



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2021

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 (50 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 Successful modulation <i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i>	48 – 50 45 – 47 42 – 44
	<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 Successful modulation <i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i>	40 – 41 37 – 39 35 – 36
	<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 An unconfirmed modulation <i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i>	32 – 34 30 – 31 27 – 29
	<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 An unsuccessful modulation <i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i>	25 – 26 22 – 24 20 – 21
	<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 No attempt at modulation <i>Inappropriate performing directions (phrasing and dynamics) inserted</i> <i>Unsuitable instrument chosen.</i>	17 – 19 15 – 16 12 – 14
	<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 No attempt at modulation <i>No performing directions (phrasing and dynamics) inserted</i> <i>No instrument chosen.</i>	10 – 11 7 – 9 5 – 6
	<ul style="list-style-type: none"> Very little or no attempt 	2 – 4 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>	48 – 50 45 – 47 42 – 44
	<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>	40 – 41 37 – 39 35 – 36
	<ul style="list-style-type: none"> Good "marriage" of words and music Good sense of melodic and rhythmic interest Good sense of shape and structure Good sense of direction and climax <i>Appropriate performing directions (phrasing and dynamics) inserted</i>	32 – 34 30 – 31 27 – 29
	<ul style="list-style-type: none"> Fair "marriage" of words and music Fair sense of melodic and rhythmic interest Fair sense of shape and structure Fair sense of direction and climax <i>Appropriate performing directions (phrasing and dynamics) inserted</i>	25 – 26 22 – 24 20 – 21
	<ul style="list-style-type: none"> Poor "marriage" of words and music Poor melodic and rhythmic interest Poor sense of shape and structure Poor sense of direction <i>Inappropriate performing directions (phrasing and dynamics) inserted</i>	17 – 19 15 – 16 12 – 14
	<ul style="list-style-type: none"> Very poor "marriage" of words and music Very poor melodic and rhythmic interest Very poor sense of shape and structure Very poor sense of direction <i>No performing directions (phrasing and dynamics) inserted</i>	10 – 11 7 – 9 5 – 6
	<ul style="list-style-type: none"> Very little or no attempt 	2 – 4 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 Successful modulation <p><i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i></p>	48 – 50 45 – 47 42 – 44
	<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 Successful modulation <p><i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i></p>	40 – 41 37 – 39 35 – 36
	<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 An unconfirmed modulation <p><i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i></p>	32 – 34 30 – 31 27 – 29
	<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 An unsuccessful modulation <p><i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i></p>	25 – 26 22 – 24 20 – 21
	<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 No attempt at modulation <p><i>Inappropriate performing directions (phrasing and dynamics) inserted</i> <i>Unsuitable instrument chosen</i></p>	17 – 19 15 – 16 12 – 14
	<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 No attempt at modulation <p><i>No performing directions (phrasing and dynamics) inserted</i> <i>No instrument chosen</i></p>	10 – 11 7 – 9 5 – 6
	<ul style="list-style-type: none"> Very little or no attempt 	2 – 4 1 0

SECTION B – HARMONY (50 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	32 – 33 30 – 31 28 – 29	33									
		<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	27 25 – 26 23 – 24										
		<ul style="list-style-type: none">Good style and imaginationGood awareness of key and underlying harmonic structureGood development of opening ideasGood sense of direction and climax	22 20 – 21 18 – 19										
		<ul style="list-style-type: none">Fair style and imaginationFair awareness of key and underlying harmonic structureFair development of opening ideasFair sense of direction and climax	17 15 – 16 13 – 14										
		<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	12 10 – 11 8 – 9										
		<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	7 5 – 6 3 – 4										
		Very little or no attempt	2 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	17									
		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>7</td></tr><tr><td><ul style="list-style-type: none">Very good bass lineVery good awareness of style</td><td>6</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	7	<ul style="list-style-type: none">Very good bass lineVery good awareness of style	6	<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
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<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 chord boxes 2 – 16, 18, 20 and 210.5 mark for each chord that is part of a good progression in chord boxes 1, 17, 19 and 22	20	30												
		Quality of musical progressions in the style of the given opening	10													
		<table><tr><th colspan="2">Quality of Chord Progressions</th></tr><tr><td>Excellent chord progressions</td><td>9 – 10</td></tr><tr><td>Very good chord progressions</td><td>6 – 8</td></tr><tr><td>Good chord progressions</td><td>4 – 5</td></tr><tr><td>Fair chord progressions</td><td>2 – 3</td></tr><tr><td>Poor chord progressions</td><td>0 – 1</td></tr></table>			Quality of Chord Progressions		Excellent chord progressions	9 – 10	Very good chord progressions	6 – 8	Good chord progressions	4 – 5	Fair chord progressions	2 – 3	Poor chord progressions	0 – 1
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		Excellent chord progressions			9 – 10											
		Very good chord progressions			6 – 8											
		Good chord progressions			4 – 5											
	Fair chord progressions	2 – 3														
	Poor chord progressions	0 – 1														
	Bass	0.5 mark per correct bass note under each correct chord symbol	11	20												
Quality of bass line, including sense of musicality, awareness of style and technical knowledge		9														
<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 – 9</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 – 9	<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		
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<ul style="list-style-type: none">Poor bass linePoor awareness of style	0 – 1															

