



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

**Leaving Certificate 2015**

**Marking Scheme**

**Music**

**Higher 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.

**SECTION A – MELODY COMPOSITION (40 marks)**  
**Q.1 CONTINUATION OF A GIVEN OPENING**

Q	Descriptors		Mark
1	A	<ul style="list-style-type: none"> <li>• Melody has excellent style and imagination</li> <li>• Excellent sense of shape and structure</li> <li>• Excellent development of opening ideas</li> <li>• Excellent point(s) of climax</li> <li>• Phrasing, dynamics and chosen instrument reflect the composed melody</li> </ul>	34 – 40
	B	<ul style="list-style-type: none"> <li>• A very good sense of melodic and rhythmic interest</li> <li>• Very good sense of shape and structure</li> <li>• Opening ideas very well developed</li> <li>• Very good point(s) of climax</li> <li>• Phrasing, dynamics and chosen instrument reflect the composed melody</li> </ul>	28 – 33
	C	<ul style="list-style-type: none"> <li>• A good sense of melodic and rhythmic interest</li> <li>• Good sense of shape and structure</li> <li>• Good development of opening ideas</li> <li>• Points of rest well outlined</li> <li>• Phrasing, dynamics and chosen instrument generally reflect the composed melody</li> <li>• Good technical knowledge</li> </ul>	22 – 27
	D	<ul style="list-style-type: none"> <li>• A fair sense of melodic and rhythmic interest</li> <li>• A fair sense of shape and structure</li> <li>• Some development of opening ideas</li> <li>• Some awareness of balance between phrases</li> <li>• Unconfirmed modulation to dominant</li> <li>• Phrasing, dynamics and chosen instrument reflect the composed melody in places</li> <li>• A fair sense of technical knowledge</li> </ul>	16 – 21
	E	<ul style="list-style-type: none"> <li>• Little melodic and rhythmic interest</li> <li>• Little overall shape</li> <li>• Little sense of structure</li> <li>• Unsuccessful modulation to dominant</li> <li>• Phrasing, dynamics and chosen instrument seldom reflect the composed melody</li> <li>• Little sense of technical knowledge</li> </ul>	10 – 15
	F	<ul style="list-style-type: none"> <li>• Very little melodic or rhythmic interest</li> <li>• Very little shape, sense of structure or technical knowledge</li> <li>• No attempt at modulation to dominant</li> <li>• No phrasing or dynamics inserted; no instrument chosen</li> </ul>	4 – 9
	NG	<ul style="list-style-type: none"> <li>• Very little/no attempt</li> </ul>	0 – 3

## Q.2 SETTING MUSIC TO A GIVEN TEXT

Q	Descriptors		Mark
2	A	<ul style="list-style-type: none"> <li>• Showing excellent style and imagination</li> <li>• Excellent "marriage" of words and music</li> <li>• Excellent sense of shape and structure</li> <li>• Excellent sense of climax</li> <li>• Phrasing and dynamics reflect the composed melody</li> </ul>	34 – 40
	B	<ul style="list-style-type: none"> <li>• Melodically and rhythmically very convincing</li> <li>• Very good “marriage” of words and music</li> <li>• Very good sense of shape and structure</li> <li>• Very good sense of climax</li> <li>• Phrasing and dynamics reflect the composed melody</li> </ul>	28 – 33
	C	<ul style="list-style-type: none"> <li>• Good sense of melody writing</li> <li>• Good word setting</li> <li>• Good sense of shape and structure</li> <li>• Good sense of climax</li> <li>• Phrasing and dynamics generally reflect the composed melody</li> </ul>	22 – 27
	D	<ul style="list-style-type: none"> <li>• Fair sense of melodic interest</li> <li>• Fair sense of word setting</li> <li>• Fair sense of shape and structure</li> <li>• Some sense of climax</li> <li>• A fair sense of technical knowledge</li> <li>• Phrasing and dynamics reflect the composed melody in places</li> </ul>	16 – 21
	E	<ul style="list-style-type: none"> <li>• Little melodic interest and sense of key</li> <li>• An attempt at word setting</li> <li>• Little overall shape and structure</li> <li>• Little sense of climax</li> <li>• Little sense of technical knowledge</li> <li>• Phrasing and dynamics seldom reflect the composed melody</li> </ul>	10 – 15
	F	<ul style="list-style-type: none"> <li>• Very little melodic interest and sense of key</li> <li>• Almost non-existent word setting</li> <li>• Very little or no shape and structure</li> <li>• No phrasing or expression marks inserted</li> <li>• Poor sense of structure or technical knowledge</li> </ul>	4 - 9
	NG	<ul style="list-style-type: none"> <li>• Very little attempt</li> </ul>	0 - 3
		<ul style="list-style-type: none"> <li>• No attempt at word setting</li> </ul>	0

