



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Junior Cycle 2025

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.

Annotations

Symbol	Name	Use
✓	Tick	Correct
✓ ¹	Tick 1	Award 1 mark
✓ ²	Tick 2	Award 2 marks
✓ ³	Tick 3	Award 3 marks
✓ ⁴	Tick 4	Award 4 marks
✓ ⁵	Tick 5	Award 5 marks
X	Cross	Incorrect
∧	Carat	More information required/missing element
	Horizontal wavy line	Inaccurate information/Error
	Vertical wavy line	No work on this page/portion of this page

Summary of Marks: Total 280 marks

Q1 (35)	(a) (i) 2 (ii) 3 (d) 3	(b) (i) 2 (e) 8	(c) 9 (f) (i) 2 (ii) 4 (iii) 2
Q2 (49)	(a) (i) 4 (ii) 7 (iii) 4 (iv) 2 (v) 2 (c) (i) 2 (ii) 4	(b) 8 (d) 16	
Q3 (70)	(a) (i) 4 (ii) 4 (d) 8	(b) 4 (e) 30	(c) 20
Q4 (59)	(a) (i) 2 (ii) 6 (d) 4	(b) (i) 4 (ii) 8 (e) 28	(c) 7
Q5 (37)	(a) (i) 2 (ii) 8	(b) 15	(c) (i) 8 (ii) 4
Q6 (30)	(a) 12	(b) 8	(c) (i) 4 (ii) 3 (iii) 3

Quality of statement in up to statements

Explanations/Descriptions: Up to 2

- Fully correct explanations of term = 2
- Some merit = 1

Descriptions: 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 number of answers are selected by the candidate, any **extra** incorrect answer cancels out a correct answer.

N.B. Answers must be accurate in all respects to be awarded full marks.

Question 1**35****Excerpt 1, played twice.****(a)** Listen to the excerpt and answer the questions below.**2****(i)** The instrument that plays the main melody is a **Trumpet****(ii)** It belongs to the **Brass** family.**3****Excerpt 2, played twice.****(b)** The accompaniment is based on a

2-note motif



3-note motif



4-note motif

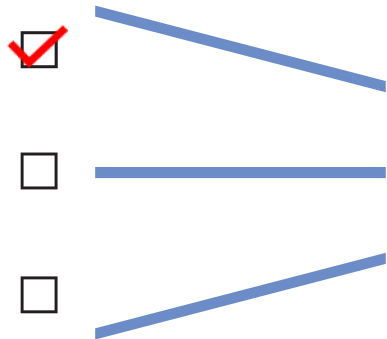
**2****Excerpt 3, played three times.****(c)** Number the order in which the instruments are heard.

Instrument	Order in which they are heard
Double Bass	3
Drum Kit	1
Piano	2
Saxophone	4

**9m=
3m x 3**

Excerpt 4, played twice.

(d) Which of the graphics below represents the shape of the melody?



3

Excerpt 5, played three times.

(e) Describe two features of the music played on the double bass in this excerpt.

Feature 1:	For example Played pizzicato/plucked Walking Bass Mainly step movement Scalic/scale passages Plays on every beat Some chromatic/blues notes Repeated notes Descending scale (at end) Any other valid feature of the double bass Moving up and down the scale= Allow 3 marks	
		Up to 4
Feature 2:		
		Up to 4

Descriptions: Up to 4

- Fully correct statement= **4 marks.**
- Statement not fully correct = **3 marks.**
- General statement of the music **of the double bass** =**3 marks.**
- General statement of overall music (not the D.Bass)= **2 marks.**
- Some merit/ reference to mood= **1 mark**

- You have **five** minutes to answer part **(f)**.
- There is no music on the recording for this question.

(f) Improvisation is one of the features of Jazz music, which can be heard in **Excerpt 5**.

(i) Explain the term improvisation.

Answer:	Spontaneous musical creation/Playing music often based on an existing melodic or harmonic idea/Making music up on the spot Any valid answer	Up to 2

(ii) Describe a musical feature of a harmonic or rhythmic accompaniment that you have composed.

Answer:	Any valid description. Up to 4 marks for describing a musical feature that they composed.	Up to 4

(iii) Describe how you recorded this accompaniment.

Answer:	Any valid description Up to 2 marks for describing how they recorded their accompaniment.	Up to 2

Question 2

50

(a) Excerpt 1, played once only.

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

(i) Insert the missing time signature on the score at X.

