



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Junior Certificate 2018

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

- Three excerpts from one of your set works.

Excerpt 1 for the first time. Answer A and B.

- A**
- (i) Name the complete work from which this excerpt is taken. *Carmina Burana* ... 1
 - (ii) Name the movement: *O Fortuna* ... 1
 - (iii) The composer is *(Carl) Orff* ... 2

- B**
- (i) This work is
 - a cantata
 - a concerto
 - an opera
 - a suite
 - (ii) The work was inspired by
 - medieval poems
 - a river journey
 - a Swiss legend(3+1) ...4

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

- C**
- (i) The time signature is 3/1. In each bar there are
 - 3 quaver beats
 - 3 minim beats
 - 3 semibreve beats
 - (ii) The voices are accompanied by
 - strings and percussion
 - strings and brass
 - brass and percussion
 - full orchestra(3+1) ...4

- D** **Two** features of the music in this excerpt are
- major key
 - dotted rhythm
 - descending bass line
 - timpani roll
 - rising scales
 - polyphonic texture
- (3+1) ... 4

Excerpt 2 played three times. Answer E.

E List **four** differences between the music of Excerpt 1 and Excerpt 2.

Any four of the following: 2+2+2+2, or 1 mark for each valid feature. This list isn't exhaustive.

Excerpt 1	Excerpt 2
Example: 3/1 time signature	Example 2: 3/2 time signature
singing in harmony slow speed (very) loud accented notes / sustained notes high pitch notes full orchestra timpani play a steady beat. Timpani roll no pedal note <i>d' d' t t</i> pattern doesn't feature wide range	singing in unison, then in 3rds /in harmony fast speed /speed is doubled softer (stressed) staccato notes low pitch notes fewer instruments timpani play a cross-rhythm (2-bar). No timpani roll pedal note (in bass) repeated melodic pattern (<i>d' d' t t</i>) narrow range

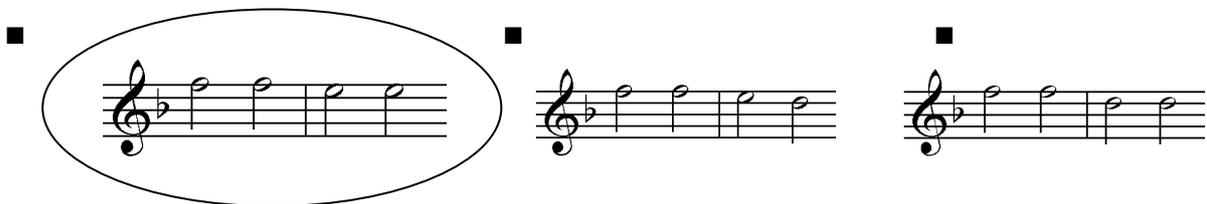
Reference to the second excerpt being longer than the first = 0

Reference to the mood = 0

(2+2+2+2) ... 8

Excerpt 3 played three times. Answer F.

F (i) The opening motif, played twice, is



... 2

(ii) How many cymbal crashes are heard as the singers hold their final note? 4

... 2

(iii) The tonality of the music in this excerpt is

Allow 1 mark for major

■ major

■ modal

... 2
30

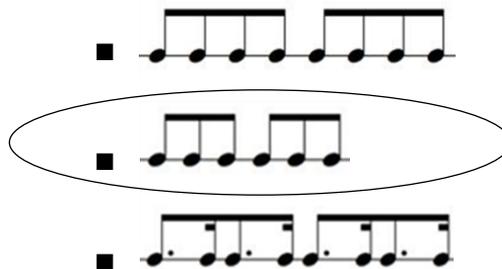
- Three excerpts, each played twice.
- Answer A, B and C.

Excerpt 1

A (i) Name this type of dance. *jig* ... 3

(ii) Give the time signature. *6/8* ... 3

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



Excerpt 2

B (i) Name the instrument playing the melody. *flute or low whistle* ... 4

(ii) One traditional feature of the performance is ... 4

ornamentation *free rhythm*
narrow dynamic range *drone*

(iii) Describe the accompaniment. ... 4

(double) drone or
one (long) sustained note

Excerpt 3

C (i) This excerpt begins with **lilting**. Explain lilting. ... 3

Singing the melody using meaningless lyrics
or other valid explanation

(ii) Name **three** instruments that you hear in this excerpt. (2+2+2) ... 6

tin whistle *banjo* *accordion/concertina*
guitar *mandolin* *bodhrán*
mention of drum(s)/tambourine = 1 mark

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

D (i) The Belfast Harp Festival took place in the year ___ **1792** __. The number of harpers who attended was **_ 10 or 11.** The name of one of these harpers was **_ see list below _**

To honour their patrons, harpers composed special tunes called **_ _ planxties _ _ _ _ .**

The strings of the old Irish harp were made of: **_ _ wire, brass or other metal _ _ _ _ .**

A well-known harper of modern times is **_ _ _ _ _ see list below _ _ _ _ _**

Up to 4 marks

Six points correct:	4 marks	Three points correct:	2 marks
Five points correct:	3 marks	Two points correct:	2 marks
Four points correct:	3 marks	One point correct:	1 mark

up to ... 4

Harpers who attended the festival:

(10 Irish, 1 Welsh)