**Q.3 COMPOSING TO A GIVEN DANCE RHYTHM OR METRE OR FORM**

Q	Descriptors	Mark
3	<b>A</b> <ul style="list-style-type: none"> <li>• Melody has excellent style and imagination</li> <li>• Excellent sense of shape and balance</li> <li>• Excellent development of opening ideas</li> <li>• Excellent point(s) of climax</li> <li>• Rhythmic integrity and style of dance maintained with flair</li> <li>• Excellent adherence to given structure</li> <li>• Phrasing, dynamics and chosen instrument reflect the composed melody</li> </ul>	34 – 40
	<b>B</b> <ul style="list-style-type: none"> <li>• Very good sense of melody</li> <li>• Very good sense of shape and balance</li> <li>• Opening ideas very well developed</li> <li>• Very good point(s) of climax</li> <li>• Rhythmic integrity and style of dance very well maintained</li> <li>• Very good adherence to given structure</li> <li>• Phrasing, dynamics and chosen instrument reflect the composed melody</li> </ul>	28 – 33
	<b>C</b> <ul style="list-style-type: none"> <li>• A good sense of melodic and rhythmic interest</li> <li>• A good sense of shape and balance</li> <li>• Good development of opening ideas</li> <li>• Points of rest outlined</li> <li>• Rhythmic integrity and style of the dance well maintained</li> <li>• Good adherence to given structure</li> <li>• Phrasing, dynamics and chosen instrument generally reflect the composed melody</li> <li>• Good technical knowledge</li> </ul>	22 – 27
	<b>D</b> <ul style="list-style-type: none"> <li>• A fair sense of melodic and rhythmic interest</li> <li>• Some sense of shape and balance</li> <li>• Some development of opening ideas</li> <li>• Some awareness of balance between phrases</li> <li>• An unconfirmed modulation to dominant</li> <li>• Rhythmic integrity of dance fairly well maintained</li> <li>• Fair adherence to given structure</li> <li>• Phrasing, dynamics and chosen instrument reflect the composed melody in places</li> <li>• A fair sense of technical knowledge</li> </ul>	16 – 21
	<b>E</b> <ul style="list-style-type: none"> <li>• Little melodic and rhythmic interest</li> <li>• Little overall shape and balance</li> <li>• Little awareness of dance rhythm</li> <li>• Little adherence to given structure</li> <li>• An unsuccessful modulation to the dominant</li> <li>• Phrasing, dynamics and chosen instrument seldom reflect the composed melody</li> <li>• Little sense of technical knowledge</li> </ul>	10 – 15
	<b>F</b> <ul style="list-style-type: none"> <li>• Very little melodic or rhythmic interest</li> <li>• Very little shape, sense of structure or technical knowledge</li> <li>• No attempt at modulation to dominant</li> <li>• Very little or no awareness of dance rhythm</li> <li>• Very little or no adherence to given structure</li> <li>• No phrasing or dynamics inserted</li> <li>• No instrument chosen</li> </ul>	4 - 9
NG	<ul style="list-style-type: none"> <li>• Very little/no attempt</li> </ul>	0 - 3

