



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2018

Marking Scheme

Music

Ordinary Level

Note to teachers and students on the use of published marking schemes

Marking schemes published by the State Examinations Commission are not intended to be standalone documents. They are an essential resource for examiners who receive training in the correct interpretation and application of the scheme. This training involves, among other things, marking samples of student work and discussing the marks awarded, so as to clarify the correct application of the scheme. The work of examiners is subsequently monitored by Advising Examiners to ensure consistent and accurate application of the marking scheme. This process is overseen by the Chief Examiner, usually assisted by a Chief Advising Examiner. The Chief Examiner is the final authority regarding whether or not the marking scheme has been correctly applied to any piece of candidate work.

Marking schemes are working documents. While a draft marking scheme is prepared in advance of the examination, the scheme is not finalised until examiners have applied it to candidates' work and the feedback from all examiners has been collated and considered in light of the full range of responses of candidates, the overall level of difficulty of the examination and the need to maintain consistency in standards from year to year. This published document contains the finalised scheme, as it was applied to all candidates' work.

In the case of marking schemes that include model solutions or answers, it should be noted that these are not intended to be exhaustive. Variations and alternatives may also be acceptable. Examiners must consider all answers on their merits, and will have consulted with their Advising Examiners when in doubt.

Future Marking Schemes

Assumptions about future marking schemes on the basis of past schemes should be avoided. While the underlying assessment principles remain the same, the details of the marking of a particular type of question may change in the context of the contribution of that question to the overall examination in a given year. The Chief Examiner in any given year has the responsibility to determine how best to ensure the fair and accurate assessment of candidates' work and to ensure consistency in the standard of the assessment from year to year. Accordingly, aspects of the structure, detail and application of the marking scheme for a particular examination are subject to change from one year to the next without notice.

SECTION A – MELODY COMPOSITION (40 marks)

Q.1 CONTINUATION OF A GIVEN OPENING

Q	Descriptors		Mark	
1	Each Melody	• Very good sense of key • Very good melodic shape • Very good continuation of given opening • Very good rhythmic consistency • Melody ends on tonic <i>Appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i>	17 – 20	20 + 20
		• Good sense of key • Good melodic shape • Good continuation of given opening • Good rhythmic consistency • Melody ends on tonic <i>Appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i>	14 – 16	
		• Moderately good sense of key • Moderately good melodic shape • Moderately good continuation of given opening • Moderately good rhythmic consistency • Melody ends on tonic <i>Generally appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i>	11 – 13	
		• Fair sense of key • Fair melodic shape • Fair continuation of given opening • Fair rhythmic consistency • Melody ends on tonic <i>Generally appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i>	8 – 10	
		• Poor sense of key • Poor melodic shape • Poor continuation of given opening • Poor rhythmic consistency • Melody does not end on tonic <i>Inappropriate/no phrasing and expression marks inserted.</i> <i>Unsuitable/no instrument chosen.</i>	5 – 7	
		• Very poor sense of key • Very poor melodic shape • Very poor continuation of given opening • Very poor rhythmic consistency • Melody does not end on tonic <i>Inappropriate/no phrasing and expression marks inserted.</i> <i>Unsuitable/no instrument chosen.</i>	2 – 4	
		• Very little or no attempt	0 - 1	

Q.2 SETTING MUSIC TO A GIVEN TEXT

Q	Descriptors	Mark
2	• Very good rhythmic consistency with words • Very good sense of key • Very good melodic shape • Very good continuation of given opening • Very good text setting • Melody ends on tonic <i>Appropriate phrasing and expression marks inserted.</i>	34 – 40
	• Good rhythmic consistency with words • Good sense of key • Good melodic shape • Good continuation of given opening • Good text setting • Melody ends on tonic <i>Appropriate phrasing and expression marks inserted.</i>	28 – 33
	• Moderately good rhythmic consistency with words • Moderately good sense of key • Moderately good melodic shape • Moderately good continuation of given opening • Moderately good text setting • Melody ends on tonic <i>Generally appropriate phrasing and expression marks inserted.</i>	22 – 27
	• Fair rhythmic consistency with words • Fair sense of key • Fair melodic shape • Fair continuation of given opening • Fair text setting • Melody ends on tonic <i>Generally appropriate phrasing and expression marks inserted.</i>	16 – 21
	• Poor rhythmic consistency with words • Poor sense of key • Poor melodic shape • Poor continuation of given opening • Poor text setting • Melody does not end on tonic <i>Inappropriate/no phrasing and expression marks inserted.</i>	10 – 15
	• Very poor rhythmic consistency with words • Very poor sense of key • Very poor melodic shape • Very poor continuation of given opening • Very poor text setting • Melody does not end on tonic <i>Inappropriate/no phrasing and expression marks inserted.</i>	4 – 9
	• Very little or no attempt	0 - 3
<i>Where there is no answer at (a) and no attempt at word setting at (b) award 0 marks.</i>		

