



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Junior Certificate 2017

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 + 2 + 2;	6		
Q.2	(30)	2 + 2;	2 + 2;	2 + 2;	2 + 1 + 1;	2 + 2 + 2 + 2;	2 + 2 + 2
Q.3	(40)	3 + 3 + 3;	3 + 3 + 3 + 3;	3 + 3 + 3;	4 + 2 + 4		
Q.4	(40)	20;	15 + 1;	4			
Q.5	(40)	2 + 2;	3 + 3;	2 + 2 + 2;	3 + 2 + 2;	3 + 3 + 3;	2 + 3 + 3
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) The work from which this excerpt is taken is ... 2

- *The Four Seasons*
- *L'Arlésienne Suite No. 2*
- *Granuaile*

(ii) The composer is ... 2

(Antonio) Vivaldi

B (i) The form of this movement is

- binary form
- sonata form
- ritornello form
- theme and variations form

... 2

(ii) Describe this form.

*There is a recurring theme (with contrasting episodes)
(mark independently)*

Up to 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 **Two** features of the music in this excerpt are

- a descant
- triplets
- repeated notes ... 2
- syncopation
- a cadenza
- sustained notes ... 2

D (i) Name the keyboard instrument playing. ... 2

harpsichord

(ii) Name **two** other instruments playing.

Any two of the following: 1+1
violin *viola*
cello *double bass*

(1+1) ... 2

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

Excerpt 1, second part

E (i) This music describes

a flowing stream

a soft breeze

birds singing

a faithful dog

... 2

(ii) Describe **three** musical features in the excerpt to support your answer.

(2+2+2) ... 6

<u>Any three of the following: 2+2+2</u>			<u>if E(i) is incorrect, no marks in (ii)</u>		
<i>trills</i>	<i>mordents</i>	<i>staccato</i>			
<i>octave leaps/descending leaps</i>	<i>3 solo violins</i>	<i>high pitched notes</i>			
<i>repeated notes</i>	<i>repeated musical ideas/ figures</i>				
<i>descending (5-note) motif / scale</i>	<i>imitation / dialogue / polyphonic texture</i>				
<i>quavers / semiquavers / demisemiquavers</i>					
<i>repetition = 1</i>	<i>violins = 1</i>	<i>up an octave = 1</i>			
<i>glissando = 0</i>	<i>strings = 0</i>	<i>call-and-response = 0</i>			
<i>ornamentation, if trills or mordents aren't specified already = 2 marks</i>					
<i>incomplete/ vague reference to one of the above = 1 mark</i>					

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

Excerpt 2

F (i) The tonality of the music in this excerpt is

... 2

major throughout

minor throughout

major, then minor

minor, then major

(ii) The music illustrates a storm of thunder and lightning.

Apart from tonality, describe **two** musical features that represent the storm.

(2+2) ... 4

<u>Any two of the following: 2+2</u>		
<i>high pitch</i>	<i>low pitch</i>	
<i>(fast) ascending scales</i>	<i>loud dynamics</i>	
<i>tremolo / rapidly repeated notes</i>	<i>descending sequences</i>	
<i>semiquavers / demisemiquavers/ very fast notes</i>		
<i>triplet / jagged melody (on solo violin)</i>		
<i>dialogue / tutti alternates with solo violin</i>		
<i>incomplete/vague reference to one of the above = 1 mark</i>		
<i>repeated notes = 1 mark</i>		
<i>repetition = 0</i>	<i>fast bowing = 0</i>	<i>reference to tempo = 0</i>

- Three excerpts, each played twice.
- Answer A, B and C.

Excerpt 1

A (i) Name this type of dance.

reel

... 3

(ii) Give the time signature.

■ 3
4

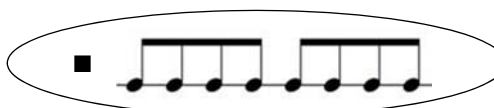
■ 4
4

■ 6
8

■ 9
8

... 3

(iii) A typical bar of rhythm is



... 3



Excerpt 2

B (i) List **two** traditional features of the singer's performance in verse 1.

(3+3) ... 6

Ornamentation melisma
free rhythm nasalisation

(ii) In verse 2 the music gets faster. Identify **two** other changes that occur in this **verse**.

(3+3) ... 6

any two of the following: 3+3

(free rhythm changes to) strict rhythm /reference to a definite beat/pulse
(drone accompaniment replaced by) guitar(s) /mandolin(s)/bouzouki(s)
drone accompaniment /pipes / fiddle / accordion drops out
reference to style of playing
banjo(s) = 2 marks louder = 0 reference to time signature = 0 strings added = 0
non-specific reference to change in accompaniment or instrument = 1 mark

Excerpt 3

C Identify **three** features of a céilí band performance heard in this excerpt.

