



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2020

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	<ul style="list-style-type: none"> Melody and rhythm have excellent style and imagination Excellent sense of shape and structure Excellent development of opening ideas Excellent sense of direction and climax <i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i>	39 – 40 36 – 38 34 – 35
	<ul style="list-style-type: none"> Very good sense of melodic and rhythmic interest Very good sense of shape and structure Very good development of opening ideas Very good sense of direction and climax <i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i>	32 – 33 30 – 31 28 – 29
	<ul style="list-style-type: none"> Good sense of melodic and rhythmic interest Good sense of shape and structure Good development of opening ideas Good sense of direction and climax <i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i>	26 – 27 24 – 25 22 – 23
	<ul style="list-style-type: none"> Fair sense of melodic and rhythmic interest Fair sense of shape and structure Fair development of opening ideas Fair sense of direction and climax <i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i>	20 – 21 18 – 19 16 – 17
	<ul style="list-style-type: none"> Poor melodic and rhythmic interest Poor sense of shape and structure Poor development of opening ideas Poor sense of direction <i>Inappropriate performing directions (phrasing and dynamics) inserted</i> <i>Unsuitable instrument chosen.</i>	14 – 15 12 – 13 10 – 11
	<ul style="list-style-type: none"> Very poor melodic and rhythmic interest Very poor sense of shape and structure Very poor development of opening ideas Very poor sense of direction <i>No performing directions (phrasing and dynamics) inserted</i> <i>No instrument chosen.</i>	8 – 9 6 – 7 4 – 5
	<ul style="list-style-type: none"> Very little or no attempt 	2 – 3 1 0

Q	Descriptors	Mark
2	<ul style="list-style-type: none"> Excellent "marriage" of words and music Excellent style and imagination Excellent sense of shape and structure Excellent sense of direction and climax <i>Appropriate performing directions (phrasing and dynamics) inserted</i>	39 – 40 36 – 38 34 – 35
	<ul style="list-style-type: none"> Very good "marriage" of words and music Very good sense of melodic and rhythmic interest Very good sense of shape and structure Very good sense of direction and climax <i>Appropriate performing directions (phrasing and dynamics) inserted</i>	32 – 33 30 – 31 28 – 29
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	<ul style="list-style-type: none"> Very little or no attempt 	2 – 3 1 0
	No text inserted	0

Q	Descriptors	Mark
3	<ul style="list-style-type: none"> Rhythmic integrity of dance excellently maintained Melody and rhythm have excellent style and imagination Excellent sense of shape and structure Excellent development of opening ideas Excellent sense of direction and climax Excellent adherence to given structure <p><i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i></p>	39 – 40 36 – 38 34 – 35
	<ul style="list-style-type: none"> Rhythmic integrity of dance very well maintained Very good sense of melodic and rhythmic interest Very good sense of shape and structure Very good development of opening ideas Very good sense of direction and climax Very good adherence to given structure <p><i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i></p>	32 – 33 30 – 31 28 – 29
	<ul style="list-style-type: none"> Good attempt at maintaining dance rhythm Good sense of melodic and rhythmic interest Good sense of shape and structure Good development of opening ideas Good sense of direction and climax Good adherence to given structure <p><i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i></p>	26 – 27 24 – 25 22 – 23
	<ul style="list-style-type: none"> Fair attempt at maintaining dance rhythm Fair sense of melodic and rhythmic interest Fair sense of shape and structure Fair development of opening ideas Fair sense of direction and climax Fair adherence to given structure <p><i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i></p>	20 – 21 18 – 19 16 – 17
	<ul style="list-style-type: none"> Poor awareness of dance rhythm Poor melodic and rhythmic interest. Poor sense of shape and structure Poor development of opening ideas Poor sense of direction Poor adherence to given structure <p><i>Inappropriate performing directions (phrasing and dynamics) inserted</i> <i>Unsuitable instrument chosen</i></p>	14 – 15 12 – 13 10 – 11
	<ul style="list-style-type: none"> Very poor awareness of dance rhythm Very poor melodic and rhythmic interest. Very poor sense of shape and structure Very poor development of opening ideas Very poor sense of direction Very poor adherence to given structure <p><i>No performing directions (phrasing and dynamics) inserted</i> <i>No instrument chosen</i></p>	8 – 9 6 – 7 4 – 5
	<ul style="list-style-type: none"> Very little or no attempt 	2 – 3 1 0