Q.3 COMPOSING TO A GIVEN DANCE RHYTHM OR METRE OR FORM

Q	Descriptors		Mark
3	Each Melody	• Very good sense of key • Very good melodic shape • Very good continuation of given opening • Rhythm and style of dance very well maintained • Melody ends on tonic <i>Appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i>	17 – 20
		• Good sense of key • Good melodic shape • Good continuation of given opening • Rhythm and style of dance well maintained • Melody ends on tonic <i>Appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i>	14 – 16
		• Moderately good sense of key • Moderately good melodic shape • Moderately good continuation of given opening • Rhythm and style of dance moderately well maintained • Melody ends on tonic <i>Generally appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i>	11 – 13
		• Fair sense of key • Fair melodic shape • Fair continuation of given opening • Rhythm and style of dance fairly well maintained • Melody ends on tonic <i>Generally appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i>	8 – 10
		• Poor sense of key • Poor melodic shape • Poor continuation of given opening • Poor adherence to rhythm and style of dance • Melody does not end on tonic <i>Inappropriate/no phrasing and expression marks inserted.</i> <i>Unsuitable/no instrument chosen.</i>	5 – 7
		• Very poor sense of key • Very poor melodic shape • Very poor continuation of given opening • Very poor adherence to rhythm and style of dance • Melody does not end on tonic <i>Inappropriate/no phrasing and expression marks inserted.</i> <i>Unsuitable/no instrument chosen.</i>	2 – 4
		• Very little or no attempt	0 - 1

**20
+
20**

Harmony

Chord Progressions - General points

- Same chord in adjacent boxes not accepted
- Accidental and suffix, where relevant, must be fully correct for mark to be awarded
- Chords must be part of a good progression
- V – ii generally not accepted
- Chords that cause weak bass line (aug 4th, dim 5th) not accepted

Good Progressions

- Falling 3rd = generally better than rising 3rd
- Rising 4ths
- Cadence progressions anywhere
- Primary triads

Bass Line

- No doubling of major 3rd under chord symbol
- Treatment of LN (aug 4th)
- Stepwise movement to and from inversions = good
- Good finish

SECTION B – HARMONY (60 marks)**Q.4 COMPOSING MELODY AND BASS NOTES FROM A SET OF CHORDS AT CADENCE POINTS**

Q	Element	Descriptors	Mark	Sub-total	Total
4	Grid / Stave	1 mark per correct note of chord	12	12	60
	Melody	1 mark per correct melody note which is part of the chord and which falls on the correct beat of the bar	1 X 12	24	
		Up to 3 marks for quality of correct melody line at each cadence point, which fits well with the chord progression and correct bass notes	3 X 4		
	Bass	1 mark per correct bass note of the chord and which falls on the correct beat of the bar	1 X 12	24	
		Up to 3 marks for quality of the correct bass line at each cadence point.	3 X 4		

Q.5 ADDING BASS NOTES AND CHORD INDICATIONS AT CADENCE POINTS

Q	Element	Descriptors	Mark	Sub-total	Total
5	Grid / Stave	1 mark per correct note of chord	12	12	60
	Chords	1 mark per correct cadence chord - Up to 3 marks per quality of chord progression at each cadence point, which fits well with the melody	1 X 12 3 X 4	24	
	Bass	1 mark per correct bass note of the chord and which falls on the correct beat of the bar - Up to 3 marks for quality of bass line at each cadence point, which fits well with the chord progression and melody notes	1 X 12 3 X 4	24	

