



**Coimisiún na Scrúduithe Stáit**  
**State Examinations Commission**

**Leaving Certificate 2023**

**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	<ul style="list-style-type: none"><li>• Very good sense of key (Melody ends on tonic)</li><li>• Very good melodic shape</li><li>• Very good continuation of given opening</li><li>• Very good rhythmic consistency</li></ul> <p><i>Appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i></p>	20 19 18	20 + 20
		<ul style="list-style-type: none"><li>• Good sense of key (Melody ends on tonic)</li><li>• Good melodic shape</li><li>• Good continuation of given opening</li><li>• Good rhythmic consistency</li></ul> <p><i>Appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i></p>	17 16 15	
		<ul style="list-style-type: none"><li>• Moderately good sense of key (Melody ends on tonic)</li><li>• Moderately good melodic shape</li><li>• Moderately good continuation of given opening</li><li>• Moderately good rhythmic consistency</li></ul> <p><i>Generally appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i></p>	14 13 12	
		<ul style="list-style-type: none"><li>• Fair sense of key (Melody ends on tonic)</li><li>• Fair melodic shape</li><li>• Fair continuation of given opening</li><li>• Fair rhythmic consistency</li></ul> <p><i>Generally appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i></p>	11 10 9	
		<ul style="list-style-type: none"><li>• Poor sense of key (Melody does not end on tonic)</li><li>• Poor melodic shape</li><li>• Poor continuation of given opening</li><li>• Poor rhythmic consistency</li></ul> <p><i>Inappropriate phrasing and expression marks inserted.</i> <i>Unsuitable instrument chosen.</i></p>	8 7 6	
		<ul style="list-style-type: none"><li>• Very poor sense of key (Melody does not end on tonic)</li><li>• Very poor melodic shape</li><li>• Very poor continuation of given opening</li><li>• Very poor rhythmic consistency</li></ul> <p><i>No phrasing and expression marks inserted.</i> <i>No instrument chosen.</i></p>	5 4 3	
		<ul style="list-style-type: none"><li>• Very little or no attempt</li></ul>	2 1 0	

## Q.2 SETTING MUSIC TO A GIVEN TEXT

Q	Descriptors	Mark
2	<ul style="list-style-type: none"> <li>• Very good rhythmic consistency with words</li> <li>• Very good continuation of given opening</li> <li>• Very good sense of key (Melody ends on tonic)</li> <li>• Very good melodic shape</li> </ul> <i>Appropriate phrasing and expression marks inserted.</i>	39 – 40 37 – 38 35 – 36
	<ul style="list-style-type: none"> <li>• Good rhythmic consistency with words</li> <li>• Good continuation of given opening</li> <li>• Good sense of key (Melody ends on tonic)</li> <li>• Good melodic shape</li> </ul> <i>Appropriate phrasing and expression marks inserted.</i>	33 – 34 31 – 32 29 – 30
	<ul style="list-style-type: none"> <li>• Moderately good rhythmic consistency with words</li> <li>• Moderately good continuation of given opening</li> <li>• Moderately good sense of key (Melody ends on tonic)</li> <li>• Moderately good melodic shape</li> </ul> <i>Generally appropriate phrasing and expression marks inserted.</i>	27 – 28 25 – 26 23 – 24
	<ul style="list-style-type: none"> <li>• Fair rhythmic consistency with words</li> <li>• Fair continuation of given opening</li> <li>• Fair sense of key (Melody ends on tonic)</li> <li>• Fair melodic shape</li> </ul> <i>Generally appropriate phrasing and expression marks inserted.</i>	21 – 22 19 – 20 17 – 18
	<ul style="list-style-type: none"> <li>• Poor rhythmic consistency with words</li> <li>• Poor continuation of given opening</li> <li>• Poor sense of key (Melody does not end on tonic)</li> <li>• Poor melodic shape</li> </ul> <i>Inappropriate phrasing and expression marks inserted.</i>	15 – 16 13 – 14 11 – 12
	<ul style="list-style-type: none"> <li>• Very poor rhythmic consistency with words</li> <li>• Very poor continuation of given opening</li> <li>• Very poor sense of key (Melody does not end on tonic)</li> <li>• Very poor melodic shape</li> </ul> <i>No phrasing and expression marks inserted.</i>	9 – 10 7 – 8 5 – 6
	<ul style="list-style-type: none"> <li>• Very little or no attempt</li> </ul>	3 – 4 1 – 2 0
Where there is no answer at (a) and no attempt at word setting at (b) award 0 marks.		

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

Q	Descriptors		Mark	
3	Each Melody	<ul style="list-style-type: none"> <li>Rhythm and style of dance very well maintained</li> <li>Very good sense of key (Melody ends on tonic)</li> <li>Very good melodic shape</li> <li>Very good continuation of given opening</li> </ul> <p><i>Appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i></p>	20	20 + 20
		<ul style="list-style-type: none"> <li>Rhythm and style of dance well maintained</li> <li>Good sense of key (Melody ends on tonic)</li> <li>Good melodic shape</li> <li>Good continuation of given opening</li> </ul> <p><i>Appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i></p>	17 16 15	
		<ul style="list-style-type: none"> <li>Rhythm and style of dance moderately well maintained</li> <li>Moderately good sense of key (Melody ends on tonic)</li> <li>Moderately good melodic shape</li> <li>Moderately good continuation of given opening</li> </ul> <p><i>Generally appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i></p>	14 13 12	
		<ul style="list-style-type: none"> <li>Rhythm and style of dance fairly well maintained</li> <li>Fair sense of key (Melody ends on tonic)</li> <li>Fair melodic shape</li> <li>Fair continuation of given opening</li> </ul> <p><i>Generally appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i></p>	11 10 9	
		<ul style="list-style-type: none"> <li>Poor adherence to rhythm and style of dance</li> <li>Poor sense of key (Melody does not end on tonic)</li> <li>Poor melodic shape</li> <li>Poor continuation of given opening</li> </ul> <p><i>Inappropriate phrasing and expression marks inserted.</i> <i>Unsuitable instrument chosen.</i></p>	8 7 6	
		<ul style="list-style-type: none"> <li>Very poor adherence to rhythm and style of dance</li> <li>Very poor sense of key (Melody does not end on tonic)</li> <li>Very poor melodic shape</li> <li>Very poor continuation of given opening</li> </ul> <p><i>No phrasing and expression marks inserted.</i> <i>No instrument chosen.</i></p>	5 4 3	
		<ul style="list-style-type: none"> <li>Very little or no attempt</li> </ul>	2 1 0	

