Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2022

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	• Very good sense of key • Very good melodic shape • Very good continuation of given opening • Very good rhythmic consistency *Appropriate phrasing and expression marks inserted.* *Suitable instrument chosen.*	24 – 25 22 – 23	**25 + 25**
		• Good sense of key • Good melodic shape • Good continuation of given opening • Good rhythmic consistency *Appropriate phrasing and expression marks inserted.* *Suitable instrument chosen.*	20 – 21 18 – 19	
		• Moderately good sense of key • Moderately good melodic shape • Moderately good continuation of given opening • Moderately good rhythmic consistency *Generally appropriate phrasing and expression marks inserted.* *Suitable instrument chosen.*	16 – 17 14 – 15	
		• Fair sense of key • Fair melodic shape • Fair continuation of given opening • Fair rhythmic consistency *Generally appropriate phrasing and expression marks inserted.* *Suitable instrument chosen.*	12 – 13 10 – 11	
		• Poor sense of key • Poor melodic shape • Poor continuation of given opening • Poor rhythmic consistency *Inappropriate phrasing and expression marks inserted.* *Unsuitable instrument chosen.*	8 – 9 6 – 7	
		• Very poor sense of key • Very poor melodic shape • Very poor continuation of given opening • Very poor rhythmic consistency *No phrasing and expression marks inserted.* *No instrument chosen.*	4 – 5 2 – 3	
		• Very little or no attempt	0 – 1	

Q.2 SETTING MUSIC TO A GIVEN TEXT

Q	Descriptors	Mark	
2	• Very good rhythmic consistency with words • Very good continuation of given opening • Very good sense of key • Very good melodic shape *Appropriate phrasing and expression marks inserted.*	49 – 50 46 – 48 43 – 45	50
	• Good rhythmic consistency with words • Good continuation of given opening • Good sense of key • Good melodic shape *Appropriate phrasing and expression marks inserted.*	41 – 42 38 – 40 35 – 37	
	• Moderately good rhythmic consistency with words • Moderately good continuation of given opening • Moderately good sense of key • Moderately good melodic shape *Generally appropriate phrasing and expression marks inserted.*	33 – 34 30 – 32 27 – 29	
	• Fair rhythmic consistency with words • Fair continuation of given opening • Fair sense of key • Fair melodic shape *Generally appropriate phrasing and expression marks inserted.*	25 – 26 22 – 24 19 – 21	
	• Poor rhythmic consistency with words • Poor continuation of given opening • Poor sense of key • Poor melodic shape *Inappropriate phrasing and expression marks inserted.*	17 – 18 14 – 16 11 – 13	
	• Very poor rhythmic consistency with words • Very poor continuation of given opening • Very poor sense of key • Very poor melodic shape *No phrasing and expression marks inserted.*	9 – 10 6 – 8 3 – 5	
	• Very little or no attempt	1 – 2 0	
	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	Each Melody	• Rhythm and style of dance very well maintained • Very good sense of key • Very good melodic shape • Very good continuation of given opening *Appropriate phrasing and expression marks inserted.* *Suitable instrument chosen.*	24 – 25 22 – 23	**25 + 25**
		• Rhythm and style of dance well maintained • Good sense of key • Good melodic shape • Good continuation of given opening *Appropriate phrasing and expression marks inserted.* *Suitable instrument chosen.*	20 – 21 18 – 19	
		• Rhythm and style of dance moderately well maintained • Moderately good sense of key • Moderately good melodic shape • Moderately good continuation of given opening *Generally appropriate phrasing and expression marks inserted.* *Suitable instrument chosen.*	16 – 17 14 – 15	
		• Rhythm and style of dance fairly well maintained • Fair sense of key • Fair melodic shape • Fair continuation of given opening *Generally appropriate phrasing and expression marks inserted.* *Suitable instrument chosen.*	12 – 13 10 – 11	
		• Poor adherence to rhythm and style of dance • Poor sense of key • Poor melodic shape • Poor continuation of given opening *Inappropriate phrasing and expression marks inserted.* *Unsuitable instrument chosen.*	8 – 9 6 – 7	
		• Very poor adherence to rhythm and style of dance • Very poor sense of key • Very poor melodic shape • Very poor continuation of given opening *No phrasing and expression marks inserted.* *No instrument chosen.*	4 – 5 2 – 3	
		• Very little or no attempt	0 - 1	

