



**General Certificate of Education  
June 2010**

**Music                      MUSC6**

**A Musical Performance**

**Unit 6**

***Mark Scheme***

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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## Assessment Criteria for Unit 6 (max 60 marks)

### The Solo Performance is assessed on:

- Level of Demand
- Accuracy of pitch and rhythm plus observance of expressive and performance directions as indicated on the score/lead sheet
- Communication and projection of the performance
- Interpretation of the music, showing awareness of its style and character.

### Level of Demand

6 marks:

The chosen programme will make high demands of the candidate. The standard expected will be greater than Grade 7 or its equivalent.

5 marks:

The chosen programme will make a substantial range of technical demands upon the candidate although these will be within more limited parameters than those expected for the top mark. The standard expected will equate to Grade 7 or its equivalent.

4 marks:

The chosen programme will make a reasonable range of technical demands upon the candidate. The standard expected will equate to Grade 6 or its equivalent.

3 marks:

The chosen programme will make a narrower range of demands upon the candidate while still requiring a degree of technical expertise and command of the instrument/voice across a variety of performance techniques. The standard expected will combine elements of Grades 6 and 5 or their equivalent.

2 marks:

The chosen programme will make some demands upon the candidate while requiring a more limited degree of technical expertise and command of the instrument/voice across a variety of performance techniques. The standard expected will equate to Grade 5 or its equivalent.

1 mark:

The chosen programme will make few demands of the candidate. The part(s) will be technically straightforward. The standard expected will be less than Grade 5 or its equivalent.

### Accuracy

18–14 marks:

At the top of the band, there will be no discernible flaws. Otherwise, inaccuracies will be limited to a very occasional slip; at the lower end, there may be occasional slips but these will not affect the overall fluency of the performance. Intonation will be virtually secure. The candidate will have observed the composer's expressive and performance directions.

13–9 marks:

At the top of this band, the performance should be largely accurate and slips or inaccuracies will not affect the overall fluency. At the lower end, there may be more slips and intonation, rhythm and/or tempo may become more problematic, leading to the occasional hesitation or loss of fluency. The majority of the composer's expressive and performance directions will have been observed.

8–5 marks:

A performance which achieves consistency in most elements but which may lack variety, technical competence or fluency. There may be more frequent slips and/or more consistent misreading of the notation or performance detail. The basic outline of the music should be appreciable to the listener. In general, the composer's expressive and performance directions will have been observed.

4–1 marks:

A performance which attempts to convey some features of the music accurately but achieves only limited consistency and fluency. There will be little or no application of the composer's directions for expression or performance detail. At the lower marks, the music may be scarcely recognisable.

### Communication

18–14 marks:

A committed, assured, convincing and well-projected performance. The candidate will demonstrate total involvement in the music.

13–9 marks:

The candidate will demonstrate some level of commitment and the performance will be generally assured. There will still be an overall sense of conviction in the performance.

8–5 marks:

The performance will lack conviction and commitment on occasions.

4–1 marks:

The performance will have only limited conviction and the candidate may fail to impose him/herself upon the performance, leading to an anxious experience for performer and listener.

### Interpretation

18–14 marks:

The candidate will show a mature understanding of both period and style. The tempo will be appropriate and mastery of the techniques demanded by the music will be evident.

13–9 marks:

The performance will have style and tempo appropriate to the music. At the lower end of the band, the performance will retain a sense of the character of the music. In general, the techniques demanded by the music will be met though with some loss of integrity at times.

8–5 marks:

At the upper end of this band, the candidate will show a general understanding of the style and character of the music. Towards the lower end, there will be limited sensitivity to the interpretative demands of the music. Technical demands may compromise the tempo.

4–1 marks:

There will be only a rudimentary sensitivity to the interpretative demands of the music.

## The Technology-based performance 1 – Sequencing is assessed on:

- Accuracy of pitch and rhythm
- A well-balanced recording with the use of appropriate timbres
- Evidence of close attention to performing and expressive detail
- Awareness of style required
- Ability to adapt software and hardware as necessary to effect a valid result.

Candidates will be expected to give details of equipment used during the sequencing process and the facilities available within the hardware and software.

### Accuracy of pitch and rhythm

12–10 marks:

Excellent accuracy of pitch and control of all rhythmic elements to produce a musically satisfying recording.

9–7 marks:

A few minor slips which do not inhibit the overall musicality or fluency of the recording.

6–4 marks:

More significant errors, affecting the overall sense of ensemble.

