



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2017

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	Descriptors	Mark
1	<ul style="list-style-type: none"> • Melody has excellent style and imagination • Excellent sense of shape and structure • Excellent development of opening ideas • Excellent sense of direction and climax • Successful modulation <p style="text-align: center;"><i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen</i></p>	34 – 40
	<ul style="list-style-type: none"> • Very good sense of melodic and rhythmic interest • Very good sense of shape and structure • Very good development of opening ideas • Very good sense of direction and climax • Successful modulation <p style="text-align: center;"><i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chose.</i></p>	28 – 33
	<ul style="list-style-type: none"> • Good sense of melodic and rhythmic interest • Good sense of shape and structure • Good development of opening ideas • Good sense of direction and climax • Unconfirmed modulation <p style="text-align: center;"><i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen</i></p>	22 – 27
	<ul style="list-style-type: none"> • Fair sense of melodic and rhythmic interest • Fair sense of shape and structure • Fair development of opening ideas • Fair sense of direction and climax • Unsuccessful modulation <p style="text-align: center;"><i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen</i></p>	16 – 21
	<ul style="list-style-type: none"> • Poor melodic and rhythmic interest • Poor sense of shape and structure • Poor development of opening ideas • Poor sense of direction • No attempt at modulation <p style="text-align: center;"><i>Inappropriate performing directions (phrasing and dynamics) inserted</i> <i>Unsuitable instrument chosen</i></p>	10 – 15
	<ul style="list-style-type: none"> • Very poor melodic and rhythmic interest • Very poor sense of shape and structure • Very poor development of opening ideas • Very poor sense of direction • No attempt at modulation <p style="text-align: center;"><i>No performing directions (phrasing and dynamics) inserted</i> <i>No instrument chosen</i></p>	4 – 9
	<ul style="list-style-type: none"> • Very little/no attempt 	0 – 3

Q	Descriptors	Mark
2	<ul style="list-style-type: none"> • Excellent style and imagination • Excellent "marriage" of words and music • Excellent sense of shape and structure • Excellent sense of direction and climax <p><i>Appropriate performing directions (phrasing and dynamics) inserted</i></p>	34 – 40
	<ul style="list-style-type: none"> • Very good sense of melodic and rhythmic interest • Very good "marriage" of words and music • Very good sense of shape and structure • Very good sense of direction and climax <p><i>Appropriate performing directions (phrasing and dynamics) inserted</i></p>	28 – 33
	<ul style="list-style-type: none"> • Good sense of melodic and rhythmic interest • Good "marriage" of words and music • Good sense of shape and structure • Good sense of direction and climax <p><i>Appropriate performing directions (phrasing and dynamics) inserted</i></p>	22 – 27
	<ul style="list-style-type: none"> • Fair sense of melodic and rhythmic interest • Fair "marriage" of words and music • Fair sense of shape and structure • Some sense of direction and climax <p><i>Appropriate performing directions (phrasing and dynamics) inserted</i></p>	16 – 21
	<ul style="list-style-type: none"> • Poor melodic interest. • Poor "marriage" of words and music • Poor sense of shape and structure • Poor sense of direction <p><i>Inappropriate performing directions (phrasing and dynamics) inserted</i></p>	10 – 15
	<ul style="list-style-type: none"> • Very poor melodic interest • Very poor "marriage" of words and music • Very poor sense of shape and structure • Very poor sense of direction <p><i>No performing directions (phrasing and dynamics) inserted</i></p>	4 - 9
	<ul style="list-style-type: none"> • Very little attempt 	0 - 3
	No text inserted	0

