Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2022

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	• 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 *Appropriate performing directions (phrasing and dynamics) inserted* *Suitable instrument chosen.*	49 – 50 46 – 48 43 – 45
	• 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 *Appropriate performing directions (phrasing and dynamics) inserted* *Suitable instrument chosen.*	41 – 42 38 – 40 35 – 37
	• Good sense of melodic and rhythmic interest • Good sense of shape and structure • Good development of opening ideas • Good sense of direction and climax *Appropriate performing directions (phrasing and dynamics) inserted* *Suitable instrument chosen.*	33 – 34 30 – 32 27 – 29
	• Fair sense of melodic and rhythmic interest • Fair sense of shape and structure • Fair development of opening ideas • Fair sense of direction and climax *Appropriate performing directions (phrasing and dynamics) inserted* *Suitable instrument chosen.*	25 – 26 22 – 24 19 – 21
	• Poor melodic and rhythmic interest • Poor sense of shape and structure • Poor development of opening ideas • Poor sense of direction *Inappropriate performing directions (phrasing and dynamics) inserted* *Unsuitable instrument chosen.*	17 – 18 14 – 16 11 – 13
	• 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 performing directions (phrasing and dynamics) inserted* *No instrument chosen.*	9 – 10 6 – 8 3 – 5
	• Very little or no attempt	1 – 2 0

Q	Descriptors	Mark
2	• Excellent "marriage" of words and music • Excellent style and imagination • Excellent sense of shape and structure • Excellent sense of direction and climax *Appropriate performing directions (phrasing and dynamics) inserted*	49 – 50 46 – 48 43 – 45
	• 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 *Appropriate performing directions (phrasing and dynamics) inserted*	41 – 42 38 – 40 35 – 37
	• 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 *Appropriate performing directions (phrasing and dynamics) inserted*	33 – 34 30 – 32 27 – 29
	• 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 *Appropriate performing directions (phrasing and dynamics) inserted*	25 – 26 22 – 24 19 – 21
	• Poor "marriage" of words and music • Poor melodic and rhythmic interest • Poor sense of shape and structure • Poor sense of direction *Inappropriate performing directions (phrasing and dynamics) inserted*	17 – 18 14 – 16 11 – 13
	• 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 *No performing directions (phrasing and dynamics) inserted*	9 – 10 6 – 8 3 – 5
	• Very little or no attempt	1 – 2 0
	No text inserted	0

Q	Descriptors	Mark
3	• 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 *Appropriate performing directions (phrasing and dynamics) inserted* *Suitable instrument chosen.*	49 – 50 46 – 48 43 – 45
	• 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 *Appropriate performing directions (phrasing and dynamics) inserted* *Suitable instrument chosen.*	41 – 42 38 – 40 35 – 37
	• 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 *Appropriate performing directions (phrasing and dynamics) inserted* *Suitable instrument chosen.*	33 – 34 30 – 32 27 – 29
	• 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 *Appropriate performing directions (phrasing and dynamics) inserted* *Suitable instrument chosen.*	25 – 26 22 – 24 19 – 21
	• 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 *Inappropriate performing directions (phrasing and dynamics) inserted* *Unsuitable instrument chosen*	17 – 18 14 – 16 11 – 13
	• 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 *No performing directions (phrasing and dynamics) inserted* *No instrument chosen*	9 – 10 6 – 8 3 – 5
	• Very little or no attempt	1 – 2 0

SECTION B – HARMONY (50 marks)

<table>
<tr><th>Q</th><th></th><th>Descriptors</th><th colspan="2">Mark</th></tr>
<tr><td rowspan="9">4</td><td rowspan="8">Melody</td><td>• Excellent style and imagination
• Excellent awareness of key and underlying harmonic structure
• Excellent development of opening ideas
• Excellent sense of direction and climax</td><td>32 – 33
30 – 31
28 – 29</td><td rowspan="8">33</td></tr>
<tr><td>• Very good style and imagination
• Very good awareness of key and underlying harmonic structure
• Very good development of opening ideas
• Very good sense of direction and climax</td><td>27
25 – 26
23 – 24</td></tr>
<tr><td>• Good style and imagination
• Good awareness of key and underlying harmonic structure
• Good development of opening ideas
• Good sense of direction and climax</td><td>22
20 – 21
18 – 19</td></tr>
<tr><td>• Fair style and imagination
• Fair awareness of key and underlying harmonic structure
• Fair development of opening ideas
• Fair sense of direction and climax</td><td>17
15 – 16
13 – 14</td></tr>
<tr><td>• Poor style and imagination
• Poor awareness of key and underlying harmonic structure
• Poor development of opening ideas
• Poor sense of direction and climax</td><td>12
10 – 11
8 – 9</td></tr>
<tr><td>• Very poor style and imagination
• Very poor awareness of key and underlying harmonic structure
• Very poor development of opening ideas
• Very poor sense of direction and climax</td><td>7
5 – 6
3 – 4</td></tr>
<tr><td>Very little or no attempt</td><td>2
1
0</td></tr>
<tr><td rowspan="2">Bass</td><td>0.5 mark per correct bass note under each chord symbol (0.5 x 20)
(Correct pitch in correct place rhythmically)</td><td>10</td><td rowspan="2">17</td></tr>
<tr><td>Quality of bass line, including sense of musicality, awareness of style and technical knowledge
<table>
<tr><th>Quality of Bass Line</th><th></th></tr>
<tr><td>• Excellent bass line
• Excellent awareness of style</td><td>7</td></tr>
<tr><td>• Very good bass line
• Very good awareness of style</td><td>6</td></tr>
<tr><td>• Good bass line
• Good awareness of style</td><td>4 - 5</td></tr>
<tr><td>• Fair bass line
• Fair awareness of style</td><td>2 - 3</td></tr>
<tr><td>• Poor bass line
• Poor awareness of style</td><td>0 - 1</td></tr>
</table></td><td>7</td></tr>
</table>

