octaves, plenty of variety of interval size, and a clearly discernible policy with regard to consonance and dissonance. The latter could mean many things, but, for example, there may be an avoidance of the 'harsher' dissonances, or a deliberate cultivation of them, or a deliberately greater use of dissonance in some areas (e.g. those marked forte) than in others.
8,7	The handling of vertical intervals shows some control, but there will be isolated moments, or one slightly larger area, where this is not so.
6,5	There is some feeling for vertical relationships; but the result is satisfactory or pleasing only at times.
4,3	At least occasionally there is some feeling for vertical relationships.
2,1	Little apparent awareness of vertical relationships.
0	The two parts never sound together.
If the two instruments play together for relatively few bars, this will affect your choice of mark above.	

<p><u>Style, Rhythm</u> Here we take a holistic view. Does the submission constitute a piece of <u>music</u>? Your mark will include reference to melodic features (as weighted more heavily below), and structure; but note that <u>rhythmic</u> characteristics are considered here only.</p> <p>In what follows 'ambition' may well involve the use of transposed versions of the row as well as the 'basic' P, I, R, RI versions. 'Ambition' will probably also show itself in a wide overall melodic range within each part, the use of some large intervals, and some use of motives based on the model. Correct handling of the row is rewarded elsewhere, but a piece with more than three or four slips can hardly be termed 'competent'.</p>	
15,14	Convincing line and texture throughout. Carefully judged balance and contrast within the added section and in terms of the model. A thoroughly musical response: much more than mere manipulation of notes. A full-length submission (i.e. 18/19 bars at least, including the material of the given bars).
13,12	Ambitious. Much to commend, with some attractive features, in particular perhaps links from one section or phrase to another. A very musical response. A full-length submission.
11,10	A controlled response with some features that clearly go beyond mere manipulation of given notes and rhythms. A full-length submission. If the Resources mark is 13 or above, and the marks for Melody and for Harmony are each 7 or more, you should consider if a mark of 10 at least for Style and Rhythm is possible.
9,8	A competent response, but convincing only at times. A full-length submission.
7,6	A mixture of the effective and ineffective, probably with the latter slightly outweighing the former. A submission that extends to 16 bars or less should only in exceptional cases receive more marks than 7.
5,4	There will be limited interest, perhaps because the candidate has relied excessively on a square phrase structure, mere repetition or retrograding of rhythm with little attention to the effect thereof.
1,2	The piece so shapeless / incoherent / full of errors and misjudgements that there is very little to commend.
1,0	Award only if the piece is very short and (virtually) without merit.
<p>From your preferred mark for Style, deduct 2 if neither instrument has been named and 1 if only one instrument has been named. For notes out of range of either of the named instruments, deduct 1 mark for one or</p>	

two such notes, and deduct 2 for three or more such notes.	
<u>Presentation</u>	
Award out of 10 as follows:	
First, award out of 5 for accuracy and appearance:	
5	Very carefully presented throughout; must be completely accurate. Pencilled answers can qualify for '5'. Erasures unless careful and thorough are unlikely to be found in answers awarded '5'. Alignment and spacing must be good.
4	EITHER Carefully presented, with very minor inaccuracy or very minor incompleteness. Inaccuracy may include misalignment and poor spacing. OR Carefully presented as a rule, and completely accurate.
3	EITHER Reasonably carefully presented, with several inaccuracies or with minor incompleteness OR Completely accurate, but - while always legible - somewhat unattractively presented OR Work which is incomplete, but not as seriously so as defined under '2' below.
2	EITHER Work which shows little care, and is probably difficult to decipher in at least one place OR Work which is seriously incomplete (less than half of the required work having been submitted).
1	Work which is unacceptable because it is very poorly presented and/or has numerous inaccuracies including some serious ones and/or is very incomplete. Expect to award 1 only rarely.
0	Award 0 only if there is no score.
Then award out of 5 for performance directions:	
5	Performance directions are complete and appropriate throughout.
4	As for 5, but with one or two small reservations.
3	A reasonable attempt has been made to provide performance directions, but there will be some incompleteness. There must be a tempo marking (except for A (ii), where the tempo marking given in the question paper is mandatory), some dynamic markings, and some articulation.
2	Some attempt at providing performance directions, but with significant incompleteness. This may involve omission of a tempo marking OR the omission of all dynamics OR the omission of all articulation.