## Section B – Harmony (60 marks)

### Chord Progressions - General points

1. Same chord in adjacent boxes not accepted
2. Accidental and suffix, where relevant, must be fully correct for mark to be awarded
3. Chords must be part of a good progression
4. V – ii generally not accepted
5. ii – I generally not accepted

### Good Progressions

1. Falling 3<sup>rd</sup> = generally better than rising 3<sup>rd</sup>
2. Rising 4ths
3. Cadence progressions anywhere
4. Primary triads

### Bass Line

1. No doubling of major 3<sup>rd</sup> under chord symbol
2. Treatment of LN
3. Stepwise movement to and from inversions = good
4. Good finish

**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	<ul style="list-style-type: none"> <li>1 mark per correct note of chord</li> </ul>	1 x 12	12	60
	<b>Criteria for awarding marks at cadence points:</b>  1 mark per correct melody note which is part of the given chord and which falls on the correct beat of the bar. The given rhythms must be used. (1 x 12) ----- 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) ----- 1 mark per correct bass note of the given chord and which falls on the correct beat of the bar. The given rhythms must be used (1 x 12) ----- Up to 3 marks for quality of the correct bass line at each cadence point (3 x 4)				
	Cadence A	1 mark per correct melody note Up to 3 marks for quality of correct melody line 1 mark per correct bass note Up to 3 marks for quality of correct bass line	1 x 3 3 1 x 3 3	12	
	Cadence B	1 mark per correct melody note Up to 3 marks for quality of correct melody line 1 mark per correct bass note Up to 3 marks for quality of correct bass line	1 x 3 3 1 x 3 3	12	
	Cadence C	1 mark per correct melody note Up to 3 marks for quality of correct melody line 1 mark per correct bass note Up to 3 marks for quality of correct bass line	1 x 3 3 1 x 3 3	12	
	Cadence D	1 mark per correct melody note Up to 3 marks for quality of correct melody line 1 mark per correct bass note Up to 3 marks for quality of correct bass line	1 x 3 3 1 x 3 3	12	

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

Q	Element	Descriptors	Mark	Sub-total	Total
5	Grid / Stave	<ul style="list-style-type: none"> <li>1 mark per correct note of chord</li> </ul>	1 x 12	12	60
	<b>Criteria for awarding marks at cadence points:</b>  1 mark per correct chord that fits the melody notes (1 x 12) ----- Up to 3 marks for quality of chord progression at each cadence point, which fits well with the melody (3 x 4) ----- 1 mark per correct bass note of the chord and which falls on the correct beat of the bar. (1 x 12) ----- Up to 3 marks for quality of the bass line at each cadence point which fits well with the chord progression and melody notes (3 x 4)				
	Cadence A	1 mark per correct chord Up to 3 marks for quality of chord progression 1 mark per correct bass note Up to 3 marks for quality of correct bass line	1 x 3 3 1 x 3 3	12	
	Cadence B	1 mark per correct chord Up to 3 marks for quality of chord progression 1 mark per correct bass note Up to 3 marks for quality of correct bass line	1 x 3 3 1 x 3 3	12	
	Cadence C	1 mark per correct chord Up to 3 marks for quality of chord progression 1 mark per correct bass note Up to 3 marks for quality of correct bass line	1 x 3 3 1 x 3 3	12	
	Cadence D	1 mark per correct chord Up to 3 marks for quality of chord progression 1 mark per correct bass note Up to 3 marks for quality of correct bass line	1 x 3 3 1 x 3 3	12	



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

Q	Element	Descriptors	Mark	Sub-total	Total
<b>6</b>	Grid / Stave	<ul style="list-style-type: none"> <li>1 mark per correct note of chord</li> </ul>	1 x 12	<b>12</b>	<b>60</b>
	<b>Criteria for awarding marks at cadence points:</b>  1 mark per correct cadence chord (1 x 12) ----- Up to 3 marks for quality of chord progression at each cadence point, which fits well with the melody (3 x 4) ----- 1 mark per correct descant note which is part of the chord and which falls on the correct beat of the bar (1 x 12) ----- Up to 3 marks for quality of descant line at each cadence point, which fits well with the melody and bass notes (3 x 4)				
	Cadence A	1 mark per correct cadence chord Up to 3 marks for quality of chord progression 1 mark per correct descant note Up to 3 marks for quality of descant line	1 x 3 3 1 x 3 3	<b>12</b>	
	Cadence B	1 mark per correct cadence chord Up to 3 marks for quality of chord progression 1 mark per correct descant note Up to 3 marks for quality of descant line	1 x 3 3 1 x 3 3	<b>12</b>	
	Cadence C	1 mark per correct cadence chord Up to 3 marks for quality of chord progression 1 mark per correct descant note Up to 3 marks for quality of descant line	1 x 3 3 1 x 3 3	<b>12</b>	
	Cadence D	1 mark per correct cadence chord Up to 3 marks for quality of chord progression 1 mark per correct descant note Up to 3 marks for quality of descant line	1 x 3 3 1 x 3 3	<b>12</b>	

### **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														
Five excerpts from <i>Bohemian Rhapsody</i> by Freddie Mercury.														
Excerpt 1 (bars 1-4)														
(a)	In harmony	3												
(b)	Repeated notes	3												
Excerpt 2, (bars 9 - 16).														
(c)	3m for identification of a recording technique used in the excerpt  For example, recording technique: Flanging; Overdubbing; Multitracking; Panning	3												
(d)	Piano/Cymbal/Bass (guitar)	3												
Excerpt 3, (b261-265).														
(e)	“just”	3												
(f)	“away”	3												
Excerpt 3 (bars 17 – 24) and excerpt 4, (bars 35 - 42).														
(g)	Up to 3m for a valid difference between the music in excerpt 3 and the music in excerpt 4. The answer must refer to both excerpts and the same point of difference for full marks.  For example:	3												
	<table><tr><th></th><th>Excerpt 3</th><th>Excerpt 4 (This excerpt)</th></tr><tr><td>Difference</td><td>Drums enter towards the end of the excerpt</td><td>Drums heard from the start of the excerpt</td></tr><tr><td></td><td>No guitar</td><td>Guitar heard towards the end of the excerpt</td></tr><tr><td></td><td>No bell tree effect / No chimes</td><td>Bell tree effect / Chimes</td></tr></table>			Excerpt 3	Excerpt 4 (This excerpt)	Difference	Drums enter towards the end of the excerpt	Drums heard from the start of the excerpt		No guitar	Guitar heard towards the end of the excerpt		No bell tree effect / No chimes	Bell tree effect / Chimes
	Excerpt 3		Excerpt 4 (This excerpt)											
Difference	Drums enter towards the end of the excerpt		Drums heard from the start of the excerpt											
	No guitar	Guitar heard towards the end of the excerpt												
	No bell tree effect / No chimes	Bell tree effect / Chimes												
Partially correct answer = 1m/2m														