<table>
<tr><th>Q</th><th></th><th>Descriptors</th><th colspan="2">Mark</th></tr>
<tr><td rowspan="3">5</td><td rowspan="2">Chords</td><td>• 1 mark for each chord that is part of a good progression in chord boxes 1, 2, 4, 5, 6, 7, 9, 10, 11, 12, 13, 15, 16, 19, 20, 21, 22 and 23
• 0.5 mark for each chord that is part of a good progression in chord boxes 3, 8, 14, 17, 18 and 24</td><td>18
+
3</td><td rowspan="2">30</td></tr>
<tr><td>Quality of musical progressions in the style of the given opening

<table><tr><th>Quality of Chord Progressions</th><th></th></tr><tr><td>Excellent chord progressions</td><td>8 – 9</td></tr><tr><td>Very good chord progressions</td><td>6 – 7</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></td><td>9</td></tr>
<tr><td rowspan="2">Bass</td><td>0.5 mark per correct bass note under each correct chord symbol</td><td>12</td><td rowspan="2">20</td></tr>
<tr><td>Quality of bass line, including sense of musicality, awareness of style and technical knowledge

<table><tr><th>Quality of Bass Line</th><th></th></tr><tr><td>• Excellent bass line
• Excellent awareness of style</td><td>8</td></tr><tr><td>• Very good bass line
• Very good awareness of style</td><td>6 – 7</td></tr><tr><td>• Good bass line
• Good awareness of style</td><td>4 – 5</td></tr><tr><td>• Fair bass line
• Fair awareness of style</td><td>2 – 3</td></tr><tr><td>• Poor bass line
• Poor awareness of style</td><td>0 – 1</td></tr></table></td><td>8</td></tr>
</table>

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.

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 7^{th} 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.

1. V^7 - V not accepted
2. Vb or V^7b should generally be followed by I
3. V – ii generally not accepted,
4. ii – I generally not accepted except as approach to Ic in cadential 6/4
5. Cadential 6/4 must be on the stronger of the two beats and at a cadence point
6. Secondary 7ths, if used, must be used correctly i.e. they must be followed by a chord whose root is a 4^{th} higher

Bass Line
No doubling of major 3^{rd} under chord symbol

Q		Descriptors	Mark	
6	**Chords**	• 1 mark for each chord that fits melody and is part of a good chord progression in chord boxes 1, 2, 3, 4, 6, 7, 8, 10, 11, 12, 13, 16, 17 and 18 • 0.5 mark for each chord that fits melody and is part of a good chord progression in chord boxes 5, 9, 14, 15, 19 and 20	14 + 3	**17**
	Descant	• Excellent descant line within harmonic framework • Excellent adherence to two-part style of given opening	32 – 33 30 – 31 28 – 29	**33**
		• Very good descant line within harmonic framework • Very good adherence to two-part style of given opening	27 25 – 26 23 – 24	
		• Good descant line within harmonic framework • Good adherence to two-part style of given opening	22 20 – 21 18 – 19	
		• Fair descant line within harmonic framework • Fair adherence to two-part style of given opening	17 15 – 16 13 – 14	
		• Poor descant line within harmonic framework • Poor adherence to two-part style of given opening	12 10 – 11 8 – 9	
		• Very poor descant line within harmonic framework • Very poor adherence to two-part style of given opening	7 5 – 6 3 – 4	
		• Very little or no attempt	2 1 0	

	Descriptors	Mark	Total
	• 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**
	• 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	
	• 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	
	• 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	
	• 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	
	• 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	
	• 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

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;
Allow Piano
(any 2 correct instruments)

2 + 2

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

(b)

Up to two marks for each description of two valid differences between the music 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 + 2

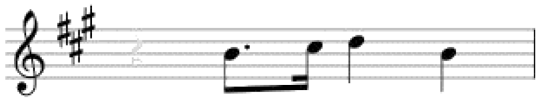
For example:

	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 = 1

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

(c)



4

Mark the first four notes from left to right. 0.5m for each correct pitch
Mark the first four notes from left to right. 0.5m for each correct rhythm

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

(d)

Up to two marks for a description of each of two valid features of the piano music heard in this excerpt.

