



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2016

Marking Scheme

Music

Higher 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	A	<ul style="list-style-type: none"> • Melody has excellent style and imagination. • Excellent sense of shape and structure. • Excellent development of opening ideas. • Excellent sense of direction and climax. <p><i>Appropriate performing directions (phrasing and dynamics) inserted.</i> <i>Suitable instrument chosen.</i></p>	34 – 40
	B	<ul style="list-style-type: none"> • A very good sense of melodic and rhythmic interest. • Very good sense of shape and structure. • Very good development of opening ideas. • Very good sense of direction and climax. <p><i>Appropriate performing directions (phrasing and dynamics) inserted.</i> <i>Suitable instrument chosen.</i></p>	28 – 33
	C	<ul style="list-style-type: none"> • A good sense of melodic and rhythmic interest. • Good sense of shape and structure. • Good development of opening ideas. • Good sense of direction and climax. <p><i>Appropriate performing directions (phrasing and dynamics) inserted.</i> <i>Suitable instrument chosen.</i></p>	22 – 27
	D	<ul style="list-style-type: none"> • A fair sense of melodic and rhythmic interest. • A fair sense of shape and structure. • Some development of opening ideas. • Some sense of direction and climax. <p><i>Appropriate performing directions (phrasing and dynamics) inserted.</i> <i>Suitable instrument chosen.</i></p>	16 – 21
	E	<ul style="list-style-type: none"> • Little melodic and rhythmic interest. • Little sense of shape and structure. • Little development of opening ideas. • Little sense of direction. <p><i>Inappropriate performing directions (phrasing and dynamics) inserted.</i> <i>Unsuitable instrument chosen.</i></p>	10 – 15
	F	<ul style="list-style-type: none"> • Poor melodic and rhythmic interest. • Poor sense of shape and structure. • Poor development of opening ideas. • Poor sense of direction. <p><i>No performing directions (phrasing and dynamics) inserted.</i> <i>No instrument chosen.</i></p>	4 – 9
	NG	<ul style="list-style-type: none"> • Very little/no attempt. 	0 – 3

Q.2 SETTING MUSIC TO A GIVEN TEXT

Q	Descriptors		Mark
2	A	<ul style="list-style-type: none"> • Showing excellent style and imagination. • Excellent "marriage" of words and music. • Excellent sense of shape and structure. • Excellent sense of direction and climax. <p><i>Appropriate performing directions (phrasing and dynamics) inserted.</i></p>	34 – 40
	B	<ul style="list-style-type: none"> • Melodically and rhythmically very convincing. • Very good “marriage” of words and music. • Very good sense of shape and structure. • Very good sense of direction and climax. <p><i>Appropriate performing directions (phrasing and dynamics) inserted.</i></p>	28 – 33
	C	<ul style="list-style-type: none"> • Good sense of melody writing. • Good word setting. • Good sense of shape and structure. • Good sense of direction and climax. <p><i>Appropriate performing directions (phrasing and dynamics) inserted.</i></p>	22 – 27
	D	<ul style="list-style-type: none"> • Fair sense of melodic interest. • Fair sense of word setting. • Fair sense of shape and structure. • Some sense of direction and climax. <p><i>Appropriate performing directions (phrasing and dynamics) inserted.</i></p>	16 – 21
	E	<ul style="list-style-type: none"> • A little melodic interest. • A little attempt at word setting. • A little sense of shape and structure. • A little sense of direction. <p><i>Inappropriate performing directions (phrasing and dynamics) inserted.</i></p>	10 – 15
	F	<ul style="list-style-type: none"> • Poor melodic interest. • Almost non-existent word setting. • Poor sense of shape and structure. • Poor sense of direction. <p><i>No performing directions (phrasing and dynamics) inserted.</i></p>	4 - 9
	NG	<ul style="list-style-type: none"> • Very little/no attempt. 	0 - 3
		<ul style="list-style-type: none"> • No attempt at word setting. 	0

