



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2024

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"> • Very good sense of key • Very good melodic shape • Very good continuation of given opening • Very good rhythmic consistency <i>Appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i>	20 19 18
		<ul style="list-style-type: none"> • Good sense of key • Good melodic shape • Good continuation of given opening • Good rhythmic consistency <i>Appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i>	17 16 15
		<ul style="list-style-type: none"> • Moderately good sense of key • Moderately good melodic shape • Moderately good continuation of given opening • Moderately good rhythmic consistency <i>Generally appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i>	14 13 12
		<ul style="list-style-type: none"> • Fair sense of key • Fair melodic shape • Fair continuation of given opening • Fair rhythmic consistency <i>Generally appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i>	11 10 9
		<ul style="list-style-type: none"> • Poor sense of key • Poor melodic shape • Poor continuation of given opening • Poor rhythmic consistency <i>Inappropriate phrasing and expression marks inserted.</i> <i>Unsuitable instrument chosen.</i>	8 7 6
		<ul style="list-style-type: none"> • Very poor sense of key • Very poor melodic shape • Very poor continuation of given opening • Very poor rhythmic consistency <i>No phrasing and expression marks inserted.</i> <i>No instrument chosen.</i>	5 4 3
		<ul style="list-style-type: none"> • Very little or no attempt 	2 1 0

20
+
20

Q.2 SETTING MUSIC TO A GIVEN TEXT

Q	Descriptors	Mark	
2	<ul style="list-style-type: none">• Very good rhythmic consistency with words• Very good continuation of given opening• Very good sense of key• Very good melodic shape <i>Appropriate phrasing and expression marks inserted.</i>	39 – 40	40
	<ul style="list-style-type: none">• Good rhythmic consistency with words• Good continuation of given opening• Good sense of key• Good melodic shape <i>Appropriate phrasing and expression marks inserted.</i>	33 – 34 31 – 32 29 – 30	
	<ul style="list-style-type: none">• Moderately good rhythmic consistency with words• Moderately good continuation of given opening• Moderately good sense of key• Moderately good melodic shape <i>Generally appropriate phrasing and expression marks inserted.</i>	27 – 28 25 – 26 23 – 24	
	<ul style="list-style-type: none">• Fair rhythmic consistency with words• Fair continuation of given opening• Fair sense of key• Fair melodic shape <i>Generally appropriate phrasing and expression marks inserted.</i>	21 – 22 19 – 20 17 – 18	
	<ul style="list-style-type: none">• Poor rhythmic consistency with words• Poor continuation of given opening• Poor sense of key• Poor melodic shape <i>Inappropriate phrasing and expression marks inserted.</i>	15 – 16 13 – 14 11 – 12	
	<ul style="list-style-type: none">• Very poor rhythmic consistency with words• Very poor continuation of given opening• Very poor sense of key• Very poor melodic shape <i>No phrasing and expression marks inserted.</i>	9 – 10 7 – 8 5 – 6	
	<ul style="list-style-type: none">• Very little or no attempt	3 – 4 1 – 2 0	
	<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	<ul style="list-style-type: none"> Rhythm and style of dance very well maintained Very good sense of key Very good melodic shape Very good continuation of given opening <i>Appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i>	20 19 18	20 + 20
		<ul style="list-style-type: none"> Rhythm and style of dance well maintained Good sense of key Good melodic shape Good continuation of given opening <i>Appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i>	17 16 15	
		<ul style="list-style-type: none"> Rhythm and style of dance moderately well maintained Moderately good sense of key Moderately good melodic shape Moderately good continuation of given opening <i>Generally appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i>	14 13 12	
		<ul style="list-style-type: none"> Rhythm and style of dance fairly well maintained Fair sense of key Fair melodic shape Fair continuation of given opening <i>Generally appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i>	11 10 9	
		<ul style="list-style-type: none"> Poor adherence to rhythm and style of dance Poor sense of key Poor melodic shape Poor continuation of given opening <i>Inappropriate phrasing and expression marks inserted.</i> <i>Unsuitable instrument chosen.</i>	8 7 6	
		<ul style="list-style-type: none"> Very poor adherence to rhythm and style of dance Very poor sense of key Very poor melodic shape Very poor continuation of given opening <i>No phrasing and expression marks inserted.</i> <i>No instrument chosen.</i>	5 4 3	
		<ul style="list-style-type: none"> Very little or no attempt 	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 3rd = generally better than rising 3rd
2. Rising 4ths
3. Cadence progressions anywhere
4. Primary triads

