



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

**Junior Cycle 2023**

**Marking Scheme**

**Music**

**Common 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.

## Summary of marks

- Q. 1 (36) (a) (i)  $4m \times 6$ ; (b) (i) 2 (ii)  $3+3$  (iii) 4
- Q. 2 (46) (a)  $(2m \times 11)$ ; (b) (i) 3 (ii) 3 (iii)  $3+3$ ; (c)  $3+3$ ; (d)  $3+3$
- Q. 3 (55) (a) (i) 4 (ii) 4; (b) (i) 4 (ii)  $3+3$   
(c) (i)  $2+2$  (ii) 3; (d)  $5m \times 6$
- Q. 4 (54) (a)  $4m \times 7$ ; (b)  $3+3+3$ ; (c) (i)  $3+3$  (ii)  $1+1+1$  (iii)  $4+4$
- Q. 5 (54) (a) 4 (b) 4 4 4; (c) (i) 28 (ii)  $3+3$  (iii) 4
- Q. 6 (35) (a) 4 (i) 4 (ii) 4; (b) (i) 4 (ii) 4; (c) (i) 3 (ii)  $3+3$  (iii) 3 (iv) 3

In multiple-choice questions where there are more than the required number of answers, an incorrect answer cancels out a correct answer.

In open questions mark the overall quality of the statement as below.

### Quality of statement:

#### Up to 4

- Fully correct = 4
- Not fully correct = 3
- General statement = 2
- Some Merit = 1

#### Up to 3

- Fully correct = 3
- Not fully correct/General statement = 2
- Some Merit = 1

**36 marks**

**Excerpt 1.**

4

4

4

## 4

4

4

4

*Junior Cycle Final Examination 2023*  
*Music – Common level*

**(b)** Music is used in advertising to support the message and promote the product.

**(i)** Name an advertisement you have studied.

**2**

Answer: Naming the advertisement = 2 marks

If the music used in the advertisement cannot be identified, the candidate cannot get any marks for parts (ii) and (iii). If the ad cannot be found - give marks for naming the ad only

**(ii)** Describe 2 features of the music used in the advertisement.

Feature 1:	1. Valid Description: Candidates can get full marks for correct features if the piece of music can be identified from their answer.
Feature 2:	2. Valid Description: Mood/lyrics without reference to the music = 1

**up to ... 3+3**

**(iii)** Describe how the music helps to support the message and promote the product in this advertisement.

Answer:

Answer must reference the music, the message in the ad and how it promotes the product.  
May include: style/genre, mood, lyrics, tempo, dynamics, instruments.

Candidates who do not answer part (i) can still get full marks for (ii) and (iii) if the piece of music in the advertisement can be identified at this point (but they still cannot get any marks for (i)).

**up to ... 4**

### Question 2

**46 marks**

Three excerpts from three different versions of a song.

**(a) Excerpt 1, played three times.**

Add stems and beams to the notes where appropriate to complete the rhythm at X.

Example 1

The first staff shows a melody in G major (one sharp) and 4/4 time. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). A bracket is placed over the last four measures (A4, B4, A4, G4), and an 'x' is written above the bracket.

The second staff shows the same melody, but without the bracketed section, ending with a double bar line after the final D4 half note.

Mark left to right the first 11 notes

**$(2m \times 11) \dots 22$**

**Excerpt 2, played four times. The lyrics are printed below.**

**(b)** Listen to the excerpt and answer the questions below.

Line 1	Of all the comrades that e'er I had
Line 2	They're sorry for my going away
Line 3	And all the sweethearts that e'er I had
Line 4	They wish me one more day to stay.
Line 5	But since it fell into my lot
Line 6	That I should rise and you should not
Line 7	I'll gently rise and softly call
Line 8	Good night and joy be to you all.

**Lines 1-3**

**(i)** In lines 1-3, the melody is sung by a

soprano

☐

tenor

☒

bass

☐

... 3

**(ii)** In the background of lines 1-3, we hear a

harp

☐

guitar

☒

piano

☐

... 3

**(iii)** Identify two new features of the music from line 5 on.

**Any 2 of the following (or similar):3+3**

vocal harmony

accordion added

violin

stronger bass line

louder dynamics

Any other valid Feature

more singers

drums added

more instruments

cymbal from line 5

higher pitch

new vocal melody

bodhrán

**(up to 3 + 3) ... 6**

**Excerpt 3, played twice.**

- (c)** Describe two ways in which this arrangement of the song is different to the arrangement you heard in **Excerpt 2**.

**Any 2 of the following (or similar): 3+3**

lower key/pitch

freer rhythm

piano accompaniment/keyboard

modal/different tonality

Any other valid answer

slower tempo

slower

solo vocal

**more** ornamentation

Where only one excerpt is referenced = 2m

major to minor = 2m

bass / deeper voice = 1m

minor = 0

lyrics = 0m

**(up to 3 + 3) ... 6**

- (d)** The media is very important to Irish songwriters and musicians.  
Give two ways in which Irish musicians would benefit from more airplay on Irish radio.

