



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

**Leaving Certificate 2013**

**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**

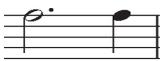
Assumptions about future marking schemes on the basis of past schemes should be avoided. While the underlying assessment principles remain the same, the details of the marking of a particular type of question may change in the context of the contribution of that question to the overall examination in 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 (40 marks)

Q	Descriptors			Mark	
1	Each Melody	A	Good sense of shape, rhythmically consistent.	17 - 20	20 + 20
		B	Rhythmically consistent, with a moderately good sense of shape.	14 – 16	
		C	Rhythm generally consistent, with some awareness of key and shape.	11 - 13	
		D	Some rhythmical inconsistencies. Little awareness of key and shape.	8 - 10	
		E	No awareness of key, shape or rhythm.	5 - 7	
		F	Little or no attempt	0 – 4	
		<i><b>Deductions, if omitted or deficient:</b> Ending on tonic (2 marks each melody); Expression marks, phrasing, instruments(1 mark each for each melody)</i>			
2	A	Good sense of shape, rhythmically consistent with words.	34 – 40	40	
	B	Rhythm generally consistent with words. Moderately good sense of shape.	28 – 33		
	C	Rhythm fairly consistent with words. Some awareness of key and shape.	22 – 27		
	D	Some rhythmical inconsistencies with words. Little awareness of key and shape.	16 – 21		
	E	No awareness of key, shape or rhythm.	10 – 15		
	F	Little or no attempt	0 - 9		
	<i><b>Deductions, if omitted or deficient:</b> Ending on tonic (4 marks); Expression marks, phrasing (up to 2 each)</i>				
3	Each Melody	A	Good sense of shape; rhythm & style of dance maintained.	17 - 20	20 + 20
		B	Good attempt at maintaining rhythm & style of dance, with a moderately good sense of shape.	14 – 16	
		C	Rhythm & style of dance generally consistent, with some awareness of key and shape.	11 - 13	
		D	Some rhythmical inconsistencies. Little awareness of key and shape.	8 - 10	
		E	No awareness of key, shape or rhythm.	5 - 7	
		F	Little or no attempt	0 – 4	
		<i><b>Deductions, if omitted or deficient:</b> Ending on tonic (2 marks each melody); Expression marks, phrasing, instruments(1 mark each for each melody)</i>			

## SECTION B – HARMONY (60marks)

Q	Element	Descriptors	Mark	Sub-total	Total
4	Grid	1 mark per correct note of chord	12	12	60
	Melody	2 marks per correct note Deduct .5 mark per note if given rhythm not used	2 x 12	24	
	Bass	2 marks per correct bass note. Deduct .5 mark per note if given rhythm not used	2 x 12	24	
5	Grid	1 mark per correct note of chord	12	12	60
	Chords	1 mark per chord that fits.	1 x 12	24	
		1 extra mark per good cadence chord	1 x 12		
	Bass	1 mark per correct note for every correct chord.	1 x 12	24	
1 extra mark per correct note for every good cadence chord		1 x 12			
6	Grid	1 mark per correct note of chord	12	12	60
	Chords	1 mark per chord that fits.	1 x 12	24	
		1 extra mark per good cadence chord	1 x 12		
	Descant	1 mark per correct note for every chord that fits	1 x 12	24	
1 extra mark per correct note for every good cadence chord		1 x 12			

Q	Sec.	Part	Answer	Mark	Sub-total	Total
1	Excerpt 1	(i)	The Coda	2	8	25
		(ii)	Timpani Triplet Rhythm	2 2		
		(iii)	Bassoon/ violin (1) /cello / viola Any one.	2		
	Excerpt 2	(i)	Wind	2	8	
		(ii)		2+2		
		(iii)	Homophonic	2		
	Excerpt 3	(i)	Love Theme	2	9	
			Chords	2		
		(ii)	Any valid explanation of <i>tutti</i> chords (with or without reference to the excerpt)	2		
(iii)		Any <b>one</b> valid feature of Romantic Music as <i>heard</i> in the Overture	3			

Q	Sec.	Part	Answer	Mark	Sub-total	Total
2		(i)	The 3 <sup>rd</sup> movement	2	10	10
		(ii)	A recitative	1		
			Explanation	1		
		(iii)	A tenor	1		
			One feature of vocal line	1		
		(iv)	Organ & cello / double Bass / violone	1+1		
	(v)	One note per syllable (any valid explanation)	2			
3		(i)	The end of the work	1	10	10
			Lord Mayo's Delight	1		
		(ii)	Viola and cello	2		
		(iii)	Canon	1		
			Molto flautando	1		
		(iv)	3/4	2		
	(v)	One valid feature of style (Identify only)	2			
4		(i)	Rising scales	2	10	10
		(ii)	Similar	1		
		(iii)	Guitars and drums	2		
		(iv)	Rock style	1		
			One valid reason	1		
		(v)	The Coda	1		
	Description of one feature.	2				

Q	Sec.	Part	Answer	Mark	Sub-total	Total
5	Excerpt 1	(i)	Hornpipe	3	8	25
		(ii)		3		
		(iii)	Concertina / accordion / box/ fiddle / violin	2		
	Excerpt 2	(i)	Sean-nós	2	8	
		(ii)	Sung solo/unaccompanied; ornamentation; free rhythm; nasal tone Any two valid features of style	2 + 2		
		(iii)	Description of lament	2		
	Excerpt 3	(i)	Irish traditional	1	9	
			Classical/Pop	1		
		(ii)	Feature of style 1	2		
			Feature of style 2	2		
		(iii)	Uilleann pipes	3		

Q	Sec.	Part	Answer	Mark	Sub-total	Total
6	Excerpt 1	(i)	Four bars	2	7	20
		(ii)	Full SATB choir	2		
		(iii)		1+1+1		
	Excerpt 2	(i)	Different metre/time-signature, was 4/4 now 3/4; repetition; faster ; use of dotted rhythm; Any one valid difference	2	4	
		(ii)	Dotted rhythm	2		
	Excerpt 3	(i)		2	9	
		(ii)	Repetition	1		
		(iii)	Altos	1		
		(iv)	Trumpet Timpani / kettle drums / drums / bass drum	1 1		
		(v)	A chorus Two reasons for answer	1 1+1		

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