



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2019

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 Successful modulation <i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i>	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 Successful modulation <i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i>	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 An unconfirmed modulation <i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i>	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 An unsuccessful modulation <i>Appropriate performing directions (phrasing and dynamics) inserted</i> <i>Suitable instrument chosen.</i>	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 No attempt at modulation <i>Inappropriate performing directions (phrasing and dynamics) inserted</i> <i>Unsuitable instrument chosen.</i>	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 No attempt at modulation <i>No performing directions (phrasing and dynamics) inserted</i> <i>No instrument chosen.</i>	8 – 9 6 – 7 4 – 6
	<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 style and imagination Excellent "marriage" of words and music 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 sense of melodic and rhythmic interest Very good "marriage" of words and music 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 sense of melodic and rhythmic interest Good "marriage" of words and music 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
	<ul style="list-style-type: none"> Fair sense of melodic and rhythmic interest Fair "marriage" of words and music Fair sense of shape and structure Fair sense of direction and climax <i>Appropriate performing directions (phrasing and dynamics) inserted</i>	20 – 21 18 – 19 16 – 17
	<ul style="list-style-type: none"> Poor melodic interest Poor "marriage" of words and music 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
	<ul style="list-style-type: none"> Very poor melodic interest Very poor "marriage" of words and music Very poor sense of shape and structure Very poor sense of direction <i>No performing directions (phrasing and dynamics) inserted</i>	8 – 9 6 – 7 4 – 6
	<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"> 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 Rhythmic integrity of dance excellently maintained 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"> 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 Rhythmic integrity of dance very well maintained 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 sense of melodic and rhythmic interest Good sense of shape and structure Good development of opening ideas Good sense of direction and climax Good attempt at maintaining dance rhythm 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 sense of melodic and rhythmic interest Fair sense of shape and structure Fair development of opening ideas Fair sense of direction and climax Fair attempt at maintaining dance rhythm 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 melodic and rhythmic interest. Poor sense of shape and structure Poor development of opening ideas Poor sense of direction Poor awareness of dance rhythm 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 melodic and rhythmic interest. Very poor sense of shape and structure Very poor development of opening ideas Very poor sense of direction Very poor awareness of dance rhythm 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 – 6
	<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 imagination Excellent awareness of key and underlying harmonic structure Excellent development of opening ideas Excellent sense of direction and climax 	39 – 40 36 – 38 34 – 35	40													
		<ul style="list-style-type: none"> 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 	32 – 33 30 – 31 28 – 29														
		<ul style="list-style-type: none"> Good style and imagination Good awareness of key and underlying harmonic structure Good development of opening ideas Good sense of direction and climax 	26 – 27 24 – 25 22 – 23														
		<ul style="list-style-type: none"> Fair style and imagination Fair awareness of key and underlying harmonic structure Fair development of opening ideas Fair sense of direction and climax 	20 – 21 18 – 19 16 – 17														
		<ul style="list-style-type: none"> Poor style and imagination Poor awareness of key and underlying harmonic structure Poor development of opening ideas Poor sense of direction and climax 	14 – 15 12 – 13 10 – 11														
		<ul style="list-style-type: none"> 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 	8 – 9 6 – 7 4 - 6														
		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> </tr> <tr> <td> <ul style="list-style-type: none"> Excellent bass line Excellent awareness of style </td> <td>8 – 10</td> </tr> <tr> <td> <ul style="list-style-type: none"> Very good bass line Very good awareness of style </td> <td>6 – 7</td> </tr> <tr> <td> <ul style="list-style-type: none"> Good bass line Good awareness of style </td> <td>4 - 5</td> </tr> <tr> <td> <ul style="list-style-type: none"> Fair bass line Fair awareness of style </td> <td>2 - 3</td> </tr> <tr> <td> <ul style="list-style-type: none"> Poor bass line Poor awareness of style </td> <td>0 - 1</td> </tr> </table>		Quality of Bass Line		<ul style="list-style-type: none"> Excellent bass line Excellent awareness of style 	8 – 10	<ul style="list-style-type: none"> Very good bass line Very good awareness of style 	6 – 7	<ul style="list-style-type: none"> Good bass line Good awareness of style 	4 - 5	<ul style="list-style-type: none"> Fair bass line Fair awareness of style 	2 - 3	<ul style="list-style-type: none"> Poor bass line Poor awareness of style 	0 - 1	10
	Quality of Bass Line																
<ul style="list-style-type: none"> Excellent bass line Excellent awareness of style 	8 – 10																
<ul style="list-style-type: none"> Very good bass line Very good awareness of style 	6 – 7																
<ul style="list-style-type: none"> Good bass line Good awareness of style 	4 - 5																
<ul style="list-style-type: none"> Fair bass line Fair awareness of style 	2 - 3																
<ul style="list-style-type: none"> Poor bass line Poor 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	22	36												
		Quality of musical progressions in the style of the given opening	14													
		<table><tr><th>Quality of Chord Progressions</th><th></th></tr><tr><td>Excellent chord progressions</td><td>12 – 14</td></tr><tr><td>Very good chord progressions</td><td>9 – 11</td></tr><tr><td>Good chord progressions</td><td>6 – 8</td></tr><tr><td>Fair chord progressions</td><td>3 – 5</td></tr><tr><td>Poor chord progressions</td><td>0 – 2</td></tr></table>			Quality of Chord Progressions		Excellent chord progressions	12 – 14	Very good chord progressions	9 – 11	Good chord progressions	6 – 8	Fair chord progressions	3 – 5	Poor chord progressions	0 – 2
		Quality of Chord Progressions														
		Excellent chord progressions			12 – 14											
		Very good chord progressions			9 – 11											
		Good chord progressions			6 – 8											
	Fair chord progressions	3 – 5														
	Poor chord progressions	0 – 2														
	Bass	0.5 mark per correct bass note under each correct chord symbol	11	24												
Quality of bass line, including sense of musicality, awareness of style and technical knowledge		13														
<table><tr><th>Quality of Bass Line</th><th></th></tr><tr><td><ul style="list-style-type: none">Excellent bass lineExcellent awareness of style</td><td>12 – 13</td></tr><tr><td><ul style="list-style-type: none">Very good bass lineVery good awareness of style</td><td>9 – 11</td></tr><tr><td><ul style="list-style-type: none">Good bass lineGood awareness of style</td><td>6 – 8</td></tr><tr><td><ul style="list-style-type: none">Fair bass lineFair awareness of style</td><td>3 – 5</td></tr><tr><td><ul style="list-style-type: none">Poor bass linePoor awareness of style</td><td>0 – 2</td></tr></table>			Quality of Bass Line			<ul style="list-style-type: none">Excellent bass lineExcellent awareness of style	12 – 13	<ul style="list-style-type: none">Very good bass lineVery good awareness of style	9 – 11	<ul style="list-style-type: none">Good bass lineGood awareness of style	6 – 8	<ul style="list-style-type: none">Fair bass lineFair awareness of style	3 – 5	<ul style="list-style-type: none">Poor bass linePoor awareness of style	0 – 2	
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<ul style="list-style-type: none">Poor bass linePoor awareness of style	0 – 2															