**SECTION B – HARMONY (60 marks)**  
**Q.4 COMPOSING MELODY AND BASS NOTES FROM A SET OF CHORDS**

Q	Descriptors	Mark																						
<b>4</b>	<b>Melody</b>	<table border="1"> <tr> <td align="center"><b>A</b></td> <td>Melody has excellent style and imagination, with an excellent awareness of key and underlying harmonic structure and development of opening ideas. Excellent point(s) of climax.</td> <td align="center">34 – 40</td> </tr> <tr> <td align="center"><b>B</b></td> <td>Very good sense of shape and structure. Musical, with a very good awareness of key and harmonic structure and very good point(s) of climax. Opening ideas very well developed.</td> <td align="center">28 – 33</td> </tr> <tr> <td align="center"><b>C</b></td> <td>A good sense of melodic and rhythmic interest and awareness of key and harmonic structure. Points of rest well outlined and good development of opening ideas.</td> <td align="center">22 – 27</td> </tr> <tr> <td align="center"><b>D</b></td> <td>A fair sense of melodic and rhythmic interest and awareness of key and harmonic structure. A fair sense of shape and balance between phrases. Notes generally fit chords.</td> <td align="center">16 – 21</td> </tr> <tr> <td align="center"><b>E</b></td> <td>Some melodic and rhythmic interest. Little sense of structure. Some notes fit chords.</td> <td align="center">10 – 15</td> </tr> <tr> <td align="center"><b>F</b></td> <td>No shape. Very few notes fit chords.</td> <td align="center">4 - 9</td> </tr> <tr> <td align="center"><b>NG</b></td> <td>Very little/no attempt</td> <td align="center">0 - 3</td> </tr> </table>	<b>A</b>	Melody has excellent style and imagination, with an excellent awareness of key and underlying harmonic structure and development of opening ideas. Excellent point(s) of climax.	34 – 40	<b>B</b>	Very good sense of shape and structure. Musical, with a very good awareness of key and harmonic structure and very good point(s) of climax. Opening ideas very well developed.	28 – 33	<b>C</b>	A good sense of melodic and rhythmic interest and awareness of key and harmonic structure. Points of rest well outlined and good development of opening ideas.	22 – 27	<b>D</b>	A fair sense of melodic and rhythmic interest and awareness of key and harmonic structure. A fair sense of shape and balance between phrases. Notes generally fit chords.	16 – 21	<b>E</b>	Some melodic and rhythmic interest. Little sense of structure. Some notes fit chords.	10 – 15	<b>F</b>	No shape. Very few notes fit chords.	4 - 9	<b>NG</b>	Very little/no attempt	0 - 3	<b>40</b>
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		<b>F</b>	No shape. Very few notes fit chords.	4 - 9																				
<b>NG</b>	Very little/no attempt	0 - 3																						
<p>0.5 mark per correct bass note under each chord symbol if treble melody note is also correct. (0.5 × 21)</p>	10.5																							
<p>Quality of bass line, including sense of musicality, awareness of style and technical knowledge</p> <table border="1"> <thead> <tr> <th align="center" colspan="2">Quality of Bass Line</th> </tr> </thead> <tbody> <tr> <td>Excellent bass line; musical with excellent awareness of style</td> <td align="center">8 – 9.5</td> </tr> <tr> <td>Very good bass line; musical with very good awareness of style</td> <td align="center">6 – 7</td> </tr> <tr> <td>Good bass line; musical with good awareness of style</td> <td align="center">4 - 5</td> </tr> <tr> <td>Fair bass line; fairly musical with some awareness of style.</td> <td align="center">2 - 3</td> </tr> <tr> <td>Unmusical bass line; at variance with given style</td> <td align="center">0 - 1</td> </tr> </tbody> </table>	Quality of Bass Line		Excellent bass line; musical with excellent awareness of style	8 – 9.5	Very good bass line; musical with very good awareness of style	6 – 7	Good bass line; musical with good awareness of style	4 - 5	Fair bass line; fairly musical with some awareness of style.	2 - 3	Unmusical bass line; at variance with given style	0 - 1	9.5											
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Unmusical bass line; at variance with given style	0 - 1																							
	<b>20</b>																							

