Subject: Music Education
Teacher: Mr. Tauche **Topic:** European Baccalaureate Music

Grading

1. Assessment Criteria: Composing

These criteria must be applied with regard to the musical style, genre or tradition within which the student is creating their music. The effectiveness and inventiveness with which the student explores and exploits the stylistic characteristics of the musical or tradition within which they are working is a key factor in deciding upon the mark they are to be awarded. Some criteria will be more or less important depending upon the style within which the candidate is working.

Each mark category follows a similar structure of:
- An overarching statement;
- A statement concerning the extent to which the candidate meets the brief or rubric;
- A statement evaluating the candidates skill, consistency and originality in applying the characteristics and conventions within which they are writing;
- A statement evaluating their handling of the musical materials particularly in relation to creating an effective structure and contrast;
- A statement evaluating the effectiveness of their use of the resources/medium which they choose to use;
- A statement evaluating the effectiveness of the accompanying materials (score/programme notes) in reflecting the composition and assisting the listener in understanding the music and the composer's intentions.

When considering what mark to award, teachers should look for 'best fit' and not for the student necessarily to have met fully all the criteria for a mark category.

Mark	Criteria
9-10	**The composition is of very good quality and demonstrates high levels of skill, originality and inventiveness:** ● The composition addresses the external brief or rubric fully and very effectively. ● The music demonstrates the candidate's excellent understanding of the characteristics and conventions of the style within which they are composing. These characteristic and conventions are deployed consistently, creatively, confidently and skilfully and to excellent expressive effect. ● The musical materials are developed as appropriate and deployed within a highly convincing and effective structure appropriate to the musical style and/or genre. Melody, harmony, rhythm, timbre and texture are used in a highly skilful and expressive way to create very effective and sometimes dramatic contrast.

	● The resources (instruments/voices/digital media) chosen are appropriate to the style, are used idiomatically and demonstrate the candidate's understanding of their technical challenges and limitations (e.g. range) and expressive possibilities. ● The accompanying score/commentary accurately reflects the composition and the composing process and adds significantly the listeners understanding of the music and the composer's intentions.
7-8	**The composition is of good quality and demonstrates skill, originality and inventiveness:** ● The composition addresses the external brief or rubric well and effectively. ● The music demonstrates the candidate's good understanding of the characteristics and conventions of the style within which they are composing. These characteristic and conventions are deployed consistently, creatively, confidently and skilfully and to excellent expressive effect. ● The musical materials are developed as appropriate and deployed within a generally convincing structure appropriate to the musical style and/or genre. The music for the most part has a good sense of continuity and deploys melody, harmony, rhythm, timbre and texture to create effective contrast. ● The resources (instruments/voices/digital media) chosen are appropriate to the style, are used idiomatically and demonstrate the candidate's understanding of their technical challenges and limitations (e.g. range) and expressive possibilities. ● The accompanying score/commentary accurately reflects the composition and the composing process as appropriate and assists listeners understanding of the music and the composer's intentions.
6 (Pass)	**The composition is of a satisfactory standard and demonstrates some skill, originality and inventiveness:** ● The composition broadly addresses the brief/rubric ● The candidate has a satisfactory understanding of a limited range of the characteristics and conventions of the style within which they are composing. They deploy these characteristic and conventions but inconsistently and there is a lack of originality and creativity. ● The musical materials are developed as appropriate and deployed within a simple structure that is appropriate to the musical style