Chords: marks are awarded in the first instance for correct and acceptable chords. This is in the context of (i) the chord fitting the melody line at that point (i.e. until the next change of chord indicated by a box) (ii) the preceding chord and (iii) the following chord. So, if there is nothing “wrong”, the candidate gets the mark for the chord. This also ensures that they can get the mark for bass note too.

Chord quality: Marks are awarded here for the musical quality of the overall progressions chosen. While the candidate may have chosen chords that “worked” at any point, there may have been better choices. If that is the case, this will be reflected in the chord quality mark.

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 are 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[°]b generally not accepted.
- ii[°]b – 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 in chord boxes 2, 4 – 6, 8 – 12 and 15 – 19 0.5 mark for each chord that fits melody and is part of a good chord progression in chord boxes 1, 3, 7, 13 – 14 and 20 	17	17
	Descant	<ul style="list-style-type: none"> Excellent descant line within harmonic framework Excellent adherence to two-part style of given opening 	32 – 33 30 – 31 28 – 29	33
		<ul style="list-style-type: none"> Very good descant line within harmonic framework Very good adherence to two-part style of given opening 	27 25 – 26 23 – 24	
		<ul style="list-style-type: none"> Good descant line within harmonic framework Good adherence to two-part style of given opening 	22 20 – 21 18 – 19	
		<ul style="list-style-type: none"> Fair descant line within harmonic framework Fair adherence to two-part style of given opening 	17 15 – 16 13 – 14	
		<ul style="list-style-type: none"> Poor descant line within harmonic framework Poor adherence to two-part style of given opening 	12 10 – 11 8 – 9	
		<ul style="list-style-type: none"> Very poor descant line within harmonic framework Very poor adherence to two-part style of given opening 	7 5 – 6 3 – 4	
		<ul style="list-style-type: none"> Very little or no attempt 	2 1 0	

	Descriptors	Mark	Total
	<ul style="list-style-type: none"> • An excellent degree of creativity and originality • Excellent grasp of the principles of composition / orchestration / arranging. • Appropriately notated • Excellent description of the compositional process. 	85 – 100	100
	<ul style="list-style-type: none"> • Very good degree of creativity and originality • Very good grasp of the principles of composition /orchestration / arranging • Appropriately notated • Very good description of the compositional process. 	70 – 84	
	<ul style="list-style-type: none"> • Good degree of creativity and originality • Good grasp of the principles of composition / orchestration / arranging • Appropriately notated • Good description of the compositional process. 	55 – 69	
	<ul style="list-style-type: none"> • Fair degree of creativity and originality • Fair grasp of the principles of composition / orchestration / arranging • Appropriately notated • Fair description of the compositional process. 	40 – 54	
	<ul style="list-style-type: none"> • Poor degree of creativity and originality • Poor grasp of the principles of composition / orchestration / arranging • Inadequate notation • Poor description of the compositional process. 	25 – 39	
	<ul style="list-style-type: none"> • Very poor degree of creativity and originality • Very poor grasp of the principles of composition / orchestration / arranging • Inadequate notation • Very poor description of the compositional process. 	10 – 24	
	<ul style="list-style-type: none"> • Very little or no attempt 	0 – 9	


