



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

**Junior Cycle 2024**

**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.

## ***Summary of marks***

- Q. 1 (36) (a) (i) 5 (ii) 5 (iii) 5; (b) (i) 2 (ii) 2 (iii) 2;  
(c) 3; (d) (i) 4 (ii) 4 (iii) 4;
- Q. 2 (68) (a) (i) 4 (ii) 4 (iii) 4 (iv) 4 (v) 4; (b) (i) 4 (ii) 4; (c) (i) 3 (ii) 2  
(d) (i) 4 (ii) 4 (iii) 4 (e) (i) 4 (ii) 1 x 19
- Q. 3 (65) (a) (i) 4 (ii) 4 (iii) 4; (b) 4; (c) (i) 1 x 4 (ii) 4; (iii) 3;  
(d) 4; (e) 4; (f) 5 x 6
- Q. 4 (38) (a) (i) 3 (ii) 3 (iii) 4 (iv) 4; (b) (i) 5 (ii) 5 (iii) 4 ;  
(c) (i) 5 (ii) 5
- Q. 5 (44) (a) 4; (b) (i) 4 (ii) 4; (c) (i) & (ii) 28 (iii) 4
- Q. 6 (29) (a) (i) 4 (ii) 4 (iii) 4; (b) (i) 4 (ii) 4 (iii) 5,3,1 ;

Quality of statement in up to statements

### **Up to ....5**

- Fully correct = 5
- Not fully correct = 4
- General statement = 3
- Some Merit = 2

### **Up to ....4**

- Fully correct = 4
- Not fully correct = 3
- General statement = 2
- Some Merit = 1

In multiple choice questions where more than the required is indicated an incorrect answer cancels out a correct answer.

In open questions mark the overall quality of the statement as above.

Grades Minimum Marks	
Distinction <b>D</b>	252
Higher Merit <b>HM</b>	210
Merit <b>M</b>	154
Achieved <b>A</b>	112
Partially Achieved <b>PA</b>	56
Not Graded <b>NG</b>	0

Question 1

36




Excerpt 1, played three times

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

	True	False	
(i) The piano plays a glissando at the beginning.	<input checked="" type="checkbox"/>	<input type="checkbox"/>	5
(ii) The piano plays the main melody.	<input type="checkbox"/>	<input checked="" type="checkbox"/>	5
(iii) The piano plays block chords.	<input checked="" type="checkbox"/>	<input type="checkbox"/>	5

Excerpt 2, played three times

(b) Identify where each of these motifs are heard in this excerpt.

	Beginning	Middle	End		
(i)		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	2
(ii)		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	2
(iii)		<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	2

**Excerpt 3, played twice.**

**(c)** Select the correct statement to complete the sentence.

The backing singers sing:

- ☐ in unison with the main melody
- ☒ in harmony with the main melody
- ☐ a countermelody

**3**

**(d) Three excerpts, each played three times.**

- Each of the numbered boxes represents one bar of the music
- The music is in 4/4 time.

**Excerpt 4**

(i) Place a tick in the bar where the lead singer is heard for the first time.

**4**

Bar No.	(Pulse)	(Pulse)	1	2	3	4	5	6	7	8
Lead singer	////	////					<input checked="" type="checkbox"/>			

*Allow 4 marks for bar 4.*

**Excerpt 5**

(ii) Place a tick in the bar where backing singers are first heard for the first time.

**4**

Bar No.	(Pulse)	(Pulse)	1	2	3	4	5	6	7	8
Backing singers	////	////							<input checked="" type="checkbox"/>	

**Excerpt 6**

(iii) Place a tick in the bar where trumpets are first heard for the first time.

**4**

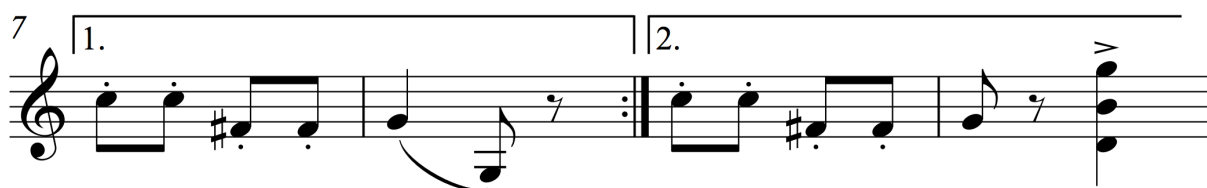
Bar No.	(Pulse)	(Pulse)	1	2	3	4	5	6	7	8
Trumpets	////	////				<input checked="" type="checkbox"/>				

*Allow 2 marks for bar 1.*

Excerpt 1, played three times.