Q.6 ADDING DESCANT NOTES AND CHORD INDICATIONS AT CADENCE POINTS

Q	Element	Descriptors	Mark	Sub-total	Total
6	Grid Stave	1 mark per correct note of chord	12	12	60
	Chords	1 mark per correct cadence chord - Up to 3 marks per quality of chord progression at each cadence point, which fits well with the melody and bass notes	1 X 12 3 X 4	24	
	Descant	1 mark per correct descant note which is part of the chord and which falls on the correct beat of the bar - Up to 3 marks for quality of descant line at each cadence point, which fits well with the melody and bass notes	1 X 12 3 X 4	24	

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General Notes to Examiners

1. Mark the overall quality of statements/descriptions. Full marks can only be awarded for statements/descriptions that are fully correct.
2. In questions where the candidate is asked to identify/name/choose a specific number of features/instruments, each extra incorrect answer cancels a correct one.

Question 1 – 25 marks		
Romeo and Juliet Fantasy Overture by Tchaikovsky		
Excerpt 1 - Bars 302 – 320		
(i)	middle of the work	2
(ii)	Friar Lawrence theme	2
(iii)	French horns.	2
(iv)		2
Excerpt 2 - Bars 335 – 350		
(i)	Two differences (examples)	
	This excerpt	Excerpt 1
	Melody/theme on trumpet(s)	Melody/theme on French horn
	Rhythm from Strife theme heard in (all other parts) in orchestra.	This rhythm is not heard in excerpt 1. or A different fragment from the Strife theme is heard in this excerpt.
	The dynamics are very loud / <i>ff</i> .	The dynamics are softer / <i>p</i> .
	There are more instruments playing. or This excerpt is played tutti.	There are fewer instruments playing here.
	There are percussion instruments used here.	There are no percussion instruments used here.
	There are cymbals (crashes).	There are no cymbals (crashes).
	The texture is fuller here.	The texture is more sparse.
	Up to 2 marks each for 2 valid identifications of differences between Excerpt 2 and Excerpt 1	
Excerpt 3 - Bars 353 – 367		
(i)	minor	2
(ii)	The (full) orchestra (plays) / all the instruments (play) (together)	2
(iii)	Up to 2 marks for each of two valid identifications of features of the music. For example: The music is performed <i>ff</i> / very loud; The melody is played by flute / trumpet/ violins (I); There are cymbal (crashes); All the instruments play the same rhythm (at the start and end of the excerpt); There are rising / descending scale(s); There are (high) repeated notes;	

Excerpt 4 - Bars 367 - 388		
(i)	<i>Crescendo</i> (Allow <i>diminuendo</i>).	1
	To (gradually) get louder / or to (gradually) get softer	2
(ii)	Name of favourite section / part / theme.	-
	Up to 2 marks for any valid musical feature of named section / part / theme.	2

Question 2 – 10 marks		
Bohemian Rhapsody by Freddy Mercury Introduction, bars 1 - 16 of the song		
(i)	Up 2 to marks for a valid description of <i>a cappella</i> . For example: unaccompanied (singing) (in one or more parts) in church style = 1	2
(ii)	Line 3 broken chords	1 1
(iii)	One correct feature of vocal line in line 5, For example: repeated notes; chromatic/step movement; panning; repetition; (sung in close) harmony;	2
(iv)	up to 2 marks for a valid description For example: flanging / flanged cymbal = 2 word painting = 1 + elaboration = 2	2
(v)	any two valid differences between the music in this excerpt and the music in the Operatic Section of <i>Bohemian Rhapsody</i> .	1+1

Question 3 – 10 marks		
Piano Quartet No.1 by Gerald Barry Bars 140 – 169		
(i)	viola cello	1 1
(ii)	moderately soft without vibrato (or comparable descriptions)	1 1
(iii)	3/4	2
(iv)	polyphonic	2
(v)	Name of Irish tune (Accept <i>Sí Beag Sí Mór</i> , <i>Lord Mayo's Delight</i> and <i>The Last Rose of Summer</i> . Other Irish tunes will only be accepted if they can be validated by the section of the work named in the second part of the question)	1
	Section of work	1

