



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Junior Certificate 2019

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)	6 + 2;	6 + 2;	6 + 2;	6
Q.2	(30)	2 + 2 + 2 + 2;		2 + 2;	4; 3 + 3 + 2; 2 + 2 + 2
Q.3	(40)	3 + 3 + 3;	3 + 3 + 3;	4 + 4 + 4;	1 + 1 + 1 + 1; 2 + 4
Q.4	(40)	20;	15 + 1;	4	
Q.5	(40)	2 + 2;	3 + 3;	2 + 2 + 2;	2 + 3 + 3; 3 + 3 + 2; 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

I – LISTENING

Question 1

SET SONGS

30 marks

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

In A, B and C, award 6 marks for the first correct answer, and 2 marks for a second correct answer.

Excerpt 1

A (i) This song is

- an art song a ballad ■ a carol ■ a lullaby

... 6

(ii) The song contains

- 2 phrases ■ 4 phrases 5 phrases ■ 6 phrases

... 2

Excerpt 2

B (i) The form of this song is

- AABB ■ AABA ABCC ■ ABBC

... 6

(ii) Identify one feature of the melody.

*repeated notes sequence flattened 3rd range of an 8^{ve}
ornamentation major tonality /reference to a major key
word-painting*

... 2

Excerpt 3

C (i) This song was composed by

*(John) Lennon and (Paul) McCartney
Accept either name, or The Beatles*

... 6

(ii) The tonality at the beginning is

- major ■ minor ■ modal

... 2

D Here is an extract from one of the songs you have just heard.



It is the opening of song 1 ■ song 2 ■ song 3

... 6
30

- Three excerpts from one of your set works.

Excerpt 1 for the first time. Answer A.

A (i) Name the work from which this excerpt is taken. **Peer Gynt Suite** ... 2

(ii) Name the movement. **In the Hall of the Mountain King** ... 2

(iii) The composer is **(Edvard) Grieg** ... 2

(iv) This is an example of incidental music. Explain incidental music.

Music used in a film, tv or play as a background to create or enhance a particular atmosphere.
In this case, the music was written for the play *Peer Gynt* (by Henrik Ibsen).
(candidates may give a general or specific explanation.)
Partly correct information = 1 mark

... 2

Excerpt 1 for the 2nd, 3rd and 4th times. Answer B and C.

B (i) The opening note is played by

bassoons clarinets French horns tubas

... 2

(ii) A 4-bar phrase is then played by

- violins and violas, bowed
- violins and violas, plucked
- cellos and basses, bowed
- cellos and basses, plucked

... 2

C This phrase is used as an ostinato. Explain.

The melody/phrase is repeated over and over (18 times) (throughout the movement).

Accept a generic explanation, or a reference to a riff etc.

The phrase is repeated = 2 marks

up to ... 4

Excerpt 2 played three times. Answer D.

D (i) Name **two** instruments that play the melody in this excerpt.

<i>Any two of the following: 3+3</i>		
<i>Violin(s)</i>	<i>oboe</i>	<i>clarinet</i>

(3+3) ... 6

(ii) The accompaniment features

■ dotted rhythms

■ **octave leaps**

■ rising scales

... 2

Excerpt 3 played three times. Answer E.

E The music in this excerpt is faster and more exciting.
Give **three** musical features that add to the mood of excitement, apart from the tempo.

<i>Any three of the following: 2+2+2</i>		
<i>(very) loud dynamics/ gets louder</i>	<i>(very) high pitch</i>	<i>repeated motif</i>
<i>staccato</i>	<i>tremolo</i>	<i>percussion</i>
<i>drum/timpani (rolls)</i>	<i>bass drum</i>	<i>cymbals</i>
<i>repeated descending bass pattern</i>	<i>melody played in octaves</i>	
<i>fast grace notes (slide effect)</i>	<i>loud repeated chords at the end</i>	
<i>dramatic pause (before final chord)</i>	<i>accented notes</i>	<i>full orchestra</i>
<i>off-beat rhythm /syncopation</i>	<i>octave leaps</i>	<i>ostinato</i>
<i>rising /descending scales</i>		
<i>scales = 1 mark</i>	<i>repetition = 0</i>	

(2+2+2) ... 6
30

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

Excerpt 1

A (i) Name this type of dance. hornpipe ... 3

(ii) Give the time signature. 4/4 ... 3

(iii) A typical bar of rhythm is ... 3



Excerpt 2

B (i) Identify **one** traditional feature of the solo singer's performance.

