



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Scéimeanna Marcála

Scrúduithe Ardteistiméireachta, 2003

Ceol

Ardleibhéal

Marking Scheme

Leaving Certificate Examination, 2003

Music


Higher Level

	Descriptors	Mark	Total
A	Very creative and original, with good grasp of the principals of composition, orchestration or arranging. Appropriately notated and including a detailed description of the compositional process.	85 – 100	100
B	A good degree of creativity and originality, displaying good control of compositional skills, appropriately notated. Good description of compositional process.	70 – 84	
C	An acceptable degree of originality, with adequate control of musical features, appropriately notated. Fair description of compositional process.	55 – 69	
D	Basic understanding of composition, with little evidence of originality. Adequate notation and description of compositional process.	40 – 54	
E	Material presented shows little evidence of elementary compositional skills. Inadequate notation. Description lacks any detail of compositional process.	25 – 39	
F	Little or no value. Composition not notated. No description of compositional process included.	0 - 24	

Question	Descriptors		Mark	Total
1	A	Melody has style, structure, shape and imagination. Excellent exploration and development of opening ideas. Very good points of climax.	34 – 40	40
	B	Very aware of shape and structure. Very musical and 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. Good sense of structure.	22 – 27	
	D	A fair sense of shape and some awareness of balance between phrases. Reasonable sense of structure and technical knowledge.	16 – 21	
	E	Some melodic and rhythmic interest. Little sense of structure or technical knowledge.	10 – 15	
	F	Very poor shape and very erratic. No sense of structure or technical knowledge.	0 - 9	
	<i>Deductions, if omitted or deficient: Modulation at a suitable point (4), phrasing (structural / articulation / both), dynamics, instrument (up to 2 each). Accept one correct instrument only (clef & range)</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. Reasonable sense of technical knowledge.	16 – 21	
	E	Some melodic interest and sense of key. An attempt at word setting. Little sense of technical knowledge.	10 – 15	
	F	Very poor melodic shape and very erratic. 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, tempo and dynamics.</i>			
3	A	Melody has style, shape and imagination. Excellent exploration and development of opening ideas. Very good points of climax. Rhythmic integrity and style of dance maintained with flair. Excellent adherence to given structure.	34 – 40	40
	B	Very aware of shape and structure. Very musical and good point(s) of climax. Opening ideas well developed. Rhythmic integrity and style of dance well maintained. Very good adherence to given structure.	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. Good adherence to given structure.	22 – 27	
	D	A fair sense of shape and some awareness of balance between phrases. Good attempt at maintaining dance rhythm. Reasonable sense of technical knowledge. Fair adherence to given structure.	16 – 21	
	E	Some melodic and rhythmic interest. Little sense of structure or technical knowledge. Very little awareness of dance rhythm. Little adherence to given structure.	10 – 15	
	F	Very poor shape and very erratic. No sense of appropriate dance rhythm. No adherence to given structure.	0 - 9	
	<i>Deductions, if omitted or deficient: at a suitable point (4), phrasing (structural / articulation / both), dynamics, instrument (up to 2 each) Accept one correct instrument only (clef & range)</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 22	20	60	
		Quality of bass line, including continuing in style of given opening.	9			
	Melody	A	Melody has style, shape and imagination with an excellent awareness of underlying harmonic structure and development of opening ideas. Very good sense of climax.	34 – 40		40
		B	Very aware of shape and structure. Very musical, with a very good awareness of harmonic structure and good point(s) of climax. Opening ideas well developed.	28 – 33		
		C	A good sense of melodic and rhythmic interest and good awareness of harmonic structure. Points of rest outlined and good development of opening ideas.	22 – 27		
		D	A fair sense of shape and balance between phrases. Notes generally fit chords.	16 – 21		
		E	Some melodic and rhythmic interest. Little sense of structure. Some notes fit chords.	10 – 15		
F	Very poor shape and very erratic. Very few notes fit chords.	0 - 9				
5	Chords	Marks allocated as listed below for each chord that is part of a good progression. Boxes 5, 11, 18, 21, 22: .5 Box 17: 1.5 All other boxes: 1	20	35	60	
		Quality of progressions overall	15			
		NB No marks for chord if suffix omitted / minor chords not indicated correctly or any accidental omitted. Dominant and Dominant 7 th may be used in adjacent boxes.				
	Bass	Marks allocated as listed below for each correct bass note under each correct chord symbol. Boxes 5, 11, 18, 21, 22: .5 Box 17: 1.5 All other boxes: 1 (Chord symbol and bass note must match).	20	25		
Quality of bass line, including continuing in style of given opening, and also including up to 2 marks for note placement throughout.		5				
6	Chords	Marks allocated as listed below for each chord that fits melodic line and is part of a good musical progression. Boxes 1:1 Boxes 2 - 13: 1.5 x 12 Boxes 14, 15: .5 x 2 <i>N.B. Bass notes need not be indicated.</i>	1 18 1	20	60	
	Descant	A	Excellent continuation of descant style within harmonic framework	34 – 40		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		
		D	Notes generally fit chords. Some attempt at maintaining style. Fair sense of shape and balance between phrases.	16 – 21		
		E	Some notes fit chords. Little attempt at maintaining style. Little sense of structure. Little sense of technical knowledge.	10 – 15		
	F	Very few notes fit chords. No effort at maintaining style.	0 - 9			

