



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

**Junior Certificate 2014**

**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.

### Summary of marks

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

## 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.

### **Totals**

- In the grand total, round **up** fractions or decimals to the next whole number.
- Leave fractions or decimals in individual answers.

### **Test music**

Beethoven: Symphony no. 2 in D op. 36: *Scherzo (da capo)*

## Q.1 SET SONGS

**Marks**

### **A Excerpt 1**

CD: "This Little Light of Mine"

(i) a spiritual ... 4

(ii) syncopation, off-beat rhythm, 4/4 time ... 4

(Clapping, jazz-rhythm - 2 marks)

### **B Excerpt 2**

CD: "Caro Mio Ben"

(i) (Giuseppe) Giordani ... 4

(ii) a series of notes repeated at a higher /lower / different  
pitch ... 4

(partially correct answer - 2 marks)

### **C Excerpt 3**

CD: "Muss I Denn"

(i) a military band ... 4

(ii) [AA] BA or [AA] BA<sup>1</sup> ... 4

(One correct only - 2 marks)

**D Song 1** ... 6

**30**

## Q.2 SET WORKS

### Marks

#### Excerpt 1

CD: Bizet: L'Arlesienne Suite No 2: *Farandole*

- A (i) L'Arlesienne Suite [No 2] ... 2  
(ii) (Georges) Bizet ... 2
- B Farandole: Traditional dance from Provence/ south of France; pipe and drum precede procession of dancers ... 4  
(lively tempo, duple time, 6/8 - 2 marks) Dance - 0

#### Excerpt 1, first part

- C (i) a march ... 2  
(ii) minor ... 2
- D at X (after 2 beats) ... 4

#### Excerpt 1, second part

- E (i) flute (allow piccolo), clarinet (2+2) ... 4  
(ii) block chords, ascending notes on violins (2+2) ... 4  
Deduct 2 marks for each additional incorrect answer

#### Excerpt 2

- | <u>opening phrase</u>            | <u>answering phrase</u>                               |
|----------------------------------|---|
| <i>fff</i> , very loud, accented | <i>p</i> , (with swells), not accented                |
| strings, woodwind, horns         | horns, clarinet, bassoon <i>or</i> strings are absent |
| lower pitch                      | higher pitch  |
| descends at the beginning        | ascends at the beginning                              |
| played in octaves/ unison        | melody and harmony                                    |
| monophonic                       | homophonic  |
|                                  | sustained notes (3+3) ... <u>6</u>                    |
- different instruments = 1 mark

**30**

### Q.3 IRISH MUSIC

### Marks

- A **Excerpt 1** CD: Dervish: "The Corner House"
- (i) hornpipe ... 3
  - (ii) 4/4 ... 3
  - (ii) 2<sup>nd</sup> rhythm pattern ... 3
- B **Excerpt 2** CD: "Eleanor Plunkett"
- (i) a tune composed (by a harper) in honour of a patron  
(and named after that patron) ... 3  
(a tune composed by a harper = 1)
  - (ii) harp, flute (allow low whistle) (2 + 2) ... 4
  - pl(iii) accompaniment,  
group performance  
harmony  
non-traditional instruments: guitar, bass (any one) ... 2  
(non-traditional instruments (not specified) - 1 mark)
- C **Excerpt 3** CD: "Bag of Spuds"
- Melody (instruments) in unison  
playing in unison / all playing together - 0  
(vamping chords) on piano  
prominent bass line  
(steady beat on) snare/side drum /drum kit  
drum(s) - 2, bodhran - 0  
woodblock  
piano accordion  
rhythmic introduction  
strict rhythm, dance (rhythm), reel  
homophonic texture  
correct reference to instruments not specific to a céilí band  
e.g. flute, fiddle, (button) accordion, concertina, spoons, bones [2+2]  
(traditional instruments - 0)
- up to 4 marks each for any **three** correct features: (4+4+4) ...12
- D No music on CD
- (i) solo performance  
no vocal harmony  
unaccompanied  
no/very little dynamics  
words are more important than music  
important words lengthened  
rhythm follows words/free rhythm  
nasal tone  
ornamentation (embellishment, melodic/rhythmic variation)  
glottal stop

last few words can be spoken  
 (Singing in Irish - 0)  
 (any **three**: 3 + 3 + 3) ... 9  
 (Feature =2 marks, Explanation =1 mark)

(ii) no/very little dynamics  
 free rhythm  
 ornamentation/  
 solo performance  
 no harmony ... 1  
**40**

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#### Q.4 DICTATION

	<b>Marks</b>
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>
	<b><u>40</u></b>

