



Coimisiún na Scrúduithe Stáit  
State Examinations Commission

**LEAVING CERTIFICATE 2010**

**MARKING SCHEME**

**MUSIC**

**HIGHER LEVEL**



## SECTION A – MELODY COMPOSITION (40 marks)

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 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 style="text-align: center;"><b>Deductions, if omitted or deficient:</b>  <i>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 &amp; range).</i></p>				

Q	Descriptors		Mark	Total
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 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 style="text-align: center;"><b>Deductions, if omitted or deficient:</b>  <i>Phrasing (structural), dynamics, ( up to 2 each).  Phrasing should reflect the resting points in the candidate's melody.</i></p>				

Q	Descriptors	Mark	Total
<b>A</b>	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>40</b>
<b>B</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	
<b>C</b>	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	
<b>D</b>	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	
<b>E</b>	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	
<b>F</b>	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><b><i>Deductions, if omitted or deficient: Modulation (Up to 4)</i></b>  <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 &amp; range).</i></p>			



**SECTION B – HARMONY (60 marks)**

Q	Descriptors		Mark		Tot	
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	Little melodic and rhythmic interest. Little sense of structure. Some notes fit chords.	10 – 15		
		F	Very little or no shape. Very few notes fit chords.	0 - 9		


Q	Descriptors		Mark		Tot
5	Chords	1 mark for each chord that is part of a good progression in chord boxes	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		

<b>Q</b>	<b>Descriptors</b>		<b>Mark</b>		<b>Tot</b>
<b>6</b>	<b>Chords</b>	1 mark for each chord that fits melody and descant lines and is part of a good musical progression. (1 X 20)		20	<b>20</b>
	<b>Descant</b>	<b>A</b>	Excellent melodic line within harmonic framework. Excellent adherence to two-part style throughout.	34 – 40	<b>40</b>
		<b>B</b>	Very good melodic line, which fits well over harmonic structure. Two-part style of given opening very well maintained.	28 – 33	
		<b>C</b>	Good melodic line and shape. Melody fits harmonic structure. Good attempt at maintaining two-part style of opening.	22 – 27	
		<b>D</b>	Fair melody line and shape. Notes generally fit chords. Some attempt at maintaining two-part style of opening.	16 – 21	
		<b>E</b>	Some notes fit chords. Little attempt at maintaining style. Little sense of structure. Little sense of technical knowledge.	10 – 15	
		<b>F</b>	Very few notes fit chords. No attempt at maintaining style. Very poor technical knowledge.	0 - 9	
				<b>60</b>	


	Descriptors	Mark	Total
<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 <sup>st</sup> section / End of 1 <sup>st</sup> section / Introduction / End of introduction / Three note cell / Beginning section	1	6	25
		(ii)	Maracas / Bass drum / Tambourine / Cymbal / Gong (any three) Tremolo	1 x 3 1		
		(iii)	At C	1		
	Excerpt 2	(i)	 <p>(one mark per correct note – pitch and note value)</p>	1 x 5	10	
		(ii)	Left hand pizzicato Cello OR violin	1 1		
		(iii)	 <p>Rhythm forms part of Totentanz theme heard in later sections of the work; it grows in prominence, pitch and dynamics; later heard in 5ths and 7ths on cello + violin; played col legno; descriptive answer referring to death or bones; contrasts with legato playing of melody; punctuates main melody; Danse Macabre rhythm; Dies Irae when played in diminution; (any valid description – up to 2 marks)</p>	1 2		
	Excerpt 3	(i)	Subtraction / Augmentation / Inversion / Contrary motion / Use of 3 note cell / Polyphony (any TWO correct features)  Correct description of TWO features identified	1 + 1 1 + 1	9	
		(ii)	Piano plays sustained chords / clusters / extremes of pitch / various degree of <i>forte</i> dynamics (up to 2 marks)	2		
		(iii)	Change of sea – melody first heard on Atlantic coast in Sligo returns in Mexico on the Pacific coast; changes that the sea makes to bones over time; transformation linking with the theme of death (up to 3 marks)	3		





Q	Sec	Part	Answer	Mark	Sub-Total	Total
2		(i)	March au Supplice / 4 <sup>th</sup> movement	1	1	10
		(ii)	Cello / Double Bass 2 octaves / range of 15 <sup>th</sup> Monophonic	1 1 1	3	
		(iii)	Bassoon 	1 1	2	
		(iv)	Melody now in Eb major / in major key ; melody at higher pitch; melody on upper strings (violins); new counter melody; timpani added  (any TWO valid identifications of difference)	1 + 1	2 2	
		(v)	Theme heard for 5 <sup>th</sup> time ascending and descending; theme played in contrary motion on strings; played pizzicato; new busy counter-melody played by bassoons; theme is extended; dim followed by cresc leading into march theme; polyphonic texture.  (Any valid description – up to 2 marks)	2	2	