1		Very few performance directions. Perhaps the omission of all dynamics AND the omission of all articulation.
0		No performance directions provided.
Presentation (this set of descriptors to be used in the case of computer generated scores) The following should be taken into consideration:		
<ul style="list-style-type: none"> • Completeness, including all given material as printed on the question paper (the only exception is the stimulus, usually four bars, in Aii Paper 51) • Accuracy, including accuracy of given material (enharmonic changes, changes of beaming, rests etc are not acceptable) • Spacing, both between staves and between systems • Beaming • Positioning of Accidentals • Positioning of dynamic marking, slurs and other marks of articulation • Bar numbering, which should coincide exactly with that given on the question paper • Elimination of redundant staves or parts of staves • Any other feature which serves to reduce the clarity of the score. 		
Marks out of 5 are awarded as follows:		
5		Very well presented throughout: complete, accurate in every respect, well-spaced.
4		Well presented; almost as above but with very minor inaccuracy, very minor misjudgement or very minor incompleteness.
3		Reasonably well presented, but with several inconsistencies or misjudgements or very minor incompleteness (though not as incomplete as defined under '2' below).
2		EITHER Work which shows little care or competence in the use of the computer, and which has many inaccuracies, misjudgements and/or points of incompleteness OR Work which is seriously incomplete (less than half of the required being submitted) OR Work which is seriously incomplete (all figuring being omitted in Ai; or the first eight bars and/or all chord symbols being omitted in Bii; or all text omitted in Ci).
1		EITHER Work which is unacceptable because it is very poorly presented, having numerous inaccuracies and/or misjudgements including some serious ones OR Work which is very incomplete. Expect to award 1 only rarely.

	0	Award 0 only if there is no score.	
	Now carry out the <u>Holistic Check</u> described at the end of the mark scheme.		

D(i) Extended Instrumental Techniques

Question Number	Indicative content	Mark	
D(i)	<p><u>Ideas</u> This refers to the handling of <u>the chosen stimulus in respect of the musical outcome</u>, NOT to the range of sounds, etc., which is credited under <u>Resources, Timbre</u></p>	(60)	
	10,9		The chosen stimulus has been used in a highly imaginative way. It underlies clearly most of the submission, and devices such as inversion, fragmentation, retrograding, transposition are widely and effectively used.
	8,7		The chosen stimulus has been used with some imagination. It underlies clearly much of the submission, and devices such as inversion, fragmentation, retrograding, transposition are fairly widely used.
	6,5		The chosen stimulus is apparent in much of the submission, and there will be some evidence of devices such as inversion, fragmentation, retrograding, transposition.
	4,3		The treatment of the chosen stimulus is rather repetitious, or the stimulus is present only very intermittently. It has been used unimaginatively.
	2,1		The stimulus is used very little.
	0		You are convinced that the stimulus has not been used at all.
	<u>Structure</u> Award as follows:		
	1		For a full submission (not less than 55 seconds, estimated). Do not be too legalistic about length. Do not penalize if the work is full length only on account of much straight repetition.
	0		For a shorter submission.
	Continue to award as follows:		
	6,5		There is a clearly discernible and satisfactory shape that would be apparent to the listener: this May probably, but need not, correspond with some standard formal structure.
	4,3		There is a discernible shape but it is not entirely effective (e.g. unbalanced, with too short a reprise)
	2,1		Weak or unsatisfactory structure.
	0		No discernible shape. Expect to award '0' very rarely.