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		
Six excerpts from the fourth movement of <i>Symphonie Fantastique</i> by Berlioz.		
Excerpt 1 (bars 17 – 24): CD1 Tracks 3 – 5		
(a)	(i) cellos	1
	double basses	1
	(ii) two octaves	2
Excerpt 2 (bars 25 – 32): CD1 Tracks 6 – 8		
(b)	<p>Up to three marks for a description of the texture of the music in the excerpt.</p> <p>For example:</p> <p>there is a countermelody on bassoon = 3</p> <p>there is a melody on vc/cb and another melody (on bassoon) at the same time = 3</p> <p>there is a melody (on vc/cb) and another melody on bassoon at the same time = 3</p> <p>there is a countermelody on bassoon being played against the Descending theme = 3</p> <p>there is a countermelody being played against the Descending theme on vc and cb = 3</p> <p>there is harmony - violas play in 3rds with vc and/or cb = 3</p> <p>there is a countermelody = 2</p> <p>there is a melody and a countermelody = 2</p> <p>there is a countermelody being played against the Descending theme = 2</p> <p>two different melodies can be heard at the same time = 2</p> <p>there is harmony = 1</p> <p>more instruments are added in the final bars (violins) = 1</p> <p>Polyphonic (on its own) = 1 + elaboration “there is a melody and a countermelody” = 2.</p> <p>Homophonic (on its own) = 0</p> <p>Melody/Descending theme + vc/cb (lower strings) = 0</p> <p>Award for quality: 0, 1, 2 or 3</p>	3
Excerpt 3 (bars 33 – 40): CD1 Tracks 9 – 11		
(c)	<p>Up to two marks for a description of one valid difference between the music in this excerpt and the music in Excerpt 2.</p> <p>For example:</p> <p>major tonality (E^b major); new / different countermelody; countermelody in (lower) strings/vla/vc/cb; Descending theme in violins; timpani added; more instruments added + give example (e.g bar 40); tutti chord; <i>ff</i> chord; the pitch is higher;</p>	2

	<p>more instruments added = 1 the tonality changes = 1</p> <p>general reference to dynamics = 0.</p> <p>Partially correct answer = 1</p>	
Excerpt 4 (bars 49 – 60): CD1 Tracks 12 – 14		
(d)	<p>Up to two marks each for a description of two valid features of the music in this excerpt.</p> <p>Note: the feature and some elaboration are needed. This could be the name(s) of the instrument(s) attached to the feature, or more description of the feature itself.</p> <p>For example: countermelody on bassoon; quaver movement in bassoon; contrary motion in strings; polyphonic texture + one example of why; <i>pizzicato</i> strings; Descending theme in strings; the theme is heard ascending (vln+vla) and descending (vc + cb); music gets softer/ there is a <i>diminuendo</i>; minor tonality / G Minor/ tonic minor;</p> <p>there is <i>pizzicato</i> =1 there is repetition = 1 + elaboration = 2,</p> <p><i>pizzicato</i> vln/vla/vc/cb/strings = 2, for one feature only</p> <p>naming of instruments without naming the feature = 0 <i>pizzicato</i> bassoon = 0</p>	2+2
Excerpt 5 (bars 62 – 77): CD1 Tracks 15 – 19		
(e)	 <p>Pitch and rhythm must be correct. Mark the first four notes from left to right. 0.5m for each correct note.</p>	2
(f)	<p>Up to two marks each for a description of two valid features of the accompaniment heard in the excerpt.</p> <p>Note: the feature and some elaboration are needed. This could be the name(s) of the instrument(s) attached to the feature, or more description of the feature itself.</p> <p>For example: octave leaps; leaps of a fifth; played <i>mf</i> in timpani/trombone; accurate ref to rhythm played; punctuated chords from strings; rising semi-quaver scale on strings; rising chromatic scale on trombone and ophicleide;</p> <p>naming of instruments without naming the feature = 0</p> <p>Partially correct statement = 1</p>	2+2

Excerpt 6 (bars 89-104): Tracks 20 – 22

- (g) Up to three marks for a description of one valid difference between the music in Excerpt 5 and the music in Excerpt 6. Answers must refer to both excerpts and the same point of difference.