Harmony

Chord Progressions - General points

1. Same chord in adjacent boxes not accepted
2. Accidental and suffix, where relevant, must be fully correct for mark to be awarded
3. Chords must be part of a good progression
4. V – ii generally not accepted
5. ii – 1 generally not accepted

Good Progressions

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

Bass Line

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

SECTION B – HARMONY (50 marks)

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

Q	Element	Descriptors	Mark	Sub-total	Total
4	Grid / Stave	• Up to 2.5 marks per chord	2.5 x 4	**10**	**50**
	Melody	• 1 mark per correct melody note which is part of the chord and which falls on the correct beat of the bar • Up to 2 marks for quality of melody line at each cadence point, which fits well with the chord progression and correct bass notes	1 x 12 2 x 4	**20**	
	Bass	• 1 mark per correct bass note of the chord and which falls on the correct beat of the bar • Up to 2 marks for quality of the correct bass line at each cadence point	1 x 12 2 x 4	**20**	

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

Q	Element	Descriptors	Mark	Sub-total	Total
5	Grid / Stave	• Up to 2.5 marks per chord	2.5 x 4	**10**	**50**
	Chords	• 1 mark per correct chord that fits the notes	1 x 12	**20**	
		• Up to 2 marks per quality of chord progression at each cadence point, which fits well with the melody	2 x 4		
	Bass	• 1 mark per correct bass note of the chord and which falls on the correct beat of the bar	1 x 12	**20**	
		• Up to 2 marks for quality of bass line at each cadence point, which fits well with the chord progression and melody notes	2 x 4		

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

Q	Element	Descriptors	Mark	Sub-total	Total
6	Grid / Stave	• Up to 2.5 marks per chord	2.5 x 4	**10**	**50**
	Chords	• 1 mark per correct cadence chord • Up to 2 marks per quality of chord progression at each cadence point, which fits well with the melody and bass notes	1 x 12 2 x 4	**20**	
	Descant	• 1 mark per correct descant note which is part of a correct chord and which falls on the correct beat of the bar • Up to 2 marks for quality of descant line at each cadence point, which fits well with the melody and bass notes	1 x 12 2 x 4	**20**	

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. 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

Five excerpts from the first movement of *Piano Concerto in A major K488* by Mozart.

Excerpt 1 (bars 236-244): CD1 Tracks 3 – 5

(a) Flute; Clarinets; Bassoons; — 3

Allow Piano

Woodwind/wind = 2

Oboe = 0

(any correct instrument)

(b) (i) 4 — 2

(ii) major — 2

Excerpt 2 (bars 244-260): CD1 Tracks 6 – 8

(c) Up to three marks for the description of a valid difference between the music in this excerpt and the music in excerpt 1. Answers must refer to both sections and the same point of difference for full marks. — 3

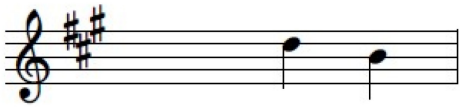
For example:

	Excerpt 2 (This excerpt)	**Excerpt 1**
Difference	Melody not played on ww Subject 2B/1D No broken octaves on piano Triplet figures on piano Alberti bass on piano Antiphonal dialogue / imitation between violins / upper strings / flute and piano Chromatic rising scale on piano Syncopation Ends with imperfect cadence	Melody played on ww Subject 2A/1C Broken octaves on piano No triplet figures on piano No alberti bass on piano No antiphonal dialogue /imitation between Violins / upper strings / flute and piano No chromatic rising scale on piano No syncopation Ends with perfect cadence

Partially correct answer = 1m/2m

Excerpt 3 (bars 261-265): CD1 Tracks 9 – 11

(d) — 2 + 2



Mark the first two notes from left to right. 2 marks for each correct pitch.
Where the pitch of the note is incorrect but the direction is correct allow 1 mark.

