

Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2014

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 <ul style="list-style-type: none"> • Melody has excellent style and imagination. • Excellent sense of shape and structure. • Excellent development of opening ideas. • Excellent point(s) of climax. • Excellent modulation • Phrasing reflects the composed melody. • Appropriate expression marks inserted. • Suitable instrument chosen. 	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. • Opening ideas very well developed. • Very good point(s) of climax. • Very good modulation • Phrasing reflects the composed melody. • Appropriate expression marks inserted. • Suitable instrument chosen. 	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 • Points of rest well outlined. • Unconfirmed modulation • Phrasing generally reflects the composed melody. • Appropriate expression marks inserted. • Suitable instrument chosen. • Good technical knowledge. 	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 awareness of balance between phrases. • An unsuccessful modulation • Phrasing generally reflects the composed melody. • Appropriate expression marks inserted. • Suitable instrument chosen. • A fair sense of technical knowledge. 	16 – 21
	E <ul style="list-style-type: none"> • Little melodic and rhythmic interest. • Poor overall shape. • Little sense of structure • Poor sense of phrasing. • No attempt at modulation • Inappropriate/no expression marks inserted. • Unsuitable/no instrument chosen • Little sense of technical knowledge 	10 – 15
	F <ul style="list-style-type: none"> • Very little or no melodic or rhythmic interest. • Very little or no shape, sense of structure or technical knowledge. 	0 - 9

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 climax • Phrasing reflects the composed melody. • Appropriate expression marks inserted. 	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 climax • Phrasing reflects the composed melody. • Appropriate expression marks inserted. 	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 climax • Phrasing generally reflects the composed melody. • Appropriate expression marks inserted. 	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 climax. • A fair sense of technical knowledge. • Phrasing generally reflects the composed melody. • Appropriate expression marks inserted. 	16 – 21
	E	<ul style="list-style-type: none"> • Little melodic interest and sense of key. • An attempt at word setting. • Poor overall shape and structure. • Little sense of climax • Little sense of technical knowledge. • Poor sense of phrasing. • Inappropriate/no expression marks inserted. 	10 – 15
	F	<ul style="list-style-type: none"> • Very little melodic interest and sense of key • Almost non-existent word setting. • Very little or no shape and structure. • Very little sense of structure or technical knowledge. 	0 - 9
		No attempt at word setting	

Q	Descriptors	Mark
3	<p>A</p> <ul style="list-style-type: none"> • Melody has excellent style and imagination. • Excellent sense of shape and balance. • Excellent development of opening ideas. • Excellent point(s) of climax. • Rhythmic integrity and style of dance maintained with flair. • Excellent adherence to given structure. • Phrasing reflects the composed melody. • Appropriate expression marks inserted. • Suitable instrument chosen. 	34 – 40
	<p>B</p> <ul style="list-style-type: none"> • Very good sense of melody • Very good sense of shape and balance. • Opening ideas very well developed. • Very good point(s) of climax. • Rhythmic integrity and style of dance very well maintained. • Very good adherence to given structure. • Phrasing reflects the composed melody. • Appropriate expression marks inserted. • Suitable instrument chosen. 	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 balance. • Good development of opening ideas. • Points of rest outlined • Good attempt at maintaining dance rhythm. • Good adherence to given structure. • Phrasing generally reflects the composed melody. • Appropriate expression marks inserted. • Suitable instrument chosen. • Good technical knowledge. 	22 – 27
	<p>D</p> <ul style="list-style-type: none"> • A fair sense of melodic interest • Some sense of shape and balance. • Some development of opening ideas • Some awareness of balance between phrases. • Rhythmic integrity of dance fairly well maintained. • Fair adherence to given structure. • Phrasing generally reflects the composed melody. • Appropriate expression marks inserted. • Suitable instrument chosen. • A fair sense of technical knowledge. 	16 – 21
	<p>E</p> <ul style="list-style-type: none"> • Little melodic and rhythmic interest. • Poor overall shape and balance. • Little awareness of dance rhythm. • Little adherence to given structure. • Poor sense of phrasing. • Inappropriate/no expression marks inserted. • Unsuitable/no instrument chosen • Little sense of technical knowledge 	10 – 15
	<p>F</p> <ul style="list-style-type: none"> • 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

SECTION B – HARMONY (60 marks)

Q	Descriptors		Mark											
4	Melody	A	Melody has excellent style and imagination, with an excellent awareness of key and 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 key and 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 key and harmonic structure. Points of rest well outlined and good development of opening ideas.	22 – 27										
		D	A fair sense of melodic and rhythmic interest and awareness of key and harmonic structure. 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										
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 <table border="1" data-bbox="360 1348 1166 1667" style="margin-left: 40px; margin-top: 10px;"> <thead> <tr> <th colspan="2" style="text-align: center;">Quality of Bass Line</th> </tr> </thead> <tbody> <tr> <td>Excellent bass line; musical with excellent awareness of style</td> <td style="text-align: center;">8 – 9.5</td> </tr> <tr> <td>Very good bass line; musical with very good awareness of style</td> <td style="text-align: center;">6 – 7</td> </tr> <tr> <td>Good bass line; musical with good awareness of style</td> <td style="text-align: center;">4 - 5</td> </tr> <tr> <td>Fair bass line; fairly musical with some awareness of style.</td> <td style="text-align: center;">2 - 3</td> </tr> <tr> <td>Unmusical bass line; at variance with given style</td> <td style="text-align: center;">0 - 1</td> </tr> </tbody> </table>		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
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Unmusical bass line; at variance with given style	0 - 1													