For example:

	Excerpt 5	Excerpt 6
Differences	string interjections no dotted rhythm in double bass no triplets in viola and/or cello no semi quaver figure in violins no arpeggios in viola and/or cello no sequences in strings no antiphony between violins no repetition in double bass	strings accompany throughout dotted rhythm in double bass triplets in viola and/or cello semiquaver figure in violins arpeggios in viola and/or cello sequences in strings antiphony in violins repetition in double bass
	The texture is different = 1 + elaboration, up to 3 marks	

Note 1: two pieces of information about the difference are needed, what the difference is and some other item of information about it. This is frequently an instrument.

Note 2: correct answers which refer to one excerpt only = 1, regardless of the amount of detail given.

Award for quality: 0, 1, 2 or 3

- (h) Up to three marks for a valid reason which supports the given statement with reference to the music heard in the excerpt.

For example:

reference to March theme; major tonality; dotted rhythm; use of brass; tempo; 2/2 time or 4/4 time; dynamics.

Answers to elaborate on one of these (or other) features of the music heard in the excerpt.


List of features = 3

Reference to the mood only without reference to the music heard in the excerpt = 0

Award for quality: 0, 1, 2 or 3

Question 2 – 10 marks		
<i>Seachanges (with Danse Macabre)</i> by Raymond Deane (bars 128-140): CD1 Tracks 24 – 26		
(a)	<p>Up to 1.5 marks for each of two valid features of the music played by the flute in this excerpt.</p> <p>For example: augmentation; six-note phrase; (based on a) three-note cell; notes G, A^b and B^b; subtraction principle / reduces from a six-note phrase to a single note; low register; long/sustained notes; moves (mainly) in minims (and semi-breves); <i>molto vibrato</i>; <i>legato</i>; step movement; <i>mp</i>;</p>	1.5 + 1.5
(b)	chord clusters	2
(c)	<p>Up to two marks for a valid feature of the piano music in this excerpt.</p> <p>For example: long/sustained/block/broken chords; triplets; increases from one note to a seven-note figure / addition principle; low/very low notes/chords; high/very high notes/chords;</p> <p>chords = 1</p> <p>Partially correct statement = 1</p>	2
(d)	<p>Up to three marks for a description of one valid feature of the music which immediately follows this excerpt in <i>Seachanges (with Danse Macabre)</i> by Raymond Deane.</p> <p>Accept any correct reference to the music in bars 141 – 149.</p> <p>For example: Fast(er) tempo; the next section combines the <i>Totentanz/Danse Macabre</i> and <i>Dies Irae</i>; the <i>Danse Macabre</i> rhythm is heard on strings/violin/cello; C major chords (violin + cello); crotales (at the start); marimba / piano (punctuate the music with) chords; flute plays <i>Dies Irae</i> material; flute plays (fast) semi-quavers;</p> <p>Award for quality: 0, 1, 2 or 3</p>	3

Question 3 – 10 marks		
Piano Concerto in A major K488 by Mozart Second Movement		
Excerpt 1 (bars 68 – 76): CD1 Tracks 28 – 30		
(a)	<p>Up to two marks for a valid description of how imitation is heard in this excerpt.</p> <p>For example: violin (1) is imitated by bassoon; clarinet is imitated by bassoon; flute is imitated by bassoon; vln and clarinet are imitated by bassoon; violin and flute are imitated by bassoon; the imitation is a bar apart; the imitation is at a distance of a 7th (below);</p> <p>Partially correct = 1m</p> <p>A generic description of imitation without reference to the music in the excerpt = 0m</p>	2
(b)	Perfect cadence	1
Excerpt 2 (bars 76 – 84): CD1 Tracks 31 – 33		
(c)	<p>Up to 1.5 marks for each of two valid features of the music played on the piano in the excerpt.</p> <p>For example: grace note/turn/ornamentation; falling 2nds; leap(s) of an octave; wide leaps; alberti bass/broken chord; arpeggio (like figure); step movement; repeated notes; theme 2B (variation);</p> <p>Partially correct answer = 1</p>	1.5 + 1.5
Excerpt 3 (bars 88 – 99): CD1 Tracks 34 – 35		
(d)	<p>Up to two marks for each description of two valid features of the music in this excerpt.</p> <p>For example: <i>pizzicato</i> strings; long held note(s) on woodwind/brass/wind/fl/cl/fg/cor; wide leaps in piano; previously heard theme / theme 2 on flute/clarinet /bassoon; repeated figure on piano; octave leaps on piano; <i>alberti</i> figure/broken chords in violin; repeated notes on piano; falling 3rds on piano; dynamics dying away to <i>pp</i>; repeated/rising tonic chord / F# Minor chord at the end;</p> <p>accept <i>arco</i> strings = 2m <i>staccato</i> strings = 1 naming of instruments without naming the feature = 0</p> <p>Partially correct answer = 1m</p>	2+2

