



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Junior Cycle 2022

Marking Scheme

Music

Common 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.

Written Examination

Summary of marks

Q. 1	(42)	(a) (i) 3 (ii) 3 (iii) 3; (c) (i) 4 (ii) 4 (iii) 4;	(b) (i) 3 (ii) 3 (iii) 3; (d) (i) 2 (ii) 4 (iii) 2 (iv) 4	
Q. 2	(57)	(a) (i) 3 (ii) 3 (iii) 3 (iv) 3;	(b) (i) 5 (ii) 5 (iii) 5;	(c) (5 x 6)
Q. 3	(64)	(a) (i) 3 (ii) 3 (iii) 3 (iv) 3; (c) (i) (1 + 1) x 2 (ii) (4 x 2); (e) (i) 4 (ii) 4;	(b) (i) (1x 4) (ii) 4 (iii) 1; (d) (i) 4 (ii) 4 (iii) 4; (f) (i) 4 (ii) 4 (iii) 3	
Q. 4	(46)	(a) (i) (2 x 3) (ii) (4 x 3);	(b) (i) 28	
Q. 5	(40)	(a) (i) 4 (ii) 4 (iii) 4 (iv) 4;	(b) (4 x 5);	(c) 4
Q. 6	(31)	(a) (i) 3 (ii) 4; (c) (i) 4 (ii) 4;	(b) (i) 4 (ii) 4; (d) (i) 3 (ii) 5	

Total: 280

Question 1

42

(a) Excerpt 1, played three times.

Listen to the music in this excerpt and complete the following sentences. Choose your answers from the word bank provided.

Word Bank

handclaps	soprano	guitar
tenor	piano	bass drums

- (i) The main melody is sung by a **tenor** voice. 3
- (ii) The **piano** plays block chords. 3
- (iii) There are **handclaps** on the backbeats (beats 2 and 4). 3

(b) Excerpt 2, played three times.

Select the feature performed by each of the following in this excerpt:

	Block Chords	Ascending Scales	Descending Scales	
(i) Backing Vocals	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	3
(ii) Piano	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	3
(iii) Bass Guitar	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	3

This question continues on the next page.

(c) Excerpt 3, played three times.

Describe **one** feature of the music performed by each of the following in this excerpt.

(i) Lead Guitar:	
<i>(improvised) solo/motifs/riffs/licks</i>	<i>vibrato/note bends/slides</i>
<i>short melodic ideas</i>	<i>distortion/reverb/echo</i>
<i>(ornamented) melody</i>	<i>repeated notes</i>
<i>(block) chords</i>	<i>any valid answer</i>

up to 4

(ii) Bass Guitar:	
<i>repeated (pedal) notes</i>	<i>accented (notes/rhythm)</i>
<i>octave leaps/leaps</i>	<i>syncopated/off-beat rhythm</i>
<i>ostinato</i>	
<i>any valid answer</i>	

up to 4

(iii) Vocals:	
<i>a repeated phrase/pattern (ostinato)</i>	<i>singing in harmony/parts</i>
<i>homophonic texture</i>	<i>falsetto/high pitch</i>
<i>syncopated rhythm</i>	<i>step movement</i>
<i>descending movement</i>	<i>legato</i>
<i>staccato</i>	
<i>reverb/echo</i>	
<i>reference to lyrics alone = 0</i>	
<i>any valid answer</i>	

up to 4

- You have five minutes to complete part (d).

(d) The three songs in this question were collected as part of a playlist to welcome you to this exam paper.

(i) Name an event that you have created a playlist for.

Answer:	<i>Chosen event</i>

2

(ii) Name **one** song/piece with its composer/performer that you included in this playlist.

Song/Piece:	<i>Chosen song</i>
Composer/Performer:	<i>Chosen composer/performer</i>

(2 + 2)
4

(iii) State one reason why you chose this song/piece.

Answer:
<i>Reason supports the inclusion of the song for the event.</i>
<i>Reference to music not required for 2m</i>
<i>Mood, lyrics accepted for 2m</i>

up to 2

(iv) Describe one way that this playlist could be shared with a global audience.

Answer:
<i>Valid description of how the playlist could be shared.</i>
<i>Naming a sharing process/platform</i>

up to 4

Question 2

57

(a) Identify the family of instruments performing the theme in each excerpt.

