



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Junior Certificate 2015

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

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

Q.1 SET SONGS

Marks

A	Excerpt 1: CD: Suzanne Vega: <i>The Streets of Laredo</i>	
	(i) a ballad	... 4
	(ii) song tells a story (of a cowboy who has been shot)	... 4
B	Excerpt 2: CD: Fionnuala Gill: <i>Whispers of Love</i> “An Mhaighdean Mhara”	
	(i) <i>An Mhaighdean Mhara</i>	... 4
	(ii) syncopation, upbeat start (on each phrase), 3/4 dotted crotchet feature	... 4
C	Excerpt 3: CD: <i>Simon and Garfunkel</i> “The 59 th Street Bridge Song”	
	(i) (Paul) Simon	... 4
	(ii) a repeated musical figure (in the bass) [harmonic / melodic / rhythmic]	... 4
D	Song 1	... <u>6</u>
		<u>30</u>

Q.2 SET WORKS

Marks

Excerpt 1: CD: Rossini: *William Tell Overture*

- | | |
|------------------------------------|-------|
| A (i) <i>William Tell Overture</i> | ... 2 |
| (ii) (Gioacchino) Rossini | ... 2 |
| B (i) the beginning of the work | ... 2 |
| (ii) Sunrise in the Alps | ... 2 |

Excerpt 1, first part

- | | |
|-------------------------|-------|
| C (i) a rising arpeggio | ... 2 |
| (ii) cello | ... 2 |
| D minor key | ... 2 |
| sustained notes | ... 2 |

Excerpt 1, second part

- | | |
|---|-------|
| E (i) major key | ... 2 |
| triplets | ... 2 |
| (ii) pizzicato (lower) strings, off-beat quavers,
sustained notes, drum-roll (timpani), only cellos &
double basses, dialogue between two cellos
any one correct feature
(disregard extra incorrect information) | ... 2 |

Excerpt 2

- F WIND:** any **two** of the following, **or similar:**
(rushing) semiquavers, (pp) tremolo, trills/semiquaver figure
ascending and descending passages, reference to chromatic movement,
Up to 2 marks for each of two features
Allow 1 mark for a reference to strings
(2 + 2)... 4

- RAIN:** any **two** of the following, **or similar:**
detached/staccato, three crotchets/notes, pp, high-pitched notes,
Up to 2 marks for each of two features
Allow 1 mark for a reference to woodwind
(2 + 2)... 4

... 8

30

Q.3 IRISH MUSIC

	Marks
A Excerpt 1 CD: Dervish: “The Green Gowned Lass”	
(i) jig	... 3
(ii) 6/8	... 3
(iii) 2 nd rhythm pattern	... 3
B Excerpt 2 CD: Iarla Ó Lionáird: “A Stór Mo Chroí”	
(i) sean-nós	... 2
(ii) free rhythm ornamentation few dynamics solo performance	(any two : 3+3) ... 6
(iii) piano	
or accompaniment	(any one) ... 3
C Excerpt 3 CD: The High Kings: “Star of the County Down”	
(i) 1) bodhrán (accept bongos or similar hand drums)	... 2
2) tin whistle	... 2
3) banjo	... 2
4) guitar	... 2
(ii) a time-signature change	... 2
D No music on CD	
(i) brief note	<i>up to</i> ... 4
(ii) name of group	... 2
brief note	<i>up to</i> ... 4

40

Q.4 DICTATION

	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	... <u>4</u>
	<u>40</u>



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
- Ending on high doh—1 mark

Q.5 CHOSEN SONGS & WORKS

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

	Marks
A (i) chosen work	... 2
(ii) composer [only if (i) is correct] In the case of <i>jazz</i> , allow performer or arranger for composer	... 2
B (i) description of theme [only if A is correct]	<i>up to</i> ... 3
(ii) description of variation [only if A is correct]	<i>up to</i> ... 3

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

C (i) clarinet	... 3
(ii) flute, piccolo, harp, clarinet, triangle (any one)	... 3
D A A ¹ B A ²	... 3

Excerpt 2

E pizzicato, staccato, key, key signature, lower, horns/trombones (accept brass) play the melody, violas/violins (accept strings) play the melody, augmented/longer notes, melody sounds/is slower, slightly faster tempo, canon/imitation/polyphonic, texture is fuller, (any three , or similar: 3+3+3) different instruments = 2 marks more instruments = 2 marks (3 marks if correct instrument named)	... 9
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Excerpt 3

F (i) trumpet and trombone	... 3
(ii) semi-quavers/scales/ascending & descending passages	... 3

Excerpt 4

G (i) timpani/kettle-drums (accept bass drum) Drum = 1 mark	... 2
(ii) homophonic	... 2
(iii) (main) melody/melodies supported by chords, or similar	... 2

40

Q.6 TRIADS

	Marks
A G, B, D, in the correct order (2 marks × 3)*	... 6
B G major	... 4
C 2 nd triad	... 5
D bar 8	... <u>5</u>
	<u>20</u>

* Deduct 1 mark for each incorrect accidental

Q.7 MELODIES

	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)	... 4
	<u>35</u>

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 melodic style, convincing 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	careful melody and rhythm; narrow range A: fairly good setting of text	16—19
D	some melodic and rhythmic interest,	12—15
E	little sense of key, weak rhythm	8—11
F	No sense of key, erratic shape in melody, Very weak rhythm	4—7
NG	little or no attempt	0—3

Q.8 CHORD PROGRESSIONS

Marks

A	X: a plagal cadence (IV—I)	... 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: 3 + 3;
at Z: 4 (bass) + 3

- Minor grammatical errors
e.g. 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 (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
- 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 “I Won’t Give Up”

Possible scheme:

Line 1:	[Bb]	[Eb]	[Bb]	F or Cm	Bb or Eb or Gm
Line 2:	Bb or Gm		Gm	F or Cm	Eb
Line 3:	Bb or Eb or Gm		F	Bb	

Marks

Nine backing chords—5 marks each (5 × 9) ... 45

Notes:

- No chord symbol may be repeated twice in succession.
- Accept lower case letters for minor chords, if there are capitals for major.
- Roman numerals: 0 marks.
- Incorrect notation, for example, G for G minor, B for B flat—allow 2 marks; if two errors, for example, Bm for B flat—award 0 marks.

Q.9 FREE COMPOSITION

	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	... <u>10</u>
	100

Q.10 GENERAL STUDY

	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) title of first piece	... 2
composer or performer	... 2
(ii) title of second piece	... 2
composer or performer	... 2
C musical feature 1 and description	<i>up to</i> ... 4
musical feature 2 and description	<i>up to</i> ... 4
musical feature 3 and description	<i>up to</i> ... <u>4</u>
	<u>20</u>

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 point on each feature)