



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2026

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.

Annotations

Symbol	Name	Use
✓	Tick	Correct. Give 1 mark
—	Dash	Empty chord box
×	Cross	Incorrect
^	Carat	More information required / missing element
	Horizontal wavy line	Indicates a weakness in the response / answer at that point
	Vertical wavy line	No work on this page / portion of this page
	Repeat	Repeated answer not awarded marks

SECTION A – MELODY COMPOSITION (40 marks)

Q.1 CONTINUATION OF A GIVEN OPENING

Q	Descriptors		Mark	
1	Each Melody	• Very good sense of key (Melody ends on tonic) • Very good melodic shape • Very good continuation of given opening • Very good rhythm and flow <i>Appropriate phrasing / expression marks inserted.</i> <i>Suitable instrument chosen.</i>	20 19 18	20 + 20
		• Good sense of key (Melody ends on tonic) • Good melodic shape • Good continuation of given opening • Good rhythm and flow <i>Appropriate phrasing / expression marks inserted.</i> <i>Suitable instrument chosen.</i>	16 – 17 14 – 15	
		• Fair sense of key (Melody ends on tonic) • Fair melodic shape • Fair continuation of given opening • Fair rhythm and flow <i>Generally appropriate phrasing / expression marks inserted.</i> <i>Suitable instrument chosen.</i>	12 – 13 10 – 11	
		• Poor sense of key (melody does not end on tonic) • Poor melodic shape • Poor continuation of given opening • Poor rhythm and flow <i>Inappropriate phrasing and expression marks inserted.</i> <i>Unsuitable instrument chosen.</i>	8 – 9 6 – 7	
		• Very poor sense of key (melody does not end on tonic) • Very poor melodic shape • Very poor continuation of given opening • Very poor rhythm and flow <i>No phrasing / expression marks inserted. No instrument chosen.</i>	5 4 3	
		• Very little or no attempt	2 1 0	

- **Rhythm:** Consider the following:
(a) accuracy (b) flow and (c) flow as a continuation of the given opening
- Continuation of the given opening refers to the full melody – how it continues and develops
- Melodies that do not end on the tonic cannot be considered as very good and cannot be in the top band
- Melodies must be very good in all descriptors to be considered in the top band

Q.2 SETTING MUSIC TO A GIVEN TEXT

Q	Descriptors	Mark
2	- Very good text setting - Very good rhythm and flow - Very good sense of key (Melody ends on tonic) - Very good melodic shape - Very good continuation of given opening <i>Appropriate phrasing / expression marks inserted.</i>	39 – 40 36 – 38 34 – 35
	- Good text setting - Good rhythm and flow - Good sense of key (Melody ends on tonic) - Good melodic shape - Good continuation of given opening <i>Appropriate phrasing / expression marks inserted.</i>	32 – 33 29 – 31 27 – 28
	- Fair text setting - Fair rhythm and flow - Fair sense of key (Melody ends on tonic) - Fair melodic shape - Fair continuation of given opening <i>Generally appropriate phrasing / expression marks inserted.</i>	25 – 26 22 – 24 20 – 21
	- Poor text setting - Poor rhythm and flow - Poor sense of key (Melody does not end on tonic) - Poor melodic shape - Poor continuation of given opening <i>Inappropriate phrasing / expression marks inserted.</i>	18 – 19 15 – 17 13 – 14
	- Very poor text setting - Very poor rhythm and flow - Very poor sense of key (Melody does not end on tonic) - Very poor melodic shape - Very poor continuation of given opening <i>No phrasing / expression marks inserted.</i>	11 – 12 8 – 10 6 – 7
	Very little or no attempt	4 – 5 2 – 3 0 – 1
<i>Where there is no answer at (a) and no attempt at word setting at (b) award 0 marks.</i>		

- Can the melody be sung with the words as they are placed?
- **Rhythm:** Consider the following:
(b) accuracy (b) flow and (c) flow as a continuation of the given opening.
- Continuation of the given opening refers to the full melody – how it continues and develops.
- Melodies that do not end on the tonic cannot be considered as very good and cannot be in the top band.
- Melodies must be very good in all descriptors to be considered in the top band