	and/or genre. The music for the most part has a sense of continuity and deploys melody, harmony, rhythm, timbre and texture to create some contrast.
	● The resources (instruments/voices/digital media) chosen are appropriate to the style and demonstrate the candidate's understanding of their technical challenges and limitations (e.g range). However the music is not always idiomatically written for the instruments and does not demonstrate an awareness of their expressive possibilities or range. ● The accompanying score/commentary accurately reflects the composition and the composing process but do not add in any significant way to listeners understanding of the music and the composer's intentions.
4-5 (Fail)	**The composition has strengths and may demonstrate occasional skill, originality and inventiveness. However some significant weaknesses means that it fails to reach a satisfactory standard. These weaknesses may include:** ● The composition fails to address the brief or rubric. ● The candidate has some understanding of a limited range of the characteristics and conventions of the style within which they are composing. However they deploy these characteristics and conventions very inconsistently and with little originality and creativity. ● The musical materials are deployed within a simple structure but there is only minimal appropriate development. The music does not maintain a sense of continuity and there is only limited contrast. ● The resources (instruments/voices/digital media) chosen are appropriate to the style and the candidate has limited understanding of their technical challenges and limitations (e.g. range). The music is not always idiomatically written for the instruments and does not demonstrate an awareness of their expressive possibilities. ● The accompanying score/commentary does not accurately reflect the composition and the composing process and/or does not add to listeners understanding of the music and the composer's intentions.

2-3	**The composition has significant weaknesses and demonstrates only occasional skill, originality and/or inventiveness. Weaknesses include:** ● The composition fails to address the brief or rubric. ● The candidate demonstrates very limited understanding of the characteristics and conventions of the style within which they are composing and there is little originality or creativity. ● The musical materials are not deployed within a convincing structure and there is little appropriate development. The music lacks a sense of continuity and there is only very limited use of contrast. ● The resources (instruments/voices/digital media) chosen are not all appropriate to the style and the candidate has little understanding of their technical challenges and limitations (e.g. range). The music is not always idiomatically written for the instruments and does not demonstrate an awareness of their expressive possibilities. ● The accompanying score/commentary is limited in scope does not accurately reflect the composition and the composing process and/or does not add to listeners understanding of the music and the composer's intentions.

1-2	**The composition has many significant weaknesses and demonstrates little or no skill, originality and/or inventiveness. Weaknesses include:** ● The composition fails to address the brief or rubric. ● The candidate demonstrates little or no understanding of the characteristics and conventions of the style within which they are composing and there is little or no originality or creativity. ● The musical materials are not structured and there is no appropriate development. The music lacks any continuity and there is no use of contrast. ● The resources (instruments/voices/digital media) chosen are not appropriate to the style and the candidate has very little or no understanding of their technical challenges and limitations (e.g. range). The music is not idiomatically written for the instruments and does not demonstrate an awareness of their expressive possibilities. ● There is no accompanying score/commentary submitted or it does not accurately reflect the composition and the composing process or add to listeners understanding of the music and the composer's intentions.
0	**No Submission.**

2. Assessment Criteria: Performing

Examiners should adopt a holistic approach to the marking of performances that take into account the impact of the performance as a whole. In doing so they will take account of:

- Technical competence and accuracy
- Sensitivity, communication and musical understanding
- Artistic awareness of genre and style

Achievement standard: the student performs music of an appropriate level of difficulty with expression and technical accuracy.

Mark	Criteria
10	**A totally convincing performance characterised by:** ● Total commitment and involvement in the music. Excellent sense of performance occasion.

	● A very strong sense of personal interpretation in the performance informed by sophisticated awareness of the period and style of the music and detailed attention, where appropriate, to the composer's intentions. ● Solid technique with no discernible flaws
9	**A very convincing performance characterised by:** ● A strong commitment and involvement in the music. Very good sense of performance occasion. ● A good sense of personal interpretation in the performance informed by a good awareness of the period and style of the music and detailed attention, where appropriate, to the composer's intentions. ● Secure technique with only very minor technical flaws
8	**A convincing performance characterised by:** ● A sense of commitment and involvement in the music. A good awareness of performance occasion. ● Some indication of personal interpretation in the performance informed by an awareness of the period and style of the music with attention, where appropriate, to the composer's intentions. ● Secure technique where the occasional blemish does not detract from the performance as a whole
7	**A generally convincing performance characterised by:** ● A sense of commitment and involvement in the music. A good awareness of performance occasion. ● Some indication of personal interpretation in the performance informed by an awareness of the period and style of the music with attention, where appropriate, to the composer's intentions. ● A technique which is sufficient to meet the overall demands of the music and where errors do not detract significantly from the performance as a whole
6	**A reasonably secure performance characterised by:** ● Some sense of involvement in the performance and audience awareness ● Performance is informed by some awareness of period and style and attention is paid to the composer's intentions. However both these aspects lack consistency. ● Technique which is just sufficient to meet the demands of the music but where slips cause occasional hesitations;
5	**A performance which is convincing only in parts being characterised by:** ● Some sense of involvement in the performance but only limited audience awareness ● Performance is informed by some awareness of period and style and attention is paid to the composer's intentions. However both these aspects lack consistency and subtlety ● Some technical accomplishment but which is not always sufficient to meet the demands of the music and where slips or lack of technical control cause significant hesitations;
4	**A performance which is convincing only in parts being characterised by:**