Notes:

- In A, exceptionally, allow up to one third if contour (shape)—but not pitch or intervals—is correct (minimum of three consecutive notes)
- 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 AND WORKS

### Songs from operas, operettas, cantatas and oratorios and stage musicals

	Marks
A (i) chosen song	... 2
(ii) composer [only if (i) is correct]	... 2
B Two features [3+3] [only if A is correct]	... 6

#### CD: **Excerpt 1** ‘‘Once we were Kings’’: Billy Elliot

C 4/4 time, steady/regular beat, (snare) drum rhythm/rolls (any one) (drum – 1 mark)	... 3
D (i) homophonic	... 3
(ii) one main melody with supporting harmonies	... 3

#### CD: **Excerpt 2** ‘‘ If I were king of the forest’ : Wizard of Oz

E brass fanfare opening, timpani roll, snare drum roll, harp glissandi staccato notes, accented notes and pizzicato punctuate vocal line bass drum roll tremolo on strings word painting: piccolo (flute) & cor anglais (oboe) play grace notes and trills for ‘‘sparrow’’ clarinet trills contrasting dynamics, crescendos some use of free rhythm dramatic pauses spoken words overdone vocal vibrato general, non-specific reference to voice - 2 marks  (any <b>three</b> , or similar: 4 + 4 + 4)	... 12
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#### CD: **Excerpt 3** ‘‘ When I Grow Up’’ : Matilda the Musical

F echo effect on "when I grow up"/canon /call-and-response/ contrary motion drum kit/percussion repeated notes in bass quaver rhythm in bass fuller texture, more voices, vocal harmony gets louder repetition	any <b>three</b> : 3+3+3)	... 9
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**40**

## Q.6 TRIADS

	<b>Marks</b>
A C, F, A, in the correct order (2 marks × 3) Addition of a sharp or flat to a note - 1 mark	... 6
B F major	... 4
C 2 <sup>nd</sup> triad	... 5
D bar 16	... <u>5</u>
	<b><u>20</u></b>

## Q.7 MELODIES

	<b>Marks</b>
1, 2 melody (18) and rhythm (9)	... 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>
	<b><u>35</u></b>

### 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)
- element of surprise or originality
- range
- Mark out of 27 for melody (18) and rhythm (9) as follows:

<b>Band</b>	<b>Description</b>	<b>Marks</b>
1	very good melodic style, convincing rhythm	24—27
2	good shape, flow and sense of direction in melody and rhythm	20—23
3	careful melody, accurate rhythm	16—19
4	some melodic interest, fairly accurate rhythm	12—15
5	no sense of key, inconsistent rhythm	8—11
6	erratic shape in melody, weak rhythm	4—7
7	little or no attempt	0—3

## Q.8 CHORD PROGRESSIONS

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

### Notes:

- Award marks for note accuracy—at X and Y: 3 + 3; at Z: 4 (bass) + 3
- Minor grammatical errors e.g. spacing, double 3<sup>rd</sup> (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 2<sup>nd</sup> inversion: deduct 2 marks
- Final chord not in root position: deduct 2 marks

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

### Notes:

- Award marks for note accuracy
- Minor grammatical errors e.g. spacing, double 3<sup>rd</sup> (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 2<sup>nd</sup> inversion: deduct 2 marks
- Final chord not in root position: deduct 2 marks
- Deduct 2 marks for each incorrect note

## C “The Birthday Party of the King”

Possible scheme:

Line 1:	<table border="1"><tr><td>D</td></tr></table>	D	Bm	Em	A/ A7		
D							
Line 2:	D or G [Bm]	Bm	D	G	A/A7	D	

	Marks
Nine backing chords—5 marks each (5 × 9)	... <u>45</u>
	<b>45</b>

### Notes:

- No chord symbol may be repeated twice in succession.
- The last two chords must be as indicated.
- Accept lower case letters for minor chords, if there are capitals for major.
- Roman numerals: 0 marks.
- Incorrect notation, for example, B for Bm —allow 2 marks

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## Q.9 FREE COMPOSITION

	<b>Marks</b>
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>
	<b>100</b>

## Q.10 GENERAL STUDY

	<b>Marks</b>
A (i) name of general study	—
(ii) category	—
Deduct two marks (1+1) elsewhere if not given or if category is incorrect.	
B (i) Piece 1	... 2
composer or performer	... 2
(ii) Piece 2	... 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>
	<b><u>20</u></b>

### 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)—up to 4 marks in each case, e.g. voices or instruments, melodies, rhythms, dynamics, mood, or other points of musical interest such as form, harmony, historical context, reception, etc.



