



Coimisiún na Scrúduithe Stáit  
State Examinations Commission

**LEAVING CERTIFICATE 2009**

**MARKING SCHEME**

**MUSIC**


**HIGHER LEVEL**





Q	Descriptors	Mark	Total	
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	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 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. Reasonable sense of structure and technical knowledge.	16 – 21	
	E	Some melodic and rhythmic interest. Little sense of structure or technical knowledge. Poor overall shape.	10 – 15	
	F	No melodic or rhythmic interest. No shape, sense of structure or technical knowledge.	0 - 9	
<i>Deductions, if omitted or deficient: Modulation (Up to 4). Phrasing (structural or articulation), dynamics, instrument (up to 2 each). Accept one correct instrument only (clef &amp; range). Phrasing should reflect the resting points in the candidate's melody.</i>				
2	A	Showing excellent style and imagination with an excellent "marriage" of words, music and an excellent sense of climax.	34 – 40	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 careful word setting. Good sense of climax.	22 – 27	
	D	Fair sense of melodic interest. 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. Poor shape.	10 – 15	
	F	No shape, sense of structure or technical knowledge. Almost non-existent word setting.	0 - 9	
<i>Deductions, if omitted or deficient: Phrasing (structural or articulation), dynamics, ( up to 2 each). Phrasing should reflect the resting points in the candidate's melody.</i>				
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	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.	22 – 27	
	D	A fair sense of melody, shape and some awareness of balance between phrases. Rhythmic integrity of dance fairly well maintained. Reasonable sense of technical knowledge. Fair adherence to given structure.	16 – 21	
	E	Some melodic and rhythmic interest. Little sense of structure or technical knowledge. Poor shape. Very little awareness of dance rhythm. Little adherence to given structure.	10 – 15	
	F	No shape, sense of structure or technical knowledge. No awareness of dance rhythm. No adherence to given structure.	0 - 9	
<i>Deductions, if omitted or deficient: Modulation (Up to 4). Phrasing (structural or articulation), dynamics, instrument (up to 2 each) Accept one correct instrument only (clef &amp; range). Phrasing should reflect the resting points in the candidate's melody.</i>				

Q	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. (.5 X 21)		10.5	20	60	
		Quality of bass line, including sense of musicality, awareness of style and technical knowledge		9.5			
	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				
5	Chords	1 mark for each chord that is part of a good progression in chord boxes <i>When the chord of Bbm is used correctly in the harmonic sense but notated incorrectly, accept the incorrect notation</i>		23	36	60	
		Quality of musical progressions and cadences overall		13			
	Bass	.5 mark per correct bass note under each correct chord symbol		11.5	24		
		Quality of bass line, including sense of musicality, awareness of style and technical knowledge		12.5			
6	Chords	1 mark for each chord that fits melody and descant lines and is part of a good musical progression. (1 X 20)		20	20	60	
	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		

	<b>Descriptors</b>	<b>Mark</b>	<b>Total</b>
<b>A</b>	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	<b>100</b>
<b>B</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	
<b>C</b>	A good degree of creativity and originality, with good control of musical features, appropriately notated. Good description of compositional process.	55 – 69	
<b>D</b>	Basic understanding of composition with little evidence of originality. Adequate notation and description of compositional process.	40 – 54	
<b>E</b>	Material presented shows little evidence of elementary compositional skills. Inadequate notation. Description lacks any detail of compositional process.	25 – 39	
<b>F</b>	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)		1	7	25
		(ii)	High pitched vocals; Repeated notes; Syncopated rhythm (any two features of the vocal line)	2 + 2		
		(iii)	Chords C and G (guitar symbols or Roman numerals)	1 + 1		
	Excerpt 2	(i)	<b>IN THIS SECTION: (bars 13 - 29) :</b> No guitar riffs; Vocal harmonies; Rhythm of melody changes (from semi-quavers) to quavers; Interlude; Use of French horns; Cymbals are more prominent;	2 + 2	9	
		(ii)	Audience laughter (any two valid differences)	1 2		
		(iii)	French horn French horn plays a descending D7 chord / arpeggio	2		
Excerpt 3	(i)	Sustained chords; Vocal harmony	1 + 1	9		
	(ii)	Sampling/sound effects ; Multi- tracking / overdubbing / bouncing; Panning ; Reverb ; (Any valid technique) Technique 1.5 Description 1.5	1.5 + 1.5			
	(iii)	Any valid comparison AND contrast. Both songs must be referred to for full marks.	2 + 2			

Q	Sec	Part	Answer	Mark	Sub-Total	Total
2		(i)	 <p>Pitch = .5 X 6</p>	3	3	10
		(ii)	Key of D major	1	1	
		(iii)	Bars 9 – 16 and 25 – 32 (any bar)	1	1	
		(iv)	Chromaticism; Scales	1 + 1	2	
		(v)	<p>Sonata-rondo form</p> <p>A valid description of sonata-rondo form</p>	1 2	3	