Bass Line

1. No doubling of major 3rd 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"> 1 mark per correct note of chord 	1 x 12	12	60
	Criteria for awarding marks at cadence points: 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"> 1 mark per correct note of chord 	1 x 12	12	60
	Criteria for awarding marks at cadence points: 1 mark per correct chord that fits the 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
6	Grid / Stave	<ul style="list-style-type: none"> 1 mark per correct note of chord 	1 x 12	12	60
	Criteria for awarding marks at cadence points: 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	12	
	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	12	
	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	12	
	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	12	

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						
Four excerpts from <i>Piano Quartet No. 1</i> by Gerald Barry						
Excerpt 1 (bars 318 - 333)						
(a)	Viola + Cello Violin + Viola = 1 Violin + Cello = 1	3				
(b)	4/4	3				
Excerpt 2, (bars 491 - 512).						
(c)	Up to 4m for a correct explanation of polymetre For example: Two (or more) metres (time signatures) happening at the same time Partially correct answer = 1m/2m/3m	4				
(d)	Triplets	3				
Excerpt 2, (bars 491 - 512) and Excerpt 3, (bars 512 - 518).						
(e)	Up to 4m for a valid difference between the music in excerpt 2 and the music in excerpt 3 Answers must refer to both excerpts and the same point of difference for full marks. For example:					
	Difference	<table><tr><th>Excerpt 2</th><th>Excerpt 3</th></tr><tr><td>Polymetre Piano Dynamics <i>f</i> and <i>ff</i> / Louder Faster No canon Retrograde Augmentation Triplets throughout excerpt 2</td><td>No polymetre No piano Dynamics <i>p</i> / Softer Slower Canon No retrograde No augmentation One triplet only in excerpt 3</td></tr></table>	Excerpt 2	Excerpt 3	Polymetre Piano Dynamics <i>f</i> and <i>ff</i> / Louder Faster No canon Retrograde Augmentation Triplets throughout excerpt 2	No polymetre No piano Dynamics <i>p</i> / Softer Slower Canon No retrograde No augmentation One triplet only in excerpt 3
	Excerpt 2	Excerpt 3				
Polymetre Piano Dynamics <i>f</i> and <i>ff</i> / Louder Faster No canon Retrograde Augmentation Triplets throughout excerpt 2	No polymetre No piano Dynamics <i>p</i> / Softer Slower Canon No retrograde No augmentation One triplet only in excerpt 3					
Partially correct difference = 1m/2m/3m						

Excerpt 4 (bars 519 – 527)		
(f)	Changing time signatures	2
	Accented notes	2
(g)	Up to 4m for a correct description of the music which immediately follows excerpt 4 in <i>Piano Quartet No 1 by Gerald Barry</i> . Partially correct answer = 1m/2m/3m	4

Question 2 – 10 marks		
An excerpt from <i>Cantata Jesu, der du meine Seele</i> by J. S. Bach		
Chorale, (bars 1 - 16).		
(a)	Any two correct instruments For example: Flute, oboe, French horn, violin, viola, cello/double bass, organ	2 + 2
(b)	An imperfect cadence	2
(c)	A chorale	2
(d)	Up to 2m for a correct explanation of Tierce de Picardie. For example: Tierce de Picardie occurs when a piece in the minor key ends on a major tonic chord. (This piece is in G Minor and ends in G major). Partially correct answer = 1m	2