Q	Descriptors	Mark
3	<ul style="list-style-type: none"> • Melody has excellent style and imagination • Excellent sense of shape and structure • Excellent development of opening ideas • Excellent sense of direction and climax • Successful modulation • Rhythmic integrity and style of dance maintained with flair • Excellent adherence to given structure <p style="text-align: center;"><i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen</i></p>	34 – 40
	<ul style="list-style-type: none"> • Very good sense of melodic and rhythmic interest • Very good sense of shape and structure • Very good development of opening ideas • Very good sense of direction and climax • Successful modulation • Rhythmic integrity and style of dance very well maintained • Very good adherence to given structure <p style="text-align: center;"><i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen</i></p>	28 – 33
	<ul style="list-style-type: none"> • Good sense of melodic and rhythmic interest • Good sense of shape and structure • Good development of opening ideas • Good sense of direction and climax • An unconfirmed modulation • Good attempt at maintaining dance rhythm • Good adherence to given structure <p style="text-align: center;"><i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen</i></p>	22 – 27
	<ul style="list-style-type: none"> • Fair sense of melodic interest • Some sense of shape and structure • Some development of opening ideas • Some sense of direction and climax • An unsuccessful modulation • Rhythmic integrity of dance fairly well maintained • Fair adherence to given structure <p style="text-align: center;"><i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen</i></p>	16 – 21
	<ul style="list-style-type: none"> • Poor melodic and rhythmic interest • Poor sense of shape and structure • Poor development of opening ideas • Poor sense of direction • No attempt at modulation • Poor awareness of dance rhythm • Poor adherence to given structure <p style="text-align: center;"><i>Inappropriate performing directions (phrasing and dynamics) inserted</i> <i>Unsuitable instrument chosen</i></p>	10 – 15
	<ul style="list-style-type: none"> • Very poor melodic and rhythmic interest • Very poor sense of shape and structure • Very poor development of opening ideas • Very poor sense of direction • No attempt at modulation • Very poor awareness of dance rhythm • Very poor adherence to given structure <p style="text-align: center;"><i>No performing directions (phrasing and dynamics) inserted</i> <i>No instrument chosen</i></p>	4 - 9
	<ul style="list-style-type: none"> • Very little/no attempt 	0 - 3

SECTION B – HARMONY (60 marks)

Q	Descriptors	Mark											
4	<ul style="list-style-type: none"> • Excellent style and imagination • Excellent awareness of key and underlying harmonic structure • Excellent development of opening ideas • Excellent sense of direction and climax 	34 – 40	40										
	<ul style="list-style-type: none"> • Very good style and imagination • Very good awareness of key and underlying harmonic structure • Very good development of opening ideas • Very good sense of direction and climax 	28 – 33											
	<ul style="list-style-type: none"> • Good style and imagination • Good awareness of key and underlying harmonic structure • Good development of opening ideas • Good sense of direction and climax 	22 – 27											
	<ul style="list-style-type: none"> • Fair style and imagination • Fair awareness of key and underlying harmonic structure • Fair development of opening ideas • Fair sense of direction and climax 	16 – 21											
	<ul style="list-style-type: none"> • Poor style and imagination • Poor awareness of key and underlying harmonic structure • Poor development of opening ideas • Poor sense of direction and climax 	10 – 15											
	<ul style="list-style-type: none"> • Very poor style and imagination • Very poor awareness of key and underlying harmonic structure • Very poor development of opening ideas • Very poor sense of direction and climax 	4 - 9											
	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 X 21) (Correct pitch in correct place rhythmically)</p>	10.5	20										
	<p>Quality of bass line, including sense of musicality, awareness of style and technical knowledge</p> <table border="1" data-bbox="336 1626 1190 2063" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th colspan="2" style="text-align: center;">Quality of Bass Line</th> </tr> </thead> <tbody> <tr> <td style="padding: 5px;"> <ul style="list-style-type: none"> • Excellent bass line • Excellent awareness of style </td> <td style="text-align: center; padding: 5px;">8 – 9.5</td> </tr> <tr> <td style="padding: 5px;"> <ul style="list-style-type: none"> • Very good bass line • Very good awareness of style </td> <td style="text-align: center; padding: 5px;">6 – 7</td> </tr> <tr> <td style="padding: 5px;"> <ul style="list-style-type: none"> • Good bass line • Good awareness of style </td> <td style="text-align: center; padding: 5px;">4 - 5</td> </tr> <tr> <td style="padding: 5px;"> <ul style="list-style-type: none"> • Fair bass line • Fair awareness of style </td> <td style="text-align: center; padding: 5px;">2 - 3</td> </tr> <tr> <td style="padding: 5px;"> <ul style="list-style-type: none"> • Poor bass line • Poor awareness of style </td> <td style="text-align: center; padding: 5px;">0 - 1</td> </tr> </tbody> </table>	Quality of Bass Line		<ul style="list-style-type: none"> • Excellent bass line • Excellent awareness of style 	8 – 9.5	<ul style="list-style-type: none"> • Very good bass line • Very good awareness of style 	6 – 7	<ul style="list-style-type: none"> • Good bass line • Good awareness of style 	4 - 5	<ul style="list-style-type: none"> • Fair bass line • Fair awareness of style 	2 - 3	<ul style="list-style-type: none"> • Poor bass line • Poor awareness of style 	0 - 1
Quality of Bass Line													
<ul style="list-style-type: none"> • Excellent bass line • Excellent awareness of style 	8 – 9.5												
<ul style="list-style-type: none"> • Very good bass line • Very good awareness of style 	6 – 7												
<ul style="list-style-type: none"> • Good bass line • Good awareness of style 	4 - 5												
<ul style="list-style-type: none"> • Fair bass line • Fair awareness of style 	2 - 3												
<ul style="list-style-type: none"> • Poor bass line • Poor awareness of style 	0 - 1												

