



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Junior Certificate 2019

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.

Listening, Composing and General Study

300 marks

Summary of marks

Q.1	(30)	8 + 2;	8 + 2;	8 + 2;				
Q.2	(30)	2 + 2;	2 + 2;	2 + 2;	2 + 2;	2 + 2 + 2;	3 + 3;	2
Q.3	(40)	4 + 4;	4 + 4;	4 + 4 + 4;	8 + 2 + 2			
Q.4	(40)	4;	4 x 9;					
Q.5	(40)	3 + 3;	2;	4 + 4;	4 + 4;	4 + 4;	4 + 4;	
Q.6	(40)	4 + 4 + 4;	10;	8;	10			
Q.7	(60)	(A)	48;	6;	6			
		or						
		(B or C)	16;	32;	6;	6		
Q.8	(20)	1 + 1;	2 + 2 + 2 + 2;	10				

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 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

I – LISTENING

Question 1	SET SONGS	30 marks
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- ☐ Three excerpts, each played twice.
- ☐ Answer A, B and C.

In A, B and C, award 8 marks for the first correct answer, and 2 marks for a second correct answer.

Excerpt 1

- A** (i) This song is
- | | | | |
|-----------|------------|---------------|-------|
| ■ a carol | ■ a ballad | ■ an art song | ... 8 |
|-----------|------------|---------------|-------|
- (ii) It has
- | | | | |
|-------------|-------------|-------------|-------|
| ■ 4 phrases | ■ 5 phrases | ■ 6 phrases | ... 2 |
|-------------|-------------|-------------|-------|

Excerpt 2

- B** (i) This song is called
- | | | | |
|-------------------------|-----------------------------|--------------------------------|-------|
| ■ <i>Evening Prayer</i> | ■ <i>Amhrán na Cuiginne</i> | ■ <i>Wanderer's Night Song</i> | ... 8 |
|-------------------------|-----------------------------|--------------------------------|-------|
- (ii) The form is
- | | | | |
|--------|--------|--------|-------|
| ■ AABB | ■ ABCC | ■ AABA | ... 2 |
|--------|--------|--------|-------|

Excerpt 3

- C** (i) This song was composed by
- | | | | |
|------------|---------------|----------------------|-------|
| ■ Schubert | ■ Jerome Kern | ■ Lennon & McCartney | ... 8 |
|------------|---------------|----------------------|-------|
- (ii) The tonality at the beginning is
- | | | | |
|---------|---------|---------|-------|
| ■ major | ■ minor | ■ modal | ... 2 |
|---------|---------|---------|-------|
- 30**

☐ You now have a short pause in which to complete your answer.

- Three excerpts from one of your set works.

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

A (i) This excerpt is taken from ■ *Brandenburg Concerto* ■ *Peer Gynt Suite* ■ *Rodeo* ... **2**

(ii) The composer is ■ Copland ■ Bach ■ Grieg ... **2**

B (i) This music was written for ■ a play ■ a film ■ a musical ... **2**

(ii) It describes ■ a sunrise ■ a dancing girl ■ angry trolls ... **2**

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

C (i) The melody at the beginning is played by
 ■ flute and piccolo ■ cellos and basses ■ trumpets and French horns ... **2**

(ii) These instruments belong to the string family. ... **2**

D (i) The melody moves ■ by step ■ by leap ■ by step and leap ... **2**

(ii) It is repeated over and over again. This is called
 ■ a cadenza ■ an ostinato ■ an arpeggio ... **2**

Excerpt 2 played three times. Answer E.

- E (i) At the beginning, the violins are
- bowed ■ plucked ■ bowed and plucked ... **2**
- (ii) The music
- gets gradually louder ■ gets gradually softer ■ stays the same ... **2**
- (iii) The speed
- gets faster ■ gets slower ■ stays the same ... **2**

Excerpt 3 played three times. Answer F and G.

- F (i) This is played by
- strings and brass ■ woodwind only ■ full orchestra ... **3**
- (ii) Name **one** percussion instrument that we hear at the end.
- ... **3**
- bass drum cymbals timpani/kettle drums*

drum= 1 mark
- (iii) The mood of this excerpt is
- calm ■ exciting ■ soothing ... **2**
- 30**

Question 3**IRISH MUSIC****40 marks**

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

Excerpt 1

A (i) This dance is ■ a reel ■ a hornpipe ■ a jig ... 4

(ii) The time signature is ■ $\frac{3}{4}$ ■ $\frac{4}{4}$ ■ $\frac{6}{8}$... 4

Excerpt 2

B (i) **One** traditional feature of the solo singer's performance is

Ornamentation / melismas
free rhythm
(sung in Irish, sean-nós, nasal tone = 0)

... 4

(ii) In the background, the choir sings

■ long sustained notes

■ short detached notes

■ rushing scales

... 4

Excerpt 3

C (i) The style of this music is a mixture of Irish and

■ classical

■ hip-hop

■ jazz

... 4

(ii) The instrument playing the melody at the beginning is the

■ fiddle

■ accordion

■ tin whistle

... 4

(iii) The instrument that briefly takes over the melody is the

■ saxophone

■ trumpet

■ flute

... 4

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

D Complete these sentences about the céilí band tradition by circling the correct answer.

