



**PRE-JUNIOR CERTIFICATE EXAMINATION, 2016**

**MARKING SCHEME**

**MUSIC**

**HIGHER AND ORDINARY LEVEL**

# HIGHER LEVEL

## SECTION I – LISTENING

### QUESTION 1: SET SONGS

30 MARKS

#### Excerpt 1

- A (i) Name the composer of this song.  
**Engelbert Humperdinck** (4)
- (ii) Identify a melodic feature of this song.  
**Repeated notes/sequence/movement by step & leap/major/triadic/flattened 7<sup>th</sup>/modulation** (4)

#### Excerpt 2

- B (i) Name the musical from which this song is taken.  
**Showboat** (4)
- (ii) Using letters, give the form of the song.  
**AABA** (4)

#### Excerpt 3

- C (i) Name the country of origin of this song.  
**Australia** (4)
- (ii) Identify one feature of the rhythm.  
**4/4 time, dotted rhythm, repeated note values/syncopation** (4)
- D Here is an extract from one of the songs you have just heard:  
This written extract comes from: **Song 2** (6)

### QUESTION 2: SET WORKS

30 MARKS

- A (i) The composer of this music is: **Bach** (3)
- (ii) This excerpt is from the  
**2nd movement** (3)
- B (i) Explain the term ritornello form.  
**Theme/piece of music that returns numerous times with contrasting sections heard before/after. Or any other valid explanation** (4)
- C (i) Identify the TWO instruments playing the melody at the start.  
**1. Flute**  
**2. Violin** (4)
- (ii) These instruments play in: **Imitation** (2)
- D (i) Explain the following terms:  
**Tr – Rapid repetition of a note/s**  
**Modulation – When the music changes tonality/key**  
**Figure Bass – Numbers under a Bass note indicating the player to build a chord above it**  
**Concerto grosso – Small group of solo instruments interacts/has dialogue with a larger group of instruments** (6)

- E (i) Name the keyboard instrument heard in the accompaniment.  
**Harpsichord.** (2)
- (ii) The music in this section is: **the same as the opening bars** (2)
- F (i) Identify the tonality of the final bars.  
**Minor** (2)
- (ii) The excerpt ends with a: **Perfect cadence** (2)

### QUESTION 3: IRISH MUSIC

40 MARKS

#### Excerpt 1

- (i) Name this type of dance.  
**Jig** (3)
- (ii) The metre of this dance is: **2** (4)
- (ii) Name TWO traditional instruments heard in this excerpt.  
**Flute/harp/fiddle/bodhran.** (4)

#### Excerpt 2

- (i) This song is an example of: **A ballad** (4)
- (ii) Give TWO traditional features of the music.  
**1. Traditional instruments(banjo, tin whistle and fiddle)/ornamentation/  
2. Unison playing/little or no dynamics** (6)

#### Excerpt 3

- (i) The voices in this excerpt sing in: **Harmony** (3)
- (ii) Circle Two features of this performance  
**Repeated end note  
Unaccompanied** (6)

#### D; No music on CD

- 1 mark per Instrument (5x1)** (5)
- 1 mark per Performer/Player (5x1)** (5)

### QUESTION 4: DICTATION

40 MARKS



#### Marks

- 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)
- (40)**

#### Notes:

- In A, exceptionally, allow up to one third if contour (shape) – but not pitch or intervals – is correct (minimum of three consecutive notes)
- In C, deduct 1 mark for extra bar line
- Deduct 1 mark for each extra note
- Ending on low doh –1 mark

**Popular songs, Negro spirituals, jazz and blues songs**

- A** (i) Chosen song ... (2)  
(ii) Composer [only if (i) is correct] ... (2)
- B** Two features [3+3] ... (6)  
**[only if A is correct]**
- C** (i) Name an instrument heard in this excerpt.  
**Guitar/bass guitar/drum kit** (3)  
(ii) The opening bars are based on: **Arpeggios** (3)
- D** (i) Identify the texture.  
**Homophonic** (3)  
(ii) The tonality is mostly: **Minor** (3)
- E** (i) Musical feature of the voice:  
**Major/repeated notes/movement by step and leap/syncopation** (3)
- F** (i) This music is arranged for: **a string quartet** (4)  
(ii) Name and explain an instrumental technique heard in the beginning.  
Technique: **Pizzicato** (3)  
Explanation: **Plucking of strings** (2)
- G** Give 2 musical differences between excerpt 1 and excerpt 2.  
**No voice in excerpt 2/Louder in excerpt 1**  
**Different instruments used/ different key/pitch**  
**No guitars in excerpt 2/ Thinner texture in excerpt 1 or any valid answer** (6)