3–1 marks:

Significant lapses, resulting in an unmusical performance.

### Use of timbre, balance and panning techniques

12–10 marks:

Judiciously chosen timbres set within a well-balanced and effective recording.

9–7 marks:

Appropriate timbres, mostly well-balanced and with some evidence of use of panning.

6–4 marks:

A recording where most timbres are well-chosen but where there are inconsistencies in the balance and only limited use of panning.

3–1 marks:

Mostly inappropriate choice of timbres and little sense of balance or evidence of use of panning.

### Evidence of close attention to performing and expressive detail

12–10 marks:

Comprehensive evidence of close attention to all aspects of performing and expressive detail to create a musical performance.

9–7 marks:

Effective use of performing and expressive detail, with broadly successful articulation, phrasing and use of shading.

6–4 marks:

Some attempts, not always successful, to use performing and expressive detail to produce a musical performance. There may be inconsistencies in the application of dynamics, articulation, phrasing and tempo.

3–1 marks:

Limited or no attention to performing and expressive detail, resulting in a recording characterised by a lack of dynamic contrast and inconsistencies in articulation, phrasing, shading and tempo.

### Awareness of style required

12–10 marks:

Complete awareness of the stylistic requirements of the music and the ability to achieve this through the careful editing of data.

9–7 marks:

Broadly successful creation of required style.

6–4 marks:

Some sense of the required style but achieved inconsistently.

3–1 marks:

A basic transcription of the music with limited or no sense of the required style.

### Ability to use the facilities available within the software and hardware to produce a valid result

12–10 marks:

Complete understanding of measures needed to use the facilities available within the software and/or hardware to produce an authentic recording.

9–7 marks:

Broad understanding of the measures needed to use the facilities available within the software and/or hardware to produce an authentic recording and mostly successful application of these facilities.

6–4 marks:

Some understanding of the measures needed to use the facilities available within the software and/or hardware to produce an authentic recording but only partial success in their implementation.

3–1 marks:

Limited understanding of the measures needed to use the facilities available within the software and/or hardware to produce an authentic recording and little or no evidence of success in their implementation.

**The Technology-based performance 2 – Multi-track/close microphone recording is assessed on:**

- Balance
- Dynamic range, including use of compression
- Manipulation of mixing desk
- Use of effects such as reverb., delay, etc
- Quality of the recording across a wide range of frequencies.

Candidates will submit a multi-tracked/close microphone recording based on an initial recording of six or more independent vocal and/or instrumental parts. The candidate may be one of the performers. The submission will include the initial recording and the final mix. Candidates must additionally provide information about the equipment used and the recording process.

**Balance**

12–10 marks:

Excellent sense of balance throughout the recording.

9–7 marks:

Occasional miscalculations as to balance, increasing where a mark of 7 is awarded.

6–4 marks:

Sections of poor balance; areas where important features are unclear.

3–1 marks:

Generally poorly balanced; much of the detail of the music is obscured.

**Dynamic range, including use of compression**

12–10 marks:

Excellent management of dynamics in ways completely appropriate to the music.

9–7 marks:

Occasional miscalculations of dynamic and/or a more limited dynamic range.

6–4 marks:

Sections where the dynamic range is miscalculated and/or very limited.

3–1 marks:

Mostly inappropriate choice/use of dynamics/dynamics which adversely affect the impact of large sections of the performance.

**Manipulation of mixing desk**

12–10 marks:

Excellent use of mixing desk which enables all aspects of the recording to be appreciated.

9–7 marks:

Occasional miscalculations in the use of the mixing desk, to the extent that there are restrictions on its effectiveness in separating parts.

6–4 marks:

Sections where the use of the mixing desk is misjudged, inappropriate or very limited.

3–1 marks:

Generally little use of the mixing desk with few or no alterations from the original mix achieved.

**Use of effects such as reverb., delay, etc**

12–10 marks:

Judicious and appropriate use of effects throughout the piece.

9–7 marks:

Occasional miscalculations as to the use of effects.

6–4 marks:

Sections where effects are misjudged or lacking.

3–1 marks:

Little or inappropriate use of effects.

**Quality of the recording across a wide range of frequencies**

12–10 marks:

An excellent recording with clear use of a wide range of frequencies.

9–7 marks:

Occasional miscalculations as to the use of a wide frequency range.

6–4 marks:

Sections where the level of care and attention to matters of equalisation are misjudged or lacking.

3–1 marks:

Little or inappropriate use of equalisation for significant sections of the recording.