Q		Descriptors	Mark										
5	Chords	1 mark for each chord that is part of a good progression.	24	37									
		Quality of musical progressions and cadences overall <table border="1" data-bbox="316 426 1209 642"> <thead> <tr> <th colspan="2">Quality of Chord Progressions</th> </tr> </thead> <tbody> <tr> <td>Excellent musical chord progressions</td> <td>11 – 13</td> </tr> <tr> <td>Very musical chord progressions</td> <td>8 - 10</td> </tr> <tr> <td>Good musical chord progressions</td> <td>5 – 7</td> </tr> <tr> <td>Fairly musical chord progressions</td> <td>3 - 4</td> </tr> <tr> <td>Poor chord chord progressions</td> <td>0 - 2</td> </tr> </tbody> </table>	Quality of Chord Progressions		Excellent musical chord progressions	11 – 13	Very musical chord progressions	8 - 10	Good musical chord progressions	5 – 7	Fairly musical chord progressions	3 - 4	Poor chord chord progressions
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5	Bass	.5 mark per correct bass note under each correct chord symbol	11	23									
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Q	Descriptors		Mark	
6	Chords	1 mark for each chord that fits melody and descant lines and is part of a good chord progression. (1 X 19) Three correct cadences	19 1	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. Very little 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 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	

General Notes to Examiners

- Mark the overall quality of statements/descriptions. Full marks can only be awarded for statements/descriptions that are fully correct.
- 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.
- 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.
- In questions where the candidate is asked to **describe** a specific number of features, mark all answers and choose the best one/two as prescribed in the question.

Q	Sec.	Part	Answer	Mark	Sub-total	Total	
1	Excerpt 1	<i>Piano Concerto in A Major K488 by Mozart</i> <i>First movement, bars 61 – 82</i>				8	25
		(i)	(Solo / piano / second) Exposition		2		
		(ii)	A broken chord accompaniment figure played by the LH piano. Broken chord (figure) = 2 Arpeggio = 0 Reference to alternating note pattern = 1 Up to 3 marks for a fully correct statement		3		
		(iii)	Bar 5 Strings only		1 1		
		(iv)	Perfect		1		
	Excerpt 2	<i>First movement, bars 98 – 114</i>				9	
		(i)	E major		1		
		(ii)	 0.5 mark for each correct melody note <i>where the rhythm is also correct</i>		4		
		(iii)	Any two : flute / bassoon / violin(s) Allow violin 1, violin 2 Strings = 0		1 + 1		
	(iv)	(Descending and ascending broken) octaves/ scales; chromatic movement; semiquaver movement; sequential; decorated / ornamented (fragment) of melody. Up to 2 marks for a fully correct description.		2			
	Excerpt 3	<i>First movement, bars 170 – 189</i>				8	
		(i)	Development		1		
		(ii)	Pedal note + Imitation		1 + 1		
	(iii)	The soloist plays long running semiquaver passages against the imitation in ww (clar + flute). Up to 2 marks for any correct description of the music played by the soloist which contrasts with the music played by the orchestra.		2			


		(iv)	<p>Sonata Form</p> <p>double exposition (or introduction + (piano) exposition) + development + recapitulation; correct description of tonal structure; AABA (as description of Sonata Form) = 1</p> <p>Up to 2 marks for a correct description of Sonata Form in this movement.</p>	1 2		
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Q	Sec.	Part	Answer	Mark	Sub-total	Total	
2		<p><i>When I'm Sixty-four by John Lennon and Paul McCartney</i> Bars 1 - 38</p>				10	10
		(i)	6	1			
			<p>Any three: clar(s); bass clar; bass; drums or snare drum: 0.5 mark each</p>	1.5			
		(ii)	<p>Any two correct features: chromatic ; triadic; syncopated rhythm; dotted rhythm.</p>	1 + 1			
		(iii)		1			
		(iv)	<p>Up to 2 marks for an accurate description of the texture of any element of the music in lines 5 – 6 : vocals, accompaniment or both.</p>	2			
(v)	<p>jazz/ music-hall / ragtime/ fusion of pop with any of these Accept classical as part of a correct fusion. 'pop' = 0</p> <p>Up to 2 marks for a valid description of a correct style</p>	.5 2					