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

Q	Descriptors		Mark	
3	Each Melody	- Rhythm and style of dance very well maintained - Very good sense of key (Melody ends on tonic) - Very good melodic shape - Very good continuation of given opening <i>Appropriate phrasing / expression marks inserted.</i> <i>Suitable instrument chosen.</i>	20 19 18	20 + 20
		- Rhythm and style of dance well maintained - Good sense of key (Melody ends on tonic) - Good melodic shape - Good continuation of given opening <i>Appropriate phrasing / expression marks inserted.</i> <i>Suitable instrument chosen.</i>	16 – 17 14 – 15	
		- Rhythm and style of dance fairly well maintained - Fair sense of key (Melody ends on tonic) - Fair melodic shape - Fair continuation of given opening <i>Generally appropriate phrasing / expression marks inserted.</i> <i>Suitable instrument chosen.</i>	12 – 13 10 – 11	
		- Poor adherence to rhythm and style of dance - Poor sense of key (Melody does not end on tonic) - Poor melodic shape - Poor continuation of given opening <i>Inappropriate phrasing / expression marks inserted.</i> <i>Unsuitable instrument chosen.</i>	8 – 9 6 – 7	
		- Very poor adherence to rhythm and style of dance - Very poor sense of key (Melody does not end on tonic) - Very poor melodic shape - Very poor continuation of given opening <i>No phrasing / expression marks inserted. No instrument chosen.</i>	5 4 3	
		Very little or no attempt	2 1 0	

- **Rhythm:** Consider the following:
(a) accuracy (b) flow in the style of a waltz / march and (c) flow as a continuation of the given opening.
- Continuation of the given opening refers to the full melody – how it continues and develops.
- Melodies that do not end on the tonic cannot be considered as very good and cannot be in the top band.
- Melodies must be very good in all descriptors to be considered in the top band.

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	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	

- Consecutive 5ths, 8ves and exposed intervals are **not** considered here
- If given rhythm is not used, consider under
(i) Quality of Melody Line and/or (ii) Quality of Bass Line
- If Melody Notes = 0, then Melody Quality Mark = 0
- If Bass Notes = 0, then Bass Quality Mark = 0

Cadence	Given Chords		
A	I / B^b	ii / Cm	V / F
B	vi / Gm	IV / E^b	I / B^b
C	IV / E^b	V / F	vi / Gm
D	I / B^b	V / F	I / B^b

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

Q	Element	Descriptors	Mark	Sub-total	Total
5	Grid / Stave	1 mark per correct note of chord	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	

Cadence	Chord	Chord mark	Chord Symbol Options			Bass mark
A	1	1	Cm / ii	E ^b / IV		1
	2	1	B ^b / I	Gm / vi		1
	3	1	F / V		Do not accept V7	1
B	1	1	Cm / ii	E ^b / IV	Gm / vi	1
	2	1	Cm / ii	E ^b / IV	Gm / vi	1
	3	1	B ^b / I	F / V	Do not accept V7	1
C	1	1	Cm / ii	E ^b / IV	Gm / vi	1
	2	1	F / V	F7 / V7		1
	3	1	B ^b / I	Gm / vi		1
D	1	1	Cm / ii	E ^b / IV		1
	2	1	F / V	F7 / V7		1
	3	1	B ^b / I	Gm / vi		1

- 1st inversions may be accepted in cadences A, B and C as long as problems are not caused by the bass line. 1st inversions can be chosen in the final cadence, but their use will affect the marks for quality of chord progression
- vib if used causes a weaker cadence
- Extra notes in the bass will affect bass quality if not used correctly
- The given rhythm must be used
- Consecutive 5ths, 8ves and exposed intervals are **not** considered here

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

Q	Element	Descriptors	Mark	Sub-total	Total
6	Grid / Stave	1 mark per correct note of chord	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	

Cadence	Chord	Mark	Chord Symbol Options
A	1	1	D / I
	2	1	G / IV
	3	1	A / V
B	1	1	G / IV
	2	1	Em / ii
	3	1	A / V
C	1	1	Bm / vi
	2	1	G / IV
	3	1	D / I
D	1	1	Em / ii
	2	1	A / V
	3	1	D / I

- No doubling of major 3rd
- Consecutive 5ths and 8ve's are not allowed (within what the candidate writes themselves) and will affect the *Quality of Descant Line* mark

General Notes to Examiners

1. Mark the overall quality of statements/descriptions
N.B 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.

Annotations

Symbol	Name	Use
✓	Tick	Correct
✓ ¹	Tick 1	Award 1 mark
✓ ¹	Tick 2	Award 2 marks
✓ ^{2½}	Tick 2 ½	Award 2.5 marks
X	Cross	Incorrect
^	Carat	More information required / missing element.
REP	Repeat	Repeated answer not awarded marks
	Horizontal wavy line	Inaccurate information / Error
	Vertical wavy line	No work on this page / portion of this page

Question 1

(25 marks)

Five excerpts from *Symphonie Fantastique* by Berlioz.

- Answer the questions on each excerpt.

Excerpt 1, played three times (Mvt 4: Bars 1–17)

(a) Identify the percussion instrument heard in this excerpt.

- ☐ cymbals
- ☐ snare drum
- ☒ timpani

1 mark

(b) Describe the use of dynamics heard in this excerpt.