2+2

For example, feature:

Plays melody (at start); plays accompaniment (when other instruments enter); contrapuntal (at the start) ; trill / ornamentation; sequences; broken chords; dotted rhythm; syncopation; semiquaver movement / passages; (ascending / descending) scales; octave leaps; imitation; (decorated) repeated / pedal note (LH)

Allow alberti bass

Partially correct answer = 1

	Excerpt 5 (bars 275-284): CD1 Tracks 15 – 17	
(e)	Up to three marks for a valid reason which supports the given statement with reference to the music heard in the excerpt. **For example:** Flamboyant playing featuring the soloist; a feeling of extemporization featuring the soloist; use of long trill to bring tutti orchestra in; anticipates the full cadenza which happens shortly after. Ascending scales; use of triplets if compared to use in main cadenza Accept any correct answer which compares the music either to cadenzas in general or to cadenzas in the work = 3 A generic description + supporting reference to the music = 3 A generic description = 1 A feature without a link to cadenza = 1 Partially correct answer = 1m/2m	3
(f)	Perfect cadence	2
(g)	Up to four marks for a description of one valid feature of the music which immediately follows excerpt 5 in the movement. Accept any correct reference to the music in bars 284-297 Note: the feature and some elaboration is needed. This could be the location of the feature, the name(s) of the instrument(s) attached to the feature, or more description of the feature itself. **For example feature:** Transition material / S1B / A2 returns at the start; development theme / 1E is played; orchestra only, soloist does not feature (with the exception of the final chord); changes of dynamics / alternating *f* and *p*; descending bass line in vc & cb; repeated notes in theme / accompaniment; dotted rhythm; syncopation; sequences; pedal note (horn); two beat rest Partially correct answer = 1m/2m/3m	4

Question 2 – 10 marks		
Three excerpts from *Symphonie Fantastique* by Berlioz		
Excerpt 1 (bars 114-123): CD1 Tracks 19 – 21		
(a)	Trombone(s) Ophicléide(s) / Tuba(s) Bassoon(s) (Any correct instrument)	2
(b)	Sequences	2
Excerpt 2 (bars 123-135): CD1 Tracks 22 – 24		
(c)	Up to two marks for a description of each of two valid features of the accompaniment heard in the excerpt. **For example, feature:** Timpani roll(s); accented bass drum throughout; cymbal crashes throughout; cymbal crashes on off-beat; bass drum on off-beat; bass drum doubling cymbals; trumpet repeated notes; accurate reference to rhythm; tremolo / tremolo in upper strings / vln I, vln II and Vla; accurate reference to dynamics; leap of a 5th in timpani; step movement in upper strings / vln I, vln II & vla Tremolo in strings = 1 Partially correct answer = 1	2+2
Excerpt 3 (bars 135-140): CD1 Tracks 25 – 27		
(d)	Up to two marks for a valid description of how inversion is heard in the excerpt. **For example:** Strings play fragments of the Descending theme ascending in inversion (in unison) A generic reference to inversion without reference to how it is heard in the music in the excerpt = 0 Partially correct answer = 1	2

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)

Marimba 1
Violin 1

(b)

(i) One mark for a valid explanation of *sul ponticello*. 1

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

(ii) Violin and / or cello 1

(c)

the guiro plays quavers 2

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

(d)

Up to two marks for each description of two valid differences 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 + 2

For example:

	Excerpt 2 (This excerpt)	**Excerpt 1**
Difference	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 = 1

Question 4 – 10 marks		
	***Sergeant Pepper's Lonely Hearts Club Band* from the *Sergeant Pepper's Lonely Hearts Club Band* album by the Beatles.**	
	Middle and Interlude (bars 18-34): CD1 Tracks 36 – 38	
(a)	Up to 2m for a description of one valid feature of the vocal music of lines 1-4. **For example:** The rhythm consists primarily of quavers; the melody begins on an upbeat; sung in (2/3-part) harmony; repeated notes; syncopation; flattened 3rd; flattened 7th; accurate reference to the rhythm; syllabic; narrow range in the melody; range of a 6th in the melody Partially correct answer = 1	2
(b)	descending D^7 arpeggio	2
(c)		2
(d)	Up to two marks each for a description of two valid features of the accompaniment in lines 7-11. **For example feature:** Block chords; quaver movement; repeated notes; repetition; movement by step and leap Partially correct answer = 1	2 + 2

