



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2014

Marking Scheme

Music

Ordinary 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 | Each Melody | A <ul style="list-style-type: none"> • Very good sense of melodic shape and continuation of given opening. • Rhythmically consistent. • Melody ends on tonic. • Phrasing reflects the composed melody. • Appropriate expression marks inserted. • Suitable instrument chosen. | 17 – 20 |
| | | B <ul style="list-style-type: none"> • Good sense of melodic shape and continuation of given opening. • Rhythmically consistent. • Melody ends on tonic. • Phrasing reflects the composed melody. • Appropriate expression marks inserted. • Suitable instrument chosen. | 14 – 16 |
| | | C <ul style="list-style-type: none"> • A moderately good awareness of melodic shape and continuation of given opening. • Rhythm generally consistent. • Melody ends on tonic. • Phrasing generally reflects the composed melody. • Appropriate expression marks inserted. • Suitable instrument chosen. | 11 – 13 |
| | | D <ul style="list-style-type: none"> • Some awareness of key and melodic shape and an attempt at continuing the given opening. • Some rhythmical inconsistencies. • Melody ends on tonic. • Phrasing generally reflects the composed melody. • Appropriate expression marks inserted. • Suitable instrument chosen. | 8 – 10 |
| | | E <ul style="list-style-type: none"> • Little awareness of key, melodic shape and no attempt at continuing the given opening. • Poor sense of phrasing. • Inappropriate/no expression marks inserted. • Unsuitable/no instrument chosen | 5 – 7 |
| | | F <ul style="list-style-type: none"> • Little or no attempt | 0 – 4 |
| 1 | | | 20 + 20 |

| Q | Descriptors | | Mark |
|---|-------------|--|-----------|
| 2 | A | <ul style="list-style-type: none"> • Rhythmically consistent with words at (a) and (b). • Very good sense of melodic shape and text setting, using the rhythm at (a). • Melody ends on tonic. • Phrasing reflects the composed melody. • Appropriate expression marks inserted. | 34 – 40 |
| | B | <ul style="list-style-type: none"> • Rhythm generally consistent with words at (a) and (b). • Good sense of melodic shape and text setting, using the rhythm at (a). • Melody ends on tonic • Phrasing reflects the composed melody. • Appropriate expression marks inserted. | 28 – 33 |
| | C | <ul style="list-style-type: none"> • Rhythm fairly consistent with words at (a) and (b). • A moderately good awareness of key, melodic shape and text setting, using the rhythm at (a). • Melody ends on tonic. • Phrasing generally reflects the composed melody. • Appropriate expression marks inserted. | 22 – 27 |
| | D | <ul style="list-style-type: none"> • Some rhythmical inconsistencies with words at (a) and (b). • Some awareness of key, melodic shape and text setting, using the rhythm at (a). • Melody ends on tonic. • Phrasing generally reflects the composed melody. • Appropriate expression marks inserted. | 16 – 21 |
| | E | <ul style="list-style-type: none"> • Little awareness of key, melodic shape, rhythm or text setting. • Poor sense of phrasing. • Inappropriate/no expression marks inserted. | 10 – 15 |
| | F | <ul style="list-style-type: none"> • Little or no attempt | 0 – 9 |
| <ul style="list-style-type: none"> • <i>A maximum of 12 marks awarded if part (a) only is answered.</i> • <i>Where there is no answer at (a) and no attempt at word setting at (b) award 0 marks for question</i> | | | 40 |

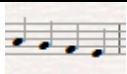
| Q | Descriptors | | Mark |
|----------|-------------|---|------------------------|
| 3 | Each Melody | A <ul style="list-style-type: none"> • Very good sense of melodic shape. • Rhythm & style of dance maintained. • Melody ends on tonic. • Phrasing reflects the composed melody. • Appropriate expression marks inserted. • Suitable instrument chosen. | 17 – 20 |
| | | B <ul style="list-style-type: none"> • Good sense of melodic shape. • Good attempt at maintaining rhythm & style of dance. • Melody ends on tonic. • Phrasing reflects the composed melody. • Appropriate expression marks inserted. • Suitable instrument chosen. | 14 – 16 |
| | | C <ul style="list-style-type: none"> • A moderately good awareness of key and melodic shape. • Rhythm & style of dance generally consistent. • Melody ends on tonic. • Phrasing generally reflects the composed melody. • Appropriate expression marks inserted. • Suitable instrument chosen. | 11 – 13 |
| | | D <ul style="list-style-type: none"> • Some awareness of key and melodic shape. • Some rhythmical inconsistencies. • Melody ends on tonic. • Phrasing generally reflects the composed melody. • Appropriate expression marks inserted. • Suitable instrument chosen. | 8 – 10 |
| | | E <ul style="list-style-type: none"> • Little awareness of key, melodic shape or rhythm. • Poor sense of phrasing. • Inappropriate/no expression marks inserted. • Unsuitable/no instrument chosen | 5 – 7 |
| | | F <ul style="list-style-type: none"> • Little or no attempt | 0 – 4 |
| 3 | | | 20 + 20 |

