



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2019

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

	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	20 + 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	

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
- ii – I 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 - 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	1 × 12 3 × 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 the correct bass line at each cadence point.	1 × 12 3 × 4	24	

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 chord that fits the notes - Up to 3 marks per quality of chord progression at each cadence point, which fits well with the melody	1 × 12 3 × 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 × 12 3 × 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 bass notes	1 × 12 3 × 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 × 12 3 × 4	24	

General Notes to Examiners

1. Mark the overall quality of statements/descriptions.

NB 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 389 – 410: CD1 Tracks 3,4 & 5		
(a)	Love Theme	2
(b)	A 2-note descending figure on French horn;	3
(c)	Recapitulation	2
Excerpt 2 - Bars 419 – 434: CD1 Tracks 6,7 & 8		
(d)	Up to three marks for an accurate description of the texture of the music heard in the excerpt. Reference to the terms polyphonic and homophonic is not required. However, if the terms polyphonic or homophonic are included in the answer, the description must match for full marks. Polyphonic (on it's own) = 2 + elaboration = 3 Homophonic (on it's own) = 2 + elaboration = 3 Canon = 0	3

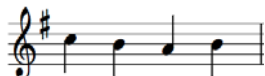
Excerpt 3 - Bars 446 – 449: CD1 Tracks 9,10,11 & 12		
(e)	 Option 3	3
(f)	Strife Theme	2
(g)	Minor	2
Excerpt 4 - Bars 485 – 492: CD1 Tracks 13,14 & 15		
(h)	(i) Timpani Bass drum = 2 drum(s) = 1 Percussion/snare drum/bodhrán = 0 (ii) Triplet rhythm	3 2
Excerpt 5 - Bars 494 – 504: CD1 Tracks 16,17 & 18		
(i)	Up to 3 marks for a description of how Tchaikovsky creates a feeling of calm and tranquillity in the music heard in the excerpt.	3

Question 2 – 10 marks		
Piano Quartet No.1 by Gerald Barry Bars 491 – 511 : CD1 Tracks 20,21 & 22		
(a)	Violin Viola Cello piano	0.5 0.5 0.5 0.5
(b)	Repeated notes	2
(c)	With accents	2
(d)	Up to 2 marks for a valid description of augmentation, with/without reference to the excerpt Partially correct answer = 1	2
(e)	Feature =0 Up to 2 marks for a valid description of canon or retrograde or hand clusters, with/without reference to <i>Piano Quartet No.1</i> by Gerald Barry Partially correct answer = 1	2

Question 3 – 10 marks		
Cantata No.78, Jesu Der Du Meine Seele by J.S. Bach, Movement 3 Bars (upbeat to)16 – 24 :CD1 Tracks 24,25 & 26		
(a)	A recitative	2
(b)	(i) a tenor (ii) organ and bass	1 1
(c)	Up to 2 marks for a valid identification of one feature of the vocal line. For example: Leaps/wide leaps/wide intervals; upward/downward leaps; wide range (10th); repeated notes; ornamentation/grace note/appoggiatura; sung with free rhythm; speech-like / declamatory in style; (mainly) syllabic; melismatic; chromatic notes/chromaticism; Trills = 0 Word-painting = 0 Partially correct answer = 1	2
(d)	Up to 2 marks for a valid identification of one feature of the accompaniment. For example: (block) chords (on organ); long notes; repeated notes/ pedal note; descending line; Partially correct answer = 1	2
(e)	perfect	2

Question 4 – 10 marks		
Bohemian Rhapsody by Freddie Mercury (Operatic Section) Excerpt 1, Bars 55 – 74: CD1 Tracks 28,29 & 30 Excerpt 2, Bars 74 – 95: CD1 Tracks 31,32 &33		
(a)	(i) Block chords (ii) Piano	1 1
(b)	Line 3	2
(c)	Repeated notes	2
(d)	Up to 2 marks for a correct description of antiphonal dialogue, with/without reference to the music heard in the excerpt. For example: call and response:	2
(e)	1 mark for each of two correct differences between the music heard in this question and the opening section of <i>Bohemian Rhapsody</i> .	1 + 1