Excerpt 5, (bars 110 - 121).		
(h)	<p>Up to 4m for each of one valid feature of the guitar music heard in the excerpt</p> <p><b>For example:</b>  Sequences; (rising) scales; Syncopated rhythm, (dominant) pedal note; distortion; guitar overdubs (guitar orchestra); power chords; vibrato; bends; triplet rhythm/triplet feel; played in octaves; mixture of steps and leaps; riffs</p> <p>Partially correct answer = 1m/2m/3m</p>	4

Question 2 – 10 marks		
Two excerpts from <i>Romeo and Juliet Fantasy Overture</i> by Tchaikovsky		
Excerpt 1, (bars 78 - 96).		
(a)	Introduction	2
(b)	Friar Lawrence theme	2
(c)	Flute	2
Excerpt 2, (bars 102 - 111).		
(d)	Strings	1
	Woodwind	1
(e)	Gets louder	2

Question 3 – 10 marks																							
<p align="center"><b>An excerpt from <i>Piano Quartet No. 1</i> by Gerald Barry</b></p> <p align="center"><b>Bars 373 - 402</b></p>																							
<b>(a)</b>	Piano	1																					
<b>(b)</b>	Violin Viola Cello	1 1 1																					
<b>(c)</b>	Polyphonic	2																					
<b>(d)</b>	<p>Up to 2m for a feature of 20<sup>th</sup> century music in the excerpt</p> <p><b>For example:</b> Atonality; changing time signatures; dissonance</p> <p>Partially correct answer = 1m</p>	2																					
<b>(e)</b>	<p>Up to 2m for a valid difference between the music in this excerpt and the music which immediately follows in <i>Piano Quartet No. 1</i>. The answer must refer to both excerpts and the same point of difference for full marks.</p> <p><b>For example:</b></p> <table border="1"> <thead> <tr> <th></th><th>The excerpt</th><th>The music which follows the excerpt</th></tr> </thead> <tbody> <tr> <td><b>Difference</b></td><td>(Solo) piano</td><td>No piano</td></tr> <tr> <td></td><td>No violin/viola/cello/strings</td><td>Violin/viola/cello/strings</td></tr> <tr> <td></td><td>Faster tempo</td><td>Slower tempo</td></tr> <tr> <td></td><td>No canon</td><td>Canon</td></tr> <tr> <td></td><td>Louder</td><td>Softer</td></tr> <tr> <td></td><td><i>fff</i></td><td><i>mp</i></td></tr> </tbody> </table> <p>Partially correct answer = 1m</p>		The excerpt	The music which follows the excerpt	<b>Difference</b>	(Solo) piano	No piano		No violin/viola/cello/strings	Violin/viola/cello/strings		Faster tempo	Slower tempo		No canon	Canon		Louder	Softer		<i>fff</i>	<i>mp</i>	2
	The excerpt	The music which follows the excerpt																					
<b>Difference</b>	(Solo) piano	No piano																					
	No violin/viola/cello/strings	Violin/viola/cello/strings																					
	Faster tempo	Slower tempo																					
	No canon	Canon																					
	Louder	Softer																					
	<i>fff</i>	<i>mp</i>																					

Question 4 – 10 marks											
Two excerpts from <i>Cantata Jesu, der du meine Seele</i> by J. S. Bach											
Excerpt 1, (Chorale bars 1 - 8).											
(a)	 <p>Mark the first two notes from left to right.</p>	1 + 1									
(b)	A chorale	2									
(c)	An imperfect cadence	2									
Excerpt 2, (Chorus bars 41 - 57).											
(d)	<p>Any two correct instruments</p> <p><b>For example:</b> Oboe, violin, viola, organ, cello, flute, bass</p>	1 + 1									
Excerpt 1, (Chorale bars 1 - 8) and Excerpt 2, (Chorus bars 41 - 57).											
(e)	<p>Up to 2m a valid similarity or for a valid difference between the music in excerpt 1 and the music in excerpt 2</p> <p>The answer must refer to both excerpts and the same point of similarity/difference for full marks.</p> <p><b>For example:</b></p> <table border="1"> <thead> <tr> <th></th><th>Excerpt 1</th><th>Excerpt 2</th></tr> </thead> <tbody> <tr> <td><b>Similarity</b></td><td colspan="2">           Same key (G minor)            SATB choir            Full orchestra            The chorale hymn theme/tune is heard in both excerpts         </td></tr> <tr> <td><b>Difference</b></td><td>           4/4 time            Homophonic            No imitation/ anon/antiphony            Ends on an imperfect cadence            No ground bass            Slower tempo         </td><td>           3/4 time            Polyphonic            Imitation/canon/antiphony            Ends on a perfect cadence            Ground bass            Faster tempo         </td></tr> </tbody> </table> <p>Partially correct answer = 1m</p>		Excerpt 1	Excerpt 2	<b>Similarity</b>	Same key (G minor) SATB choir Full orchestra The chorale hymn theme/tune is heard in both excerpts		<b>Difference</b>	4/4 time Homophonic No imitation/ anon/antiphony Ends on an imperfect cadence No ground bass Slower tempo	3/4 time Polyphonic Imitation/canon/antiphony Ends on a perfect cadence Ground bass Faster tempo	2
	Excerpt 1	Excerpt 2									
<b>Similarity</b>	Same key (G minor) SATB choir Full orchestra The chorale hymn theme/tune is heard in both excerpts										
<b>Difference</b>	4/4 time Homophonic No imitation/ anon/antiphony Ends on an imperfect cadence No ground bass Slower tempo	3/4 time Polyphonic Imitation/canon/antiphony Ends on a perfect cadence Ground bass Faster tempo									

Question 5 – 25 marks		
Excerpt 1: <i>Planxty Castle Leslie</i> , Michael Rooney		
(a)	Harp	3
(b)	Ornamentation	3
(c)	ABAB	3
Excerpt 2 - <i>The Green Groves of Erin</i> , The Bothy Band		
(d)	(i) Option 1: reel	3
	(ii) Option 3: $\frac{4}{4}$	2
	(iii) Option 2: 	2
(e)	Any correct instrument Violin/Fiddle; Flute; Uilleann pipes	2
Excerpt 3 - <i>The Wild Rover</i> – Lankum		
(f)	Any feature of sean nós singing as heard in the excerpt. <b>For example:</b> Ornamentation; nasal tone; Allow solo vocal performance	3
(g)	Up to 4m for a description of one feature of the instrumental accompaniment. <b>For example:</b> Repeated notes/chord/rhythm in guitar; repeated note on fiddle; drone/held note/pedal note/long note on fiddle; sustained notes/chords on concertina; dissonant sounds/clashing sounds between instruments.  Partially correct answer = 1m/2m/3m	4