(3+3+3) ... 9

any three of the following: 3+3+3

<i>(melody) (instruments) in unison</i>	<i>vamping (chords)</i>	<i>piano</i>
<i>snare drum / side drum</i>	<i>woodblock</i>	
<i>piano accordion</i>	<i>rhythmic introduction</i>	
<i>strict rhythm</i>	<i>dance /jig</i>	<i>homophonic texture</i>

Award 2 marks for a correct reference to instruments not specific to a céilí band e.g. flute, fiddle, (button) accordion, concertina, spoons, bones.

Drum(s) = 2 marks percussion = 0
Bodhrán = 0 marks. traditional instruments = 0 marks
Reel or hornpipe = 0 dance and reel/hornpipe = 1

□ Now answer D. (There is no music on the recording for this part of the question.)

D (i) Identify **four** instruments from the Irish music tradition, as follows:

- 1 A string instrument that plays melody only:
- 2 A wind instrument that plays melody only:
- 3 A free-reed instrument that can play melody and chords:
- 4 A percussion instrument:

(1+1+1+1) ... 4

1. *violin or fiddle, HARP*
2. *(tin) (low) whistle or (concert) flute, concertina*
3. *(uilleann) pipes, (button) accordion, melodeon, box [concertina = 0]
Allow piano accordion.*
4. *Bodhran, bones, spoons. Allow snare-drum or woodblock. Drum = 0 piano = 0*

(ii) Name a well-known player of any **one** of these instruments.

Name:

1 mark for naming a valid performer of a correct instrument named in the correct place in (i)

Instrument:

1 mark for instrument only if player is valid

(1+1) ... 2

(iii) Write a brief note about this player (**only if correctly named at (ii)**)

... 4

Up to 4 marks
Very good knowledge: 4 marks
Good knowledge: 3 marks
Some knowledge: 1-2 marks

Question 4

DICTATION

40 marks

□ 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 crochets and quavers in correct places	... 1
C	Bar lines in the correct positions – 1 mark each	... 4

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

Option I – Staff Notation



or

Option II - Tonic sol-fa [doh = F] **d' (bar 2) and d (bar 4) must be as indicated**

[d : s . f | m : s] | l : - t | d' : s | f : l | s : m . r | d : - | - : - Π

or

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

[$\frac{4}{4}$ | | | |]

d s f m s

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

Contour	Marks
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

Normally mark only what's written on the staff in the first option. The rhythm written above the staff is acceptable, as long as this isn't contradicted on the staff.

Concert overtures, preludes or intermezzi from stage musicals, plays, operas, operettas or oratorios

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

A Name your **chosen work** in this category and its **composer**.
(Do not name *The Four Seasons*, *L’Arlésienne Suite* or *Granuaile* here).

(i) Chosen work:

Chosen work from relevant category

... 2

Incomplete name of work = 1 mark

(ii) Composer:

Correct composer only if A(i) is valid

... 2

B (i) This work is

an overture

a prelude

an intermezzo

... 1

Explain this term.

Up to 2 marks for accurate explanation of term

up to ... 2

Overture: [orchestral] composition written as an intro. to an opera or similar work

Prelude: a short [instrumental] piece played before an opera, a play, or before an Act

Intermezzo: [instrumental] interlude performed between different acts/scenes of an opera or play

(ii) Describe **one** of the following musical features of this work.

melody rhythm form instruments (tick one)

up to ... 3

[Only if A(i) is correct]

Up to 3 marks for description of valid musical feature.

Reference must be made to melody, rhythm, form or instruments, regardless of which box has been ticked

You will now hear an excerpt from a work that you may not have heard before.

It will be played three times.

Answer C.

Excerpt 1

C (i) At the start we hear

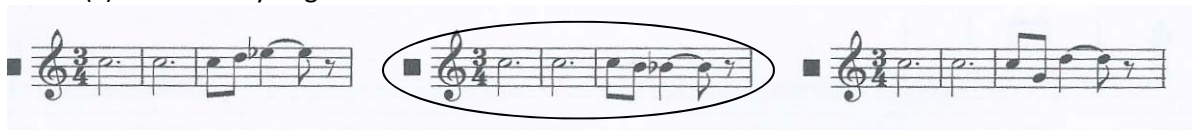
... 2

broken chords

block chords

plucked chords

(ii) The melody begins



... 2

(iii) Identify the percussion instrument in the excerpt.