**Q.5 COMPOSING BASS NOTES AND CHORD INDICATIONS TO A GIVEN TUNE**

Q	Descriptors	Mark													
5	<p>1 mark for each chord that is part of a good progression.</p> <hr/> <p>Quality of musical progressions and cadences overall</p> <table border="1" data-bbox="288 551 1235 882"> <thead> <tr> <th colspan="2">Quality of Chord Progressions</th> </tr> </thead> <tbody> <tr> <td>Excellent musical chord progressions</td> <td>11 – 13</td> </tr> <tr> <td>Very musical progressions</td> <td>8 - 10</td> </tr> <tr> <td>Good musical progressions</td> <td>5 – 7</td> </tr> <tr> <td>Fairly musical progressions</td> <td>3 - 4</td> </tr> <tr> <td>Poor chord progressions</td> <td>0 - 2</td> </tr> </tbody> </table>	Quality of Chord Progressions		Excellent musical chord progressions	11 – 13	Very musical progressions	8 - 10	Good musical progressions	5 – 7	Fairly musical progressions	3 - 4	Poor chord progressions	0 - 2	24	37
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Good musical progressions	5 – 7														
Fairly musical progressions	3 - 4														
Poor chord progressions	0 - 2														
<p>0.5 mark per correct bass note under each correct chord symbol</p> <hr/> <p>Quality of bass line, including sense of musicality, awareness of style and technical knowledge</p> <table border="1" data-bbox="304 1245 1219 1657"> <thead> <tr> <th colspan="2">Quality of Bass Line</th> </tr> </thead> <tbody> <tr> <td>Excellent bass line; musical with excellent awareness of style</td> <td>11 – 12</td> </tr> <tr> <td>Very good bass line; musical with very good awareness of style</td> <td>8 - 10</td> </tr> <tr> <td>Good bass line; musical with good awareness of style</td> <td>5 – 7</td> </tr> <tr> <td>Fair bass line; fairly musical with some awareness of style</td> <td>3 - 4</td> </tr> <tr> <td>Unmusical bass line; at variance with given style</td> <td>0 - 2</td> </tr> </tbody> </table>	Quality of Bass Line		Excellent bass line; musical with excellent awareness of style	11 – 12	Very good bass line; musical with very good awareness of style	8 - 10	Good bass line; musical with good awareness of style	5 – 7	Fair bass line; fairly musical with some awareness of style	3 - 4	Unmusical bass line; at variance with given style	0 - 2	11	23	
Quality of Bass Line															
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Fair bass line; fairly musical with some awareness of style	3 - 4														
Unmusical bass line; at variance with given style	0 - 2														

**Q.6 ADDING A COUNTERMELODY OR DESCANT AND CHORDAL SUPPORT TO A GIVEN TUNE**


Q	Descriptors		Mark		
6	<b>Chords</b>	1 mark for each chord that fits the melody and is part of a good chord progression. (1 × 20)		20	20
	<b>Descant</b>	<b>A</b>	Excellent melodic line within harmonic framework. Excellent adherence to two-part style throughout.	34 – 40	40
		<b>B</b>	Very good melodic line, which fits well over harmonic structure. Two-part style of given opening very well maintained.	28 – 33	
		<b>C</b>	Good melodic line and shape. Melody fits harmonic structure. Good attempt at maintaining two-part style of opening.	22 – 27	
		<b>D</b>	Fair melody line and shape. Notes generally fit chords. Some attempt at maintaining two-part style of opening.	16 – 21	
		<b>E</b>	Some notes fit chords. Little attempt at maintaining style. Little sense of structure. Little sense of technical knowledge.	10 – 15	
		<b>F</b>	Very few notes fit chords. Very little attempt at maintaining style. Very poor technical knowledge.	4 - 9	
		<b>NG</b>	Very little/no attempt	0 - 3	



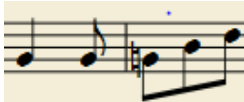
	Descriptors	Mark	Total
<b>A</b>	An excellent degree of creativity and originality, with an excellent grasp of the principles of composition, orchestration or arranging. Appropriately notated and including a detailed description of the compositional process.	85 – 100	<b>100</b>
<b>B</b>	A very good degree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


## General Notes to Examiners

1. Mark the overall quality of statements/descriptions. Full marks can only be awarded for statements/descriptions that are fully correct.
2. Where there is a choice of question to answer (Q5B), if a candidate answers more than one question, mark all answers and award the marks for the best answer.
3. In questions where the candidate is asked to identify/name/choose a specific number of features/instruments etc, each extra incorrect answer cancels a correct one.  
**Exceptions: Q4 (iv); Q4 (v) – features only; Q6, Excerpt 2 (ii);**
4. In questions where the candidate is asked to **describe** a specific number of features, mark all answers and choose the best one/two as prescribed in the question.