If written as $\frac{3}{4}$ = 4 marks
If only number 3 written = 2 marks

4

(ii) What are the letter names of the three notes at Y (bar 5)?

Note 1:	D	Note 2:	F#	Note 3:	A
---------	---	---------	----	---------	---

7 marks
(4,2,1)

(iii) These three notes form the chord of

A major

☐

D major

☒

B minor

☐

4

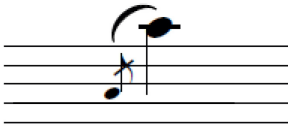
(iv) Name one note on the score which is not part of the chord you chose in part (iii).

Note name:

G

2

(v) The small note before the crotchet is an example of



- ☐ Articulation
- ☒ Ornamentation
- ☐ Syncopation

2

Excerpt 2 and Excerpt 3, played twice.

(b) With reference to musical features, describe two differences between **Excerpt 2** and **Excerpt 3**.

Difference 1:

Up to 4 marks for correctly identifying a difference between both excerpts

Up to 4

For example

- Orchestration/Instrumentation
- Tempo
- Dynamics
- Use of processing effects
- Different harmonies

Any other valid features heard in the excerpts.

Reference to mood = 1 mark

Must refer to both excerpts or use a clear comparative term
i.e. slower, quieter etc.

Up to 4

(c) Excerpt 4, played three times.

(i) The tonality in this excerpt

- ☐ changes from major to minor
- ☒ changes from minor to major
- ☐ is in a major key throughout
- ☐ is in a minor key throughout

2

(ii) Describe the accompaniment heard in this excerpt.

Answer:

Up to 4 marks for correct description of accompaniment

- Waltz accompaniment.
- Bass notes on 1st beat, chords on 2 and 3
- Vamping accompaniment
- A staccato accompaniment
- Repeated notes/repeated chords
- 'Oomm cha cha' / 'Oom pa pa' accompaniment
- Naming an accompanying instrument and giving accurate description of what it plays Eg: Snare drum rolls.

Up to 4

Any valid answer

Descriptions: Up to 4

- Fully correct statement= **4 marks.**
- Statement not fully correct = **3 marks.**
- Naming one accompaniment instrument with no description of what it is doing or a general statement of the music= **2 marks.**
- Some merit/ reference to mood/ dynamics/ generic answer= **1 mark**

Excerpt 5, played five times.

(d) Insert the rhythm for the **eight** missing notes in bars 5–6 on the staff below.

The musical staff consists of 8 bars, each with a vertical bar line. The time signature is 3/4, indicated by a '3' over a '4' at the beginning of the first bar. The notes are as follows:

- Bar 1: Black notes. Quarter note on G4, quarter note on A4, half note on B4.
- Bar 2: Black notes. Quarter note on G4, quarter note on A4, half note on B4.
- Bar 3: Black notes. Quarter note on G4, quarter note on A4, quarter note on B4.
- Bar 4: Black notes. Quarter note on G4, quarter note on A4, quarter note on B4.
- Bar 5: Red notes. Four eighth notes: G4, A4, B4, G4.
- Bar 6: Red notes. Dotted quarter note on G4, eighth note on A4, eighth note on B4.
- Bar 7: Black notes. Quarter note on G4, quarter note on A4, half note on B4.
- Bar 8: Black notes. Quarter note on G4, quarter note on A4, half note on B4.

16 marks

2 marks x 8

Mark first 8 notes left to right.

Question 3

(a) Excerpt 1, played three times.

(i) The form of the music in this excerpt is

AABB

ABAB

ABBA



4

(ii) This form is known as

Answer:

Binary

4

Excerpt 2, played three times.

(b) Describe the texture of the music in this excerpt.

Answer:

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

- Repeated Harp Arpeggio/broken chord pattern (quintuplets)/accompaniment.
- Solo W.W. and Brass motifs/short melodies/dialogue/call and answer/ Solo instruments entering one after another; French Horn, Bass Clarinet, Oboe, Clarinet, Flute.
- Sustained notes on strings
- Timpani roll

Specific reference to '-phonic' term not necessary once accurate description of what is heard is given.

Any valid answers

Up to 4

Excerpt 3, played four times.

- (c) Fill in the **five** missing notes in bars 1–2 using the given rhythm
You may use staff notation or tonic solfa.

Diagram illustrating musical notation for Excerpt 3, played four times.

