



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Junior Certificate 2016

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.

Listening, Composing and General Study

300 marks

Summary of marks

Q.1	(30)	4 + 4;	4 + 4;	4 + 4;	6
Q.2	(30)	2 + 2;	2 + 2;	2 + 2;	2 + 2; 2 + 2 + 2 + 2; 2 + 2 + 2
Q.3	(40)	3 + 3 + 3;	3 + 3 + 3 + 3;	2 + 2 + 2 + 3;	2 + 2 + 6
Q.4	(40)	20;	15 + 1;	4	
Q.5	(40)	2 + 2;	3 + 3;	2 + 3 + 3;	2 + 3 + 3; 2 + 3 + 3; 2 + 2 + 2
Q.6	(20)	2 + 2 + 2;	4;	5;	5
Q.7	(35)	(A/B/C)	27;	4;	4
Q.8	(45)	(A/B)	12;	12;	21
		(C)	5 × 9		
Q.9	(100)	25;	25;	10;	40
Q.10	(20)	-;	2 + 2;	2 + 2;	12

Grades

A: 255-300

B: 210-254

C: 165-209

D: 120-164

E: 75-119

F: 30-74

NG: 0-29

INFORMATION NOTES

Reasonable accommodations

Where a candidate has been granted, and availed of, the aid of a scribe, a tape-recorder or a spell-enabled computer, a modified interpretation of this marking scheme may apply.

Parentheses ()

Information contained in parentheses is not required to gain marks.

Positive marking

In all sections of the examination the answers given in the marking scheme should not be considered as the only possible answers that should be accepted. Answers which are synonymous with, or equivalent to, those in the scheme are also acceptable. Examiners will mark positively.

NOTES TO EXAMINERS

- Mark the overall quality of statements/descriptions. Full marks can only be awarded for statements/descriptions that are fully correct.
- Where there is a choice of question to answer, if a candidate answers more than one question, mark all answers and award the marks for the best answer.
- In multiple-choice questions, each extra incorrect answer cancels a correct one.
- In the grand total, round **up** fractions or decimals to the next whole number.
- Leave fractions or decimals in individual answers.

Test music

John Williams: Star Wars

- An excerpt from one of your set works, played ONCE.
- Answer A and B.

Excerpt 1

A (i) Name the WORK from which this excerpt is taken *(4 Dance Episodes from) Rodeo* ... **2**

(ii) The name of this MOVEMENT is *Hoedown* ... **2**

B (i) This music was composed for

a ballet
 an opera
 a play
 a musical

... **2**

(ii) The composer's name is *(Aaron) Copland* ... **2**

- You will now hear the first part of the excerpt.
- It will be played THREE times.
- Answer C and D.

Excerpt 1, first part

C (i) Name this melody. *Bonyparte / Bonyparte's Retreat* ... **2**

(ii) It is in the style of

a waltz
 a gigue
 a reel

... **2**

D (i) Identify the percussion instrument which plays the melody at times.

xylophone ... **2**

(ii) Identify another percussion instrument that features in this excerpt.

cymbals or snare drum ... **2**
 Accept: xylophone if not given in (i)

- You will now hear the second part of the excerpt.
- It will be played THREE times.
- Answer E.

Excerpt 1, second part

E (i) Identify TWO instruments which play a solo in this excerpt. (2+2) ... 4

<p><u>Any two of the following: 2+2</u></p> <p>trumpet oboe</p> <p>clarinet violin</p>	<p>Each extra <i>incorrect answer</i> cancels one correct answer. e.g. trumpet + clarinet + cello: award 2 marks + 2 marks, minus 2 marks</p>
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(ii) TWO features of the music are

- triplets
- off-beat accents
- sustained notes ... 2
- octave leaps
- trills
- minor key ... 2

- You will now hear a second excerpt.
- It will be played THREE times.
- Answer F.

Excerpt 2

F (i) Which of the following rhythmic patterns is heard in the opening bars of this excerpt? ... 2



(ii) Give TWO other musical features that can be heard in this extract. (2+2) ... 4

<u>Any two of the following, or similar: 2+2</u>	
descending scale	pitch lowers
(descending) sequence	chromaticism
trombones; horns;	final (p) chord on strings /celeste
woodblock; piano;	gets slower; gets softer
syncopation; pizzicato;	staccato; vamping
accented notes; repeated notes	sustained notes on final chord/ at end
D major /major key / 2/4 time	

30

In the case of instruments, e.g. woodblock, piano: naming the instrument is not sufficient - reference must be made to what the instrument is playing for any marks to be awarded.