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

Q	Descriptors	Mark
3	<p>A</p> <ul style="list-style-type: none"> • Melody has excellent style and imagination. • Excellent sense of shape and given structure. • Excellent development of opening ideas. • Excellent sense of direction and climax. • Excellent modulation to the dominant. • Rhythmic integrity and style of dance maintained with flair. <p><i>Appropriate performing directions (phrasing and dynamics) inserted. Suitable instrument chosen.</i></p>	34 – 40
	<p>B</p> <ul style="list-style-type: none"> • A very good sense of melodic and rhythmic interest. • Very good sense of shape and given structure. • Very good development of opening ideas. • Very good sense of direction and climax. • Very good modulation to the dominant. • Rhythmic integrity and style of dance very well maintained. <p><i>Appropriate performing directions (phrasing and dynamics) inserted. Suitable instrument chosen.</i></p>	28 – 33
	<p>C</p> <ul style="list-style-type: none"> • A good sense of melodic and rhythmic interest. • A good sense of shape and given structure. • Good development of opening ideas. • Good sense of direction and climax. • An unconfirmed modulation to the dominant. • Good attempt at maintaining dance rhythm. <p><i>Appropriate performing directions (phrasing and dynamics) inserted. Suitable instrument chosen.</i></p>	22 – 27
	<p>D</p> <ul style="list-style-type: none"> • A fair sense of melodic and rhythmic interest. • Some sense of shape and given structure. • Some development of opening ideas. • Some sense of direction and climax. • An unsuccessful modulation to the dominant. • Rhythmic integrity of the dance fairly well maintained. <p><i>Appropriate performing directions (phrasing and dynamics) inserted. Suitable instrument chosen.</i></p>	16 – 21
	<p>E</p> <ul style="list-style-type: none"> • Little melodic and rhythmic interest. • Little sense of shape and given structure. • Little development of opening ideas. • Little sense of direction. • No attempt at modulation to the dominant. • Little awareness of dance rhythm. <p><i>Inappropriate performing directions (phrasing and dynamics) inserted. Unsuitable instrument chosen</i></p>	10 – 15
	<p>F</p> <ul style="list-style-type: none"> • Poor melodic and rhythmic interest. • Poor sense of shape and given structure. • Poor development of opening ideas. • Poor sense of direction. • No attempt at modulation to the dominant. • Poor awareness of dance rhythm. <p><i>No performing directions (phrasing and dynamics) inserted. No instrument chosen.</i></p>	4 - 9
NG	<ul style="list-style-type: none"> • Very little/no attempt. 	0 - 3

SECTION B – HARMONY (60 marks)

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

Q	Descriptors		Mark			
4	Melody	A	Melody has excellent style and imagination, with an excellent awareness of key and underlying harmonic structure and excellent development of opening ideas. Excellent sense of direction and climax.	34 – 40	40	
		B	Melody has very good style and imagination, with a very good awareness of key and underlying harmonic structure and very good development of opening ideas. Very good sense of direction and climax.	28 – 33		
		C	Melody has good style and imagination, with good awareness of key and underlying harmonic structure and good development of opening ideas. Good sense of direction and climax.	22 – 27		
		D	A fair sense of melodic and rhythmic interest and a fair awareness of key and harmonic structure. A fair development of opening ideas. Notes generally fit chords.	16 – 21		
		E	Some melodic and rhythmic interest. Little sense of harmonic structure. Some notes fit chords.	10 – 15		
		F	No shape. Very few notes fit chords.	4 - 9		
		NG	Very little/no attempt.	0 - 3		
	Bass	.5 mark per correct bass note under each chord symbol if treble melody note is also correct. (.5 X 21)		10.5	20	
		Quality of bass line, including sense of musicality, awareness of style and technical knowledge.		9.5		
		Quality of Bass Line				
		Excellent bass line; musical with excellent awareness of style.	8 – 9.5			
		Very good bass line; musical with very good awareness of style.	6 – 7			
		Good bass line; musical with good awareness of style.	4 - 5			
Fair bass line; fairly musical with some awareness of style.	2 - 3					
Unmusical bass line; at variance with given style.	0 - 1					

Q.5 COMPOSING BASS NOTES AND CHORD INDICATIONS TO A GIVEN TUNE

Q	Descriptors		Mark		
5	Chords	1 mark for each chord that is part of a good progression.	23	35	
		Quality of musical progressions and cadences overall.	12		
Quality of Chord Progressions					
Excellent musical chord progressions.		11 – 12			
Very musical progressions.		8 - 10			
Good musical progressions.		5 – 7			
Fairly musical progressions.		3 - 4			
Poor chord progressions.	0 - 2				
5	Bass	.5 mark per correct bass note under each correct chord symbol. (0.5 x 26)	13	25	
		Quality of bass line, including sense of musicality, awareness of style and technical knowledge.	12		
		Quality of Bass Line			
		Excellent bass line; musical with excellent awareness of style.			11 – 12
		Very good bass line; musical with very good awareness of style.			8 - 10
		Good bass line; musical with good awareness of style.			5 – 7
		Fair bass line; fairly musical with some awareness of style.			3 - 4
Unmusical bass line; at variance with given style.	0 - 2				