Finish as follows:	
3	A really effective ending.
2	A good ending.
1	Some attempt at creating an effective ending.
0	Poor ending; or the music just stops (without evidence of deliberate effect).
<p><u>Resources, Timbre</u> Here we assess the effectiveness or otherwise of the instrumental or vocal writing. Award out of 10 as follows. THEN double your figure to give a sub-total out of 20. From this total out of 20, deduct 2 marks if the instruments/voices used have not been specified. Do not penalize failure to identify which two of the specified techniques are being used.</p>	
10,9	Excellent writing for the chosen medium. The resources have been 'extended' in an exciting manner, with a wide range of interesting timbres, yet with a high regard for practicality.
8,7	Interesting writing, but there is a little awkwardness here and there, or the occasional tendency to prefer the merely bizarre or impractical.
6,5	Some reasonable attempt to extend the forces used. There may, however, be some rather ordinary passages, some that over-extend the forces, etc.
4,3	Limited interest, but a few attempts (not necessarily very practical) to extend the forces used.
2,1	There is little discernible use of extended techniques.
0	No discernible use of extended techniques.
<p><u>Style</u> This relates to the overall impression of the submission as a piece of <u>music</u>, and should be the mean of the other descriptors apart from Presentation, unless you can see a case for doing something different. For example, 6 for Ideas, 6 for Structure, 10/20 (effectively 5 + 5) for Timbre and Resources would give a Style mark of 5.5 (round up to 6).</p> <p><u>Presentation</u> Award out of 10 as follows:</p>	
5	Very carefully presented throughout; must be completely accurate. Pencilled answers can qualify for '5'. Erasures unless careful and thorough are unlikely to be found in answers awarded '5'. Alignment and spacing must be good.

4	EITHER Carefully presented, with very minor inaccuracy or very minor incompleteness. Inaccuracy may include misalignment and poor spacing. OR Carefully presented as a rule, and completely accurate.
3	EITHER Reasonably carefully presented, with several inaccuracies or with minor incompleteness OR Completely accurate, but - while always legible - somewhat unattractively presented OR Work which is incomplete, but not as seriously so as defined under '2' below.
2	EITHER Work which shows little care, and is probably difficult to decipher in at least one place OR Work which is seriously incomplete (less than half of the required work having been submitted).
1	Work which is unacceptable because it is very poorly presented and/or has numerous inaccuracies including some serious ones and/or is very incomplete. Expect to award 1 only rarely.
0	Award 0 only if there is no score.
Then award out of 5 for performance directions:	
5	Performance directions are complete and appropriate throughout.
4	As for 5, but with one or two small reservations.
3	A reasonable attempt has been made to provide performance directions, but there will be some incompleteness. There must be a tempo marking, some dynamic markings, and some articulation.
2	Some attempt at providing performance directions, but with significant incompleteness. This may involve omission of a tempo marking OR the omission of all dynamics OR the omission of all articulation.
1	Very few performance directions. Perhaps the omission of all dynamics AND the omission of all articulation.
0	No performance directions provided.
Presentation (this set of descriptors to be used in the case of computer generated scores) The following should be taken into consideration:	
<ul style="list-style-type: none"> • Completeness, including all given material as printed on the question paper (the only exception is the stimulus, usually four bars, in Aii Paper 51). 	

	<ul style="list-style-type: none"> • Accuracy, including accuracy of given material (enharmonic changes, changes of beaming, rests etc are not acceptable). • Spacing, both between staves and between systems. • Beaming. • Positioning of Accidentals. • Positioning of dynamic marking, slurs and other marks of articulation. • Bar numbering, which should coincide exactly with that given on the question paper. • Elimination of redundant staves or parts of staves. • Any other feature which serves to reduce the clarity of the score.
	Marks out of 5 are awarded as follows:
5	Very well presented throughout: complete, accurate in every respect, well-spaced.
4	Well presented; almost as above but with very minor inaccuracy, very minor misjudgement or very minor incompleteness.
3	Reasonably well presented, but with several inconsistencies or misjudgements or very minor incompleteness (though not as incomplete as defined under '2' below).
2	<p>EITHER Work which shows little care or competence in the use of the computer, and which has many inaccuracies, misjudgements and/or points of incompleteness</p> <p>OR Work which is seriously incomplete (less than half of the required being submitted)</p> <p>OR Work which is seriously incomplete (all figuring being omitted in Ai; or the first eight bars and/or all chord symbols being omitted in Bii; or all text omitted in Ci).</p>
1	<p>EITHER Work which is unacceptable because it is very poorly presented, having numerous inaccuracies and/or misjudgements including some serious ones</p> <p>OR Work which is very incomplete. Expect to award 1 only rarely.</p>
0	Award 0 only if there is no score.
	Now carry out the <u>Holistic Check</u> described at the end of the mark scheme.