Q		Descriptors	Mark		
5	Chords	<ul style="list-style-type: none"> 0.5 mark for each chord that is part of a good progression in boxes 12 and 13. 1 mark for each chord that is part of a good progression in all other boxes. 	23	35	
		Quality of musical progressions and cadences overall	12		
		Quality of Chord Progressions			
		Excellent chord progressions			11 – 12
		Very good chord progressions			8 - 10
		Good chord progressions			5 – 7
	Fair chord progressions	3 - 4			
	Poor chord progressions	0 - 2			
	Bass	0.5 mark per correct bass note under each correct chord symbol	12	25	
		Quality of bass line, including sense of musicality, awareness of style and technical knowledge	13		
Quality of Bass Line					
<ul style="list-style-type: none"> Excellent bass line Excellent awareness of style 		11 – 13			
<ul style="list-style-type: none"> Very good bass line Very good awareness of style 		8 - 10			
<ul style="list-style-type: none"> Good bass line Good awareness of style 		5 – 7			
<ul style="list-style-type: none"> Fair bass line Fair awareness of style 	3 - 4				
<ul style="list-style-type: none"> Poor bass line Poor awareness of style 	0 - 2				

Chord Progressions - General points

Same chord in adjacent boxes not accepted unless bass changed or 7th added

Accidental and suffix, where relevant, must be fully correct for mark to be awarded

Marks for chords not awarded in isolation. Chords must be part of a good progression.

- V⁷ - V not accepted
- ii – I or iib – I not accepted except as approach to Ic in cadential 6/4
- Cadential 6/4 must be on the stronger of the two beats and at a cadence point
- Chords that cause weak bass line (aug 4th, dim 5th) not accepted


Q		Descriptors	Mark	
6	Chords	1 mark for each chord that fits melody and is part of a good chord progression. (1 X 20)	20	20
	Descant	<ul style="list-style-type: none"> • Excellent descant line within harmonic framework • Excellent adherence to two-part style of given opening 	34 – 40	40
		<ul style="list-style-type: none"> • Very good descant line, within harmonic framework • Very good adherence to two-part style of given opening 	28 – 33	
		<ul style="list-style-type: none"> • Good descant line, within harmonic framework • Good adherence to two-part style of given opening 	22 – 27	
		<ul style="list-style-type: none"> • Fair descant line, within harmonic framework • Fair adherence to two-part style of given opening 	16 – 21	
		<ul style="list-style-type: none"> • Poor descant line, within harmonic framework • Poor adherence to two-part style of given opening 	10 – 15	
		<ul style="list-style-type: none"> • Very poor descant line, within harmonic framework • Very poor adherence to two-part style of given opening 	4 - 9	
		<ul style="list-style-type: none"> • Very little/no attempt 	0 - 3	