Q.6 ADDING A COUNTERMELODY OR DESCANT AND CHORDAL SUPPORT TO A GIVEN TUNE

Q	Descriptors		Mark		
6	Chords	1 mark for each chord that fits the given melody and is part of a good chord progression. (1 X 16) Up to 4 marks for correct cadences.		16 + 4	20
		Descant	A	Excellent descant line within harmonic framework. Excellent adherence to two-part style throughout.	34 – 40
	B		Very good descant line, which fits well over harmonic structure. Two-part style of given opening very well maintained.	28 – 33	
	C		Good descant line and shape. Melody fits harmonic structure. Good attempt at maintaining two-part style of opening.	22 – 27	
	D		Fair descant 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. Very little attempt at maintaining style.	4 - 9	
	NG	Very little/no attempt.	0 - 3		

	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 - 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. Where there is a choice of question to answer (Q5B), if a candidate answers more than one question, mark all answers and award the marks for the best answer.
3. 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 Concerto in A Major, 3rd Movement</i> by Mozart, <i>Bars 1 – 16</i> Alfred Brendel <i>piano</i> . The Academy of St.Martin in the Fields, conductor Neville Marriner. Phillips Classics, CD 464 719-2				11	25
		(i)	Exposition 1 st section / (Section) A = 1 mark	3			
			Allegro Assai	1			
		(ii)	octave leap(s); (ascending/descending) scale(s); leap of 5 th ; quaver movement; broken chords; triadic; grace note(s); ornamentation; rests; any other valid feature.	1			
		(iii)	Alberti Bass; broken chords (in the LH); quaver movement; Up to 2 marks for a description of one valid feature.	2			
		(iv)	Rising scale	1			
		(v)	Up to 2 marks for a description of one valid difference	2			
	(vi)	Perfect cadence	1				
	Excerpt 2	<i>Bars 62 – 105</i>				5	
		(i)	2 nd figure	2			
		(ii)	Clarinets	1			
		(iii)	Up to 2 marks for a description of one valid feature	2			
	Excerpt 3	<i>Bars 176 – 201</i>				9	
		(i)	<i>Pizzicato</i> ; pedal / sustained note; chords Up to 2 marks for any one valid feature.	2			
		(ii)	piano only	2			
		(iii)	Sonata-Rondo Up to 4 marks for a correct description of the form of this movement.	1 4			

Q	Sec.	Part	Answer	Mark	Sub-total	Total
2			<p><i>Symphonie Fantastique</i> by Berlioz Movement 2, bars 120 – 158 London Philharmonic Orchestra, conductor Zubin Mehta Apex 8573 895332.</p>		10	10
		(i)	Flute(s) / oboe(s) / clarinet(s)	1		
		(ii)	F F; allow C	.5 .5		
		(iii)	Up to 2 marks for a description of one valid feature, for example: tremolo strings; ascending/descending broken chords; vamping/waltz-like accompaniment; any other valid feature.	2		
		(iv)	Up to 2 marks for one valid reason, for example: a melody/ <i>idée fixe</i> is heard against fragments of the main/waltz theme; fragments of the main/waltz theme are heard in imitation; any other valid reason.	2		
(v)	<i>idée fixe</i>	1				
			Up to 3 marks for a description of how the <i>idée fixe</i> is used in Un Bal and March au Supplice	3		

Q	Sec.	Part	Answer	Mark	Sub-total	Total
3			<i>When I'm Sixty-four</i> by John Lennon & Paul McCartney, third verse Sgt. Pepper's Lonely Hearts Club Band. EMI Records Ltd. CDP 7 46442-2		10	10
		(i)	Clarinet(s) / bass clarinet Up to 2 marks for a valid description, for example: the clarinet plays in harmony with the vocal line /the clarinet plays a different melody / a countermelody; any other valid feature; the bass clarinet plays on the 1 st and 3 rd crotchets of the bar / plays the root and 5 th of the chord: any other valid feature.	1 2		
		(ii)	the 2 nd figure	2		
		(iii)	One mark for each of two correct features, for example: triadic melody; chromatic/stepwise movement; repetition; flattened 3 rd ; repeated notes; dotted/swung rhythm; syncopation; tape speeded up; any other valid feature.	1 + 1		
		(iv)	One mark for a correct style: jazz; rag-time; a fusion of Jazz or Rag-time with classical/pop or with each other; a fusion of classical & pop accept music hall/vaudeville	1		
		(v)	Two valid differences.	1 + 1		

Q	Sec.	Part	Answer	Mark	Sub-total	Total
4			<i>Seachanges with Danse Macabre by Raymond Deane, bars 73 – 85</i> Seachanges-Raymond Deane. Black box Music Limited. BBM1014		10	10
		(i)	the Main Melody	1		
		(ii)	Cymbal(s)/crotales/gong/rainstick Any 3 correct percussion instruments	.5 + .5 + .5		
		(iii)	Up to 1.5 marks for a description of one valid feature, for example: sustained chords; dissonant chords; chord clusters; any other valid feature.	1.5		
		(iv)	inversion / augmentation / subtraction principle Up to 2 marks for a correct description of named compositional technique: inversion/augmentation/subtraction principal	1 2		
(v)	Up to 1.5 marks for each of 2 valid differences	1.5 + 1.5				

