



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

**Leaving Certificate 2015**

**Marking Scheme**

**Music**

**Ordinary 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	Each Melody	<b>A</b> <ul style="list-style-type: none"> <li>• Very good sense of key and melodic shape and continuation of given opening</li> <li>• Rhythmically consistent</li> <li>• Melody ends on tonic</li> <li>• Phrasing reflects the composed melody</li> <li>• Appropriate expression marks inserted</li> <li>• Suitable instrument chosen</li> </ul>	17 – 20
		<b>B</b> <ul style="list-style-type: none"> <li>• Good sense of key and melodic shape and continuation of given opening</li> <li>• Rhythmically consistent</li> <li>• Melody ends on tonic</li> <li>• Phrasing reflects the composed melody</li> <li>• Appropriate expression marks inserted</li> <li>• Suitable instrument chosen</li> </ul>	14 – 16
		<b>C</b> <ul style="list-style-type: none"> <li>• A moderately good awareness of key and melodic shape and continuation of given opening</li> <li>• Rhythm generally consistent</li> <li>• Melody ends on tonic</li> <li>• Phrasing generally reflects the composed melody</li> <li>• Appropriate expression marks inserted</li> <li>• Suitable instrument chosen</li> </ul>	11 – 13
		<b>D</b> <ul style="list-style-type: none"> <li>• Some awareness of key and melodic shape and an attempt at continuing the given opening</li> <li>• Some rhythmical inconsistencies</li> <li>• Melody ends on tonic</li> <li>• Phrasing generally reflects the composed melody</li> <li>• Appropriate expression marks inserted</li> <li>• Suitable instrument chosen</li> </ul>	8 – 10
		<b>E</b> <ul style="list-style-type: none"> <li>• Little awareness of key and melodic shape and no attempt at continuing the given opening</li> <li>• Poor sense of rhythm</li> <li>• Poor sense of tonality</li> <li>• Poor sense of phrasing</li> <li>• Inappropriate/no expression marks inserted</li> <li>• Unsuitable/no instrument chosen</li> </ul>	5 – 7
		<b>F</b> <ul style="list-style-type: none"> <li>• Little attempt</li> </ul>	2 – 4
		<b>NG</b> <ul style="list-style-type: none"> <li>• Very little or no attempt</li> </ul>	0 - 1

## Q.2 SETTING MUSIC TO A GIVEN TEXT

Q	Descriptors		Mark
2	A	<ul style="list-style-type: none"> <li>Rhythmically consistent with words at (a) and (b)</li> <li>Very good sense of key, melodic shape and text setting, using the rhythm at (a)</li> <li>Melody ends on tonic</li> <li>Phrasing reflects the composed melody</li> <li>Appropriate expression marks inserted</li> </ul>	34 – 40
	B	<ul style="list-style-type: none"> <li>Rhythm generally consistent with words at (a) and (b)</li> <li>Good sense of key, melodic shape and text setting, using the rhythm at (a)</li> <li>Melody ends on tonic</li> <li>Phrasing reflects the composed melody</li> <li>Appropriate expression marks inserted</li> </ul>	28 – 33
	C	<ul style="list-style-type: none"> <li>Rhythm fairly consistent with words at (a) and (b)</li> <li>A moderately good awareness of key, melodic shape and text setting, using the rhythm at (a)</li> <li>Melody ends on tonic</li> <li>Phrasing generally reflects the composed melody</li> <li>Appropriate expression marks inserted</li> </ul>	22 – 27
	D	<ul style="list-style-type: none"> <li>Some rhythmical inconsistencies with words at (a) and (b)</li> <li>Some awareness of key, melodic shape and text setting, using the rhythm at (a)</li> <li>Melody ends on tonic</li> <li>Phrasing generally reflects the composed melody</li> <li>Appropriate expression marks inserted</li> </ul>	16 – 21
	E	<ul style="list-style-type: none"> <li>Little awareness of key, melodic shape or text setting</li> <li>Poor sense of rhythm</li> <li>Poor sense of tonality</li> <li>Poor sense of phrasing</li> <li>Inappropriate/no expression marks inserted</li> </ul>	10 – 15
	F	<ul style="list-style-type: none"> <li>Little attempt</li> </ul>	4 – 9
	NG	<ul style="list-style-type: none"> <li>Very little or no attempt</li> </ul>	0 - 3
<ul style="list-style-type: none"> <li>A maximum of 12 marks awarded if part (a) only is answered.</li> <li>Where there is no answer at (a) and no attempt at word setting at (b) award 0 marks.</li> </ul>			40