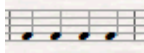
SECTION B – HARMONY (60 marks)

| Q | Element | | Mark | Sub-total | Total |
|---|---------|---|--------|-----------|-------|
| 4 | Grid | <ul style="list-style-type: none"> 1 mark per correct note of chord | 12 | 12 | 60 |
| | Melody | <ul style="list-style-type: none"> Up to 2 marks per good melody note if given rhythm is used 1 mark per good melody note if given rhythm is not used 1 mark per correct note of chord which is not a good melody note | 2 x 12 | 24 | |
| | Bass | <ul style="list-style-type: none"> 2 marks per good bass note if given rhythm is used 1 mark per good bass note if given rhythm is not used | 2 x 12 | 24 | |

| Q | Element | Descriptors | Mark | Sub-total | Total |
|---|---------|---|--------|-----------|-------|
| 5 | Grid | <ul style="list-style-type: none"> 1 mark per correct note of chord | 12 | 12 | 60 |
| | Chords | <ul style="list-style-type: none"> Up to 2 marks per good cadence chord 1 mark per chord that fits but is not a good cadence chord | 2 x 12 | 24 | |
| | Bass | <ul style="list-style-type: none"> 2 marks per good bass note of each correct cadence chord 1 mark per good bass note if an incorrect rhythm is used 1 mark per bass note of chord that fits but which is not a good cadence chord | 2 x 12 | 24 | |

| Q | Element | Descriptors | Mark | Sub-total | Total |
|---|---------|---|--------|-----------|-------|
| 6 | Grid | <ul style="list-style-type: none"> 1 mark per correct note of chord | 12 | 12 | 60 |
| | Chords | <ul style="list-style-type: none"> Up to 2 marks per good cadence chord 1 mark per chord that fits but which is not a good cadence chord | 2 x 12 | 24 | |
| | Descant | <ul style="list-style-type: none"> Up to 2 marks per good descant note 1 mark per good descant note if an incorrect rhythm is used 1 mark per good descant note which is not from a good cadence chord | 2 x 12 | 24 | |


| 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> | | | | 9 | 25 |
| | | (i) | Exposition | 2 | | | |
| | | (ii) |  1 mark for each correct melody note | 4 | | | |
| | (iii) | Strings | 3 | | | | |
| | Excerpt 2 | <i>First movement, bars 98 – 114</i> | | | | 6 | |
| | | (i) | Melody and accompaniment | 2 | | | |
| | | (ii) | In bars 9-16: More instruments play; strings are added; woodwind is added; melody now played by vln(1)/ fg/fl/ clar; piano does not play the melody; the melody is higher/higher pitch/an octave higher; the accompaniment is now played by strings; Up to 2 marks for a correct identification of one difference | 2 | | | |
| | (iii) | Perfect | 2 | | | | |
| | Excerpt 3 | <i>First movement, bars 170 – 189</i> | | | | 10 | |
| | | (i) | Imitation | 2 | | | |
| | | | The melody is played by one instrument (clar) and copied / imitated by another (fl); the melody overlaps like a round = 1 Up to 2 marks for any valid answer. A partially correct statement = 1m | 2 | | | |
| | | (ii) | Running semiquaver passages | 2 | | | |
| (iii) | Recapitulation / last section At / near the end = 1 An elaborate passage for the solo instrument, usually heard at the end of the first movement, often improvised, showing the brilliant technique of the soloist; Up to 2 marks for a valid description | 2 | | | | | |

| Q | Sec. | Part | Answer | Mark | Sub-total | Total | |
|-----|--|---|---|------|-----------|-----------|-----------|
| 2 | | <p style="text-align: center;"><i>When I'm Sixty-four</i> by John Lennon and Paul McCartney Bars 1 - 38</p> | | | | 10 | 10 |
| | | (i) | Triadic melody; chromatic melody; syncopated rhythm; dotted (bouncy) rhythm; sung solo/by Paul McCartney; | 2 | | | |
| | | (ii) | Line 2 | 1 | | | |
| | | | Block chords | 1 | | | |
| | | (iii) |  | 2 | | | |
| | | (iv) | In harmony | 2 | | | |
| (v) | <p>Name of song</p> <p>Description of style (of named song)</p> <p>Sergeant Pepper: pop rock/ rock/ classical</p> <p>She's Leaving Home: classical / ballad /</p> <p>When I'm Sixty-four: jazz/ music-hall / ragtime</p> <p>A 'fusion of pop and one of these styles' = 2</p> <p>Fusion = 0</p> <p>Pop = 0</p> <p>No song named, but description clearly matches one of the 3 songs = 1</p> | - | 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) | Strings | 2 | | | |
| | | (ii) | <p>It slows down a little / there is a <i>rall</i></p> <p>1m for a partially correct statement (eg. It slows down then quickens up)</p> | 2 | | | |
| | | (iii) | A rising scale | 2 | | | |
| | | (iv) | <p>A waltz</p> <p>Any reference to triple time; any reference to the programme element at this point in the movement.</p> <p>Allow three-four time = 1 Typical waltz accompaniment / correct reference to accompaniment = 1 It sounds like a waltz/dance = 0</p> | 1 1 | | | |
| | | (v) | <p>A 'fixed idea'. The name given by Berlioz to the theme that represents 'the beloved'.</p> <p>Fixed idea = 1 + elaboration = 2 Up to 2 marks for a valid description</p> | 2 | | | |

