



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2017

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	<ul style="list-style-type: none"> • Very good sense of key • Very good melodic shape • Very good continuation of given opening • Very good rhythmic consistency • Melody ends on tonic <p><i>Appropriate phrasing and expression marks inserted</i> <i>Suitable instrument chosen</i></p>	17 – 20
	<ul style="list-style-type: none"> • Good sense of key • Good melodic shape • Good continuation of given opening • Good rhythmic consistency • Melody ends on tonic <p><i>Appropriate phrasing and expression marks inserted</i> <i>Suitable instrument chosen</i></p>	14 – 16
	<ul style="list-style-type: none"> • Moderately good sense of key • Moderately good melodic shape • Moderately good continuation of given opening • Moderately good rhythmic consistency • Melody ends on tonic <p><i>Generally appropriate phrasing and expression marks inserted</i> <i>Suitable instrument chosen</i></p>	11 – 13
	<ul style="list-style-type: none"> • Fair sense of key • Fair melodic shape • Fair continuation of given opening • Fair rhythmic consistency • Melody ends on tonic <p><i>Generally appropriate phrasing and expression marks inserted</i> <i>Suitable instrument chosen</i></p>	8 – 10
	<ul style="list-style-type: none"> • Poor sense of key • Poor melodic shape • Poor continuation of given opening • Poor rhythmic consistency • Melody does not end on tonic <p><i>Inappropriate/no phrasing and expression marks inserted</i> <i>Unsuitable/no instrument chosen</i></p>	5 – 7
	<ul style="list-style-type: none"> • Little attempt 	2 – 4
	<ul style="list-style-type: none"> • Very little or no attempt 	0 - 1

20
+
20

Q.2 SETTING MUSIC TO A GIVEN TEXT

Q	Descriptors	Mark
2	<ul style="list-style-type: none"> • Very good rhythmic consistency with words • Very good sense of key • Very good melodic shape • Very good text setting • Melody ends on tonic • Very good continuation of given opening <p style="text-align: center;"><i>Appropriate phrasing and expression marks inserted</i></p>	34 – 40
	<ul style="list-style-type: none"> • Good rhythmic consistency with words • Good sense of key • Good melodic shape • Good text setting • Melody ends on tonic • Good continuation of given opening <p style="text-align: center;"><i>Appropriate phrasing and expression marks inserted</i></p>	28 – 33
	<ul style="list-style-type: none"> • Moderately good rhythmic consistency with words • Moderately good sense of key • Moderately good melodic shape • Moderately good text setting • Melody ends on tonic • Good continuation of given opening <p style="text-align: center;"><i>Generally appropriate phrasing and expression marks inserted</i></p>	22 – 27
	<ul style="list-style-type: none"> • Fair rhythmic consistency with words • Fair sense of key • Fair melodic shape • Fair text setting • Melody ends on tonic • Fair continuation of given opening <p style="text-align: center;"><i>Generally appropriate phrasing and expression marks inserted</i></p>	16 – 21
	<ul style="list-style-type: none"> • Poor rhythmic consistency with words • Poor sense of key • Poor melodic shape • Poor text setting • Melody does not end on tonic • Poor continuation of given opening <p style="text-align: center;"><i>Inappropriate/no phrasing and expression marks inserted</i></p>	10 – 15
	<ul style="list-style-type: none"> • Little attempt 	4 – 9
<ul style="list-style-type: none"> • Very little or no attempt 	0 – 3	
<i>Where there is no answer at (a) and no attempt at word setting at (b) award 0 marks.</i>		