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

Q	Descriptors		Mark	
3	Each Melody	<b>A</b>	<ul style="list-style-type: none"> <li>• Very good sense of key and melodic shape</li> <li>• Rhythm and style of dance maintained</li> <li>• Melody ends on tonic</li> <li>• Phrasing reflects the composed melody</li> <li>• Appropriate expression marks inserted</li> <li>• Suitable instrument chosen</li> </ul>	17 – 20
		<b>B</b>	<ul style="list-style-type: none"> <li>• Good sense of key and melodic shape</li> <li>• Good attempt at maintaining rhythm and style of dance</li> <li>• Melody ends on tonic</li> <li>• Phrasing reflects the composed melody</li> <li>• Appropriate expression marks inserted</li> <li>• Suitable instrument chosen</li> </ul>	14 – 16
		<b>C</b>	<ul style="list-style-type: none"> <li>• A moderately good awareness of key and melodic shape</li> <li>• Rhythm and style of dance generally consistent</li> <li>• Melody ends on tonic</li> <li>• Phrasing generally reflects the composed melody</li> <li>• Appropriate expression marks inserted</li> <li>• Suitable instrument chosen</li> </ul>	11 – 13
		<b>D</b>	<ul style="list-style-type: none"> <li>• Some awareness of key and melodic shape</li> <li>• Some rhythmical inconsistencies</li> <li>• Melody ends on tonic</li> <li>• Phrasing generally reflects the composed melody</li> <li>• Appropriate expression marks inserted</li> <li>• Suitable instrument chosen</li> </ul>	8 – 10
		<b>E</b>	<ul style="list-style-type: none"> <li>• Little awareness of key and melodic shape</li> <li>• Poor sense of rhythm</li> <li>• Poor sense of tonality</li> <li>• Poor sense of phrasing</li> <li>• Inappropriate/no expression marks inserted</li> <li>• Unsuitable/no instrument chosen</li> </ul>	5 – 7
		<b>F</b>	<ul style="list-style-type: none"> <li>• Little attempt</li> </ul>	2 – 4
	<b>NG</b>	<ul style="list-style-type: none"> <li>• Very little or no attempt</li> </ul>	0 - 1	

20  
+  
20

## SECTION B – HARMONY (60 marks)

## Q.4 COMPOSING MELODY AND BASS NOTES FROM A SET OF CHORDS

Q	Element	Descriptors	Mark	Sub-total	Total
4	Grid	<ul style="list-style-type: none"> <li>1 mark per correct note of chord</li> </ul>	12	12	60
	Melody	<ul style="list-style-type: none"> <li>Up to 2 marks per good melody note that belongs to the chord if the given rhythm is used</li> </ul> <p><b>OR</b></p> <ul style="list-style-type: none"> <li>1 mark per good melody note that belongs to the chord but the given rhythm is not used</li> </ul> <p><b>OR</b></p> <ul style="list-style-type: none"> <li>1 mark per note which is a correct note of the chord if the given rhythm is used, but which is not a good melody note.</li> </ul>	2 x 12	24	
	Bass	<ul style="list-style-type: none"> <li>2 marks per good bass note if given rhythm is used</li> </ul> <p><b>OR</b></p> <ul style="list-style-type: none"> <li>1 mark per good bass note if given rhythm is not used</li> </ul>	2 x 12	24	

**Q.5 ADDING BASS NOTES AND CHORD INDICATIONS AT CADENCE POINTS**

Q	Element	Descriptors	Mark	Sub-total	Total
5	Grid	<ul style="list-style-type: none"> <li>1 mark per correct note of chord</li> </ul>	12	12	60
	Chords	<ul style="list-style-type: none"> <li>Up to 2 marks per good cadence chord</li> </ul> <b>OR</b> <ul style="list-style-type: none"> <li>1 mark per chord that fits but is not a good cadence chord</li> </ul>	2 x 12	24	
	Bass	<ul style="list-style-type: none"> <li>2 marks per good bass note of each correct cadence chord if a correct rhythm is used</li> </ul> <b>OR</b> <ul style="list-style-type: none"> <li>1 mark per good bass note of each correct cadence chord if an incorrect rhythm is used</li> </ul> <b>OR</b> <ul style="list-style-type: none"> <li>1 mark per bass note of a chord that fits but is not a good cadence chord if a correct rhythm is used</li> </ul>	2 x 12	24	