Question 4 – 10 marks		
<i>She's Leaving Home</i> by the Beatles. Introduction + Verse 1: CD1 Tracks 37 – 39		
(a)	<p>Up to two marks for a description of one valid feature of the introduction.</p> <p>For example: played on harp; broken chords; E major; added 6th in chord; added 4th in chord; four-bars long, two bars repeated; quaver movement; rolled chord (on first beat of each bar); only one chord is used;</p> <p>Partially correct answer = 1m</p>	2
(b)	<p>Up to two marks for a description of one valid feature of the vocal music in this excerpt.</p> <p>For example: syncopation; moves by step and by leap; repeated notes; repetition; upward leaps (of 3rd, 4th and 7th); range = 7th; dominance of C# in the melody line; descending line/scale;</p> <p>scale = 1 descends = 0 it is sung = 0, but accept <i>how</i> the music is sung</p> <p>Partially correct answer = 1m</p>	2
(c)		2
(d)	contrary motion	2
(e)	<p>Up to two marks for a description of one valid example of picture painting in the music heard in the excerpt.</p> <p>For example: ascending cello/line/scale 'paints' sunrise/ daybreak (end of line 1); descending violin/line/scale 'paints' going down the stairs (end of line 4);</p> <p>Valid answers include examples of word-painting as these also paint a picture.</p>	2


Question 5 – 25 marks					
Excerpt 1: Sharon Shannon and Friends, <i>The Diamond Mountain Sessions</i> <i>Slopes of Benbulben and Tae in the Bog</i> CD 2 Tracks 1 – 3					
(a)					1+0.5+0.5 1+0.5+0.5
		Type of dance	Time signature	Bar of rhythm	
	Dance 1	Reel	2 2 4 4 2 4	Any correct bar of reel rhythm	
	Dance 2	Jig	6 8	Any correct bar of jig rhythm	
(b)	button accordion/box/accordion/banjo allow mandolin/concertina guitar/bouzouki = 0				1
Excerpt 2 - a verse from <i>Skibbereen</i> (arr Seán Keane) from the album <i>Seánsongs</i> CD2 Tracks 4 – 6					
(c)	Sean-nós				0.5
(d)	Up to 1.5 marks for each of two valid features of sean-nós which can be heard in the excerpt. For example: ornamentation; vibrato; free rhythm; nasalization; solo/unaccompanied/monophonic;				1.5 + 1.5
(e)	repeated last note or gap scale				1
(f)	ABBA				1.5

Excerpt 3 - Strung and the Cork Opera House Orchestra, *The Dam Reel* (arr Cormac McCarthy)

CD 2 Tracks 7 – 9

(g)	<p>Up to two marks for a description of a valid feature of style 1 (Irish traditional) as heard in the excerpt.</p> <p>For example: (the melody is) an Irish dance tune; (the melody is) a reel; the melody is played with ornamentation; slides; flattened 7th;</p> <p>the melody is a dance tune = 1m naming of instrument = 1m partially correct answer = 1m</p>	2
	<p>Up to two marks for a description of a valid feature of style 2 (Modern/Contemporary) as heard in the excerpt.</p> <p>For example: unusual instrumental techniques on strings and/or brass (trumpet); dissonance; complex rhythms; fragmented / angular melody line; unusual harmonies; unusual combination of instruments;</p> <p>Naming of instruments = 1m Partially correct answer = 1m</p>	2

