



**Coimisiún na Scrúduithe Stáit**  
**State Examinations Commission**

**Leaving Certificate 2021**

**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 (50 marks)

## Q.1 CONTINUATION OF A GIVEN OPENING

Q	Descriptors		Mark	
1	Each Melody	<ul style="list-style-type: none"> <li>• Very good sense of key</li> <li>• Very good melodic shape</li> <li>• Very good continuation of given opening</li> <li>• Very good rhythmic consistency</li> <li>• Melody ends on tonic</li> </ul> <i>Appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i>	21 – 25	25 + 25
		<ul style="list-style-type: none"> <li>• Good sense of key</li> <li>• Good melodic shape</li> <li>• Good continuation of given opening</li> <li>• Good rhythmic consistency</li> <li>• Melody ends on tonic</li> </ul> <i>Appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i>	17 – 20	
		<ul style="list-style-type: none"> <li>• Moderately good sense of key</li> <li>• Moderately good melodic shape</li> <li>• Moderately good continuation of given opening</li> <li>• Moderately good rhythmic consistency</li> <li>• Melody ends on tonic</li> </ul> <i>Generally appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i>	13 – 16	
		<ul style="list-style-type: none"> <li>• Fair sense of key</li> <li>• Fair melodic shape</li> <li>• Fair continuation of given opening</li> <li>• Fair rhythmic consistency</li> <li>• Melody ends on tonic</li> </ul> <i>Generally appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i>	10 – 12	
		<ul style="list-style-type: none"> <li>• Poor sense of key</li> <li>• Poor melodic shape</li> <li>• Poor continuation of given opening</li> <li>• Poor rhythmic consistency</li> <li>• Melody does not end on tonic</li> </ul> <i>Inappropriate phrasing and expression marks inserted.</i> <i>Unsuitable instrument chosen.</i>	6 – 9	
		<ul style="list-style-type: none"> <li>• Very poor sense of key</li> <li>• Very poor melodic shape</li> <li>• Very poor continuation of given opening</li> <li>• Very poor rhythmic consistency</li> <li>• Melody does not end on tonic</li> </ul> <i>No phrasing and expression marks inserted.</i> <i>No instrument chosen.</i>	2 – 5	
		<ul style="list-style-type: none"> <li>• Very little or no attempt</li> </ul>	0 – 1	

## Q.2 SETTING MUSIC TO A GIVEN TEXT

Q	Descriptors	Mark	
2	<ul style="list-style-type: none"><li>• Very good rhythmic consistency with words</li><li>• Very good continuation of given opening</li><li>• Very good sense of key</li><li>• Very good melodic shape</li><li>• Melody ends on tonic</li></ul> <i>Appropriate phrasing and expression marks inserted.</i>	46 – 50 42 – 45	50
	<ul style="list-style-type: none"><li>• Good rhythmic consistency with words</li><li>• Good continuation of given opening</li><li>• Good sense of key</li><li>• Good melodic shape</li><li>• Melody ends on tonic</li></ul> <i>Appropriate phrasing and expression marks inserted.</i>	38 – 41 35 – 37	
	<ul style="list-style-type: none"><li>• Moderately good rhythmic consistency with words</li><li>• Moderately good continuation of given opening</li><li>• Moderately good sense of key</li><li>• Moderately good melodic shape</li><li>• Melody ends on tonic</li></ul> <i>Generally appropriate phrasing and expression marks inserted.</i>	31 – 34 27 – 30	
	<ul style="list-style-type: none"><li>• Fair rhythmic consistency with words</li><li>• Fair continuation of given opening</li><li>• Fair sense of key</li><li>• Fair melodic shape</li><li>• Melody ends on tonic</li></ul> <i>Generally appropriate phrasing and expression marks inserted.</i>	23 – 26 20 – 22	
	<ul style="list-style-type: none"><li>• Poor rhythmic consistency with words</li><li>• Poor continuation of given opening</li><li>• Poor sense of key</li><li>• Poor melodic shape</li><li>• Melody does not end on tonic</li></ul> <i>Inappropriate phrasing and expression marks inserted.</i>	16 – 19 12 – 15	
	<ul style="list-style-type: none"><li>• Very poor rhythmic consistency with words</li><li>• Very poor continuation of given opening</li><li>• Very poor sense of key</li><li>• Very poor melodic shape</li><li>• Melody does not end on tonic</li></ul> <i>No phrasing and expression marks inserted.</i>	10 – 11 8 – 9 5 – 7	
	<ul style="list-style-type: none"><li>• Very little or no attempt</li></ul>	0 – 4	
	Where there is no answer at (a) and no attempt at word setting at (b) award 0 marks.		

