



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

**Junior Certificate 2015**

**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.

## Listening, Composing and General Study

300 marks

### *Summary of marks*

Q.1	(30)	5 + 5;	5 + 5;	5 + 5			
Q.2	(30)	2 + 2;	2 + 2;	2 + 2;	2 + 2;	3 + 3;	2 + 2 + 2 + 2
Q.3	(40)	4 + 4;	4 + 4 + 4;	4 + 4 + 4;	2 + 2 + 2 + 2		
Q.4	(40)	4;	4 x 9				
Q.5	(40)	3 + 3;	4;	3 + 3;	3 + 3;	3 + 3;	3 + 3; 3 + 3
Q.6	(40)	4 + 4 + 4;	10;	8;	10		
Q.7	(60)	(A)	48;	6;	6		
		<b>or</b>					
		(B or C)	16;	32;	6;	6	
Q.8	(20)	1 + 1;	2 + 2 + 2 + 2;	2 + 3	2 + 3		

### **Grades**

A: 255-300

B: 210-254

C: 165-209

D: 120-164

E: 75-119

F: 30-74

NG: 0-29

## GENERAL 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 questions where the candidate is asked to describe a specific number of features, mark all answers and choose the best one/two as prescribed in the question.

### Totals

- 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

---

## Q.1 SET SONGS

Marks

### A Excerpt 1

CD: Suzanne Vega: *The Streets of Laredo*”

- |               |       |
|---------------|-------|
| (i) a ballad  | ... 5 |
| (ii) a cowboy | ... 5 |

### B Excerpt 2

CD: Fionnuala Gill: *Whispers of Love* “An Mhaighdean Mhara”

- |                                |       |
|--------------------------------|-------|
| (i) <i>An Mhaighdean Mhara</i> | ... 5 |
| (ii) sad                       | ... 5 |

### C Excerpt 3

CD: *Simon and Garfunkel* “The 59<sup>th</sup> Street Bridge Song”

- |                 |       |
|-----------------|-------|
| (i) Paul Simon  | ... 5 |
| (ii) syncopated | ... 5 |

**30**

## Q.2 SET WORKS

Marks

### Excerpt 1

CD: Rossini: *William Tell Overture*

- A (i) *The William Tell Overture* ... 2  
(ii) Rossini ... 2
- B (i) the start of the work ... 2  
(ii) sunrise in the Alps ... 2

### Excerpt 1, first part

- C (i) cello ... 2  
(ii) string family ... 2
- D (i) gets higher ... 2  
(ii) strings only ... 2

### Excerpt 1, second part

- E (i) three repeated notes ... 3  
(ii) by step ... 3

### Excerpt 2

- F The sound of the **wind** is played by the *string* family. ... 2  
These instruments play *fast-moving* notes. . ... 2  
The sound of the **rain** is played by the *woodwind* family. ... 2  
These instruments play *detached* notes. . ... 2

30

**Q.3 IRISH MUSIC**

**Marks**

**A Excerpt 1** CD: Dervish: “The Green Gowned Lass”

- (i) jig ... 4
- (ii) 6/8 ... 4

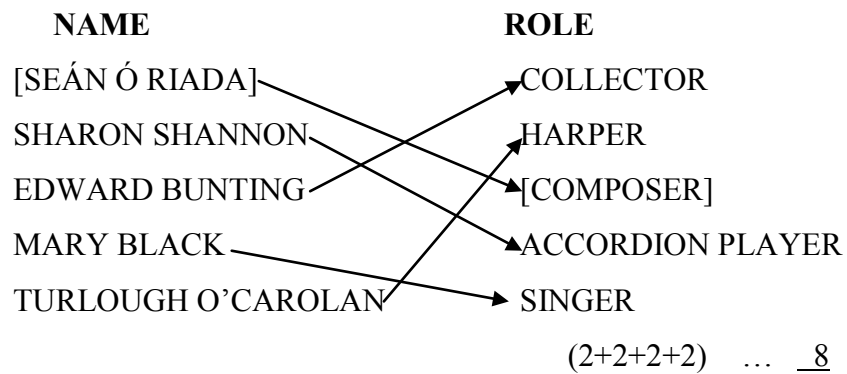
**B Excerpt 2** CD: Iarla Ó Lionáird: “A Stór Mo Chroí”

- (i) ornamentation ... 4
- free rhythm ... 4
- (ii) piano **or** accompaniment ... 4

**C Excerpt 3** CD: The High Kings: “Star of the County Down”

- (i) bodhrán  
    (Accept bongos or similar hand drum) ... 4
- (ii) tin whistle  
    banjo  
    guitar  
    accordion (any **two**: 4+4) ... 8

**D** (No music on CD)



**40**

## Q.4 DICTATION

	Marks
A Time Signature 4/4	... 4
B Nine rhythmic values - 4 marks each	... 36
	<b><u>40</u></b>





