



Coimisiún na Scrúduithe Stáit  
State Examinations Commission

Scéimeanna Marcála  
**Ceol**

Scrúduithe Ardeistiméireachta, 2007  
**Ardleibhéal**

Marking Scheme  
**Music**

Leaving Certificate Examination, 2007  
**Higher Level**



**Coimisiún na Scrúduithe Stáit  
State Examinations Commission**

**LEAVING CERTIFICATE MUSIC**


**HIGHER LEVEL**

**MARKING SCHEME**

	<b>Descriptors</b>	<b>Mark</b>	<b>Total</b>
<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 - 25	

Question	Descriptors		Mark	Total
<b>1</b>	<b>A</b>	Melody has excellent style and imagination. Excellent awareness of shape and structure. Excellent development of opening ideas. Excellent point(s) of climax.	34 – 40	<b>40</b>
	<b>B</b>	A very good sense of melodic and rhythmic interest. Very good sense of shape and structure. Musical, with very good point(s) of climax. Opening ideas very well developed.	28 – 33	
	<b>C</b>	A good sense of melodic and rhythmic interest. Points of rest well outlined. Good development of opening ideas with a sense of structure and good technical knowledge.	22 – 27	
	<b>D</b>	A fair sense of melodic and rhythmic interest. A fair sense of shape and some awareness of balance between phrases. Reasonable sense of structure and technical knowledge.	16 – 21	
	<b>E</b>	Some melodic and rhythmic interest. Little sense of structure or technical knowledge. Poor overall shape.	10 – 15	
	<b>F</b>	No melodic or rhythmic interest. No shape, sense of structure or technical knowledge.	0 - 9	
	<i>Deductions, if omitted or deficient: Modulation (Up to 4). Phrasing (structural or articulation), dynamics, instrument (up to 2 each) Accept one correct instrument only (clef &amp; range)</i>			
<b>2</b>	<b>A</b>	Showing excellent style and imagination with an excellent "marriage" of words and music, and an excellent sense of climax.	34 – 40	<b>40</b>
	<b>B</b>	Melodically and rhythmically very convincing with a very good sense of words, music and climax.	28 – 33	
	<b>C</b>	Good sense of melody writing with careful word setting. Good sense of climax.	22 – 27	
	<b>D</b>	Fair sense of melodic interest. Awareness of shape and balance between phrases. Some sense of climax. Reasonable sense of technical knowledge and word setting	16 – 21	
	<b>E</b>	Some melodic interest and sense of key. An attempt at word setting. Little sense of technical knowledge. Poor shape.	10 – 15	
	<b>F</b>	No shape, sense of structure or technical knowledge. Almost non-existent word setting.	0 - 9	
	<i>Deductions, if omitted or deficient: Phrasing (structural or articulation), dynamics, ( up to 2 each).</i>			
<b>3</b>	<b>A</b>	Melody has excellent style and imagination. Excellent awareness of shape and structure. Excellent development of opening ideas. Excellent point(s) of climax. Rhythmic integrity and style of dance maintained with flair. Excellent adherence to given structure.	34 – 40	<b>40</b>
	<b>B</b>	Very good sense of melody, shape and structure. Musical, with very good point(s) of climax. Opening ideas very well developed. Rhythmic integrity and style of dance very well maintained. Very good adherence to given structure.	28 – 33	
	<b>C</b>	A good sense of melodic and rhythmic interest. Points of rest outlined and good development of opening ideas. Good attempt at maintaining dance rhythm. Good adherence to given structure.	22 – 27	
	<b>D</b>	A fair sense of melody, shape and some awareness of balance between phrases. Rhythmic integrity of dance fairly well maintained. Reasonable sense of technical knowledge. Fair adherence to given structure.	16 – 21	
	<b>E</b>	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	
	<b>F</b>	No shape, sense of structure or technical knowledge. No awareness of dance rhythm. No adherence to given structure.	0 - 9	
	<i>Deductions, if omitted or deficient: Modulation (Up to 4). Phrasing (structural or articulation), dynamics, instrument (up to 2 each) Accept one correct instrument only (clef &amp; 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 21)	10.5	20	60	
		Quality of bass line, including sense of musicality, awareness of style and technical knowledge	9.5			
	Melody	A	Melody has excellent style and imagination with an excellent awareness of underlying harmonic structure and development of opening ideas. Excellent point(s) of climax.	34 – 40		40
		B	Very good sense of shape and structure. Musical, with a very good awareness of harmonic structure and very good point(s) of climax. Opening ideas very well developed.	28 – 33		
		C	A good sense of melodic and rhythmic interest and awareness of harmonic structure. Points of rest well 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 in chord boxes	23	36	60	
		Quality of musical progressions and cadences overall	13			
	Bass	.5 mark per correct bass note under each correct chord symbol	11.5	24		
Quality of bass line, including sense of musicality, awareness of style and technical knowledge		12.5				
6	Chords	1 mark for each chord that fits melody and descant lines and is part of a good musical progression.	20	20	60	
	Descant	A	Excellent melodic line within harmonic framework. Excellent adherence to two-part style throughout.	34 – 40		40
		B	Very good melodic line, which fits well over harmonic structure. Two-part style of given opening very 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	Fair melody line and shape. Notes generally fit chords. Some attempt at maintaining two-part style of opening.	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 attempt at maintaining style. Very poor technical knowledge.	0 - 9				