Question 3 – 10 marks		
Two excerpts from <i>Bohemian Rhapsody</i> by Freddie Mercury.		
Excerpt 1 (bars 33 – 47)		
(a)	<p>Piano + drums + guitar + bass guitar</p> <p>Piano + bass guitar = 1</p> <p>Piano + drums + bass guitar = 1</p>	2
(b)	Glissando	2
(c)	<p>Up to 2m for an example of word painting heard in the excerpt.</p> <p>For example: A guitar plays a bell tree/tinkling sound to depict “shivers down my spine”</p> <p>Partially correct description = 1m</p>	2
(d)	Guitar	2
Excerpt 2 (bars 128 – 132)		
(e)	 <p>Mark the first two notes from left to right</p>	1 + 1

Question 4 – 10 marks		
Two excerpts from <i>Romeo and Juliet Fantasy Overture</i> by Tchaikovsky		
Excerpt 1, (bars 112 - 126).		
(a)	Exposition	2
(b)	Strife theme	2
(c)	Repeated notes	2
Excerpt 2, (bars 127 – 135)		
(d)	(i) Polyphonic texture	2
	(ii) Up to 2m for the reason for choice of texture	2
For example: Subject 1/Strife theme is played in canon / in imitation by cello & violin and the woodwind Partially correct answer = 1m		

Question 5 – 25 marks		
Excerpt 1: <i>The Merry Sisters of Fate</i> , Lunasa		
(a)	(i) Reel	3
	(ii) 4/4	3
	(iii) 	3
(b)	Any correct instrument which plays the melody Flute; uilleann pipes; fiddle	3
Excerpt 2 - <i>Silver Dagger</i> , Solas		
(c)	Guitar X 2	3
	Bass Piano / keyboard Allow: Harp Mandolin (any two correct instruments)	3
(d)	AABC	3
Excerpt 3 - <i>Oíche Nollag</i> – Micheál Ó Súilleabháin		
(e)	Up to 4 marks for correct reference to the fusion in the excerpt For example: Irish traditional style: Reel; ornamentation Classical style: String sustained notes/chords/syncopated chords/harmonies Jazz: Chromatic, walking bassline; syncopation; improvised solo Partially correct answer = 1m/2m/3m	4

Question 6 – 20 marks		
Excerpt 1 <i>Eleanor Rigby</i> – The Beatles (bars 1- 8).		
(a)	Strings	2
(b)	4/4	2
Excerpt 2 <i>Eleanor Rigby</i> – The Beatles (bars 9 - 26).		
(c)	<p>Any feature of the accompaniment heard in the excerpt.</p> <p>For example: Repeated chords on strings; staccato chords on strings; block chords on strings; crotchet chords on strings; quaver chords on the upper strings; descending cello line. Descending, syncopated violin figure at end</p> <p>Partially correct answer = 1m/2m</p>	3
Excerpt 3 <i>Blackbird</i> , Caoimhe & Seamus Uí Fhlatharta		
(d)	<p>Up to 4 marks for a description of the texture of the music in the excerpt</p> <p>Partially correct answer = 1m/2m/3m</p>	4
Excerpt 4 - <i>Come Together</i> , The Beatles		
(e)	4 bars	2
(f)	<p>Up to 3m for any feature of the vocal music in the excerpt</p> <p>For example: Vocals feature in the introduction Vocal harmony Syncopation Repeated notes Repeated motif Moving by step and leap Narrow range</p> <p>Partially correct answer = 1m/2m</p>	3

Excerpt 4 - <i>Come Together</i> , The Beatles and Excerpt 5 – <i>Come Together</i> , The Beatles – Relaxing Piano			
(g)	Up to 4m for a valid difference between the music in excerpt 4 and the music in excerpt 5 Answers must refer to both excerpts and the same point of difference for full marks.		4
	For example:		
	Difference	Excerpt 4	Excerpt 5
		Introduction Voice/s Vocal harmony Lower/different key No piano Faster tempo Guitar/bass guitar/drums Vamping accompaniment	No introduction No vocals No vocal harmony Higher/different key Piano Slower tempo No guitar/bass guitar/drums Broken chord accompaniment
Partially correct answer = 1m/2m/3m			