SECTION B – HARMONY (60 marks)

Q		Descriptors	Mark													
4	Melody	<ul style="list-style-type: none">Excellent style and imaginationExcellent awareness of key and underlying harmonic structureExcellent development of opening ideasExcellent sense of direction and climax	39 – 40 36 – 38 34 – 35	40												
		<ul style="list-style-type: none">Very good style and imaginationVery good awareness of key and underlying harmonic structureVery good development of opening ideasVery good sense of direction and climax	32 – 33 30 – 31 28 – 29													
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		<ul style="list-style-type: none">Poor style and imaginationPoor awareness of key and underlying harmonic structurePoor development of opening ideasPoor sense of direction and climax	14 – 15 12 – 13 10 – 11													
		<ul style="list-style-type: none">Very poor style and imaginationVery poor awareness of key and underlying harmonic structureVery poor development of opening ideasVery poor sense of direction and climax	8 – 9 6 – 7 4 – 5													
		Very little or no attempt	2 – 3 1 0													
		Bass	0.5 mark per correct bass note under each chord symbol (0.5 X 20) (Correct pitch in correct place rhythmically)		10	20										
	Quality of bass line, including sense of musicality, awareness of style and technical knowledge															
	<table><tr><th colspan="2">Quality of Bass Line</th></tr><tr><td><ul style="list-style-type: none">Excellent bass lineExcellent awareness of style</td><td>8 – 10</td></tr><tr><td><ul style="list-style-type: none">Very good bass lineVery good awareness of style</td><td>6 – 7</td></tr><tr><td><ul style="list-style-type: none">Good bass lineGood awareness of style</td><td>4 - 5</td></tr><tr><td><ul style="list-style-type: none">Fair bass lineFair awareness of style</td><td>2 - 3</td></tr><tr><td><ul style="list-style-type: none">Poor bass linePoor awareness of style</td><td>0 - 1</td></tr></table>		Quality of Bass Line		<ul style="list-style-type: none">Excellent bass lineExcellent awareness of style		8 – 10	<ul style="list-style-type: none">Very good bass lineVery good awareness of style	6 – 7	<ul style="list-style-type: none">Good bass lineGood awareness of style	4 - 5	<ul style="list-style-type: none">Fair bass lineFair awareness of style	2 - 3	<ul style="list-style-type: none">Poor bass linePoor awareness of style	0 - 1	10
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<ul style="list-style-type: none">Fair bass lineFair awareness of style	2 - 3															
<ul style="list-style-type: none">Poor bass linePoor awareness of style	0 - 1															

Q		Descriptors	Mark													
5	Chords	<ul style="list-style-type: none">1 mark for each chord that is part of a good progression in all chord boxes	24	36												
		Quality of musical progressions in the style of the given opening	12													
		<table><tr><th colspan="2">Quality of Chord Progressions</th></tr><tr><td>Excellent chord progressions</td><td>11 – 12</td></tr><tr><td>Very good chord progressions</td><td>8 - 10</td></tr><tr><td>Good chord progressions</td><td>5 – 7</td></tr><tr><td>Fair chord progressions</td><td>3 - 4</td></tr><tr><td>Poor chord progressions</td><td>0 - 2</td></tr></table>			Quality of Chord Progressions		Excellent chord progressions	11 – 12	Very good chord progressions	8 - 10	Good chord progressions	5 – 7	Fair chord progressions	3 - 4	Poor chord progressions	0 - 2
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		Excellent chord progressions			11 – 12											
		Very good chord progressions			8 - 10											
		Good chord progressions			5 – 7											
	Fair chord progressions	3 - 4														
	Poor chord progressions	0 - 2														
	Bass	0.5 mark per correct bass note under each correct chord symbol	12	24												
Quality of bass line, including sense of musicality, awareness of style and technical knowledge		12														
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Chord Progressions - General points