D(ii) Electro-acoustic Music

Question Number	Indicative content	Mark																
D(ii)	<p>Expect a recording and a score. If there is no score, this probably means that a score was not provided by the candidate. If there is no recording (which is far less likely) this should be queried with the centre.</p> <p><u>Ideas</u> This area concerns principally the element of variety within the added part(s); but account should be taken of any attempts to make the ostinato itself interesting, or of attempts to integrate the ostinato and the added part (e.g. by using intervals from the ostinato as the source of material in the added part).</p> <table border="1" data-bbox="427 712 1425 1585"> <tr> <td data-bbox="427 712 552 913">10,9</td> <td data-bbox="552 712 1425 913">Plenty of variety, well controlled throughout, in the added part(s). It is very likely that the ostinato will have been manipulated in at least one of the ways indicated in the newly-worded rubric. There is a clear relationship throughout between the ostinato and the added part.</td> </tr> <tr> <td data-bbox="427 913 552 1126">8,7</td> <td data-bbox="552 913 1425 1126">Some considerable variety, generally well controlled, in the added part(s). It is likely that the ostinato will have been manipulated in at least one of the ways indicated in the newly-worded rubric. There is some relationship much of the time between the ostinato and the added part(s).</td> </tr> <tr> <td data-bbox="427 1126 552 1263">6,5</td> <td data-bbox="552 1126 1425 1263">A reasonable attempt to create variety in the added part(s), and perhaps some limited attention to the ostinato. The ostinato and the added part are likely to be largely unrelated.</td> </tr> <tr> <td data-bbox="427 1263 552 1406">4,3</td> <td data-bbox="552 1263 1425 1406">Some variety in the added part(s); perhaps little or none in the ostinato. The ostinato and the added part are likely to be largely unrelated.</td> </tr> <tr> <td data-bbox="427 1406 552 1514">2,1</td> <td data-bbox="552 1406 1425 1514">The music is over-repetitive, with little variety, perhaps in a short submission.</td> </tr> <tr> <td data-bbox="427 1514 552 1585">0</td> <td data-bbox="552 1514 1425 1585">If ever awarded, would need careful written justification.</td> </tr> </table> <p><u>Structure</u> Award as follows. Time according to a recording if one is given; by metronome mark (a necessary part of performance annotation) if one is provided. No penalty for excessive length.</p> <table border="1" data-bbox="427 1798 1425 2036"> <tr> <td data-bbox="427 1798 552 1968">1</td> <td data-bbox="552 1798 1425 1968">For a full submission (not less than about 55 seconds). Do not be too legalistic about length, and make sure you time each recording. Do not penalize if the work is full length only on account of much straight repetition.</td> </tr> <tr> <td data-bbox="427 1968 552 2036">0</td> <td data-bbox="552 1968 1425 2036">For a short submission.</td> </tr> </table>	10,9	Plenty of variety, well controlled throughout, in the added part(s). It is very likely that the ostinato will have been manipulated in at least one of the ways indicated in the newly-worded rubric. There is a clear relationship throughout between the ostinato and the added part.	8,7	Some considerable variety, generally well controlled, in the added part(s). It is likely that the ostinato will have been manipulated in at least one of the ways indicated in the newly-worded rubric. There is some relationship much of the time between the ostinato and the added part(s).	6,5	A reasonable attempt to create variety in the added part(s), and perhaps some limited attention to the ostinato. The ostinato and the added part are likely to be largely unrelated.	4,3	Some variety in the added part(s); perhaps little or none in the ostinato. The ostinato and the added part are likely to be largely unrelated.	2,1	The music is over-repetitive, with little variety, perhaps in a short submission.	0	If ever awarded, would need careful written justification.	1	For a full submission (not less than about 55 seconds). Do not be too legalistic about length, and make sure you time each recording. Do not penalize if the work is full length only on account of much straight repetition.	0	For a short submission.	(60)
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Continue to award as follows:	
6,5	There is a clearly discernible and satisfactory shape that would be apparent to the listener.
4,3	There is a discernible shape, but it is not entirely effective (e.g. unbalanced, with too short a reprise).
2,1	Weak or unsatisfactory structure.
0	No discernible shape. Expect to award '0' very rarely.
Finish as follows:	
3	A really effective ending.
2	A good ending.
1	Some attempt at creating an effective ending.
0	Poor ending; or the music just stops (without evidence of deliberate effect).
<p><u>Resources, Timbre</u> Here we assess the variety and general success or otherwise of the sounds produced, partly, but not wholly, in terms of the chosen effects.</p> <p>Award out of 10 as follows. THEN double your figure to give a sub-total out of 20. From this total out of 20 deduct 2 marks if the candidate has not specified on the score, or in some other written form, which two of the specified effects are being used.</p>	
10,9	Inventive and resourceful: a <u>wide range</u> of exciting timbres.
8,7	Resourceful: a number of interesting timbres.
6,5	There are some interesting sounds, but some tendency to be over-repetitive and/or some dullness.
4,3	A few interesting features, but there has been only a limited attempt to create interest. Work is likely to be very repetitive, perhaps over-working one reasonable idea.
2,1	Very little to commend. This category should be used sparingly, particularly for submissions that are considerably under length, and in which it is not clear which effects have been used.
0	If ever awarded, would need careful written justification.