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

Q	Descriptors	Mark
3	<ul style="list-style-type: none"> • Very good sense of key • Very good melodic shape • Very good continuation of given opening • Rhythm and style of dance very well maintained • Melody ends on tonic <p><i>Appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i></p>	17 – 20
	<ul style="list-style-type: none"> • Good sense of key • Good melodic shape • Good continuation of given opening • Rhythm and style of dance well maintained • Melody ends on tonic <p><i>Appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i></p>	14 – 16
	<ul style="list-style-type: none"> • Moderately good sense of key • Moderately good melodic shape • Moderately good continuation of given opening • Rhythm and style of dance moderately well maintained • Melody ends on tonic <p><i>Generally appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i></p>	11 – 13
	<ul style="list-style-type: none"> • Fair sense of key • Fair melodic shape • Fair continuation of given opening • Rhythm and style of dance fairly well maintained • Melody ends on tonic <p><i>Generally appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i></p>	8 – 10
	<ul style="list-style-type: none"> • Poor sense of key • Poor melodic shape • Poor continuation of given opening • Poor adherence to rhythm and style of dance • Melody does not end on tonic <p><i>Inappropriate/no phrasing and expression marks inserted.</i> <i>Unsuitable/no instrument chosen.</i></p>	5 – 7
	<ul style="list-style-type: none"> • Little attempt. 	2 – 4
	<ul style="list-style-type: none"> • Very little or no attempt. 	0 - 1

SECTION B – HARMONY (60 marks)

Q.4 COMPOSING MELODY AND BASS NOTES FROM A SET OF CHORDS AT CADENCE POINTS

Q	Element	Descriptors	Mark	Sub-total	Total
4	Grid	<ul style="list-style-type: none"> 1 mark per correct note of chord. 	12	12	60
	Melody	<ul style="list-style-type: none"> 1 mark per melody note which is a correct note of the chord and which falls on the correct beat of the bar 	1 x 12	24	
		<ul style="list-style-type: none"> Up to 3 marks for quality of melody line at each cadence point which fits well with the chord progression and bass notes 	3 x 4		
Bass	<ul style="list-style-type: none"> 2 marks per good bass note if given rhythm is used. <p>OR</p> <ul style="list-style-type: none"> 1 mark per good bass note if given rhythm is not used. 	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"> 1 mark per correct note of chord. 	12	12	60
	Chords	<ul style="list-style-type: none"> Up to 2 marks per good cadence chord. <p>OR</p> <ul style="list-style-type: none"> 1 mark per chord that fits but which is not a good cadence chord. 	2 x 12	24	
	Bass	<ul style="list-style-type: none"> 2 marks per good bass note of each correct cadence chord when a correct rhythm is used. <p>OR</p> <ul style="list-style-type: none"> 1 mark per good bass note of each correct cadence chord when an incorrect rhythm is used. <p>OR</p> <ul style="list-style-type: none"> 1 mark per bass note of a chord that fits when a correct rhythm is used but which is not a good cadence chord. 	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"> 1 mark per correct note of chord 	12	12	60
	Chords	<ul style="list-style-type: none"> Up to 2 marks per good cadence chord. <p>OR</p> <ul style="list-style-type: none"> 1 mark per chord that fits but which is not a good cadence chord. 	2 x 12	24	
	Descant	<ul style="list-style-type: none"> 1 mark per descant note which is a correct note of the chord and which falls on the correct beat of the bar 	1 x 12	24	
		<ul style="list-style-type: none"> Up to 3 marks for quality of descant line at each cadence point, which fits well with the chord progression and bass notes 	3 x 4		


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.


Q	Sec.	Part	Answer	Mark	Sub-total	Total	
1	Excerpt 1	<i>Piano Quartet No.1</i> by Gerald Barry , <i>Bars 1 – 26 and its repeat</i>				9	25
		(i)	Sí Beag Sí Mór	3			
		(ii)	3/4	2			
		(iii)	violin viola cello piano (in any order)	1 1 1 1			
	Excerpt 2	<i>Bars 373 – 402</i>				7	
		(i)	Answers may make reference to features of the music or to Horowitz the composer/pianist. Up to 2m for a valid reason	2			
		(ii)	octaves	3			
		(iii)	only the piano playing in this excerpt; the music is not based on an Irish melody; this music is louder Up to 2m for one valid difference	2			
	Excerpt 3	<i>Bars 458 – 468</i>				9	
		(i)	play without vibrato / do not use vibrato / no vibrato <i>no shaking</i> = 1m Up to 2 marks for a correct explanation of <i>senza vibrato</i>	2			
		(ii)	expressively	2			
		(iii)	Up to 3 marks for a valid explanation of canon	3			
		(iv)	Up to 2 marks for a valid description of use of Irish tunes <i>or</i> augmentation <i>or</i> retrograde <i>or</i> hand clusters	2			