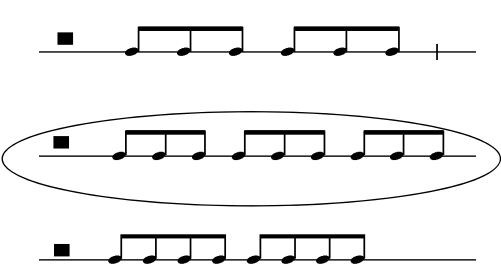
Question 3

IRISH MUSIC

40 marks

- THREE excerpts, each played TWICE.
- Answer A, B and C.

Excerpt 1

- A (i) This dance is a reel a slip jig a hornpipe ... **3**
- (ii) The time signature is 4 6 9 ... **3**
 4 8 8
- (iii) A typical bar of rhythm is **3**
- 

Excerpt 2

- B (i) Identify the instrument playing the melody. ... **3**
- uilleann pipes*
pipes = 2 marks, bagpipes = 0
- (ii) List TWO other traditional features of this performance. (3+3)
- Any two of the following: 3+3
ornamentation / trills / cuts / rolls ... **6**
free rhythm harp = 0
- (iii) In the accompaniment, we hear **3**
- repeated notes block chords broken chords a drone

Excerpt 3

- C (i) Name THREE instruments that can be heard in this excerpt. (2+2+2)
- Each extra *incorrect answer* cancels one correct answer.
- Any two of the following: 2+2+2
fiddle /violin
bass guitar
*(electric) (acoustic) guitar
*drum kit /drums /snare drum /cymbals/ hi-hat
*organ /keyboard /synthesiser
* accept one instrument from each group
drum = 0, bodhrán = 0 ... **6**
- (ii) Apart from instruments, name ONE **non-traditional** feature of this performance. ... **3**
- Any one of the following, or similar: 3 marks

rock style/ fusion group performance syncopation
 accompaniment homophonic texture harmony ... **3**

D (i) Name TWO well-known collectors of Irish Music.

Any two of the following: 2+2

***(Edward) Bunting, (George) Petrie, Francis O'Neill or other relevant collector.
O'Neill = 1 mark***

(2+2)

... 4

(ii) Write a brief note on ONE of these collectors.

Name of collector: _____

Brief note:

Up to 6 marks

Very good knowledge: 6 marks

Good knowledge: 4 marks

Some knowledge: 2 marks

... 6

**—
40**

You now have a pause in which to complete your answer.

Answer A, B and C.

A	Ten melody notes—2 marks each	... 20
B	Ten rhythmic values—1.5 marks each	... 15
	Bonus for dotted crotchet and quaver in correct places	... 1
C	Bar lines in the correct positions—1 mark each	... 4

Use **one** of the three options below:



OR

II – Tonic sol-fa [doh=D]

{ d : s | m : s | l : - s | f : l | s : d^l | t.l : t | d^l : - | - : - ||

OR

III – A combination of stick (or other) notation and tonic sol-fa.

4 | | | |
4 d s m s

Notes:

- In A, where pitch is incorrect, allow up to one third for correct contour (shape) (minimum of three consecutive notes) as follows:

Contour	Mark
3 notes	2
4 notes	3
5 notes	3
6 notes	4
7 notes	5
8 notes	5
9 notes	6
10 notes	7

- In C, deduct 1 mark for extra bar line
- Deduct 1 mark for each extra note
- low *doh* instead of high *doh* in bars 3 or 4 – no marks

Popular Songs including Negro Spirituals, Jazz and Blues Songs

Answer A and B. (There is no music on the recording for these sections).

A Name your CHOSEN SONG in this category and its COMPOSER.
(Do NOT name your set song, namely *Yesterday*, here,)

(i) Chosen song: **Chosen song from the relevant Category.** No marks for ANY Set Songs from Category B here. A song from a musical may also be accepted in this category, if valid.

...2

(ii) Composer: Composer, NOT performer, is required for 2 marks. In the case of a Negro Spiritual, "composer unknown" or leaving a blank, is acceptable.

...2

B Name TWO musical features of your chosen song.

Two musical features [only if A(i) is correct]: 3+3

(3+3)

Reference must be made to a musical feature of the song itself, e.g. melody, rhythm, tonality, form etc.
A reference to instruments, accompaniment or a performance feature e.g. improvisation, = 1 mark
Reference to mood = 0

... 6

- You will now hear an excerpt from a song that you may not have heard before.
- It will be played THREE times.
- Answer C.