Q	Sec	Part	Answer	Mark	Sub-Total	Total
3		(i)	Movement 2 / Un Bal	1	1	10
			The End	1	1	
		(ii)	Major scale	1	3	
			French Horn / Clarinet	2		
		(iii)	Homophonic	1	3	
			Explanation of homophonic with valid reference to the excerpt	2		
			<b>OR</b>			
			Polyphonic			
			Explanation of polyphonic with valid reference to the excerpt			
		(iv)	Accelerando / Animated or valid description of the tempo at the end of the excerpt	1	1	
		(v)		1	1	




Q	Sec	Part	Answer	Mark	Sub-Total	Total						
4		(i)	Totentanz / Danse Macabre	2	2	10						
		(ii)	<table border="1"> <tr> <td>Piano</td> <td>2</td> </tr> <tr> <td>Violin</td> <td>3</td> </tr> <tr> <td>Maracas</td> <td>1</td> </tr> </table> <p>1 instrument only correct = 1 mark 3 instruments correct = 2 marks</p>	Piano	2		Violin	3	Maracas	1	2	2
	Piano	2										
	Violin	3										
	Maracas	1										
	(iii)	Play across the bridge	1	2								
		Violin / Cello	1									
	(iv)	Chords / Clusters / Open 5ths	2	2								
	(v)	Use of 7/4 rhythm; Use of quaver and semi-quaver rhythms; Percussive nature of the section; Harsh discords; Choice of instruments and instrumental techniques (any valid portrayal of the spirit of <i>Danse Macabre</i> )	2	2								

Q	Sec	Part	Answer	Mark	Sub-Total	Total
5	A1	(i)	Slip jig / Hop jig  9/8	1 1 1	15	25
		(ii)	 (accept any correctly beamed bar in 9/8 time)			
		(iii)	AABB / AB	2		
	A2	(i)	Sean-nós singing	.5		
		(ii)	Ornamentation;  Nasal tone;  Use of free rhythm;  Little or no variation in dynamics;  Unaccompanied / monophonic / no harmony  (Any 3 correct features of sean-nós singing as heard in the excerpt)  (1.5 X 3)	4.5		
	A3	(i)	Flute/low whistle ; guitar ; pipes ; fiddle (any 3)  (.5 X 3)	1.5		
(ii)		Played on traditional flute / low whistle with ornamentation; Played in unison when pipes and fiddle enter; Guitar accompaniment is non traditional feature; Fast and lively	1.5			
(iii)		Dance changes from jig to a reel; Guitar accompaniment changes from picking with some strumming to a strong strummed rhythm; Time signature changes from 6/8 to 2/2 Texture is fuller; Livelier feel to the music (any one change)	2			

Q	Sec	Part	Answer	Mark	Sub-Total	Total	
5	B		<p><i>Up to 10 marks for quality of answers and knowledge of topic chosen. See descriptors below.</i></p> <p><b>Deduct up to 3 marks for quality and relevance of appropriate references or musical examples.</b></p>			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	<i>No response to chosen topic in evidence.</i>	0		

Deductions if appropriate:

- (i) 2 missing songs – 3
- (ii) No deductions
- (iii) 2 missing musical examples – 3
- (iv) 2 missing pieces of music – 3

Q	Sec	Part	Answer	Mark	Sub-Total	Total
6	A	(i)	Falling by step / scale / repeated notes	2	6	20
		(ii)	Sequences	2		
		(iii)	Another voice takes the melody line; Modulation; Pitch is higher (Description of any one change in the melody line)	2		
6	B	(i)	Descending scales; Sequences; Leaps (any one valid feature)	2	7	20
		(ii)	Bar 19; Upbeat to bar 20  Polyphonic / imitative (any valid description of the vocal texture)	2  1		
		(iii)	Key  The music modulates to D major  OR  Texture  The music changes from polyphonic to homophonic / Voices no longer imitate but are now singing in harmony	1  1		
6	C	(i)	Time signature = 4/4 (Excerpt 2 = 2/4) The trumpet is added in this excerpt The oboe is added in this excerpt The introduction in this excerpt is based on only 2 chords The full chorus sings from the start in this excerpt There are obvious changes in dynamics in this excerpt <i>f-p-f</i> This excerpt does not modulate (any two valid differences)	2 + 2	7	20
		(ii)	 <p>Perfect cadence</p>	2  1		

Element	Q	Descriptors	Mark	Sub-Total	Total	
<b>Recording</b>		10 relevant extracts No marks if tape obviously dubbed For extracts significantly over 30 seconds, deduct .5 mark each	10	<b>10</b>	<b>100</b>	
<b>Paper</b>	<b>1</b>	Name of topic	-			
	<b>2</b>	Relevant and appropriate sources	-			
	<b>3</b>	Five relevant pieces	-			
	<b>4</b>	<b>A</b>	Excellent awareness and detailed knowledge of musical features of topic. Excellent reference to musical recordings. Excellent research evident, with excellent personal response.	77 - 90		<b>90</b>
		<b>B</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		
		<b>C</b>	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		
		<b>D</b>	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		
		<b>E</b>	Generally inadequate response to chosen topic. No evidence of research or personal response. No reference to musical recordings.	23 – 35		
		<b>F</b>	Little response to chosen topic in evidence.	9 – 22		
	<b>NG</b>	No response to chosen topic in evidence.	0 - 8			

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

**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 at Section 3**

**Deduct up to 5 marks for non – reference or inadequate reference to recorded extracts and named pieces at section 4.**





