



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2012

Marking Scheme

Music

Higher Level

SECTION A – MELODY COMPOSITION (40 marks)

Q	Descriptors		Mark
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
	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 good sense of shape, 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. A fair sense of structure and technical knowledge.	16 – 21
	E	Little melodic and rhythmic interest. Little sense of structure or technical knowledge. Poor overall shape.	10 – 15
	F	Very little or no melodic or rhythmic interest. Very little or no shape, sense of structure or technical knowledge.	0 - 9
<p>Deductions, if omitted or deficient: <i>Phrasing (structural or articulation), dynamics, instrument (up to 2 each).</i> <i>Phrasing should reflect the resting points in the candidate's melody.</i> <i>Accept one correct instrument only (clef & range).</i></p>			

Q	Descriptors		Mark
2	A	Showing excellent style and imagination with an excellent "marriage" of words, music and an excellent sense of climax.	34 – 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 good word setting. Good sense of climax, shape and balance.	22 – 27
	D	Fair sense of melodic interest. A fair sense of shape and balance between phrases. Some sense of climax. A fair sense of technical knowledge and word setting	16 – 21
	E	Little melodic interest and sense of key. An attempt at word setting. Little sense of technical knowledge. Poor shape.	10 – 15
	F	Very little or no shape, sense of structure or technical knowledge. Almost non-existent word setting.	0 - 9
<p>Deductions, if omitted or deficient: <i>Phrasing (structural), dynamics (up to 2 each).</i> <i>Phrasing should reflect the resting points in the candidate's melody.</i></p>			

Q	Descriptors		Mark
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
	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. A good sense of shape and balance.	22 – 27
	D	A fair sense of melody, shape and some awareness of balance between phrases. Rhythmic integrity of dance fairly well maintained. A fair sense of technical knowledge. Fair adherence to given structure.	16 – 21
	E	Little melodic and rhythmic interest. Little sense of structure or technical knowledge. Poor shape. Little awareness of dance rhythm. Little adherence to given structure.	10 – 15
	F	Very little or no shape, sense of structure or technical knowledge. Very little or no awareness of dance rhythm. Very little or no adherence to given structure.	0 - 9
<p style="text-align: center;"><i>Deductions, if omitted or deficient:</i> <i>Modulation (Up to 4), Phrasing (structural or articulation), dynamics, instrument (up to 2 each). Phrasing should reflect the resting points in the candidate's melody. Accept one correct instrument only (clef & range).</i></p>			

SECTION B – HARMONY (60 marks)


Q		Descriptors	Mark		
4	Bass	.5 mark per correct bass note under each chord symbol if treble melody note is also correct. (.5 X 20)	10	20	
		Quality of bass line, including sense of musicality, awareness of style and technical knowledge	10		
	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			


Q		Descriptors	Mark	
5	Chords	.5 mark for each chord that is part of a good progression in chord boxes 1-4. 1 mark for each chord that is part of a good progression in chord boxes 5-27.	2 23	37
		Quality of musical progressions and cadences overall	12	
	Bass	.5 mark per correct bass note under each correct chord symbol	11.5	23
		Quality of bass line, including sense of musicality, awareness of style and technical knowledge	11.5	

Q	Descriptors		Mark	
6	Chords	1 mark for each chord that fits melody and descant lines and is part of a good musical progression. (1 X 16) Up to 4 marks for correct cadences	16 + 4	20
	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	



Leaving Certificate 2012: Music Marking Scheme Composing – Higher level - Elective

	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	

Q	Sec.	Part	Answer	Mark	Sub-total	Total
1	Excerpt 1	(i)	a cappella; close harmony Any one style.	1.5	7.5	25
		(ii)	Line 3 broken chords	1 1		
		(iii)	repeated notes; chromatic movement; syllabic; 4-note motif; close harmony; overdubbing /multitracking; Any two valid answers.	1 + 1		
		(iv)	Flanged (crash) cymbal	2		
	Excerpt 2	(i)	note on 1 st beat of each bar; roots of chords; sustained notes; Any valid description	2	7.5	
		(ii)	 .5 per correct note	2.5		
		(iii)	Up to 3 marks for a good description of the style as heard in this excerpt: ballad; pop ballad; light rock; any valid description	3		
	Excerpt 3	(i)	operatic / dramatic section	1	10	
		(ii)	antiphonal Explanation of antiphonal as heard in this excerpt.	1 2		
		(iii)	unison rhythm in vocal and instrumental parts; cymbal crash on each chord/word; accented/strong/staccato/detached chords; rising chords; rich/full harmony on each word; rich/full texture on each word; Any valid answer.	2		
		(iv)	Up to two marks for each of two valid contrasts between this excerpt and the remainder of the song (1 st guitar interlude; hard rock section/2 nd song; 2 nd guitar interlude; recap and coda).	2 + 2		

