



Coimisiún na Scrúduithe Stáit State Examinations Commission

2014. S.41

JUNIOR CERTIFICATE EXAMINATION, 2014

Write your EXAMINATION NUMBER here:

MUSIC – HIGHER LEVEL

LISTENING, COMPOSING AND GENERAL STUDY (300 marks)

Wednesday, 18 June, morning, 9:30–11:30

Centre stamp

For Examiner

Total mark

1. Total of end-of-page totals	
2. Aggregate total of all disallowed question(s)	
3. Mark awarded (1 minus 2)	

Question	Mark	
1		
2		
3		
4		
5		
6		
7		
8		
9		
10		
Total		
Grade		

SPECIAL INSTRUCTIONS

- Answer as follows: **I—Listening:** All questions, namely, 1 to 5 inclusive
II—Composing: (a) Questions 6, 7 **and** 8
or
(b) Question 9 only
III—General Study: Question 10
 - In statements where there is a choice, **circle or underline the one you think is correct.**
 - You will have **FIVE** minutes at the beginning to read the first six questions, namely, questions 1 to 6.
-

GENERAL INSTRUCTIONS

- Before the examination begins, listen carefully to the test excerpt. If you cannot hear the recording clearly, speak to the superintendent now.
 - Listen for the warning pip and the announcement of each question on the recording.
 - You may write your answers when you wish, either during a playing or during the pauses.
 - Write all your answers in this **QUESTION-ANSWER BOOK** in the spaces provided.
 - Use the blank pages at the back of the book for rough work.
 - If you need any extra paper or music manuscript, ask the superintendent.
 - Do not bring any other papers into the examination hall.
 - You may not make any comment, tap, hum or sing during the examination.
-

I—LISTENING

Question 1

SET SONGS

30 marks

THREE excerpts, each played TWICE.

Answer A, B, C and D.

Excerpt 1

A (i) This is an example of . . .

- a ballad a spiritual an art song a song from a musical

(ii) Name one **rhythmic** feature of this song.

----- (8)

Excerpt 2

B (i) Name the composer of this song. -----

(ii) This song features **sequences**. What is a sequence?

----- (8)

Excerpt 3

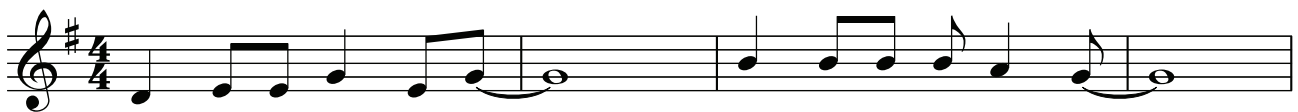
C (i) In this excerpt we hear ...

- a military band a pipe band a string quartet a symphony orchestra

(ii) Using letters, complete the form of this song:

(8)

D Here is an extract from one of the songs you have just heard.



It is the opening of song 1 song 2 song 3 (6)

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

Excerpt 1: An excerpt from one of your set works, played ONCE.

Answer A and B.

- A (i) Name the **work** from which this excerpt is taken. _____
 (ii) The composer is _____ (4)

- B This movement is named *Farandole*. What is a farandole?

 _____ (4)

- You will now hear the first part of the excerpt. The opening 9 bars are printed below.
 It will be played **THREE** times.
 Answer C and D.

Excerpt 1, first part

- C (i) The music in this part is in the style of
 a hornpipe a minuet a mazurka a march
 (ii) The tonality is major minor modal (4)

D After bar 9, the melody is heard in **imitation**. The imitation begins ...

- at X (after 2 beats) at Y (after 4 beats) at Z (after 6 beats) (4)

- You will now hear the second part of the excerpt. The first 12 bars are printed below.
- It will be played **THREE** times.
- Answer E.

Excerpt 1, second part

E (i) Identify the **two** instruments which play the melody at **X**.

1 _____ 2 _____

(ii) **Two** features of the accompaniment are ...

- | | | |
|--|---|--|
| <input type="checkbox"/> broken chords | <input type="checkbox"/> ascending notes on violins | <input type="checkbox"/> sustained notes |
| <input type="checkbox"/> block chords | <input type="checkbox"/> triplets | <input type="checkbox"/> trills on violins (8) |

- You will now hear a second excerpt from a different movement which is not printed here.
- It will be played **THREE** times.
- Answer F.