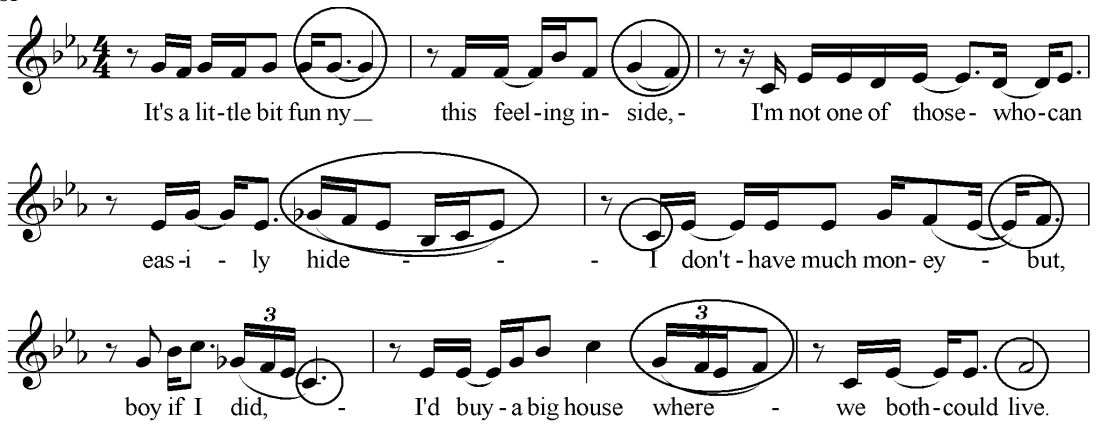
Q	Sec	Part	Answer	Mark	Sub-Total	Total
1	A	(i)	Movement 6 / Bass aria / 3 <sup>rd</sup> aria/Section OR Part 6	2	7	25
		(ii)	Oboe Use of ritornello theme ; Elaborate / florid melody line ; Obligato ; Ornamental ; Sequences OR any two valid features of Baroque music as heard in the melody	1 1 + 1		
		(iii)	Perfect cadence	2		
1	B	(i)	Bass voice	1	9	25
		(ii)	Bar 18 Figure 1	2 2		
		(iii)	 Rhythm plus pitch must be correct.	1 + 1 + 1 + 1		
1	C	(i)	Any valid explanation of ritornello	1	9	25
		(ii)	Ritornello theme played by oboe (strings and continuo). The ritornello is then heard played a number of times in different keys; The ritornello theme (slightly compressed) then returns to the original key. (Up to 3 marks)	3		
		(iii)	Melisma; trills / ornamentation; use of rit theme; florid; mainly semiquaver movement; sequences; cadenza-like finish; sustained notes; word painting; repetition; ritornello punctuates vocal line; leaps as per score: any other valid response	1 + 1		
		(iv)	Cello plays the given melody; Figured bass description to include reference to chords and chord positions. harpsichord / organ / keyboard fills in the missing chordal structure = 3 marks	3		
2		(i)	Near the beginning / start. The excerpt is taken from section B / B1/ directly follows the opening section which was based on an inversion of the song Sí Bheag Sí Mhór	1	10	25
		(ii)	Violin and Viola Violin plays tune; Viola plays accompaniment / other tune/motif. The named instrument must be correct in order to be eligible for marks in the description.	.5 + .5 .5 + .5		
		(iii)	Any valid description of the texture of the full excerpt (Up to 2 marks)	2		
		(iv)	2/4 and 5/8 (Must be on score)	1 + 1		
		(v)	Piano enters / playing hand clusters / explosive hysterical quality / register very high / all four parts have the tune i.e. unison with octave differences / fff ... any other valid response - 2 points required (up to 3 marks)	3		