Q	Sec.	Part	Answer	Mark	Sub-total	Total	
1	Excerpt 1	<i>Seachanges with Danse Macabre</i> by Raymond Deane <i>Bars 1 – 16</i>				8	25
		(i)	the beginning of the work	1			
		(ii)	7/4	2			
		(iii)	play harmonic	2			
		(iv)	Names of the 3 notes (GAC) + one other correct point of information, for example: the order in which the notes are introduced; instrumentation; register; the notes of the cell interspersed with bars of silence; any other valid point.  Up to 3 marks for any valid description.	3			
	Excerpt 2	<i>Bars 37 – 44</i>				9	
		(i)	Main melody / theme 1 Accept inversion of Main melody	2			
		(ii)	 crotales/ violin/ cello/ maracas/ marimba	2 2			
		(iii)	Subtraction/inversion/diminution  Up to 2 marks for any valid description of correctly named compositional technique.	1 2			
	Excerpt 3	<i>Bars 141 – 157</i>				8	
		(i)	Up to 3 marks for an accurate description of the texture of the music as heard in the excerpt.	3			
		(ii)	semiquaver melody; reference to Dies Irae Theme/ diminution of Dies Irae Theme; stepwise movement mixed with small leaps; ornamented melody; any other valid description Up to 2 marks for any valid description.	2			
		(iii)	Up to 3 marks for a good description of how the imagery of Death is evoked in the music.	3			

Q	Sec.	Part	Answer	Mark	Sub-total	Total	
2		<i>Symphonie Fantastique by Berlioz</i> <i>Movement 4, bars 135 – 169</i>				<b>10</b>	<b>10</b>
		(i)	monophonic	1			
			bars 1-4 are played by strings only, in unison / octaves	2			
			Up to 2 marks for any valid description of monophonic texture as heard in bars 1-4 of the excerpt.				
		(ii)	dotted rhythm antiphonal dialogue pizzicato strings	1 + 1			
			Any two.				
(iii)	clarinet	1					
(iv)	minor / G minor	2					
(v)	Up to 2 marks for a valid description of how the movement comes to a close. Some reference must be made to the last nine bars of the movement for full marks to be awarded.	2					

Q	Sec.	Part	Answer	Mark	Sub-total	Total	
3		<i>Piano Concerto in A Major K488</i> by Mozart Second movement, bars 53 – 68				10	10
		(i)	A1 section / 3 <sup>rd</sup> section  adagio	1  .5			
		(ii)	 0.5 for each correct note (rhythm & pitch)	2.5			
		(iii)	interrupted cadence	2			
		(iv)	mainly (block) chordal (LH piano); repetitive rhythm; mostly in crotchet-quaver movement; <i>siciliana / sicilienne</i> style i.e a flowing accompaniment;  Up to 2 marks for any valid feature	2			
(v)	Pizzicato strings playing broken chords; lower strings on the beat, upper strings on the off-beat; sparse theme on piano; reference to theme 2 heard on flute, clarinet & bassoon; 8ve leap followed by repeated notes (staccato) on piano; ends on <b>pp</b> repeated tonic (f#m) chords  Up to 2 marks for any valid description.	2					

Q	Sec.	Part	Answer	Mark	Sub-total	Total	
4		<i>Sgt. Pepper's Lonely Hearts Club Band</i> by John Lennon and Paul McCartney Introduction, verse 1 and instrumental interlude				10	10
		(i)		1			
		(ii)	C	1			
		(iii)	repeated notes	1			
		(iv)	Melodic features: repeated notes; repeated tonic; flattened 7 <sup>th</sup> ; flattened 3 <sup>rd</sup> ; high-pitched melody line Rhythmic features: repeated rhythm; repeated semi-quavers; syncopation (at the end of each line) Up to 1.5 marks for any valid feature.	1.5 + 1.5			
		(v)	(French) horn(s)  Modulates to key F; polyphonic / contrapuntal texture; canonic in places; flattened 7 <sup>th</sup> ; descending scales; mainly quaver movement.  Up to 1.5 marks for each of 2 valid features	1  1.5 + 1.5			

