



Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE 2011

MARKING SCHEME

MUSIC

HIGHER LEVEL

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>Deductions, if omitted or deficient: <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>Deductions, if omitted or deficient: <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><i>Deductions, if omitted or deficient:</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>			

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 in chord boxes	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 16) Up to 4 marks for correct cadences	16 + 4	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	

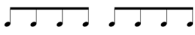
	Descriptors	Mark	Total
A	An excellent degree of creativity and originality, with an excellent grasp of the principles of composition, orchestration or arranging. Appropriately notated and including a detailed description of the compositional process.	85 – 100	100
B	A very good degree of creativity and originality, displaying very good control of compositional skills, appropriately notated. A very good description of 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 - 25	

Q	Sec	Part	Answer	Mark	Sub-Total	Total
1	Excerpt 1	(i)	aria duetto	2	9	25
		(ii)	1. Soprano 2. Alto bar 2 / upbeat to bar 3	2		
		(iii)	crotchets	1		
		(iv)	Any valid explanation of melisma with reference to the music in the excerpt.	2		
	Excerpt 2	(i)	recitativo secco Up to 2 marks for a good description of recitative secco.	1 2	8	
		(ii)	wide leaps/wide range/syllabic/any valid point	2		
		(iii)	organ and violone/cello/double bass	1		
			Up to 2 marks for any valid description of figured bass.	2		
	Excerpt 3	(i)	minor/C minor	1	8	
		(ii)	oboe obligato	1 1		
		(iii)	Any valid description of use of ritornello in the movement.	2		
		(iv)	Any valid description of the use of canon in the cantata with reference to specific movements. (up to 3 marks)	3		

	Part	Answer	Mark	Total
2	(i)	1. Violin 2. Viola 3. Cello Senza vibrato	.5 x 3 .5	10
	(ii)	3/4	1	
	(iii)	Canon Violin, viola and cello enter at a crotchet distance and at the same pitch.	.5 1.5	
	(iv)	Any valid explanation of change in texture.	2	
	(v)	Any valid description of Gerald Barry's use of Irish melodies in Piano Quartet No.1	3	

Q	Part	Answer	Mark	Total
3	(i)	Friar Lawrence	1	10
		Introduction	1	
	(ii)		.5 x 4	
	(iii)	Pizzicato (strings)/quaver movement/scales/descending and ascending strings/unison/octaves/block chords in wind/rests/stepwise movement/any other valid feature. Any two	1+1	
	(iv)	Suspensions/sustained notes/chords building from the bass up/strings and horn only/use of accents/arco strings	2	
	(v)	Development/Recapitulation	.5	
		Any valid difference	1.5	

Q	Part	Answer	Mark	Total
4	(i)	Up to 2 marks for a good description of the music played by the lead guitar.	2	10
	(ii)	Technique: overdubbing/reverb/panning/echo/delay	1	
		Description: Any valid description	1	
	(iii)	piano only/drums, guitar and bass drop out/any valid difference	2	
	(iv)	Fig 2	1	
		Gong	1	
	(v)	<i>a capella</i> vocals/ vocal solo with backing voices/unaccompanied 4-pt vocal harmony/correct reference to instruments/reference to tonality/any other valid difference	2	

Q	Sec	Part	Answer	Mark	Sub-Total	Total
5	A1	(i)	Accordion/box	2	15	25
		(ii)	Slow air/Lament/Air	1		
		(iii)	Ornamentation/free rhythm/unaccompanied/repeated note at end of phrase/flattened 7 th /soh mode/modal/drone Any two	1+1		
	A2	(i)	Reel 4/4 or 2/2 or 2/4	1 + 1		
		(ii)		1		
		(iii)	ABC	2		
	A3	(i)	Flute/Low whistle	1		
		(ii)	Played on trad instrument (flute/low whistle)/ Ornamentation/trad dance tune (reel) Any two.	1+1		
		(iii)	Harmony/accompaniment added Non-trad instruments added (drum kit/horns/trumpets – instrument must be named)/jazz influence/any valid difference Up to 1 marks for each of two good descriptions.	1 + 1		
	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		
			Deduct up to 3 marks for inadequate reference to musical examples etc as appropriate to the question answered.			

Q	Sec	Part	Answer	Mark	Sub-Total	Total
6	Excerpt 1 - Bars 1-8	(i)	French horn/horn (2); trombone (1)	2	5	20
		(ii)	6/8	1		
		(iii)	Fig 2	2		
Excerpt 1 - Bars 9 - 16	(i)	Strings with melody/no solo instrument/any valid answer;	2	6		
	(ii)	Fig 3	2			
	(iii)	Perfect cadence	2			
Excerpt 2	(i)	Homophonic; melody on strings/flute + other ww Accompaniment: <i>pizzicato</i> string chords Any valid answer	2	9		
	(ii)	Pizzicato	1			
	(iii)	Any valid musical reference	2			
	(iv)	Name of set work Up to 2 marks for each of any two valid reasons.	- 2 + 2			

	Q	Descriptors	Mk	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		
Paper	1	Name of topic	-		100	
	2	Relevant and appropriate sources	-			
	3	Five relevant pieces and the composer/performer	-			
	4	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		
	NG	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 mk 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.