	● Only occasional sense of involvement in the performance but only very limited audience awareness ● Performance is informed by some awareness of period and style and attention is paid to the composer's intentions. However both these aspects lack consistency and subtlety. ● Some technical accomplishment but which is often insufficient to meet the demands of the music and where slips or lack of technical control cause significant hesitations;
3	**A performance which is only occasionally convincing being characterised by:** ● Lack of technical control makes involvement in the performance difficult ● Performance is informed by occasional awareness of period and style and attention is paid to the composer's intentions on only rare occasions. Both aspects when present are applied mechanistically. ● Some technical accomplishment but where technique is mostly insufficient to meet the demands of the music and where slips or lack of technical control cause the performance to stop or breakdown;
2	**A performance which is rarely convincing being characterised by:** ● Lack of technical control makes involvement in the performance difficult ● Little sense of awareness of period and style and attention is paid to the composer's intentions on only very rare occasions. ● Technique which is only rarely sufficient to meet the demands of the music and where slips or lack of technical control cause the performance frequently to stop or breakdown;
1	**A performance which is wholly fails to convince being characterised by:** ● Lack of technical control makes involvement in the performance difficult ● No awareness of period and style and attention little if any attention is paid to the composer's intentions. ● Technique which is very rarely sufficient to meet the demands of the music and where slips or lack of technical control cause the performance frequently to stop or breakdown;

3. Assessment Criteria: Portfolio

Markers should adopt a holistic approach to the assessment of the portfolio which recognises the different emphases and specialisms that students bring to their BAC studies. In marking the portfolio markers should adopt a 'best fit' approach, which identifies the mark category which most closely reflects the attainment of the student and then the point on the continuum within that mark category that most closely reflects the student's achievement.

Marks	***Description of Attainment***
90-100	**The portfolio provides evidence of excellent progression and attainment across a broad range of musical activities.** These include all or most of the following:

	The personal statement and self-reflection demonstrates a highly perceptive understanding by the candidate of his/her own musical strengths and areas for development. These show excellent progression across a wide range of musical activities. Written work including reviews of concerts and performances demonstrate a keen and critical awareness of music across a range of styles. Ideas and opinions are well justified and expressed clearly. There is a very open-minded approach to different musical traditions, ways of making music and evidence of having engaged with these innovatively. The sample of work demonstrates an excellent level of creativity and attainment. The portfolio clearly reflects the student's personal engagement. Teacher and peer assessments are very positive and indicate a student of the highest level.
80-90	**The portfolio provides evidence of very good progression and attainment across a broad range of musical activities.** The personal statement and self-reflection demonstrates a perceptive understanding of the candidate's own musical strengths and areas for development. These show excellent progression across a wide range of musical activities. Written work including reviews of concerts and performances demonstrate a keen awareness of music across a range of styles. Ideas and opinions are well justified and expressed clearly. There is a very open-minded approach to different musical traditions, ways of making music and evidence of having engaged with these innovatively. The sample of work demonstrates a high level of creativity and attainment. The portfolio reflects the student's personal engagement very well. Teacher and peer assessments are very positive and indicate a student of a high level.
70-80	**The portfolio provides evidence of good progression and attainment across a broad range of musical activities.** The personal statement and self-reflection demonstrates a good understanding of the candidate's own musical strengths and some areas for development. These show some support for the candidate in their progression across a number of music activities. Written work and reviews show good awareness of music across a range of styles and ideas and opinions are expressed reasonably well. There is an open-minded approach to different musical traditions, ways of making music and some evidence of having engaged with these innovatively. The sample of work represents a good level of creativity and attainment. Personal engagement is good. Teacher and peer assessments are mainly positive and indicate a student whose work is of good quality.
60-70	**The portfolio provides evidence of satisfactory progression and attainment across a broad range of musical activities.** The personal statement and self-reflection demonstrates some good understanding of the candidate's musical strengths and areas for development. These show some inconsistent progression across a range of music activities. Written work and reviews show quite good awareness of music across a range of styles. Ideas and opinions are not always justified and clarity is sometimes lacking. There is a fairly open-minded approach to different musical traditions, ways of making music and some evidence of having engaged with these innovatively. The sample of work demonstrates a