***Denis Hempson, Arthur O'Neill,
Charles Fanning, Dan Black, Charles Byrne,
Hugh Higgins, Patrick Quinn, William Caer,
James Duncan, Rose Mooney, Mr. Williams***

Modern harpers

***Derek Bell, Laoise Kelly, Michael Rooney,
Fiachra O Corragáin, Paul Dooley,
Janet Harbison, Anne Marie O'Farrell,
Cormac de Barra, Grainne Yeats,
Maire Ni Chathasaigh, or other valid answer***

(ii) One aim of the organisers of the Belfast Harp Festival was

***to assemble the remaining traditional harp players to compete for prizes.
to revive an interest in harp music
to preserve the music of the harpers
to note their style of playing for future generations
or other valid point***

up to ... 2

(iii) Explain why the Belfast Harp Festival was so important for the preservation of Irish traditional music.

Up to 4 marks

Excellent knowledge:	4 marks
Very good knowledge:	3 marks
Good knowledge:	2 marks
Some knowledge:	1 mark

up to ... 4

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 = D]

{ | [d' : s | m : s] | f : m . f | s : - | l : - f | s . l : s | d' : - l - : - ||

OR

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

$\frac{4}{4}$ (| | | |) | | □ □ □ | . | ▽ □ | | ○ ||
 (d' s m s) f m f s l f s l s d'

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
- The final barline may be single or double
- Students may use different variations of stick notation

Accompanied and Unaccompanied Vocal Church Music and Carols

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 or source.

(i) Chosen song:

Chosen song from relevant category

... 2

(ii) Composer:

or

Source of the song:

*Correct composer only if A(i) is valid
Accept 'unknown' where applicable, but
reference to the song's source should be
given. A vague reference to the source = 1
mark*

... 2

B Describe **two** musical feature of your chosen song.

Feature 1: melody rhythm tonality form (tick **one**)

Feature 2: melody rhythm tonality form (tick **one**)

*Award marks for B only if A(i) is correct
Up to 3 marks each for description of two valid features*

(up to 3+3) ... 6

You will now hear four excerpts, each played three times.

Answer the questions on each excerpt.

Excerpt 1

C (i) The melody at the beginning is played by

cellos

French horns

trombones

violins

... 2

(ii) The singer is

an alto

a soprano

a tenor

... 2

(iii) **Two** features of the vocal line are

rising scales

syncopation

legato singing

free rhythm

wide leaps

triplets

(3+1) ... 4

Excerpt 2

- D (i) The texture of the vocal music in this excerpt is ... 2
- monophonic homophonic polyphonic

Give a reason for your answer, referring to this excerpt. up to ... 3

Reference to (higher voices singing) a countermelody/descant or two (different) melodies
Award 1 mark for not completely correct. Imitation = 0

- (ii) In the background, the harp plays mostly ... 3
- scales broken chords block chords

Excerpt 3

- E (i) Name the instrument playing the melody. ... 3

Oboe
(accept Cor Anglais)
Clarinet = 2 marks

- (ii) The opening notes of the vocal melody are: ... 3

The 3rd excerpt

Excerpt 4

- F (i) Identify **two** melodic features of the music in this excerpt. (2+2) ... 4

any two of the following, referring to melody or accompaniment: 2+2

<i>trills/ornaments</i>	<i>repeated notes</i>	<i>wide range</i>
<i>step movement</i>	<i>sequences</i>	
<i>(ascending) scales</i>	<i>(descending) scales</i>	
<i>major key</i>	<i>melismas</i>	<i>moves by step/by step and leap</i>

- (ii) Name the percussion instrument heard in this excerpt. ... 2

triangle, or similar sounding percussion instrument

- (iii) Immediately after the voice finishes, there is ... 2
- a melodic change a tempo change a key change

II—COMPOSING

Question 6

TRIADS

20 marks

Answer A, B, C and D.

Isle of Innisfree

Richard Farrelly

A What are the letter names of the **three** notes at X? E C G (2+2+2) ... 6
(In the correct order. Deduct 1 mark for an accidental)

B These notes form the triad of

A minor
 C major
 F major
 G minor
 ... 4

C This triad, written on the bass stave, is

D Select **one** of the following bars where this triad fits the melody: ... 5

bar 4
 bar 6
 bar 9
 bar 15
 ... 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
- intervals
- approach to cadence(s)
- originality
- climax (high note) or anti-climax (low note)
- shape
- patterns
- balance
- 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: a plagal cadence (IV—I)	... 12
Y: an imperfect cadence (ii—V)	... 12
Z: a perfect cadence and its approach chord (IV—V—I)	... 21
	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 for errors, 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 imperfect cadence (I—V)	... 12
Z: a perfect cadence and its approach chord (ii—V—I)	... 21
	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 “Never Smile at a Crocodile”

Possible scheme:

Line 1:	[F]	Bb or Dm		F
Line 2:	Bb or Dm	F or Dm	Dm	Bb or Gm
				F C (or C ⁷) F

Marks

Nine backing chords—5 marks each

(5 × 9) ... 45

Notes:

- No chord symbol may be repeated twice in succession
e.g. Dm can only be used as 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, D for D minor, — allow 2 marks;
if two errors, for example, F#m for F — 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

**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.

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 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