



Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE 2008

MARKING SCHEME

MUSIC

HIGHER LEVEL



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Q	Descriptors		Mark	Total
1	A	Melody has excellent style and imagination. Excellent awareness of shape and structure. Excellent development of opening ideas. Excellent point(s) of climax.	34 – 40	40
	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	
	C	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	
	D	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	
	E	Some melodic and rhythmic interest. Little sense of structure or technical knowledge. Poor overall shape.	10 – 15	
	F	No melodic or rhythmic interest. No shape, sense of structure or technical knowledge.	0 - 9	
	<p><i>Deductions, if omitted or deficient: Phrasing (structural or articulation), dynamics, instrument (up to 2marks each). Accept one correct instrument only (clef & range). Phrasing should reflect the resting points in the candidate's melody.</i></p>			
2	A	Showing excellent style and imagination with an excellent "marriage" of words, music and an excellent sense of climax.	34 – 40	40
	B	Melodically and rhythmically very convincing with a very 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	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	
	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, sense of structure or technical knowledge. Almost non-existent word setting.	0 - 9	
	<p><i>Deductions, if omitted or deficient: Phrasing(structural or articulation), dynamics, (up to 2 marks each). Phrasing should reflect the resting points in the candidate's melody.</i></p>			
3	A	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	40
	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	
	C	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	
	D	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	
	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 awareness of dance rhythm. No adherence to given structure.	0 - 9	
	<p><i>Deductions, if omitted or deficient: Modulation (Up to 4marks).Phrasing (structural or articulation), dynamics, instrument (up to 2marks each) Accept one correct instrument only (clef & range) Phrasing should reflect the resting points in the candidate's melody.</i></p>			

Leaving Certificate Music 2008 Marking Scheme Composing - Higher level

Q	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	24		
		Quality of bass line, including sense of musicality, awareness of style and technical knowledge	13			
6	Chords	1 mark for each chord that fits melody and descant lines and is part of a good musical progression. (1 X 16)	16	20	60	
	Cadences	1 mark for cadence one (boxes 4 - 5); 1 mark for cadence two (boxes 8 - 9); 2 marks for cadence three (boxes 14 – 15 – 16)	4			
	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	Excerpt 1	(i)	Movement 4 / Marche au Supplice / March to the Scaffold / March	1	7	25
		(ii)	Range of 11 th ; stepwise movement; sequences; Any two significant features of the melody in the excerpt. <i>Up to two marks for each feature.</i>	2 + 2		
		(iii)	Bar 69; short chords	1 + 1		
	Excerpt 2		Strings more prominent; use of pizzicato; antiphonal; sextuplets/triplets in strings; detailed reference to instrumentation/dynamics; Detailed description of any three relevant differences as found in this excerpt <i>Up to 2 marks for each description.</i>	2 + 2 + 2	6	
1	Excerpt 3	(i)	 <i>1 mark per correct note (rhythm and pitch)</i>	1 + 1 + 1 + 1 + 1	12	
		(ii)	Rhythm: smooth and even moving mainly in minims, crotchets and quavers, becoming dotted at the end of the excerpt; Melody: The descending theme, first heard descending then ascending; a fragment of this forms the basis for the music which follows this excerpt; Texture: identification and detailed description of any relevant texture in relation to this excerpt. Any other relevant and notable features of the music as found in this excerpt. <i>Up to 2 marks for each description.</i>	2 + 2		
		(iii)	Any other relevant, accurate and detailed description of how the movement comes to a close. <i>Up to 3 marks.</i>	3		
2		(i)	ϕ / C / 4/4 / 2/2	1	1	10
(ii)	Piano enters in line 3 Piano plays block / crotchet / staccato / détaché / repeated chords	1 1	1 1			
(iii)	Two 8 bar phrases; triadic melody; chromatic melody; flattened 3 rd ; lower auxiliary notes; Any two significant features of the melody in the excerpt	1 + 1	2			
(iv)	accompaniment is predominantly chordal; sustained notes / triplets in clarinets; drums played with brushes; bells/chimes; alternating bass; Any two relevant features of the accompaniment in the excerpt	1 + 1	2			
(v)	<i>When I'm Sixty Four:</i> Jazz/pop arrangement of a ballad; George Formby influence; Music Hall. <i>Sgt. Pepper's Lonely Hearts Club Band:</i> Rock/Pop/Classical <i>She's Leaving Home:</i> Pop/Classical/Ballad style. Any relevant contrast in style with reference to the correct style of the three songs	1 + 1 + 1	3			