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

Q	Descriptors	Mark	
3	<ul style="list-style-type: none"> <li>Rhythm and style of dance very well maintained</li> <li>Very good sense of key</li> <li>Very good melodic shape</li> <li>Very good continuation of given opening</li> <li>Melody ends on tonic</li> </ul> <p><i>Appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i></p>	21 – 25	25 + 25
	<ul style="list-style-type: none"> <li>Rhythm and style of dance well maintained</li> <li>Good sense of key</li> <li>Good melodic shape</li> <li>Good continuation of given opening</li> <li>Melody ends on tonic</li> </ul> <p><i>Appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i></p>	17 – 20	
	<ul style="list-style-type: none"> <li>Rhythm and style of dance moderately well maintained</li> <li>Moderately good sense of key</li> <li>Moderately good melodic shape</li> <li>Moderately good continuation of given opening</li> <li>Melody ends on tonic</li> </ul> <p><i>Generally appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i></p>	13 – 16	
	<ul style="list-style-type: none"> <li>Rhythm and style of dance fairly well maintained</li> <li>Fair sense of key</li> <li>Fair melodic shape</li> <li>Fair continuation of given opening</li> <li>Melody ends on tonic</li> </ul> <p><i>Generally appropriate phrasing and expression marks inserted.</i> <i>Suitable instrument chosen.</i></p>	10 – 12	
	<ul style="list-style-type: none"> <li>Poor adherence to rhythm and style of dance</li> <li>Poor sense of key</li> <li>Poor melodic shape</li> <li>Poor continuation of given opening</li> <li>Melody does not end on tonic</li> </ul> <p><i>Inappropriate phrasing and expression marks inserted.</i> <i>Unsuitable instrument chosen.</i></p>	6 – 9	
	<ul style="list-style-type: none"> <li>Very poor adherence to rhythm and style of dance</li> <li>Very poor sense of key</li> <li>Very poor melodic shape</li> <li>Very poor continuation of given opening</li> <li>Melody does not end on tonic</li> </ul> <p><i>No phrasing and expression marks inserted.</i> <i>No instrument chosen.</i></p>	2 – 5	
	<ul style="list-style-type: none"> <li>Very little or no attempt</li> </ul>	0 - 1	

## Harmony

### Chord Progressions - General points

- Same chord in adjacent boxes not accepted
- Accidental and suffix, where relevant, must be fully correct for mark to be awarded
- Chords must be part of a good progression
- V – ii generally not accepted
- ii – I generally not accepted

### Good Progressions

- Falling 3rd = generally better than rising 3rd
- Rising 4ths
- Cadence progressions anywhere
- Primary triads

### Bass Line

- No doubling of major 3rd under chord symbol
- Treatment of LN
- Stepwise movement to and from inversions = good
- Good finish

**SECTION B – HARMONY (50 marks)****Q.4 COMPOSING MELODY AND BASS NOTES FROM A SET OF CHORDS  
AT CADENCE POINTS**

<b>Q</b>	<b>Element</b>	<b>Descriptors</b>	<b>Mark</b>	<b>Sub-total</b>	<b>Total</b>
<b>4</b>	Grid / Stave	<ul style="list-style-type: none"> <li>Up to 2.5 marks per chord</li> </ul>	2.5 X 4	<b>10</b>	<b>50</b>
	Melody	<ul style="list-style-type: none"> <li>1 mark per correct melody note which is part of the chord and which falls on the correct beat of the bar</li> <li>Up to 2 marks for quality of melody line at each cadence point, which fits well with the chord progression and correct bass notes</li> </ul>	1 X 12  2 X 4	<b>20</b>	
	Bass	<ul style="list-style-type: none"> <li>1 mark per correct bass note of the chord and which falls on the correct beat of the bar</li> <li>Up to 2 marks for quality of the correct bass line at each cadence point</li> </ul>	1 X 12  2 X 4	<b>20</b>	