Q	Part	Answer	Mark	Total
2	(i)	Development	1	10
	(ii)	Friar Lawrence/ecclesiastical/chorale/introductory/opening theme French horns	1 1	
	(iii)		1	
		dialogue between brass and woodwind; 4-note crotchet figure; 4-note (or 2-note) chromatic figure; any valid answer	2	
	(iv)	Minor	1	
	(v)	Up to 3 marks for a good answer which demonstrates an understanding of Programme music and how it relates to <i>Romeo and Juliet Fantasy Overture</i> .	3	
3	(i)	1 st movement / <i>Chorus</i> / <i>Chor</i> alto	1 1	10
	(ii)	flute / French horn 7 th movement / <i>Chorale</i> / <i>Choral</i>	1 1	
	(iii)	polyphonic Any valid explanation relating to this excerpt.	.5 2	
	(iv)	a chaconne Any valid explanation relating to this excerpt.	.5 2	
	(v)	perfect cadence	1	
4	(i)	the middle of the work 4/4; 3/4; 3/8 (.5 mark per correct time signature)	.5 1.5	10
	(ii)	with accents	1	
	(iii)	retrograde Any valid explanation relating to this excerpt.	1 2	
	(iv)	polyphonic Any valid description relating to this excerpt.	1 1	
	(v)	Any valid description of <i>Homage a Horowitz</i>	2	

Q	Sec.	Part	Answer	Mark	Sub-total	Total
5A	Excerpt 1	(i)	slip jig 9/8	1 1	15	25
		(ii)	Bar of rhythm	1		
		(iii)	a drone	1		
	Excerpt 2	(i)	ornamentation; unaccompanied singing (at the start); nasal tone; sean nós style; free rhythm; harmony/descant (2 nd verse Any two valid answers	1 + 1		
		(ii)	tin whistle; bodhrán; pipes; harp; violin; flute Any two (.5 x 2)	1		
		(iii)	Any valid non-traditional feature e.g. vocal harmony; use of non-traditional instruments (guitar, bass); accompaniment	2		
Excerpt 3	(i)	bones/spoons; piano; bodhrán; Any two (.5 x 2)	1			
	(ii)	Style 1(traditional) + 2 or more features: Irish dance/reel tune; repeated last note; ornamentation; dotted feel to the music (like hornpipe); wide range; binary dance tune; any valid feature as heard in the excerpt. Style 2 (classical/jazz) + 2 or more features: Jazz chords; syncopation; flattened/jazz/blues notes; improvisation (rhythm/melody/form); chromatic movement; homophonic; any valid feature as heard in the excerpt.	.5 + 2 .5 + 2			
5	B	Up to 10 marks for quality of answers and knowledge of topic chosen.			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		
Deduct up to 3 marks for inadequate reference to musical examples etc as appropriate to the question answered.						

Q	Sec.	Part	Answer	Mark	Sub-total	Total
6	Excerpt 1	(i)	flute	1	4	20
		(ii)	rising arpeggios/rising broken chords; block/rolled/spread chords (bars 5-7); any valid answer.	2		
		(iii)	AA ¹ BB ¹	1		
	Excerpt 2	(i)	C / 4/4 / 2/4	1	5	
		(ii)		1.5		
		(iii)	homophonic Any valid description which refers to excerpt	1 1.5		
	Excerpt 3	(i)	Perfect Perfect	1 1	11	
		(ii)	 One mark per correct note (.5 pitch, .5 rhythm)	4		
		(iii)	Major / Eb major	1		
		(iv)	Name of set work Any two valid similarities between this extract and the named set work.	- 2 + 2		

Element	Descriptors		Mark	Sub - tot.	Tot.	
Recording	10 relevant extracts No marks if tape obviously dubbed For extracts significantly over 30 seconds, deduct .5 mark each		10	10	100	
Paper	Q1	Name of topic	-			
	Q2	Relevant and appropriate sources	-			
	Q3	Five relevant pieces and the composer/performer	-			
	Q4	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		
		N G	No response to chosen topic in evidence.	0 - 8		

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

Deductions:

- 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 and/or composer/performer at Section 3
- Deduct up to 5 marks for non – reference or inadequate reference to recorded extracts and named pieces at section 4.