- Listen to the excerpt and follow the score below.
- Answer the questions on the next page.

**Andante**




Rough Work

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

<p>(i) <b>Andante</b> means:</p> <p><input type="checkbox"/> very Slow</p> <p><input checked="" type="checkbox"/> walking pace</p> <p><input type="checkbox"/> quick and lively</p>	<p>(ii)  means:</p> <p><input type="checkbox"/> finish here</p> <p><input type="checkbox"/> go to the next section</p> <p><input checked="" type="checkbox"/> repeat this section</p>
---	--

4

4


(iii)  (the dot above the note)

☒ short and detached

☐ strong and accented

☐ hold for the full value of the note

4

(iv)  (the line below the note)

☐ short and detached

☐ strong and accented

☒ hold for the full value of the note

4

*Allow 2 marks for Strong and accented.*

(v) This piece is known as *The Surprise Symphony*. Describe **one** feature of the music that helps to create a feeling of surprise.

**Up to 4 marks for correct identification of one feature of the music that creates a feeling of surprise**  
**For Example:** reference to sudden loud accent/sudden change of dynamic on the last beat; fortissimo on the last beat; timpani/kettle drum on the last beat; violin plays a chord on the last beat; woodwinds and French horn play on the last beat; tutti orchestra play on the last beat; pizzicato accompaniment/change of articulation in accompaniment on repeat; octave/wide leap in melody line; staccato notes in melody; silence/rest before the final beat; more instruments; reference to terraced dynamics/dynamics change.

**1 mark for an answer of some merit**

**Any other valid answer**

up  
to  
4

**(b) Excerpt 1, played once more and Excerpt 2 played twice.**

- (i) Describe **two** ways in which the music in Excerpt 2 is different to the music in Excerpt 1.

Refer to both excerpts in your answer.

	Excerpt 1	Excerpt 2
Difference 1	<p><b>Up to 4 marks for correct comparison of feature in both excerpts. For Example:</b></p> <p>Major Tonality</p> <p>Dynamics are quieter [at the beginning]</p> <p>Strings play melody</p> <p>Timpani/Kettle drums plays</p> <p>Brass plays</p>	<p>Minor Tonality</p> <p>Dynamics are [louder at the beginning]</p> <p>Strings and Woodwinds play melody</p> <p>No timpani/kettle drums</p> <p>No brass plays</p>
Difference 2	<p>Homophonic</p> <p>No broken chord accompaniment</p> <p>Pizzicato</p> <p>No semiquavers [in melody/accompaniment]</p> <p><b>Reference to mood = 1</b></p>	<p>Monophonic then homophonic</p> <p>Broken chord accompaniment</p> <p>No pizzicato</p> <p>Semiquavers [in melody/accompaniment]</p> <p><b>Any other valid answer</b></p>

up  
to 4

up  
to 4

**(c) Excerpt 3, played three times**

- (i) Describe the texture of the music in this excerpt.

**Up to 3 marks for a valid description of the texture of the music.**  
**For example:** [the violin plays] a solo/unaccompanied/single line melody

**1 mark for an answer of some merit.**  
**For example:** violin only

up  
to 3

- (ii) The term that best matches your description is:



monophonic



homophonic



polyphonic

2



(d) You will now hear three variations on the theme from Excerpt 3, each played once only.

**Excerpt 4, Variation 1**

(i) Identify how the theme has been adapted in this excerpt.

	Played in octaves	Played in triplets	Played <i>pizzicato</i>
Variation 1	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

4

**Excerpt 5, Variation 2**

(ii) Identify how the theme has been adapted in this excerpt.

	Played in octaves	Played in triplets	Played <i>pizzicato</i>
Variation 2	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

4

**Excerpt 6, Variation 3**

(iii) Identify how the theme has been adapted in this excerpt.

	Played in octaves	Played in triplets	Played <i>pizzicato</i>
Variation 3	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

4

4

- 4



4

4




4

Question 3

65

Excerpt 1, played three times.

