



Coimisiún na Scrúduithe Stáit State Examinations Commission

S.41

JUNIOR CERTIFICATE EXAMINATION 2004

Write your **EXAMINATION NUMBER** here.



MUSIC – HIGHER LEVEL

LISTENING, COMPOSING AND GENERAL STUDY (300 marks)

Wednesday, 23 June - Morning, 9.30 - 11.30

Don Fheitheoir

Stampa an Ionaid
(Centre Stamp)

Don Scrúdaitheoir

Móriomlán
na Marcanna

1. Suim na n-iomlán deireadh leathanaigh Total of end of page totals	
2. Móriomlán na gceisteanna/ceiste nár ceadáíodh Aggregate total of all disallowed question(s)	
3. An t-ollmharc cruinn a bronnadh (1 líne 2) Total mark awarded (1 minus 2)	
4. Breismharc do fhreagairt trí mheán na Gaeilge (más i gceist) Bonus mark for answering through Irish (if applicable)	
5. Marc iomlán má bronnadh breismharc do fhreagairt trí Ghaeilge (3+4) Total mark awarded if Irish bonus (3+4)	
Nóta: Caithfidh an marc i líne 3 (nó líne 5 má bronnadh breismharc do fhreagairt trí mheán na Gaeilge) a bheith cothrom leis an marc sa bhosca Móriomlán ar an script. Note: The mark in row 3 (or row 5 if an Irish bonus is awarded) must equal the mark in the Móriomlán box on the script.	

Ceist	Marc
1	
2	
3	
4	
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6	
7	
8	
9	
10	
Móriomlán	
Grád	

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, also, 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, then, 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

Q.1

SET SONGS

30 marks

THREE excerpts, each played TWICE.

Answer A, B, C and D.

A Song 1

(i) This is an example of an art song a folk song a spiritual

(ii) It features dotted rhythm triplets syncopation (8)

B Song 2

(i) The tonality is major minor modal

(ii) The verse is in the style of plainchant. Mention TWO features associated with plainchant.

1. _____

2. _____ (8)

C Song 3

(i) This is from *Hansel and Gretel* *Porgy and Bess* *Showboat*

(ii) Using letters, complete the form of this four-phrase excerpt. The first letter is given.

A			
---	--	--	--

 (8)

D Here is an excerpt 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 to complete your answer.

- An excerpt from one of your set works played *THREE* times.
- An outline of the music score is printed below.

Fast (*Allegro*)

The musical score is written for piano and violin in G major (one sharp) and 2/4 time. It is marked 'Fast (Allegro)'. The score consists of 17 measures. The piano part provides a rhythmic accompaniment of eighth notes, while the violin part features a melodic line with various ornaments and triplets. The key signature has one sharp (F#) and the time signature is common time (C).

Answer A, B, C and D.

A (i) What is the title of the work from which this excerpt is taken?

(ii) The composer is (6)

B (i) The opening notes are based on the
 doh chord (D) fah chord (G) lah chord (B minor)

(ii) These notes are all
 crotchets quavers semiquavers (6)

C (i) Name the main family of instruments in bars 1–8

(ii) Name two solo instruments in bars 9–13 (6)

D (i) In bars 14–16 the two melodies are in
 octaves imitation unison

(ii) Give a bar number where there is an example of each of the following:

- 1. a crotchet rest -----
- 2. a triplet -----
- 3. an accidental -----

(6)

- Now listen to a later section, which is not printed here.
- You will hear it TWICE.
- Answer E.

E This section is the *cadenza*. Explain the term *cadenza*.

(6)

There will now be a pause for you to complete your answer.

THREE excerpts, each played TWICE.

Answer A, B and C.

Excerpt 1

A (i) Name THREE instruments which play the melody in the order they are heard.

1. _____ 2. _____ 3. _____

(ii) What instrument plays the rhythm? _____ (8)

Excerpt 2

B (i) Identify TWO features of traditional music in this recording.

a) _____

b) _____

(ii) The tune is called *Planxty George Brabazon*. Explain the term *planxty*. _____

(iii) Name a well-known composer associated with planxties. _____ (10)

Excerpt 3

C (i) What type of dance is this?... _____

(ii) The time signature is ■ $\frac{2}{4}$ ■ $\frac{3}{4}$ ■ $\frac{6}{8}$

(iii) The music is played by ... ■ a traditional group ■ a céilí band ■ a small orchestra (10)

Now answer D. (There is no music on the recording here).

D Write a short note on either a solo *or* group performance of Irish music. Give the name of the solo artist or group and describe three characteristic features of the performance.