Excerpt 5 - Dance of the Princesses <i>Firebird Ballet</i> Stravinsky		
(i)	<p>Up to 4m for an accurate comparison between the music in the excerpt and the prescribed work selected.</p> <p>Partially correct answer = 1m/2m/3m</p>	4



# Marking Schemes and Assessment Criteria

## III - Unprepared Tests

Assessment Criteria	Mark	Sight Reading	Aural Memory	Improvisation
1) Accuracy (pitch and rhythm) 2) Continuity & Pulse <b>NB:</b> Distinguish between rhythmic inaccuracy and lack of continuity	20 18-19 17	<ul style="list-style-type: none"> <li>• Very good pitch and/or rhythmic accuracy</li> <li>• Very good continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Very good pitch and/or rhythmic accuracy</li> <li>• Very good continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Very good development of given material</li> <li>• Very good continuity and pulse</li> </ul>
	16 15 14	<ul style="list-style-type: none"> <li>• Good pitch and/or rhythmic accuracy</li> <li>• Good continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Good pitch and/or rhythmic accuracy</li> <li>• Good continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Good development of given material</li> <li>• Good continuity and pulse</li> </ul>
	13 12 11	<ul style="list-style-type: none"> <li>• Fair pitch and/or rhythmic accuracy</li> <li>• Fair continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Fair pitch and/or rhythmic accuracy</li> <li>• Fair continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Fair development of given material</li> <li>• Fair continuity and pulse</li> </ul>
	10 9 8	<ul style="list-style-type: none"> <li>• Poor pitch and/or rhythmic accuracy</li> <li>• Poor continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Poor pitch and/or rhythmic accuracy</li> <li>• Poor continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Poor development of given material</li> <li>• Poor continuity and pulse</li> </ul>
	6-7 3-5 0-2	<ul style="list-style-type: none"> <li>• Very poor pitch and/or rhythmic accuracy</li> <li>• Very poor continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Very poor pitch and/or rhythmic accuracy</li> <li>• Very poor continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Very poor development of given material</li> <li>• Very poor continuity and pulse</li> </ul>

## ASSESSMENT CRITERIA FOR PERFORMING - SOLO OR GROUP PERFORMANCE

Control of the Performing Medium	Chosen Music & Standard of Performance	Group
1. <b>Pitch</b> - accuracy and intonation 2. <b>Rhythm</b> – accuracy and consistency 3. <b>Appropriate manual/technical dexterity.</b> <ul style="list-style-type: none"> <li>• Control of sound production</li> <li>• Technical security</li> </ul> 4. <b>Tone quality</b> as appropriate to style and medium	1. <b>Musicality:</b> <ul style="list-style-type: none"> <li>• Phrasing, breathing, expression <b>as appropriate to style</b></li> <li>• Dynamic requirements <b>as appropriate to style</b></li> <li>• Articulation / Enunciation</li> <li>• Intonation</li> </ul> 2. <b>Interpretation:</b> Sense and understanding of style, e.g.: <ul style="list-style-type: none"> <li>• Popular style               <ul style="list-style-type: none"> <li>- feel for words &amp; rhythm</li> </ul> </li> <li>• Traditional style               <ul style="list-style-type: none"> <li>- lilting rhythm</li> </ul> </li> <li>• Classical style               <ul style="list-style-type: none"> <li>- tone, phrasing, expression</li> </ul> </li> </ul> 3. <b>Musical communication</b> (NB of the <b>music</b> – does the <b>music</b> communicate?)	1. Do they make a <b>noticeable</b> contribution to the overall sound (including balance) 2. Do they contribute <b>musically</b> to the interpretation as appropriate to the genre? 3. Can the candidate hold their line? 4. Do they relate <b>musically (not visually)</b> with the other members of the group?

## Ordinary Level– Solo or Group Performance (100 marks)

Two songs/pieces + one unprepared test

OL

I Control of the Medium (20)		II Chosen Music and Standard of Performance (60)		
Mark	Description	Mark	Solo performing	Group performing
20 18-19 17	<ul style="list-style-type: none"> <li>• Very good pitch</li> <li>• Very good rhythm</li> <li>• Very good appropriate manual/technical dexterity</li> <li>• Very good appropriate tone quality</li> </ul>	58-60 54-57 51-53	<ul style="list-style-type: none"> <li>• Very musical performance</li> <li>• Very good interpretation</li> <li>• Very confident performance</li> <li>• Very good musical communication</li> </ul>	<ul style="list-style-type: none"> <li>• Very good input to musical balance of group</li> <li>• Very good contribution to the group interpretation</li> <li>• Very confident and very good at holding line</li> <li>• Very good interaction and awareness</li> </ul>
16 15 14	<ul style="list-style-type: none"> <li>• Good pitch</li> <li>• Good rhythm</li> <li>• Good appropriate manual/technical dexterity</li> <li>• Good appropriate tone quality</li> </ul>	48-50 45-47 42-44	<ul style="list-style-type: none"> <li>• Good musical performance</li> <li>• Good interpretation</li> <li>• Confident performance</li> <li>• Good musical communication</li> </ul>	<ul style="list-style-type: none"> <li>• Good input to musical balance of group</li> <li>• Good contribution to the group interpretation</li> <li>• Confident and good at holding line</li> <li>• Good interaction and awareness</li> </ul>
13 12 11	<ul style="list-style-type: none"> <li>• Fair pitch</li> <li>• Fair rhythm</li> <li>• Fair appropriate manual/technical dexterity</li> <li>• Fair appropriate tone quality</li> </ul>	39-41 36-38 33-35	<ul style="list-style-type: none"> <li>• Fairly musical performance</li> <li>• Fairly good interpretation</li> <li>• Fairly confident performance</li> <li>• Fairly good musical communication</li> </ul>	<ul style="list-style-type: none"> <li>• Fairly good input to musical balance of group</li> <li>• Fairly good contribution to the group interpretation</li> <li>• Fairly confident and fairly good at holding line</li> <li>• Fairly good interaction and awareness</li> </ul>
10 9 8	<ul style="list-style-type: none"> <li>• Poor pitch</li> <li>• Poor rhythm</li> <li>• Poor appropriate manual/technical dexterity</li> <li>• Poor appropriate tone quality</li> </ul>	30-32 27-29 24-26	<ul style="list-style-type: none"> <li>• Poor musical performance</li> <li>• Poor interpretation</li> <li>• Poor level of confidence</li> <li>• Poor musical communication</li> </ul>	<ul style="list-style-type: none"> <li>• Poor input to musical balance of group</li> <li>• Poor contribution to the group interpretation</li> <li>• Poor level of confidence and poor at holding line</li> <li>• Poor interaction and awareness</li> </ul>
6-7 3-5 0-2	<ul style="list-style-type: none"> <li>• Very poor pitch</li> <li>• Very poor rhythm</li> <li>• Very poor appropriate manual/technical dexterity</li> <li>• Very poor appropriate tone quality</li> </ul>	16-23 8-15 0-7	<ul style="list-style-type: none"> <li>• Very poor musical performance</li> <li>• Very poor interpretation</li> <li>• Very poor level of confidence</li> <li>• Very poor musical communication</li> </ul>	<ul style="list-style-type: none"> <li>• Very poor input to musical balance of group</li> <li>• Very poor contribution to the group interpretation</li> <li>• Very poor level of confidence and poor at holding line</li> <li>• Very poor interaction and awareness</li> </ul>