(i) Excerpt 1, played once only.

Woodwind	Brass	Percussion	Strings
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

3

(ii) Excerpt 2, played once only.

Woodwind	Brass	Percussion	Strings
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

3

(iii) Excerpt 3, played once only.

Woodwind	Brass	Percussion	Strings
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

3

(iv) Excerpt 4, played once only.

Woodwind	Brass	Percussion	Strings
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

3

This question continues on the next page.

Excerpt 5, played twice.

- Listen to the excerpt while following the score below.
- Answer the questions on the next page.

Maestoso ♩ = 72

1

2

3

4

5

6

7

8

9

10

X

Y

Z

f

sfz

sfz

rit.

tr

(b) Identify the **three** missing time signatures at **X**, **Y** and **Z** on the score.

	$\frac{2}{4}$	$\frac{3}{4}$	$\frac{4}{4}$	$\frac{5}{4}$	
(i) X	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	5
(ii) Y	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	5
(iii) Z	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	5



This question continues on the next page.

(c) **Composing Task**

Insert suitable chord symbols in the **six** empty boxes provided to add harmony to the Happy Birthday theme. Choose your chords from the chord bank grid on page 11.

5 marks per correct chord

(5 x 6) ... 30

Chords that partially harmonise (apart from last two chords which must be D or D7 and G):

- Where two of the notes are part of the named chord: **3**
- Where one note is part of the named chord: **1**
- Where root of a chord is correct but the suffix or accidental is missing: **0**

Allow 2 marks for each correct chord that is notated in Roman Numerals.

- Chords must be **fully** correct to be awarded this mark.
- Chords that are partially correct **0**
- **Roman Numeral notation must be completely accurate:**
 - Upper case for major chords (i.e. no dots on the "I"s)
 - Lower case for minor chords (i.e. dots on the "i"s)

Chord boxes for the first staff: G D or D7

Chord box for the second staff: G

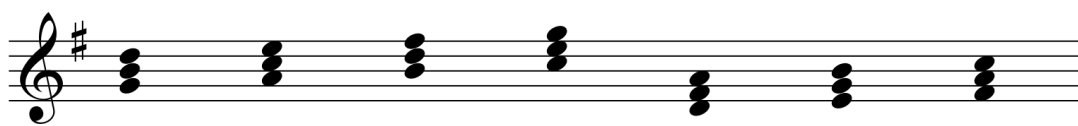
Chord boxes for the third staff: C or Am

Chord boxes for the fourth staff: or D7

Chord boxes for the fifth staff: G or Em D G

Chord bank grid – key of G major

Notes of Chord		D	E	F#	G	A	B	C
		B	C	D	E	F#	G	A
		G	A	B	C	D	E	F#
Chord symbol		G	Am	Bm	C	D	Em	F#°
Roman Numeral		I	ii	iii	IV	V	vi	vii°



I **ii** **iii** **IV** **V** **vi** **vii°**

Roughwork

Question 3

64

Excerpt 1, played three times.

- The lyrics are printed below.
- The boxes around the lyrics in lines 1, 2 and 4 show where the chords change.

(a) Insert boxes around **four** words in line 3 where you hear a chord change.

Line 1 By a **lonely** prison wall, I **heard** a young girl **call** - **ing**

Line 2 **Michael** they are **taking** you **away**

Line 3 You **stole** Trevelyan's **corn**, so the **young** might see the **morn**, (3 x 4) ... **12**

Line 4 Now the **prison** ship lies **waiting** in the **bay.**

Roughwork

(b) Excerpt 2, played once only.

- Listen to the excerpt and answer the questions below and on the next page.

X

Low lie, the Fields of A-then -ry where

(i) Name the four notes at **X** on the score.

Note 1: C	Note 2: F	Note 3: G	Note 4: A	(1 x 4) ... 4
--	--	--	--	---------------

(ii) Three of these notes form the chord of...

C major	F major	G minor
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

4

(iii) Name one note at **X** which is not part of the chord you chose in part **(ii)**.