Marking Schemes and Assessment Criteria

III - Unprepared Tests

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

ASSESSMENT CRITERIA FOR PERFORMING - SOLO OR GROUP PERFORMANCE

Control of the Performing Medium	Chosen Music & Standard of Performance	Group
1. Pitch - accuracy and intonation 2. Rhythm – accuracy and consistency 3. Appropriate manual/technical dexterity. <ul style="list-style-type: none"> • Control of sound production • Technical security 4. Tone quality as appropriate to style and medium	1. Musicality: <ul style="list-style-type: none"> • Phrasing, breathing, expression as appropriate to style • Dynamic requirements as appropriate to style • Articulation / Enunciation • Intonation 2. Interpretation: Sense and understanding of style, e.g.: <ul style="list-style-type: none"> • Popular style <ul style="list-style-type: none"> - feel for words & rhythm • Traditional style <ul style="list-style-type: none"> - lilting rhythm • Classical style <ul style="list-style-type: none"> - tone, phrasing, expression 3. Musical communication (NB of the music – does the music communicate?)	1. Do they make a noticeable contribution to the overall sound (including balance) 2. Do they contribute musically to the interpretation as appropriate to the genre? 3. Can the candidate hold their line? 4. Do they relate musically (not visually) 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"> • Very good pitch • Very good rhythm • Very good appropriate manual/technical dexterity • Very good appropriate tone quality 	58-60 54-57 51-53	<ul style="list-style-type: none"> • Very musical performance • Very good interpretation • Very confident performance • Very good musical communication 	<ul style="list-style-type: none"> • Very good input to musical balance of group • Very good contribution to the group interpretation • Very confident and very good at holding line • Very good interaction and awareness
16 15 14	<ul style="list-style-type: none"> • Good pitch • Good rhythm • Good appropriate manual/technical dexterity • Good appropriate tone quality 	48-50 45-47 42-44	<ul style="list-style-type: none"> • Good musical performance • Good interpretation • Confident performance • Good musical communication 	<ul style="list-style-type: none"> • Good input to musical balance of group • Good contribution to the group interpretation • Confident and good at holding line • Good interaction and awareness
13 12 11	<ul style="list-style-type: none"> • Fair pitch • Fair rhythm • Fair appropriate manual/technical dexterity • Fair appropriate tone quality 	39-41 36-38 33-35	<ul style="list-style-type: none"> • Fairly musical performance • Fairly good interpretation • Fairly confident performance • Fairly good musical communication 	<ul style="list-style-type: none"> • Fairly good input to musical balance of group • Fairly good contribution to the group interpretation • Fairly confident and fairly good at holding line • Fairly good interaction and awareness
10 9 8	<ul style="list-style-type: none"> • Poor pitch • Poor rhythm • Poor appropriate manual/technical dexterity • Poor appropriate tone quality 	30-32 27-29 24-26	<ul style="list-style-type: none"> • Poor musical performance • Poor interpretation • Poor level of confidence • Poor musical communication 	<ul style="list-style-type: none"> • Poor input to musical balance of group • Poor contribution to the group interpretation • Poor level of confidence and poor at holding line • Poor interaction and awareness
6-7 3-5 0-2	<ul style="list-style-type: none"> • Very poor pitch • Very poor rhythm • Very poor appropriate manual/technical dexterity • Very poor appropriate tone quality 	16-23 8-15 0-7	<ul style="list-style-type: none"> • Very poor musical performance • Very poor interpretation • Very poor level of confidence • Very poor musical communication 	<ul style="list-style-type: none"> • Very poor input to musical balance of group • Very poor contribution to the group interpretation • Very poor level of confidence and poor at holding line • Very poor interaction and awareness

