


Question	Descriptors		Mark	Total
1	A	Melody has style, structure, shape and imagination. Excellent exploration and development of opening ideas. Very good points of climax.	34 – 40	40
	B	Very aware of shape and structure. Very musical and good point(s) of climax. Opening ideas well developed.	28 – 33	
	C	A good sense of melodic and rhythmic interest. Points of rest outlined and good development of opening ideas. Good sense of structure and 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.	10 – 15	
	F	Very poor shape and very erratic. No sense of structure or technical knowledge.	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>			
2	A	Showing excellent style and imagination. Very original with a convincing "marriage" of words and music.	34 – 40	40
	B	Melodically and rhythmically very convincing, with a good sense of words and music. A convincing climax.	28 – 33	
	C	Good sense of melody writing with careful word setting. Some originality. 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.	10 – 15	
	F	Very poor melodic shape and very erratic. Almost non-existent word setting.	0 - 9	
	<i>Deductions, if omitted or deficient: Phrasing, dynamics, (up to 2 each) If existing tune is used, allow up to 5 marks only for fitting words / syllables to notes, tempo and dynamics.</i>			
3	A	Melody has style, shape and imagination. Excellent exploration and development of opening ideas. Very good points of climax. Rhythmic integrity and style of dance maintained with flair. Excellent adherence to the given structure.	34 – 40	40
	B	Very aware of shape and structure. Very musical and good point(s) of climax. Opening ideas well developed. Rhythmic integrity and style of dance well maintained. Very good adherence to the 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 the 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 the given structure.	16 – 21	
	E	Some melodic and rhythmic interest. Little sense of structure or technical knowledge. Very little awareness of dance rhythm. Little adherence to the given structure.	10 – 15	
	F	Very poor shape and very erratic. No sense of appropriate dance rhythm. No adherence to the given structure.	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>			

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 in boxes 1 – 8 and 10 – 19. 1 mark for correct bass note in box 9 if treble melody note is also correct.		9 + 1	20	60
		Quality of bass line, including continuing in the style of given opening.		10		
	Melody	A	Melody has style, shape and imagination with an excellent awareness of underlying harmonic structure and development of opening ideas. Very good sense of climax.	34 – 40	40	
		B	Very aware of shape and structure. Very musical, with a very 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 good 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	Very poor shape and very erratic. Very few notes fit chords.	0 - 9		
5	Chords	1 mark for each chord that is part of a good progression. <i>* Due to a printing error in the first chord of the given part, the following instruction has been applied: Where a candidate uses Roman numerals exclusively, and where (a) all chords other than i have been notated correctly and (b) all chords of i have been notated with upper case, accept upper case as correct.</i>		24	36	60
		Quality of progressions overall NB No marks for chord if suffix omitted / minor chords not indicated correctly, or any accidental omitted. Dominant and Dominant 7 th may be used in adjacent boxes		12		
	Bass	.5 mark per correct bass note under each correct chord symbol. 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		
		Chords	1 mark for each chord that fits the melodic line and is part of a good musical progression. Up to 2 marks for awareness of cadences. Bass notes need not be indicated.		18 + 2	
Descant	A	Excellent continuation of descant style within harmonic framework	34 – 40	40		
	B	Very good melodic line that 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			


Q	Sec	Part	Answer	Mark	Sub-Total	Total
1	A	(i)	2 nd movement / Adagio (2)	2	8	25
		(ii)	F# minor (2)	2		
		(iii)	Major / G major (2) ; An octave and a fifth (2)	2+2		
	B		Imitation / canon in melody between flt. / vln. 1 and fag.; Dynamics: very expressive, crescendo; Combination of polyphonic texture in melody and homophonic in accompaniment; Alberti accompaniment/figure in 2 nd vln; Dominant pedal in vla; Simple bass line: quavers on 1 st and 2 nd beats; Texture richer as more instruments added; Tutti as opposed to solo in previous section <i>Any other valid description</i> Up to 4 marks for each description of any two features	4+4	8	
	C	(i)	Bar25 (2) Strings only (1)	2 + 1	9	
		(ii)	X: Melody in flt; harmony in 3rds in clt; simple bass line; no other strings; triplet semiquaver arpeggio/broken chord / alberti fig. in 2 nd clt; no brass, pno, fag. Y: Melody in 1 st clt, pno R.H. and flt (8ve higher); triplet semiquaver fig. In pno L.H.; dominant pedal in horn; no strings; bass in fag.; 8ve higher without specifying flt (1); higher (.5) <i>Any other valid point;</i> Any <u>one</u> point. Identification only. (2) Reference to both extracts must be made for full marks	2		
		(iii)	Pizzicato string arpeggios / broken chords; i – VI – iv – ic – Va; fragments of 1 st subject (Ib) on fl, cl. and fag.; music fades to <i>pp</i> ; comments on pno; Any other valid point; Up to 4 marks for good description	4		
2		(i)	French horns (.5) + independent melodic lines (.5)	.5 + .5	1	10
		(ii)	 1 for each of 5 correct notes (pitch and rhythm)	5	5	
		(iii)	rhythm no.2 (1)	1	1	
		(iv)	smoother; less driven; arpeggio in bass; sustained chords on horns; drums ease back; <i>Any other valid point.</i> (1)	1	1	
		(v)	Pop/rock: instrumentation (lead, rhythm, bass guitars, drums); driving bass; rhythm; chord sequences; vocal style; sound effects; <i>Any other valid point</i> (1) Classical: instrumentation (horns); vocal harmony; contrapuntal texture; <i>Any other valid point.</i> (1)	1 + 1	2	