Excerpt 2

F In this excerpt we hear an opening phrase and an answering phrase. State **two** ways in which the answering phrase is **different** to the opening phrase.

1 _____

2 _____ (6)

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

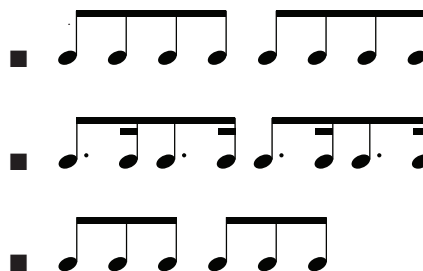
- THREE excerpts, each played TWICE.
- Answer A, B and C.

Excerpt 1

A (i) Name this type of dance. -----

(ii) The time signature is ... -----

(iii) A typical bar of rhythm is ...



(9)

Excerpt 2

B (i) This tune is a planxty. Explain this term.

(ii) Name the two instruments playing the melody.

1 ----- 2 -----

(iii) Identify **one** non-traditional feature of this performance.

----- (9)

Excerpt 3

C The music in this excerpt is performed by a céilí band. Give **three** features of a céilí band as heard in this excerpt.

1 -----

2 -----

3 -----

(12)

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

D Sean-nós is a traditional form of Irish singing.

(i) Name **three** features of this style of singing and explain each.

Feature 1 < _ _ _ _ _

Explanation: _ _ _ _ _

_ _ _ _ _

_ _ _ _ _

Feature 2 < _ _ _ _ _

Explanation: _ _ _ _ _

_ _ _ _ _

_ _ _ _ _

Feature 3 < _ _ _ _ _

Explanation: _ _ _ _ _

_ _ _ _ _

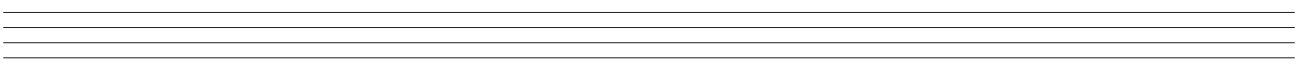
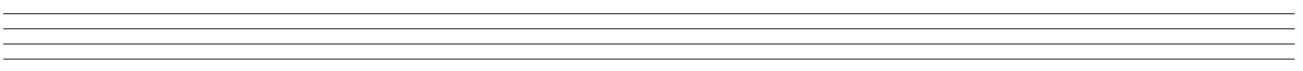
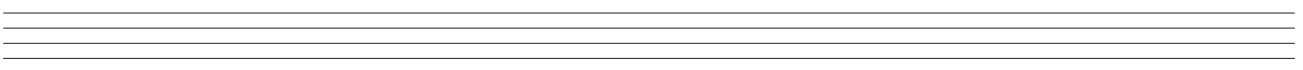
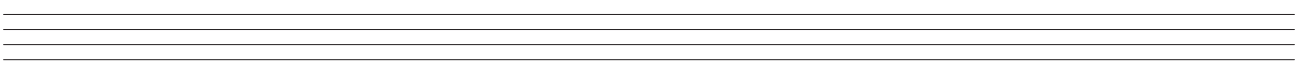
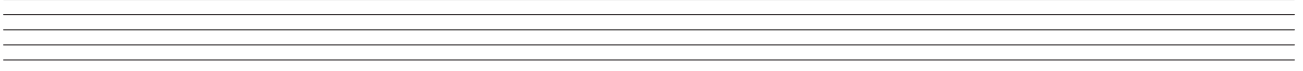
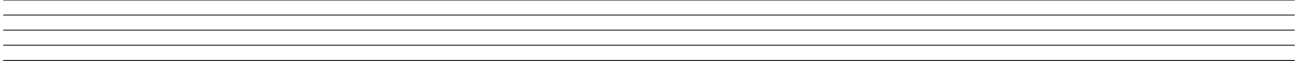
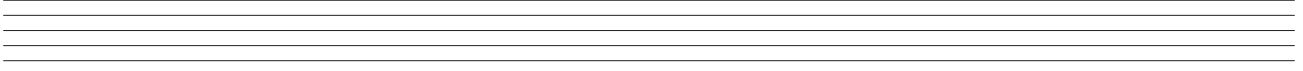
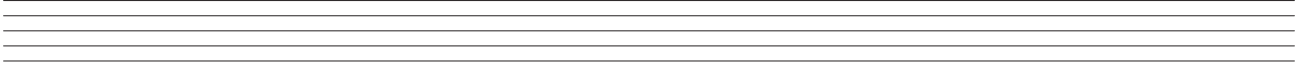
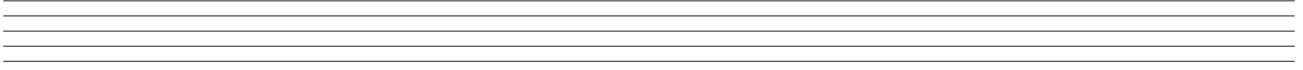
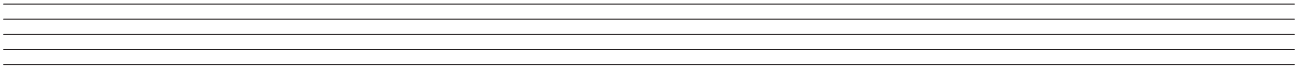
_ _ _ _ _