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
- V - V⁷ = good
- Vb or V⁷b must always be followed by i unless coming down by step in the bass
- V – ii[°]b generally not accepted,
- ii[°]b – i 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
- Chords that cause weak bass line (aug 4th, dim 5th) not accepted
- 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

Treatment of LN (aug4th) → should rise unless coming down by step

Stepwise movement to and from inversions = good

Good finish

Q		Descriptors	Mark	
6	Chords	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	
		<ul style="list-style-type: none"> Good descant line within harmonic framework Good adherence to two-part style of given opening 	26 – 27 24 – 25 22 – 23	
		<ul style="list-style-type: none"> Fair descant line within harmonic framework Fair adherence to two-part style of given opening 	20 – 21 18 – 19 16 – 17	
		<ul style="list-style-type: none"> Poor descant line within harmonic framework Poor adherence to two-part style of given opening 	14 – 15 12 – 13 10 – 11	
		<ul style="list-style-type: none"> Very poor descant line within harmonic framework Very poor adherence to two-part style of given opening 	8 – 9 6 – 7 4 – 6	
		<ul style="list-style-type: none"> Very little or no attempt 	2 – 3 1 0	

	Descriptors	Mark	Total
	<ul style="list-style-type: none"> Excellent degree of creativity and originality Excellent grasp of the principles of composition, orchestration or 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 or 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 or 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 or 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 or 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 or 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	