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 NB: Distinguish between rhythmic inaccuracy and lack of continuity	20 18-19 17	<ul style="list-style-type: none"> • Very good pitch and/or rhythmic accuracy • Very good continuity & pulse 	<ul style="list-style-type: none"> • Very good pitch and/or rhythmic accuracy • Very good continuity & pulse 	<ul style="list-style-type: none"> • Very good development of given material • Very good continuity and pulse
	16 15 14	<ul style="list-style-type: none"> • Good pitch and/or rhythmic accuracy • Good continuity & pulse 	<ul style="list-style-type: none"> • Good pitch and/or rhythmic accuracy • Good continuity & pulse 	<ul style="list-style-type: none"> • Good development of given material • Good continuity and pulse
	13 12 11	<ul style="list-style-type: none"> • Fair pitch and/or rhythmic accuracy • Fair continuity & pulse 	<ul style="list-style-type: none"> • Fair pitch and/or rhythmic accuracy • Fair continuity & pulse 	<ul style="list-style-type: none"> • Fair development of given material • Fair continuity and pulse
	10 9 8	<ul style="list-style-type: none"> • Poor pitch and/or rhythmic accuracy • Poor continuity & pulse 	<ul style="list-style-type: none"> • Poor pitch and/or rhythmic accuracy • Poor continuity & pulse 	<ul style="list-style-type: none"> • Poor development of given material • Poor continuity and pulse
	6-7 3-5 0-2	<ul style="list-style-type: none"> • Very poor pitch and/or rhythmic accuracy • Very poor continuity & pulse 	<ul style="list-style-type: none"> • Very poor pitch and/or rhythmic accuracy • Very poor continuity & pulse 	<ul style="list-style-type: none"> • Very poor development of given material • Very poor continuity and pulse

ASSESSMENT CRITERIA FOR PERFORMING - SOLO SINGING TO OWN ACCOMPANIMENT

Control of the Performing Medium	Chosen Music & Standard of Performance
1. Pitch - accuracy and intonation 2. Rhythm – accuracy and consistency 3. Appropriate manual/technical dexterity. <ul style="list-style-type: none"> • Control of sound production • Technical security 4. Tone quality as appropriate to style and medium	1. Musicality: <ul style="list-style-type: none"> • Phrasing, breathing, expression as appropriate to style • Dynamic requirements as appropriate to style • Articulation / Enunciation • Intonation 2. Interpretation: Sense and understanding of style, e.g.: <ul style="list-style-type: none"> • Popular style <ul style="list-style-type: none"> - feel for words & rhythm • Traditional style <ul style="list-style-type: none"> - lilting rhythm • Classical style <ul style="list-style-type: none"> - tone, phrasing, expression 3. Musical communication (NB of the music – does the music 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"> • Very good pitch in voice and accompaniment • Very good rhythm in voice and accompaniment • Very good appropriate manual/technical dexterity in voice and accompaniment • Very good appropriate tone quality in voice and accompaniment 	58-60 54-57 51-53	<ul style="list-style-type: none"> • Very musical performance overall (including balance between voice and accompaniment) • Very good interpretation overall • Very confident performance overall • Very good musical communication
16 15 14	<ul style="list-style-type: none"> • Good pitch in voice and accompaniment • Good rhythm in voice and accompaniment • Good appropriate manual/technical dexterity in voice and accompaniment • Good appropriate tone quality in voice and accompaniment 	48-50 45-47 42-44	<ul style="list-style-type: none"> • Good musical performance overall (including balance between voice and accompaniment) • Good interpretation overall • Confident performance overall • Good musical communication
13 12 11	<ul style="list-style-type: none"> • Fair pitch in voice and accompaniment • Fair rhythm in voice and accompaniment • Fair appropriate manual/technical dexterity in voice and accompaniment • Fair appropriate tone quality in voice and accompaniment 	39-41 36-38 33-35	<ul style="list-style-type: none"> • Fairly musical performance overall (including balance between voice and accompaniment) • Fairly good interpretation overall • Fairly confident performance overall • Fairly good musical communication
10 9 8	<ul style="list-style-type: none"> • Poor pitch in voice and accompaniment • Poor rhythm in voice and accompaniment • Poor appropriate manual/technical dexterity in voice and accompaniment • Poor appropriate tone quality in voice and accompaniment 	30-32 27-29 24-26	<ul style="list-style-type: none"> • Poor musical performance overall (including balance between voice and accompaniment) • Poor interpretation overall • Poor level of confidence overall • Poor musical communication
6-7 3-5 0-2	<ul style="list-style-type: none"> • Very poor sense of pitch in voice and accompaniment • Very poor sense of rhythm in voice and accompaniment • Very poor appropriate manual/technical dexterity in voice and accompaniment • Very poor appropriate tone quality in voice and accompaniment 	16-23 8-15 0-7	<ul style="list-style-type: none"> • Very poor musical performance overall (including balance between voice and accompaniment) • Very poor interpretation overall • Very poor level of confidence overall • Very poor musical communication

