



Coimisiún na Scrúduithe Stáit State Examinations Commission

Scéimeanna Marcála

Scrúduithe Ardteistiméireachta, 2005

Ceol

Ardleibhéal

Marking Scheme

Leaving Certificate Examination, 2005




Music

Higher level


Question	Descriptors		Mark	Total
1	A	Melody has style and imagination. Very aware of shape and structure. Excellent development of opening ideas. Very good points of climax.	34 – 40	40
	B	Good sense of shape and structure. Musical, with good point(s) of climax. Opening ideas well developed.	28 – 33	
	C	A good sense of melodic and rhythmic interest. Points of rest outlined. Good development of opening ideas with a sense of structure and good technical knowledge.	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. Poor shape.	10 – 15	
	F	No shape, sense of structure or technical knowledge.	0 - 9	
	<i>Deductions, if omitted or deficient: 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 with a convincing "marriage" of words and music.	34 – 40	40
	B	Melodically and rhythmically convincing with a good sense of words, music and climax.	28 – 33	
	C	Good sense of melody writing with careful word setting. Good sense of climax.	22 – 27	
	D	Awareness of shape and balance between phrases. Some sense of climax. Reasonable sense of technical knowledge and word setting	16 – 21	
	E	Some melodic interest and sense of key. An attempt at word setting. Little sense of technical knowledge. Poor shape.	10 – 15	
	F	No shape. Almost non-existent word setting.	0 - 9	
	<i>Deductions, if omitted or deficient : Phrasing, dynamics, (up to 2 each).</i>			
3	A	Melody has style and imagination. Very aware of shape and structure. Excellent 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	Good sense of shape and structure. Musical, with 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. Poor shape. Very little awareness of dance rhythm. Little adherence to given structure.	10 – 15	
	F	No shape, sense of structure or technical knowledge. No sense of appropriate dance rhythm. No adherence to given structure.	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>			

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.	10.5	20	60	
		Quality of bass line, including continuing in style of given opening.	9.5			
	Melody	A	Melody has style and imagination with an excellent awareness of underlying harmonic structure and development of opening ideas. Very good sense of climax.	34 – 40		40
		B	Good sense of shape and structure. Musical, with a 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 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	No shape. Very few notes fit chords.	0 - 9				
5	Chords	1 mark for each chord that is part of a good progression.	24	36	60	
		Quality of progressions overall No marks for chord if suffix omitted / minor chords not indicated correctly or any accidental omitted. Dominant may be followed by Dominant 7 th .	12			
	Bass	.5 mark per correct bass note under each correct chord symbol in boxes 2-23. 1 mark for correct bass note under box 24. Chord symbol and bass note must match.	12	24		
Quality of bass line, including continuing in style of given opening, and also including up to 2 marks for note placement throughout.		12				
6	Chords	1 mark for each chord that fits melodic line and is part of a good musical progression. Up to 4 marks for awareness of cadences. Bass notes need not be indicated.	16 + 4	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. Very poor technical knowledge.	0 - 9		

	Descriptors	Mark	Total
A	Very creative and original, with good grasp of the principles 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 - 25	

Q	Sec	Part	Answer	Mark	Sub-Total	Total
1	A	(i)	Sí Bheag, Sí Mhór (2)	2	9	25
		(ii)	4-part canon; @ 8ve; crotchet distance; vln., vla, vc., pno (L.H.); 5-part canon; @ 8ve; crotchet distance; pno (L.H.), pno (R.H.), vc, vla, vln Any 3 components (3)	3		
		(iii)	 .5 mark per correct pitch. Up to 2 marks for contour	.5 x 8		
B	(i)	1. Melody on vln accompanied by vla (2-note / 5-note rhythmic figure); <i>forte</i> ; roughly; senza vibrato; polyphonic; 3. melody at 3 different 8ves on vln, vla, vc and pno clusters; <i>fff</i> ; very little vibrato ; explosively ; higher pitch ; vc & pno also playing ; homophonic; Up to 2 marks for each of any two differences;	2+2	7		
	(ii)	 (1 x 3)	1 + 1 + 1			
C	(i)	senza vibrato ; cello harmonics ; roughly ; detached ; savagely 1 mark for identification. Up to 2 marks for description	1 + 2	9		
	(ii)	An octave lower (2)	2			
	(iii)	Section 1 (A): Sí Bheag, Inversion of Sí Mhór; canon Last section (H): Lord Mayo's Delight ; canon All sections have rhythms and melodies derived from A ; use of jig rhythm. <i>Any valid reference to Irish characteristics.</i> .5 mark for each named tune. Up to 3 marks for good description.	1 + 3			
2	(i)	Soprano (.5) flt / ob / organ / vln / horn (.5 + .5)	.5 .5 + .5	1.5		
	(ii)	G minor	.5	.5		
	(iii)	 Up to 1 mark per bar for each of melody and rhythm.	2 + 2	4		
	(iv)	Stepwise movement (1)	1	1		
	(v)	X = imperfect (I – V) (1.5) Y = Perfect (V – I) (1.5) Either title or chords accepted Incorrect chords cancel out correct title or v.v.	1.5 + 1.5	3		