Q	Sec.	Part	Answer	Mark	Sub-total	Total
5A	Excerpt 1	(i)	slip jig / hop jig 9/8	1 1	4.5	25
		(ii)	any valid bar of slip/hop jig rhythm	1		
		(iii)	1. tin whistle(s) (accept whistle), 2. flute (accept low whistle), 3. fiddle/violin	.5 .5 .5		
	Excerpt 2	(i)	AABA.	2	6	
		(ii)	repeated last note	1		
		(iii)	accompanied by guitar & vln; accompanied with broken chords on guitar; use of a countermelody on fiddle/violin; strict rhythm;  Up to 1.5 marks for each of 2 valid descriptions.	1.5 + 1.5		
	Excerpt 3	(i)	melody played on tin whistle(s); melody played with ornamentation; Up to 1.5 marks for a description of any valid traditional feature as heard in the excerpt	1.5	4.5	
		(ii)	Other style Up to 3 marks for two correct features of chosen style and a correct description of how they are heard in the excerpt.	- 1.5 + 1.5		
	5B	<b>Up to 10 marks for quality of answers and knowledge of topic chosen.</b>				
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			

Q	Sec.	Part	Answer	Mark	Sub-total	Total
6	Excerpt 1	(i)	Trumpet(s) / cornet(s)  Allow 1 mark for any <b>named</b> brass instrument.	2	6	20
		(ii)	 0.5 marks for each correct melody note	2.5		
		(iii)	Up to 1.5 marks for a correct description of the dynamics in the excerpt.	1.5		
	Excerpt 2	(i)	waltz 3/4	1.5 1.5	8	
		(ii)	vamping, waltz style accompaniment; some pizzicato.  Up to 2 marks for any valid description.	2		
		(iii)	repeated phrases chromatic movement	1.5 1.5		
	Excerpt 3	(i)	Up to 3 marks for each of any 2 valid descriptions which refer to the music in the excerpt. For example:  tutti; <i>f/ff</i> dynamics; high pitches in violins & trumpets; brass fanfare type motifs; timpani rolls; cymbal crashes; crescendo; bells; cannon; drum (roll)	3+3	6	



Element		Descriptors		Mark	Tot.	
<b>Paper</b>	<b>1</b>	Name of topic		-	<b>100</b>	
	<b>2-4</b>	<b>A</b>	Excellent awareness and detailed knowledge of musical features of topic. Excellent reference to all ten musical excerpts on the accompanying audio recording which illustrate the feature(s) discussed. Excellent research evident, with excellent personal response. Excellent sources. Excellent reference to pieces of music/composer/performer.			85 - 100
		<b>B</b>	Very good knowledge of musical features of chosen topic. Very good reference to all ten musical excerpts on the accompanying audio recording which illustrate the feature(s) discussed. Very well researched, with very good personal response. Very good sources. Very good reference to pieces of music/composer/performer.			70 - 84
		<b>C</b>	Good knowledge of musical features of chosen topic, but lacking in detail. Good reference to the musical excerpts on the accompanying audio recording which broadly illustrate the feature(s) discussed. Adequate research in evidence. Some evidence of personal response. Good sources. Good reference to pieces of music/composer/performer.			55 - 69
		<b>D</b>	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 or to musical recordings. Recorded excerpts do not illustrate / relate to the features in the essay. Some general sources used, but lacking specific focus. Some reference to pieces of music/composer/performer.			40 - 54
		<b>E</b>	Generally inadequate response to chosen topic. No evidence of research or personal response. No reference to musical recordings. Inadequate sources listed. No reference to pieces of music/composer/performer.			25 - 39
		<b>F</b>	Little response to chosen topic in evidence.			10 - 24
		<b>NG</b>	No response to chosen topic in evidence.			0 - 9

Refer to the Leaving Certificate Music Syllabus – page 12 – 2.3.5

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