**Any 2 of the following (or similar): 3+3**

more royalties

more recognition

more streaming

nominations/awards

More opportunities to promote the artist - interviews.

More work for the songwriters and musicians

Any other valid answer

**(up to 3 + 3) ... 6**



### Question 3

**55 marks**

Two excerpts

#### (a) Excerpt 1, played twice.

(i) What is the pulse of the music?

3

☐

4

☒

**... 4**

(ii) The tonality is

major

☒

minor

☐

**... 4**

#### (b) Excerpt 2, played three times. The lyrics are printed below.

Line 1	This is the way you left me, I'm not pretending,
Line 2	No hope, no love, no glory, no happy ending.
Line 3	This is the way that we love, like it's forever,
Line 4	Then live the rest of our lives, but not together.
Line 5	(Oh I...) This is the way you left me, I'm not pretending,
Line 6	(Feel like I'm wasted) No hope, no love, no glory, no happy ending.
Line 7	(And I'm...) This is the way that we love, like it's forever,
Line 8	(Wasting every day) Then live the rest of our lives, but not together.
Line 9	A little bit of love.

(i) In lines 1-4, the texture is

monophonic

☐

homophonic

☒

polyphonic

☐

**... 4**

(ii) Describe two features of the vocal music in this excerpt.

begins with vocals in unison	repeated phrases/ ostinato	octave leap
higher harmony line added	falsetto	alto range
contrasting descant line or countermelody added		(high pitch=2)
singing sustained notes		
vocals are unison again and then harmony again		vibrato on longer notes
reference to male/female = 1m.		
Any other valid feature		

**Up to...3+3**

(c) The songs in **Excerpt 1** and **Excerpt 2** use similar chord progressions.

(i) Name two songs you have studied that use chord progressions that are similar to each other.

Song 1:	1 song named = 0m. song title not fully correct = 1m
---------	---

... 2

Song 2:
---------

... 2

(ii) Describe how the chord progressions in the songs you have named are similar.

Description: upper or lower case chords/symbols acceptable here
---

Generic statements = 1m – e.g. uses primary triads
--

If the candidate uses “cadences” in the description without any other similarity between the songs, allow 1m for each song.
---

Progressions must be similar in both songs for at least one phrase For example. I-vi-ii-V ;          I-vi-IV-V
---

up to ... 3

### (d) Composing task

A friend who plays the flute has asked you to add backing chords to a melody they are practising for a school show.

Insert suitable chord symbols in the boxes provided. The first chord has been inserted for you.

1 Am ✓3 → 2 G ✓5    2 Bm ✓1  
1 Am ✓5 → 2 D ✓5    2 D7 ✓3

3 F#° ✓1    3 Am ✓3 → 4 G ✓5  
3 Am ✓5 → 4 Em ✓5

3 Am or D7

4 G or Em

5 D or D7

6 G

Chord bank grid - Key of G major

(5m x 6) ... 30

Notes of chord	D	E	F#	G	A	B	C
	B	C	D	E	F#	G	A
	G	A	B	C	D	E	F#
Chord symbol	G	Am	Bm	C	D	Em	F#°
Roman numeral	I	ii	iii	IV	V	vi	vii°

I
ii
iii
IV
V
vi
vii°

#### 5 marks per suitable chord

In boxes 1-2 and 3-4 if Am to G is used - Am = 3 marks, G = 5 marks.

The last two chords must be D or D7 and G.

Where the root of a chord is correct but the suffix is missing: 0 marks

Allow 2 marks for each suitable chord that is notated in Roman Numerals.

As above in box 1-2 and 3-4 if ii-I is used - ii = 1 mark, I = 2 marks.

Chords must be **fully** correct to be awarded this mark. Roman numeral notation must be completely accurate: Upper case for major chords (i.e. no dots on the "I"s); Lower case for minor chords (i.e. dots on the "i"s).

## Question 4

**54 marks**

Three excerpts.

### (a) Excerpt 1, played four times.

Fill in the **seven** missing melody notes in bars 3-4 using the given rhythm.  
You may use staff notation or tonic sol-fa.

Tonic sol-fa: [ d r ] m m f m r d t,

**(4m x 7) ...28**

Mark first 7 notes left to right. Each correct pitch: 4m.

If pitch is incorrect: Correct direction + correct diatonic interval = 2m

Correct direction + incorrect interval = 1 m

Incorrect direction = 0m

### (b) Excerpt 2, played three times.

Line 1 The feeling that I'm losing her forever,

Line 2 And without really entering her world.

Line 3 I'm glad whenever I can share her laughter,

Line 4 That funny little girl.

