



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

**Junior Certificate 2017**

**Marking Scheme**

**Music**

**Ordinary 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.

## 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

GRADES							
Grade	A	B	C	D	E	F	NG
Mark	255-300	210-254	165-209	120-164	75-119	30-74	0-29

# I – LISTENING

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**Question 1****SET SONGS****30 marks**

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

**Excerpt 1**

- A** (i) We hear
- |   |   |   |
|---|---|---|
| <input type="checkbox"/> female voices only | <input type="checkbox"/> male voices only | <input checked="" type="checkbox"/> female voices and male voices |
|---|---|---|
- ... 5**
- (ii) The form of the song is
- |                              |                              |   |
|------------------------------|------------------------------|---|
| <input type="checkbox"/> AAB | <input type="checkbox"/> ABB | <input checked="" type="checkbox"/> ABC |
|------------------------------|------------------------------|---|
- ... 5**

**Excerpt 2**

- B** (i) This song is
- |   |                                      |                                  |
|---|--------------------------------------|----------------------------------|
| <input checked="" type="checkbox"/> an art song | <input type="checkbox"/> a folk song | <input type="checkbox"/> a round |
|---|--------------------------------------|----------------------------------|
- ... 5**
- (ii) The song starts with
- |   |   |   |
|---|---|---|
| <input checked="" type="checkbox"/> 4 falling notes | <input type="checkbox"/> 4 repeated notes | <input type="checkbox"/> 4 rising notes |
|---|---|---|
- ... 5**

**Excerpt 3**

- C** (i) The composer of this song is
- |  |                                   |                                       |
|--|-----------------------------------|---------------------------------------|
| <input checked="" type="checkbox"/> Gershwin | <input type="checkbox"/> Giordani | <input type="checkbox"/> Ralph McTell |
|--|-----------------------------------|---------------------------------------|
- ... 5**
- (ii) The song is from
- |                                    |  |                                      |
|------------------------------------|--|--------------------------------------|
| <input type="checkbox"/> a cantata | <input checked="" type="checkbox"/> an opera | <input type="checkbox"/> an oratorio |
|------------------------------------|--|--------------------------------------|
- ... 5  
30**

- An excerpt from one of your set works, played once.  
 Answer A and B.

**Excerpt 1**

A (i) This excerpt is taken from  *The Four Seasons*  *L'Arlésienne Suite No. 2*  *Granuaile* ... 2

(ii) The composer is  Bizet  Shaun Davey  Vivaldi ... 2

B (i) This section of music is called  Farandole  Ripples in the Rockpools  Spring ... 2

(ii) The mood is  angry  cheerful  sad ... 2

- You will now hear the first part of the excerpt.  
 It will be played three times.  
 Answer C and D.

**Excerpt 1, first part**

C (i) The keyboard instrument playing is the  harpsichord  organ  piano ... 2

(ii) Name **one** other instrument playing.

**Any one of the following:**

*violin*    *viola*    *cello*    *double bass*    *harpsichord*  
*(if not already ticked)*

... 2

D (i) The music is  loud all the time  soft all the time  loud and soft ... 2

(ii) The speed  gets faster  gets slower  stays the same ... 2

- You will now hear the second part of the excerpt.
- It will be played three times.
- Answer E.

**Excerpt 1, second part**

- E** (i) In this excerpt we hear
- a single line of melody
  - a melody supported by harmony
  - a number of melodies ... 2
- (ii) This music describes
- a faithful dog
  - a flowing stream
  - birds singing ... 2
- (iii) Give **one** musical feature in the excerpt to support your answer. ... 2

**Any one of the following:**

<i>trills</i>	<i>mordents</i>	<i>staccato</i>
<i>octave leaps</i>	<i>3 solo violins</i>	<i>high pitched notes</i>
<i>repeated notes</i>	<i>repeated musical ideas / figures</i>	
<i>descending (5-note) motif / scale</i>		
<i>imitation / dialogue / polyphonic texture</i>		
<i>quavers / semiquavers / demisemiquavers</i>		

*incomplete/vague reference to one of the above = 1 mark*  
*repetition = 1 mark      reference to dynamics / speed = 0*

- You will now hear a second excerpt.
- It will be played three times.
- Answer F and G.