The notation shows two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains two measures. The first measure contains two notes: a quarter note on G4 (labeled '1' above) and a quarter note on A4 (labeled 'm' above). The second measure contains five notes: a quarter note on B4 (labeled '2' above), a quarter note on C5, a quarter note on D5, a quarter note on E5, and a half note on F#5. A red box highlights the five notes in the second measure.

The second staff is also in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains five notes: a quarter note on G4 (labeled '3' above), a quarter note on A4, a quarter note on B4 (labeled '4' above), a quarter note on C5, and a half note on D5 (labeled '5' above).

5x4marks =20marks

Mark first 5 notes left to right.

Pitch fully correct= 4 marks

If pitch is incorrect: Correct direction + correct diatonic interval = 3 marks
 Correct direction + incorrect interval= 2 marks
 Incorrect direction = 0 marks.

- Accept the use of tonic solfa for full marks.
- If both pitches and solfa are given, mark both and award marks for the better answer.

- You have **eight** minutes to answer parts **(d)** and **(e)**.
- There is no music on the recording for these questions.

(d) Name two pieces of music that you have studied that are similar in period and style by different composers from different countries.

Composer 1:	Must have two accurate composers and pieces of music from different countries for full marks. If a band/artist is listed, the full band must be accredited as composers/songwriters of the piece of music to be awarded full marks.	Up to 2+
Piece of music:		Up to 2
Composer 2:		Up to 2+
Piece of music:		

Composing Task

(e) Insert suitable chord symbols in the boxes provided below to create cadences at **X**, **Y** and **Z**.

The musical score is in G major (one sharp) and 4/4 time. It consists of five staves of music. The notes are as follows:

- Staff 1: Measure 1 (half note G), Measure 2 (half note A), Measure 3 (half note B), Measure 4 (half note C).
- Staff 2: Measure 5 (half note D), Measure 6 (half note E), Measure 7 (half note F#), Measure 8 (half note G).
- Staff 3: Measure 9 (half note A), Measure 10 (half note B), Measure 11 (half note C), Measure 12 (half note D).
- Staff 4: Measure 13 (half note E), Measure 14 (half note F#), Measure 15 (half note G), Measure 16 (half note A).
- Staff 5: Measure 17 (half note B), Measure 18 (half note C), Measure 19 (half note D), Measure 20 (half note E).

Chord boxes are provided for cadences at measures 2, 5, and 11.

Box X (Measure 2):

- D or D⁷ – Em (*Interrupted*)
- V or V⁷ – vi (*Interrupted*)

Box Y (Measure 5):

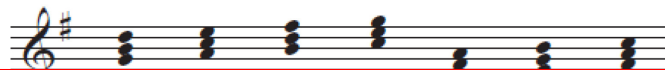
- C – G (*Plagal*)
- IV – I (*Plagal*)
- C, Am or Em – D (*Imperfect*)
- IV, ii or vi – V (*Imperfect*)

Box Z (Measure 11):

- D or D⁷ – G (*Perfect*)
- V or V⁷ – I (*Perfect*)
- D or D⁷ – Em (*Interrupted*)
- V or V⁷ – vi (*Interrupted*)

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°



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

Bm or iii= 1m

F#° or vii° = 0m

N.B. Use of Roman Numerals

Due to the nature of the Harmony composition task in 2025, and the strong musical connection between describing cadences using Roman numerals, Roman numerals will be accepted for full marks

Roman numeral notation must be completely accurate:

Upper case for major chords (I, IV, V)

Lower case for minor chords (ii, iii, vi).

Two accurate chords that correctly form a cadence.

$$\boxed{\checkmark} + \boxed{\checkmark} = 5 + 5$$

Both chords harmonise notes correctly but don't form in a cadence due to **one** of the chords

$$\boxed{\checkmark} + \boxed{\checkmark} = 5 + 2 \quad \text{or v versa.}$$

Both chords harmonise notes correctly but don't form a cadence due to **both** chords

$$\boxed{\checkmark} + \boxed{\checkmark} = 2 + 2$$

One chord fully accurate and **is** capable of forming a cadence and other chord fully inaccurate

$$\boxed{\checkmark} + \boxed{X} = 5 + 0 \quad \text{or v versa.}$$

One chord harmonises note but **not** capable of forming a cadence and other chord fully inaccurate

$$\boxed{\checkmark} + \boxed{X} = 2 + 0 \quad \text{or v versa.}$$

Question 4

(a) Excerpt 1, played three times.

(i) Explain the term 'found sounds'.