Excerpt 4 (bars 261-275): CD1 Tracks 12 - 14

(e) (i) polyphonic — 2

(ii) clarinets and bassoons — 2

	Excerpt 5 (bars 275-284): CD1 Tracks 15 – 17	
(f)	(i) Piano (ii) perfect cadence	2 2
(g)	Up to three marks for one way in which the music heard in this excerpt (excerpt 5) is similar to the music heard in excerpt 4. **For example:** Same key/same tonality; same dynamics; both have perfect cadences; both have trills; piano is featured in both; scale passages /step movement in both; pedal note in both; semiquavers in both Allow alberti bass in both. Partially correct answer = 1m/2m	3

Question 2 – 10 marks		
Three excepts from *Symphonie Fantastique* by Berlioz		
Excerpt 1 (bars 114-123): CD1 Tracks 19 – 21		
(a)	trombones and ophicléides	2
(b)	descending theme	2
Excerpt 2 (bars 123-135): CD1 Tracks 22 – 24		
(c)	Up to two marks for a valid identification of a feature of the melody heard in the excerpt. **For example:** Use of the descending theme; descending scale; ascending scale (at end of excerpt); sequences; played on ww, brass and lower strings; played *ff*; staccato; accents; (g) minor tonality Partially correct answer = 1m	2
Excerpt 3 (bars 135-140): CD1 Tracks 25 – 27		
(d)	Up to two marks for a valid explanation of *tremolo*. **For example:** The rapid repetition of a single note produced by a quick back-and-forth movement of the bow. Partially correct answer = 1m	2
(e)	(i) short and detached (ii) *staccato*	1 1

Question 3 – 10 marks

Two excerpts from S*eachanges (with Danse Macabre)*

by Raymond Deane.

Excerpt 1 (bars 93-112): CD1 Tracks 29 – 31

(a)

(i) marimba and violin — 1
(ii) in canon — 1

(b)

Up to two marks for a valid explanation of *sul ponticello*. — 2

For example:
The bow is played near / over / across /above / below / on / at the bridge (of the violin and / or cello)

Partially correct answer = 1m

Excerpt 2 (bars 144-157): CD1 Tracks 32 - 34

(c)

Up to two marks for a valid identification of a feature of the music played by the flute in the excerpt. — 2

For example:
Derived from the *Dies Irae*; played p; low pitch; intervals of a 2nd & 3rd; semiquaver rhythm; sudden f; getting gradually louder; getting higher in pitch; ornamentation; flutter tonguing; chromatic movement

Partially correct answer = 1m

(d)

chord clusters — 2

(e)

Up to two marks for a valid difference between the music heard in this excerpt (excerpt 2) and the music heard in excerpt 1. Answers must refer to both excerpts and the same point of difference. — 2

For example:

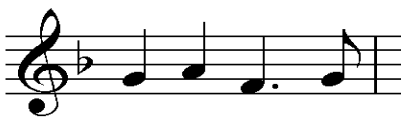
	Excerpt 2 (This excerpt)	**Excerpt 1**
Differences	Melody / *Dies Irae* on flute	Melody / *Dies Irae* on marimba and violin
	Melody / *Dies Irae* mainly semiquavers	Melody / *Dies Irae* mainly quavers
	No guiro	Guiro plays
	No *sul ponticello*	*Sul ponticello*
	No piccolo	Piccolo
	Totentanz	No Totentanz / Danse Macabre
	No canon	Canon
	Chord clusters (on marimba)	No chord clusters (on marimba)
	Chord clusters (on piano)	No chord clusters (on piano)

Partially correct answer = 1m

<table>
<tr><th colspan="3">Question 4 – 10 marks</th></tr>
<tr><td colspan="3">Sergeant Pepper's Lonely Hearts Club Band from the Sergeant Pepper's Lonely Hearts Club Band album by the Beatles.</td></tr>
<tr><th colspan="3">Middle and Interlude (bars 18-34): CD1 Tracks 36 – 38</th></tr>
<tr><td>(a)</td><td>vocals</td><td>2</td></tr>
<tr><td>(b)</td><td>French horn</td><td>2</td></tr>
<tr><td>(c)</td><td>syncopation</td><td>2</td></tr>
<tr><td>(d)</td><td>block chords</td><td>2</td></tr>
<tr><td>(e)</td><td>One mark for an identification of a valid rock feature and one mark for identification of a valid classical feature in Sergeant Pepper's Lonely Hearts Club Band