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

<b>Q</b>	<b>Element</b>	<b>Descriptors</b>	<b>Mark</b>	<b>Sub-total</b>	<b>Total</b>
<b>5</b>	Grid / Stave	<ul style="list-style-type: none"> <li>Up to 2.5 marks per chord</li> </ul>	2.5 X 4	<b>10</b>	<b>50</b>
	Chords	<ul style="list-style-type: none"> <li>1 mark per correct chord that fits the notes</li> <li>Up to 2 marks per quality of chord progression at each cadence point, which fits well with the melody</li> </ul>	1 X 12  2 X 4	<b>20</b>	
	Bass	<ul style="list-style-type: none"> <li>1 mark per correct bass note of the chord and which falls on the correct beat of the bar</li> <li>Up to 2 marks for quality of bass line at each cadence point, which fits well with the chord progression and melody notes</li> </ul>	1 X 12  2 X 4	<b>20</b>	



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


<b>Q</b>	<b>Element</b>	<b>Descriptors</b>	<b>Mark</b>	<b>Sub-total</b>	<b>Total</b>
<b>6</b>	Grid / Stave	<ul style="list-style-type: none"> <li>Up to 2.5 marks per chord</li> </ul>	2.5 X 4	<b>10</b>	<b>50</b>
	Chords	<ul style="list-style-type: none"> <li>1 mark per correct cadence chord</li> <li>Up to 2 marks per quality of chord progression at each cadence point, which fits well with the melody and bass notes</li> </ul>	1 X 12  2 X 4	<b>20</b>	
	Descant	<ul style="list-style-type: none"> <li>1 mark per correct descant note which is part of the chord and which falls on the correct beat of the bar</li> <li>Up to 2 marks for quality of descant line at each cadence point, which fits well with the melody and bass notes</li> </ul>	1 X 12  2 X 4	<b>20</b>	

### 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, 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.		
<b>Excerpt 1 (bars 17 – 24): CD1 Tracks 3 – 5</b>		
(a)	cellos and double basses	2
(b)	minor	2
<b>Excerpt 2 (bars 25 – 32): CD 1 Tracks 6 – 8</b>		
(c)	a countermelody on bassoon	2
(d)	Up to two marks for any valid explanation of the term “countermelody” with or without reference to the excerpt.  <b>For example:</b> a melody is heard against another melody at the same time;  Accept: two melodies played/heard at the same time	2
<b>Excerpt 3 (bars 33 – 40): CD1 Tracks 9 – 11</b>		
(e)	(i) two interweaving melodies (ii) polyphonic	2 1
<b>Excerpt 4 (bars 49 – 60): CD1 Tracks 12 – 14</b>		
(f)	in contrary motion	2
(g)	(i) get softer (ii) <i>diminuendo</i>	2 1
<b>Excerpt 5 (bars 62 – 77): CD1 Tracks 15 – 19</b>		
(h)	 Mark the first two notes from left right. 1 mark for each correct pitch.	1+1
(i)	March theme	2
(j)	Up to two marks for an identification of one valid feature of the melody in the excerpt.  <b>For example:</b> syncopation; dotted rhythm; repeated notes; step movement; major tonality (B flat major); scales/descending scale/ascending scale; chromatic movement (at very end);  Allow repetition = 2	2

Excerpt 6 (bars 89-104): Tracks 20 – 22		
(k)	<p>Up to two marks for a correct identification of how the music heard in this excerpt (Excerpt 5) is similar to the music heard in excerpt 6.</p> <p><b>For example:</b> same melody/theme; melody played on the same instruments; same key/same tonality; same dynamics; both use dotted rhythms; both use syncopation; both use octave leaps; both use leaps of a 5<sup>th</sup>; step movement in both; repeated notes in both;</p> <p>Partially correct answer = 1</p>	2
(l)	<i>Marche au Supplice</i>	1

Question 2 – 10 marks		
<i>Seachanges (with Danse Macabre)</i> by Raymond Deane (bars 128-140): CD1 Tracks 24 – 26		
(a)	Main melody	2
(b)	flute	2
(c)	Up to two marks for an identification of one valid feature of the accompaniment in the excerpt.  <b>For example:</b> played on piano/cymbal/gong/marimba/violin/cello; addition principle; long held notes; triplets; across the bridge; sudden and frequent changes in dynamics; grace notes; extremes of register; chords/chord clusters;  Partially correct answer = 1m	2
(d)	triplets	2
(e)	Up to two marks for a valid explanation of canon or subtraction principle or inversion with or without reference to the excerpt.  Partially correct answer = 1m	2