### 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

## III - Unprepared Tests

Assessment Criteria	Mark	Sight Reading	Aural Memory	Improvisation
1) Accuracy (pitch and rhythm)  2) Continuity & Pulse  <b>NB:</b> Distinguish between rhythmic inaccuracy and lack of continuity	20 18-19 17	<ul style="list-style-type: none"> <li>• Very good pitch and/or rhythmic accuracy</li> <li>• Very good continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Very good pitch and/or rhythmic accuracy</li> <li>• Very good continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Very good development of given material</li> <li>• Very good continuity and pulse</li> </ul>
	16 15 14	<ul style="list-style-type: none"> <li>• Good pitch and/or rhythmic accuracy</li> <li>• Good continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Good pitch and/or rhythmic accuracy</li> <li>• Good continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Good development of given material</li> <li>• Good continuity and pulse</li> </ul>
	13 12 11	<ul style="list-style-type: none"> <li>• Fair pitch and/or rhythmic accuracy</li> <li>• Fair continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Fair pitch and/or rhythmic accuracy</li> <li>• Fair continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Fair development of given material</li> <li>• Fair continuity and pulse</li> </ul>
	10 9 8	<ul style="list-style-type: none"> <li>• Poor pitch and/or rhythmic accuracy</li> <li>• Poor continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Poor pitch and/or rhythmic accuracy</li> <li>• Poor continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Poor development of given material</li> <li>• Poor continuity and pulse</li> </ul>
	6-7 3-5 0-2	<ul style="list-style-type: none"> <li>• Very poor pitch and/or rhythmic accuracy</li> <li>• Very poor continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Very poor pitch and/or rhythmic accuracy</li> <li>• Very poor continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Very poor development of given material</li> <li>• Very poor continuity and pulse</li> </ul>

## ASSESSMENT CRITERIA FOR PERFORMING - SOLO SINGING TO OWN ACCOMPANIMENT

Control of the Performing Medium	Chosen Music & Standard of Performance
1. <b>Pitch</b> - accuracy and intonation  2. <b>Rhythm</b> – accuracy and consistency  3. <b>Appropriate manual/technical dexterity.</b> <ul style="list-style-type: none"> <li>• Control of sound production</li> <li>• Technical security</li> </ul> 4. <b>Tone quality</b> as appropriate to style and medium	1. <b>Musicality:</b> <ul style="list-style-type: none"> <li>• Phrasing, breathing, expression <b>as appropriate to style</b></li> <li>• Dynamic requirements <b>as appropriate to style</b></li> <li>• Articulation / Enunciation</li> <li>• Intonation</li> </ul> 2. <b>Interpretation:</b> Sense and understanding of style, e.g.: <ul style="list-style-type: none"> <li>• Popular style               <ul style="list-style-type: none"> <li>- feel for words &amp; rhythm</li> </ul> </li> <li>• Traditional style               <ul style="list-style-type: none"> <li>- lilting rhythm</li> </ul> </li> <li>• Classical style               <ul style="list-style-type: none"> <li>- tone, phrasing, expression</li> </ul> </li> </ul> 3. <b>Musical communication</b> (NB of the <b>music</b> – does the <b>music</b> communicate?)

## Ordinary Level – Solo Singing to Own Accompaniment (100 marks)

Two songs/pieces + one unprepared test

OL

I Control of the Medium (20)		II Chosen Music and Standard of Performance (60)	
Mark	Description	Mark	Description
20 18-19 17	<ul style="list-style-type: none"> <li>• Very good pitch in voice and accompaniment</li> <li>• Very good rhythm in voice and accompaniment</li> <li>• Very good appropriate manual/technical dexterity in voice and accompaniment</li> <li>• Very good appropriate tone quality in voice and accompaniment</li> </ul>	58-60 54-57 51-53	<ul style="list-style-type: none"> <li>• Very musical performance overall (including balance between voice and accompaniment)</li> <li>• Very good interpretation overall</li> <li>• Very confident performance overall</li> <li>• Very good musical communication</li> </ul>
16 15 14	<ul style="list-style-type: none"> <li>• Good pitch in voice and accompaniment</li> <li>• Good rhythm in voice and accompaniment</li> <li>• Good appropriate manual/technical dexterity in voice and accompaniment</li> <li>• Good appropriate tone quality in voice and accompaniment</li> </ul>	48-50 45-47 42-44	<ul style="list-style-type: none"> <li>• Good musical performance overall (including balance between voice and accompaniment)</li> <li>• Good interpretation overall</li> <li>• Confident performance overall</li> <li>• Good musical communication</li> </ul>
13 12 11	<ul style="list-style-type: none"> <li>• Fair pitch in voice and accompaniment</li> <li>• Fair rhythm in voice and accompaniment</li> <li>• Fair appropriate manual/technical dexterity in voice and accompaniment</li> <li>• Fair appropriate tone quality in voice and accompaniment</li> </ul>	39-41 36-38 33-35	<ul style="list-style-type: none"> <li>• Fairly musical performance overall (including balance between voice and accompaniment)</li> <li>• Fairly good interpretation overall</li> <li>• Fairly confident performance overall</li> <li>• Fairly good musical communication</li> </ul>
10 9 8	<ul style="list-style-type: none"> <li>• Poor pitch in voice and accompaniment</li> <li>• Poor rhythm in voice and accompaniment</li> <li>• Poor appropriate manual/technical dexterity in voice and accompaniment</li> <li>• Poor appropriate tone quality in voice and accompaniment</li> </ul>	30-32 27-29 24-26	<ul style="list-style-type: none"> <li>• Poor musical performance overall (including balance between voice and accompaniment)</li> <li>• Poor interpretation overall</li> <li>• Poor level of confidence overall</li> <li>• Poor musical communication</li> </ul>
6-7 3-5 0-2	<ul style="list-style-type: none"> <li>• Very poor sense of pitch in voice and accompaniment</li> <li>• Very poor sense of rhythm in voice and accompaniment</li> <li>• Very poor appropriate manual/technical dexterity in voice and accompaniment</li> <li>• Very poor appropriate tone quality in voice and accompaniment</li> </ul>	16-23 8-15 0-7	<ul style="list-style-type: none"> <li>• Very poor musical performance overall (including balance between voice and accompaniment)</li> <li>• Very poor interpretation overall</li> <li>• Very poor level of confidence overall</li> <li>• Very poor musical communication</li> </ul>