Note name: G

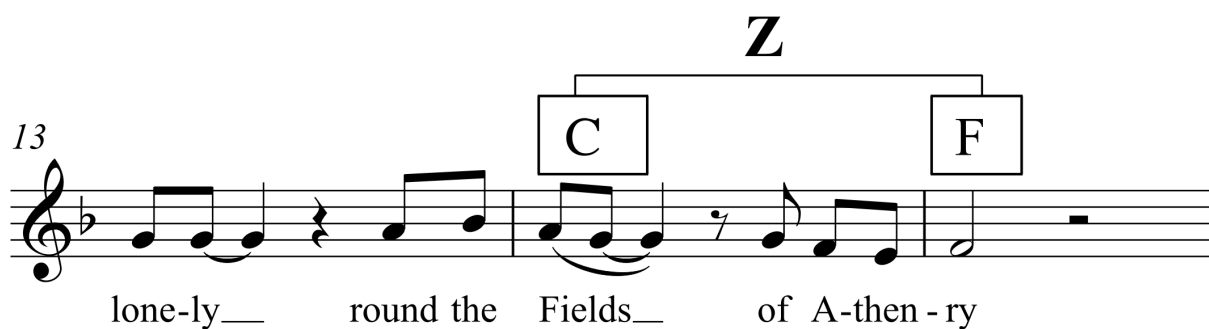
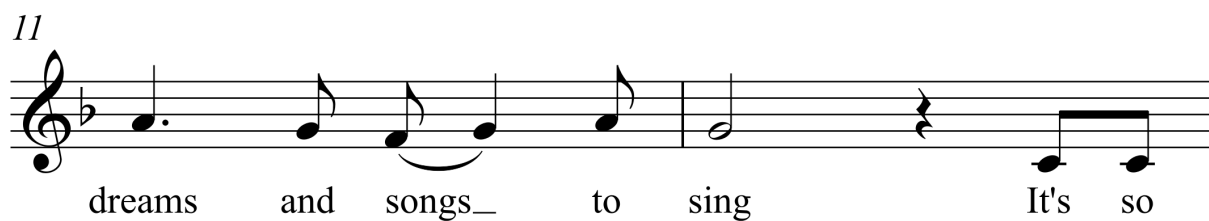
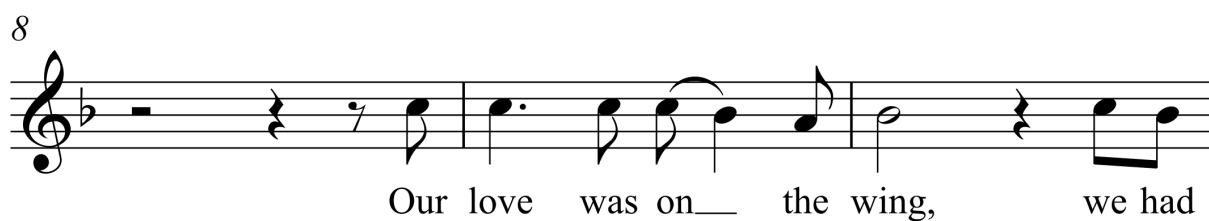
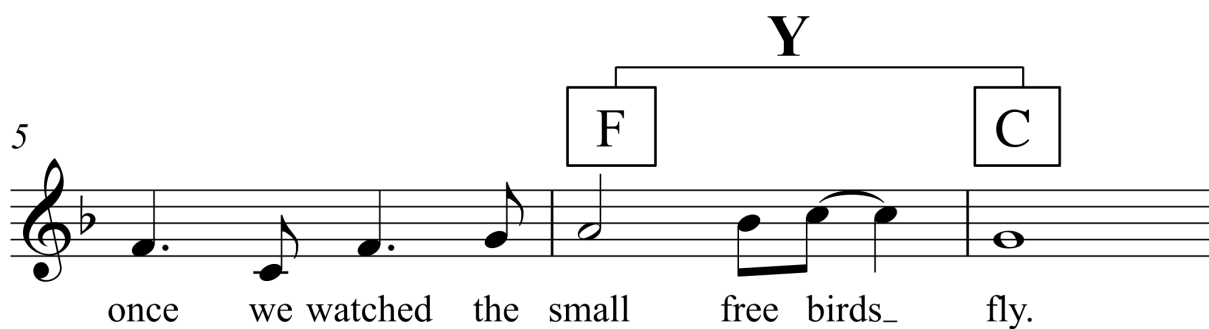
1

Roughwork

This question continues on the next page.