In C, D, E and F allow 1 mark for a general statement lacking sufficient detail

Excerpt 1

C (i) The style of the music in this excerpt is

- opera
- folk
- jazz
- country

... ..

... 2

(ii) Give TWO reasons to support your answer.

Any two of the following, or similar: 3+3

<i>scat singing</i>	<i>syncopated/swing rhythm</i>
<i>improvisation</i>	<i>steady rhythmic bass line</i>
<i>snare drum brushes</i>	<i>sliding</i>
<i>blues notes/ blues scale/flattened 7th /flattened notes</i>	
<i>reference to mood or lyrics = 0</i>	
<i>jazz instruments = 0,</i>	<i>brass instruments = 0</i>
<i>drum = 0</i>	<i>jazz rhythm = 0</i>

A reference to trumpet/saxophone = 1 mark. Full marks are awarded only when reference is made to them playing in a jazz style, or similar.

(3+3)

... 6

- You will now hear an excerpt from another song.
- It will be played THREE times.
- Answer D.

Excerpt 2

D (i) Identify a feature of the piano part at the beginning of the excerpt.

- repetition
- vamping
- sequences
- canon

... 2

(ii) Identify TWO changes in the instrumental accompaniment after the voice enters.

Any two of the following: 3+3

<i>violin (strings = 1 mark)</i>	<i>cello</i>
<i>drum /percussion enters</i>	<i>drum break/ drum fill</i>
<i>(3-note) descending motif</i>	<i>oboe</i>
<i>drumming changes to faster / steady quaver beat</i>	
<i>more instruments enter = 1 mark</i>	
<i>fuller texture/sound = 0</i>	<i>louder = 0</i>

(3+3)... 6

- You will now hear an excerpt from another song.
- It will be played THREE times.
- Answer E.

Excerpt 3

E (i) In this excerpt we hear a mixture of rock and

- hip-hop
- folk
- reggae
- gospel

... 2

(ii) Give TWO reasons for your choice.

Any two of the following: 3+3

<i>call-and-response/antiphonal improvisation</i>	<i>(mixed-voice) choir</i>
<i>soloist sings a descant over the choir = 3</i>	<i>off-beat clapping</i>
<i>soloist sings an improvised melody = 3</i>	
<i>homophonic or polyphonic singing = 0</i>	
<i>syncopated rhythms = 0, clapping = 0</i>	<i>soloist = 0</i>
<i>reference to mood, lyrics, a spiritual = 0</i>	

(3+3) ... 6

- You will now hear an excerpt from another song.
- It will be played THREE times.
- Answer F.

Excerpt 4

F List THREE features of the music that you hear before the voice enters.

Any three of the following: 2+2+2

<i>repeated note</i>	<i>2/4 or 4/4 or 2/2</i>	<i>rock rhythm</i>
<i>bass pedal</i>		<i>begins softly, gets louder</i>
<i>3-note motif /melodic ostinato/riff</i>		<i>minor key</i>
<i>heavy accents/accented chords</i>		<i>block chords</i>
<i>cymbal;</i>	<i>tambourine</i>	<i>electric guitar</i>
<i>drum kit is introduced</i>		<i>bass guitar</i>
<i>continuous semi-quavers /quavers</i>		<i>syncopated rhythm</i>
		<i>short/staccato notes</i>

(2+2+2)

... 6

—
40

I – COMPOSING

Question 6

TRIADS

20 marks

- The verse below, played **ONCE** only.
- This is the last piece you will hear on the recording.
- Answer A, B, C and D.

See You Again

Wiz Khalifa

A What are the LETTER NAMES of the THREE notes at X?

B D F (2+2+2)

The notes must be in the correct order – 3 x 2 marks

Allow 1 mark only for B (natural), or for an incorrect accidental anywhere

... 6

B These notes from the triad of ...

- E major
 F major
 G minor
 B major

... 4

C This triad, written on the BASS stave is

... 5

D Select ONE of the following bars where this triad fits the melody:

- bar 5
 bar 8
 bar 9
 bar 13

... 5

20

Q.7 MELODIES

Marks

- 1, 2 melody and rhythm ... **27**
- 3 ending on the keynote, that is, doh ... **4**
- 4 words (A) or phrasing (one or two phrase marks or commas)
(B or C) ... **4**
35

Notes:

In assessing melodies, take the following into consideration:

- type of movement
- shape
- intervals
- patterns
- approach to cadence(s)
- balance
- climax (high note) or anti-climax (low note)
- originality
- range