(ii) Identify **one** musical feature of sean-nós singing that can also be heard in **instrumental** Irish music.

_ _ _ _ _ (10)

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

Rough Work

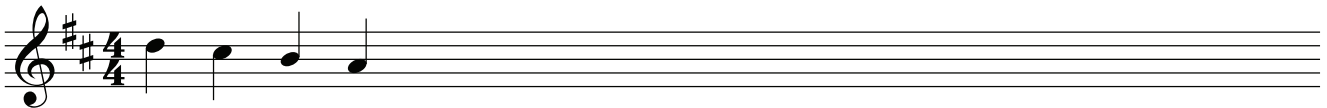


- A FOUR-BAR PHRASE, played FIVE times on the piano.
- There will be an appropriate pause after each playing.
- The keynote DOH and the TONIC chord will be sounded before each playing.
- You will hear the **pulse** on the metronome before and during the **first two playings only**.
- To help you, the **first four notes** are given.
- Answer A, B and C.

- A Add the remaining 10 MELODY NOTES. (20)
- B Write the RHYTHM PATTERN. (16)
- C Put in the BARLINES. (4)

Use **one** of the three options below:

I – Staff notation



OR

II – Tonic sol-fa [doh=D]

{ d' : t | l : s

OR

III – A combination of stick (or other) notation and tonic sol-fa.

| | | |
d' t l s

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

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

Answer A and B. (There is no music on the recording for these sections.)

A Name your CHOSEN SONG in this category and its COMPOSER. (Do NOT name your set song, namely *Oh, I Got Plenty O' Nuttin'* here.)

(i) Chosen song: _____

(ii) Composer: _____ (4)

B Name **two** musical features of this song.

1 _____

2 _____ (6)

You will now hear a song from a musical that you may not have heard before.

It will be played **THREE** times.

Answer C and D.

Excerpt 1

C This piece of music is a march. State **one** feature of a march as heard in the excerpt.

_____ (3)

D The texture of the music in this excerpt is

- polyphonic
- monophonic
- homophonic

Give a reason for your answer.

_____ (6)

- You will now hear a second song from a different musical.*
- The lyrics are printed below.*
- It will be played THREE times.*
- Answer E.*

Excerpt 2

1. If I were King of the Forest, not queen, not duke, not prince. . . .
2. My regal robes of the forest would be satin, not cotton, not chintz.
3. I'd command each thing, be it fish or fowl,
4. With a woof and a woof and a royal growl – woof.
5. As I'd click my heel all the trees would kneel,
6. And the mountains bow and the bulls kowtow,
7. And the sparrow would take wing –
8. If I – if I – were King!

E This is a comical song. List **three** musical features that contribute to the humour.

- 1 _____
- 2 _____
- 3 _____ (12)

- You will now hear a third song from a different musical.*
- It will be played THREE times.*
- Answer F.*