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 NB: Distinguish between rhythmic inaccuracy and lack of continuity	20 18-19 17	<ul style="list-style-type: none"> • Very good pitch and/or rhythmic accuracy • Very good continuity & pulse 	<ul style="list-style-type: none"> • Very good pitch and/or rhythmic accuracy • Very good continuity & pulse 	<ul style="list-style-type: none"> • Very good development of given material • Very good continuity and pulse
	16 15 14	<ul style="list-style-type: none"> • Good pitch and/or rhythmic accuracy • Good continuity & pulse 	<ul style="list-style-type: none"> • Good pitch and/or rhythmic accuracy • Good continuity & pulse 	<ul style="list-style-type: none"> • Good development of given material • Good continuity and pulse
	13 12 11	<ul style="list-style-type: none"> • Fair pitch and/or rhythmic accuracy • Fair continuity & pulse 	<ul style="list-style-type: none"> • Fair pitch and/or rhythmic accuracy • Fair continuity & pulse 	<ul style="list-style-type: none"> • Fair development of given material • Fair continuity and pulse
	10 9 8	<ul style="list-style-type: none"> • Poor pitch and/or rhythmic accuracy • Poor continuity & pulse 	<ul style="list-style-type: none"> • Poor pitch and/or rhythmic accuracy • Poor continuity & pulse 	<ul style="list-style-type: none"> • Poor development of given material • Poor continuity and pulse
	6-7 3-5 0-2	<ul style="list-style-type: none"> • Very poor pitch and/or rhythmic accuracy • Very poor continuity & pulse 	<ul style="list-style-type: none"> • Very poor pitch and/or rhythmic accuracy • Very poor continuity & pulse 	<ul style="list-style-type: none"> • Very poor development of given material • Very poor continuity and pulse

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"> • Appropriate technical fluency 	1. Musical outcome (NB before edits): <ul style="list-style-type: none"> • Choice of sounds • Balance between tracks 2. Confident performance: <ul style="list-style-type: none"> • inputting • Edits, print/record, save and retrieve 3. Understanding of system <ul style="list-style-type: none"> • Setting up score • Appropriate understanding of software or MIDI system

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

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 NB: Distinguish between rhythmic inaccuracy and lack of continuity	20 18-19 17	<ul style="list-style-type: none"> • Very good pitch and/or rhythmic accuracy • Very good continuity & pulse 	<ul style="list-style-type: none"> • Very good pitch and/or rhythmic accuracy • Very good continuity & pulse 	<ul style="list-style-type: none"> • Very good development of given material • Very good continuity and pulse
	16 15 14	<ul style="list-style-type: none"> • Good pitch and/or rhythmic accuracy • Good continuity & pulse 	<ul style="list-style-type: none"> • Good pitch and/or rhythmic accuracy • Good continuity & pulse 	<ul style="list-style-type: none"> • Good development of given material • Good continuity and pulse
	13 12 11	<ul style="list-style-type: none"> • Fair pitch and/or rhythmic accuracy • Fair continuity & pulse 	<ul style="list-style-type: none"> • Fair pitch and/or rhythmic accuracy • Fair continuity & pulse 	<ul style="list-style-type: none"> • Fair development of given material • Fair continuity and pulse
	10 9 8	<ul style="list-style-type: none"> • Poor pitch and/or rhythmic accuracy • Poor continuity & pulse 	<ul style="list-style-type: none"> • Poor pitch and/or rhythmic accuracy • Poor continuity & pulse 	<ul style="list-style-type: none"> • Poor development of given material • Poor continuity and pulse
	6-7 3-5 0-2	<ul style="list-style-type: none"> • Very poor pitch and/or rhythmic accuracy • Very poor continuity & pulse 	<ul style="list-style-type: none"> • Very poor pitch and/or rhythmic accuracy • Very poor continuity & pulse 	<ul style="list-style-type: none"> • Very poor development of given material • Very poor continuity and pulse