De	Up to 2 marks for a correct description of the dynamics heard in the music in this excerpt. <i>For example</i> • <i>pp</i> opening • Gets louder • <i>ff</i> at the end Allow any reference to dynamic markings that move correctly in relation to each other.	

Up to 2 marks

Excerpt 2, played three times. (Mvt 4: Bars 25–32)

- (c) The texture of the music in this excerpt is polyphonic. Describe with reference to the instruments heard in this excerpt.

Up to **3 marks** for a correct description of the texture of the music heard in this excerpt.

Answer must show accurate **description** of the layers heard in the music.

For example

- The first subject / descending theme is heard in the cellos and basses.
- A countermelody is heard in the bassoons

Generic accurate definition of polyphonic texture = Allow 2 marks

Any valid answers

Up to 3 marks

Excerpt 3, played three times. An outline score of the opening four bars of the excerpt is printed below. (Mvt 4: Bars 62–69)



- (d) The missing notes at X on the score are



Opt 1:
Allow 1 mark (Correct contour)



3 marks



Excerpt 4, played three times. (Mvt 4: Bars 114–123)

(e) Tick whether each statement is true or false.

	True	False
(i) The tempo of this excerpt is <i>Adagio</i> .	☐	☒
(ii) The music contains sequences.	☒	☐
(iii) The melody is played by the string family.	☐	☒
(iv) A perfect cadence is heard at the end of this excerpt.	☒	☐

4 x 2.5 marks

Excerpt 5, played three times. (Mvt 4: Bars 165–169)

(f) Identify the theme heard in this excerpt.

Answer:	<i>Idée fixe</i>	2 marks
---------	------------------	---------

(g) Identify the instrument heard playing this theme.

Answer:	Clarinet	1 mark
---------	----------	--------

(h) *Symphonie Fantastique* is an example of programme music. Identify what Berlioz was trying to depict in this excerpt.

Up to **3 marks** for a correct identification of what Berlioz was depicting in the excerpt.

For example

- (Solo clarinet) plays the *idée fixe* depicting the final recollection of love.
- Tutti (G minor) chord played fortissimo depicts the fatal blow of the guillotine.

Any valid description.

Reference to mood= Allow 2 marks

Up to 3 marks

Question 2

(10 marks)

Three excerpts from *Piano Concerto No. 23 in A Major, K488* by Mozart.

- Answer the questions on each excerpt.

Excerpt 1, played three times. (Mvt 1: Bars 67–74)

- (a) The tonality of the music in this excerpt is

major



minor



1 mark

- (b) Identify two features of the music played by the piano in this excerpt.

Featu	1 mark each for two correct features of the piano music in the excerpt. <i>For example</i> • Alberti bass is heard (in the left hand) • Sequences • Scale • Repeated notes • Step and leaps / step /leap /scalic • Octave leaps Any valid feature.	
Featu		

2 x 1 mark

Excerpt 2, played three times. (Mvt 2: Bars 12–16)

- (c) The tempo of the music in this excerpt is

Allegro



Adagio



1 mark

- (d) Name two instruments playing the melody in this excerpt.

Instrument 1:	1 mark each for two correct instruments. <i>For example</i> • Clarinet • Flute • Violin • Bassoon	
Instrument 2:		

2 x 2 mark

Excerpt 3, played three times. (Mov 1: Piano Cadenza Bars 20–31)

- (e) This excerpt is taken from the cadenza. Explain the term cadenza.

A	Up to 2 marks for a correct explanation of cadenza <i>For example</i> A cadenza is a piece of music for a solo instrument to perform near the end of a movement in a concerto. It demonstrates the musician's skill If accurate description of excerpt given but no explanation of the term cadenza allow 1 mark Any valid answer	

Up to 2 marks

Question 3

(10 marks)

Two excerpts from *Seachanges (with Danse Macabre)* by Raymond Deane.

- Answer the questions on each excerpt.

Excerpt 1, played three times. An outline score of the excerpt is printed below. (Bar 49)



- (a) Insert the missing time signature at **X** on the score above.

2 marks

Excerpt 2, played three times. (Bars 88–91)

- (b) In this excerpt Raymond Deane uses the compositional techniques of inversion and the subtraction principle. Select one of these techniques and explain it with reference to the music heard in this excerpt.

Inversion ☐	Subtraction Principle ☐
Up to 2 marks for a description of a compositional technique identified at (i) with reference to the music in the excerpt. For example • Inversion: The melody is played upside down/inverted heard (in right hand of the piano and cello). • Subtraction: The melody is reduced by one note each time it is heard in (piano/violin/cello) Partially correct description= Allow 1 mark	Up to 2 marks

Excerpt 2, played once more. (Bars 88–91)

- (c) Identify the instrumental technique,  , seen on the staves below, as performed by each of the following instruments in this excerpt.