(c) Excerpt 3, played once only.

- Listen to the music in this excerpt and answer the questions on the next page.



There are two cadences indicated on the score at **Y** and **Z**.

- (i) Write the chord progression of each cadence in Roman Numerals. A chord bank grid is given at the bottom of the page to help you.
- (ii) Select the cadence that matches this chord progression.
A sample is given below to guide you.

	Chord Progression in Roman Numerals	Perfect Cadence	Plagal Cadence	Imperfect Cadence	
Sample	<div>IV - I</div>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
Y	<div>I - V</div>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	1 + 1 + 4
Z	<div>V - I</div>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	1 + 1 + 4

Chord bank grid – key of F major

Chord symbol		F	Gm	Am	Bb	C	Dm	E°
Roman numeral		I	ii	iii	IV	V	vi	vii°

Roughwork

This question continues on the next page.

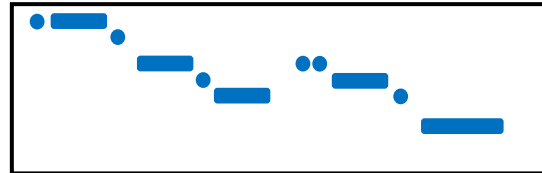
(d) Excerpt 4, played three times.

- The lyrics of the verse are shown below. The shape of the melody for lines 1 and 2 is represented by graphics.

Line 1 In Oranmore the County Galway,



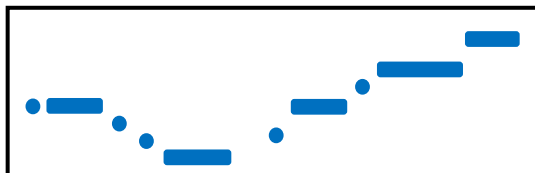
Line 2 One pleasant evening in the month of May,



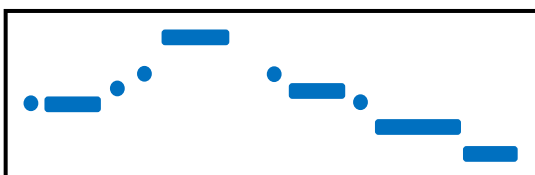
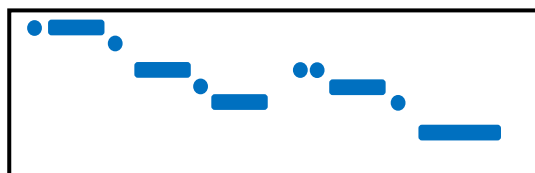
Line 3 I spied a cailín, both rare and handsome,

Line 4 And her beauty fairly took my breath away.

- (i)** Select the graphic which best represents the melody in line 3.



4



(ii) These shapes give the verse the form:

ABAB



ABBA



ABAA



4

(iii) This form is known as:

unitary



binary



ternary



4

Rough Work

This question continues on the next page.

Excerpt 5 and Excerpt 6, played twice.

- (e) With reference to musical features, describe **one** similarity and **one** difference between **Excerpt 5** and **Excerpt 6**.

<p>(i) Similarity:</p> <p><i>Both excerpts are (performed) in the same key.</i> <i>Same tonality (major).</i> <i>Vocals same pitch/register</i> <i>Same melody/song</i> <i>Percussion in both;</i> <i>Both excerpts have a 4/4 metre.</i> <i>Repeated notes</i> <i>Long notes in accompaniment</i> <i>Accept texture if relevant valid description included.</i> <i>Reference to lyrics alone = 0 marks</i> <i>Any valid answer.</i></p>

up to 4

(ii) Difference

Excerpt 5	Excerpt 6
solo (male) voice with backing vocals	solo (female) voice only
Guitar/bass guitar/drums/accordion/ mandolin/keyboard	Orchestral instruments (Violins/strings/clarinet/harp/chimes etc)
Faster	Slower
Louder	Quieter
Ends with voice	Ends with clarinet
No ornamentation	ornamentation
Trad/popular style	Classical/popular style
<p><i>Accept texture if relevant valid description included</i> <i>Reference to mood must be backed up with musical features for full marks</i> <i>Any valid answer</i></p>	

up to 4

- You have five minutes to answer part (f).