Descriptors	Mark	Total
<ul style="list-style-type: none"> • Excellent degree of creativity and originality • Excellent grasp of the principles of composition/orchestration/arranging • Appropriately notated • Excellent description of the compositional process 	85 – 100	100
<ul style="list-style-type: none"> • Very good degree of creativity and originality • Very good grasp of the principles of composition/orchestration/arranging • Appropriately notated • Very good description of the compositional process 	70 – 84	
<ul style="list-style-type: none"> • Good degree of creativity and originality • Good grasp of the principles of composition/orchestration/arranging • Appropriately notated • Good description of the compositional process 	55 – 69	
<ul style="list-style-type: none"> • Fair degree of creativity and originality • Fair grasp of the principles of composition/orchestration/arranging • Appropriately notated • Fair description of the compositional process 	40 – 54	
<ul style="list-style-type: none"> • Poor degree of creativity and originality • Poor grasp of the principles of composition/orchestration/arranging • Inadequate notation • Poor description of the compositional process 	25 – 39	
<ul style="list-style-type: none"> • Very poor degree of creativity and originality • Very poor grasp of the principles of composition/orchestration/arranging • Inadequate notation • Very poor description of the compositional process 	10 – 24	
<ul style="list-style-type: none"> • Very little or no attempt 	0-9	

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, each extra incorrect answer cancels a correct one.

Q	Sec.	Part	Answer	Mark	Sub-total	Total	
1	Excerpt 1	<i>Piano Quartet No.1</i> by Gerald Barry , <i>Bars 1 – 26 and its repeat</i>				8	25
		(i)	the beginning of the work	1			
		(ii)	Sí Beag Sí Mór	2			
		(iii)	Canon	1			
			4-part (canon) at the crotchet and at the octave in the order vln, vla, vc and piano (LH) Up to 3 marks for an accurate description of how canon is used in the excerpt. The answer must refer to the music in the excerpt.	3			
	(iv)	dynamics	1				
	Excerpt 2	<i>Bars 373 – 402</i>				8	
		(i)	Hommage à Horowitz / C4 / solo piano (section)	2			
		(ii)	This section is for solo piano only. The music is played in octaves. There is no canon. The dynamics are now <i>fff</i> / louder. This (2 nd) excerpt is not based on Sí Beag Sí Mór. This excerpt is based on C (material). This excerpt is chromatic. Up to 2 marks for each of two valid accurate differences.	2+2			
			(iii)	octaves	2		
Excerpt 3	<i>Bars 458 – 468</i>				9		
	(i)	violin, viola and cello (in any order)	0.5 x 3				
	(ii)	to make the instrument sound like a flute to bow near the fingerboard to use harmonics	1				
		(iii)	atonal	1			
	(iv)	Up to 1.5 marks for an accurate description of the effect of changing time signatures on the music in the excerpt.	1.5				
	(v)	Up to 2 marks for each of two descriptions of two given features as used in the quartet. polymetry augmentation retrograde inversion	2+2				