(a) Select the instrument which performs each of the following rhythms in this excerpt:

	Bass Guitar	Keyboard	Percussion
(i) 	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(ii) 	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(iii) 	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

4

4

4

Excerpt 1, played once more.

(b) Describe **one** feature of the accompaniment in this excerpt.

**Up to 4 marks for correct identification of one feature of the accompaniment + instrument playing**

**For example:** [Tonic] repeated notes/pedal note on bass; block chords/repeated chord progression/syncopated rhythm on keyboard; **steady beat**/backbeat/beats 2 and 4 on percussion/drum kit/bass drum and snare drum/rim shot; **Ostinato in Keyboard/Bass Guitar/Percussion**

**Up to 4**

**Up to 3 marks for correct identification of one feature of the accompaniment**

**For example:** [Tonic] repeated notes/pedal note

**Up to 2 marks for correct identification of one instrument playing the accompaniment**

**For example:** Bass

**1 mark for an answer of some merit**

**Any other valid feature**

(c) Excerpt 2, played once only.

- Listen to the excerpt and answer the questions below.

I'm start-ing with the man in the mir-ror

I'm ask - ing him to change his ways\_

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

Note 1: B      Note 2: D      Note 3: E      Note 4: G

**1 x 4**

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

A minor

☐

D major

☐

G major

☒

**4**

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

Note name: E

**3**

**Roughwork**

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*This question continues on the next page.*

**Excerpt 3, played twice.**

- The lyrics for lines 1-3 are printed below.

Line 1      And no message could have been any clearer  
Line 2      If you wanna make the world a better place,  
Line 3      Take a look at yourself then make that change

- (d) Describe what happens in the music at the underlined word in line 3.

**Up to 4 marks for a correct identification of a change which occurs in the music.**  
**For example:** modulation; change of key; pitch gets higher; chord changes;  
accented/emphasis; vibrato

**Up to 3 marks for a not fully correct statement**

**Up to 2 marks for generally correct statement**

**1 mark for an answer of some merit**

**Any valid answer**

**up  
to 4**

**Excerpt 4, played twice.**

*Stepping up*

- (e) An advertisement promoting the message of how we can all make a difference in tackling climate change.

Describe **one** way in which the music (not the lyrics) supports the message of this advertisement

**Up to 4 marks for correct reference to one musical feature (4)**

**For example:**

*Found sounds (car wipers/rain/wind/seagulls/farm noises/boats/waves)*

*Performed by a solo voice*

*Other voices sing in harmony*

*More layers added (voices/found sounds/guitar)*

*Dynamic changes/solo and backing vocals increase in dynamics*

*Repeated motifs/musical ideas + repeat our actions*

**1 mark for correct reference to qualifying link or mood but with no reference to music**

*For example: repeat our actions, each voice matters, supporting each other etc.*

**Reference to Mood =1**

**Any other valid answer**

**up  
to 4**

You have eight minutes to answer part (f).

**(f) Composing Task**

- Insert suitable chord symbols in the **six** empty boxes provided.
- Do not repeat the same chord in adjacent boxes.
- Do not use Roman numerals.

## BIG YELLOW TAXI

Joni Mitchell

1 **C**

Don't it al - ways seem\_\_\_ to go that you

1 **F = 5  
Dm = 3  
Am = 3  
B° = 3** **2 C or Em = 5  
Am or G = 1**

3 don't know what you've got\_\_\_ 'til it's gone they

3 **F or Am = 5  
C or Dm = 1** 4 **Dm = 5  
F or Am or G = 1** 5 **G = 5  
G7 = 5** 6 **C = 5**

5 paved par - a - dise and put up a park - ing lot.

**5 marks per suitable chord**

**The last two chords must be G or G7 and C.** These chords are marked independently, therefore 5m each.

**Where the root of a chord is correct but the suffix is missing: 0 marks**

**Allow 2 marks for each chord awarded 5 that is notated in Roman Numerals.**

**Allow 1 mark for each chord awarded 3 or 1 that is notated in Roman Numerals.**

Chords must be **fully** correct to be awarded this mark. 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).

