



AN ROINN OIDEACHAIS
AGUS EOLAÍOCHTA | DEPARTMENT OF
EDUCATION
AND SCIENCE

Scéimeanna Marcála

Scrúduithe Ardteistiméireachta, 2001

Ceol

Ardleibhéal

Marking Scheme

Leaving Certificate Examination, 2001

Music

Higher Level

	Descriptors	Mark	Total
A	Very creative and original, with good grasp of the principals of composition*. Appropriately notated and including a detailed written description of the work.	85 – 100	100
B	A good degree of creativity and originality, displaying good control of compositional skills. Appropriately notated. Good written description of the work.	70 – 84	
C	An acceptable degree of originality, with adequate control of compositional skills. Appropriately notated. Fair written description of the work.	55 – 69	
D	Basic understanding of composition, with little evidence of originality. Adequate notation and written description of the work.	40 – 54	
E	Material presented shows little evidence of elementary compositional skills. Inadequate notation. Written description lacks any detail of the work.	25 – 39	
F	Little or no attempt. Composition not notated. No written description of the work included.	0 - 25	

*For composition, read orchestration or arranging, as appropriate.

Element	Question	Descriptors	Mark	Sub-Total	Total	
Tape		10 relevant extracts (extracts must be named either on inlay card or verbally on the tape). No marks if tape obviously dubbed. For extracts significantly over 30 seconds, deduct .5 mark each.	10	10	100	
	1	Name of topic	-			
	2	Relevant and appropriate sources	-			
3	Five relevant pieces	-				
Paper		A	Excellent awareness and detailed knowledge of the musical features of chosen topic. Well-researched, with appropriate personal response.	77 - 90		
		B	Very good knowledge of the musical features of chosen topic. Well-researched, but personal response less well developed.	63 - 76		
		C	Chosen topic lacks sufficient focus. Good knowledge of chosen topic, but lacking in detail. Some evidence of personal response. Adequate research in evidence.	50 - 62		
	4		D	Some general points on topic, but lacking sufficient detail. Very little evidence of research or personal response. Choice of topic too broad to allow for appropriate detailed and personal response.		36 - 49
	E		Generally inadequate response to chosen topic. No evidence of research or personal response.	23 - 35		
	F		Little response to chosen topic in evidence.	9 - 22		
	NG		No response to chosen topic in evidence.	0 - 8		


Deduct up to 5 marks for sources insufficiently detailed at (2)


Deduct up to 5 marks (1 mark per piece) for omission of five relevant pieces at Section 3

Deduct up to 5 marks for non-reference or inadequate reference to taped extracts or named pieces in (4)

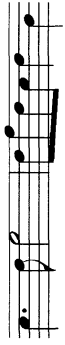
Question	Descriptors	Mark	Total
1	A Melody has style and imagination. Excellent exploration and development of opening ideas.	34 – 40	40
	B Very aware of shape and structure. Very musical and very good point(s) of climax. Opening ideas well developed.	28 – 33	
	C A good sense of melodic and rhythmic interest. Points of rest outlined and good development of opening ideas.	22 – 27	
	D A fair sense of shape and some awareness of balance between phrases.	16 – 21	
	E Some melodic and rhythmic interest. Little sense of structure.	10 – 15	
	F Very poor shape and very erratic. No sense of key.	0 - 9	
	<i>Deductions, if omitted or deficient: Modulation: up to 4. Phrasing, dynamics, instrument: up to 2 each</i>		
2	A Showing excellent style and imagination. Very original with a convincing "marriage" of words and music.	34 – 40	40
	B Melodically and rhythmically very convincing with a good sense of words and music and convincing climax.	28 – 33	
	C Good sense of melody writing with careful word setting. Some originality. Good sense of climax.	22 – 27	
	D Awareness of shape and balance between phrases. Some sense of climax.	16 – 21	
	E Some melodic interest and sense of key. An attempt at word setting.	10 – 15	
	F Very poor melody and shape. Almost non-existent word setting.	0 - 9	
	<i>Deductions, if omitted or deficient: Phrasing, dynamics: up to 2 each (If existing tune is used, allow up to 5 marks only for fitting words / syllables to notes and dynamics).</i>		
3	A Melody has style and imagination. Excellent exploration and development of opening ideas. Rhythmic integrity and style of dance maintained with flair.	34 – 40	40
	B Very aware of shape and structure. Very musical and very good point(s) of climax. Opening ideas well developed. Rhythmic integrity and style of dance well maintained.	28 – 33	
	C A good sense of melodic and rhythmic interest. Points of rest outlined and good development of opening ideas. Rhythmic integrity of dance fairly well maintained.	22 – 27	
	D A fair sense of shape and some awareness of balance between phrases. Good attempt at maintaining dance rhythm.	16 – 21	
	E Some melodic and rhythmic interest. Little sense of structure. Very little awareness of dance rhythm.	10 – 15	
	F Very poor shape and very erratic. No sense of key or dance rhythm.	0 - 9	
	<i>Deductions, if omitted or deficient: Modulation: up to 4. Phrasing, dynamics, instrument, AA'BB' structure: up to 2 each.</i>		