## SECTION II – COMPOSING

### QUESTION 6: TRIADS

**20 MARKS**

- A** What are the LETTER NAMES of the **three** notes at X(bar 9 )  
**D – B – G** (6)
- B** They form the triad of: **G major** (4)
- C** Identify this triad on the BASS stave below: (5)
- 
- D** Select ONE of the following bars where this triad fits the melody: **Bar 2** (5)

### QUESTION 7: MELODIES

**35 MARKS**

- Marks:** 1, 2 Melody (18) and rhythm (9) (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)
- element of surprise or originality
- range

**Mark out of 27 for melody (18) and rhythm (9) as follows:**

Band	Description	Marks
1	Very good melodic style, convincing rhythm.	24-27
2	Good shape, flow and sense of direction in melody and rhythm.	20-23
3	Careful melody, accurate rhythm.	16-19
4	Some melodic interest, fairly accurate rhythm.	12-15
5	No sense of key, inconsistent rhythm.	8-11
6	Erratic shape in melody, weak rhythm.	4-7
7	Little or no attempt.	0-3

**QUESTION 8: CHORD PROGRESSIONS****45 MARKS**

- A** X: an imperfect cadence (IV—V) ... (12)  
 Y: an interrupted cadence (V—vi) ... (12)  
 Z: a plagal cadence and an approach chord (i—IV—I) ... (21)  
**(45)**

**Notes:**

- Award marks for note accuracy—at X and Y: 3 + 3; at Z: 4 (bass) + 3
- Minor grammatical errors e.g. spacing, double 3rd (major chord), parallel or exposed 5ths + 8ves, leading note incorrectly used, awkward leap: deduct 1 mark for each error. Maximum deduction, 3 marks per chord
- Incorrect rhythmic values: no deduction
- Inappropriate use of 2nd inversion: deduct 2 marks
- Final chord not in root position: deduct 2 marks

- B** X: an imperfect cadence (IV—V) ... (12)  
 Y: plagal cadence (IV-I) ... (12)  
 Z: a perfect cadence and an approach chord (IV- V—I) ... (21)  
**(45)**

**Notes:**

- Award marks for note accuracy
- Minor grammatical errors e.g. spacing, double 3rd (major chord), parallel or exposed 5ths + 8ves, leading note incorrectly used: deduct 1 mark for each error. Maximum deduction, 3 marks per chord
- Incorrect rhythmic values: no deduction
- Inappropriate use of 2nd inversion: deduct 2 marks
- Final chord not in root position: deduct 2 marks
- Deduct 2 marks for each incorrect note

**C Backing chords**

- #1 F or Dm    #2 c    3 F, Bb or Dm    #4 F only  
 #5 Gm only    #6 F or Dm    #7 F or Dm    #8 C    #9 F.  
 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, B for Bm – allow 2 marks

**QUESTION 9: FREE COMPOSITION****100 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)**

## SECTION III – GENERAL STUDY

### QUESTION 10

20 MARKS

- A** (i) Name of general study  
(ii) Category

Deduct two marks (1+1) elsewhere if not given or if category is incorrect.

- B** (i) Piece 1 (2)  
Composer or performer (2)  
(ii) Piece 2 (2)  
Composer or performer (2)
- C** Musical feature 1 and description *up to* (4)  
Musical feature 2 and description *up to* (4)  
Musical feature 3 and description *up to* (4)  
**(20)**

**Notes:**

- No marks for titles of set songs or set works or Irish music in B
- Look for accurate descriptions of musical interest (**two** points or **one** well developed) – up to 4 marks in each case, e.g. voices or instruments, melodies, rhythms, dynamics, mood, or other points of musical interest such as form, harmony, historical context, reception, etc.