Solo artist or group: _____

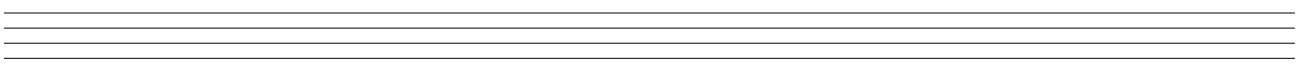
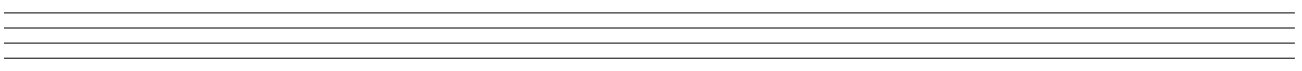
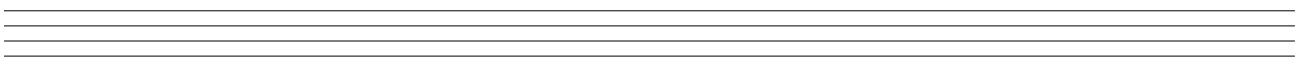
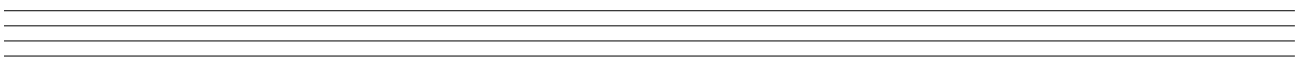
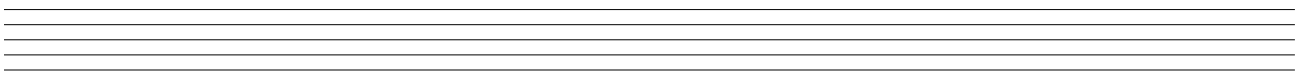
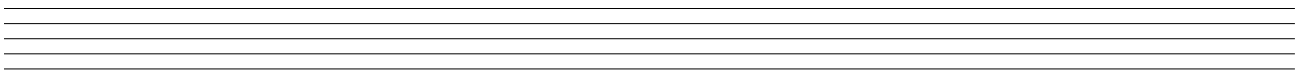
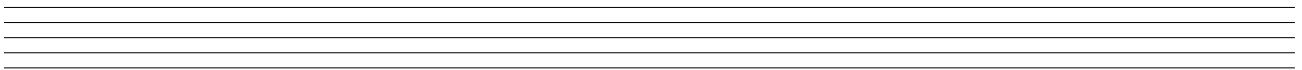
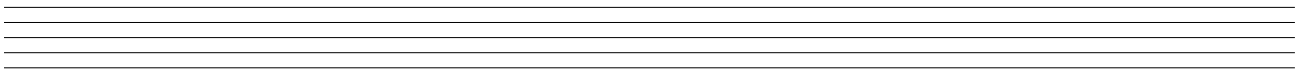
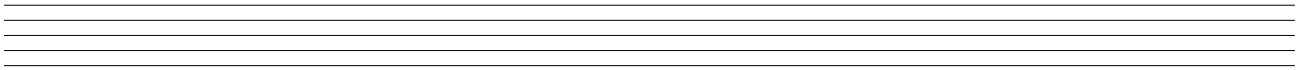
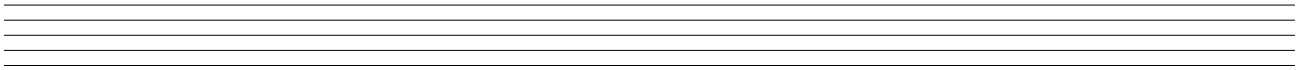
Feature 1: _____

Feature 2: _____

Feature 3: _____

There will now be a pause for you to complete your answer. (12)

Rough Work



- A *FOUR-BAR PHRASE*, played *FIVE* times on the piano.
- There will be an appropriate pause after each playing.
- The keynote 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.

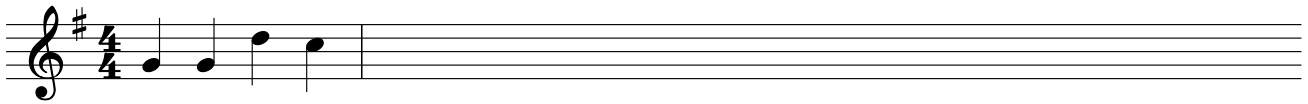
A Add the remaining 10 MELODY NOTES. (20)

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 solfa [doh = G]

{ d :d | s :f | }

OR

III - A combination of stick (or other) notation and tonic solfa

| | | | |
d d s f

- There will now be a long pause for you to complete your answer.

Theme and Variations

☐ 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 your set works, namely, The Brandenburg Concerto, Peer Gynt Suite or Hoedown from Rodeo here).