- Same chord in adjacent boxes not accepted unless bass changed or 7th added
- Accidental and suffix, where relevant must be fully correct for mark to be awarded
- Marks for chords not awarded in isolation. Chords must be part of a good progression.
- V⁷ - V not accepted
- Vb or V⁷b should generally be followed by I.
- V – ii generally not accepted
- ii – I generally not accepted except as approach to Ic in cadential 6/4
- Cadential 6/4 must be on the stronger of the two beats and at a cadence point
- Secondary 7ths, if used, must be used correctly i.e. they must be followed by a chord whose root is a 4th higher

Bass Line

- No doubling of major 3rd under chord symbol

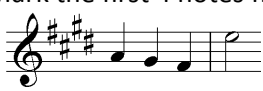
Q		Descriptors	Mark	
6	Chords	<ul style="list-style-type: none"> 1 mark for each chord that fits melody and is part of a good chord progression (1 X 20) 	20	20
	Descant	<ul style="list-style-type: none"> Excellent descant line within harmonic framework Excellent adherence to two-part style of given opening 	39 – 40 36 – 38 34 – 35	40
		<ul style="list-style-type: none"> Very good descant line within harmonic framework Very good adherence to two-part style of given opening 	32 – 33 30 – 31 28 – 29	
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General Notes to Examiners

1. Mark the overall quality of statements/descriptions.

NB Full marks can only be awarded for statements/descriptions that are fully correct.

2. 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.
3. In questions where the candidate is asked to identify/name/choose a specific number of features/instruments, each extra incorrect answer cancels a correct one.



Question 1 – 25 marks		
Sgt Pepper's Lonely Hearts Club Band by the Beatles. Excerpt 1: When I'm 64, Bars 56 – 72		
(a)	Up to 2 marks for a valid identification of one correct feature of the vocal music in lines 1-2 For example: triadic; minor/modal tonality; repeated (2-note) figure; moves (mostly) by leap; small range/ range of a 6 th ; swung rhythm; syncopation; dotted rhythm; repeated motif; repeated notes; Partially correct answer = 1 mark moves by step = 0; sung by a male voice = 0; reference to dynamics /tempo / texture = 0;	2
(b)	Up to 3 marks for a valid description of how the vocal music changes in line 3. For example: no longer solo; backing vocals/chorus added; (vocal) harmony added; pitch is higher in solo part; diminution/ values halved in the 2 nd part/backing vocals; contrapuntal; imitation;	3
(c)	Up to 3 marks for a valid description of one feature of the instrumental accompaniment in lines 1 - 4 For example: repeated crotchet/notes on (bass) drum; repeated (bass) notes on bass guitar; repeated 3rds/ repeated figure on piano ; (descending) 3rds on clarinets; (jazzy) slide on clarinet; clarinets double vocal harmony line; flattened 7 th + reference; use of chimes (accept bell(s)) + reference;	3
(d)	imperfect	2
Excerpts 2 & 3: She's Leaving Home Bars 1 – 36		
(e)	Bars 5 - 10 Pitch only (rhythm given) 0.5 for each correct pitch. Mark the first 4 notes from left to right: 	2
(f)	Bars 1 – 36 Up to 2 marks each for two valid descriptions of the accompaniment in the excerpt. For example: broken chords in the harp (opening of excerpt); block chords in the harp; scale passages (during singing); held notes; syncopation;	2+2

Excerpt 4: Sgt Pepper's Lonely Hearts Club Band		
Verse 1		
(g)	<p>Up to 3 marks for a description of one valid feature of the opening of this excerpt (before the vocals enter).</p> <p>For example:</p> <p>sound effects / audience noise / instruments tuning up; there is a 'buzz' of anticipation / an outdoors feel; the listener becomes part of the audience at an outdoor concert;</p> <p>Accept references to recording / production techniques.</p>	3
(h)		2
(i)	<p>Up to 2 marks for each of two valid features of the music that immediately follows the excerpt (next 5 bars –the interlude only).</p> <p>For example:</p> <p>audience applause/sampled sounds; French horns enter/play; polyphonic texture; there is a change of key (f major); semiquaver movement; ends with D⁷ chord; descending bass line (in bass guitar); tonic-dominant bass (in bass guitar);</p> <p>Partially correct answer = 1 mark</p>	2+2


