



SHFGS Assessment Criteria: Y9 MUSIC

Level Descriptor Strands	Below (B)	Working Towards (W)	Expected Standard (E)	Above (A)	Well Above/Outstanding (O)
Performing	<ul style="list-style-type: none"> • A performance that has repeated errors and hesitations that frequently interrupt the flow. • Includes most of the notes but has limited success in communication. • Evidence of some basic technique but limitations have an impact on the musicality. • A simple part is maintained within an ensemble with/basic ideas are contributed when improvising. 	<ul style="list-style-type: none"> • A performance that has some errors and hesitations that at times interrupt the flow. • A good performance that achieves some success in communication. • Some understanding of technique with limitations that have little impact on the musicality. • A standard part is maintained within an ensemble/ improvisations show an awareness of style. 	<ul style="list-style-type: none"> • A good performance that is mainly accurate and fluent. • Convincing with some careful attention to communication (dynamics, phrasing, articulation). • A good understanding of technique (intonation, bowing, pedalling, breathing). • Independent parts are maintained within an ensemble/ improvisations show a sense of style. 	<ul style="list-style-type: none"> • A very good performance that is mostly accurate and fluent. • Convincing with appropriate communication. • A very good understanding of technique (intonation, bowing, pedalling, breathing). • Parts are performed securely within an ensemble/improvisations show a secure sense of style. 	<ul style="list-style-type: none"> • An outstanding performance that is entirely accurate and fluent. • Expressive with a sense of authority (dynamics, phrasing and articulation). • Technique is entirely secure (intonation, bowing, pedalling, and breathing). • A lead role is taken within ensembles/ improvisations have style and flair.
Composing	<ul style="list-style-type: none"> • Musical ideas are created in a basic way. • Basic or incomplete structure with limited attempt to develop ideas. • One or two musical devices used but they are not entirely convincing. • Instruments used in ways that are not playable/limited notation. 	<ul style="list-style-type: none"> • Musical ideas show an awareness of elements with some misjudgements. • A competent structure which is simple and clear with a sense of development. • A range of musical devices attempted with some success. • Forces used in a functional manner with an awareness of texture/notation has some misjudgements. 	<ul style="list-style-type: none"> • Musical ideas use elements appropriately forming an effective piece relative to the style. • Coherent structure with appropriate development of ideas and sense of direction. • A range of musical devices from the style are used to good effect. • Forces are exploited and textures appropriately varied/ Sections are accurately notated. 	<ul style="list-style-type: none"> • Musical ideas use elements successfully relative to the style. • Structure has a sense of proportion and development with good use of devices. • Devices used successfully to enhance work. • Effective handling of forces and textures/accurate notation with some additional detail. 	<ul style="list-style-type: none"> • Ideas are advanced and use all elements to excellent effect. • Imaginative use of structural devices, ideas developed thoroughly & convincing sense of direction. • Stylistic characteristics are assured and appropriate. • Idiomatic writing that exploits forces and textures/ Whole piece notated with additional detail.

Listening and Appraising	<ul style="list-style-type: none"> • Simple musical vocabulary is used when prompted but with misunderstandings. • Basic links can be drawn between musical vocabulary and musical styles. • Music theory has gaps resulting in occasional misunderstanding of staff notation, chords and scales. • Limited success in writing down simple melodic and rhythmic ideas. 	<ul style="list-style-type: none"> • Vocabulary is used to describe some of the elements with some minor misjudgements. • Links can be drawn between musical vocabulary and styles with an awareness of context. • Music theory is competent with a sound understanding of staff notation, chords and scales. • Some misjudgements in notating melodic and rhythmic ideas, with an attempt at harmonic. 	<ul style="list-style-type: none"> • Appropriate key vocabulary is used to describe music under all of the elements of music. • Music is placed in historical and cultural context using appropriate vocabulary. • Music theory is solid: good understanding of staff notation, chords and scales. • Music dictation is mostly accurate: rhythmic, melodic, harmonic. 	<ul style="list-style-type: none"> • Well used vocabulary to describe and analyse musical elements. • Musical vocabulary is used to make comparisons between styles. • Music theory is excellent with detailed understanding of harmony, tonality and notation. • Rhythmic, melodic and harmonic dictation is accurate for exam length extracts. 	<ul style="list-style-type: none"> • Excellent use of vocab to analyse music in detail providing evidence of arguments. • Musical vocabulary is used to draw links between styles and create arguments to justify opinions. • Music theory is outstanding with advanced understanding of harmonic extensions and tonality. • Rhythmic, melodic and harmonic dictation is entirely accurate even for advanced musical extracts.
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