Question	Element	Descriptors	Mark	Sub-Total	Total	
4	Bass	.5 mark per correct bass note under each chord symbol if treble melody note is also correct.	.5 x 20	20	60	
		Continuing in style of given opening.	10			
	Melody	A	Melody has style and imagination with awareness of underlying harmonic structure and development of opening ideas.	34 – 40		40
		B	Very aware of shape and structure. Very musical and very good point(s) of climax. Opening ideas well developed.	28 – 33		
		C	A good sense of melodic and rhythmic interest. Points of rest outlined and good development of opening ideas.	22 – 27		
		D	A fair sense of shape and some awareness of balance between phrases.	16 – 21		
E	Some melodic and rhythmic interest. Little sense of structure.	10 – 15				
F	Very poor shape and very erratic. No sense of key.	0 – 9				
5	Chords	1 mark for each of 14 non-cadence chords that is part of a good progression. .5 mark for each of 10 cadence chords (including chord 9). 11 marks for quality of progressions. NB No marks for chord if suffix omitted / minor chords not indicated correctly or any accidental omitted. Two different positions of same chord may be used in adjacent boxes. Dominant and Dominant 7 th may be used in adjacent boxes.	14 5 11	30	60	
		1 mark for each of 14 correct notes for each correct non-cadence chord symbol. Chord symbol and bass note must match. .5 mark for each of 9 correct notes for each correct cadence chord symbol. Chord symbol and bass note must match.	14 4.5			30
		Quality of bass line, including up to 2 marks for note placement throughout.	11.5			
6	Chords	Marks allocated for each chord that fits melodic line and is part of a good musical progression.	Boxes 1 – 6: 6 x 1 Boxes 7 – 13: 7 x 1.5 Boxes 14 – 16: 3 x 1 Box 17: 1 x .5	20		
		A	Excellent melodic line and shape. Two-part style of opening developed with flair within harmonic structure.		34 – 40	
		B	Very good melodic line which fits well over harmonic structure. Two-part style of given opening well maintained.		28 – 33	
		C	Good melodic line and shape. Melody fits harmonic structure. Good attempt at maintaining two-part style of opening.		22 – 27	
	Descant	D	Notes generally fit chords. Some attempt at maintaining style. Fair sense of shape and balance between phrases.	16 – 21	40	
		E	Some notes fit chords. Little attempt at maintaining style. Little sense of structure.	10 – 15		
F	Very few notes fit chords. No effort at maintaining style.	0 – 9				

Q	Sec	Part	Answer	Mark	Sub-Total	Total
A		(i)	1st Movement / Chorus Alto, Tenor, Soprano, Bass Flute, Horn, Oboes, Violins, Viola, Continuo/Organ/Cello/Double bass Any two valid descriptions of instrumentation : - Flute (and/or horn) doubles soprano line / chorale tune - Ground bass in continuo at beginning - Pedal in continuo in instrumental section - Reference to "Grief" motif in oboes/violas/2 nd violin - Moving quaver motif (countermelody) in 1 st violins - Sequence in flutes & oboes in instrumental section (2 nd half) - Any other valid / relevant points	3	7.5	25
		(ii)		2		
		(iii)		.5 x 3		
B		(i)	Soprano	3	7	25
		(ii)	Flute / Horn (either)	1		
		(iii)		3		
C		(i)	2 nd figure	2	10.5	25
		(ii)	V – I (.5 +.5) Perfect (1.5)	2.5		
		(iii)	Three features: Up to 2 marks for each description Contrapuntal style; ground bass; falling chromatic bass line; imitative entries; syncopation; elaborate melodies; word painting; chromatic harmony; doubling vocal lines with instruments; variety in ensembles; Baroque orchestra. Any other valid / relevant points	2 + 2 + 2		