Answer:	Found sounds are everyday sounds used by a composer in a piece of music. Sounds created from everyday objects and not musical instruments or voices. Any valid answer	

Up to 2

(ii) Identify two found sounds that can be heard in this excerpt.

Found Sound	Coins/ Cash register/ Paper tearing/Paper ripping/ Clinking coins/ Clicking buttons on cash register. Any valid answer	

2x3 marks

Found Sound 2:	
----------------	--

(b) Excerpt 2, played three times.

(i) Select the rhythm which matches the body percussion heard in this excerpt.

☐

☒

☐

4

(ii) Describe two musical features of the backing vocals in this excerpt.

Feature 1:	Sing long sustained oohs/humming under main vocals. Sing a harmony line with text alongside main vocals. Sing block chords Use of reverb on backing vocals Sing close harmonies Repeated pattern Sing a motif/riff in between lines of main vocals (Allow lilt) Melisma Sing in imitation	
Feature 2:	Any valid answer Reference to tenor voice only = 1 mark Reference to bass voice only = 1 mark Reference to tenor and bass= 2 marks	

Up to 4

Up to 4

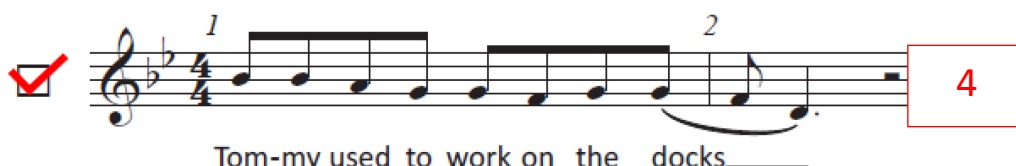
Excerpt 3, played once only.

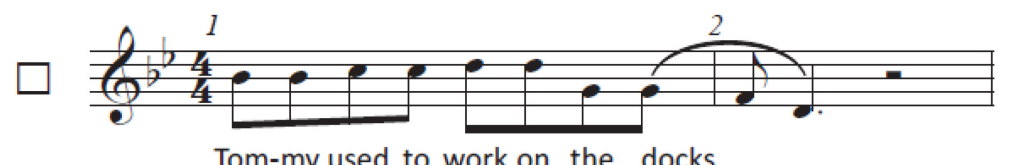
- (c) This excerpt features many processing effects. Name a processing effect that you have studied and describe its effect on the music.

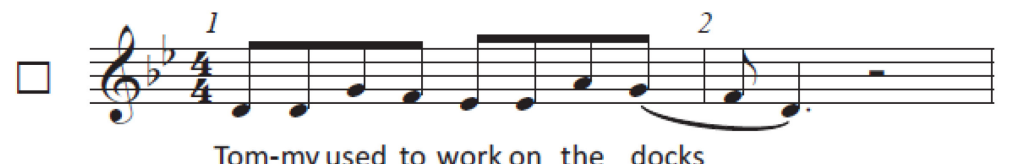
Processing Effect:	Any valid processing effect Description must match Processing Effect.	3 marks
Description:		
		Up to 4 marks

Excerpt 4, played three times.

- (d) Select the melody which matches the vocals heard in this excerpt.

☒ 
Tom-my used to work on the docks_____

☐ 
Tom-my used to work on the docks_____

☐ 
Tom-my used to work on the docks_____

- You have **eight** minutes to answer part (e).
- There is no music on the recording for this question.

Composing Task

Up to 28 marks

(e) Compose a melody in the key of D major. End on the keynote/doh.

	Quality of melody and rhythm		Up to 28
Band	Description		Marks
1	• Excellent direction, shape and sense of key in melody. • Excellent rhythm and flow		25–28
2	• Very good direction, shape and sense of key in melody. • Very good rhythm and flow		20–24
3	• Good direction, shape and sense of key in melody. • Good rhythm and flow.		15–19
4	• Fair direction, shape and sense of key in melody. • Fair rhythm and flow		10–14
5	• Poor direction, shape and sense of key in melody. • Poor rhythm and flow.		5–9
6	• Very poor direction, shape and sense of key in melody. • Very poor rhythm and flow. • Little or no attempt, erratic melodic shape.		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.
- c) Descriptors must be **married** to find the correct band and the correct place in the band.

Question 5

37

(a) Excerpt 1, played three times.

(i) The accompaniment in this song is based on an ostinato. Explain this term.

Answer:	A repeated pattern that is maintained continually through a piece of music Reference to excerpt not needed for full marks Any valid answer	

Up to 2 marks

(ii) Describe two other layers of sound that are added to the ostinato.