Flute in G

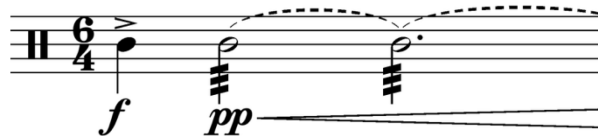


Instrumental technique:

Flutter tongue

2 marks

Cymbal



Instrumental technique:

(Cymbal) Roll

2 marks

Violin



Instrumental technique:

Tremolo

2 marks

Question 4

(10 marks)

Three excerpts from *Sgt. Pepper's Lonely Hearts Club Band* by The Beatles.

- Answer the questions on each excerpt.

Excerpt 1, played three times. (Bars 13–17)

- (a) The time signature of the music in this excerpt is

$\frac{3}{4}$

☐

$\frac{4}{4}$

☒

1 mark

- (b) Identify the three instruments heard playing in this excerpt.

Instrument 1:

Instrument 2:

Horns
Bass
Drums/ Drum kit
(Electric) Guitar

3 x 1 mark

Instrument 3:

Excerpt 2, played three times. (Bars 35–38)

- (c) Identify one feature of the melody in this excerpt.

Melodic

1 mark for a correct **identification** of a feature of the melody.

For example

- Repeated notes; repetition; chromatic notes

Any valid feature.

1 mark

- (d) Identify one feature of the rhythm in this excerpt.

Rhythmic

1 mark for a correct **identification** of a feature of the rhythm.

For example

- Semiquaver movement; quaver movement; tied notes, syncopation

Any valid feature.

1 mark

Excerpt 3, played three times. (Chorus 2: Bars 18–25)

(e) Identify two features of the music heard in this excerpt. (Tick two boxes)

- ☒ Drum kit back beat
- ☐ Unison singing
- ☒ Distortion
- ☐ Sustained chords

Up to 3 marks

Ans 1 = 2 marks

Ans 2 = 1 mark

(f) At the end of the excerpt there is a

- ☒ falling chord
- ☐ rising chord
- ☐ falling scale
- ☐ rising scale

1 marks

Question 5

(25 marks)

Irish Music

This question is based on four excerpts of music.

- Answer the questions on each excerpt.

Excerpt 1, played three times.

- (a) Name two instruments heard playing the melody in this excerpt.

Instrument 1:	• Flute • Low whistle • (Tin) Whistle	2 x 2 marks
Instrument 2:		

- (b) Name two instruments heard playing the accompaniment in this excerpt.

Instrument 1:	• Guitar • Bodhrán • Accordion	2 x 2 marks
Instrument 2:		

Excerpt 2, played three times.

- (c) (i) The dance heard in this excerpt is

a reel

☒

a hornpipe

☐

a jig

☐

2 marks

- (ii) The time signature of this dance is

$\frac{4}{4}$

☒

$\frac{6}{8}$

☐

$\frac{9}{8}$

☐

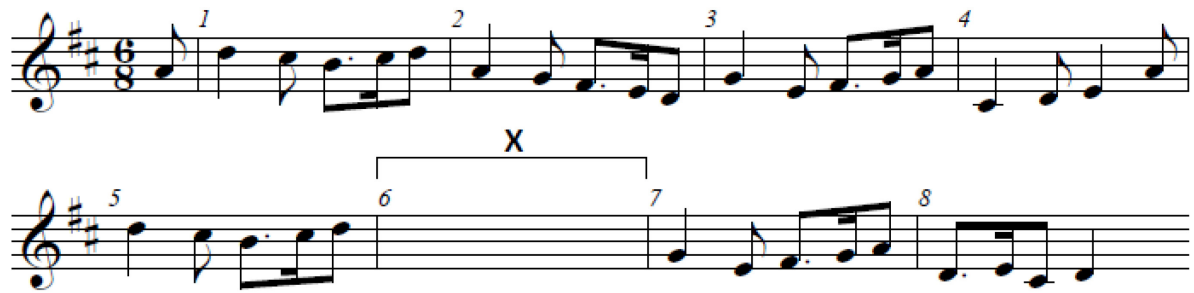
2 marks

- (iii) A typical bar of rhythm associated with this dance is

☐
☒
☐

2 marks

Excerpt 3, played three times. An outline score of the melody is printed below.



(d) The missing notes at X on the score (bar 6) are

X (bar 6)	
☒	☐

3 marks

Excerpt 4, played three times.

(e) Identify two features of Irish traditional music heard in this excerpt.

Feature	1 mark each for any two correct features of Irish traditional music. For example Ornamentation, Jig Rhythm / Dance Rhythm, Form, use of concertina Any valid answer	
Feature		

2 x Up to 2 marks

(f) Identify two non-traditional features heard in this excerpt.