Q	Sec	Part	Answer	Mark	Sub-Total	Total										
3		(i)	Section B / Middle section / Development	1	1	10										
		(ii)	A major	1	1											
		(iii)	<table border="1"> <thead> <tr> <th>Feature</th> <th>Bars 1 - 4</th> <th>Bars 5 - 8</th> </tr> </thead> <tbody> <tr> <td><b>Melody</b></td> <td>- Played on fl /ww - Played in harmony</td> <td>- Played on piano + ww - The last 2 bars are Different - WW (Fl + Clt) double melody line</td> </tr> <tr> <td><b>Acc.</b></td> <td>- Triplet figure/broken chord figure on clt - Repeated notes in cellos / basses - no French Horn</td> <td>- Triplet figure now in piano - Strings only in last 2 bars - French horn plays sustained note</td> </tr> </tbody> </table>		Feature		Bars 1 - 4	Bars 5 - 8	<b>Melody</b>	- Played on fl /ww - Played in harmony	- Played on piano + ww - The last 2 bars are Different - WW (Fl + Clt) double melody line	<b>Acc.</b>	- Triplet figure/broken chord figure on clt - Repeated notes in cellos / basses - no French Horn	- Triplet figure now in piano - Strings only in last 2 bars - French horn plays sustained note	2	4
	Feature		Bars 1 - 4	Bars 5 - 8												
	<b>Melody</b>		- Played on fl /ww - Played in harmony	- Played on piano + ww - The last 2 bars are Different - WW (Fl + Clt) double melody line												
<b>Acc.</b>	- Triplet figure/broken chord figure on clt - Repeated notes in cellos / basses - no French Horn	- Triplet figure now in piano - Strings only in last 2 bars - French horn plays sustained note														
		(Up to 2 marks for each correct difference)	2													
	(iv)	Ornamentation Descending scales	1 1	2												
	(v)	The music returns to the main theme in F# minor played on solo piano; Recapitulation + description.  (Any valid description – up to 2 marks)	2	2												

Q	Sec	Part	Answer	Mark	Sub-Total	Total
4		(i)	3/4	1	1	10
		(ii)	Ascending and descending scale (figure); playing in contrary motion.  (any valid description – up to 2 marks)	2	2	
		(iii)	Tremolo + Homophonic texture + Crotchet chords	1 x 3	3	
		(iv)	Polyphonic; any valid description which relates to the excerpt (up to 2 marks)	2	2	
		(v)		1	1	
		Plagal cadence	1	1		

Q	Sec	Part	Answer	Mark	Sub-Total	Total
5	A1	(i)	Hornpipe/reel 4/4	1 1	15	25
		(ii)	Any correct bar of rhythm in 4/4 time	1		
		(iii)	Harp AABB	1 1		
		(i)	Fiddle + uilleann pipes/pipes	.5 + .5		
	A2	(ii)	Repeated notes at the end of phrases; Ornamentation; Melody played in unison: Played by traditional instruments (correct instrument to be named) Traditional dance tune (reel); Lively dance beat / internal swing; AABB form; Gap scale; Modal; Little/no variation in dynamics  (any TWO correct features)	1 + 1		
		(iii)	Bass line added; Harmony with strummed guitar chords; Long sustained notes in accompaniment. (any ONE correct feature – up to 2 marks)	2		
	A3	(i)	Traditional / Irish folk / Irish + Classical	.5 + .5		
		(ii)	<b>Traditional / Irish folk / Irish style</b> Traditional Irish melody; Oboe imitates chanter; Repeated last note; Modal; ornamentation added; Rhythm almost free; Opens with solo instrument and rhythmic accompaniment.  (Any TWO valid features – up to 2 marks)  <b>Classical style</b> Snare drum + trumpet -military style at start; Timpani roll; Melody on oboe; Arrangement of a traditional melody for orchestra.  (Any TWO valid features – up to 2 marks)	2  2		

Q	Sec	Part	Answer	Mark	Sub-Total	Total	
5	B		Up to 10 marks for quality of answers and knowledge of topic chosen.		10		
			<b>A</b>	Excellent awareness and detailed knowledge of musical features of topic.			10
			<b>B</b>	Very good knowledge of musical features of chosen topic			8-9
			<b>C</b>	Good knowledge of topic, but lacking in detail.			6-7
			<b>D</b>	Some general points on topic, but lacking sufficient detail.			4-5
			<b>E</b>	Generally inadequate response to chosen topic.			2-3
			<b>F</b>	Little response to chosen topic in evidence.			1
			<b>NG</b>	No response to chosen topic in evidence.			0

Q	Sec	Part	Answer	Mark	Sub-Total	Total	
6	A	(i)	 <p>(one mark per correct note – .5 pitch and .5 rhythm)</p>	1 x 5	8		
		(ii)	Ascending arpeggio/broken chord; Ascending repeated notes (up to 2 marks for correct description)	2			
		(iii)	ABAB <sup>1</sup>	1			
	B	(i)		1	4		
		(ii)	Brass / Trumpets	1			
		(iii)	Major / C major Syncopation	1 1			
	C	(i)	A pedal note	1	1.5 x 3		8
		(ii)	Line 4	1			
		(iii)	Homophonic + description of texture in the excerpt	1.5			
		(iv)	<p><b>Vocals</b> Opening of verse 3 sung in harmony by two voices. The harmony is above the tune.</p> <p><b>Melody</b> Melody is slightly different. Pitch is higher.</p> <p><b>Accompaniment</b> More instruments are added - guitar, bass, drums, strings (or synth or string machine). Strings play sustained notes.</p> <p><b>Other features</b> The dynamics are stronger and build to a <i>ff</i> finish. There is a big crescendo.</p> <p>(Any THREE valid differences)</p>				

	Q	Descriptors	Mk	Sub - Tot	Tot	
<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>1</b>	Name of topic	-			
<b>2</b>	Relevant and appropriate sources	-				
<b>3</b>	Five relevant pieces	-				
<b>Paper</b>	<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.