**(3 + 3 + 3) ... 9**

(c) Excerpt 3, played twice.



(i) Name the two families of instruments heard in this excerpt.

Family 1: **brass**

Family 2: **percussion**

**(3 + 3) ... 6**

(ii) Name the three notes at X on the score.

Note 1: **C**

Note 2: **A**

Note 3: **F**

**(1 + 1 + 1) ... 3**

(iii) These notes form the triad of:

C major

☐

F major

☒

A minor

☐

**... 4**

(iv) Select one of the following bars where the same triad fits the melody.

bar 4

☐

bar 5

☐

bar 6

☒

**... 4**

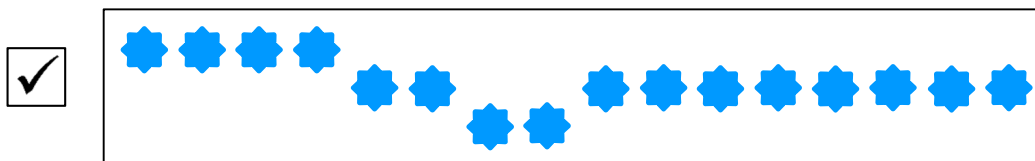
## Question 5

**54 marks**

Two excerpts.

**(a) Excerpt 1, played three times.**

Which of the graphics below best matches the melody line? Tick one.



**... 4**

**Excerpt 2, played three times.**

**(b) Identify the order in which the following three musical ideas are heard in this excerpt.**

Write your answer in the boxes below using the numbers 1, 2, 3.

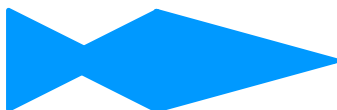
**2**



= 3 quick falling notes

**... 4**

**1**



= a loud chord that gets softer, then louder, then softer again

**... 4**

**3**



= 8 repeated notes

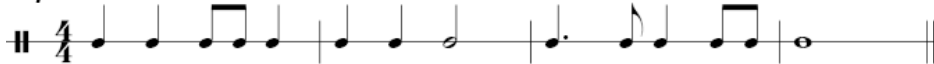
**... 4**

### (c) Composing task

A member of the school band has asked you to compose a melody to a rhythm they composed and to suggest a processing effect that could be added to the music.

- (i) Compose a melody in the key of C major to the given rhythm. End on the keynote/doh.

Rhythm



**Melody ... 28**

	Quality of melody, including ending on doh.	Up to 28
Band	Description	Marks
1	Excellent shape, flow, sense of key and sense of direction in melody.	25—28
2	Very good shape, flow, sense of key and sense of direction in melody	20—24
3	Good shape, flow, sense of key and sense of direction in melody	15—19
4	Fair shape, flow, sense of key and sense of direction in melody, rhythm mostly accurate	10—14
5	Poor shape, flow and sense of direction, poor sense of key, rhythm somewhat accurate	5—9
6	Little or no attempt, erratic melodic shape, given rhythm not used	0—4

- (ii) Name a processing effect that could be added to the melody and describe its effect on the music.

**Any 1 of the following (or similar): 3 + 3**

panning; overdubbing; reverberation; multitracking; echo; compression;

Any other valid answer

Layers =1

If no effect is named but description is of a valid effect allow up to 3 marks for the description.

**(3 + up to ... 3) ... 6**

- (iii) Explain how the band could share their music online.

Platform must be named. Social media/share online/email =1m

**Up to... 4**

## Question 6

**35 marks**

Two excerpts, each played three times.

### (a) Excerpt 1

(i) The melody is played by

bassoons

☐

cellos

☐

French horns

☒

**... 4**

(ii) They play mainly

in unison

☐

in harmony

☒

in imitation

☐

**... 4**

(iii) Identify one feature of the melody.

**Any one of the following: 4 marks**

repeated notes; sequence; major tonality; ascending by step; descending by step;  
triadic movement; moves by step and leap; syncopation; staccato;

Any other valid answer

Repetition = 1m.

Texture not accepted

**up to ... 4**

### (b) Excerpt 2 - The music contains four 8-bar phrases.

(i) The form of the music in this excerpt is

AABA

☐

AABB

☒

ABBA

☐

**... 4**

(ii) This form is known as

Unitary

☐

Binary

☒

Ternary

☐

**... 4**



(c) (i) Name a contemporary or historical style of music that you have studied.

Contemporary/historical style of music: 3m

Irish music, Irish trad music, Sean Nós = 3m

Irish style/traditional music = 0m

... 3

(ii) Describe two features of this style.

Feature 1: valid description.

A generic feature that is valid for many styles = 0m

Feature 2: valid description.

A generic feature that is valid for many styles = 0m

up to ... 3 + 3

(iii) Name a piece of music from this style.

Answer:

... 3

(iv) Describe one musical feature of this piece.