Feature	1 mark each for any two correct non-traditional features For example Blues / Jazz style. Jazz notes, Harmonies, syncopation, Chromaticism, Use of accompaniment, modulation, named non-traditional instruments, call and response Any valid answer	
Feature		

2 x Up to 2 marks

Question 6

(20 marks)

Aural Skills

This question is based on six excerpts of music.

- Answer the questions on each excerpt.

Excerpt 1, played three times.

- (a) Identify the instrument which plays the melody in this excerpt.

☐ Clarinet

☐ Flute

☒ Oboe

1 mark

- (b) Identify two features of the accompaniment heard in this excerpt.

Fea

Award up to **2 marks** for each of two correct descriptions of the accompaniment heard in the music in this excerpt.

For example

- Tremolo (Strings)
- (Harp) arpeggios/Broken Chords
- Triplet rhythm in (harp).
- Pizzicato (lower strings)

Any valid answers

2 x Up to 2 marks

Excerpt 2, played three times.

- (c) The form of the music in this excerpt is

ABAB

☐

ABBA

☐

AABB

☒

3 marks

Excerpt 3, played three times.

(d) Describe the texture of the music heard in this excerpt.

Up to **2 marks** for a correct description of the texture of the music heard in this excerpt.
Answer must show accurate **description** of the layers heard in the music.

For example

- The melody is played by a solo clarinet.
- String family plays chords.
- Piano plays mainly chords in the right hand and a left hand bass line.
- (Claves) play a rhythmic ostinato. Allow suitable similar sounding perc instrument.
- Piano has a countermelody (towards the end)

Term Homophonic = Allow 1 mark

Any valid answers

Up to 2 marks

Excerpt 4, played three times.

(e) Identify two features of the melody heard in this excerpt.

- ☒ Chromatic movement
- ☐ Octave leaps
- ☒ Repeated notes
- ☐ Scales

2 x 1 mark

Excerpt 5, played three times.

(f) Tick whether each statement is true or false

	True	False
(i) The time signature is $\frac{3}{4}$	☒	☐
(ii) The tonality is major.	☐	☒
(iii) The melody contains triplets.	☒	☐
(iv) The melody is repeated at a lower pitch.	☐	☒

4 x 1 mark

Excerpt 6, played three times.

(g) Identify the instrument playing the melody in this excerpt.

Instrument:	Clarinet	2 marks
-------------	----------	---------

(h) Identify one feature of the music heard in this excerpt.

Feature:	Any valid answer	Up to 2 marks
----------	------------------	---------------

Audio Acknowledgments

Question 1

Excerpts 1-4

Berlioz, H., 'Marche au Supplice', *Berlioz: Symphonie Fantastique- Ravel: La Valse*. Orchestra De Paris & Klaus Mäkelä, Decca Classical Universal Music, 2025.

Excerpt 5

Berlioz, H., 'Marche au Supplice', *Berlioz: Symphonie Fantastique, Op 14- Berlioz Takes a Trip (Remastered)*, Leonard Bernstein & New York Philharmonic, Sony Music Entertainment, 2018.

Question 2

Excerpts 1&3

Mozart, W.A., 'Mov. 1 Allegro', *Mozart: Piano Concertos Nos. 20 & 23*, Khatia Buniatishvili & Academy of St Martin in the Fields, Sony Classical, 2024.

Excerpt 2

Mozart, W.A., 'Mov. 2 Adagio', *Mozart: Piano Concertos Nos. 20 & 23*, Khatia Buniatishvili & Academy of St Martin in the Fields, Sony Classical, 2024.

Question 3

Excerpts 1&2

Deane, R., Seachanges (with Danse Macabre)', *Seachanges (Solo and Chamber Works)*, Black Box, 2000.

Question 4

Excerpts 1-3

The Beatles, Sgt. Pepper's Lonely Hearts Club Band, *Sgt. Pepper's Lonely Hearts Club Band*, Parlophone, 1967.

Question 5

Excerpt 1

Flook, 'Road to Errogie', *Haven*, Flatfish Records, 2005.

Excerpt 2

Jiggy, Reelin' (Dancer- Nonstop AKA Marquese)', 2014.

Excerpt 3

Vesey, David, 'Planxty Irwin', *Carolan Reflections*, David Vesey, 2024.

Excerpt 4

Notify, 'Panacea', InConcept, Ropeadope, 2016.

Question 6

Excerpt 1

Tchaikovsky, P.I., 'Swan Lake, Op 20 Act II: 10. Scène: Moderato', *Tchaikovsky: Swan Lake London Symphony Orchestra Michael Tilson Thomas*, Sony Music Entertainment, 1991.