| Q | Sec. | Part | Answer | Mark | Sub-total | Total | |
|-----|--|---|---|------|-----------|-------|----|
| 4 | | <i>Seachanges with Danse Macabre by Raymond Deane</i> <i>Bars 93 – 118</i> | | | | 10 | 10 |
| | | (i) | Marimba | 2 | | | |
| | | | Imitation | 2 | | | |
| | | (ii) | Guiro | 1 | | | |
| | | (iii) | Dies Irae | 1 | | | |
| | | (iv) | A group of adjacent notes played together (usually on the piano) A group of notes played together = 1 Like a chord but sounds funny/dissonant/clashes = 1 | 2 | | | |
| (v) | Description of any one technique Canon: Strict imitation at a fixed distance and interval Strict imitation = 2 Imitation = 1 Imitation at a distance = 2 Subtraction: a note is dropped from the phrase each time it is played; a type of disintegration. Augmentation: Doubling (or increasing) the time value of the notes of a theme. Longer / greater note values = 2 Making the notes longer = 2 Stretching the notes = 1 Stretching the note values = 2 | 2 | | | | | |

| Q | Sec. | Part | Answer | Mark | Sub-total | Total |
|---|-----------|-------|--|------------|-----------|-------|
| 5 | Excerpt 1 | (i) | Sean-nós / old style / a particular regional style Irish traditional (style) = 2 Traditional (style of singing) = 1 An ornamented style of unaccompanied singing; old style Up to 2 marks for a valid description Unaccompanied singing / ornamented singing = 1 | 2 2 | 8 | 25 |
| | | (ii) | Any two correct features as heard in the excerpt: Solo; unaccompanied; Use of ornamentation; Free rhythm; Nasal tone. Sung in Irish = 0 | 2 + 2 | | |
| | Excerpt 2 | (i) | Reel Jig | 2 2 | 8 | |
| | | (ii) | Correct bar of rhythm corresponding with one of the dance tunes ticked in (i) The rhythm <i>must</i> be linked to one of the answers ticked in (i) | 2 | | |
| | | (iii) | A traditional group or a Céilí band Traditional group: Use of traditional instruments such as the fiddle / flute ; playing in unison <i>or</i> Céilí band: Piano/keyboard playing (vamping) chords; dance tunes being played; | 1 1 | | |
| | Excerpt 3 | (i) | bones; guitar; piano | 1+1+1 | 9 | |
| | | (ii) | Ornamentation; flattened 7 th ; dance tune/ reel; use of bones; the music has a good 'beat'. reference to form; Any valid reason. | 2 1 | | |
| | | (iii) | Use of guitar; accompaniment/chords; piano; 'jazzy' feel to the music; harmonica (accept concertina/accordion); Cajun feel; Syncopation; Use of an introduction; an arrangement; Any valid reason. | 2 1 | | |

| Q | Sec. | Part | Answer | Mark | Sub-total | Total |
|---|-----------|-------|--|--------|-----------|-------|
| 6 | Excerpt 1 | (i) | 8 Gets softer | 2 1 | 6 | 20 |
| | | (ii) |  | 2 | | |
| | | (iii) | Syncopated rhythm; jazzy slides; vocal bends; accidentals/jazz/flattened notes; Use of snare drum; Sounds like ragtime/honky-tonk piano Use of typical jazz instruments = 0; if one or more instrument(s) named = 1 | 1 | | |
| | Excerpt 2 | (i) | 3 | 2 | 6 | |
| | | (ii) | The same | 1 | | |
| | | (iii) | The Harp | 1 | | |
| | | (iv) | Played/sung quietly; it is sung solo; gentle (chordal) accompaniment on piano at the beginning; dynamics stay soft; the accompaniment stays gentle; the music has a gentle 'lilting' triple metre; the rhythm is very even, not dotted or syncopated; Flowing melody = 2; Reference to backing / female voices echo at the end (getting softer) = 2 Dreamy = 1 + elaboration = 2 Repetition in the melody = 1 + elaboration = 2 Any valid answer which reflects a calm mood | 2 | | |
| | Excerpt 3 | (i) | Piano; Broken chords | 1 + 1 | 8 | |
| | | (ii) | A tenor | 1 | | |
| | | (iii) | Ascends by step | 1 | | |
| | | (iv) | <i>And you'll never walk alone, you'll <u>never</u> walk alone</i> | 2 | | |
| | | (v) | Chorus/backing vocals/more voices added; Drum set added; There is a big climax at the end with brass; There are longer note values in line 10; Use of harp (in last few bars); It is louder / more dramatic; There are more instruments; The texture is fuller; Slows down a little; Any correct identification | 2 | | |

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