



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2020

Marking Scheme

Music

Higher Level

Note to teachers and students on the use of published marking schemes

Marking schemes published by the State Examinations Commission are not intended to be standalone documents. They are an essential resource for examiners who receive training in the correct interpretation and application of the scheme. This training involves, among other things, marking samples of student work and discussing the marks awarded, so as to clarify the correct application of the scheme. The work of examiners is subsequently monitored by Advising Examiners to ensure consistent and accurate application of the marking scheme. This process is overseen by the Chief Examiner, usually assisted by a Chief Advising Examiner. The Chief Examiner is the final authority regarding whether or not the marking scheme has been correctly applied to any piece of candidate work.

Marking schemes are working documents. While a draft marking scheme is prepared in advance of the examination, the scheme is not finalised until examiners have applied it to candidates' work and the feedback from all examiners has been collated and considered in light of the full range of responses of candidates, the overall level of difficulty of the examination and the need to maintain consistency in standards from year to year. This published document contains the finalised scheme, as it was applied to all candidates' work.

In the case of marking schemes that include model solutions or answers, it should be noted that these are not intended to be exhaustive. Variations and alternatives may also be acceptable. Examiners must consider all answers on their merits, and will have consulted with their Advising Examiners when in doubt.

Future Marking Schemes

Assumptions about future marking schemes on the basis of past schemes should be avoided. While the underlying assessment principles remain the same, the details of the marking of a particular type of question may change in the context of the contribution of that question to the overall examination in a given year. The Chief Examiner in any given year has the responsibility to determine how best to ensure the fair and accurate assessment of candidates' work and to ensure consistency in the standard of the assessment from year to year. Accordingly, aspects of the structure, detail and application of the marking scheme for a particular examination are subject to change from one year to the next without notice.

SECTION A – MELODY COMPOSITION (40 marks)

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

Q	Descriptors	Mark
2	<ul style="list-style-type: none"> Excellent "marriage" of words and music Excellent style and imagination Excellent sense of shape and structure Excellent sense of direction and climax <i>Appropriate performing directions (phrasing and dynamics) inserted</i>	39 – 40 36 – 38 34 – 35
	<ul style="list-style-type: none"> Very good "marriage" of words and music Very good sense of melodic and rhythmic interest Very good sense of shape and structure Very good sense of direction and climax <i>Appropriate performing directions (phrasing and dynamics) inserted</i>	32 – 33 30 – 31 28 – 29
	<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>	26 – 27 24 – 25 22 – 23
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	<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>	14 – 15 12 – 13 10 – 11
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	<ul style="list-style-type: none"> Very little or no attempt 	2 – 3 1 0
	No text inserted	0

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

SECTION B – HARMONY (60 marks)

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

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

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

Bass Line

- No doubling of major 3rd under chord symbol

Q		Descriptors	Mark	
6	Chords	<ul style="list-style-type: none"> 1 mark for each chord that fits melody and is part of a good chord progression (1 X 20) 	20	20
	Descant	<ul style="list-style-type: none"> Excellent descant line within harmonic framework Excellent adherence to two-part style of given opening 	39 – 40 36 – 38 34 – 35	40
		<ul style="list-style-type: none"> Very good descant line within harmonic framework Very good adherence to two-part style of given opening 	32 – 33 30 – 31 28 – 29	
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		<ul style="list-style-type: none"> Very little or no attempt 	2 – 3 1 0	