*Ornamentation (melismas) free rhythm
(sung in Irish, nasal tone, sean-nós = 0)*

... 3

(ii) Identify **two** features of the choral backing.

<i>sustained notes</i>	<i>legato</i>
<i>harmony/block chords/homophonic</i>	<i>drone effect</i>
<i>SATB /male & female voices /reference to two or three voices</i>	<i>descending melody</i>
<i>reference to humming /oohs etc.</i>	<i>begins softly (then gets louder)</i>
<i>begins at a low pitch (then gets higher)</i>	

reference to one voice in backing = 1 mark
vague or partially correct answer = 1 mark

(3+3) ... 6

Excerpt 3

C (i) The style of this music is a mixture of Irish and

- hip-hop ■ jazz classical

(ii) The instrument playing the melody at the beginning is the

- fiddle ■ accordion uilleann pipes tin whistle

(iii) The instrument that briefly takes over the melody is the

- flute trumpet ■ saxophone trombone

(4+4+4) ... 12

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

D Identify **four** instruments heard in a céilí band performance, as follows:

1. An instrument that plays the melody:

<i>(piano) accordion</i>	<i>fiddle/violin</i>	<i>flute</i>
<i>concertina</i>	<i>mandolin</i>	<i>harmonica</i>
<i>tin whistle</i>	<i>bouzouki</i>	<i>banjo</i>
<i>saxophone</i>	<i>(allow uilleann pipes)</i>	

2. A second instrument that plays the melody:

<i>(piano) accordion</i>	<i>fiddle/violin</i>	<i>flute</i>
<i>concertina</i>	<i>mandolin</i>	<i>harmonica</i>
<i>tin whistle</i>	<i>bouzouki</i>	<i>banjo</i>
<i>saxophone</i>	<i>(allow uilleann pipes)</i>	

3. An instrument that plays a vamping accompaniment:

<i>piano /keyboard accordion</i>

4. An instrument that plays the rhythm:

<i>snare drum</i>	<i>woodblock</i>
<i>drums /drum kit</i>	<i>bass drum</i>
<i>drum = 0</i>	

... 4

E (i) Name a well-known group that plays Irish traditional music.

<i>name of valid musical group</i>

... 2

(ii) Write a brief note about this group.

up to ... 4

<i>Up to 4 marks</i>
<i>Very good knowledge: 4 marks</i>
<i>Good knowledge: 2-3 marks</i>
<i>Some knowledge: 1 mark</i>

—
40

□ 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:

Option I – Staff Notation



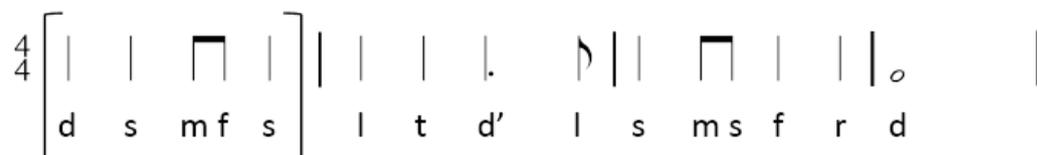
OR

Option II – Tonic sol-fa [doh = C]

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

OR

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



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

Illustrative or Film Music

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 *Brandenburg Concerto no. 5*, *Peer Gynt suite* or *Rodeo* here.)

(i) Chosen work:

Chosen work from relevant category

... 2

(ii) Composer:

Correct composer only if A(i) is valid

... 2

- B** Give two **musical** features of this work.

*[Only if A(i) is correct]
3 marks for each valid musical feature.*

(3+3) ... 6

*If unsure which movement of a work is being referred to,
award 1 mark for each valid feature.*

- You will now hear four excerpts, each played three times.
 Answer the questions on each excerpt.

Excerpt 1

- C** (i) The music in this excerpt is played by

full

orchestra

strings and
brass

strings and
woodwind

strings, brass
and woodwind

... 2

(ii) We hear

rushing scales

trills

triplets

... 2

(iii) The music features the following motif:

a falling 3rd

a falling 5th

a falling 8^{ve}

... 2

Excerpt 2

D (i) At the beginning we hear a melody played by the

flute

oboe

saxophone

bassoon

... 2

(ii) In the next section the music gets faster and louder. Identify two **other** features of the music in this section.

any two of the following: 3+3 A vague or partially correct answer = 1 mark

melody on clarinet (accept oboe or cor anglais) /melody on woodwind /melody on brass
repeated notes/chords block chords (on strings) fuller texture
homophonic polyphonic at the end
repeated melodic pattern harp plays octaves/wide leaps
(descending) sequences off-beat quavers/rhythm/syncopation
melody in harmony/thirds (melody on) French horns
major / major to minor staccato notes string (accompaniment) (added)
rhythmic ostinato (ostinato = 1 mark)

(3+3) ... 6

Excerpt 3

E The music represents someone being secretly followed.