Q	Sec.	Part	Answer	Mark	Sub-total	Total	
2		<i>Bohemian Rhapsody</i> by Freddy Mercury <i>Recap & Coda/ last 16 bars of the song</i>				10	10
		(i)	broken chords (block) chords = 1	2			
		(ii)	ballad any valid reason	1 1			
		(iii)	gong	2			
		(iv)	Up to two marks for any valid difference between the music in this excerpt and the music in the opening section of <i>Bohemian Rhapsody</i>	2			
		(v)	overdubbing / layering / multi-tracking / panning / reverberation; Description of technique	1 1			

Q	Sec.	Part	Answer	Mark	Sub-total	Total	
3		<i>Cantata No.78, Jesu Der Du Meine Seele</i> by J.S. Bach <i>Movement 2, bars 61 – 81</i>				10	10
		(i)	Aria Duetto	2			
		(ii)	soprano alto	1 1			
			organ, cello and bass	1			
			more than one note per syllable or any other valid description of melisma Up to 2 marks for a valid description.	2			
		(iv)	minor tonality	1			
(v)	perfect	2					

Q	Sec.	Part	Answer	Mark	Sub-total	Total	
4		<i>Romeo and Juliet Fantasy Overture</i> by Tchaikovsky <i>Bars 112 – 142</i>				10	10
		(i)	Strife Theme	2			
			Exposition	1			
		(ii)		1			
		(iii)	Allegro	1			
			minor	1			
(iv)	strings and woodwind	2					
(v)	Up to 2 marks for a valid description of programme music which relates to this overture	2					

Q	Sec.	Part	Answer	Mark	Sub-total	Total	
5	Excerpt 1	Líadan <i>Off to California</i>				8	25
		(i)	hornpipe	2			
		(ii)	4/4	2			
		(iii)		2			
		(iv)	fiddle	2			
	Excerpt 2	Celia Ní Fhátharta, <i>Neainsín Bhán</i>				8	
		(i)	Sean-nós / old style	2			
		(ii)	solo; unaccompanied; sung with ornamentation; sung with free rhythm; sliding; nasalisation; Any 2 valid features of sean-nós singing as heard in this excerpt	2 + 2			
		(iii)	AABA	2			
	Excerpt 3	Moxie <i>Black Widow</i> (reel)				9	
		(i)	dance tune	2			
		(ii)	ornamentation	2			
		(iii)	banjo/ (button/piano) accordion (allow concertina or melodeon)	2			
(iv)		Up to 3 marks for a valid description of one non-traditional feature of the performance.	3				

Q	Sec.	Part	Answer	Mark	Sub-total	Total	
6	Excerpt 1	<i>Scherzade</i> by Nikolai Rimshy-Korsakov <i>Excerpts from movement 1</i>				10	20
		(i)	in unison	2			
		(ii)	block chords	2			
		(iii)	violin	2			
			harp	2			
	(iv)	sequences	2				
	Excerpt 2	<i>Excerpts from movement 3</i>				8	
		(i)		2			
		(ii)	there are chords; there are sustained chords / notes; it is played by strings only; it is played (very) softly; pedal note; Up to 2 marks for one valid description of one feature of the accompaniment.	2			
		(iii)	the clarinet plays in this section; the flute plays in this section; percussion is added (side drum, tambourine and triangle); there are short chords in the accompaniment (in this section); Any two valid differences between the two sections.	2 + 2			
Excerpt 3	<i>An excerpt from movement 4</i>				2		
	-	Up to 2 marks for a description of one valid similarity between this excerpt and the Coda of <i>Romeo and Juliet Fantasy Overture</i>	2				