Q	Sec.	Part	Answer	Mark	Sub-total	Total	
3		<p style="text-align: center;"><i>Symphonie Fantastique by Berlioz</i> <i>Second movement, bars 38 – 69</i></p>				10	10
		(i)	Violin(s) / Violin 1 Violin 2 = 0	1			
			A vamping accompaniment in the style of a Viennese waltz is played by the remaining strings / Vln 2, Vla, Vc and Cb. The bass note is played on the first beat of each bar and the other notes on beats 2 and 3. Any valid description.	2			
		(ii)	<i>pizzicato</i> broken chords	2			
		(iii)	Harp added playing broken chords; a new melody is heard on violin 1 / makes use of falling repeated notes, and triplets / this melody has no upbeat; the accompaniment changes, it is no longer 'vamping'; the accompaniment is busier with all rhythm values halved / shorter note values; flutes and clarinets / ww are added (in the final bars) where they play a rising scale. Up to 2 marks for any valid difference.	2			
(iv)	Tonic (I)	1					
(v)	Up to 2 marks for any valid description of the music at any point in bars 69 – 93 of this movement.	2					

Q	Sec.	Part	Answer	Mark	Sub-total	Total	
4		<p style="text-align: center;"><i>Seachanges with Danse Macabre</i> by Raymond Deane Bars 93 – 118</p>				10	10
		(i)	Dies Irae		1		
		(ii)	Violin	2	2		
			Guiro	3			
			Marimba	1			
		(iii)	Canon / Imitation / Inversion		1		
<p>There is a 2-part canon between Marimba and Violin. The imitation is at the same pitch and at the distance of one bar. The Dies Irae is played in inversion (bar 93)</p>			2				
(iv)	<p>To bow on or near the bridge Across the bridge = 0</p>		1				
(v)	<p>Up to three marks for a description of two or more valid influences as evident in <i>Seachanges with Danse Macabre</i>. Description of one influence only = 1.5</p> <p>Influences include: the Mariachi Band; the pacific coastline of Mexico; the intense heat; the Mexican preoccupation with death;</p>		3				

Q	Sec.	Part	Answer	Mark	Sub-total	Total	
5A	Excerpt 1	(i)	Sean-nós / old style Irish traditional singing = 0	1	5	25	
		(ii)	Any three valid features as heard in the excerpt: solo/unaccompanied; use of ornamentation; free rhythm; nasal tone; vibrato Reference to dynamics / emotion = 0	1+1+1			
		(iii)	Wide range	1			
	Excerpt 2	(i)	Jig (single / double). Slip jig = 0 Six-eight Any correct bar of jig rhythm	1 .5 1	5		
		(ii)	Reel. Polka = 0 Four-four / two-four / two-two Any correct bar of reel rhythm	1 .5 1			
	Excerpt 3	(i)	Any two: ornamentation (triplets); flattened 7 th ; dance tune/reel; use of bones;	1+1	5		
		(ii)	Up to 3 marks for one correct non-traditional feature and a correct description of how it is heard in the excerpt.	3			
	5B	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	(i)	8	1	6	20
		(ii)		2		
		(iii)	Chromatic movement	1		
		(iv)	Syncopated rhythm; jazzy slides; vocal bends; accidentals/jazz/flattened notes; ragtime piano style; choice of instruments (Dixieland style); correct reference to improvisation; Up to 2 marks for a valid description	2		
	Excerpt 2	(i)	3	1	6	
		(ii)	Gentle chordal accompaniment on piano, vamping like a waltz. Broken chord accompaniment = 0	2		
		(iii)	A sequence	1		
		(iv)	Line 5 / Line 5 and the 1 st note/start of Line 6	2		
	Excerpt 3	(i)	broken chords; piano / keyboard	1 + 1	8	
		(ii)	long (held/sustained) note (at a high pitch) ; pedal note	2		
		(iii)	short, decorated figure on flute which ends with a trill fl/picc/ww instr = 1 + elaboration = 2	2		
		(iv)	chorus/backing vocals/more voices greater prominence here (allow 'added'); drum set added; There are longer note values in line 10; There is a big climax at the end; The excerpt feature brass and harp in the final bars; louder; slower at the end; Any valid description of one difference	2		

Element		Descriptors		Mark	Sub - tot.	Tot.
Recording		Marks awarded for 10 relevant extracts. No marks if tape obviously dubbed. For extracts significantly over 30 seconds, deduct .5 mark each		10	10	100
Paper	1	Name of topic		-		
	2-4	A	Excellent awareness and detailed knowledge of musical features of topic. Excellent reference to musical recordings. Excellent research evident, with excellent personal response. Excellent sources. Excellent references to pieces of music/composer/performer.	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. Very good sources. Very good reference to pieces of music/composer/performer.	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. Good sources. Good reference to pieces of music/composer/performer.	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. Some general sources used, but lacking specific focus. Some reference to pieces of music/composer/performer.	36 – 49		
		E	Generally inadequate response to chosen topic. No evidence of research or personal response. No reference to musical recordings. Inadequate sources listed. No reference to pieces of music/composer/performer.	23 – 35		
		F	Little response to chosen topic in evidence.	9 – 22		
NG	No response to chosen topic in evidence.	0 - 8				

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