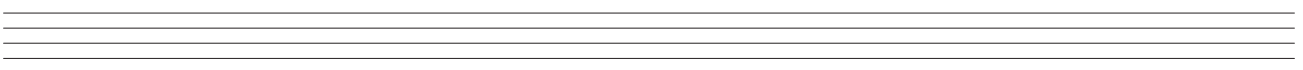
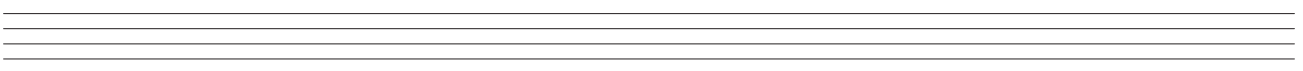
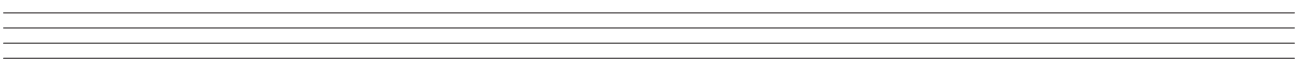
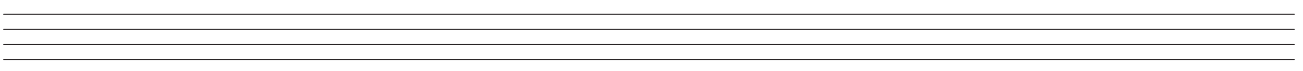
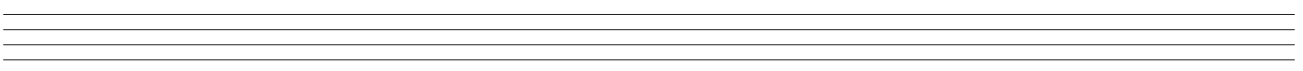
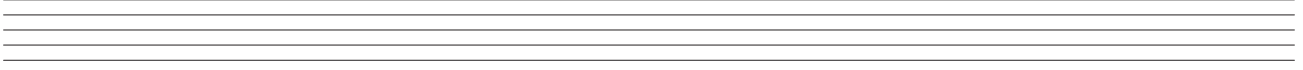
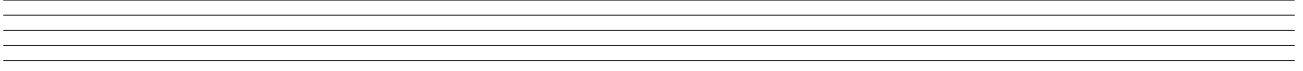
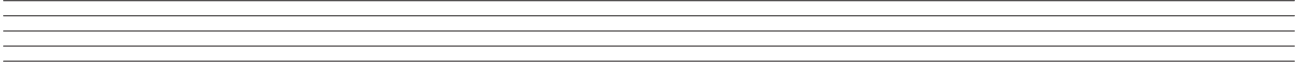
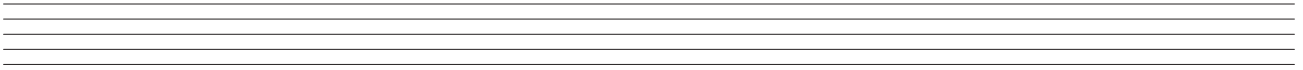
Excerpt 3

F This excerpt begins simply. Identify **three** changes heard in the excerpt after that.

- 1 _____
- 2 _____
- 3 _____ (9)

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

Rough Work



II—COMPOSING

Question 6

TRIADS

20 marks

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

When a Child is Born

Zacar

- A** What are the LETTER NAMES of the **three** notes at X (bar 5)? (6)
- B** These notes form the triad of
- C major D minor F major B \flat major (4)
- C** This triad, written on the BASS stave is
- (5)
- D** Select **one** of the following bars where this triad fits the melody:
- bar 7 bar 8 bar 11 bar 16 (5)

Answer ONE of the following – A or B or C.

A A PHRASE SET TO A GIVEN TEXT

I'll Tell Thee Everything I Can

I'll tell thee everything I can;
 There's little to relate,
 I saw an aged, aged man,
 A-sitting on a gate.

Lewis Carroll

The first two lines have been set to music below.

Compose your own **FOUR-BAR** phrase to complete the melody. Make your answering phrase **different** from the opening phrase.

Use the following guidelines:

- 1 Write a RHYTHM pattern to match the remaining words of the verse. (27)
- 2 Add suitable MELODY notes in the key of B flat for this rhythm. (4)
- 3 End on the KEYNOTE, that is, DOH. (4)
- 4 Insert the words or syllables underneath the correct notes. (4)

Moderately

Rhythm



Melody

OR

B A PHRASE SET TO A GIVEN OPENING

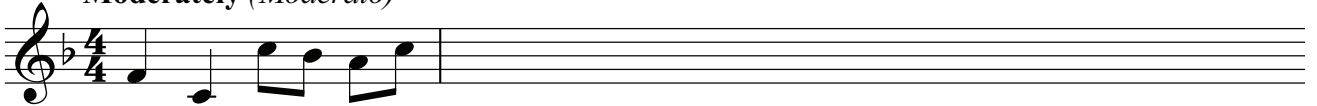
Study this opening.

