

Assessment Grids – 9MT0/02

Examiner Number	Date
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Centre Number	Candidate Number
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Details of any omissions and subsequent action taken by the examiner

AG1

Synthesis – designing own sounds, and manipulating using automation or real-time control of LFO, filter, envelopes.

Level	Mark	Create and edit sounds – synthesis	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none"> Limited use of synthesis techniques Synthesis use is ineffective and does not make a significant contribution to the piece overall 	
Level 2	3–4	<ul style="list-style-type: none"> Inconsistent use of synthesis techniques Use of synthesis is evident but with some misjudgements 	
Level 3	5–6	<ul style="list-style-type: none"> Competent use of a range of synthesis techniques Use of synthesis is evident and makes a positive contribution to the piece overall 	
Level 4	7–8	<ul style="list-style-type: none"> Excellent use of a range of synthesis techniques throughout Synthesis has been used creatively with a high level of skill and control to develop an original sonic palette 	

Comments:

AG2

Sampling – using short audio files to develop new sonic elements; pitch-mapping, cutting/trimming, looping.

Level	Mark	Create and edit sounds – sampling	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none">Limited use of sampling techniquesSample use is ineffective and does not make a significant contribution to the piece overall	
Level 2	3–4	<ul style="list-style-type: none">Inconsistent use of sampling techniquesSample use is evident but with some misjudgements	
Level 3	5–6	<ul style="list-style-type: none">Competent use of a range of sampling techniquesSample use is evident and makes a positive contribution to the piece overall	
Level 4	7–8	<ul style="list-style-type: none">Excellent use of a range of sampling techniques throughoutSamples have been used creatively with a high level of skill and control to develop an original sonic palette	

Comments:

AG3

Creative effects – adding effects or processors to modify existing sounds; control of parameters.

Level	Mark	Create and edit sounds – creative effects	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none">Limited use of creative effects techniquesCreative effects use is ineffective and does not make a significant contribution to the piece overall	
Level 2	3–4	<ul style="list-style-type: none">Inconsistent use of creative effects techniquesCreative effects use is evident but with some misjudgements	
Level 3	5–6	<ul style="list-style-type: none">Competent use of a range of creative effects techniquesCreative effects use is evident and makes a positive contribution to the piece overall	
Level 4	7–8	<ul style="list-style-type: none">Excellent use of a range of creative effects techniques throughoutCreative effects have been used imaginatively with a high level of skill and control to develop an original sonic palette	

Comments:

AG4

Editing of mix must consider processing and balance to include stereo, EQ, dynamics, mix effects, master level, top and tail.

Level	Mark	Create and edit sounds Editing of mix – control of processing and balance	Mark
	0	No rewardable material. Parts missing or inaudible	
Level 1	1–2	<ul style="list-style-type: none">Unconvincing editing of mixHandling of processing and balance is limited	
Level 2	3–4	<ul style="list-style-type: none">Generally convincing editing of mixHandling of processing and balance is mostly successful	
Level 3	5–6	<ul style="list-style-type: none">Excellent editing of mixAll aspects of processing and balance are handled successfully throughout	

Comments:

AG5

Marking instructions

No higher than level 2 will be awarded if the submission is longer than the required length.

Level	Mark	Structure sounds Response to brief – sonic and musical ideas combined to reflect the requirements of the brief	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none">Unconvincing combination of sonic and musical ideasSonic and musical ideas are limited in meeting the requirements of the brief	
Level 2	3–4	<ul style="list-style-type: none">Generally convincing combination of sonic and musical ideasSonic and musical ideas mostly meet the requirements of the brief	
Level 3	5–6	<ul style="list-style-type: none">Excellent combination of sonic and musical ideasAll aspects of the brief are successfully reflected throughout	

Comments:

AG6

Level	Mark	Structure sounds Style and coherence – use of stylistic conventions and control of flow and direction of ideas	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none">Unconvincing flow and direction to the pieceUse of stylistic conventions is limited	
Level 2	3–4	<ul style="list-style-type: none">Generally convincing flow and direction to the pieceUse of stylistic conventions is mostly successful	
Level 3	5–6	<ul style="list-style-type: none">Excellent flow and direction to the pieceStylistic conventions are used successfully throughout	

Comments:

For the following five assessment grids, all will be assessed but only the three highest marks will be used to calculate the total.

AG7

Level	Mark	Structure sounds – melody	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none"> Limited or repetitive melodic ideas Melodies are underdeveloped and lack shape, fluency and direction 	
Level 2	3–4	<ul style="list-style-type: none"> Melodic ideas are developed in some places Melodies are generally effective but may lack shape, fluency or direction 	
Level 3	5–6	<ul style="list-style-type: none"> Consistent development of melodic ideas throughout Melodies have shape, fluency and a sense of direction 	

Comments:

AG8

Level	Mark	Structure sounds – harmony	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none"> Limited or misjudged harmonic ideas Harmonies are underdeveloped and lack variety 	
Level 2	3–4	<ul style="list-style-type: none"> Harmonic ideas are mostly suitable Harmonies are functional and show some development 	
Level 3	5–6	<ul style="list-style-type: none"> Harmonic ideas are imaginative Harmony is well handled throughout with variety and development 	

Comments:

AG9

Level	Mark	Structure sounds – rhythm	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none"> Limited or repetitive rhythmic ideas Rhythms are underdeveloped and lack shape, fluency and direction 	
Level 2	3–4	<ul style="list-style-type: none"> Rhythmic ideas are developed in some places Rhythms are generally effective but may lack shape, fluency or direction 	
Level 3	5–6	<ul style="list-style-type: none"> Consistent development of rhythmic ideas throughout Rhythms have shape, fluency and a sense of direction 	

Comments:

AG10

Level	Mark	Structure sounds – texture	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none"> Limited or misjudged use of texture Texture is underdeveloped and lacks variety 	
Level 2	3–4	<ul style="list-style-type: none"> Use of texture is mostly suitable Texture is functional and shows some development 	
Level 3	5–6	<ul style="list-style-type: none"> Use of texture is imaginative Texture is well handled throughout with variety and development 	

Comments:

AG11

Level	Mark	Structure sounds – form and structure	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none"> Limited or repetitive structural ideas Structure is underdeveloped and lacks variety 	
Level 2	3–4	<ul style="list-style-type: none"> Structural ideas are mostly suitable Structure is functional and shows some development 	
Level 3	5–6	<ul style="list-style-type: none"> Structural ideas are imaginative Structure is well handled throughout with variety and development 	

Comments:

**Best
three
musical
elements**

AG 1-6

AG 7-11

TOTAL for Component (60)