<u>Style</u>	
This relates to the overall impression of the submission as a piece of <u>music</u> , and should be the mean of the other descriptors apart from Presentation, unless you can see - and describe in a brief written statement - a case for doing something different. For example, 6 for Ideas, 6 for Structure, 10/20 (effectively 5 + 5) for Timbre and Resources would give a Style mark of 5.5 (round up to 6).	
<u>Presentation</u>	
First, award out of 5 for the score or other written evidence:	
5	Very carefully presented throughout; corresponds clearly with the recording, and is helpful and informative throughout. The chosen effects must be clearly named.
4	Carefully presented as a rule. Although there may be just a little obscurity, the score is generally helpful and informative. The chosen effects must be clearly named.
3	Reasonably carefully presented. The score is fairly helpful and informative. It must be possible at least to deduce which effects have been used.
2	Little care has been taken, and the score does not shed much light on what happens in the submission. Perhaps, but not necessarily, the chosen effects are not identified.
1	Work which is unacceptable because it is very poorly presented and/or has numerous obscurities. Expect to award 1 only rarely. Almost certainly the chosen effects are not identified.
0	Award 0 only if there is no score.
Then award out of 5 for the recording:	
5	A recording which is very bright, clear and well balanced. There is no distortion or extraneous noise.
4	A recording which is very clear, but in which the balance is less than fully effective (or vice versa). There may be some slight distortion or noise.
3	The recording is adequate, but lacks real clarity and balance.
2	The recording is poorly presented, and it is difficult to judge the candidate's intentions from it.
1	A very poor recording, probably with considerable distortion and/or noise, and perhaps even incomplete.
0	No recording submitted

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<ul style="list-style-type: none"> • Completeness, including all given material as printed on the question paper (the only exception is the stimulus, usually four bars, in Aii Paper 51) • Accuracy, including accuracy of given material (enharmonic changes, changes of beaming, rests etc are not acceptable) • Spacing, both between staves and between systems • Beaming • Positioning of Accidentals • Positioning of dynamic marking, slurs and other marks of articulation • Bar numbering, which should coincide exactly with that given on the question paper • Elimination of redundant staves or parts of staves • Any other feature which serves to reduce the clarity of the score. 	
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1	<p>EITHER Work which is unacceptable because it is very poorly presented, having numerous inaccuracies and/or misjudgements including some serious ones</p> <p>OR Work which is very incomplete. Expect to award 1 only rarely.</p>
0	Award 0 only if there is no score.
<p>Now carry out the Holistic Check described at the end of the mark scheme.</p>	

HOLISTIC CHECK to be carried out for all answers

Although the Style criterion is essentially holistic, it is necessary also to review your marking of each piece holistically. If you do not need to make a change, write 'H ='. If you change anything, indicate how and why (e.g. 'H +2'). Any change will normally be small (max. 5 marks + or -). NB with some exercises (notably A (ii), D (i), D (ii)) you may find it helpful to begin with a holistic view, which can then be refined, confirmed or modified in the light of the detailed descriptors.

50+	Excellent work at 50 - outstanding at 55+.
40-49	Generally sound at 40 - good at 45+.
30-39	A reasonable attempt.
20-29	Considerable difficulties have been experienced, but some positive aspects are clearly identifiable.
10-19	A few encouraging signs.
0-9	A category to be reserved for the seriously incomplete, and for very poor submissions indeed.