Question 4 – 10 marks		
Cantata No.78, Jesu Der Du Meine Seele by J.S. Bach, Movement 5 Excerpt 1, Bars 1 – 7		
(i)	a recitative bass	1 1
(ii)	wide leaps	2
(iii)	pedal note (in continuo); (long) sustained notes (in continuo/ strings); long notes; Up to 2 marks for any one valid feature of the accompaniment.	2
(iv)	perfect	2
Excerpt 2, Bars 8 – 9		
(v)	It's more dramatic; The tonality changes (to minor) (g minor); descending chord; now <i>forte</i> (or accurate reference to dynamics); now <i>vivace</i> (or accurate reference to tempo); repeated notes (in strings); features of the vocal line (which are different); rising arpeggio at start of this excerpt; correct reference to texture;	1+1

Question 5 – 25 marks		
Excerpt 1 - Patsy Ó Ceannabháin <i>Fear Múinte Mánla</i> An Bonnán Buí (one verse)		
(i)	sean-nós	2
(ii)	Any 2 valid features of sean-nós style as heard in the excerpt For example: unaccompanied; (sung) solo; (sung with) ornamentation; (sung with) free rhythm; nasalisation;	2+2
Excerpt 2 - The Chieftains, <i>Carolán's Concerto</i>		
(i)	harp(s), uilleann pipes, tinwhistle, flute, fiddle Any three correct instruments (in any order)	2 + 2 + 2
(ii)	ornamentation repeated last note	2 2
Excerpt 3 -The Chieftains, <i>Lots Of Drops Of Brandy</i>		
(i)	Jig 6/8	2 1
(ii)	Reel 	2 1
(iii)	Slip jig 9/8	2 1

Question 6 – 20 marks		
Excerpt 1 - <i>E.T Flying Theme</i> by John Williams		
(i)	2	2
(ii)	woodwind scales repeated notes	2 2
Excerpt 2 - <i>E.T Flying Theme</i> by John Williams		
(i)		2
(ii)	Up to 2 marks for each of 2 valid features of the accompaniment.	2+2

Excerpt 3 - <i>E.T Flying Theme</i> by John Williams		
(i)	Up to 2 marks for each of 2 valid differences between excerpt 3 and excerpt 2. For example: There is a different melody at the start (of excerpt 2); The melody in here is heard on woodwind (and horns); The horns now feature;	2+2
Excerpt 4 - <i>E.T Flying Theme</i> by John Williams		
Up to 2 marks for each of 2 valid descriptions of how a sense of climax is achieved in the excerpt.		2+2

Ordinary Level - Solo/Group Performance

Two songs/pieces presented and performed

OL

Control of the Medium (20)				II Chosen Music & Standard of Performance (60)				III SR /AM / Imp (20)
Note accuracy Rhythmic consistency Manual/technical dexterity Appropriate tone quality				Musicality: phrasing, dynamics, expression, mood Interpretation: style, understanding Programme content: variety, standard, suitability				Pitch and/or rhythmic accuracy
Mk	Description	Group interaction & balance	Classical phrasing - dynamics	Popular feel for style	Traditional lilting feel	Mk	Description	
18-20 17	- Very good pitch (incl. intonation) - Very good rhythm - Very good control of sound (production) - Very good tone quality	- Holds line very well - Very strong member of group - Makes a positive input to musical balance of group - Very good interaction and awareness	- Very musical performance - Very confident performance - Very good phrasing - Very good attention to dynamics	- Very musical performance - Very confident performance - Very good sense of popular style (melodic & rhythmic) - Very good feel for words & rhythm	- Very musical performance - Very confident performance - Very good sense of style - Consistent, lilting rhythm	18-20 17	- Very good pitch and/or rhythmic accuracy - Very good continuity - VG development of given material Imp	
16 15 14	- Good pitch (incl. intonation) - Good rhythm - Good control of sound production - Good tone quality	- Holds line well - Strong member of group - Some imbalance (too loud/soft for group) - Good interaction and awareness	- Good musical performance - Confident performance - Good sense of popular style (melodic & rhythmic) - Good feel for words and/or rhythm	- Good musical performance - Confident performance - Good sense of style - rhythm lacks "lilt"	- Good pitch and/or rhythmic accuracy - Good continuity - Good development of given material Imp	16 15 14		
13 12 11	- Fair pitch (incl. intonation) - Fair rhythm - Fair control of sound production - Fair tone quality	- Holds line fairly well - Passive member of group - Fair sense of balance - Fair interaction and awareness	- Fairly musical performance - Fairly confident performance - Fairly good phrasing - Fairly good attention to dynamics	- Fairly musical performance - Fairly confident performance - Fairly good sense of popular style (melodic & rhythmic) - Fairly good feel for words and/or rhythm	- Fairly musical performance - Fairly confident performance - Fair sense of style - Rhythm lacks fluency	13 12 11	- Fair pitch and/or rhythmic accuracy - Fair continuity - Fair development of given material Imp	
10 9 8	- Poor pitch (incl. intonation) - Poor rhythm - Poor control of sound production - Poor tone quality	- Poor at holding line - Poor contribution to the group - Poor sense of balance - Poor interaction or awareness	- Poor musical performance - Poor level of confidence - Poor sense of phrasing - Poor attention to dynamics	- Poor musical performance - Poor level of confidence - Poor sense of pop style - Poor feel for words/rhythm	- Poor musical performance - Poor level of confidence - Poor sense of style - Rhythm is stiff	10 9 8	- Poor pitch and/or rhythmic accuracy - Poor continuity - Poor development of given material Imp	
5-7 2-4 0-1	- Very poor sense of pitch (incl. intonation) - Very poor sense of rhythm - Very poor control of sound production - Very poor tone quality	- Very poor at holding line - Very poor contribution to the group - Very poor sense of balance - Very poor interaction or awareness	- Very poor musical performance - Very poor level of confidence - Very poor sense of phrasing - Very poor attention to dynamics	- Very poor musical performance - Very poor level of confidence - Very poor sense of pop style - Very poor feel for words ot rhythm	- Very poor musical performance - Very poor level of confidence - Very poor sense of style - Rhythm unsteady	5-7 2-4 0-1	- V poor pitch and/or rhythmic accuracy - V poor continuity - V poor development of given material Imp	