**Q.6 ADDING DESCANT NOTES AND CHORD INDICATIONS AT CADENCE POINTS**

Q	Element	Descriptors	Mark	Sub-total	Total
6	Grid	<ul style="list-style-type: none"> <li>1 mark per correct note of chord</li> </ul>	12	12	60
	Chords	<ul style="list-style-type: none"> <li>Up to 2 marks per good cadence chord</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>1 mark per chord that fits but which is not a good cadence chord</li> </ul>	2 x 12	24	
	Descant	<ul style="list-style-type: none"> <li>Up to 2 marks per good descant note which belongs to the chord if a correct rhythm is used</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>1 mark per good descant note which belongs to the chord if an incorrect rhythm is used</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>1 mark per good descant note if a correct rhythm is used but which is not from a good cadence chord</li> </ul>	2 x 12	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. 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.
3. 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>				9	25	
		(i)	the beginning of the work	2				
		(ii)	3-note cell Any valid explanation of 3-note cell with/without reference to the excerpt	2 2				
		(iii)	mood Up to 3 marks for any valid reason which supports the mood given. The answer must refer to the music heard in the excerpt. ( high pitch of notes; bars of silence; changing time-signatures; any other valid reference)	- 3				
		<i>Bars 37 – 44</i>						9
		(i)	3/4	2				
		(ii)	maracas or marimba or crotales	2				
		(iii)	subtraction Up to 3 marks for any valid explanation / description of subtraction.	2 3				
		<i>Bars 141 – 157</i>						7
	(i)	double stopping	2					
	(ii)	chord clusters	2					
	(iii)	Up to 3 marks for any one valid description.	3					

Q	Sec.	Part	Answer	Mark	Sub-total	Total	
2		<i>Symphonie Fantastique</i> by Berlioz <i>Movement 4, Bars 135 - 169</i>				<b>10</b>	<b>10</b>
		(i)	Marche au Supplice / March to the Scaffold		2		
		(ii)	strings		2		
		(iii)	repeated notes		2		
		(iv)	<i>idée fixe</i> theme clarinet		1 1		
		(v)	Up to 2 marks for any 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 by Mozart</i> <i>Second movement, bars 53 – 68</i>				10	10
		(i)	movement 2	2			
		(ii)		2			
		(iii)	dotted rhythm wide leaps	1 1			
		(iv)	bar 12 / 13	2			
		(v)	perfect cadence	2			

Q	Sec.	Part	Answer	Mark	Sub-total	Total	
4		<i>Sgt. Pepper's Lonely Hearts Club Band</i> by John Lennon & Paul McCartney <i>Introduction, verse 1 and instrumental interlude</i>				10	10
		(i)	has repeated notes		2		
		(ii)	is higher than lines 1 – 4		2		
		(iii)	french horn(s)		2		
		(iv)	Up to 2 marks for any valid description.		2		
		(v)	Up to 2 marks for any valid description of a recording technique used in <i>any</i> part of the song.		2		

Q	Sec.	Part	Answer	Mark	Sub-total	Total
5	Excerpt 1	(i)	tin whistle or flute or fiddle / violin	2	8	25
		(ii)	a slip jig	2		
		(iii)	9/8	2		
		(iv)		2		
	Excerpt 2	(i)	AABA	2	6	
		(ii)	countermelody broken chords	2 2		
	Excerpt 3	(i)	tin whistle(s)	2	11	
		(ii)	harp / tambourine / strings / timpani	2		
		(iii)	ornamentation; the melody is played on the tin whistle. Any correct identification of a traditional feature which can be heard in the excerpt.	2		
		(iv)	non-traditional instruments e.g the tambourine. The music has a Spanish feeling to it. Any correct identification of a non-traditional feature which can be heard in the excerpt.	2		
		(v)	Style Up to 3 marks for any valid description of one feature of the <i>chosen</i> style which is present in the excerpt.	- 3		

Q	Sec.	Part	Answer	Mark	Sub-total	Total
6	Excerpt 1	(i)		1+1+1	7	20
		(ii)	homophonic	2		
		(iii)	There is a crescendo / the music (gradually) gets louder. Any valid change in dynamics which can be heard in the excerpt.  Up to 2 marks	2		
	Excerpt 2	(i)	1.flute 2.clarinet 3.violins	1 1 1	7	
		(ii)	<i>pizzicato</i>	2		
		(iii)	a waltz	1		
		(iv)	3	1		
	Excerpt 3	(i)	a full orchestra	2	6	
		(ii)	Up to 2 marks for each of two valid reasons which describe a feeling of victory in the excerpt.	2 + 2		

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