Q	Sec	Part	Answer	Mark	Sub-Total	Total																
3		(i)	Ballad style / slow rock / pop ballad / pop rock / soft rock / light rock. Vocals, piano accompaniment, rhythm... any valid description. (up to 1 mark)	1 1	1 1	10																
		(ii)	Time (g minor / vi); shivers (C minor / ii) / time (F / V) Chord written incorrectly = 0	1 + 1 + 1	3																	
		(iii)	'Shivers down my spine' – bell tree effect (chimes) / 'face the truth' – electric guitar... any valid example and description - must refer to lyrics (up to 2 marks)	2	2																	
		(iv)	Backing vocals added to (syllable 'ooh'); more intense emotion / feeling...any valid description	1	1																	
		(v)	Features of guitar interlude: style light rock; use of motifs; lead guitar playing / descending sequences / rising Eflat scales, starting on dominant; guitar overdubs; glissando; chromatic bass line in last two bars = smooth transition to A major; some distortion etc as appropriate ...any other valid identification	1 + 1	2																	
4		(i)	Exposition.	2	2	10																
		(ii)	Flute / oboes / clarinet. Any two.	1 + 1	2																	
		(iii)	Horn countermelody, crotchet movement; falling 2nds figure, played by 1 <sup>st</sup> and 2 <sup>nd</sup> horn; 1 <sup>st</sup> note of the figure is accented; ... any other valid description (up to 2 marks)	2	2																	
		(iv)	Flute, clarinet, oboe / upper woodwind drop out; Horns and trombones drop out; Harp enters playing chordal figure previously heard by violins based on 2 <sup>nd</sup> part of Love theme; strings now play longer value notes; dialogue between strings and woodwind; Texture is delicate; quiet and calm mood - any 2 valid changes in the music	1 + 1																		
		(v)	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 50%;">1st time</th> <th style="width: 50%;">Excerpt</th> </tr> </thead> <tbody> <tr> <td>Cor anglais + muted viola tune</td> <td>Flute, oboe + clarinet tune</td> </tr> <tr> <td><i>Mezzo forte</i></td> <td><i>Piano</i></td> </tr> <tr> <td>Accomp Pizz cellos and double basses</td> <td>Arco / Legato strings</td> </tr> <tr> <td>Thinner texture</td> <td>Richer texture</td> </tr> <tr> <td>Syncopated horns</td> <td>Horns 2 note motif</td> </tr> <tr> <td>Syncopation</td> <td>No syncopation</td> </tr> <tr> <td>No countermelody</td> <td>Counter melody</td> </tr> <tr> <td colspan="2" style="text-align: center;">Any other relevant differences i.e. change in mood; difference in instrumentation etc.</td> </tr> </tbody> </table> <p>(Two differences. MUST refer to both sections 1 and 2)</p>	1st time	Excerpt		Cor anglais + muted viola tune	Flute, oboe + clarinet tune	<i>Mezzo forte</i>	<i>Piano</i>	Accomp Pizz cellos and double basses	Arco / Legato strings	Thinner texture	Richer texture	Syncopated horns	Horns 2 note motif	Syncopation	No syncopation	No countermelody	Counter melody	Any other relevant differences i.e. change in mood; difference in instrumentation etc.	
1st time	Excerpt																					
Cor anglais + muted viola tune	Flute, oboe + clarinet tune																					
<i>Mezzo forte</i>	<i>Piano</i>																					
Accomp Pizz cellos and double basses	Arco / Legato strings																					
Thinner texture	Richer texture																					
Syncopated horns	Horns 2 note motif																					
Syncopation	No syncopation																					
No countermelody	Counter melody																					
Any other relevant differences i.e. change in mood; difference in instrumentation etc.																						