Band	Description	Marks
A	very good melodic style, convincing rhythm A: very good setting of text	24—27
B	good shape, flow and sense of direction in melody and rhythm A: good setting of text	20—23
C	careful melody and rhythm; narrow range A: fairly good setting of text	16—19
D	some melodic and rhythmic interest,	12—15
E	little sense of key, weak rhythm	8—11
F	No sense of key, erratic shape in melody, Very weak rhythm	4—7
NG	little or no attempt	0—3

Q.8 CHORD PROGRESSIONS

Marks

A	X: an interrupted cadence (V—vi)	... 12
	Y: an imperfect cadence (I—V)	... 12
	Z: a perfect cadence and an approach chord (ii—V—I)	... <u>21</u>
		45

Notes:

- Award marks for note accuracy—at X and Y: **3 + 3**
at Z: **4 (bass) + 3**

Minor grammatical errors

- double 3rd (major chord),
- parallel (consecutive) 5ths + 8ves: *the interval of a perfect 5th (or 8ve) is followed by another perfect 5th (or 8ve) between the same two parts.*
- exposed (hidden) 5ths + 8ves: *the parts move in similar motion towards a 5th or 8ve, with a leap in the upper part.*
- leading note incorrectly used: *C♯ in Chord V should rise to D in Chord I*
- leap of augmented 4th: *a leap from G up to C♯ between Chord ii and Chord V*
- awkward leap in treble

Deduct 1 mark for each error. Maximum deduction, 3 marks per chord

- Incorrect rhythmic values: no penalty
- Inappropriate use of 2nd inversion: deduct 2 marks
- Final chord not in root position (1st inversion allowed in other chords): deduct 2 marks

B	X: a plagal cadence (IV—I)	... 12
	Y: an interrupted cadence (V—vi)	... 12
	Z: a perfect cadence and an approach chord (ii—V—I)	... <u>21</u>
		45

Notes:

- Award marks for note accuracy – at X and Y: **(2+2+2) 6 marks per chord**
at Z: **(2+2+2+1) 7 marks per chord**
- Deduct 2 marks for each incorrect or missing note

Minor grammatical errors

- examples as above, in the key of G major
- Deduct 1 mark for each error. Maximum deduction, 3 marks per chord
- Incorrect rhythmic values: no penalty
- Inappropriate use of 2nd inversion: deduct 2 marks
- Final chord not in root position: deduct 2 marks

C “The Ballad of Davy Crockett”

Possible scheme:

*Don't award marks for **Am** here*

Line 1:	[F]	[Bb]	[F]	[C]	
Line 2:	F	Bb or Dm or Gm	Gm or C	C/C ⁷	F
Line 3:	Bb or Dm or Gm	F	C/C ⁷	F	

Marks

Nine backing chords—5 marks each **(5 × 9) ... 45**

Notes:

- No chord symbol may be repeated twice in succession.
- Accept lower case letters for minor chords, if there are capitals for major.
- Roman numerals: 0 marks.
- Incorrect notation, for example, G for G minor, B for B flat—allow 2 marks; if two errors, for example, Bm for B flat—award 0 marks.

Q.9 FREE COMPOSITION

Marks

Selection and maintenance of style	... 25
Exploitation of medium and material	... 25
Four of the following, as appropriate: form, notation, melody, part-writing, accompaniment, rhythm, texture,	
Dynamics, timbre	... 40
General impression	... <u>10</u>
	100

III – GENERAL STUDY

Question 10

20 marks

**Day-to-day music, modern art music, ethnic music (other than Irish),
medieval and renaissance music or the popular tradition.**

- Answer A, B and C.
- Do NOT name pieces from your set songs, set works or Irish music here.

A Name your general study.

B List TWO pieces of music from your general study, with their composers or performers.

(i) Piece 1: **... 2**

Composer or Performer: **... 2**

(ii) Piece 2: **... 2**

Composer or Performer: **... 2**

C Write an account of your general study. Include a description of some musical features.

... 12
20

**Up to 12 marks for quality of answers
and knowledge of topic chosen.**

A	Excellent awareness and detailed knowledge of musical features of topic	11-12
B	Very good knowledge of musical features of chosen topic	9-10
C	Good knowledge of topic, but lacking in detail	7-8
D	Some general points on topic, but lacking sufficient detail	5-6
E	Generally inadequate response to chosen topic.	3-4
F	Little response to chosen topic in evidence.	1-2
NG	No response to chosen topic in evidence.	0

Notes:

- No marks for titles of set songs or set works or Irish music in B
- Look for accurate descriptions of musical interest