Q	Sec	Part	Answer	Mark	Sub-Total	Total
2		(i)	Introduction	1	1	10
		(ii)	Flute, Oboe	1 + 1	2	
		(iii)	Pizzicato (.5) Plucked strings (.5)	.5 + .5	1	
		(iv)	Any two instruments: 1 x 2 Woodwind / any woodwind instrument; Strings / any relevant string instrument; Harp; Timpani; Horn; Bass.	1 x 2 +	4	
		(v)	Description: Any two valid descriptions / points 1 x 2 Pizzicato strings, woodwind (Friar Lawrence) melody at opening; Layered strings + horn 2 nd section; Bass 3-note figure; Flowing crotchet figure in woodwind against melody in strings; Harp arpeggios/broken chords/rolled chords; Timpani roll Any other valid / relevant points.	1 x 2		
3		(i)	Any two of the following 1. Cl & Fag v. Flutes. oboes & strings; 2. Slow & hymn-like v. faster & more ominous; 3. Homophonic v. polyphonic; 4. legato v. marcato; 5. 2 nd = semitone lower Any other valid / relevant points.	1 + 1	2	10
		(ii)	 rich/close harmonies; a capella; homophonic; repeated notes/rhythm; dynamic shading; changing time signatures <i>Any two descriptions: 1 mark each</i>	1 + 1	2	
		(iii)	Light pop / slow rock / light rock / <i>Style = 1; Description = 1</i>	1 + 1	2	
		(iv)	Multi-tracking/overdubbing/layering; stereo/panning; flanged cymbal <i>Any two. Technique = .5; Description = .5</i>	.5 x 2 + .5 x 2	2	
		(v)	Power chords; strong, aggressive guitar solos; strong/aggressive vocals; use of piano; driving bass and drums; antiphonal singing; falsetto; dynamic contrasts; textural contrasts; imitative; operatic elements. Any four Any other valid / relevant points.	.5 x 4	2	
4		(i)	Violin, viola, cello.	1.5	1.5	10
		(ii)	Flautando / Senza vibrato. (Either) <i>Technique = 1; Description = 1</i>	1 + 1	2	
		(iii)	3/4 4/4 3/16	(.5 x 3)	1.5	
		(iv)	Polyphonic / contrapuntal / canonic <i>Description = 2</i>	2	2	
		(v)	<i>Any two of the following:</i> Polymetry; dissonance; note extraction; retrograde; inversion; unusual time signatures; frequently changing time signatures; rhythmic distortion; clusters; atonality; changing tempi <i>Feature = .5; Description = 1</i>	(.5 + 1) x 2	3	

Q	Sec	Part	Answer	Mark	Sub-Total	Total
5	A	(i)	<p>Melody: Accompaniment: Treatment:</p> <p>Accordion; Flute; Banjo; Violin Any two Piano; Guitar; Bass; drums / snare drum ; banjo (if not mentioned for melody) Any three.</p> <p>Ceili Decoration; strong vamping style; strong bass line; light snare/drum (<i>or any other valid points</i>) Up to 3 marks for description of performance.</p>	.5+.5 .5+.5+.5 3	15	25
		(ii)	<p>Melody: Accompaniment: Treatment:</p> <p>Violin/fiddle Bodhrán + orchestra / percussion / timpani/ castanets/ tambourine/ strings / woodwind (.5+.5) Fusion: Traditional + Classical / American Decoration; Brass figures; countermelody on flutes; syncopation; jazzy rhythm (<i>or any other valid points</i>) Up to 3 marks for description of performance (both elements must be mentioned).</p>	.5 (.5+.5) 3		
		(iii)	<p>Melody: Accompaniment: Treatment:</p> <p>Uilleann pipes / pipes bass guitar; synthesiser; bodhrán; African drums / bongos Any three (.5 + .5 + .5) Fusion; Rock + Traditional +Ethnic (any two) Ornamentation; driving rhythm on bodhrán & bass guitar (or any other valid / relevant points) Up to 3 marks for description of performance (both elements must be mentioned)</p>	.5 .5+.5+.5 3		
	B		<p>Up to 10 marks for quality of answer and knowledge of topic chosen</p> <p>Deduct up to 3 marks for quality of references</p>	10	10	

Q	Sec	Part	Answer	Mark	Sub-Total	Total
6	A	(i)	 .5 x 9	4.5		
		(ii)	Essentially the same melody in new/dominant key / at lower/different pitch. Rhythm is the same. Same melody in new/dominant key / at lower/different pitch.	1		
		(iii)	Bar 16	2	10.5	
		(iv)	Organ: sustained chords, quaver figures, commenting on melody; Strings: sustained chords; Bassoon; flute; harp	3		20
6	B	(i)	Flute, harp, organ, strings. Any three	.5 x 3		
		(ii)	Descriptions: Pizzicato bass; sustained string chords; Any other valid point. Any one Soprano + boy soprano/treble/soprano or sopranos.	1 1 + 1		
		(iii)	Rhythm 1	1	9.5	
		(iv)	Similarities : Speed / tempo; light scoring; texture; mood; organ in both. Differences: 1 = One soloist; 2 = Two soloists 1 = No Harmony; 2 = Vocal harmony Any other valid / relevant points	2 + 2		