(i) Chosen work: _____

(ii) Composer: _____ (4)

B (i) What is the style of your chosen work? ■ popular ■ classical
■ Irish ■ jazz

(ii) Mention TWO ways in which the composer varies the theme.

1. _____

2. _____ (6)

☐ You will now hear the THEME from a work you may not have heard before.

☐ It will be played TWICE.

☐ Answer C and D.

C (i) The opening notes of the theme are played on the ■ oboe ■ clarinet ■ bassoon

(ii) The theme is played mainly in a ■ lively, spirited way (animato)
■ smooth, even way (legato)
■ short, detached way (staccato)

(iii) The theme features TWO of the following: ■ trills ■ triplets ■ repetition
■ falling sequence ■ melodic ostinato ■ free rhythm (12)

- D** (i) The texture is mainly ■ monophonic (a single line of melody)
- homophonic (melody supported by harmony)
 - polyphonic (independent melody lines)

(ii) Give a reason for your choice: _____
_____ (8)

- You will now hear a variation on the theme.*
- It will be played TWICE.*
- Answer E.*

E Mention THREE ways the variation differs from the theme.

1. _____
2. _____
3. _____ (6)

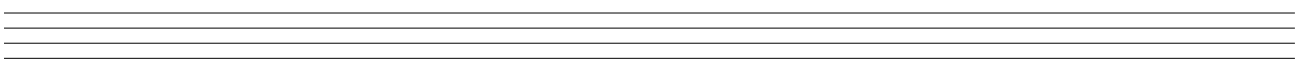
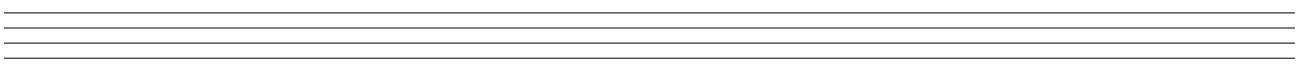
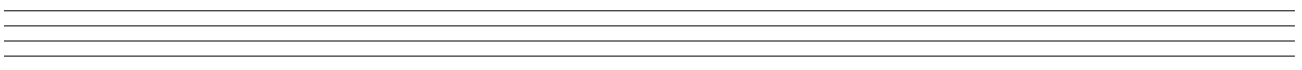
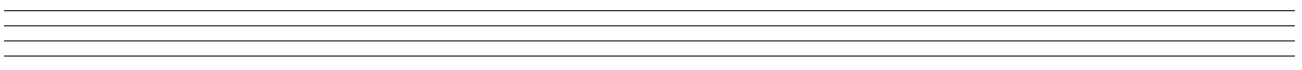
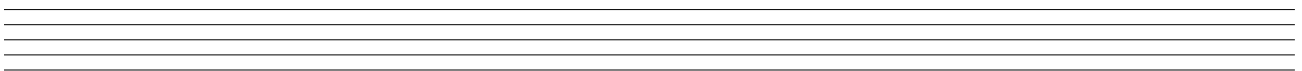
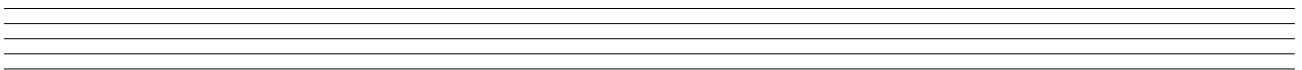
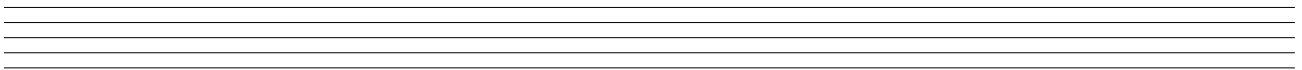
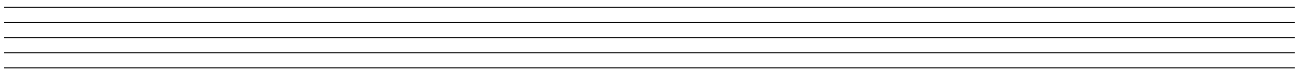
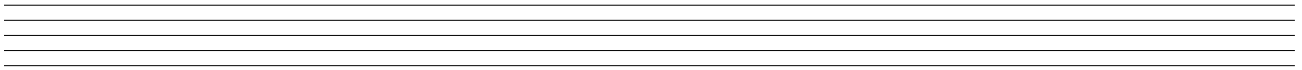
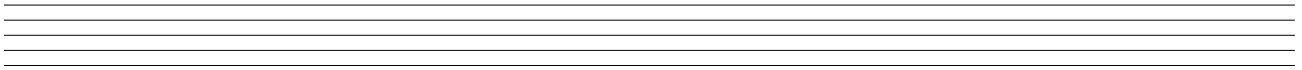
- You will now hear the theme followed by the variation played ONCE only.*
- Answer F.*

F Identify TWO ways the variation and theme are the same.