Question 5 – 25 marks		
Excerpt 1 - The Voice Squad <i>The Bonny Irish Maid</i> (one verse): CD2 Tracks 1,2 & 3		
(a)	Up to 3 marks for one traditional feature of the music as heard in the excerpt. For example: unaccompanied; sung with ornamentation; sung with free rhythm; Features of the music itself/lyrics = 0	3
(b)	Up to 3 marks for one traditional feature of the music as heard in the excerpt. For example: Harmony/close harmony/barbershop style; Group singing;	3
(c)	ABBA	2
Excerpt 2 – Sí Beag Sí Mhór: CD2 Tracks 4,5 & 6		
(d)	A dance tune	2
(e)	Low whistle	2
(f)	ornamentation	2
(g)	Up to 2 marks for a valid description of one correct non-traditional feature of the performance. For example: There is accompaniment on harpsichord/cello; long notes on the cello; chords on the harpsichord; another melody/countermelody on the cello;	3
Excerpt 3 – Andreja Malir, Through the Mirror of Sound <i>She Moved Through The Fair</i>: CD2 Tracks 7,8 & 9		
(h)	Harp	2
(i)	Repeated last note	3
(j)	Up to 3 marks for a valid description of why this is an example of a lament. Answers must refer to the excerpt. Description of lament only = 1	3

Question 6 – 20 marks																
Excerpt 1 – Lobgesang (Hymn of Praise), Op 52 by Mendelssohn No.8 Chorale, Nun dunket alle Gott, bars 1-8: CD2 Tracks 11,12,13 & 14																
(a)	 Missing notes x 4, pitch only. 0.5 mark each	2														
(b)	Mixed voice choir	2														
(c)	perfect	2														
Excerpt 2 - Lobgesang (Hymn of Praise), Op 52 by Mendelssohn No.8 Chorale, Nun dunket alle Gott, bars 16 – 28: CD2 Tracks 15, 16 & 17																
(d)	I mark for each of 2 valid differences between excerpt 1 and excerpt 2. Answers need only refer to one excerpt. For example:<table><tr><th>Excerpt 1</th><th>Excerpt 2</th></tr><tr><td>no (instrumental) accompaniment</td><td>(instrumental) accompaniment</td></tr><tr><td>no (instrumental) introduction</td><td>(instrumental) introduction</td></tr><tr><td>There are no instruments</td><td>Flutes / oboes/ clarinets/ timpani/ violins/ violas/ cellos/ basses/ organ</td></tr><tr><td>There is vocal harmony</td><td>There is no vocal harmony</td></tr><tr><td>No independent melody line</td><td>independent melody line</td></tr><tr><td>The voices are softer</td><td>The voices are louder</td></tr></table>	Excerpt 1	Excerpt 2	no (instrumental) accompaniment	(instrumental) accompaniment	no (instrumental) introduction	(instrumental) introduction	There are no instruments	Flutes / oboes/ clarinets/ timpani/ violins/ violas/ cellos/ basses/ organ	There is vocal harmony	There is no vocal harmony	No independent melody line	independent melody line	The voices are softer	The voices are louder	1 + 1
Excerpt 1	Excerpt 2															
no (instrumental) accompaniment	(instrumental) accompaniment															
no (instrumental) introduction	(instrumental) introduction															
There are no instruments	Flutes / oboes/ clarinets/ timpani/ violins/ violas/ cellos/ basses/ organ															
There is vocal harmony	There is no vocal harmony															
No independent melody line	independent melody line															
The voices are softer	The voices are louder															
Excerpt 3 – Life on Mars by David Bowie Extract from Verse 1: CD2 Tracks 18, 19 & 20																
(e)	At a higher pitch than line 1	2														
(f)	Up to 2 marks for a correct identification of any change which takes place in the vocal music from line 3. For example: Vocal harmony is added; another voice is added; there are two voices heard; there are more voices heard/added; the melody is at a higher pitch; vocals are overdubbed / there is overdubbing; Backing vocal(s) enter; partially correct answer = 1	2														
(g)	A = a downward leap B = repeated notes C = an upward leap	2 2 2														
Excerpt 4 – Life on Mars by David Bowie First Chorus: CD2 Tracks 21, 22, 23 & 24																
(h)	Descending scales	2														