(f) All of the songs in this question were performed by Irish songwriters, artists and ensembles.

(i) Describe one way in which the music of Irish performers is promoted on local or national media.

Answer:
Valid description

4

(ii) Explain one way in which Irish musicians benefit from royalties.

Answer:
Valid description

4

(iii) Name one organisation responsible for collecting royalties on behalf of Irish songwriters and performers.

Answer:	Valid organisation
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3

Question 4

46

(a) Three excerpts, played twice.

- (i) Match each excerpt to one of the descriptions below.
- (ii) Give a reason for your choice.

Excerpt 1

<input type="checkbox"/>	A: A Holiday in Ireland	<input type="checkbox"/>	B: Dancing at the disco	<input checked="" type="checkbox"/>	C: A calm moment
--------------------------	--------------------------------	--------------------------	--------------------------------	-------------------------------------	-------------------------

2

Answer:

*Slow tempo /quiet dynamics/legato suggest relaxation.
sparse texture/repetitive rocking 3/4 metre (lullaby)
High-pitched melody
Solo piano creates a calm mood.
Any valid response.*

up to 4

Excerpt 2

<input checked="" type="checkbox"/> A: A Holiday in Ireland	<input type="checkbox"/> B: Dancing at the disco	<input type="checkbox"/> C: A calm moment
--	---	--

2

Answer:

*Irish dance tune (reel)/Irish traditional music.
Fast tempo/lilting rhythm/
instruments commonly used in traditional Irish performances (trad flute, fiddle,
bouzouki, guitar, accordion).
ornamentation
Any valid response.*

up to
4

Excerpt 3

<input type="checkbox"/> A: A Holiday in Ireland	<input checked="" type="checkbox"/> B: Dancing at the disco	<input type="checkbox"/> C: A calm moment
---	--	--

2

Answer:

*instruments commonly used in popular/electronic music.
Rhythms in the percussion/handclaps and tempo suggest dancing.
Lively tempo
use of samples/processing effects.
Any valid response.*

up to ...4

This question continues on page 23.

(b)	Quality of melody, including ending on doh and adding suitable phrasing	Up to 28
	DESCRIPTION	MARK
	Excellent shape, flow and sense of direction in melody.	(25-28)
	Very good shape, flow and sense of direction in melody	(20-24)
	Good shape, flow and sense of direction in melody	(15-19)
	Fairly good shape, flow and sense of direction in melody, rhythm mostly accurate	(10-14)
	Some sense of shape, of melodic shape, little sense of key, rhythm somewhat accurate	(5-9)
	Little or no attempt, erratic melodic shape, given rhythm not used	(0-4)

Clarifications

Melodies must be excellent in **all** respects (shape, flow and sense of direction) to be considered in the top band.

Following on from this:

- Melodies that do not end on doh cannot be considered as excellent (sense of direction not excellent) and cannot be in the top band
- Melodies that do not extend the range outside the given opening cannot be considered as excellent (sense of shape **and** sense of direction not excellent) and so cannot be in the top band
- Melodies that stay within the range of the given opening can possibly be considered to have a very good sense of direction, depending on the actual notes in the melody.
- Melodies that only use the same pitches as the given opening can possibly be considered to have very good shape, depending on the actual notes in the melody.

- You have eight minutes to answer part **(b)**.

(b) Composing Task

Your school is running a jingle competition to promote the message of hand hygiene. One of your classmates has written lyrics and asked you to compose a melody.

- (i)** Compose your own melody in the key of F major to the given rhythm to complete the tune. End on the keynote/doh. **28**

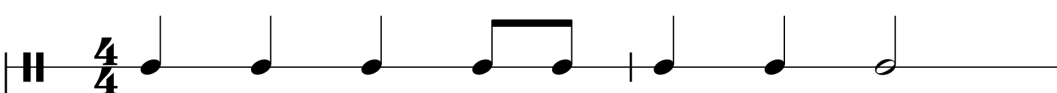
- (ii)** Add suitable phrasing.