**Excerpt 2**

- F** (i) This music describes
- a gentle breeze
  - a storm ... 2
  - sunshine
- (ii) It features
- long held notes
  - plucked notes
  - trembling notes ... 2
- G** (i) The pitch of the notes is
- high all the time
  - low all the time
  - high and low ... 2
- (ii) At the end of the excerpt the tonality is
- major
  - minor ... 2

## Excerpt 1

- A (i) This is  a hornpipe  a jig  a reel ... 4
- (ii) The time signature is   $\frac{3}{4}$    $\frac{4}{4}$    $\frac{6}{8}$  ... 4

## Excerpt 2

- B (i) In verse 1, **two** features of this performance are
- ornamentation  a melody on tin whistle  accompaniment ... 4
- no ornamentation  sung in harmony  no accompaniment ... 4
- (ii) Identify **one** change in the music in verse 2. ... 4

**any one of the following:**

*(free rhythm changes to) strict rhythm*

*faster tempo*

*drone accompaniment/ pipes/ fiddle / accordion drops out*

*(drone accompaniment replaced by) guitar(s)/mandolin(s) /bouzouki(s)/banjo(s)*

*incomplete/not wholly accurate/vague reference = 2 marks*

*different instruments/more instruments = 2 marks*

*louder/reference to dynamics = 0*

## Excerpt 3

- C (i) The music is played by
- a pipe band  a marching band  a céilí band ... 3
- (ii) Name **two** instruments heard in this excerpt.

**any two of the following: 4+4**

*fiddle or violin / piano / flute / accordion / snare drum / drums*

*side drum / drum kit / concertina / woodblock / spoons / bones*

*tin whistle = 2 marks*

**(4+4) ... 8**

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

- D Complete the sentences below with suitable instruments from the following list:  
(The first one is done for you.)

flute harp uilleann pipes violin

The uilleann pipes is a wind instrument that can play melody and chords.

The  is a string instrument that can play melody and chords. ... 3

The  is a wind instrument that plays melody only. ... 3

The  is a string instrument that plays melody only. ... 3

- Answer A and B.

<b>A</b>	<i>Time Signature 4/4 – 1 mark</i>	<b>... 4</b>
<b>B</b>	<i>Nine rhythmic values – 4 marks each</i>	<b>... <u>36</u></b>
		<b>40</b>



- You now have a long pause in which to complete your answer.



**Concert overtures, preludes or intermezzi from  
stage musicals, plays, operas, operettas or oratorios**

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 *The Four Seasons*, *L'Arlésienne Suite* or *Granuaile* here).

(i) Chosen work:

***Chosen work from relevant category***

... 3

*Incomplete title = 2 marks*

(ii) Composer:

***Correct composer only if A(i) is valid***

... 3

**B** Give **one** musical feature of this work. ***[Only if A(i) is correct]***

... 4

***4 marks for musical feature***

- You will now hear an excerpt from a work that you may not have heard before.
- It will be played three times.
- Answer C.

**Excerpt 1**

**C** (i) At the start we hear

block chords

broken chords

scales

... 4

(ii) The music

begins very loud and stays very loud

begins very loud and gets gradually softer

begins very loud and suddenly gets softer

... 4

- You will now hear a second excerpt from the same work.
- It will be played three times.
- Answer D.

**Excerpt 2**

- D (i) The opening melody is played by
- |   |  |  |
|---|--|--|
| <input type="checkbox"/> violin and cello | <input checked="" type="checkbox"/> clarinet and bassoon | <input type="checkbox"/> horn and trombone |
|---|--|--|

... 4

- (ii) Identify **one** change that occurs in the music after this.

... 4

any one of the following:

- |  |                          |                    |
|--|--------------------------|--------------------|
| <i>strings enter</i>                                   | <i>pizzicato strings</i> | <i>French horn</i> |
| <i>timpani</i>   | <i>cellos and basses</i> | <i>louder</i>      |
| <i>semiquavers /fast notes (on violins and violas)</i> |                          |                    |
| <i>polyphonic texture</i>                              |                          |                    |
| <i>new melody / countermelody (on french horn)</i>     |                          |                    |

*more instruments = 2      incomplete/not fully accurate/ vague reference = 2*

**Excerpt 3**

- E Circle **two** of the following features that you hear in the music.

piano chords

trills on the violin

minor key

... 4

rising scales

bass drum

plucked strings

... 4

**Excerpt 4**

- F (i) A melody is played on the
- |   |                                      |                               |
|---|--------------------------------------|-------------------------------|
| <input checked="" type="checkbox"/> trumpet | <input type="checkbox"/> French horn | <input type="checkbox"/> tuba |
|---|--------------------------------------|-------------------------------|

... 3

- (ii) Identify **one** feature of the accompaniment.