Excerpt 2

Price, F., Symphony No 1 in E minor: Mov III Juba Dance. Allegro', *Florence Price: Piano Concerto in One Movement; Symphony No.1 in E Minor Chineke! Orchestra*, universal Music Operations Limited, 2023.

Excerpt 3

Marquez, A., 'Danzon No. 2' *Live at Centro de Acción Social por Música, Simón Bolívar Youth Orchestra of Venezuela, Gustavo Dudamel, 2008.*

Excerpt 4

Ellington, D., 'Sugar Rum Cherry (Dance of the Sugar Plum Fairy)', *The Nutcracker Suite, Duke Ellington and His Orchestra, Trunk Records, 1960.*

Excerpt 5

Strauss, R., 'Salome, Op. 54 TrV 215 /Scene 4: Salome's Dance of the Seven Veils', *Strauss: Salome, Vienna Philharmonic, Solti, Decca Music Group, 1962.*

Excerpt 6

Bernstein, L., 'On the Town – Three Dance Episodes: III. Times Square: 1944', *Bernstein: Chichester Psalms, Bournemouth Symphony Orchestra, Marin Alsop, Naxos, 2003.*

Material may have been adapted, for the purpose of assessment without prior consent.

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	• Very good pitch and/or rhythmic accuracy • Very good continuity & pulse	• Very good pitch and/or rhythmic accuracy • Very good continuity & pulse	• Very good development of given material • Very good continuity and pulse
	16 15 14	• Good pitch and/or rhythmic accuracy • Good continuity & pulse	• Good pitch and/or rhythmic accuracy • Good continuity & pulse	• Good development of given material • Good continuity and pulse
	13 12 11	• Fair pitch and/or rhythmic accuracy • Fair continuity & pulse	• Fair pitch and/or rhythmic accuracy • Fair continuity & pulse	• Fair development of given material • Fair continuity and pulse
	10 9 8	• Poor pitch and/or rhythmic accuracy • Poor continuity & pulse	• Poor pitch and/or rhythmic accuracy • Poor continuity & pulse	• Poor development of given material • Poor continuity and pulse
	6-7 3-5 0-2	• Very poor pitch and/or rhythmic accuracy • Very poor continuity & pulse	• Very poor pitch and/or rhythmic accuracy • Very poor continuity & pulse	• 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 consistency 2. Rhythm – accuracy and consistency 3. Appropriate manual/technical dexterity. • Intonation • Control of sound production • Technical security 4. Tone quality as appropriate to style and medium	1. Musicality: • Phrasing, breathing, expression as appropriate to style • Dynamic requirements as appropriate to style • Appropriate tempo • Articulation / Enunciation • Intonation 2. Interpretation: Sense and understanding of style, e.g.: • Popular style - feel for words & rhythm • Traditional style - lilting rhythm, ornamentation • Classical style - 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	• Very good pitch • Very good rhythm • Very good appropriate manual/technical dexterity • Very good appropriate tone quality	58-60 54-57 51-53	• Very musical performance • Very good interpretation • Very confident performance • Very good musical communication	• 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	• Good pitch • Good rhythm • Good appropriate manual/technical dexterity • Good appropriate tone quality	48-50 45-47 42-44	• Good musical performance • Good interpretation • Confident performance • Good musical communication	• 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	• Fair pitch • Fair rhythm • Fair appropriate manual/technical dexterity • Fair appropriate tone quality	39-41 36-38 33-35	• Fairly musical performance • Fairly good interpretation • Fairly confident performance • Fairly good musical communication	• 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	• Poor pitch • Poor rhythm • Poor appropriate manual/technical dexterity • Poor appropriate tone quality	30-32 27-29 24-26	• Poor musical performance • Poor interpretation • Poor level of confidence • Poor musical communication	• 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	• Very poor pitch • Very poor rhythm • Very poor appropriate manual/technical dexterity • Very poor appropriate tone quality	16-23 8-15 0-7	• Very poor musical performance • Very poor interpretation • Very poor level of confidence • Very poor musical communication	• 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	• Very good pitch and/or rhythmic accuracy • Very good continuity & pulse	• Very good pitch and/or rhythmic accuracy • Very good continuity & pulse	• Very good development of given material • Very good continuity and pulse
	16 15 14	• Good pitch and/or rhythmic accuracy • Good continuity & pulse	• Good pitch and/or rhythmic accuracy • Good continuity & pulse	• Good development of given material • Good continuity and pulse
	13 12 11	• Fair pitch and/or rhythmic accuracy • Fair continuity & pulse	• Fair pitch and/or rhythmic accuracy • Fair continuity & pulse	• Fair development of given material • Fair continuity and pulse
	10 9 8	• Poor pitch and/or rhythmic accuracy • Poor continuity & pulse	• Poor pitch and/or rhythmic accuracy • Poor continuity & pulse	• Poor development of given material • Poor continuity and pulse