Rhythm



Melody

Moderately (*Moderato*)



Now complete this melody above as follows:

- 1 Add THREE bars to the given rhythm pattern.
- 2 Compose a MELODY in the key of F for this rhythm. (27)
- 3 End on the KEYNOTE, that is, DOH. (4)
- 4 Add suitable PHRASING. (4)

OR

C AN ANSWERING PHRASE

Study this four-bar opening phrase.

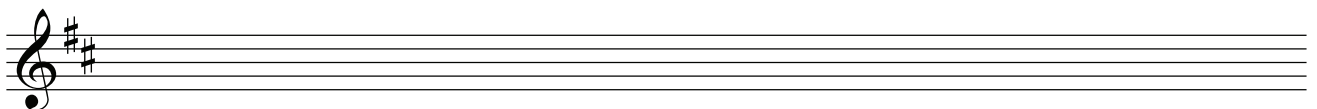
Moderate speed (*Moderato*)



Rhythm



Melody



Now compose an **answering phrase** above to complete this melody.
Make your answering phrase **different** from the opening phrase, as follows:

- 1 Write a FOUR-BAR rhythm pattern.
- 2 Compose a MELODY in the key of D for this rhythm. (27)
- 3 End on the KEYNOTE, that is, DOH. (4)
- 4 Add suitable PHRASING. (4)

Answer ONE of the following – A or B or C.

A MELODY AND BASS NOTES AT CADENCES FOR KEYBOARD

Complete the following piece as directed below.

Walking pace (Andante)

The musical score is in 3/4 time with a key signature of two sharps (D major). The tempo is marked 'Walking pace (Andante)'. The first system shows a melody in the treble clef and bass in the bass clef. The melody consists of two measures: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). The bass consists of two measures: D3 (half), F#3 (half), A3 (half), B3 (half), C4 (half), D4 (half). The second system has two empty measures labeled X and Y. The third system has two measures of melody and bass, followed by two empty measures labeled Z. The melody in the third system is: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The bass in the third system is: D3 (half), F#3 (half), A3 (half), B3 (half), C4 (half), D4 (half). The fourth system has two empty measures labeled Z.

Add melody and bass notes to form the following:

- 1 At X, an INTERRUPTED cadence (V – vi) (12)
- 2 At Y, an IMPERFECT cadence (I – V) (12)
- 3 At Z, a PERFECT cadence and its approach chord (ii – V – I) (21)

OR

B CHORDS AT CADENCES FOR SATB CHOIR

Complete the following piece as directed below.

Moderato (Moderately)

The musical score is in 4/4 time with a key signature of two sharps (D major). The tempo is marked 'Moderato (Moderately)'. The first system shows a melody in the treble clef and bass in the bass clef. The melody consists of two measures: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). The bass consists of two measures: D3 (half), F#3 (half), A3 (half), B3 (half), C4 (half), D4 (half). The second system has two empty measures labeled X and Y. The third system has two measures of melody and bass, followed by two empty measures labeled X and Y. The melody in the third system is: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The bass in the third system is: D3 (half), F#3 (half), A3 (half), B3 (half), C4 (half), D4 (half). The fourth system has two empty measures labeled X and Y.

Add parts for three or four voices, as appropriate, to form the following:

- | | | |
|---|---|------|
| 1 | At X, an INTERRUPTED cadence (V – vi) | (12) |
| 2 | At Y, a PLAGAL cadence (IV– I) | (12) |
| 3 | At Z, a PERFECT cadence and its approach chord (ii – V – I) | (21) |

OR

C BACKING CHORDS

Study the following tune. It is intended for chordal accompaniment.

The Birthday Party of the King

Fred Spielman

The first symbol above the music indicates the chord of D.

Now fill in the other nine boxes as follows:

- | | | |
|---|--|------------|
| 1 | Select a suitable symbol as a backing chord in each box. | (5x9 = 45) |
| 2 | Do NOT use Roman numerals (for example, I, ii, IV, etc.) | |
| 3 | Do NOT have the same symbol twice in succession. | |

NB: For candidates not selecting Questions 6, 7 and 8 only.

Answer A or B.