LC Music 2004

Marking Scheme – Higher level

Listening (Core)

Q	Sec	Part	Answer	Mark	Sub-Total	Total
3		(i)	2 nd movement / Un Bal (1)	1	1	10
		(ii)	Flute (.5); oboe (.5); in unison (1)	.5 + .5 + 1		
		(iii)	F major (1)	1	2	
		(iv)	Tremolando in upper strings; descending and ascending arpeggios/broken chords in vc and cb. Vln 1 and 2 answer each other; vamping in lower strings; fragments of subject (I or II) heard in canon/imitation in vln1 and vla; dominant pedal in the bass. <i>Any other valid point.</i>	2 + 2	1	
		(v)	Up to 2 marks for each description of any two features. mvt 2: bars 302-319 (coda); melody on cl over dominant pedal in horn and harp arpeggios at end of phrase. mvt.4: melody in clt unaccompanied. 4/4 time. mvt.1: melody unacc. in flt and vln 1. mvt.3: melody in flt and cl in imitation; 6/8 time; accompanied. mvt.5: melody in Eb cl; 6/8 time; ww only; grace notes. 1 mark for identifying correct place; 1 mark for description of difference. Both themes must be referred to.	1 + 1	4	
4		(i)	Introduction	1	1	10
		(ii)	Maracas	1	1	
		(iii)	<i>ff</i> descending arpeggios/broken chords ; reference to effect created;	1	1	
		(iv)	Example 1; (1) a secondary note (from the harmonic series) which sounds in sympathy with a fundamental note when played.; touching a string lightly at specific points so that only the secondary note sounds. <i>Any valid description</i> (1) Violin; vc. Either one (1)	1 + 1 + 1	3	
		(v)	Fragmented introduction of 3-note cell v main theme; Free rhythm v steady rhythm and more structured feel; Changes of time sig. v no changes of time sig. Very few harmonics v almost all harmonics; 3-note cell (GAC) inverted to GFD; much percussion v very little percussion <i>Any other valid point</i> Up to 4 marks for description. Both sections must be referred to for full marks.	4	4	
5	A1	(i)	Folk (1) : broken chord guitar acc.; simple style; sung lightly with very gentle ornamentation; range of song not too wide; (1)	1 + 1	15	25
		(ii)	AABA (1)	1		
	A2	(i)	Uilleann pipes/pipes (1)	1		
		(ii)	Free rhythm (1)	1		
	A3	(iii)	Lament (1): slow tempo; free rhythm; “personal” feel; words known (Táimse im’ chodladh). Any one (2)	1 + 2		
		(i)	Piano; oboe; violins; flt / piccolo / whistle; 1 mark each for any three. (3)	1 + 1 + 1		
		(ii)	Trad. (1): jig rhythm; ornamentation; flattened 7ths; syncopated style of playing; use of bodhrán / spoons / bones; any other valid point (1) Classical (1): instrumentation (orchestral); classical harmonies; changes of key; any other valid point (1) Jazz (.5): pno style of playing; syncopated rhythm; any other valid point (1) 1 mark for each of two identifications; 1 mark for each description.	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. Deduct up to 3 marks for inadequate / inappropriate references.		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)	Staccato (1)	1	5	20
		(ii)	Bar 2 last quaver (2) Due to a potential difficulty with the quality of the recording in this section, accept anywhere in bar 2 or 3	2		
		(iii)	Precise reference to effect on listener (2) or Syncopation; explanation of syncopation (2)	2		
	B	(i)	Countermelody + legato playing + pizzicato bass line (1 + 1 + 1)	3	10.5	
		(ii)		3.5		
		(iii)	.5 mark for each of 7 correct pitches. Rhythm must be correct. Melody on strings (vlns) v. melody on brass (tpts / tbns); Countermelody on horns v. different countermelody on vlns. at higher pitch; No fanfare at beginning v. fanfare at beginning; Smooth v. more forceful and accented; 2 nd extract louder than 1st; Up to 2 marks for each of two correct answers. Both sections must be referred to for full marks. (2 + 2)	2 + 2		
	C	(i)	snare drum (1.5)	1.5	4.5	
		(ii)	Interrupted cadence (2); V – vi (1);	2		
		(iii)	Example 3 (1)	1		