	6-7 3-5 0-2	• Very poor pitch and/or rhythmic accuracy • Very poor continuity & pulse	• Very poor pitch and/or rhythmic accuracy • Very poor continuity & pulse	• 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 consistency 2. Rhythm – accuracy and consistency 3. Appropriate manual/technical dexterity. • Intonation • Control of sound production • Technical security 4. Tone quality as appropriate to style and medium	1. Musicality: • Phrasing, breathing, expression as appropriate to style • Dynamic requirements as appropriate to style • Appropriate tempo • Articulation / Enunciation • Intonation 2. Interpretation: Sense and understanding of style, e.g.: • Popular style - feel for words & rhythm • Traditional style - lilting rhythm, ornamentation • Classical style - 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	• 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	• 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	• 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	• Good musical performance overall (including balance between voice and accompaniment) • Good interpretation overall • Confident performance overall • Good musical communication
13 12 11	• 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	• 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	• 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	• 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	• 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	• 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	• Very good pitch and/or rhythmic accuracy • Very good continuity & pulse	• Very good pitch and/or rhythmic accuracy • Very good continuity & pulse	• Very good development of given material • Very good continuity and pulse
	16 15 14	• Good pitch and/or rhythmic accuracy • Good continuity & pulse	• Good pitch and/or rhythmic accuracy • Good continuity & pulse	• Good development of given material • Good continuity and pulse
	13 12 11	• Fair pitch and/or rhythmic accuracy • Fair continuity & pulse	• Fair pitch and/or rhythmic accuracy • Fair continuity & pulse	• Fair development of given material • Fair continuity and pulse
	10 9 8	• Poor pitch and/or rhythmic accuracy • Poor continuity & pulse	• Poor pitch and/or rhythmic accuracy • Poor continuity & pulse	• Poor development of given material • Poor continuity and pulse
	6-7 3-5 0-2	• Very poor pitch and/or rhythmic accuracy • Very poor continuity & pulse	• Very poor pitch and/or rhythmic accuracy • Very poor continuity & pulse	• 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: • Appropriate technical fluency	1. Musical outcome (NB before edits): • Musicality of chosen pitches and rhythms on playback • Required tracks are audible 2. Confident performance of tasks: • Inputting • Edits, print/record, save, close and retrieve 3. Understanding of system • Setting up score, moving between tracks, etc. • 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	• Very good pitch • Very good rhythm • Very good appropriate manual/technical dexterity	58-60 54-57 51-53	• Very good musical outcome (before edits) • Very confident inputting • Edits, printing/recording, save, close and retrieve successful and very confident • Very good understanding of system
16 15 14	• Good pitch • Good rhythm • Good appropriate manual/technical dexterity	48-50 45-47 42-44	• Good musical outcome (before edits) • Confident inputting • Edits, printing/recording, save, close and retrieve successful and confident. • Good understanding of system
13 12 11	• Fair pitch • Fair rhythm • Fair appropriate manual/technical dexterity	39-41 36-38 33-35	• Fairly musical outcome (before edits) • Fairly confident inputting • Fairly successful and confident editing, printing/recording, save, close and retrieve. • Fair understanding of system
10 9 8	• Poor pitch • Poor rhythm • Poor appropriate manual/technical dexterity	30-32 27-29 24-26	• Poor musical outcome (before edits) • Poor level of confidence inputting • Poor level of success and confidence editing, printing/recording, save, close and retrieve • Poor understanding of system
6-7 3-5 0-2	• Very poor pitch • Very poor rhythm • Very poor appropriate manual/technical dexterity	16-23 8-15 0-7	• Very poor musical outcome (before edits) • Very poor level of confidence inputting • Very poor level of success and confidence editing, printing/recording, save, close & 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	• Very good pitch and/or rhythmic accuracy • Very good continuity & pulse	• Very good pitch and/or rhythmic accuracy • Very good continuity & pulse	• Very good development of given material • Very good continuity and pulse
	16 15 14	• Good pitch and/or rhythmic accuracy • Good continuity & pulse	• Good pitch and/or rhythmic accuracy • Good continuity & pulse	• Good development of given material • Good continuity and pulse
	13 12 11	• Fair pitch and/or rhythmic accuracy • Fair continuity & pulse	• Fair pitch and/or rhythmic accuracy • Fair continuity & pulse	• Fair development of given material • Fair continuity and pulse
	10 9 8	• Poor pitch and/or rhythmic accuracy • Poor continuity & pulse	• Poor pitch and/or rhythmic accuracy • Poor continuity & pulse	• Poor development of given material • Poor continuity and pulse