Deduct 2 marks where phrasing has been omitted


(word slurring/phrase mark/comma/tick are acceptable forms of phrasing)

-2

Rhythm

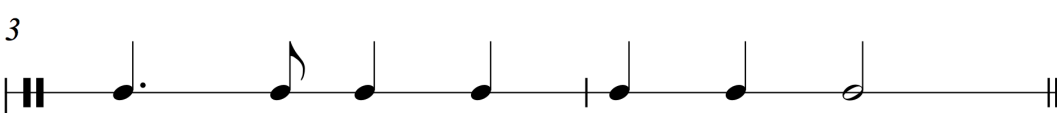


Melody




Be a germ bus - ter wash your hands,

Rhythm



Melody



Be a - ware and wash with care

40

- Listen to the excerpt while following the score below.
- Answer the questions on the next page.

So

5 poco rall. . .




5 poco rall. . .

7 **A tempo** **rall.** . . .

7 **A tempo** **rall.** . . .

Rough Work

(a) Identify the meaning of the following terms and symbols:


(i)  The key signature:

☐ B-flat major

☒ F major

☐ D major

4

(ii)  The dot after the note:

now from

☒ adds half of the value of the note

☐ *staccato* (short and detached)

☐ *legato* (smoothly)

4


(iii) **rall.** _ _ _

☐ gradually get quieter

☐ gradually speed up

☒ gradually slow down

4

(iv)  The symbol above the note:

dream

☒ fermata (pause)

☐ mordent (ornament)


☐ *tenuto* (Hold the note for its full value)

4

This question continues on the next page.

Excerpt 2, played three times.

- (b) Fill in the **five** missing melody notes in bars 5 and 6 using the given rhythm. (4 x 5) ...20



Mark first five notes left to right

Each correct pitch: 4

If pitch is incorrect:

- Correct direction + correct interval 2
- Correct direction + incorrect interval 1
- Incorrect direction 0

Excerpt 3, played three times.

- (c) Describe the texture of the music in this excerpt. up to 4

Answer:

*Valid description of the texture of the music = up to 4 marks.
(Reference to the terms homophonic/polyphonic not necessary for full marks)*

*Solo(female) voice(s) in call-and-response with chorus/backing singers in harmony;
male and female soloists answer each other (in dialogue); gospel style;
Strong rhythm section backing; countermelody on clarinet;*

Homophonic/polyphonic/homophonic + polyphonic (without elaboration) = 1
Naming term + generic definition = 2

Fully correct = 4
 Not fully accurate = 3
 General statement / term + generic definition = 2
 Some merit = 1

Question 6

31

(a) **Excerpt 1** – An excerpt from *Wasps* by Ralph Vaughan Williams played three times.

(i) Identify the feature played by **all** instruments at the beginning.

tremolo

☐

trills

☒

pizzicato

☐

3

(ii) Describe **one** other way in which the music represents a swarm of wasps in this excerpt.

Answer:

*Very quick and frequent crescendos & diminuendos.
Fast scale passage/Pitch rises and falls rapidly like a swarm of wasp/
Ascending and descending(step) movement;
Chromatic movement; repetition; unison playing; sudden loud accents:
Any valid answer.*

up to
4

This question continues on the next page.

(b) **Excerpt 2** – An excerpt from the soundtrack to *Antz* by John Powell played three times.

The title of this music is *Antz Marching Band*. Describe **two** ways in which this performance could be refined with more rehearsal.

Answer 1:

up to
4

Answer 2:

up to
4

<i>Balance</i> <i>Dynamics</i> <i>Intonation</i> <i>Tuning</i> <i>Tone</i> <i>Incorrect pitches and or rhythm</i> <i>Keeping in time</i> <i>Fluency</i> <i>Any valid answer</i>

- (c) **Excerpt 3** – An excerpt from *There's a bee in the car!* by Rupert Gregson-Williams played three times.

Describe **two** ways in which the music reflects the panic of finding a bee in your car.

Answer 1:

up to
4

Answer 2:

up to
4

<i>Dissonant/Clashing chords.</i> <i>Sudden changes in dynamic.</i> <i>Cymbal crashes.</i> <i>Loud tutti accents</i> <i>Repeated pattern/motif;</i> <i>Syncopation</i> <i>Sudden changes in pitch</i> <i>Reference to instrumental effects/how instruments are used</i> <i>Reference to mood= 1</i> <i>Reference to mood and musical feature = 2</i> <i>Any valid answer.</i>	<i>Rushing scales.</i> <i>Tremolo strings.</i> <i>Sudden pauses.</i> <i>Accelerando</i> <i>High pitch</i> <i>Percussion</i> <i>Fast tempo</i>
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This question continues on the next page.