### 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

### III - Unprepared Tests

Assessment Criteria	Mark	Sight Reading	Aural Memory	Improvisation
1. Accuracy (pitch and rhythm)  2. Continuity & Pulse  <b>NB:</b> Distinguish between rhythmic inaccuracy and lack of continuity	20 18-19 17	<ul style="list-style-type: none"> <li>• Very good pitch and/or rhythmic accuracy</li> <li>• Very good continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Very good pitch and/or rhythmic accuracy</li> <li>• Very good continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Very good development of given material</li> <li>• Very good continuity and pulse</li> </ul>
	16 15 14	<ul style="list-style-type: none"> <li>• Good pitch and/or rhythmic accuracy</li> <li>• Good continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Good pitch and/or rhythmic accuracy</li> <li>• Good continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Good development of given material</li> <li>• Good continuity and pulse</li> </ul>
	13 12 11	<ul style="list-style-type: none"> <li>• Fair pitch and/or rhythmic accuracy</li> <li>• Fair continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Fair pitch and/or rhythmic accuracy</li> <li>• Fair continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Fair development of given material</li> <li>• Fair continuity and pulse</li> </ul>
	10 9 8	<ul style="list-style-type: none"> <li>• Poor pitch and/or rhythmic accuracy</li> <li>• Poor continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Poor pitch and/or rhythmic accuracy</li> <li>• Poor continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Poor development of given material</li> <li>• Poor continuity and pulse</li> </ul>
	6-7 3-5 0-2	<ul style="list-style-type: none"> <li>• Very poor pitch and/or rhythmic accuracy</li> <li>• Very poor continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Very poor pitch and/or rhythmic accuracy</li> <li>• Very poor continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Very poor development of given material</li> <li>• Very poor continuity and pulse</li> </ul>

### ASSESSMENT CRITERIA FOR PERFORMING - TECHNOLOGY

Control of the Performing Medium	Chosen Music & Standard of Performance
1. Note accuracy (pitch and rhythm)  2. Appropriate manual/technical dexterity: <ul style="list-style-type: none"> <li>• Appropriate technical fluency</li> </ul>	1. Musical outcome (NB <b>before</b> edits): <ul style="list-style-type: none"> <li>• Choice of sounds</li> <li>• Balance between tracks</li> </ul> 2. Confident performance: <ul style="list-style-type: none"> <li>• inputting</li> <li>• Edits, print/record, save and retrieve</li> </ul> 3. Understanding of system <ul style="list-style-type: none"> <li>• Setting up score</li> <li>• Appropriate understanding of software or MIDI system</li> </ul>



**Ordinary Level– Technology (100 marks)**  
One score of two parts + three edits + one unprepared test

**OLT**

I Control of the Medium (20)		II Chosen Music and Standard of Performance (60)	
Mark	Description	Mark	Description
20 18-19 17	<ul style="list-style-type: none"> <li>• Very good pitch</li> <li>• Very good rhythm</li> <li>• Very good appropriate manual/technical dexterity</li> </ul>	58-60 54-57 51-53	<ul style="list-style-type: none"> <li>• Very good musical outcome (<b>before</b> edits)</li> <li>• Very confident inputting</li> <li>• Edits, printing/recording, save and retrieve successful and very confident</li> <li>• Very good understanding of system</li> </ul>
16 15 14	<ul style="list-style-type: none"> <li>• Good pitch</li> <li>• Good rhythm</li> <li>• Good appropriate manual/technical dexterity</li> </ul>	48-50 45-47 42-44	<ul style="list-style-type: none"> <li>• Good musical outcome (<b>before</b> edits)</li> <li>• Confident inputting</li> <li>• Edits, printing/recording, save and retrieve successful and confident.</li> <li>• Good understanding of system</li> </ul>
13 12 11	<ul style="list-style-type: none"> <li>• Fair pitch</li> <li>• Fair rhythm</li> <li>• Fair appropriate manual/technical dexterity</li> </ul>	39-41 36-38 33-35	<ul style="list-style-type: none"> <li>• Fairly musical outcome (<b>before</b> edits)</li> <li>• Fairly confident inputting</li> <li>• Fairly successful and confident editing, printing/recording, save and retrieve.</li> <li>• Fair understanding of system</li> </ul>
10 9 8	<ul style="list-style-type: none"> <li>• Poor pitch</li> <li>• Poor rhythm</li> <li>• Poor appropriate manual/technical dexterity</li> </ul>	30-32 27-29 24-26	<ul style="list-style-type: none"> <li>• Poor musical outcome (<b>before</b> edits)</li> <li>• Poor level of confidence inputting</li> <li>• Poor level of success and confidence editing, printing/recording, save and retrieve</li> <li>• Poor understanding of system</li> </ul>
6-7 3-5 0-2	<ul style="list-style-type: none"> <li>• Very poor pitch</li> <li>• Very poor rhythm</li> <li>• Very poor appropriate manual/technical dexterity</li> </ul>	16-23 8-15 0-7	<ul style="list-style-type: none"> <li>• Very poor musical outcome (<b>before</b> edits)</li> <li>• Very poor level of confidence inputting</li> <li>• Very poor level of success and confidence editing, printing/recording, save and retrieve</li> <li>• Very poor understanding of system</li> </ul>