Q	Sec	Part	Answer	Mark	Sub-Total	Total
1	A	(i)	2 nd movement / Un Bal (3)	3	8	25
		(ii)	1 st violins (3), violins (2), 2 nd violins (1), strings (0)	3		
		(iii)	strings only (2)	2		
	B	(i)	Any two, three or four named string instruments	2	7	
		(ii)	Bar 62	2		
		(iii)	Triplets (3)	3		
	C	(i)	Bass 1 (3)	3	10	
		(ii)	No rall; played tutti; no vamp intro; no upbeat; longer; different ending; different accompaniment; dynamics; <i>Any other valid point; Any <u>one</u> point. (Up to 4)</i> NB Reference to both extracts must be made for full marks	4		
		(iii)	<i>Idée fixe (3)</i>	3		
2	(i)	6 (1)	1	1	10	
	(ii)	chromatically (2); by step (1); scale (1); ascending and descending (1)	2	2		
	(iii)	countermelody (1)	1	1		
	(iv)	chimes (2) and minor chords (2)	2+2	4		
	(v)	5 (2)	2	2		

Q	Sec	Part	Answer	Mark	Sub-Total	Total
3		(i)	1 st movement (.5) (Orchestral) Exposition (.5)	.5 + .5	1	10
		(ii)	strings only (1) woodwind and French horn (1)	2	2	
		(iii)		2 + 3	5	
		(iv)	clarinet / French horn / double bass (1)	1	1	
		(v)	sonata (1).	1	1	
4		(i)	Main melody (2)	2	2	10
		(ii)	Piano / marimba (1)	1	1	
		(iii)	Inversion / contrary motion / subtraction / pedal (2) Explanation (up to 2)	2 + 2	4	
		(iv)	Rhythm 2 (1)	1	1	
		(v)	Tremolo / tremolando + explanation (2); explanation only (2); name only (1)	2	2	
5	A1	(i)	Banjo + guitar + violin (fiddle) = (1 + 1 + 1)	3	15	25
		(ii)	Changes of key (1)	1		
		(iii)	Jig (1)	1		
	A2	(i)	Flute / low whistle / Irish flute (1)	1		
		(ii)	Guitar; bass; tambourine; hammered dulcimer <i>or</i> zither; hand drum <i>or</i> bongos <i>or</i> African drums; Any two (1 + 1)	1 + 1		
		(iii)	Fusion / trad-pop / folk-pop (1) Pop / ballad style melody, instruments, bass line; trad style of playing flute (sliding. Flattened 7 th) Any valid answer.	1		
A3	(i)	1. clarinet 2. oboe 3. trumpet (1 + 1 + 1)	3			
	(ii)	orchestral; harmony; classical harmony; use of dynamics; any valid point. Any two.	1 + 1			

Q	Sec	Part	Answer	Mark	Sub-Total	Total
5	B		Up to 10 marks for quality of answers and knowledge of topic chosen. See descriptors below. Deduct up to 3 marks for quality of appropriate references, where applicable.		10	
		A	Excellent awareness and detailed knowledge of musical features of topic.	10		
		B	Very good knowledge of musical features of chosen topic	8-9		
		C	Chosen topic lacks sufficient focus. Good knowledge of chosen topic, but lacking in detail.	6-7		
		D	Some general points on topic, but lacking any detail.	4-5		
		E	Generally inadequate response to chosen topic.	2-3		
		F	Little response to chosen topic in evidence.	1		
		NG	No response to chosen topic in evidence.	0		
6	A	(i)	French horn; violin ; flute (1 + 1 + 1)	3	7	20
		(ii)	Rising scale (2)	2		
		(iii)	23 (2)	2		
	B	(i)	Key (2)	2	4	
		(ii)	Texture (polyphonic – homophonic); tempo (slow – fast); instrumentation (solos – brass section); Time signature (3/4 - 7/4) any valid point. Any two. Identification only. (1 + 1) Both extracts must be referred to for full marks.	2		
	C	(i)	Bass drum; timpani ; triangle ; cymbal. Any two. (1 + 1)	2	9	
		(ii)	<i>Rallentando</i> (1)	1		
(iii)		Major (2)	2			
(iv)		Change of instrumentation ; tempo ; dynamics ; changing time signatures ; Any valid point. Up to 4.	4			

Element	Question	Descriptors	Mark	Sub-Total	Total	
Tape		10 relevant extracts No marks if tape is obviously dubbed For extracts significantly over 30 seconds, deduct .5 mark each	10	10	100	
Paper	1	Name of topic	-			
	2	Relevant and appropriate sources	-			
	3	Five relevant pieces	-			
	4	A	Excellent awareness and detailed knowledge of musical features of topic. Well-researched, with appropriate personal response.	77 - 90		90
		B	Very good knowledge of 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		
		D	Some general points on topic, but lacking any 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 quality of sources at Section 2
- Deduct up to 5 marks (1 mark per piece) for omission of 5 relevant pieces at Section 3
- Deduct up to 5 marks for non – reference or inadequate reference to taped extracts and named pieces at section 4.