Q	Sec.	Part	Answer	Mark	Sub-total	Total	
2		<p><i>Bohemian Rhapsody</i> by Freddy Mercury <i>Recap & Coda/ last 16 bars of the song</i></p>				10	10
		(i)	<p>(guitar/vocal) overdubs; (rising) broken chords (on guitar); descending (chromatic) bass line; backing vocals ('<i>oh, yeah</i>'); there are elements of repetition in the guitar part (e.g. licks); accented/strong backbeat;</p> <p>any two correct identifications of features which can be heard in the music</p> <p>allow correct references to instrumental techniques</p>	1+1			
		(ii)	 <p>0.5 for each correct note (pitch and rhythm must be correct)</p>	2.5			
		(iii)	<p>(rising) broken chords; rising chords; block chords; repeated chords; chord sequence; a (repeated) 2-note figure; repeated motif/figure; descending (chromatic) bass line (LH);</p> <p>Up 2 to marks for one valid description</p>	2			
		(iv)	gong (tam tam)	0.5			
		(v)	Up to 1.5 marks for each of two descriptions of two valid differences between the music in this excerpt and the music in the Opening <i>or</i> in the Main Song <i>or</i> in the Operatic Section.	1.5 + 1.5			

Q	Sec.	Part	Answer	Mark	Sub-total	Total	
3		<i>Cantata No.78, Jesu Der Du Meine Seele</i> by J.S. Bach <i>Movement 2, bars 61 – 81</i>				10	10
		(i)	2 / Movement 2 / Aria Duetto (Duet)/ the Soprano and Alto Aria / the Soprano and Alto Duet	1			
			soprano and alto	1			
			in 3rds	1			
		(ii)	sequences imitation	1 1			
		(iii)	organ / harmonium	0.5			
	figures (written under the bass line) which indicate to the keyboard player what chords / chord positions / notes to play	1.5					
		Up to 1.5 marks for a correct explanation of figured bass					
(iv)	perfect	1					
(v)	Up to 2 marks for a valid description of word painting as used in this movement	2					

Q	Sec.	Part	Answer	Mark	Sub-total	Total	
4		<i>Romeo and Juliet Fantasy Overture</i> by Tchaikovsky <i>Bars 112 – 142</i>				10	10
		(i)	Exposition	1			
		(ii)	Strife theme Any two valid rhythmic or melodic features (of the melody line itself). Allow correct reference to instruments playing the melody. Allow correct reference to dynamics, tempo and tonality.	1 1+1			
		(iii)	3-note figure	1			
		(iv)	there is canon between the lower strings (cello & bass) and woodwind (piccolo, flute & oboe); this melody is based on the strife theme + elaboration; the imitation is at the minim distance; the imitation is at the octave; the canon is repeated (further in the excerpt) at a different (higher) pitch; the canon is repeated in a different key; the canon is first heard in D Minor and repeated in G Minor; Up to 2 marks for any valid description of canon as used in this excerpt.	2			
(v)	Up to 1.5 marks for each description of two valid differences (rhythmic/melodic), between the strife theme and one other theme in <i>Romeo and Juliet Fantasy Overture</i> . Allow correct reference to instruments playing the melody. Allow correct reference to dynamics, tempo and tonality.	1.5 + 1.5					

Q	Sec.	Part	Answer	Mark	Sub-total	Total	
5A	Excerpt 1	Líadan <i>Off to California</i>				4	25
		(i)	hornpipe	0.5			
			4/4	0.5			
		(ii)	One correct bar of hornpipe rhythm	1			
		(iii)	fiddle / (button/piano) accordion / box / melodeon / flute / tin whistle (any one)	1			
	(iv)	harp	1				
	Excerpt 2	Celia Ní Fhátharta, <i>Neainsín Bhán</i>				6	
		(i)	Sean-nós	1			
		(ii)	sung solo; unaccompanied (accept <i>a cappella</i>); sung with ornamentation; sung with free rhythm; sliding; nasalisation; Any 3 valid features of sean-nós style as heard in the excerpt	1+1+1			
	(iii)	AABA	2				
	Excerpt 3	Moxie <i>Black Widow</i> (reel)				5	
		(i)	reel	1			
		(ii)	banjo / (button/piano) accordion; Allow concertina/melodeon;	1			
(iii)		modal; flattened 7 th ; Allow correct reference to type of dance tune, a reel. Allow correct reference to instrument heard in this recording. Allow ornamentation.	1				
(iv)		use of guitars/drums/keyboard(s) + elaboration; use of repeated notes /chords (at the start); (strummed) chords on guitar; off-beat chords on guitar; syncopated chords; syncopation; repeated bass (pedal) note; Up to 2 marks for a valid description of one feature of the accompaniment.	2				