**Where a chord is repeated in adjacent boxes award the higher scoring chord.**

### Chord bank grid – key of C major

Notes of chord	G	A	B	C	D	E	F
	E	F	G	A	B	C	D
	C	D	E	F	G	A	B
Chord symbol	C	Dm	Em	F	G	Am	B°
Roman numeral	I	ii	iii	IV	V	vi	vii°



### Roughwork

Question 4

38

(a) Excerpt 1, played three times.

(i) The tonality of the music is

Major

☐

Minor

☒

3

(ii) The pulse of the music is

3

☒

4

☐

3

(iii) Identify **one** instrument which plays the melody in this excerpt.

*Violin/Fiddle*

4

(iv) Identify **one** instrument which plays the accompaniment in this excerpt.

*Harp, Piano/Keyboard, Vibraphone/ **Marimba**, Bodhran/**Drum(s)**,  
Shaker/Hi Hat/**Cymbal***

4

***Allow 2 marks for Percussion***



(b) Excerpt 2, played three times.

(i) Describe **one** feature of the singer's performance in this excerpt.

**Up to 5 marks for correct reference to one feature of the singer's performance**

**For example:**

ornamentation; lilting/nonsense syllables; nasalisation; layered/harmonised vocal/melody sung in harmony/ overdubbed;  
high pitch; louder in the second part of the tune

**3 marks for a general feature of the singer's performance**

**For example:** soprano voice

**2 mark for an answer of some merit**

**For example:** female voice

**Any other valid feature**

**Up  
to 5**

(ii) Describe **one** feature of the accompaniment in this excerpt.

**Up to 5 marks for correct reference to one musical feature (3) + instrument (2)**

**For example:**

drone/pedal note/octaves on bass; countermelody on tin whistle/uilleann pipes;  
ornamentation on uilleann pipes; bodhrán playing Irish dance rhythm [reel]; bass drum  
plays on the first beat of each bar; backing vocals/choir sing harmony/sustained notes

**Up to 4 marks for correct reference to dynamic change with reference to accompaniment**

**For example:** accompaniment has a crescendo and gradually gets louder

**2 mark for an answer of some merit**

**For example:** general reference to dynamics

**Any other valid feature**

**Up  
to 5**

Excerpt 2, played once more.

(iii) At the end of the excerpt there is a change of:

tonality

☐

metre

☐

tempo

☒

**4**

**Excerpt 3 and Excerpt 4, played twice.**

- (c) With reference to musical features, describe one similarity and one difference between **Excerpt 3** and **Excerpt 4**.

**(i) Similarity**

**Up to 5 marks for correctly identified similarity between both excerpts**

**For example:**

*Both have a triplet rhythm/Jig rhythm/based on a traditional dance rhythm [Jig];*

*Both are performed by an orchestra;*

*Both are performed at a louder dynamic;*

*Both have a fast/similar tempo;*

*Both have instruments associated with Irish Traditional Music [Uilleann Pipes];*

*Both have repeated notes at the end*

**Any other valid feature**

**up  
to 5**

**(ii) Difference**

	Excerpt 3	Excerpt 4
(iii) Difference	<p><b>Up to 5 marks for correctly identified difference between both excerpts.</b></p> <p><b>For example:</b></p> <p><i>Faster Tempo</i></p> <p><i>Changes tonality</i></p> <p><i>No choir</i></p> <p><i>Doesn't end with a gong</i></p> <p><b>Reference to mood = 2</b></p>	<p><i>Slower Tempo</i></p> <p><i>Tonality remains the same tonality throughout</i></p> <p><i>Features a choir</i></p> <p><i>Ends with a gong/ <b>cymbal</b></i></p> <p><b>Any other valid feature</b></p>

**up  
to 5**

Question 5

44

Excerpt 1, played three times

- (a) The music in this excerpt is based on a melodic ostinato. Explain the term ostinato.

**Up to 4 marks for correct explanation of the term ostinato.**

**For example:**

*a repeated [accompaniment] pattern (that can be rhythmic/harmonic/or melodic) that is maintained continually throughout a piece of music; a continuous/repeated musical idea/pattern/motif*

**Any other valid answer**

**up  
to 4**

Excerpt 2, played three times

- (b) Describe **two** other layers of sound that are added to the ostinato as it repeats.