ASSESSMENT CRITERIA FOR PERFORMING - CONDUCTING

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

Ordinary Level – Conducting (100 marks)

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

OL

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"> • Very good accuracy • Very good rhythmic consistency • Very good appropriate manual/technical dexterity • Very good appropriate technique 	58-60 54-57 51-53	<ul style="list-style-type: none"> • Very good musicality • Very good interpretation • Very confident performance • Very good rapport with ensemble
16 15 14	<ul style="list-style-type: none"> • Good accuracy • Good rhythmic consistency • Good appropriate manual/technical dexterity • Good appropriate technique 	48-50 45-47 42-44	<ul style="list-style-type: none"> • Good musicality • Good interpretation • Confident performance • Good rapport with ensemble
13 12 11	<ul style="list-style-type: none"> • Fair accuracy • Fair rhythmic consistency • Fair appropriate manual/technical dexterity • Fair appropriate technique 	39-41 36-38 33-35	<ul style="list-style-type: none"> • Fair musicality • Fairly good interpretation • Fairly confident performance • Fair rapport with ensemble
10 9 8	<ul style="list-style-type: none"> • Poor accuracy • Poor rhythmic consistency • Poor appropriate manual/technical dexterity • Poor appropriate technique 	30-32 27-29 24-26	<ul style="list-style-type: none"> • Poor musicality • Poor interpretation • Poor level of confidence • Poor rapport with ensemble
6-7 3-5 0-2	<ul style="list-style-type: none"> • Very poor accuracy • Very poor rhythmic consistency • Very poor appropriate manual/technical dexterity • Very poor appropriate technique 	16-23 8-15 0-7	<ul style="list-style-type: none"> • Very poor musicality • Very poor interpretation • Very poor level of confidence • Very poor rapport with ensemble

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 NB: Distinguish between rhythmic inaccuracy and lack of continuity	20 18-19 17	<ul style="list-style-type: none"> • Very good pitch and/or rhythmic accuracy • Very good continuity & pulse 	<ul style="list-style-type: none"> • Very good pitch and/or rhythmic accuracy • Very good continuity & pulse 	<ul style="list-style-type: none"> • Very good development of given material • Very good continuity and pulse
	16 15 14	<ul style="list-style-type: none"> • Good pitch and/or rhythmic accuracy • Good continuity & pulse 	<ul style="list-style-type: none"> • Good pitch and/or rhythmic accuracy • Good continuity & pulse 	<ul style="list-style-type: none"> • Good development of given material • Good continuity and pulse
	13 12 11	<ul style="list-style-type: none"> • Fair pitch and/or rhythmic accuracy • Fair continuity & pulse 	<ul style="list-style-type: none"> • Fair pitch and/or rhythmic accuracy • Fair continuity & pulse 	<ul style="list-style-type: none"> • Fair development of given material • Fair continuity and pulse
	10 9 8	<ul style="list-style-type: none"> • Poor pitch and/or rhythmic accuracy • Poor continuity & pulse 	<ul style="list-style-type: none"> • Poor pitch and/or rhythmic accuracy • Poor continuity & pulse 	<ul style="list-style-type: none"> • Poor development of given material • Poor continuity and pulse
	6-7 3-5 0-2	<ul style="list-style-type: none"> • Very poor pitch and/or rhythmic accuracy • Very poor continuity & pulse 	<ul style="list-style-type: none"> • Very poor pitch and/or rhythmic accuracy • Very poor continuity & pulse 	<ul style="list-style-type: none"> • Very poor development of given material • Very poor continuity and pulse