Answer:

Where a candidate does not answer part (i), they cannot get any marks for parts (ii), (iii) and (iv) unless they name the **style** in these parts of the question.

NB - Marks cannot be awarded for correct features of a piece unless a **style** has been named and that piece is valid for the style.

up to ...3

## ASSESSMENT CRITERIA FOR PERFORMING

Technical Control	Musicality
<ol style="list-style-type: none"> <li>1. <b>Pitch:</b> – accuracy and intonation</li> <li>2. <b>Rhythm:</b> – accuracy and consistency</li> <li>3. <b>Appropriate manual/technical control:</b> <ul style="list-style-type: none"> <li>- Control of sound production</li> <li>- Technical security</li> </ul> </li> </ol>	<ol style="list-style-type: none"> <li>1. Phrasing, breathing, expression <b>as appropriate to style and age group</b> <ul style="list-style-type: none"> <li>• <b>Popular style:</b> feel for words and rhythm</li> <li>• <b>Traditional style:</b> lilting rhythm</li> <li>• <b>Classical style:</b> phrasing, expression</li> </ul> </li> <li>2. Dynamic requirements <b>as appropriate to style and age group</b></li> <li>3. Intonation</li> <li>4. Fluency</li> </ol>

I: Technical Control		II: Musicality		III: Sight-Reading /Aural Memory /Improvisation		
Mark	Description	Mark	Description	Mark	Description	
<b>24</b>		<b>72</b>		<b>24</b>	<b>Sight reading/ Aural Memory</b>	<b>Improvisation</b>
23-24 21-22	<ul style="list-style-type: none"> <li>Excellent pitch and/or rhythm</li> <li>Excellent control</li> </ul>	71-72 68-70 65-67	<ul style="list-style-type: none"> <li>Excellent musical performance</li> </ul>	23-24 21-22	<ul style="list-style-type: none"> <li>Excellent pitch and/or rhythmic accuracy</li> <li>Excellent continuity and pulse</li> </ul>	<ul style="list-style-type: none"> <li>Excellent development of given material</li> <li>Excellent continuity and pulse</li> </ul>
19-20 17-18	<ul style="list-style-type: none"> <li>Very good pitch and/or rhythm</li> <li>Very good control</li> </ul>	62-64 58-61 54-57	<ul style="list-style-type: none"> <li>Very good musical performance</li> </ul>	19-20 17-18	<ul style="list-style-type: none"> <li>Very good pitch and/or rhythmic accuracy</li> <li>Very good continuity and pulse</li> </ul>	<ul style="list-style-type: none"> <li>Very good development of given material</li> <li>Very good continuity and pulse</li> </ul>
15-16 13-14	<ul style="list-style-type: none"> <li>Good pitch and/or rhythm</li> <li>Good control</li> </ul>	50-53 45-49 40-44	<ul style="list-style-type: none"> <li>Good musical performance</li> </ul>	15-16 13-14	<ul style="list-style-type: none"> <li>Good pitch and/or rhythmic accuracy</li> <li>Good continuity and pulse</li> </ul>	<ul style="list-style-type: none"> <li>Good development of given material</li> <li>Good continuity and pulse</li> </ul>
11-12 9-10	<ul style="list-style-type: none"> <li>Fair pitch and/or rhythm</li> <li>Fair control</li> </ul>	37-39 33-36 29-32	<ul style="list-style-type: none"> <li>Fair musical performance</li> </ul>	11-12 9-10	<ul style="list-style-type: none"> <li>Fair pitch and/or rhythmic accuracy</li> <li>Fair continuity and pulse</li> </ul>	<ul style="list-style-type: none"> <li>Fair development of given material</li> <li>Fair continuity and pulse</li> </ul>
7-8 5-6	<ul style="list-style-type: none"> <li>Poor pitch and/or rhythm</li> <li>Poor control</li> </ul>	24-28 19-23 14-18	<ul style="list-style-type: none"> <li>Poor musical performance</li> </ul>	7-8 5-6	<ul style="list-style-type: none"> <li>Poor pitch and/or rhythmic accuracy</li> <li>Poor continuity and pulse</li> </ul>	<ul style="list-style-type: none"> <li>Poor development of given material</li> <li>Poor continuity and pulse</li> </ul>
3-4 0-2	<ul style="list-style-type: none"> <li>Very poor pitch and/or rhythm</li> <li>Very poor control</li> </ul>	9-13 5-8 0-4	<ul style="list-style-type: none"> <li>Very poor musical performance</li> </ul>	3-4 0-2	<ul style="list-style-type: none"> <li>Very poor pitch and/or rhythmic accuracy</li> <li>Very poor continuity and pulse</li> </ul>	<ul style="list-style-type: none"> <li>Very poor development of given material</li> <li>Very poor continuity and pulse</li> </ul>

