



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2016

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.1 CONTINUATION OF A GIVEN OPENING

Q	Descriptors		Mark
1	Each Melody	A <ul style="list-style-type: none"> • Very good sense of key and melodic shape and continuation of given opening. • Rhythmically consistent. • Melody ends on tonic. <p align="center"><i>Appropriate phrasing and expression marks inserted. Suitable instrument chosen.</i></p>	17 – 20
		B <ul style="list-style-type: none"> • Good sense of key and melodic shape and continuation of given opening. • Rhythmically consistent. • Melody ends on tonic. <p align="center"><i>Appropriate phrasing and expression marks inserted. Suitable instrument chosen.</i></p>	14 – 16
		C <ul style="list-style-type: none"> • A moderately good awareness of key and melodic shape and continuation of given opening. • Rhythm generally consistent. • Melody ends on tonic. <p align="center"><i>Generally appropriate phrasing and expression marks inserted. Suitable instrument chosen.</i></p>	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. <p align="center"><i>Generally appropriate phrasing and expression marks inserted. Suitable instrument chosen.</i></p>	8 – 10
		E <ul style="list-style-type: none"> • Little awareness of key and melodic shape and no attempt at continuing the given opening. • Poor sense of rhythm. • Poor sense of tonality. <p align="center"><i>Inappropriate/no phrasing and expression marks inserted. Unsuitable/no instrument chosen.</i></p>	5 – 7
		F <ul style="list-style-type: none"> • Little attempt. 	2 – 4
	NG	<ul style="list-style-type: none"> • Very little or no attempt. 	0 - 1

Q.2 SETTING MUSIC TO A GIVEN TEXT

Q	Descriptors	Mark
2	<p>A</p> <ul style="list-style-type: none"> • Rhythmically consistent with words at (a) and (b). • Very good sense of key, melodic shape and text setting, using the rhythm at (a). • Melody ends on tonic. <p><i>Appropriate phrasing and expression marks inserted.</i></p>	34 – 40
	<p>B</p> <ul style="list-style-type: none"> • Rhythm generally consistent with words at (a) and (b). • Good sense of key, melodic shape and text setting, using the rhythm at (a). • Melody ends on tonic. <p><i>Appropriate phrasing and expression marks inserted.</i></p>	28 – 33
	<p>C</p> <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. <p><i>Generally appropriate phrasing and expression marks inserted.</i></p>	22 – 27
	<p>D</p> <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. <p><i>Generally appropriate phrasing and expression marks inserted.</i></p>	16 – 21
	<p>E</p> <ul style="list-style-type: none"> • Rhythm inconsistent with words at (a) and (b). • Little awareness of key, melodic shape or text setting. • Poor sense of tonality. <p><i>Inappropriate/no phrasing and expression marks inserted.</i></p>	10 – 15
	<p>F</p> <ul style="list-style-type: none"> • Little attempt. 	4 – 9
	<p>NG</p> <ul style="list-style-type: none"> • Very little or no attempt. 	0 - 3
<p><i>Where there is no answer at (a) and no attempt at word setting at (b) award 0 marks.</i></p>		

Q.3 COMPOSING TO A GIVEN DANCE RHYTHM OR METRE OR FORM

Q	Descriptors		Mark
3	Each Melody	A <ul style="list-style-type: none"> • Very good sense of key and melodic shape. • Rhythm and style of dance maintained. • Melody ends on tonic. <p><i>Appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i></p>	17 – 20
		B <ul style="list-style-type: none"> • Good sense of key and melodic shape. • Good attempt at maintaining rhythm and style of dance. • Melody ends on tonic. <p><i>Appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i></p>	14 – 16
		C <ul style="list-style-type: none"> • A moderately good awareness of key and melodic shape. • Rhythm and style of dance generally consistent. • Melody ends on tonic. <p><i>Generally appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i></p>	11 – 13
		D <ul style="list-style-type: none"> • Some awareness of key and melodic shape. • Some rhythmical inconsistencies. • Melody ends on tonic. <p><i>Generally appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i></p>	8 – 10
		E <ul style="list-style-type: none"> • Little awareness of key and melodic shape. • Poor sense of rhythm. • Poor sense of tonality. <p><i>Inappropriate/no phrasing and expression marks inserted.</i> <i>Unsuitable/no instrument chosen.</i></p>	5 – 7
		F <ul style="list-style-type: none"> • Little attempt. 	2 – 4
		NG <ul style="list-style-type: none"> • Very little or no attempt. 	0 - 1
			20 + 20

SECTION B – HARMONY (60 marks)

Q.4 COMPOSING MELODY AND BASS NOTES FROM A SET OF CHORDS

Q	Element	Descriptors	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 the note is a correct note of the chord and the given rhythm is used. <p>OR</p> <ul style="list-style-type: none"> 1 mark per good melody note if the note is a correct note of the chord but the given rhythm is not used. <p>OR</p> <ul style="list-style-type: none"> 1 mark per note which is a correct note of the chord and the given rhythm is used but 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. <p>OR</p> <ul style="list-style-type: none"> 1 mark per good bass note if given rhythm is not used. 	2 x 12	24	

Q.5 ADDING BASS NOTES AND CHORD INDICATIONS AT CADENCE POINTS

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. <p>OR</p> <ul style="list-style-type: none"> 1 mark per chord that fits but which 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 when a correct rhythm is used. <p>OR</p> <ul style="list-style-type: none"> 1 mark per good bass note of each correct cadence chord when an incorrect rhythm is used. <p>OR</p> <ul style="list-style-type: none"> 1 mark per bass note of a chord that fits when a correct rhythm is used but which is not a good cadence chord. 	2 x 12	24	

Q.6 ADDING DESCANT NOTES AND CHORD INDICATIONS AT CADENCE POINTS

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. <p>OR</p> <ul style="list-style-type: none"> 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 which is a correct note of a good cadence chord and in which a correct rhythm is used. <p>OR</p> <ul style="list-style-type: none"> 1 mark per good descant note which is a correct note of a good cadence chord but in which an incorrect rhythm is used. <p>OR</p> <ul style="list-style-type: none"> 1 mark per good descant note in which a correct rhythm is used but which is not from a good cadence chord. 	2 x 12	24	

General Notes to Examiners


1. Mark the overall quality of statements/descriptions. Full marks can only be awarded for statements/descriptions that are fully correct.
2. 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.