Award 8 marks for the first correct answer, and 2 marks for each subsequent correct answer.

Céilí bands play

☒ dance tunes

☐ folk songs

☐ slow airs

... **8**

Vamping is played on the

☐ tin whistle

☒ piano

☐ uilleann pipes

... **2**

A rhythm is played by the

☒ snare drum

☐ timpani

☐ bongos

... **2**

30

Question 4

DICTATION

40 marks

☐ Answer A and B.

A Time Signature 4/4 – 1 mark

... **4**

B Nine rhythmic values – 4 marks each

... **36**

40



Illustrative or Film Music

☐ 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 *Brandenburg Concerto no. 5*, *Peer Gynt Suite* or *Rodeo* here.)

(i) Chosen work:

Chosen work from relevant category

... 3

(ii) Composer:

Correct composer only if A(i) is valid

... 3

- B** Give **one** musical feature of this work.

... 2

*[Only if A is correct] 4 marks for a valid musical feature
If it's unclear which movement of a work is being referred to, award 1 mark*

- ☐ You will now hear four excerpts, each played three times.
- ☐ Answer the questions on each excerpt.

Excerpt 1

- C** (i) The music in this excerpt is played by

☐ strings only

☐ strings and brass

☒ full orchestra

... 4

(ii) One feature of the music is

☒ rushing scales

☐ trills

☐ cymbal crashes

... 4

Excerpt 2

D (i) At the beginning we hear a melody played by the

■ trumpet

■ flute

■ cello

... 4

(ii) In the next section, the music gets faster. Identify one **other** feature of the music in this section.

any one of the following: 4 marks. Award 2 marks for a vague/ almost correct answer

repeated notes/chords *block chords (on strings) /homophonic*

(melody on) clarinet (accept oboe or cor anglais)

repeated melodic pattern *harp plays octave/wide leaps* *(descending) sequences*

off-beat quavers/rhythm /syncopation *(lower) strings added*

melody in harmony/thirds *(melody on) French horns*

steady tempo *staccato notes/ detached notes*

music gets louder *major key*

... 4

Excerpt 3

E This represents somebody being secretly followed. Give **two** features of the music that help to create this mood.

any two of the following (or similar): 4 + 4 marks.

Award 2 marks for a vague/ almost correct answer

soft dynamics (then gets louder)

fragments of melody

triplets

more notes gradually added to melody

unsteady tempo

repeated phrases/ideas

marimba (accept glockenspiel, xylophone or similar)

(solo) saxophone

minor key

chromatic notes

more instruments added gradually

choir "shhh"

frequent rests

dissonant /clashing harmony

flattened notes /blues notes

monophonic at the start

trills = 2 marks

(4+4) ...8

Excerpt 4

F (i) This music is in the style of a

■ march

■ gigue

■ waltz

... 4

(ii) Name **one** instrument that plays the melody.

trumpet or trombone

... 4

40

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.

Happier

Ed Sheeran



- A** What are the letter names of the **three** notes at X?

D B G

(4+4+4)

*The notes must be in the correct order – 3 x 4 marks
Deduct 1 mark for each incorrect accidental added*

... 12

- B** These notes form the triad of

☐ C

☐ D

☒ G

... 10

- C** This triad is

☒ major

☐ minor

... 8

- D** Select **one** bar where this triad best fits the melody.

☐ bar 3

☐ bar 5

☒ bar 8

... 10
40

	Marks
(a) melody and rhythm (B and C) melody (A)	... 48
(b) ending on the keynote, that is, doh	... 6
(c) phrasing (one or two phrase marks or commas)	... <u>6</u> 60

A: Mark melody, with given rhythm, out of 48

B & C: Mark melody and rhythm as follows:

Band	Description	Marks
A	very good melodic style, convincing rhythm	42—48
B	good shape and sense of direction, nearly matching rhythm	35—41
C	careful melody, accurate rhythm	28—34
D	some melodic interest, fairly accurate rhythm	21—27
E	no sense of key, inconsistent rhythm	14—20
F	erratic shape in melody, weak rhythm	7—13
NG	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 A, if the given rhythm isn't used, we take this as Band E for rhythm, "*inconsistent rhythm*".

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

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 8	GENERAL STUDY	20 marks
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**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 your set songs, or pieces from your set works or Irish music here.

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

B List **two** pieces of music from your general study, with their composers or performers.

(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.

**... 10
20**

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

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