<table>
<tr><th colspan="3">Question 5 – 25 marks</th></tr>
<tr><td colspan="3">Excerpt 1: Seán Sa Ceo (live), Gerry O' Connor from the album, Ceol Tacsi
C2 Tracks 1 - 3</td></tr>
<tr><td>(a)</td><td>
<table>
<tr><th></th><th>Type of dance</th><th>Time signature</th><th>Bar of rhythm</th></tr>
<tr><td>Dance</td><td>Reel
Allow polka</td><td>$\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{2}$</td><td>Any correct bar of rhythm</td></tr>
</table>
</td><td>2+1+1</td></tr>
<tr><td>(b)</td><td>banjo</td><td>1</td></tr>
<tr><td>(c)</td><td>Up to two marks for a valid description of one non-traditional feature of the music heard in the excerpt.

For example:
There is an accompaniment / chords / harmony (on guitar/piano)/homophonic; use of syncopation (in the accompaniment)

Partially correct = 1</td><td>2</td></tr>
<tr><td colspan="3">Excerpt 2 - an excerpt from Sliabh Geal gCua, Karan Casey, from the album Ceol Tacsi
CD2 Tracks 4 – 6</td></tr>
<tr><td>(d)</td><td>Sean-nós</td><td>1</td></tr>
<tr><td>(e)</td><td>One mark each for any two valid features of sean-nós which can be heard in the excerpt

For example:
Ornamentation; free rhythm; solo/unaccompanied/monophonic</td><td>1+1</td></tr>
<tr><td>(f)</td><td>flattened 7th</td><td>1</td></tr>
<tr><td colspan="3">Excerpt 3 - Slow Air: Liam Ó Raghallaigh – Mary Bergin
CD2 Tracks 7 - 9</td></tr>
<tr><td>(g)</td><td>Slow Air</td><td>1</td></tr>
<tr><td>(h)</td><td>Tin Whistle</td><td>1</td></tr>
<tr><td>(i)</td><td>One mark each for any two valid traditional features of the music which can be heard in the excerpt

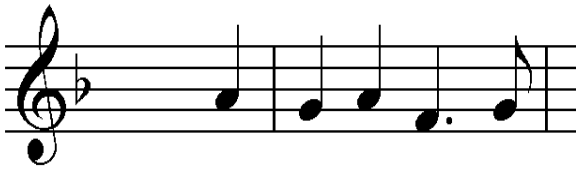
For example:
Ornamentation; free rhythm; solo/unaccompanied/monophonic; repeated last note; gap scale; modal; wide range</td><td>1 + 1</td></tr>
</table>

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 *Totentanz - Finale* by Liszt CD2 Tracks 11 – 13		
(a)	Up to three marks for a valid description of the texture of the music heard in the excerpt. Reference to the terms monophonic and / or homophonic is not required. However, if the terms monophonic and / or homophonic are included in the answer, the description must match for full marks. Monophonic + homophonic + valid description = 3 Monophonic + homophonic = 2 Monophonic/homophonic = 1 Valid description = 3 Polyphonic = 0 Polyphonic + correct description of texture = up to 2 marks Pedal: (Timpani pedal), trumpet and horn join later. Tune: (In bar 4) vc and cb play (the 4-bar) tune, vla, vln and ww join later Partially correct answer = 1m/2m	3
Excerpt 2 *Totentanz - Finale* by Liszt CD2 Tracks 14 – 16		
(b)	Up to three marks for a valid description 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		
(c)	Up to three 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 end of excerpt; use of triangle; fast tempo; dance rhythm; use of staccato; pizzicato strings; extreme of register in piano music; triplet figure in the strings; vamping piano Partially correct answer = 1m/2m	3

Excerpt 4 - *Be Still My Soul* Tabernacle Choir
CD2 Tracks 20 – 22

(d)



5

Mark the first five notes from left to right. 0.5m for each correct pitch
Mark the first five notes from left to right. 0.5m for each correct rhythm

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

(e)

Up to three for each description of two valid differences 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.

3 + 3

For example:

	Excerpt 5	**Excerpt 6**
Difference	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

Element		Descriptors	Mark	Tot.
Paper	1	Name of topic	-	100
	2-4	• 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. *Excellent sources and reference to pieces of music/composer/performer.*	85 - 100	
		• 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. *Very good sources and reference to pieces of music/composer/performer.*	70 - 84	
		• 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. *Good sources and good reference to pieces of music/composer/performer.*	55 - 69	
		• 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. *General sources used, but lacking specific focus.* *Some reference to pieces of music/composer/performer*.	40 - 54	
		• 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. *Inadequate sources listed and inadequate reference to pieces of music/composer/performer.*	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