... 2

**timpani / kettledrums Accept bass drum.
Drum = 0 marks**

Excerpt 2

D (i) This excerpt opens with a melody played by ... 3

- flute and
oboe
- flute and
bassoon
- clarinet and
oboe
- clarinet and
bassoon

(ii) Describe **two** changes that occur in the music after this. (2+2) ... 4

any two of the following: 2+2

strings/violins/viola/cello/bass French horn timpani pizzicato louder
polyphonic texture new melody /countermelody (on French horn)
semiquavers /fast notes (on violins and violas) ascending/descending scales/passages
more instruments enter = 1 mark brass (horn not specified) =1, percussion (timpani not specified) = 1
bass drum = 1 drum = 0 reference to tempo = 0

Excerpt 3

E (i) Give **two** features of the melody played by the violins. (up to 3+3) ... 6

any two of the following: 3+3

trills grace notes staccato
ascending scales repeated motif/idea high pitch
ornamentation (if trills/grace notes not specified) sequences step movement
correct reference to dynamics – gets (gradually) louder = 1 mark descending scales = 0 repeated notes = 0

(ii) Give **one** feature of the accompaniment up to ... 3

tremolo strings /trembling /rapid repeated notes triangle enters long sustained notes
French horn staccato (notes) block chords homophonic
repeated notes/chords vamping-style accompaniment fanfare (effect)
correct reference to dynamics - gets (gradually) louder = 1 mark brass instruments = 1
repetition = 1 full orchestra = 0 drone effect = 0

Excerpt 4

F (i) Name the brass instrument playing the melody. ... 2

trumpet or cornet

(ii) Describe **two** features of the accompaniment that add to the mood of excitement. (up to 3+3)

any two of the following: 3+3

snare drum triangle cymbal crashes timpani
bass drum chromaticism sequences accented notes
repeated notes repeated figure/idea octave leaps staccato
full orchestra plays continuous quavers fanfare
descending scales ascending scales off-beat rhythms/syncopation

scales = 2 marks percussion instruments = 2 marks brass instruments = 2 marks
correct reference to dynamics = 1 mark reference to fast tempo = 1 mark

... 6

II - 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.

Reflection

Matthew Wilder

A What are the letter names of the **three** notes at X (bar 2)?

B flat 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 form the triad of

- B flat major
 E flat major
 F major
 G minor

... 4

C This triad, written on the bass staff, is

... 5

D Select **one** of the following bars where this triad fits the melody.

- bar 4
 bar 8
 bar 11
 bar 13

... 5
20

	Marks
1, 2 melody and rhythm	... 27
3 ending on the keynote, that is, doh	... 4
4 words (A) or phrasing (B or C) - one or two phrase marks or comma	... <u>4</u> 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 shape, flow and sense of direction in melody and 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	fairly good shape, flow and sense of direction in melody and rhythm; A: fairly good setting of text	16–19
D	some sense of shape, flow and direction in melody, some rhythmic interest	12–15
E	little sense of melodic shape, little sense of key, weak rhythm	8–11
F	erratic shape in melody, no sense of key, very weak rhythm	4–7
NG	little or no attempt/ rhythm-line only	0–3

Marks

A	X: a plagal cadence (IV—I)	... 12
	Y: an imperfect cadence (I—V)	... 12
	Z: a perfect cadence and its 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
- leap of augmented 4th: *a leap from B flat up to E 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

Marks

B	X: an interrupted cadence (V—vi)	... 12
	Y: an imperfect cadence (I—V)	... 12
	Z: a perfect cadence and its 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 D 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 “You Can Fly!”

Possible scheme:

Line 1:	[G]	D	G	C or Am		
Line 2:	G or D	C or Am or Em	G	Am	D only	G only

Allow Bm where it fits instead of G, but not in the final chord.

Marks

Nine backing chords—5 marks each

(5 × 9) ... 45

Notes:

- No chord symbol may be repeated twice in succession.
- The last two chords must be as indicated.
- Accept lower case letters for minor chords, if there are capitals for major.
- Roman numerals: 0 marks.
- Incorrect notation, for example, A for A minor, —allow 2 marks; if two errors, for example, C#m for C —award 0 marks.

Question 9	FREE COMPOSITION	100 marks
		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	... 10
		100

III – GENERAL STUDY

Question 10

GENERAL STUDY

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.
Name the composer or performer in each case.

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

Composer

Performer **... 2**

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

Composer

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 musical features of topic, but lacking in detail	7-8
D	Some general points on musical features of 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