		Up to 10 marks for quality of answers and knowledge of topic chosen.		10
5B	Excellent awareness and detailed knowledge of musical features of topic		10	
	Very good knowledge of musical features of 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 topic.		2-3	
	Little response to topic in evidence.		1	
	No response to topic in evidence.		0	

Question 6 – 20 marks		
Excerpt 1 - <i>Conga del Fuego Nuevo</i> by Márquez		
CD2 Tracks 11 – 13		
(a)	(i) trumpet/cornet (ii) woodwind	2 2
(b)	changes of key	2
Excerpt 2 - <i>Conga del Fuego Nuevo</i> by Márquez		
CD2 Tracks 14 – 16		
(c)	 <p>Mark the first four notes from left to right. 0.5 m for each correct pitch.</p>	2
Excerpt 3 - <i>Old Town</i> by Philip Lynott & Jimmy Bain, performed by Philip Lynott.		
CD2 Tracks 17 – 19		
(d)	<p>Up to two marks for one valid feature of the vocal melody in lines 1 – 4 of the excerpt.</p> <p>For example: repeated notes; (melodic) repetition; descending line; moves by step;</p> <p>partially correct answer = 1</p>	2
(e)	repeating 2-note figures	2
(f)	sequences or repetition	2

Excerpt 4 - <i>Old Town</i> by Philip Lynott & Jimmy Bain, performed by The Corrs. CD2 Tracks 20 – 22		
(g)	Up to three marks for each description of two valid differences between the music heard in this excerpt (Excerpt 4) and the music heard in Excerpt 3. Answers must refer to both excerpts and the same point of difference.	
	For example:	
	Excerpt 3	This Excerpt (Excerpt 4)
	Differences	Male voice Sung solo (throughout) No tambourine Drums play from start of excerpt
		Female voice sung in harmony/harmony added (in the chorus) Tambourine Drums play from chorus
	Piano solo Instrumental: descending scales No countermelody on violin Key of D ^b Major Lower pitch / key	Trumpet solo Instrumental: ascending scale Countermelody on violin Key of G major Higher pitch / key
	They are in different keys	
Note: correct answers which refer to one excerpt only = 1, regardless of the amount of detail given		
Award for quality: 0, 1, 2 or 3		

Element		Descriptors	Mark	Tot.
Paper	1	Name of topic	-	100
	2-4	<ul style="list-style-type: none"> Excellent awareness and detailed knowledge of musical features of topic. Excellent reference to all ten musical excerpts on the accompanying audio recording which illustrate the feature(s) discussed. Excellent research evident, with excellent personal response. <i>Excellent sources and reference to pieces of music/composer/performer.</i> 	85 - 100	
		<ul style="list-style-type: none"> Very good awareness and detailed knowledge of musical features of topic. Very good reference to all ten musical excerpts on the accompanying audio recording which illustrate the feature(s) discussed. Very well researched, with very good personal response. <i>Very good sources and reference to pieces of music/composer/performer.</i> 	70 - 84	
		<ul style="list-style-type: none"> Good knowledge of musical features of chosen topic, but lacking in detail. Good reference to all/some of the musical excerpts on the accompanying audio recording which broadly illustrate the feature(s) discussed. Good research in evidence with good personal response. <i>Good sources and good reference to pieces of music/composer/performer.</i> 	55 - 69	
		<ul style="list-style-type: none"> Some general points on topic, but lacking in detail. Choice of topic too broad to allow for appropriate detailed and personal response. Some reference to all/some of the musical features of topic and to musical recordings. Recorded excerpts do not illustrate / relate to the features in the essay. <i>General sources used, but lacking specific focus. Some reference to pieces of music/composer/performer.</i> 	40 - 54	
		<ul style="list-style-type: none"> Generally inadequate response to chosen topic. Little or no evidence of research or personal response. Little or no reference to musical features of topic Little or no reference to musical recordings. <i>Inadequate sources listed and inadequate reference to pieces of music/composer/performer.</i> 	25 - 39	
		Very little response to chosen topic in evidence.	10 - 24	
		No response to chosen topic in evidence.	0 - 9	

Refer to the Leaving Certificate Music Syllabus – page 12 – 2.3.5