**Up to 4 marks for correctly identifying layer (3) + feature (1)**

**For example:**

*Additional vocal layers; countermelody or harmony.*

*Keyboard/Synthesizer; rising/ascending/step movement pattern/motif/idea;*

*Percussion/Drums; syncopated pattern*

*Body Percussion (clicks/hand claps/sampled sounds); syncopated pattern*

**Up to 3 marks for correctly identifying an additional layer without reference to feature**

**Up to 2 marks for correctly identifying a feature without reference to layer**

**Any other valid**

**up  
to 4**

**up  
to 4**

- You have eight minutes to answer part (c).

**(c) Composing Task**

You have been asked to compose a theme for a school sports event. Your music teacher has provided you with the first bar to get you started.

- Compose your own melody in the key of D major to complete a four-bar theme.
- End on the keynote/doh.

**Start Here**

**Up to 28**

1 2 3 4

- Describe one way that you could copyright your composition.

**Up to 4 marks for correct identification of one way you could copyright your composition.**

**For example:**

Document your work (tangible form); Register with a third party;  
Use the © symbol, year of creation, name; Consider legal counsel

*Allow 2 marks for IMRO*

**Up to 4**

	Quality of melody and rhythm.	Up to <b>28</b>
<b>Band</b>	<b>Description</b>	<b>Marks</b>
<b>1</b>	<ul style="list-style-type: none"> <li>• Excellent shape, flow, sense of key and sense of direction in melody</li> <li>• Excellent rhythm.</li> </ul>	25—28
<b>2</b>	<ul style="list-style-type: none"> <li>• Very good shape, flow, sense of key and sense of direction in melody</li> <li>• Very good rhythm.</li> </ul>	20—24
<b>3</b>	<ul style="list-style-type: none"> <li>• Good shape, flow, sense of key and sense of direction in melody</li> <li>• Good rhythm.</li> </ul>	15—19
<b>4</b>	<ul style="list-style-type: none"> <li>• Fair shape, flow, sense of key and sense of direction in melody.</li> <li>• Fair rhythm.</li> </ul>	10—14
<b>5</b>	<ul style="list-style-type: none"> <li>• Poor shape, flow and sense of direction, poor sense of key.</li> <li>• Poor rhythm.</li> </ul>	5—9
<b>6</b>	<ul style="list-style-type: none"> <li>• Little or no attempt, erratic melodic shape</li> <li>• Very poor rhythm.</li> </ul>	0—4

### Clarifications

1. Melodies must be excellent in **all** respects (shape, flow, sense of direction) to be considered in the top band.
2. A minor error in rhythm does not imply a melody cannot be in the excellent band.

### Following on from this:

- a. Melodies that do not end on doh cannot be considered as excellent (sense of direction not excellent) and cannot be in the top band.
- b. Melodies that have a limited range cannot be considered as excellent (sense of shape **and** sense of direction not excellent) and so cannot be in the top band.

Question 6

29

(a) Excerpt 1, played three times.

- The lyrics of the verse are printed below.

Line 1      On Raglan Road of an Autumn day, I saw her first and knew,  
Line 2      That her dark hair would weave a snare, that I would someday rue.  
Line 3      I saw the danger and I passed, along the enchanted way.  
Line 4      And I said, 'let grief be a fallen leaf, at the dawning of the day'.

(i) Select the correct statement:

- ☐ Line 1 has the same melody as Line 2
- ☐ Line 1 has the same melody as Line 3
- ☒ Line 1 has the same melody as Line 4

4

(ii) The form of this song is:

ABAB

☐

ABBA

☒

ABAA

☐

4

(iii) This form is known as:

unitary

☐

binary

☐

ternary

☒

4

**(b) Excerpt 2, played three times.**

- The lyrics are printed below:

Line 1      I gave her gifts of the mind, I gave her the secret signs,  
Line 2      That's known to the artists who have known, the true Gods of sound and stone.  
Line 3      And word and tint without stint, I gave her poems to say  
Line 4      With her own name there and her own dark hair, like clouds over fields of May.

- (i)**      Line 1 ends with the chord progression V-I. The cadence this forms is

**4**

perfect	plagal	imperfect	interrupted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

- (ii)**      Line 2 ends with the chord progression I-V. The cadence this forms is

**4**

perfect	plagal	imperfect	interrupted
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

- (iii)**      Put a box around **three** words in line 3 where you hear a chord change.

**5,3,1**

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