Layer 1:	Up to 4 marks for correctly identifying layer with accurate description (if possible) 3+1 marks Solo Vocals are added singing the melody SFX Pad/electronic sound added playing sustained chord/note/use of panning Synth added playing chords. Backing Vocals added (with description of one thing they do) Bass guitar added playing (root) notes of the chord. High piano/synth playing a high repeated note on off beats.	
Layer 2:	Any valid answer. If a layer is identified by no description award 3 marks Naming an instrument valid for 3 marks, description of what the instrument is doing is needed for full marks	

Up to 4 marks

Up to 4 marks

Excerpt 2, played three times.

- The ticked boxes in bars 1–4 show where chords change.

(b) Tick five boxes in bars 5–8 where you hear a chord change.

1 ☒ ☐ ☒ ☐

So far _____ from the

☒ ☐ ☐ ☐

stars _____

☒ ☐ ☒ ☐

And I wan-na tell you ev - 'ry - thing, the words I ne-ver got

☒ ☒ ☒ ☐

to say the first time a - round.

15 marks (5,4,3,2,1)

- You have **five** minutes to answer part (c).
- There is no music on the recording for this question.

(c) All of the artists in this question were winners or nominees of an award in the RTÉ Choice Music Prize Competition.

(i) Describe two musical features that you feel are important in a song to make it worthy of winning this award.

Feature 1:		
	Answer could include description of • Balance • Intonation/tuning • Diction • Use of pitches/rhythms • Use of dynamics • Processing effects • Structure of the song	Up to 4 marks
Feature 2:		
	Any valid answer Just stating a feature with no description= 2 marks Reference to lyrics = 2 marks Reference to mood = 1 mark	Up to 4 marks

(ii) Give a ... s on a variety of local or national media.

Answer:	
	Must demonstrate an understanding of research that was undertaken as per L.O. for full marks. Eg: Less Irish artists than International Only one form of media needed for full marks Media includes but is not limited to (TV, Radio, Newspapers etc)

Up to 4 marks

Question 6

Excerpt 1, played three times.

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

	True	False
(i) The tempo of the excerpt is very fast.	☐	☒
(ii) The main melody features repeated notes.	☒	☐
(iii) The melody features ornamentation.	☒	☐
(iv) The accompaniment features mainly broken chords.	☐	☒

4x3 marks

Excerpt 2, played twice.

(b) Describe two ways in which this arrangement of the song is different to the arrangement that you heard in **Excerpt 1**.

Difference 1:	Up to 4 marks for a correctly identified difference between both excerpts. For example • Instrumentation • Correct description of difference in dynamics • Style • Use of ornamentation • Different harmonies Any other valid difference heard in the excerpts. Reference to mood = 1 mark	
Difference 2:		

Up to 4 marks

Up to 4 marks

(c) Excerpt 3, played three times.

(i) What is the pulse of the music?

3



4



4 marks

(ii) Identify one feature of the melody.

Answer:

Ornamentation
Repeated Notes
Repetition of phrases
Mix of step and leap
Any valid answer

Wide range
Stacatto

3 marks

(iii) Identify one feature of the rhythm.

Answer:

Syncopation
Use of an anacrusis/upbeat
Repeated rhythmic motif/Ostinato
Mostly Semiquavers
Use of rests
Hi hat on off-beats.

Any valid answer

3 marks

Audio Acknowledgments

Question 1

Excerpts 1 and 2

Ella Fitzgerald and Louis Armstrong. 'Summertime', *Porgy and Bess*, UMG Recordings Inc, 1958.

Excerpt 3

Brubeck, D. 'Take Five', *Dave Brubeck's Greatest Hits*, Song Music Entertainment, 1959.

Excerpt 4

Gordon, D. 'Cheese Cake', *Go Dexter Gordon (Remastered by Rudy Van Gelder Edition 1999)*, Blue Note Records, 1999.

Excerpt 5

Brubeck, D. 'Heigh-Ho (The Dwarf's Marching Song)', *The Dave Brubeck Quartet-Dave Digs Disney*, Sony Music Entertainment, 1957.

Question 2

Excerpts 1 and 2

Rieu, A. 'The Blue Danube', *André Rieu, Magic of the Waltz*, André Rieu Productions Holding B.V., 2016.

Excerpt 3

Hidden Citizens. 'The Blue Danube- Epic Trailer Version', *Revivals, Vol. 2 (Epic Trailer Version)*, Silverside Productions, 2020.