**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

## III - Unprepared Tests

Assessment Criteria	Mark	Sight Reading	Aural Memory	Improvisation
1) Accuracy (pitch and rhythm) 2) Continuity & Pulse <b>NB:</b> Distinguish between rhythmic inaccuracy and lack of continuity	20 18-19 17	<ul style="list-style-type: none"> <li>• Very good pitch and/or rhythmic accuracy</li> <li>• Very good continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Very good pitch and/or rhythmic accuracy</li> <li>• Very good continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Very good development of given material</li> <li>• Very good continuity and pulse</li> </ul>
	16 15 14	<ul style="list-style-type: none"> <li>• Good pitch and/or rhythmic accuracy</li> <li>• Good continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Good pitch and/or rhythmic accuracy</li> <li>• Good continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Good development of given material</li> <li>• Good continuity and pulse</li> </ul>
	13 12 11	<ul style="list-style-type: none"> <li>• Fair pitch and/or rhythmic accuracy</li> <li>• Fair continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Fair pitch and/or rhythmic accuracy</li> <li>• Fair continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Fair development of given material</li> <li>• Fair continuity and pulse</li> </ul>
	10 9 8	<ul style="list-style-type: none"> <li>• Poor pitch and/or rhythmic accuracy</li> <li>• Poor continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Poor pitch and/or rhythmic accuracy</li> <li>• Poor continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Poor development of given material</li> <li>• Poor continuity and pulse</li> </ul>
	6-7 3-5 0-2	<ul style="list-style-type: none"> <li>• Very poor pitch and/or rhythmic accuracy</li> <li>• Very poor continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Very poor pitch and/or rhythmic accuracy</li> <li>• Very poor continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Very poor development of given material</li> <li>• Very poor continuity and pulse</li> </ul>

## ASSESSMENT CRITERIA FOR PERFORMING - CONDUCTING

Control of the Performing	Chosen Music and Standard of Performance
<b>1. Accuracy:</b> <ul style="list-style-type: none"> <li>• Beat (as per time signature)</li> <li>• Indication of entries</li> </ul> <b>2. Rhythmic consistency,</b> including pulse.	<b>1. Musicality:</b> <ul style="list-style-type: none"> <li>• Ability to shape phrases</li> <li>• Ability to shape dynamics/musical expression, as appropriate</li> </ul> <b>2. Interpretation:</b> Sense and understanding of style <ul style="list-style-type: none"> <li>• Popular style               <ul style="list-style-type: none"> <li>- feel for words &amp; rhythm</li> </ul> </li> <li>• Traditional style               <ul style="list-style-type: none"> <li>- lilting rhythm</li> </ul> </li> <li>• Classical style               <ul style="list-style-type: none"> <li>- phrasing, expression</li> </ul> </li> </ul> <b>3. Rapport with ensemble</b>
<b>3. Appropriate manual/technical dexterity.</b> <ul style="list-style-type: none"> <li>• Technical security</li> <li>• Fluency of the music</li> </ul> <b>4. Technique</b> as appropriate to performing medium and style of music	

## Ordinary Level – Conducting (100 marks)

Conducting: Two songs/pieces + one unseen score + one Unprepared Test

<b>OL</b>
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Mark	I Control of the Performing (20)	Mark	II Chosen Music and Standard of Performance (60)
20 18-19 17	<ul style="list-style-type: none"> <li>• Very good accuracy</li> <li>• Very good rhythmic consistency</li> <li>• Very good appropriate manual/technical dexterity</li> <li>• Very good appropriate technique</li> </ul>	58-60 54-57 51-53	<ul style="list-style-type: none"> <li>• Very good musicality</li> <li>• Very good interpretation</li> <li>• Very confident performance</li> <li>• Very good rapport with ensemble</li> </ul>
16 15 14	<ul style="list-style-type: none"> <li>• Good accuracy</li> <li>• Good rhythmic consistency</li> <li>• Good appropriate manual/technical dexterity</li> <li>• Good appropriate technique</li> </ul>	48-50 45-47 42-44	<ul style="list-style-type: none"> <li>• Good musicality</li> <li>• Good interpretation</li> <li>• Confident performance</li> <li>• Good rapport with ensemble</li> </ul>
13 12 11	<ul style="list-style-type: none"> <li>• Fair accuracy</li> <li>• Fair rhythmic consistency</li> <li>• Fair appropriate manual/technical dexterity</li> <li>• Fair appropriate technique</li> </ul>	39-41 36-38 33-35	<ul style="list-style-type: none"> <li>• Fair musicality</li> <li>• Fairly good interpretation</li> <li>• Fairly confident performance</li> <li>• Fair rapport with ensemble</li> </ul>
10 9 8	<ul style="list-style-type: none"> <li>• Poor accuracy</li> <li>• Poor rhythmic consistency</li> <li>• Poor appropriate manual/technical dexterity</li> <li>• Poor appropriate technique</li> </ul>	30-32 27-29 24-26	<ul style="list-style-type: none"> <li>• Poor musicality</li> <li>• Poor interpretation</li> <li>• Poor level of confidence</li> <li>• Poor rapport with ensemble</li> </ul>
6-7 3-5 0-2	<ul style="list-style-type: none"> <li>• Very poor accuracy</li> <li>• Very poor rhythmic consistency</li> <li>• Very poor appropriate manual/technical dexterity</li> <li>• Very poor appropriate technique</li> </ul>	16-23 8-15 0-7	<ul style="list-style-type: none"> <li>• Very poor musicality</li> <li>• Very poor interpretation</li> <li>• Very poor level of confidence</li> <li>• Very poor rapport with ensemble</li> </ul>