	6-7 3-5 0-2	• Very poor pitch and/or rhythmic accuracy • Very poor continuity & pulse	• Very poor pitch and/or rhythmic accuracy • Very poor continuity & pulse	• 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: • Beat (as per time signature) • Indication of entries 2. Rhythmic consistency, including pulse.	1. Musicality: • Ability to shape phrases • Ability to shape dynamics/musical expression, as appropriate • Appropriate tempo 2. Interpretation: Sense and understanding of style • Popular style - feel for words & rhythm • Traditional style - lilting rhythm, ornamentation • Classical style - phrasing, expression 3. Rapport with ensemble
3. Appropriate manual/technical dexterity. • 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	• Very good accuracy • Very good rhythmic consistency • Very good appropriate manual/technical dexterity • Very good appropriate technique	58-60 54-57 51-53	• Very good musicality • Very good interpretation • Very confident performance • Very good rapport with ensemble
16 15 14	• Good accuracy • Good rhythmic consistency • Good appropriate manual/technical dexterity • Good appropriate technique	48-50 45-47 42-44	• Good musicality • Good interpretation • Confident performance • Good rapport with ensemble
13 12 11	• Fair accuracy • Fair rhythmic consistency • Fair appropriate manual/technical dexterity • Fair appropriate technique	39-41 36-38 33-35	• Fair musicality • Fairly good interpretation • Fairly confident performance • Fair rapport with ensemble
10 9 8	• Poor accuracy • Poor rhythmic consistency • Poor appropriate manual/technical dexterity • Poor appropriate technique	30-32 27-29 24-26	• Poor musicality • Poor interpretation • Poor level of confidence • Poor rapport with ensemble
6-7 3-5 0-2	• Very poor accuracy • Very poor rhythmic consistency • Very poor appropriate manual/technical dexterity • Very poor appropriate technique	16-23 8-15 0-7	• 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	• Very good pitch and/or rhythmic accuracy • Very good continuity & pulse	• Very good pitch and/or rhythmic accuracy • Very good continuity & pulse	• Very good development of given material • Very good continuity and pulse
	16 15 14	• Good pitch and/or rhythmic accuracy • Good continuity & pulse	• Good pitch and/or rhythmic accuracy • Good continuity & pulse	• Good development of given material • Good continuity and pulse
	13 12 11	• Fair pitch and/or rhythmic accuracy • Fair continuity & pulse	• Fair pitch and/or rhythmic accuracy • Fair continuity & pulse	• Fair development of given material • Fair continuity and pulse
	10 9 8	• Poor pitch and/or rhythmic accuracy • Poor continuity & pulse	• Poor pitch and/or rhythmic accuracy • Poor continuity & pulse	• Poor development of given material • Poor continuity and pulse
	6-7 3-5 0-2	• Very poor pitch and/or rhythmic accuracy • Very poor continuity & pulse	• Very poor pitch and/or rhythmic accuracy • Very poor continuity & pulse	• 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 consistency 2. Rhythm – accuracy and consistency 3. Appropriate manual/technical dexterity. • Intonation • Control of sound production • Technical security 4. Tone quality as appropriate to style and medium	1. Musicality: • Phrasing, breathing, expression as appropriate to style • Dynamic requirements as appropriate to style • Appropriate tempo • Articulation / Enunciation • Intonation 2. Interpretation: Sense and understanding of style, e.g.: • Popular style - feel for words & rhythm • Traditional style - lilting rhythm, ornamentation • Classical style - 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	• Very good pitch • Very good rhythm • Very good appropriate manual/technical dexterity • Very good appropriate tone quality	58-60 54-57 51-53	• Very musical performance • Very good interpretation • Very confident performance • Very good musical communication	• 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	• Good pitch • Good rhythm • Good appropriate manual/technical dexterity • Good appropriate tone quality	48-50 45-47 42-44	• Good musical performance • Good interpretation • Confident performance • Good musical communication	• 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	• Fair pitch • Fair rhythm • Fair appropriate manual/technical dexterity • Fair appropriate tone quality	39-41 36-38 33-35	• Fairly musical performance • Fairly good interpretation • Fairly confident performance • Fairly good musical communication	• 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	• Poor pitch • Poor rhythm • Poor appropriate manual/technical dexterity • Poor appropriate tone quality	30-32 27-29 24-26	• Poor musical performance • Poor interpretation • Poor level of confidence • Poor musical communication	• 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	• Very poor pitch • Very poor rhythm • Very poor appropriate manual/technical dexterity • Very poor appropriate tone quality	16-23 8-15 0-7	• Very poor musical performance • Very poor interpretation • Very poor level of confidence • Very poor musical communication	• 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