- A**
- 1 Set ONE of the verses (i) or (ii) or (iii) below to your own original music.
 - 2 Write for voice(s) and accompanying instrument(s) of your choice.
 - 3 Name these voice(s)/instrument(s) on the score. (100)

OR

- B**
- 1 Compose a short piece which will illustrate the mood of ONE of the verses below.
 - 2 Name the instrument(s) you select on the score. (100)

- (i) **Bad Cat**
The birds are feeding in the snow,
Pecking at little seeds -
The black cat's at the window,
Thinking of evil deeds!

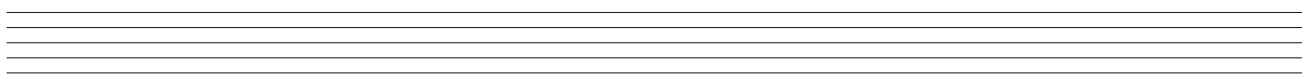
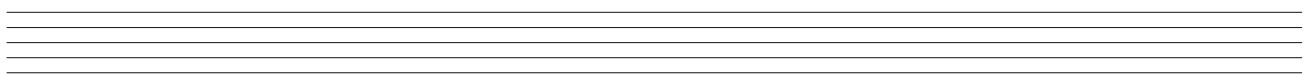
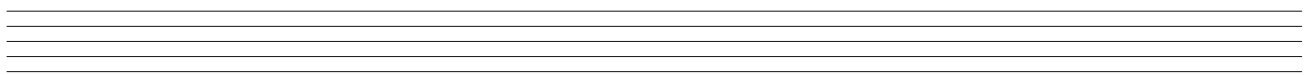
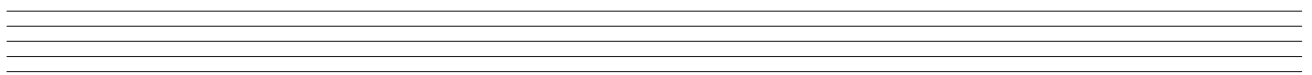
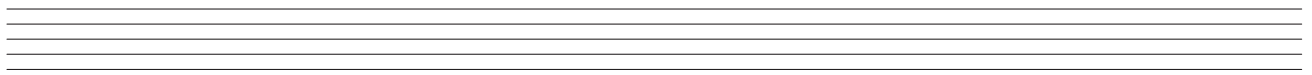
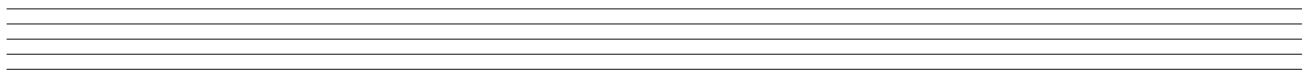
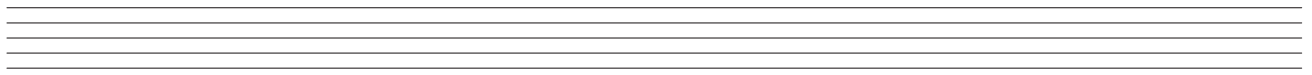
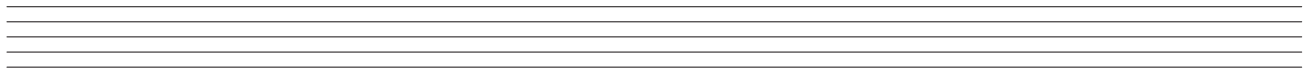
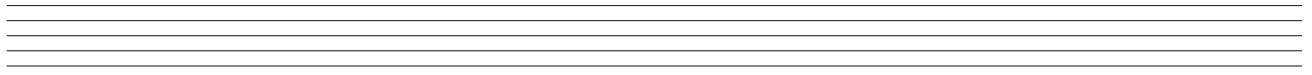
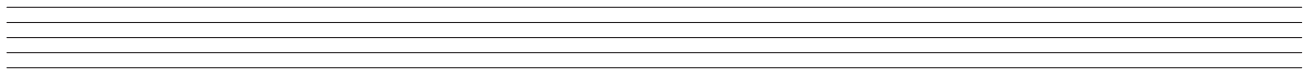
Richard McWilliam

- (ii) **The Desolate City**
Dark to me is the earth,
Dark to me are the heavens.
Where is she that I loved,
The woman with eyes like stars?

Wilfrid Scawen Blunt

- (iii) **An Gadaí**
Amach i lár na hoíche
Is sinne inár luí
Bhí duine gránna éigin
Ag siúl ar fud an tí.