... 3

any one of the following:

- |                          |                               |                                  |
|--------------------------|-------------------------------|----------------------------------|
| <i>snare drum</i>        | <i>triangle</i>               | <i>cymbal crashes</i>            |
| <i>timpani</i>           | <i>bass drum</i>              | <i>chromaticism</i>              |
| <i>sequences</i>         | <i>continuous quavers</i>     | <i>repeated notes</i>            |
| <i>accented notes</i>    | <i>full orchestra playing</i> | <i>octave leaps/ large leaps</i> |
| <i>descending scales</i> | <i>ascending scales</i>       |                                  |

*correct reference to dynamics = 2 marks*

*reference to an instrumental family = 2 marks      repetition = 2 marks*

*rising notes = 2 marks      descending notes = 2 marks*

II - COMPOSING

Question 6

TRIADS

40 marks

- The verse below, played once only.
- This is the last piece you will hear on the recording.
- Answer A, B, C and D.

Reflection

Matthew Wilder

A What are the LETTER NAMES of the **three** notes at X?

**B flat D F** (4+4+4)  
 The notes must be in the correct order – 3 x 4 marks  
 Allow 3 marks only for B (natural), or for an incorrect accidental anywhere

... 12

B These notes form the triad of ...

B flat

E flat

F

... 10

C This triad is .....

major

minor

... 8

D Select **one** bar where the same triad fits the melody.

bar 4

bar 8

bar 13

... 10  
40

## Marks

- (a) melody (32) and rhythm (16) (B and C)  
 melody (A) ... **48**
- (b) ending on the keynote, that is, doh ... **6**
- (c) phrasing (one or two phrase marks or commas)  
 (B or C) ... **6**  
**60**

**A:** Mark melody, with given rhythm, out of 48. Take incorrect rhythm into account.

**B & C:** Mark melody and rhythm as follows:

Band	Description	Marks
<b>A</b>	very good melodic style, convincing rhythm	42–48
<b>B</b>	good shape and sense of direction in melody, nearly matching rhythm	35–41
<b>C</b>	fairly good shape and sense of direction in melody, accurate rhythm	28–34
<b>D</b>	some melodic interest, fairly accurate rhythm	21–27
<b>E</b>	little melodic interest, no sense of key, a lot of inaccuracies in rhythm	14–20
<b>F</b>	erratic or no shape in melody, poor understanding of rhythmic values	7–13
<b>NG</b>	little or no attempt	0–6

**Notes:**

In assessing melodies, take the following into consideration:

type of movement; shape and range; intervals; patterns; approach to cadence(s) or ending; balance and relationship to, or matching, given opening; climax (high note) or anti-climax (low note); element of surprise or originality.

In B or C, rhythm only: one third of maximum mark in each band,

for example, band NG, 2 marks; band D, 9 marks

In C, if two bars of the original are repeated: maximum 36 marks

In C, if three bars of the original are repeated: maximum 20 marks

### 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.
- Do not name pieces from your set songs, set works or Irish music here.

**A** Name your general study. .... **... 2**

**B** List **two** pieces of music from your general study.  
Name the composer or performer in each case.

(i) Piece 1: ..... **... 2**

Composer

Performer  ..... **... 2**

(ii) Piece 2: ..... **... 2**

Composer

Performer  ..... **... 2**

**C** Write an account of your general study. Include a description of some musical features.  
**... 10**  
**20**

**Up to 10 marks for quality of answers  
and knowledge of topic chosen.**

<b>A</b>	Very good knowledge of musical features of chosen topic	10
<b>B</b>	Good knowledge of topic	8-9
<b>C</b>	Good knowledge of topic, but lacking in detail	6-7
<b>D</b>	Some general points on topic, but lacking sufficient detail	4-5
<b>E</b>	Generally inadequate response to chosen topic	2-3
<b>F</b>	Little response to chosen topic in evidence	1
<b>NG</b>	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