Ordinary Level – Technology

OLT

I Control of the Medium (20) (all aspects of performance)		II Chosen Music & Standard of Performance (60) (all aspects of performance)		III SR /AM / Imp (20)	
Mark	Note accuracy Rhythmic consistency Manual/technical dexterity Appropriate tone quality	Mark	Musicality: phrasing, dynamics, expression, mood Interpretation: style, understanding Programme content: variety, standard, suitability	Mark	Pitch and/or rhythmic accuracy A = Aural Memory S = Sight-reading I = Improvisation
18-20 17	- Very good inputting (pitch & rhythmic accuracy) - Very good control of medium	54-60 51-53	- Very confident inputting - Very good musical outcome - Edits, printing/recording, save and retrieve very confident - Result of edits very musical (where relevant) - Very good understanding of system	18-20 17	- Very good pitch and/or rhythmic accuracy - Very good continuity - VG development of given material Imp
16 15 14	- Good inputting (pitch & rhythmic accuracy) - Good control of medium	48-50 45-47 42-44	- Confident inputting - Good musical outcome - Edits, printing/recording, save and retrieve confident. - Result of edits musical (where relevant) - Good understanding of system	16 15 14	- Good pitch and/or rhythmic accuracy - Good continuity - Good development of given material Imp
13 12 11	- Fair inputting (pitch & rhythmic accuracy) - Fair control of medium	39-41 36-38 33-35	- Fairly confident inputting - Fairly musical outcome - Fairly confident editing, printing/recording, save and retrieve. - Result of edits fairly musical (where relevant) - Fair understanding of system	13 12 11	- Fair pitch and/or rhythmic accuracy - Fair continuity - Fair development of given material Imp
10 9 8	- Poor inputting (pitch & rhythmic accuracy) - Poor control of medium	30-32 27-29 24-26	- Poor level of confidence inputting - Poor musical outcome - Poor level of confidence editing, printing/recording, save and retrieve - Result of edits not always musical (where relevant) - Poor understanding of system	10 9 8	- Poor pitch and/or rhythmic accuracy - Poor continuity - Poor development of given material Imp
5-7 2-4 0-1	- Very poor inputting (pitch & rhythmic accuracy) - Little control of medium	15-23 6-14 0-5	- Very poor level of confidence inputting - Very poor musical outcome - Very poor level of confidence editing, printing/recording, save and retrieve - Result of edits unmusical (where relevant) - Very poor understanding of system	5-7 2-4 0-1	- V poor pitch and/or rhythmic accuracy - V poor continuity - V poor development of given material Imp