Question 2 – 10 marks		
Symphonie Fantastique by Berlioz Excerpt 1: Un Bal, Bars 120 – 148		
(a)	<p>Up to 1.5 marks for each of two valid features of the melody in the excerpt</p> <p>For example: syncopation; f major; opening notes outline f major; melody repeated a 4th lower/in C major; the melody is repeated at a lower pitch; there is a triadic element; sequence;</p> <p>Partially correct answer = 1 mark</p> <p>Reference to dynamics / texture = 0</p>	1.5+1.5
(b)	<p>Up to 2marks for a description of one valid feature of the accompaniment in this excerpt.</p> <p>For example:</p> <p><i>tremolo</i> violins & violas / upper strings (played <i>pppp</i>); cellos and basses play descending /ascending (<i>staccato</i>) arpeggios; cellos and basses play an agitated figure; violin 1 plays the opening bar(s) of the main (waltz) theme; viola plays (almost the entire first phrase of) the waltz theme; cellos, basses and violin 2 provide a vamping (style) /waltz accompaniment;</p> <p>Partially correct answer = 1 mark</p>	2
Excerpt 2: Un Bal, Bars 302 - 319		
(c)	Clarinet	1.5
(d)	Pedal notes	1.5
(e)	(i) <i>Idée Fixe</i>	0.5
	(ii) Up to 1.5 marks for a valid reason	1.5


Question 3 – 10 marks								
Piano Concerto in A major K488 by Mozart								
Excerpt 1: Movement 1, Bars 198 – 213								
(a)	recapitulation	1						
(b)	sequence	2						
(c)	<p>Up to 2 marks for a valid description of one correct difference in the melody when played by the soloist in bars 9-16.</p> <p>For example:</p> <table><tr><th>Bars 9-16</th></tr><tr><td>Ornamentation/grace notes</td></tr><tr><td>Higher (octave) pitch</td></tr><tr><td>Semi-quaver scale passages</td></tr><tr><td>Broken chords</td></tr><tr><td>Piano plays melody</td></tr></table> <p>Partially correct answer = 1 mark</p>	Bars 9-16	Ornamentation/grace notes	Higher (octave) pitch	Semi-quaver scale passages	Broken chords	Piano plays melody	2
Bars 9-16								
Ornamentation/grace notes								
Higher (octave) pitch								
Semi-quaver scale passages								
Broken chords								
Piano plays melody								
Excerpt 2: Movement 1, Bars 213 - 228								
(d)	<p>Up to 2 marks for a valid description of one correct feature of the piano music in the excerpt.</p> <p>For example: (ascending / descending) scales; ornamentation; semiquavers; broken chords; (descending) octaves;</p> <p>partially correct answer = 1 mark</p>	2						
(e)	Descending scales	2						
(f)	Major	1						

Question 4 – 10 marks		
Seachanges with Danse Macabre by Raymond Deane Bars 141 – 157		
(a)	major (chord)	2
(b)	<p>Up to 2 marks for an identification of one correct feature of the music played by the piano</p> <p>For example: Piano punctuates the music with chords; chord clusters;</p>	2
(c)	<p>Up to 2 marks for a description of any valid feature of the music played by the flute in the excerpt.</p> <p>For example: melody derived from <i>Dies Irae</i>; diminution; uses intervals of 2nds and 3rds; gets louder as the excerpt progresses; flutter tonguing; pitch gets much higher; moves in semiquavers; the melody is played at a (very) high pitch;</p> <p>Partially correct answer = 1 mark</p>	2
(d)	<p>marimba; bass drum; cymbal; guiro; Gong; <i>crotales</i>; Allow piano</p> <p>3 correct different instruments in any order. 0.5 mark for each correct instrument.</p>	1.5
(e)	<p>Up to 2.5 marks for a description of how Deane portrays the image of death in <i>Seachanges with Danse Macabre</i>.</p> <p>For example: A carnival / festival-like approach reflected in the <i>Totentanz</i> rhythm; <i>Totentanz</i>: a mediaeval 'dance of the dead ones'; use of maracas; dance like rhythms;</p> <p>Partially correct answer = 1 mark</p>	2.5

