

# APPENDIX A

## Assessment grid for Component 1: Performing

Each piece performed should be marked out of 36. Please see Section 3.2 for further assessment details.

- The appropriate band **for each assessment objective** should be established by determining which performance descriptor best reflects the candidate's performance.
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band**.
- The total marks for each column may reflect performance at different bands across the assessment objectives, for example, a candidate may achieve band 4 for column 1, band 4 for column 2 and band 3 for column 3.
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

AO1			
Perform with technical control, expression and interpretation			
Band	Accuracy	Technical control	Expression and interpretation
4	<p>10-12 marks</p> <ul style="list-style-type: none"> <li>• An accurate performance, secure in terms of rhythm and/or pitch</li> <li>• An appropriate tempo is sustained throughout, resulting in a fluent performance</li> <li>• All performance directions are followed appropriately throughout the performance</li> </ul>	<p>10-12 marks</p> <ul style="list-style-type: none"> <li>• Secure vocal/instrumental technique and intonation (where appropriate) throughout the whole performance</li> <li>• Secure control of sonority (tone) with the use of contrast fully appropriate to the music</li> <li>• The performance is well-projected</li> </ul>	<p>10-12 marks</p> <ul style="list-style-type: none"> <li>• An expressive performance in keeping with the chosen style</li> <li>• Effective communication sustaining audience interest throughout the performance</li> <li>• Effective rapport with other performers, where appropriate, resulting in a balanced performance</li> <li>• Effective balance between live and pre-recorded tracks, where appropriate</li> </ul>
3	<p>7-9 marks</p> <ul style="list-style-type: none"> <li>• The performance is generally accurate in terms of rhythm and/or pitch, however, there are occasional slips</li> <li>• An appropriate tempo is generally maintained throughout, however the fluency of performance is compromised occasionally</li> <li>• Most performance directions are followed appropriately in the performance</li> </ul>	<p>7-9 marks</p> <ul style="list-style-type: none"> <li>• Generally reliable vocal/ instrumental technique and intonation (where appropriate) throughout the performance</li> <li>• Generally secure control of sonority (tone) with the use of contrast mainly appropriate to the music</li> <li>• The performance is generally well-projected</li> </ul>	<p>7-9 marks</p> <ul style="list-style-type: none"> <li>• A generally expressive performance mainly in keeping with the chosen style</li> <li>• Competent communication sustaining audience interest throughout most of the performance</li> <li>• Generally effective rapport with other performers, where appropriate, resulting in a mostly balanced performance</li> <li>• Generally effective balance between live and pre-recorded tracks, where appropriate</li> </ul>

<b>2</b>	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> <li>• A less secure performance in terms of rhythm and/or pitch with frequent inaccuracies</li> <li>• Irregularities in tempo, which compromise the fluency, occur more frequently</li> <li>• Performance directions are followed inconsistently throughout the performance</li> </ul>	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> <li>• Inconsistent vocal/instrumental technique and intonation (where appropriate) throughout the performance</li> <li>• Inconsistent control of sonority (tone) with some contrast where needed in the music</li> <li>• The performance has inconsistent projection</li> </ul>	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> <li>• An inconsistent performance which is not always in keeping with the chosen style</li> <li>• Inconsistent communication with the audience</li> <li>• Some sense of rapport and balance between parts where other performers are present</li> <li>• Some effective balance between live and pre-recorded tracks, where appropriate</li> </ul>
<b>1</b>	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> <li>• Inaccuracies in rhythm and/or pitch occur throughout</li> <li>• The performance lacks fluency and is compromised by frequent hesitations</li> <li>• A limited response to performance directions throughout the performance</li> </ul>	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> <li>• Limited vocal/instrumental technique and intonation (where appropriate) throughout the performance</li> <li>• Limited control of sonority (tone) with little or no variety where needed in the music</li> <li>• The performance has limited projection</li> </ul>	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> <li>• A limited performance with little or no understanding of the chosen style</li> <li>• Limited communication with the audience</li> <li>• Limited rapport where other performers are present, resulting in an unbalanced performance</li> <li>• ineffective balance between live and pre-recorded tracks, where appropriate</li> </ul>
<b>0</b>	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> <li>• An inaccurate performance in terms of rhythm and/or pitch where performance directions are not followed</li> </ul>	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> <li>• No evidence of technique, control of sonority (tone) or projection</li> </ul>	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> <li>• No sense of involvement, expression, rapport, balance or communication</li> </ul>

## Guidance for assessing Component 1: Performing

The performing assessment grid is divided into three columns:

- accuracy
- technical control
- expression and interpretation

### Column 1: Accuracy

**Accurate use of rhythm, pitch and tempo plus accurate response to performance directions.**

All learners are assessed on accuracy of rhythm and pitch in relation to a notated score. Where no score is available, the learner is expected to provide a detailed lead-sheet including chords, melody, tempo and performance directions.

