

1.6 Logbook

A copy of the logbook can be found in *Appendix 1*.

1.7 Assessment criteria for Task 1A: Sequenced Realised Performance

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| 1 Method of marking | Each piece of work is marked according to both the holistic assessment criterion and the detailed assessment criteria. Holistic marking is used to ensure that the total mark derived from the other detailed assessment criteria is a true overall reflection of the standard of the student's work. If the holistic mark selected does not match the total of the detailed assessment criteria, the mark for each detailed criterion and/or the holistic mark must be reconsidered until a single mark appropriate for the work is identified. |
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| 2 Order in which the assessment criteria will be applied | Either the holistic assessment or the detailed assessment criteria may be applied first. The holistic criterion is given first below. |

Holistic assessment criterion

Holistic		
36–40	Outstanding	A highly accurate sequence. Imaginative work displaying a high level of control and musicality. Sense of musical wholeness — the whole piece has been sequenced to a high standard.
31–35	Excellent	Convincing throughout in terms of accuracy, musicality and control. Any errors and/or misjudgements do not detract from a successful sequence.
26–30	Good	Convincing for most of the time in terms of accuracy, musicality and control. Some errors and/or misjudgements, but too few to have a big impact.
21–25	Competent	Generally secure in terms of accuracy, musicality and control. Some errors and/or misjudgements, but the performance still has a sense of direction and fluency.
16–20	Adequate	A serious attempt but some insecurity and inconsistency in terms of accuracy, musicality and control. Errors, misjudgements and technical problems begin to be intrusive, but the piece still holds together.
11–15	Basic	The accuracy of the data input is inconsistent. There is a lack of musicality and control. Errors, misjudgements and technical problems are intrusive.
6–10	Limited	Positive features are few. A few encouraging signs, but considerable difficulties — a weak end product in most areas. The submission may be incomplete.
0–5	Poor	Positive features are heavily outweighed by errors, misjudgements and technical problems. Insufficient work has been submitted to allow credit in every criteria.

Detailed assessment criteria
Criterion 1: Realisation of Pitch and Rhythm

1. Realisation of Pitch and Rhythm		
PITCH	8	Excellent accuracy of pitch.
	6–7	A few small slips which do not detract from the overall performance.
	4–5	Several errors (such as missed accidentals).
	2–3	Some significant intrusive errors and/or omissions, with unmusical effect.
	1	Limited accuracy, seriously compromising the performance.
RHYTHM	8	Excellent accuracy of rhythm. A musical performance.
	6–7	A few small slips which do not detract from the overall performance. A rhythmically accurate, but mechanical sequence.
	4–5	Some audible errors (such as poor rhythmic ensemble between parts).
	2–3	Some significant obtrusive errors and/or omissions, with unmusical effect.
	0–1	Limited accuracy, seriously compromising the performance.

Criterion 2: Choice of Timbre and Mix

2. Choice of Timbre and Mix		
TIMBRE	4	Well-chosen timbres — timbres have been edited as appropriate to suit the given stimulus material
	3	Appropriate choice of timbres, but no further editing to suit stimulus.
	2	Partially successful choice of timbres.
	1	Limited success in choosing appropriate timbres.
BALANCE/PAN	4	A musically balanced mix, faithful to the original. Effective placement in the stereo field.
	3	Mostly well balanced with some placement in the stereo field.
	2	Some unsuccessful blends or masking of important parts. Some misjudgements in stereo placement.
	0–1	Little sense of balance or blend. Little or no placement in the stereo field/serious misjudgements in panning.

Criterion 3: Musicality — Dynamics, Articulation and Phrasing

3. Musicality – Dynamics, Articulation and Phrasing		
DYNAMICS	4	Detailed and musically effective dynamics throughout. Some dynamic shaping as appropriate to instrumentation.
	3	Good overall dynamic contrasts, but little or no shaping.
	2	Some attempts to create dynamic contrasts, but some inconsistencies or misjudgements.
	1	Mechanical, unmusical and/or erratic. Limited attempt to create dynamic contrasts.
ARTICULATION AND PHRASING	4	Detailed and musically effective articulation and phrasing throughout.
	3	Generally effective articulation and phrasing.
	2	Some attempts to create articulation and phrasing, but some inconsistencies or misjudgements.
	0-1	Mechanical, unmusical and/or erratic. Little attention to articulation and phrasing.

Criterion 4: Music Technology Skills

4. Music Technology Skills		
STYLE AND CREATIVITY	4	Excellent sense of style including musical and controlled use of tempo shaping and effects as appropriate. Any fills or solos are well executed and stylistic. A musical sequence.
	3	A consistent sense of style with some attention to musical detail resulting in a generally successful sequence.
	2	Some inconsistencies in the application of tempo shaping and effects or a mechanical approach resulting in a more basic sequence.
	1	Limited sense of style with little attention to musical detail. A mechanical sequence
QUALITY OF RECORDING	4	An excellent recording demonstrating a high level of sonic accuracy, editing and presentation detail.
	3	A mostly successful recording but with small areas of inconsistency which do not detract from the overall presentation.
	2	A recording with some areas of inconsistency that detract from the final result – chopped beginning/ending, some clipping, some significant hiss.
	0-1	A poor recording with significant errors — noise or distortion, signal out of one speaker only, unacceptably low mastering level.