Question 3 – 10 marks		
<i>Piano Concerto in A major K488</i> by Mozart Second Movement		
Excerpt 1 (bars 68-76): CD1 Tracks 28 – 30		
(a)	imitation	2
(b)	Perfect	2
Excerpt 2 ( bars 76 – 84 ): CD1 Tracks 31 – 33		
(c)	<p>One mark for each of two identifications of valid features of the music played on the piano in the excerpt.</p> <p><b>For example:</b>            grace note/turn/ornamentation; falling 2nds; leap of an octave; wide leaps; alberti bass/broken chord; arpeggio like figure; step movement; repeated notes; theme 2B (variation);</p>	1+1
Excerpt 3 ( bars 88-99): CD1 Tracks 34 – 35		
(d)	<i>Pizzicato</i> strings	2
(e)	repeated notes	2

Question 4 – 10 marks		
<p align="center"><b><i>She's Leaving Home</i> by the Beatles.</b>  <b>Introduction + Verse 1: CD1 Tracks 37 – 39</b></p>		
<b>(a)</b>	(i) major (ii) Harp	1.5 1.5
<b>(b)</b>	line 1	1.5
<b>(c)</b>	by step and by leap	1.5
<b>(d)</b>	block chords	2
<b>(e)</b>	classical music	1
	Any valid reason why classical music is part of the fusion of <i>She's Leaving Home</i> by the Beatles.	1
	<b>For example:</b> harp; strings; counterpoint;	

Question 5 – 25 marks		
<p align="center"><b>Excerpt 1: Sharon Shannon and Friends, <i>The Diamond Mountain Sessions</i>  <i>Slopes of Benbulbin and Tae in the Bog</i>  CD2 Tracks 1 – 3</b></p>		
<b>(a)</b>	(i) reel	2
	(ii) $\frac{4}{4}$	2
<b>(b)</b>	(i) jig	2
	(ii) 	2
<b>(c)</b>	Accordion	3
<p align="center"><b>Excerpt 2 - a verse from <i>Skibbereen</i> (arr Seán Keane) from the album <i>Seánsongs</i>  CD2 Tracks 4 – 6</b></p>		
<b>(d)</b>	sean-nós	2
<b>(e)</b>	<p>Up to three marks for one valid feature of sean-nós which can be heard in the excerpt.</p> <p><b>For example:</b>  Ornamentation; vibrato; free rhythm; nasalization;  solo/unaccompanied/monophonic;</p> <p>Partially correct answer = 1m</p>	3
<b>(f)</b>	ABBA	2
<p align="center"><b>Excerpt 3 - Strung and the Cork Opera House Orchestra, <i>The Dam Reel</i> (arr Cormac McCarthy)  CD 2 Tracks 7 – 9</b></p>		
<b>(g)</b>	ornamentation	2
<b>(h)</b>	fiddle/violin	2



(i)	<p>Up to three marks for a description of one valid non-traditional feature of the performance as heard in the excerpt.</p> <p><b>For example:</b> There is accompaniment; there is harmony; use of orchestra/orchestral/classical instruments/naming of orchestral instrument(s); unusual instrumental effects;</p>	3
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Question 6 – 20 marks		
Excerpt 1 - <i>Conga del Fuego Nuevo</i> by Arturo Márquez CD2 Tracks 11 – 13		
(a)	trumpet	2
(b)	changes of key	2
(c)	Any one correct percussion instrument playing in excerpt:  <b>For example:</b> claves (woodblock)/cymbals / bongos / timpani	2
Excerpt 2 - <i>Conga del Fuego Nuevo</i> by Arturo Márquez CD2 Tracks 14 – 16		
(d)		3
Excerpt 4 - <i>Old Town</i> by Philip Lynott and Jimmy Bain CD2 Tracks 17 – 19		
(e)	repeated notes	2
(f)	a higher pitch than line 4	2
(g)	descending scales	3
Excerpt 4 - <i>Old Town</i> by Philip Lynott and Jimmy Bain, performed by The Corrs. CD2 Tracks 20 – 22		
(h)	Up to two marks for each of two identifications of valid differences between the music heard in Excerpt 3 and the music heard in Excerpt 4	2 + 2