Question 5 – 25 marks					
Excerpt 1: Reel (The Morning Nightcap) + Jig (The Lilting Banshee)					
(a)		Type of dance	Time signature	Bar of rhythm	
	Dance 1	Reel	4/4 , 2/4		.5+.5+.5
	Dance 2	Jig	6/8		.5+.5+.5
(b)	2 different instruments heard playing in the excerpt accordion/box; whistle; low whistle/flute; fiddle; guitar; bass guitar; bouzouki; bodhrán; Allow concertina/melodeon/piano accordion				1+1
Excerpt 2: Iarla ó Lionáird, Caoineadh na dTrí Mhuire					
(c)	sean-nós				1
(d)	Any two correct features of sean-nós singing which can be heard in the excerpt For example: ornamentation; <i>vibrato</i> ; free rhythm; nasalization; solo/unaccompanied;				1.5+1.5
(e)	2 marks for a correct identification of one feature of the melody in the excerpt For example: repeated last note; wide range;				2
Excerpt 3: Shaun Davey, Free and Easy from Granuaile Suite					
(f)	doubles the vocal melody line				2
(g)	Up to 2 marks for a valid description of one non-traditional feature in the music in lines 5-9 For example: vocal harmony; two voices are singing; instrumental accompaniment;				2

5B	Up to 10 marks for quality of answers and knowledge of topic chosen.		10
	Excellent awareness and detailed knowledge of musical features of topic	10	
	Very good knowledge of musical features of chosen topic	8-9	
	Good knowledge of topic, but lacking in detail	6-7	
	Some general points on topic, but lacking sufficient detail	4-5	
	Generally inadequate response to chosen topic	2-3	
	Little response to chosen topic in evidence	1	
	No response to chosen topic in evidence	0	

Question 6 – 20 marks		
Excerpt 1: Finale, Ode, “To Joy” from Symphony No. 9 in D minor by Beethoven		
(a)	 <p>.5 x 4 for pitch and rhythm. Both pitch & rhythm must be correct. Mark the first 4 notes from left to right in bar 6</p>	2
(b)	cello and double bass Allow viola	1+1
(c)	ABB	2

Excerpt 2: Finale, Ode, “To Joy” from Symphony No. 9 in D minor by Beethoven		
(d)	<p>Up to 3 marks for a valid description of the texture of the music in this excerpt.</p> <p>For example:</p> <p>polyphonic + elaboration ; two (three) different melodies can be heard at the same time (vlns + bassoon + bass) ; countermelody on bassoon against lower strings; countermelody on bassoon against violins;</p> <p>NB Reference to polyphonic/countermelody not necessary for full marks.</p>	3
Excerpt 3: Joyful Joyful from Sister Act		
(e)		2
(f)	<p>Up to 2 marks for a description of one valid similarity between the vocal music of line 1 and line 3</p> <p>Partially correct answer = 1 mark</p>	2
(g)	<p>Imperfect</p> <p>Allow perfect</p>	1
(h)	<p>Up to 2 marks for a description of how a climax is achieved in the music in line 7</p> <p>Partially correct answer = 1 mark</p>	2

Excerpt 4: Joyful Joyful from Sister Act		
(i)	<p>Up to 2 marks for each for descriptions of two valid differences between the music heard in Excerpt 4 and the music heard in excerpt 3. Answers must refer to both excerpts.</p> <p>Reference to difference in lyrics = 0</p> <p>Partially correct answer = 1 mark</p>	2+ 2