### 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

## III - Unprepared Tests

Assessment Criteria	Mark	Sight Reading	Aural Memory	Improvisation
1) Accuracy (pitch and rhythm) 2) Continuity & Pulse <b>NB:</b> Distinguish between rhythmic inaccuracy and lack of continuity	20 18-19 17	<ul style="list-style-type: none"> <li>• Very good pitch and/or rhythmic accuracy</li> <li>• Very good continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Very good pitch and/or rhythmic accuracy</li> <li>• Very good continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Very good development of given material</li> <li>• Very good continuity and pulse</li> </ul>
	16 15 14	<ul style="list-style-type: none"> <li>• Good pitch and/or rhythmic accuracy</li> <li>• Good continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Good pitch and/or rhythmic accuracy</li> <li>• Good continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Good development of given material</li> <li>• Good continuity and pulse</li> </ul>
	13 12 11	<ul style="list-style-type: none"> <li>• Fair pitch and/or rhythmic accuracy</li> <li>• Fair continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Fair pitch and/or rhythmic accuracy</li> <li>• Fair continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Fair development of given material</li> <li>• Fair continuity and pulse</li> </ul>
	10 9 8	<ul style="list-style-type: none"> <li>• Poor pitch and/or rhythmic accuracy</li> <li>• Poor continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Poor pitch and/or rhythmic accuracy</li> <li>• Poor continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Poor development of given material</li> <li>• Poor continuity and pulse</li> </ul>
	6-7 3-5 0-2	<ul style="list-style-type: none"> <li>• Very poor pitch and/or rhythmic accuracy</li> <li>• Very poor continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Very poor pitch and/or rhythmic accuracy</li> <li>• Very poor continuity &amp; pulse</li> </ul>	<ul style="list-style-type: none"> <li>• Very poor development of given material</li> <li>• Very poor continuity and pulse</li> </ul>

## ASSESSMENT CRITERIA FOR PERFORMING - IMPROVISATION

Control of the Performing Medium	Chosen Music & Standard of Performance	Group
1. <b>Pitch</b> - accuracy and intonation 2. <b>Rhythm</b> – accuracy and consistency 3. <b>Appropriate manual/technical dexterity.</b> <ul style="list-style-type: none"> <li>• Control of sound production</li> <li>• Technical security</li> </ul> 4. <b>Tone quality</b> as appropriate to style and medium	1. <b>Musicality:</b> <ul style="list-style-type: none"> <li>• Phrasing, breathing, expression <b>as appropriate to style</b></li> <li>• Dynamic requirements <b>as appropriate to style</b></li> <li>• Articulation / Enunciation</li> <li>• Intonation</li> </ul> 2. <b>Interpretation:</b> Sense and understanding of style, e.g.: <ul style="list-style-type: none"> <li>• Popular style               <ul style="list-style-type: none"> <li>- feel for words &amp; rhythm</li> </ul> </li> <li>• Traditional style               <ul style="list-style-type: none"> <li>- lilting rhythm</li> </ul> </li> <li>• Classical style               <ul style="list-style-type: none"> <li>- tone, phrasing, expression</li> </ul> </li> </ul> 3. <b>Musical communication</b> (NB of the <b>music</b> – does the <b>music</b> communicate?)	1. Do they make a <b>noticeable</b> contribution to the overall sound (including balance) 2. Do they contribute <b>musically</b> to the interpretation as appropriate to the genre? 3. Can the candidate hold their line? 4. Do they relate <b>musically</b> ( <b>not visually</b> ) with the other members of the group?

## Ordinary Level – Improvisation (100 marks)

OL

Two songs/pieces demonstrating one type of improvisation (melodic/rhythmic/harmonic/mood) or a combination

+ One unprepared test (aural memory/sight-reading/improvisation)

NB: It is the candidate's ability to present a musical performance in this medium that is assessed and **not** the quality of their improvisation.

I Control of the Medium (20)		II Chosen Music and Standard of Performance (60)		
Mark	Description	Mark	Solo performing	Group performing
20 18-19 17	<ul style="list-style-type: none"> <li>• Very good pitch</li> <li>• Very good rhythm</li> <li>• Very good appropriate manual/technical dexterity</li> <li>• Very good appropriate tone quality</li> </ul>	58-60 54-57 51-53	<ul style="list-style-type: none"> <li>• Very musical performance</li> <li>• Very good interpretation</li> <li>• Very confident performance</li> <li>• Very good musical communication</li> </ul>	<ul style="list-style-type: none"> <li>• Very good input to musical balance of group</li> <li>• Very good contribution to the group interpretation</li> <li>• Very confident and very good at holding line</li> <li>• Very good interaction and awareness</li> </ul>
16 15 14	<ul style="list-style-type: none"> <li>• Good pitch</li> <li>• Good rhythm</li> <li>• Good appropriate manual/technical dexterity</li> <li>• Good appropriate tone quality</li> </ul>	48-50 45-47 42-44	<ul style="list-style-type: none"> <li>• Good musical performance</li> <li>• Good interpretation</li> <li>• Confident performance</li> <li>• Good musical communication</li> </ul>	<ul style="list-style-type: none"> <li>• Good input to musical balance of group</li> <li>• Good contribution to the group interpretation</li> <li>• Confident and good at holding line</li> <li>• Good interaction and awareness</li> </ul>
13 12 11	<ul style="list-style-type: none"> <li>• Fair pitch</li> <li>• Fair rhythm</li> <li>• Fair appropriate manual/technical dexterity</li> <li>• Fair appropriate tone quality</li> </ul>	39-41 36-38 33-35	<ul style="list-style-type: none"> <li>• Fairly musical performance</li> <li>• Fairly good interpretation</li> <li>• Fairly confident performance</li> <li>• Fairly good musical communication</li> </ul>	<ul style="list-style-type: none"> <li>• Fairly good input to musical balance of group</li> <li>• Fairly good contribution to the group interpretation</li> <li>• Fairly confident and fairly good at holding line</li> <li>• Fairly good interaction and awareness</li> </ul>
10 9 8	<ul style="list-style-type: none"> <li>• Poor pitch</li> <li>• Poor rhythm</li> <li>• Poor appropriate manual/technical dexterity</li> <li>• Poor appropriate tone quality</li> </ul>	30-32 27-29 24-26	<ul style="list-style-type: none"> <li>• Poor musical performance</li> <li>• Poor interpretation</li> <li>• Poor level of confidence</li> <li>• Poor musical communication</li> </ul>	<ul style="list-style-type: none"> <li>• Poor input to musical balance of group</li> <li>• Poor contribution to the group interpretation</li> <li>• Poor level of confidence and poor at holding line</li> <li>• Poor interaction and awareness</li> </ul>
6-7 3-5 0-2	<ul style="list-style-type: none"> <li>• Very poor pitch</li> <li>• Very poor rhythm</li> <li>• Very poor appropriate manual/technical dexterity</li> <li>• Very poor appropriate tone quality</li> </ul>	16-23 8-15 0-7	<ul style="list-style-type: none"> <li>• Very poor musical performance</li> <li>• Very poor interpretation</li> <li>• Very poor level of confidence</li> <li>• Very poor musical communication</li> </ul>	<ul style="list-style-type: none"> <li>• Very poor input to musical balance of group</li> <li>• Very poor contribution to the group interpretation</li> <li>• Very poor level of confidence and poor at holding line</li> <li>• Very poor interaction and awareness</li> </ul>

### 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