Q	Sec	Part	Answer	Mark	Sub-Total	Total
5	A1	(i)	Ballad / Ballad-sean nós / Ballad-traditional / Folk style      Traditional = 0 Solo voice, simple, broken-chord accompaniment, use of guitar, sparse accompaniment, intimate, especially with use of ornamentation and free rhythm to convey the sadness and emotion therein. Sean nós + singer uses ornamentation and free rhythm; accompaniment while not traditional, does not impinge on the performance. (Must be a description of ballad style or sean nós singing as heard in the excerpt)	1	15	25
			– any 2 valid points	1 + 1		
			Mark style and description independently.			
		(ii)	Ornamentation; free rhythm	1 + 1		
		(iii)	Form = ABCD – Letters only to be accepted	1		
	A2	(i)	Slow Air / Lament / Caoine / Goltraí	1		
		(ii)	Whistle / Flute / Low whistle + Fiddle + Uilleann pipes	.5 + .5 + .5		
		(iii)	Ornamentation; repeated last note; modal; free rhythm; unison; wide range; correct description of ornamentation (i.e. slides, cuts, rolls); no/very little dynamics;  Any three relevant features of this music as heard in the excerpt	.5 + .5 + .5		
	A3	(i)	Reel  4/4 or 2/4 or C or 2/2 time-signature	1  1		
(ii)		Flute and fiddle	.5 + .5			
(iii)		Lively/fast; reference to structure; steady rhythm; correct bar/s of rhythm; ... Any two correct features of a reel	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. <i>Deduct up to 3 marks for quality and relevance of appropriate references or musical examples.</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		

Q	Sec	Part	Answer	Mark	Sub-Total	Total
6	A	(i)	2 bars of music Eb major	2	8	20
		(ii)		1		
			Any valid place where vocal line differs from printed score	1		
		(iii)	Broken chord accompaniment; piano, double bass/bass guitar, guitar broken chord ...any valid description of accompaniment (Up to 2 marks)	2		
		(iv)	Imperfect cadence	2		
	B	(i)	Cello added; Strings added; Long sustained notes; Any valid difference in accompaniment (difference in BOTH accompaniments must be identified for 2 marks)	2	6	
		(ii)	Syncopation; triplets; rests	2		
		(iii)	Option 2	2		
	C	(i)	Any valid description of the music under the relevant headings  <b>Style</b> Classical / Orchestral / Classical-pop fusion style  <b>Instrumentation</b> Guitar, piano; oboe / cor anglais, flute, horn, hand drums (not kit); cymbal / tambourine. Strings / an individual string instrument (identification of 3 instruments – 1 mark each)  <b>Texture</b> Homophonic; full texture; instrumental version imitates / stays close to the figures of the original version. Melody line a little less prominent when played by the flute (timbre) / appropriate reference to instrumentation in relation to texture (Up to 2 marks)	1  1 + 1 + 1  2	6	

Element	Question	Descriptors	Mark	Sub-Total	Total	
<b>Recording</b>		10 relevant extracts No marks if tape obviously dubbed For extracts significantly over 30 seconds, deduct .5 mark each	10	<b>10</b>	<b>100</b>	
<b>Paper</b>	<b>1</b>	Name of topic	-			
	<b>2</b>	Relevant and appropriate sources	-			
	<b>3</b>	Five relevant pieces	-			
	<b>4</b>	<b>A</b>	Excellent awareness and detailed knowledge of musical features of topic. Excellent reference to musical recordings. Excellent research evident, with excellent personal response.	77 - 90		<b>90</b>
		<b>B</b>	Very good knowledge of musical features of chosen topic. Very good reference to musical recordings. Very well researched, with very good personal response.	63 – 76		
		<b>C</b>	Good knowledge of musical features of chosen topic, but lacking in detail. Good reference to musical recordings. Adequate research in evidence. Some evidence of personal response.	50 – 62		
		<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.	36 – 49		
		<b>E</b>	Generally inadequate response to chosen topic. No evidence of research or personal response. No reference to musical recordings.	23 – 35		
		<b>F</b>	Little response to chosen topic in evidence.	9 – 22		
	<b>NG</b>	No response to chosen topic in evidence.	0 - 8			

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

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 recorded extracts and named pieces at section 4.