- You have five minutes to answer part **(d)**.

(d) Each of the pieces heard earlier in this question could be described as incidental music.

(i) Explain the term *incidental* music.

Answer:
Valid explanation.

up to
3

(ii) Describe a piece of incidental music you have created and performed.
In your answer explain how the music you created supported your chosen scene.

Answer:
Valid description.

up to
5

NB: Allow up to 3 marks for a valid description of a piece of incidental music that the candidate themselves did not create.

Practical Examination

Marking Scheme

ASSESSMENT CRITERIA FOR PERFORMING

Technical Control	Musicality
<ol style="list-style-type: none"> 1. Pitch: – accuracy and intonation 2. Rhythm: – accuracy and consistency 3. Appropriate manual/technical control: <ul style="list-style-type: none"> - Control of sound production - Technical security - Fluency 	<ol style="list-style-type: none"> 1. Phrasing, breathing, expression as appropriate to style and age group <ul style="list-style-type: none"> • Popular style: feel for words and rhythm • Traditional style: lilting rhythm • Classical style: phrasing, expression 2. Dynamic requirements as appropriate to style and age group 3. Intonation

Key to grades:

Distinction	Higher merit	Merit	Achieved	Partially achieved	Not graded
108 – 120	90 – 107	66 – 89	48 – 65	24 – 47	0 - 23

I: Technical Control		II: Musicality		III: Sight-Reading /Aural Memory /Improvisation		
Mark	Description	Mark	Description	Mark	Description	
24		72		24	Sight reading/ Aural Memory	Improvisation
23-24 21-22	<ul style="list-style-type: none"> Excellent pitch and/or rhythm Excellent control 	71-72 68-70 65-67	<ul style="list-style-type: none"> Excellent musical performance 	23-24 21-22	<ul style="list-style-type: none"> Excellent pitch and/or rhythmic accuracy Excellent continuity and pulse 	<ul style="list-style-type: none"> Excellent development of given material Excellent continuity and pulse
19-20 17-18	<ul style="list-style-type: none"> Very good pitch and/or rhythm Very good control 	62-64 58-61 54-57	<ul style="list-style-type: none"> Very good musical performance 	19-20 17-18	<ul style="list-style-type: none"> Very good pitch and/or rhythmic accuracy Very good continuity and pulse 	<ul style="list-style-type: none"> Very good development of given material Very good continuity and pulse
15-16 13-14	<ul style="list-style-type: none"> Good pitch and/or rhythm Good control 	50-53 45-49 40-44	<ul style="list-style-type: none"> Good musical performance 	15-16 13-14	<ul style="list-style-type: none"> Good pitch and/or rhythmic accuracy Good continuity and pulse 	<ul style="list-style-type: none"> Good development of given material Good continuity and pulse
11-12 9-10	<ul style="list-style-type: none"> Fair pitch and/or rhythm Fair control 	37-39 33-36 29-32	<ul style="list-style-type: none"> Fair musical performance 	11-12 9-10	<ul style="list-style-type: none"> Fair pitch and/or rhythmic accuracy Fair continuity and pulse 	<ul style="list-style-type: none"> Fair development of given material Fair continuity and pulse
7-8 5-6	<ul style="list-style-type: none"> Poor pitch and/or rhythm Poor control 	24-28 19-23 14-18	<ul style="list-style-type: none"> Poor musical performance 	7-8 5-6	<ul style="list-style-type: none"> Poor pitch and/or rhythmic accuracy Poor continuity and pulse 	<ul style="list-style-type: none"> Poor development of given material Poor continuity and pulse
3-4 0-2	<ul style="list-style-type: none"> Very poor pitch and/or rhythm Very poor control 	9-13 5-8 0-4	<ul style="list-style-type: none"> Very poor musical performance 	3-4 0-2	<ul style="list-style-type: none"> Very poor pitch and/or rhythmic accuracy Very poor continuity and pulse 	<ul style="list-style-type: none"> Very poor development of given material Very poor continuity and pulse