Q	Sec.	Part	Answer	Mark	Sub-total	Total	
5A	Excerpt 1	Tatter Jack Walsh from Gerry O'Connor. <i>Time to Time</i> Mulligan Records LUN CD 3051				2	25
		(i)	(single/double) jig 6/8	.5 .5			
		(ii)	Any correct bar of single/double jig rhythm	.5			
		(iii)	banjo accept mandolin / mandola / bouzouki	.5			
	Excerpt 2	Dolores Kean and John Faulkner. Galway Bay His Master's Voice. A Treasury Of Irish Traditional Music. HMV CD 001				7	
		(i)	ABBA	2			
		(ii)	repeated last note	1			
	(iii)	Up to 2 marks for each of two valid reasons	2+2				
	Excerpt 3	The Mighty Sparrow (live). Sharon Shannon The Sharon Shannon Collection 1990 – 2005 DLCD012				6	
		(i)	accordion Accept box /concertina / melodeon/ piano accordion	1			
		(ii)	1 mark for a valid feature, for example: the melody is played with ornamentation; it is a reel; the tonality is modal; use of flattened 7 th ; any other valid feature.	1			
	(iii)	Up to 2 marks each for a description of two valid features, for example: use of guitar(s) / drums / keyboards; use of harmony / accompaniment; syncopated rhythm / syncopation; use of a strong backbeat; any other valid feature;	2+2				

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	

Q	Sec.	Part	Answer	Mark	Sub-total	Total	
6	Excerpt 1	Danse Macabre OP 40 by Saint-Saens Philharmonic Orchestra and Charles Dutoit				8	20
		(i)	violin(s) Allow viola(s) / cello(s)	2			
		(ii)	3 rd beat of the bar	2			
		(iii)	Up to 2 marks for one valid feature.	2			
	(iv)	modulates to a major key	2				
	Excerpt 2		Up to 2 marks for each description of two valid differences	2+2	4		
	Excerpt 3		Up to 4 marks for a description of the texture in the excerpt polyphonic / canonic / imitation/ fugal without a description = 2 marks	4	4		
	Excerpt 4		Up to 2 marks for each of two valid descriptions, for example: descending scales on violins; percussion instruments and how they are used; use of dynamics; polyphonic texture; change in tempo/the music gets faster; description of rhythm; any other valid descriptions.	2+2	4		

Element		Descriptors		Mark	Tot.
Paper	1	Name of topic		-	100
	2-4	A	<ul style="list-style-type: none"> Excellent awareness and detailed knowledge of musical features of topic. Excellent reference to all ten musical excerpts on the accompanying audio recording which illustrate the feature(s) discussed. Excellent research evident, with excellent personal response. <p style="text-align: center;"><i>Excellent sources and reference to pieces of music/composer/performer.</i></p>	85 - 100	
		B	<ul style="list-style-type: none"> Very good awareness and detailed knowledge of musical features of topic. Very good reference to all ten musical excerpts on the accompanying audio recording which illustrate the feature(s) discussed. Very well researched, with very good personal response. <p style="text-align: center;"><i>Very good sources and reference to pieces of music/composer/performer.</i></p>	70 - 84	
		C	<ul style="list-style-type: none"> Good knowledge of musical features of chosen topic, but lacking in detail. Good reference to all/some of the musical excerpts on the accompanying audio recording which broadly illustrate the feature(s) discussed. Good research in evidence with good personal response. <p style="text-align: center;"><i>Good sources and good reference to pieces of music/composer/performer.</i></p>	55 - 69	
		D	<ul style="list-style-type: none"> Some general points on topic, but lacking in detail. Choice of topic too broad to allow for appropriate detailed and personal response. Some reference to all/some of the musical features of topic and to musical recordings. Recorded excerpts do not illustrate / relate to the features in the essay. <p style="text-align: center;"><i>General sources used, but lacking specific focus. Some reference to pieces of music/composer/performer.</i></p>	40 - 54	
		E	<ul style="list-style-type: none"> Generally inadequate response to chosen topic. Little or no evidence of research or personal response. Little or no reference to musical features of topic Little or no reference to musical recordings. <p style="text-align: center;"><i>Inadequate sources listed and inadequate reference to pieces of music/composer/performer.</i></p>	25 - 39	
		F	Very little response to chosen topic in evidence.	10 - 24	
		NG	No response to chosen topic in evidence.	0 - 9	

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

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