Q	Sec.	Part	Answer	Mark	Sub-total	Total	
1	Excerpt 1	<i>Piano Concerto in A Major, 3rd Movement</i> by Mozart , Bars 1 – 16 Alfred Brendel <i>piano</i> . The Academy of St.Martin in the Fields, conductor Neville Marriner. Phillips Classics, CD 464 719-2				10	25
		(i)	<i>allegro assai</i>		2		
		(ii)	2		2		
		(iii)	a rising and descending scale		2		
		(iv)	an alberti bass		2		
		(v)	strings and wind		2		
	Excerpt 2	<i>Bars 62 – 105</i>				5	
		(i)	piano		2		
		(ii)	detached; separated Up to 2 marks for any valid description.		2		
	(iii)	rising scales		1			
	Excerpt 3	<i>Bars 176 – 201</i>				10	
		(i)	<i>pizzicato</i> repeated notes		2 2		
		(ii)	sonata ternary sonata-rondo		2 2 2		

Q	Sec.	Part	Answer	Mark	Sub-total	Total
2			<p><i>Symphonie Fantastique by Berlioz</i> <i>Movement 2, bars 120 – 158</i> London Philharmonic Orchestra, conductor Zubin Mehta Apex 8573 895332.</p>		10	10
		(i)	Un Bal	1		
		(ii)	flute	2		
		(iii)	Up to 2 marks for one valid feature, for example: tremolo strings; ascending/descending broken chords vamping/waltz like accompaniment; any other valid feature	2		
		(iv)	Up to 2 marks for a valid explanation of polyphonic, for example: two or more melodies can be heard at the same time	2		
(v)	idée fixe It represents his beloved; any valid answer	2 1				

Q	Sec.	Part	Answer	Mark	Sub-total	Total	
3		<i>When I'm Sixty-four</i> by John Lennon & Paul McCartney Third verse Sgt. Pepper's Lonely Hearts Club Band. EMI Records Ltd. CDP 7 46442-2				10	10
		(i)	piano block chords	2 2			
		(ii)	a countermelody	1			
		(iii)	repeated notes; syncopation; high pitched notes; any other valid feature	2			
		(iv)	perfect	2			
		(v)	speed of tape altered; echo; dubbing/overdubbing; multi-tracking; panning; any valid recording technique used in <i>When I'm Sixty-four</i>	1			

Q	Sec.	Part	Answer	Mark	Sub-total	Total	
4		<i>Seachanges with Danse Macabre by Raymond Deane</i> Bars 73 – 85 Seachanges – Raymond Deane. Black Box Music Limited. BBM1014				10	10
		(i)	Main Melody	1			
		(ii)	cymbal / crotales / gong / rainstick (any 2)	1+1			
		(iii)	chord clusters	2			
		(iv)	flute	2			
		(v)	canon augmentation inversion	1 1 1			

Q	Sec.	Part	Answer	Mark	Sub-total	Total	
5	Excerpt 1	<p><i>Tatter Jack Walsh</i> from Gerry O'Connor. <i>Time to Time</i> Mulligan Records LUN CD 3051</p>				8	25
		(i)	Jig	3			
		(ii)	6/8	2			
		(iii)		3			
	Excerpt 2	<p>Dolores Keane and John Faulkner. <i>Galway Bay</i> His Master's Voice. A Treasury Of Irish Traditional Music. HMV CD 001</p>				8	
		(i)	ABBA	3			
		(ii)	repeated final note	2			
	(iii)	broken chords	3				
	Excerpt 3	<p><i>The Mighty Sparrow (live)</i>. Sharon Shannon The Sharon Shannon Collection 1990 – 2005 DLCD012</p>				9	
		(i)	the accordion	3			
		(ii)	Up to 3 marks for one valid feature, for example: the melody is played with ornamentation; it is a traditional dance tune, a reel; the form is AABB; the tonality is modal; use of flattened 7 th ; any other valid feature	3			
	(iii)	Up to 3 marks for one valid feature, for example: use of guitars/drums/keyboard(s); syncopation; use of harmony/accompaniment; any valid feature	3				

Q	Sec.	Part	Answer	Mark	Sub-total	Total	
6	Excerpt 1	<p style="text-align: center;"><i>Danse Macabre</i> OP 40 by Saint-Saens Philharmonic Orchestra and Charles Dutoit</p>				8	20
		(i)	violin(s) allow viola(s) / cello(s)	2			
		(ii)	strings <i>pizzicato</i>	2 2			
		(iii)	3	2			
	Excerpt 2		Up to 2 marks for each of two valid differences	2+2	4		
	Excerpt 3		Up to 2 marks for a valid explanation-	2	2		
	Excerpt 4		Up to 3 marks for each of two valid descriptions	3+3	6		