ASSESSMENT CRITERIA FOR PERFORMING - LC MUSIC SYLLABUS

Control of the Performing Medium	Chosen Music & Standard of Performance (Musical understanding and response/chosen music)	Group	Unprepared Test (Unprepared performing)
- Note and rhythm accuracy (including intonation) - When considering rhythm, include pulse. - False start? Late entry? - Fluency of the music - Technical security - Control of sound production - Tone quality as appropriate to style	- Phrasing, breathing as appropriate to style - Dynamic requirements as appropriate to style - Articulation - Enunciation/articulation - Intonation - Musical communication (NB of music – does the music communicate?) - Sense of style (popular, classical, traditional) - Traditional music - is the rhythm fluent and lilting, or stiff?	- Can the candidate hold their line? - Do they contribute musically to the interpretation as appropriate to the genre? - Do they make a noticeable contribution to the overall sound (including balance) - Do they relate musically (<u>not visually</u>) with the other members of the group?	- Accuracy - Continuity - Pulse - Dynamics - Choice and control of tempo (HL) - Overall musical sense (HL) NB: Distinguish between inaccuracy (pitch/rhythms/incorrect number of bars/incorrect number of beats in bars) and lack of continuity (control of tempo)

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 – Solo and Group Performance

Two songs/pieces presented and performed

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 (including dynamics)
≡	Description	Mk	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	54-60 51-53	- Very good at holding line - Very good contribution to the ensemble - Very good input to musical balance of ensemble - 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	48-50 45-47 42-44	- Good at holding line - Good contribution to ensemble - Good input to musical balance of ensemble - 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 musical performance - Confident performance - Good sense of style - rhythm lacks "lilt"	16 15 14	- Good pitch and/or rhythmic accuracy - Good continuity - Good development of given material Imp
13 12 11	- Fair pitch (incl. intonation) - Fair rhythm - Fair control of sound production - Fair tone quality	39-41 36-38 33-35	- Fair at holding line - Fair contribution to the ensemble - Fair input to musical balance of ensemble - 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	30-32 27-29 24-26	- Poor at holding line - Poor contribution to ensemble - Poor input to musical balance of ensemble - 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	15-23 6-14 0-5	- Very poor at holding line - Very poor contribution to ensemble - Very poor sense of balance - Very poor interaction or awareness	- Very poor musical response - Very poor level of confidence - Very poor sense of phrasing - Very poor attention to dynamics	- Very poor musical response - Very poor level of confidence - Very poor sense of pop style - Very poor feel for words or rhythm	- Very poor musical response - 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 –Solo Performance - Singing to Own Accompaniment