Máire Áine Nic Ghearrailt



III—GENERAL STUDY

Question 10

20 marks

Answer A, B and C.

Do NOT name pieces from your set songs, set works or Irish music here.

A Name your **general study**.

To which category does it belong?

day-to-day music

modern art music

the popular tradition

ethnic music (other than Irish)

medieval and renaissance music

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

(i) Piece 1:

Composer:

or

Performer: (4)

(ii) Piece 2:

Composer:

or

Performer: (4)

C You have been asked to give a talk about your general study to first year music students. Name and describe **three** musical features that you would include in your presentation.

Musical feature 1:

Description:

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....

(4)

Musical feature 2: -----

Description: -----

(4)

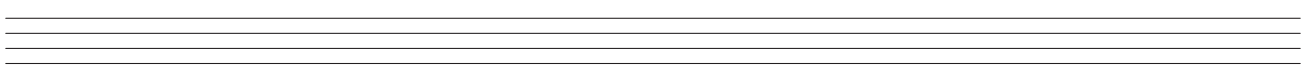
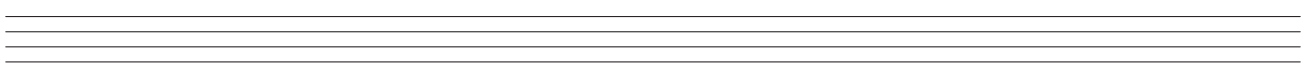
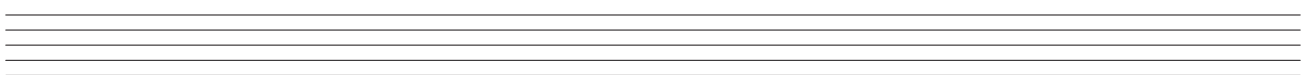
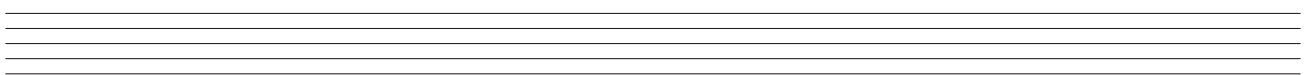
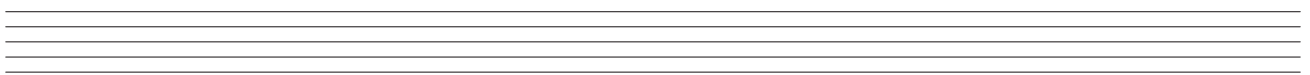
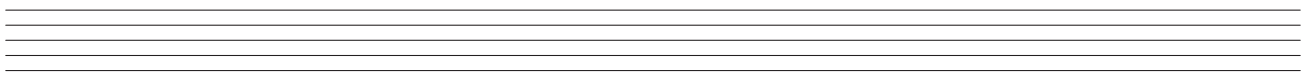
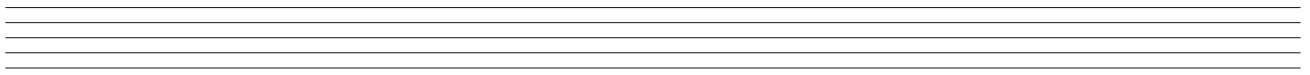
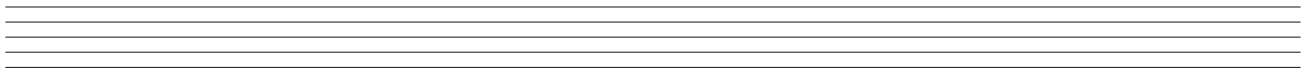
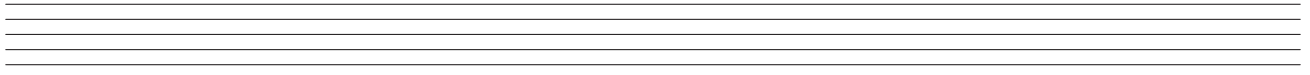
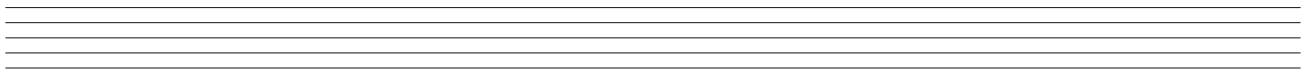
Musical feature 3: -----

Description: -----

(4)

Rough Work

A series of 20 horizontal dashed lines for rough work.



Blank page