ASSESSMENT CRITERIA FOR PERFORMING - IMPROVISATION

Control of the Performing Medium	Chosen Music & Standard of Performance	Group
1. Pitch - accuracy and intonation 2. Rhythm – accuracy and consistency 3. Appropriate manual/technical dexterity. <ul style="list-style-type: none"> • Control of sound production • Technical security 4. Tone quality as appropriate to style and medium	1. Musicality: <ul style="list-style-type: none"> • Phrasing, breathing, expression as appropriate to style • Dynamic requirements as appropriate to style • Articulation / Enunciation • Intonation 2. Interpretation: Sense and understanding of style, e.g.: <ul style="list-style-type: none"> • Popular style <ul style="list-style-type: none"> - feel for words & rhythm • Traditional style <ul style="list-style-type: none"> - lilting rhythm • Classical style <ul style="list-style-type: none"> - tone, phrasing, expression 3. Musical communication (NB of the music – does the music communicate?)	1. Do they make a noticeable contribution to the overall sound (including balance) 2. Do they contribute musically to the interpretation as appropriate to the genre? 3. Can the candidate hold their line? 4. Do they relate musically (not visually) 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"> • Very good pitch • Very good rhythm • Very good appropriate manual/technical dexterity • Very good appropriate tone quality 	58-60 54-57 51-53	<ul style="list-style-type: none"> • Very musical performance • Very good interpretation • Very confident performance • Very good musical communication 	<ul style="list-style-type: none"> • Very good input to musical balance of group • Very good contribution to the group interpretation • Very confident and very good at holding line • Very good interaction and awareness
16 15 14	<ul style="list-style-type: none"> • Good pitch • Good rhythm • Good appropriate manual/technical dexterity • Good appropriate tone quality 	48-50 45-47 42-44	<ul style="list-style-type: none"> • Good musical performance • Good interpretation • Confident performance • Good musical communication 	<ul style="list-style-type: none"> • Good input to musical balance of group • Good contribution to the group interpretation • Confident and good at holding line • Good interaction and awareness
13 12 11	<ul style="list-style-type: none"> • Fair pitch • Fair rhythm • Fair appropriate manual/technical dexterity • Fair appropriate tone quality 	39-41 36-38 33-35	<ul style="list-style-type: none"> • Fairly musical performance • Fairly good interpretation • Fairly confident performance • Fairly good musical communication 	<ul style="list-style-type: none"> • Fairly good input to musical balance of group • Fairly good contribution to the group interpretation • Fairly confident and fairly good at holding line • Fairly good interaction and awareness
10 9 8	<ul style="list-style-type: none"> • Poor pitch • Poor rhythm • Poor appropriate manual/technical dexterity • Poor appropriate tone quality 	30-32 27-29 24-26	<ul style="list-style-type: none"> • Poor musical performance • Poor interpretation • Poor level of confidence • Poor musical communication 	<ul style="list-style-type: none"> • Poor input to musical balance of group • Poor contribution to the group interpretation • Poor level of confidence and poor at holding line • Poor interaction and awareness
6-7 3-5 0-2	<ul style="list-style-type: none"> • Very poor pitch • Very poor rhythm • Very poor appropriate manual/technical dexterity • Very poor appropriate tone quality 	16-23 8-15 0-7	<ul style="list-style-type: none"> • Very poor musical performance • Very poor interpretation • Very poor level of confidence • Very poor musical communication 	<ul style="list-style-type: none"> • Very poor input to musical balance of group • Very poor contribution to the group interpretation • Very poor level of confidence and poor at holding line • Very poor interaction and awareness

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