Two songs/pieces presented and performed

OL

Control of the Medium (20) (Voice and accompaniment)		II Chosen Music & Standard of Performance (60) (Voice and accompaniment)		III SR /AM / Imp (20)	
Mk	Description	Musicality: phrasing, dynamics, expression, mood Interpretation: style, understanding Programme content: variety, standard, suitability		Pitch and/or rhythmic accuracy (including dynamics)	
		Mk	Description	Mk	Description
18-20 17	• Note accuracy • Rhythmic consistency • Manual/technical dexterity • Appropriate tone quality	54-60 51-53	• Very musical performance overall • Very confident performance overall • Very good phrasing/sense of style (melodic and rhythmic) • Very good feel for words & rhythm • Very good balance between voice and accompaniment	18-20 17	• Very good pitch and/or rhythmic accuracy • Very good continuity • Very good development of given material Imp
16 15 14	• Good pitch (incl. intonation) in voice and accompaniment • Good rhythm in voice and accompaniment • Good control of sound production in voice and accompaniment • Good tone quality in voice and accompaniment	48-50 45-47 42-44	• Good musical performance overall • Good confident performance overall • Good phrasing/sense of style (melodic and rhythmic) • Good feel for words & rhythm • Good balance between voice and accompaniment	16 15 14	• Good pitch and/or rhythmic accuracy • Good continuity • Good development of given material Imp
13 12 11	• Fair pitch (incl. intonation) in voice and accompaniment • Fair rhythm in voice and accompaniment • Fair control of sound production in voice and accompaniment • Fair tone quality in voice and accompaniment	39-41 36-38 33-35	• Fairly musical performance overall • Fairly confident performance overall • Fairly good phrasing/sense of style (melodic and rhythmic) • Fairly good feel for words & rhythm • Fairly good balance between voice and accompaniment	13 12 11	• Fair pitch and/or rhythmic accuracy • Fair continuity • Fair development of given material Imp
10 9 8	• Poor pitch (incl. intonation) in voice and accompaniment • Poor rhythm in voice and accompaniment • Poor control of sound production in voice and accompaniment • Poor tone quality in voice and accompaniment	30-32 27-29 24-26	• Poor musical performance overall • Poor level of confidence overall • Poor sense of phrasing/sense of style (melodic and rhythmic) • Poor feel for words and rhythm • Poor balance between voice and accompaniment	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) in voice and accompaniment • Very poor sense of rhythm in voice and accompaniment • Very poor control of sound production in voice and accompaniment • Very poor tone quality in voice and accompaniment	15-23 6-14 0-5	• Very poor musical performance overall • Very poor level of confidence overall • Very poor sense of phrasing/sense of style (melodic and rhythmic) • Very poor feel for words and rhythm • Very poor balance between voice and accompaniment	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

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 successful and very confident - 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 successful and confident. - 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 - Editing, printing/recording, save and retrieve fairly successful and confident - 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) - Little control of medium	30-32 27-29 24-26	- Poor level of confidence inputting - Poor musical outcome - Poor level of success and confidence editing, printing/recording, save and retrieve - 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) - Very poor control of medium	15-23 6-14 0-5	- Very poor level of confidence inputting - Very poor musical outcome - Very poor level of success and confidence editing, printing/recording, save and retrieve - 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)
Mark 18-20 17	Description Note accuracy Rhythmic consistency Manual/technical dexterity Appropriate tone quality C = Conducting I = Improvisation	Musicality: phrasing, dynamics, expression, mood Interpretation: style, understanding Programme content: variety, standard, suitability				Pitch and/or rhythmic accuracy
		Mark	Group ensemble – interaction & balance	Improvising	Conducting	Mark
		54-60 51-53	- Very good at holding line - Very good contribution to the ensemble - Very good input to musical balance of ensemble - Very good interaction and awareness	- Two pieces - Melodic/rhythmic/ harmonic / mood or combination	- Very good musical performance - Very confident performance - Very good rapport with ensemble - Very good sense of phrasing - Very good attention to dynamics	Description <i>Pitch and/or rhythmic accuracy</i> A = Aural Memory S = Sight-reading I = Improvisation - Very good pitch and/or rhythmic accuracy - Very good continuity - VG development of given material Imp
		48-50 45-47 42-44	- Good at holding line - Good contribution to ensemble - Good input to musical balance of ensemble - 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	- Good pitch and/or rhythmic accuracy - Good continuity - Good development of given material Imp
		39-41 36-38 33-35	- Fair at holding line - Fair contribution to the ensemble - Fair input to musical balance of ensemble - 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	- 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 control of beat C	30-32 27-29 24-26	- Poor at holding line - Poor contribution to ensemble - Poor input to musical balance of ensemble - Poor interaction or awareness	- Poor musical performance - Lacking in confidence - Poor exploration of chosen idiom - Poor sense of style	- Poor sense of phrasing - Poor rapport with ensemble - Poor sense of style - Poor sense of phrasing - Poor attention to dynamics	- Poor pitch and/or rhythmic accuracy - Poor continuity - Poor development of given material Imp
		15-23 6-14 0-5	- Very poor at holding line - Very poor contribution to ensemble - 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 sense of style - Very poor sense of phrasing - Very poor attention to dynamics	- V poor pitch and/or rhythmic accuracy - V poor continuity - V poor development of given material Imp

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