



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2013

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	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><i>Deductions, if omitted or deficient:</i> <i>Modulation (Up to 4),</i> <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><i>Deductions, if omitted or deficient:</i> <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>			

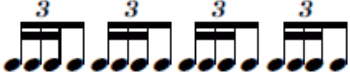

SECTION B – HARMONY (60 marks)

Q		Descriptors	Mark		
4	Bass	.5 mark per correct bass note under each chord symbol if treble melody note is also correct. (.5 X 21)	10.5	20	
		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			

Q		Descriptors	Mark	
5	Chords	1 mark for each chord that is part of a good progression (1 x 23)	23	36
		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	




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 20)	20	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	

	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 the compositional process.	70 – 84	
C	A good degree of creativity and originality, with good control of musical features, appropriately notated. Good description of the compositional process.	55 – 69	
D	Basic understanding of composition with little evidence of originality. Adequate notation and description of the 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	

Q	Sec.	Part	Answer	Mark	Sub-total	Total
1	Excerpt 1	(i)	Coda / Moderato assai	1	8	25
		(ii)	timpani / kettle drums	1		
				1		
		(iii)	bassoon / violin(1) / cello / viola (any two)	1.5+1.5		
		(iv)	crotchets; <i>pizz</i> ; (Repeated) pedal note; repeated tonic; illustrative description which refers to a funeral beat or step Up to two marks for a valid description.	2		
	Excerpt 2	(i)	 <p>1 mark for each correct note</p>	4	9	
		(ii)	Up to two marks for each of two valid differences between excerpt 2 and excerpt 1. These include (correct) reference to: melody; rhythm; pitch; instrumentation; other valid differences as appropriate to the excerpt.	2+2		
		(iii)	Homophonic	1		
	Excerpt 3	(i)	Love Theme / Second Subject / II(a)	1	8	
		(ii)	rising/rolled/broken chords on Harp; syncopated/block chords on woodwind; repeated figure on bassoon/cello/bass; descending string bass/bassoon Up to two marks for any valid description.	2		
		(iii)	timpani roll; tutti / B major/ major / tonic chords; dynamics are <i>ff</i> ; unison B in the last bar (not <i>picc</i> , flute or Harp); Up to two marks for any valid description.	2		
		(iv)	Up to three marks for a detailed description of one of the following: <i>Friar Lawrence Theme</i> : Bar 1 – 10 (Introduction) <i>Strife Theme</i> : Bar 112 – 115 (Exposition) <i>Love Theme</i> : Bar 184 – 192 (Exposition)	3		

Q	Part	Answer	Mark	Total
2	(i)	3 rd movement / Tenor <i>Recitative</i> / 1 st <i>Recitative</i> Tenor	1 1	10
	(ii)	syllabic; dramatic sung speech; wide leaps; lack of tonal centre; repeated notes; free rhythm; ornamentation Any two valid features of the vocal line.	1+1	
	(iii)	chordal accompaniment on organ (and cello) supporting the singer; recitativo secco style Any valid description of the accompaniment.	2	
	(iv)	The music accentuates the anguish of the text by being mainly syllabic and using wide leaps; it is dramatic / declamatory e.g 'Ach!'; the tonality is uncertain 'reflecting the despair, grief and the feeling of isolation'. Up to three marks for any valid answer.	3	
	(v)	Perfect cadence	1	
3	(i)	The end of the work	1	10
	(ii)	viola and cello molto flautando	.5+.5 1	
	(iii)	canon 2-part canon between the viola and cello at the unison and at the crotchet. LH piano enters, (bar 15) it becomes a 3-part canon, also in unison and at the crotchet.	1 2	
	(iv)	3/2 and 3/8 on the score	.5+.5	
	(v)	3 valid features of Gerald Barry's style as heard in his <i>Piano Quartet No.1</i>	1+1+1	
4	(i)	Rock / Hard Rock / Pop Rock / Heavy Rock	1	10
	(ii)	ascending scales of E flat major; repeated figure/riff;/repetition; syncopated rhythm with some triplets; overdubbing; sequence Up to two marks for any valid description.	2	
	(iii)	high pitched vocals; repeated notes; triplet rhythm; sung in a forced manner; word painting; step movement; sequences; syncopation Any two valid features as heard in the excerpt.	1+1	
	(iv)	octave leap in the guitar part to imitate the 'spit'(D flat to D flat). drum rhythms depict the stoning; three note descending figure depicting 'die'; Up to two marks for any valid description.	2	
	(v)	Up to three marks for a good answer which demonstrates an understanding of <i>Bohemian Rhapsody</i> as a mock opera.	3	

Q	Sec.	Part	Answer	Mark	Sub-total	Total
5A	Excerpt 1	(i)	Hornpipe 4/4 or C	1 1	15	25
		(ii)	Any correct bar of hornpipe rhythm	1		
		(iii)	concertina / accordion / box / fiddle / violin	1		
		(iv)	AABB / AB / AAAABABA	1		
	Excerpt 2	(i)	Sean-nós	1		
		(ii)	ornamentation; unaccompanied singing; free rhythm; nasal tone Any three valid features as heard in the excerpt.	1+1+1		
		(iii)	Flattened 7 th	1		
	Excerpt 3	(i)	melody on uilleann pipes; ornamentation; modal; flattened 7th Any valid feature as heard in the excerpt	2		
		(ii)	Pop /Classical/ Rock / Contemporary Any valid style as heard in the excerpt. Up to two marks for a correct description of one correct feature of the listed style as heard in the excerpt.	1 2		
	5	B	Up to 10 marks for quality of answers and knowledge of topic chosen.			
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	(i)	Four bars	2	6	20
		(ii)	strings /woodwind	1.5		
		(iii)	 <p><i>and Na - - than the pro</i> (.5 for rhythm and pitch)</p>	2.5		
Excerpt 2	(i)	Up to two marks for each of two valid differences between excerpt 2 and excerpt 1. These include (correct) references to: metre; time-signature (was 4/4 now 3/4); tempo; instruments; texture; rhythm; repetition (of vocal phrases); melisma; any valid difference	2+2	5		
	(ii)		1			
Excerpt 3	(i)		1	9		
	(ii)	Altos play the same melody as the voices	1 1			
	(iii)	melisma; sequences; articulation Up to two marks for a good description of any valid feature as heard in the excerpt	2			
	(iv)	Baroque Up to three marks for a good description. Answers may include references to: combination of polyphonic and homophonic textures; clearly defined cadence points; predominance of strings; high trumpet part; use of timpani; instruments doubling voices; melisma in vocal parts; ornamentation; sequences; modulation to related keys; use of the SATB chorus/choir as in the Cantata; any valid reason.	1 3			

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.

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