	good level of creativity and mixed success in attainment. Personal engagement is satisfactory. Teacher and peer assessments are mainly fair or good.
50-60	**The portfolio provides evidence of satisfactory attainment and progression but across a relatively narrow range of musical activities.** The personal statement and self-reflection demonstrates a slightly limited understanding of the candidate's musical strengths or areas for development. There is limited evidence of self-reflection and improvement in music activities. Written work and reviews show a basic awareness of music across a range of styles and ideas expressed are mainly satisfactory. The approach to different musical traditions is quite limited, and ways of making music are rather restricted or lacking imagination. The sample of work demonstrates a satisfactory level of creativity and attainment shows mixed success. Personal engagement is somewhat unclear. Teacher and peer assessments are mainly average to poor.
40-50	**Although there are some satisfactory or good elements in the portfolio, overall it provides insufficient evidence to justify a pass mark** The personal statement and self-reflection demonstrates limited understanding of the candidate's musical strengths or areas for development. There is little evidence of engaging in self-reflection or improvement in music activities. Written work and reviews show a narrow awareness of musical styles. Ideas and opinions are not satisfactorily justified and are poorly expressed. The approach to different musical traditions is limited, and ways of making music lack imagination. The sample of work demonstrates some satisfactory levels of creativity and attainment shows success. Personal engagement is less than satisfactory. Teacher and peer assessments are mainly below average.
30-40	**Although there are some satisfactory elements in the portfolio, overall it provides insufficient evidence to justify a pass mark** The personal statement and self-reflection demonstrates very limited understanding of the candidate's musical strengths or areas for development. There is little evidence of engaging in self-reflection or improvement in music activities. Written work and reviews show a narrow awareness of musical styles. Ideas and opinions are not satisfactorily justified and are often poorly expressed. The approach to different musical traditions is limited, and ways of making music lack imagination. The sample of work is incomplete. Personal engagement is poor. Teacher and peer assessments are mainly below average.
20-30	**The portfolio has a number of weaknesses and does not provide sufficient evidence to justify a pass mark** The personal statement and self-reflection are missing or incomplete. They show little or no understanding of the candidate's musical strengths or areas for development. There is very little evidence of engaging in self-reflection or improvement in music activities. Written work is missing or of poor quality. Ideas and opinions are not clear. The approach to different musical traditions or ways of making music is very restricted. The sample of work is poor and incomplete. Personal engagement is not apparent. Teacher and peer assessments are mainly below average.

10-20	**The portfolio has many weaknesses and does not provide sufficient evidence to justify a pass mark** The personal statement and self-reflection are missing or incomplete. They show no understanding of the candidate's musical strengths or areas for development. There is no evidence of engaging in self-reflection or improvement in music activities. Written work is missing or of very poor quality. Ideas and opinions are not clear. The approach to different musical traditions or ways of making music is very restricted. The sample of work is poor and incomplete. Personal engagement is not apparent. Teacher and peer assessments are all below average.
0-10	**No submission or very last-minute attempt.**