5B	Up to 10 marks for quality of answers and knowledge of topic chosen.		10
	Excellent awareness and detailed knowledge of musical features of topic	10	
	Very good knowledge of musical features of chosen topic	8-9	
	Good knowledge of topic, but lacking in detail	6-7	
	Some general points on topic, but lacking sufficient detail	4-5	
	Generally inadequate response to chosen topic.	2-3	
	Little response to chosen topic in evidence.	1	
	No response to chosen topic in evidence.	0	

Q	Sec.	Part	Answer	Mark	Sub-total	Total	
6	Excerpt 1	<i>Scherzade</i> by Nikolai Rimshy-Korsakov <i>Excerpts from movement 1</i>				9	20
		(i)	in unison	1			
		(ii)	sustained chords/notes; rising chords/notes; repeated chords; woodwind chords; the music is/dynamics are (very) soft; there are pauses (on every note/chord); the music is at a high register / pitch; the texture of the music is homophonic; Up to 2 marks for a valid description of the music which immediately follows bars 1-6	2			
		(iii)	violin (violins = 0) harp	1 1			
		(iv)	changes of key sequences	2 2			
	Excerpt 2	<i>Excerpts from movement 3</i>				8	
		(i)		2			
		(ii)	sustained chord/notes (on strings: violas, cellos & basses); the accompaniment is played by strings; pedal note; chromatic movement; it is played legato/smoothly; Up to 2 marks for a description of one valid feature of the accompaniment in this excerpt	2			
	(iii)	the melody is now on clarinet; the melody is heard on flute; the melody is at a higher pitch; the melody is played less legato; (the melody is played détaché/staccato/jauntily); the accompaniment now includes percussion (side drum, tambourine and triangle); there are chords on strings and woodwind; the chords are short here and not sustained; the tempo is faster; the 2 nd section is in a different key; Up to 2 marks for each of two valid differences	2+2				
	Excerpt 3	<i>An excerpt from movement 4</i>				3	
		Up to 3 marks for one valid description of a similarity between the music in the excerpt and the Coda section of <i>Romeo and Juliet Fantasy Overture</i> .	3				

Element		Descriptors	Mark	Tot.
Paper	1	Name of topic	-	100
	2-4	<ul style="list-style-type: none"> 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. <i>Excellent sources and reference to pieces of music/composer/performer.</i> 	85 - 100	
		<ul style="list-style-type: none"> Very good awareness and detailed knowledge of musical features of 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. <i>Very good sources and reference to pieces of music/composer/performer.</i> 	70 - 84	
		<ul style="list-style-type: none"> Good knowledge of musical features of chosen topic, but lacking in detail. Good reference to all/some of the musical excerpts on the accompanying audio recording which broadly illustrate the feature(s) discussed. Good research in evidence with good personal response. <i>Good sources and good reference to pieces of music/composer/performer.</i> 	55 - 69	
		<ul style="list-style-type: none"> Some general points on topic, but lacking in detail. Choice of topic too broad to allow for appropriate detailed and personal response. Some reference to all/some of the musical features of topic and to musical recordings. Recorded excerpts do not illustrate / relate to the features in the essay. <i>General sources used, but lacking specific focus. Some reference to pieces of music/composer/performer.</i> 	40 - 54	
		<ul style="list-style-type: none"> Generally inadequate response to chosen topic. Little or no evidence of research or personal response. Little or no reference to musical features of topic Little or no reference to musical recordings. <i>Inadequate sources listed and inadequate reference to pieces of music/composer/performer.</i> 	25 - 39	
		Very little response to chosen topic in evidence.	10 - 24	
		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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