Give **three** features of the music that help to create this mood.

any three of the following (or similar): 3+3+2 (for the third correct answer)
A vague or partially correct answer = 1 mark

soft dynamics voice saying 'shh' frequent rests /pauses or similar
fragments of melody minor key triplets
unsteady tempo /free rhythm or similar repeated phrases /motif
marimba (accept xylophone, glockenspiel or similar) (solo) saxophone piano
more notes gradually added to melody call-and-response /dialogue
more instruments added gradually dissonant harmony /diminished chords
flattened notes/blues notes/ chromatic notes
monophonic at the beginning, then homophonic

(3+3+2) ... 8

Excerpt 4

F (i) This music is in the style of a

hornpipe

march

waltz

... 2

(ii) Identify **one** instrument that plays the main melody.

trumpet or trombone

... 3

(iii) Give **one** rhythmic feature of this melody.

steady crotchets /steady beat/steady rhythm/strict rhythm
dotted rhythm 4/4 time (allow 2/4)
syncopation/ off-beat notes

... 3

40

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.

Happier

Ed Sheeran

A What are the letter names of the **three** notes at X (bar 1)?

D B G (2+2+2)
The notes must be in the correct order – 3 x 2 marks

... 6

B These notes form the triad of

- D major
 E minor
 G major
 B minor

... 4

C This triad, written on the bass staff, is

... 5

D Select **one** bar where this triad best fits the melody:

- bar 3
 bar 5
 bar 8

... 5
20

	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)	... <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 A: some sense of text setting	12–15
E	little sense of melodic shape, little sense of key, weak rhythm A: weak or little sense of text setting	8–11
F	erratic shape in melody, no sense of key, very weak rhythm A: very weak sense of text setting	4–7
NG	little or no attempt at composing a melody, or rhythm-line only	0–3

Marks

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

Notes:

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

Deduct marks (-1 for each error), as follows:

- up to **4 marks** per cadence at X and Y
 up to **6 marks** per cadence at Z

- 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
- inappropriate use of 2nd inversion
- final chord not in root position (1st inversion is allowed in other chords)

Incorrect rhythmic values: no deductions

Marks

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

Notes:

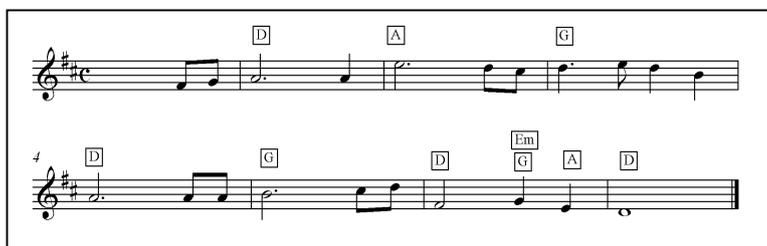
- Award marks for note accuracy - at X and Y: **(2+2+2) 6 marks per chord**
 at Z: **(2+2+2+1) 7 marks per chord**

Errors

Deduct marks as in A above.

C “The Town I Loved So Well”

Sample answer:



Possible scheme:

Line 1:	D (or A or F#m)	A (or Em or A ⁷)	G (or Bm)			
Line 2:	D (or A ⁽⁷⁾ or F#m)	G (or Bm)	D (or Bm or F#m)	Em (or G)	A (only) (or A ⁷)	D (only)

Marks

Nine backing chords—5 marks each

(5 × 9) ... 45

Notes:

- No chord symbol may be repeated twice in succession
e.g. F can only be used above if not used in the box before or the box after
- Accept lower case letters for minor chords, if there are capitals for major.
- Roman numerals: 0 marks.
- Incorrect notation, for example, E for E minor —allow 2 marks;
if two errors, for example, for D#m instead of D —award 0 marks.

Question 9	FREE COMPOSITION	100 marks
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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
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**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 your set songs, or pieces from your 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 topic, including some musical features	11-12
B	Very good knowledge of topic, including some musical features	9-10
C	Good knowledge of topic including some musical features, but lacking in detail	7-8
D	Some general points on topic including musical features, but lacking sufficient detail	5-6
E	Generally inadequate response to chosen topic and musical features	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