Excerpt 4

Shostakovich, D. 'Waltz No 2 from Jazz Suite No. 2', *Shostakovich: the Jazz Album*, Decca Music Group, 1993.

Excerpt 5

Trad. 'Donna Nobis Pacem', State Examinations Commission, 2025.

Question 3

Excerpt 1

Hambly, G. 'The Geese in the Bog', *Masters of the Irish Harp*, RTÉ Lyric Fm, 2011.

Excerpt 2

Boyle, I. 'The Magic Harp', *Bournemouth Symphony Orchestra, Dan Godfrey Encores*, Vocalion Ltd, 2011.

Excerpt 3 and Composing Task p14

Price, F. 'Andante Moderato' (*adapted*), State Examinations Commission, 2025.

Question 4

Excerpt 1

Pink Floyd. 'Money', *The Dark Side of the Moon (2011 Remastered)*, Pink Floyd Music Ltd, 2016.

Excerpt 2

Collier, J. 'Witness Me (feat. Shawn Mendes, Stormzy & Kirk Franklin)', *Djesse Vol. 4*, Hajanga Records, 2023.

Excerpt 3 and 4

Bon Jovi. 'Livin' On a Prayer', *Greatest Hits: The Ultimate Collection (Deluxe Edition)*, UMG Recordings, Inc., 2010.

Question 5

Excerpt 1

Kennedy, D. 'Better Days', *Better Days- EP*, Riggins Recording/Interscope Records/Island Records, 2021.

Excerpt 2

Horan, N. 'This Town', *This Town-Single*, Neon Haze Music Ltd, 2016.

Question 6

Excerpt 1

Chris Thile and Brad Mehldau. 'Tabhair dom do Lámh', *Chris Thile & Brad Mehldau*, Nonesuch Records, 2017.

Excerpt 2

Catrin Finch & Aoife Ní Bhríain. 'Wish', *Double You*, Mwldan, ARC Music Productions International Limited, 2023.

Excerpt 3

the ollum. 'the belll', *the ollum*, Compass records, 2012.

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

ASSESSMENT CRITERIA FOR PERFORMING

Technical Control	Musicality
1. Pitch: – accuracy and consistency 2. Rhythm: – accuracy and consistency 3. Appropriate manual/technical control: - Intonation - Control of sound production - Technical security	1. Phrasing, breathing, diction and expression as appropriate to style and age group • Popular style: feel for words and rhythm • Traditional style: lilting rhythm • Classical style: phrasing, expression 2. Appropriate tempo 3. Dynamic requirements as appropriate to style and age group 4. Intonation 5. Fluency

Key to grades:

Distinction (D)	Higher merit (HM)	Merit (M)	Achieved (A)	Partially achieved (PA)	Not graded (NG)
108 – 120	90 – 107	66 – 89	48 – 65	24 – 47	0 - 23

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	- Excellent pitch and/or rhythm - Excellent control	71-72 68-70 65-67	Excellent musical performance	23-24 21-22	- Excellent pitch and/or rhythmic accuracy - Excellent continuity and pulse	- Excellent development of given material - Excellent continuity and pulse
19-20 17-18	- Very good pitch and/or rhythm - Very good control	62-64 58-61 54-57	Very good musical performance	19-20 17-18	- Very good pitch and/or rhythmic accuracy - Very good continuity and pulse	- Very good development of given material - Very good continuity and pulse
15-16 13-14	- Good pitch and/or rhythm - Good control	50-53 45-49 40-44	Good musical performance	15-16 13-14	- Good pitch and/or rhythmic accuracy - Good continuity and pulse	- Good development of given material - Good continuity and pulse
11-12 9-10	- Fair pitch and/or rhythm - Fair control	37-39 33-36 29-32	Fair musical performance	11-12 9-10	- Fair pitch and/or rhythmic accuracy - Fair continuity and pulse	- Fair development of given material - Fair continuity and pulse
7-8 5-6	- Poor pitch and/or rhythm - Poor control	24-28 19-23 14-18	Poor musical performance	7-8 5-6	- Poor pitch and/or rhythmic accuracy - Poor continuity and pulse	- Poor development of given material - Poor continuity and pulse
3-4 0-2	- Very poor pitch and/or rhythm - Very poor control	9-13 5-8 0-4	Very poor musical performance	3-4 0-2	- Very poor pitch and/or rhythmic accuracy - Very poor continuity and pulse	- Very poor development of given material - Very poor continuity and pulse