In the case of **beat-box, DJ, rap** and **MC** performances, where it may be impossible to provide details of melody and chords on a lead sheet, learners must provide details of rhythm, tempo and performance directions. In such performances, learners will be assessed, as appropriate to the piece, on their ability to keep time with a backing track, make smooth transitions, use an appropriate tempo and follow performance directions.

With regards to **sequencing** performances, teachers must assess the recorded tracks in addition to the live track(s).

Learners offering **improvisation** will be assessed on whether they are playing accurately within the stated stimuli, e.g. whether the performance fits the chord progression or uses the notes of the chosen scale.

### Column 2: Technical Control

**Control of instrument/voice/equipment, sonority and projection**

**Control of playing technique**

The first bullet point assesses the learner's ability to control instrumental/vocal technique or technical equipment such as turn tables. The technical features on the lists are **not** linked to a standard of performance and teachers must consider how well **relevant** techniques are used within the performance, as appropriate to the style of the music. The list is not exhaustive and neither are learners expected to use every technique on the list. If unsure about the use of a particular technique, centres should contact WJEC for advice.

1. **Voice**

- intonation
- diction including use of melisma and/or syllabic words
- articulation including vocal onsets e.g. glottal
- breath control and support
- vocal techniques including vibrato

2. **Strings**(a) *Bowed*

- intonation
- bow control
- right-hand/left-hand co-ordination
- left-hand positions
- finger dexterity
- playing techniques e.g. vibrato, pizzicato

(b) *Plucked*

- tuning
- right-hand/left-hand co-ordination
- hand positions
- finger dexterity
- plucking techniques
- use of glissando
- pedal control

3. **Woodwind**

- intonation
- breath control
- use of fingering and finger dexterity
- playing techniques, e.g. glissando, tonguing, slurring

4. **Brass**

- intonation
- breath control
- lip flexibility
- use of techniques, e.g. tonguing, slurring, glissando
- use of mutes

5. **Percussion**(a) *Drum kit*

- hand and foot co-ordination
- stick dexterity
- single and double strokes
- fills
- paradiddle
- flams and drags
- rim-shots
- triplets

(b) *Orchestral*

- stick/mallet dexterity
- control over variety of instruments
- damper/pedal control
- intonation (timpani)
- hand held percussion techniques, e.g. manipulating the pitch, muting, damping

6. **Piano**

- right-hand/left-hand co-ordination
- balance between parts
- finger dexterity
- pedal technique
- touch

7. **Electronic Keyboard/Organ**

- use of voices/tones/stops
- right hand/left hand coordination
- finger dexterity
- pedal technique
- manual and pedal co-ordination (where appropriate)

8. **DJ-ing**

- turntablism
- use of EQ
- use of FX
- use of a variety of techniques, e.g. scratching, fading, echo, etc.
- beat mixing
- beat matching including pitch-shifting or time stretching

9. **Rapping/MC-ing**

- diction including clarity
- use of alliteration
- breath control
- combination of technical and vocal skills
- use of call and response

10. **Beat-boxing**

- use of voice to create variety of sonorities, including treble and bass
- breath control, including inward and outward sounds
- nasal qualities
- microphone technique

11. **Sequencing**

- use of effects, such as panning, reverb, delay, etc.
- finger dexterity
- use of fills
- use of articulation
- use of quantise

**Control of sonority (tone quality)**

The second bullet point assesses the learner's ability to **control** the sonority of the instrument, equipment or voice in the performance, rather than the actual tone quality of the instrument, equipment or voice. This includes the learner's ability to affect and vary the tone quality throughout the piece, as appropriate to the music. Therefore the tone quality of the instrument/voice/equipment itself is **not** assessed. Teachers must consider the following as appropriate to the piece and instrument/voice/equipment (this list is neither exhaustive nor do learner's need to cover everything on the list):

- how well the tone quality is controlled across the range of the instrument, equipment or voice
- the ability to sustain tone quality throughout the performance
- the use of tone quality as appropriate to the piece
- the ability to vary the tone quality as appropriate to the piece
- the use of appropriate articulation/techniques
- the choice and mix of sound sources
- the use of effects to manipulate sonority
- the use of amplification.

**Control of dynamic projection**

The third bullet point assesses the learner's ability to project the performance. This may include microphone technique and amplification as appropriate to the piece.

**Column 3: Expression and interpretation**

All learners are assessed on their ability to communicate a performance to the audience. Teachers should consider the following when assessing expression and interpretation:

- the style of the music being performed, including performance conventions and consistency of style
- the ability of the learner to sustain the interest of the audience throughout the performance, including the ability to communicate musically
- the ability of the learner to work effectively with other performers and or pre-recorded tracks to create balance in the performance.