Q	Sec	Part	Answer	Mark	Sub-Total	Total
3		(i)	Pno (.5) Bass / bass gtr (.5)	.5 + .5	1	10
		(ii)	“away” – end of line 3 (1)	1	1	
		(iii)	Arp. / broken chords on pno; b.gtr & L.H. pno play 1 note per bar (root); b.gtr. gliss. after “trigger now he’s dead”; 2 – note fig. crotchet on pno ; pno. mirrors vocal part at “just begun”; I – vi – ii – V ; chromatic descending bass at “thrown it all away” and “mean to make you cry”; drums play standard rock pattern from “Mama.....ooh”; cymbal crashes at “didn’t mean to make you cry”; 1 mark for each of 2 identifications.	1 + 1	2	
		(iv)	Verse 1: no drums at start; no word painting; no lead gtr.; no panning; solo voice; Verse 2: Drums in from start; bell tree / gtr effect, word painting at “shivers down my spine”; lead gtr.; gradual panning; backing vocals; Up to 2 marks for each of two descriptions.	2 + 2	4	
		(v)	stereo; panning; layering; multi-tracking; double tracking; overdubbing; reverb; flangeing; (1 + 1)	2	2	
4		(i)	Exposition (1)	1	1	10
		(ii)	1 st subject / strife / Mopntagues & Capulets (.5)	.5	.5	
		(iii)	syncopated / dotted rhythm ; tutti rhythm ; dactyl ; 1.5 marks for correct statement or description	1.5	1.5	
		(iv)	1. vc. / cb (1) 2. picc. / flt. / ob / cl (1) Semiquaver scale passages (1)	1 + 1 + 1	3	
		(v)	Large orchestra ; rich orchestral texture ; rich harmonies ; variety of tone colour ; programme music ; 1 mark for each of two identifications. 1 mark for each description.	2 + 2	4	
5	A1	(i)	flt (.5) vln (.5)	.5 + .5	15	25
			banjo	.5		
		(ii)	jig (.5) 6/8 (.5)	.5 + .5		
		(iii)	.5 for each of 2 bars of jig rhythm	.5 + .5		
	A2	(i)	sean nós ; traditional Irish ; Donegal style ; (.5)	.5		
		(ii)	ornamentation ; free rhythm ; little / no dynamics ; nasal tone ; unaccompanied solo performance ; wide range ; regional characteristics ; 1 mark for each of 3 features.	1 + 1 + 1		
		(iii)	more than an 8ve (1)	1		
	A3	(i)	ABBA	1		
		(ii)	gtr ; pipes ; flt ; bass ; pno/keyboard ; vln ; harp ; tin whistle ; .5 mark for each of 4 correct instruments	.5 x 4		
(iii)		Verse 1: unison singing; acc. by harp block chords; thin texture; Verse 2: 3-pt harmony; descant; gtr, pipes, flt, tin whistle, bass, pno, vln added; full texture; flowing acc.;moving quavers Up to 2 marks for each of 2 descriptions.	2 + 2			

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. <i>Deduct up to 3 marks for quality and relevance of appropriate references.</i>		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	Good knowledge of topic, but lacking in detail.	6-7		
		D	Some general points on topic, but lacking sufficient 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)	3 (2)	2	5	20
		(ii)	Rhythm 3 (2)	2		
		(iii)	Bar 4 (1)	1		
	B	(i)	Unison (1)	1	6	
		(ii)	 .5 for each of 8 correct pitches	.5 x 8		
		(iii)	Trumpet (1)	1		
	C	(i)	Line 2: louder; pitched higher; no rest in middle of phrase; timpani and trumpet added; brief transition to A; Up to 2 marks for each of 2 differences	2 + 2	9	
(ii)		1. bass (.5) 2. tenor (.5) 3. alto (.5) 4. soprano (.5)	.5 x 4			
(iii)		<i>f</i> and <i>ffi</i> dynamics; long held notes; repetition ; use of rests ; rich instrumentation ; use of tpt and timp.; augmented “halleluia” at end; sustained notes; repetition of “for ever2 and “halleluia”; polyphony; sop / alto v. tenor / bass; rising melody ; word painting; unison rhythms at end; <i>Any other valid description.</i> Up to 3 marks for one valid description.	3			

Element	Question	Descriptors	Mark	Sub-Total	Total	
Tape		10 relevant extracts No marks if tape 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 musical features 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. Little reference to musical features of topic.	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 Question 2

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

Deduct up to 5 marks for non - reference or inadequate reference to taped extracts and named pieces at Question 4.