For example:
<table>
<tr><td>Rock feature</td><td>Rock instruments (lead/rhythm/bass) guitar(s)); Drum-kit; driving guitars; drum backbeat; strong vocals; Panning; distortion; reverb; overdubbing; rock harmonic progressions</td></tr>
<tr><td>Classical feature</td><td>Classical instruments (strings in the warm-up); (4) French horns; contrapuntal horns; classical harmonic progressions; word painting</td></tr>
</table></td><td>1 + 1</td></tr>
</table>

Question 5 – 25 marks		
Excerpt 1: *Seo Sa Ceo (live),* Gerry O' Connor from the album*, Ceol Tacsi* CD2: *Tracks 1 – 3*		
(a)	(i) reel (ii) $\frac{4}{4}$ (iii)	3 2 2
(b)	banjo	3
Excerpt 2: an excerpt from *Sliabh Geal gCua,* Karan Casey, from the album *Ceol Tacsi* **CD2: Tracks 4 – 6**		
(c)	Sean-nós	2
(d)	Up to three marks each for any two valid features of sean-nós which can be heard in the excerpt **For example:** Ornamentation; free rhythm; solo/unaccompanied/monophonic Partially correct answer = 1m/2m	3 + 3
Excerpt 3 - Slow Air: Liam Ó Raghallaigh – Mary Bergin **CD2: Tracks 7 - 9**		
(e)	Slow air	2
(f)	Tin whistle / whistle	2
(g)	Up to three marks for any valid traditional feature of the music which can be heard in the excerpt **For example:** Ornamentation; free rhythm; solo/unaccompanied/monophonic; repeated last note; gap scale; modal; wide range Partially correct answer = 1m/2m	3

Question 6 – 20 marks		
Excerpt 1 *Totentanz - Finale* by Liszt CD2 Tracks 11 - 13		
(a)	strings	3
(b)	repeated notes	3
Excerpt 2 *Totentanz - Finale* by Liszt CD2 Tracks 14 – 16		
(c)	Up to three marks for a valid identification of a feature of the piano music heard in the excerpt. **For example:** Block chords; scales / step movement; accented chords (in lh); staccato notes; marcato; low pitch in lh; high pitch in rh; melody in lh; accompaniment in rh; chromatic movement / notes Glissando = 1 Partially correct answer = 1m/2m	3
Excerpt 3 - *Totentanz - Finale* by Liszt CD2 Tracks 17 – 19		
(d)	Up to four marks for a description of how the composer portrays a dance of death in the music heard in the excerpt. **For example:** Use of dynamics/crescendo towards the end of the excerpt; use of triangle; fast tempo; dance rhythm; use of staccato; pizzicato strings; extreme of register in piano music; triplet figure in strings; vamping piano Partially correct answer = 1m/2m/3m	4
Excerpt 4 - *Be Still My Soul* Tabernacle Choir CD Tracks 20 - 22		
(e)		3

Excerpt 5 - *Be Still My Soul* Tabernacle Choir
CD2 Tracks 23, 25, 27
Excerpt 6 *Finlandia* performed by Pro Musica Symphony Orchestra
CD2 Tracks 24, 26, 28

(f) Up to four marks for a description of a valid difference between the music heard in excerpt 5 and the music heard in excerpt 6.
Answers must refer to both excerpts and the same point of difference. 4

For example:

	Excerpt 5	**Excerpt 6**
Differences	Melody sung by (unison female) voices; voices; voices and instruments; countermelody on strings; legato strings; legato melody; (moderately) soft melody; (moderately) soft strings; slower tempo; different key (F major); lower key	Melody played by woodwind /flute/oboe/clarinet; no voices; instruments only; countermelody on bassoon; tremolo strings; legato and staccato melody; (moderately) loud melody; very soft strings; faster tempo; different key (A flat major); higher key

Partially correct answer = 1m/2m/3m