KEY TO GRADES

OL	O1	O2	O3	O4	O5	O6	O7	O8
	90-100	80-89	70-79	60-69	50-59	40-49	30-39	0-29

Ordinary Level – Improvisation/Conducting

OL

I Control of the Medium (20)		II Chosen Music & Standard of Performance (60)				III SR /AM /Imp (20)	
Note accuracy Rhythmic consistency Manual/technical dexterity Appropriate tone quality		Musicality: phrasing, dynamics, expression, mood Interpretation: style, understanding Programme content: variety, standard, suitability				Pitch and/or rhythmic accuracy	
Mark	Description	Mark	Group	Improvising	Conducting	Mark	Description
18-20 17	C = Conducting I = Improvisation		ensemble – interaction & balance	- Two pieces - Melodic/rhythmic/ harmonic / mood or combination	- Two pieces or songs - One unseen score		<i>Pitch and/or rhythmic accuracy</i> A = Aural Memory S = Sight-reading I = Improvisation
	- Very good pitch (incl. intonation) - Very good rhythm - Very good control of sound production - Very good tone quality - Very good (secure and clear) beat C - Very good control of performance C	54-60 51-53	- Holds line very well - Very strong member of ensemble - Makes a positive input to musical balance of group - Very good interaction and awareness	- Very good musical performance - Very confident performance - Chosen idiom very well explored - Very good sense of style	- Very good musical performance - Very confident performance - Very good rapport with ensemble - Very good sense of phrasing - Very good attention to dynamics	18-20 17	- Very good pitch and/or rhythmic accuracy - Very good continuity - VG development of given material Imp
	- Good pitch (incl. intonation) - Good rhythm - Good control of sound production - Good tone quality - Good (secure and clear) beat C - Good control of performance C	48-50 45-47 42-44	- Holds line well - Strong member of ensemble - Some imbalance (too loud/soft for group) - Good interaction and awareness	- Good musical performance - Confident performance - Chosen idiom well explored - Good sense of style	- Good musical performance - Confident performance - Good rapport with ensemble - Good sense of phrasing - Good attention to dynamics	16 15 14	- Good pitch and/or rhythmic accuracy - Good continuity - Good development of given material Imp
	- Fair pitch (incl. intonation) - Fair rhythm - Fair control of sound production - Fair tone quality - Fairly good (secure and clear) beat C - Fair control of performance C	39-41 36-38 33-35	- Holds line fairly well - Passive member of group - Causes imbalance in group - Fair interaction and awareness	- Fairly musical performance - Fairly confident performance - Fair exploration of chosen idiom - Fair sense of style	- Fairly musical performance - Fairly confident performance - Fair rapport with ensemble - Fair sense of phrasing - Fair attention to dynamics	13 12 11	- Fair pitch and/or rhythmic accuracy - Fair continuity - Fair development of given material Imp
	- Poor pitch (incl. intonation) - Poor rhythm - Poor control of sound production - Poor tone quality - Poor (secure and clear) beat C - Poor control of performance C	30-32 27-29 24-26	- Poor at holding line - Poor contribution to the group - Poor sense of balance - Poor interaction or awareness	- Poor musical performance - Poor level of confidence - Poor exploration of chosen idiom - Poor sense of style	- Poor musical performance - Poor level of confidence - Poor rapport with ensemble - Poor sense of phrasing - Poor attention to dynamics	10 9 8	- Poor pitch and/or rhythmic accuracy - Poor continuity - Poor development of given material Imp
5-7 2-4 0-1	- Very poor pitch (incl. intonation) - Very poor rhythm - Very poor control of sound production - Very poor tone quality - Very poor (secure and clear) beat C - Very poor control of performance C	15-23 6-14 0-5	- Very poor at holding line - Very poor contribution to the group - Very poor sense of balance - Very poor interaction or awareness	- Very poor musical performance - Very poor level of confidence - Very poor exploration of chosen idiom - Very poor sense of style	- Very poor musical performance - Very poor level of confidence - Very poor rapport with ensemble - Very poor sense of phrasing - Very poor attention to dynamics	5-7 2-4 0-1	- V poor pitch and/or rhythmic accuracy - V poor continuity - V poor development of given material Imp

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