Q	Sec	Part	Answer	Mark	Sub-Total	Total
3		(i)	Third/last/final movement	1	1	10
		(ii)	A major	1	1	
		(iii)	Melody : Any significant feature of the melody in bars 1 – 8. <i>Up to two marks.</i> Accompaniment : Alberti bass/correct description of Alberti bass; broken chords; any relevant feature of the accompaniment in bars 1-8 <i>Up to two marks.</i>	2	4	
				2		
		(iv)	A relevant and accurate description of the texture from bar 9 onwards <i>Up to three marks.</i>	3	3	
(v)	Perfect cadence	1	1			
4		(i)	Piano 3 note cell	1 1	1 1	10
		(ii)	7/4 Time signature on score	2	2	
		(iii)	Flutter tonguing (piccolo); tremolo (marimba/violin/cello); sul pont (violin/cello); glissando (violin/cello); roll (cymbal); strumming (violin/cello); senza vibrato (cello); double stopping (violin/cello); slap (maracas); Any two relevant instrumental techniques heard in the excerpt and their corresponding instruments	1 + 1	2	
		(iv)	Subtraction principle; inversion; contrary motion; ostinato Identification and description of technique as used by Deane in the excerpt.	1 + 1	2	
		(v)	Description of some of the Mexican influences evident in <i>Seachanges</i> The use of marimba, maracas, guiro; guitar-like strumming of the stringed instruments; reference to Mariachi band; Mexican landscape- barren, hot desert as depicted in the music; preoccupation with death (<i>Danse Macabre</i>) <i>Up to two marks.</i>	2	2	
5	A1	(i)	Slow Air / Lament / Air	1	15	25
		(ii)	Tin whistle/whistle	2		
		(iii)	Ornamentation; repeated last note; modal; free rhythm; unison /monophonic/no harmony; wide range; correct description of ornamentation; no/very little dynamics; unaccompanied/no backing Any two relevant features of Irish traditional music as heard in the excerpt	1 + 1		
	A2	(i)	Hornpipe + 4/4 time-signature	1 + 1		
		(ii)	Fiddle / accordion / concertina / box (any one)	1		
		(iii)	Steady speed; use of dotted rhythm and triplets when played giving it a very deliberate, bouncy rhythm; frequently begins on the upbeat with strong accents on the first and third beats; the tempo is slower than a reel; Two correct features of a hornpipe	1 + 1		
	A3	(i)	Fiddle/Violin	1		
(ii)		Traditional features : Use of traditional dance tune, reel, and instruments – fiddle and bodhran; played with ornamentation; any characteristic of Irish music as heard in the excerpt. Other features : Use of drums , bass, guitars, bouzouki, keyboards/synthesiser; use of harmony; arrangement of music; some use of off-beat rhythm; pop mix/celtic rock/pop-rock/rock style; any valid description.	1 + 1 1 + 1			

	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		
6	A	(i)	Violin	1	7	
		(ii)	6/8	1		
		(iii)	 1 mark per correct note	1 + 1 + 1 + 1 + 1		
	B	(i)	Starts with an upbeat; the pitch of the notes change (from bar 12; it is longer (melody is extended by 2 bars); hints at a modulation to a minor key; ends with a perfect cadence; the melody contains a long sustained note; Clarinet + bassoon / woodwind enter Any relevant difference as heard in the excerpt <i>Up to two marks.</i>	2	6	
		(ii)	Description of any relevant texture in relation to the excerpt <i>Up to two marks.</i>	2		
		(iii)	Perfect cadence	2		
C	(i)	First pattern	1	7		
(ii)	Any valid description of the music under the relevant headings Style: Any correct description of style as heard in the excerpt. <i>Up to two marks</i>	2				
	Instrumentation: Piano + any two correct instruments/instrumental families	1 + 1				
		Musical features: Two correct musical features as heard in the excerpt <i>Up to two marks.</i>	1 + 1			

	Q	Descriptors	Mark	Sub-Total	Total	
Recording		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. Excellent reference to musical recordings. Excellent research evident, with excellent personal response.	77 - 90		90
		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		
		C	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		
		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 or to musical recordings.	36 – 49		
		E	Generally inadequate response to chosen topic. No evidence of research or personal response. No reference to musical recordings.	23 – 35		
		F	Little response to chosen topic in evidence.	9 – 22		
	NG	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.

	Descriptors	Mark	Total
A	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	100
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	
C	A good degree of creativity and originality, with good control of musical features, appropriately notated. Good 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	