## Q.5 CHOSEN SONGS & WORKS

### Theme and variations in the classical or Irish repertoires, or a jazz movement

	Marks
--	-------

- |   |       |
|---|-------|
| A (i) chosen work   | ... 3 |
| (ii) composer [only if (i) is correct]<br>in the case of jazz, allow composer or arranger | ... 3 |
| B <b>one</b> musical feature<br>[only if A is correct]                                    | ... 4 |

#### Excerpt 1 CD: Aaron Copland: *Appalachian Spring* “Shaker Melody”

- |  |       |
|--|-------|
| C (i) clarinet   | ... 3 |
| (ii) softly and loudly   | ... 3 |
| D (i) classical  | ... 3 |
| (ii) orchestral instruments used<br>use of phrasing and dynamics<br>homophonic texture (any one) | ... 3 |

#### Excerpt 2

- |   |       |
|---|-------|
| E pizzicato violins, harp, staccato woodwind accompaniment<br>trombones and violas play the melody<br>(the rhythm is augmented), so the section sounds slower<br>violins and horns enter in canon<br>double basses enter in imitation<br>texture is fuller, more instruments<br>louder (any <b>two</b> or similar: 3+3) | ... 6 |
|---|-------|

#### Excerpt 3

- |                         |              |
|-------------------------|--------------|
| F (i) brass instruments | ... 3        |
| (ii) rushing scales     | ... <u>3</u> |

#### Excerpt 4

- |   |              |
|---|--------------|
| G (i) powerful                                  | ... 3        |
| (ii) a melody supported by harmony (homophonic) | ... <u>3</u> |

**40**

## Q.6 TRIADS

	<b>Marks</b>
A G, B, D in the correct order (4 × 3)*	... 12
B G	... 10
C major	... 8
D bar 8	... <u>10</u>
	<b><u>40</u></b>

\* In A, deduct 1 mark for each incorrect accidental if inserted.

## Q.7 MELODIES

### A A PHRASE SET TO A GIVEN RHYTHM

**Marks**

- (a) melody ... 48  
 (b) ending on the keynote, that is, doh ... 6  
 (c) phrasing (one or two phrase marks or commas) ... 6  
**60**

Band	Description	Marks
<b>A</b>	very good melodic style, adheres to given rhythm,	42—48
<b>B</b>	good shape and sense of direction, adheres to given rhythm	35—41
<b>C</b>	careful melody, adheres mostly to given rhythm	28—34
<b>D</b>	some melodic interest, adheres to given rhythm in places	21—27
<b>E</b>	little sense of key, little adherence to given rhythm	14—20
<b>F</b>	no sense of key, erratic shape in melody, no adherence to given rhythm	7—13
<b>NG</b>	little or no attempt	0—6

### B A PHRASE SET TO A GIVEN OPENING

**Marks**

- (a) rhythm and melody ... 48  
 (b) ending on the keynote, that is, doh ... 6  
 (c) phrasing (one or two phrase marks or commas) ... 6  
**60**

Band	Description	Marks
<b>A</b>	very good melodic style, convincing rhythm	42—48
<b>B</b>	good shape and sense of direction in melody and rhythm	35—41
<b>C</b>	careful melody, accurate rhythm	28—34
<b>D</b>	some melodic interest, fairly accurate rhythm	21—27
<b>E</b>	little sense of key, weak rhythm	14—20
<b>F</b>	no sense of key, erratic shape in melody, very weak rhythm	7—13
<b>NG</b>	little or no attempt	0—6

**C AN ANSWERING PHRASE**

	<b>Marks</b>
(a) rhythm and melody	... 48
(b) ending on the keynote, that is, doh	... 6
(c) phrasing (one or two phrase marks or commas)	... 6
	<b><u>60</u></b>

<b>Band</b>	<b>Description</b>	<b>Marks</b>
<b>A</b>	very good melodic style, convincing rhythm	42—48
<b>B</b>	good shape and sense of direction in melody and rhythm	35—41
<b>C</b>	careful melody, accurate rhythm	28—34
<b>D</b>	some melodic interest, fairly accurate rhythm	21—27
<b>E</b>	little sense of key, weak rhythm	14—20
<b>F</b>	no sense of key, erratic shape in melody, very weak rhythm	7—13
<b>NG</b>	little or no attempt	0—6

**Notes:**

In assessing melodies, take the following into consideration:

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

## Q.8 GENERAL STUDY

	<b>Marks</b>
A (i) name of general study	... 1
(ii) category	... 1
B (i) title of first piece	... 2
composer or performer	... 2
(ii) title of second piece	... 2
composer or performer	... 2
C musical feature 1	... 2
brief note	<i>up to</i> ... 3
musical feature 2	... 2
brief note	<i>up to</i> ... <u>3</u>
	<b><u>20</u></b>

### Notes:

- No marks for titles of set songs or set works or Irish music in B
- For brief notes in C, mark as follows:  
Excellent: 3 marks  
Good: 2 marks  
Fair: 1 mark
- If no title given at A(i), marks can be awarded at B and C if an acceptable topic is clear from the candidate's answer.