1. _____
2. _____ (4)

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

Rough Work



II - COMPOSING

Q.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.

All Kinds of Everything

DERRY LINDSAY and JACK SMITH

Minuet time (*Tempo di minuetto*) X

Snow - drops and daf - fo - dils, but - ter - flies and bees,
Sail - boats and fish - er - men, things of the sea,
Wish - ing wells, wed - din' bells, ear - ly morn - ing dew,
All kinds of ev - 'ry - thing re - minds me of you.

- A** What are the LETTER NAMES of the three notes at X? (6)
- B** They form the
 tonic (doh) triad subdominant (fah) triad dominant (soh) triad (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 5 bar 7
 bar 8 bar 15 (5)

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

A A PHRASE SET TO A GIVEN TEXT

Here are four lines from the poem The Star

In the dark blue sky you keep,
 And often through my curtain peep.
 For you never shut your eye,
 'Till the sun is in the sky.

Jane Taylor

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 F 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 (Moderato)

In the _ dark blue sky you keep, and of - ten through my _ cur - tain peep.

Rhythm



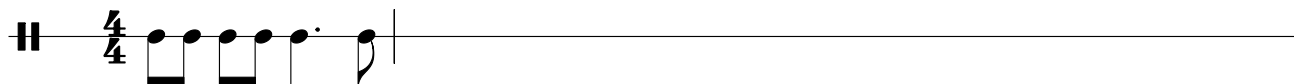
Melody

OR

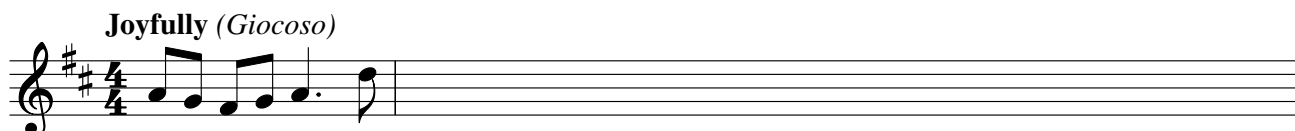
B A PHRASE SET TO A GIVEN OPENING

Study this opening:

Rhythm



Melody



Now complete this melody above as follows:

- 1 Add THREE bars to the given 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)

OR

C AN ANSWERING PHRASE

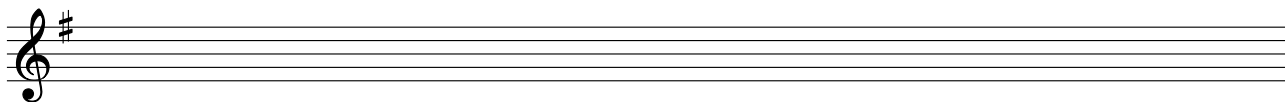
Study this four-bar opening phrase:



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 G 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

Study the following incomplete piece and then answer the questions below.

At a walking pace (*Andante*)

Add melody and bass notes to form the following:

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

OR

B CHORDS AT CADENCES FOR SATB CHOIR

Study the following incomplete piece and then answer the questions below.

Moderately (*Moderato*)

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

- 1 At 'X', an IMPERFECT cadence (IV – V) (12)
- 2 At 'Y', an INTERRUPTED cadence (V – vi) (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.

O, I Did Climb a Tree-top

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

Now fill in the other 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) **Spellbound**
The night is darkening 'round me
The wild winds coldly blow;
But a tyrant spell has bound me
And I cannot, cannot go.

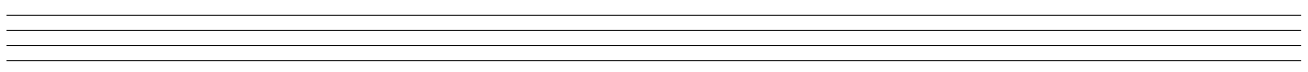
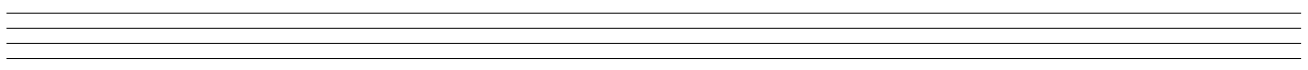
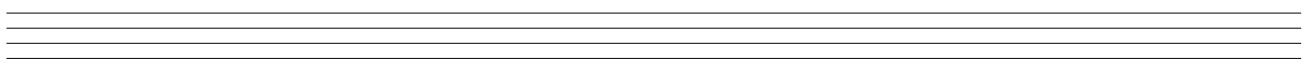
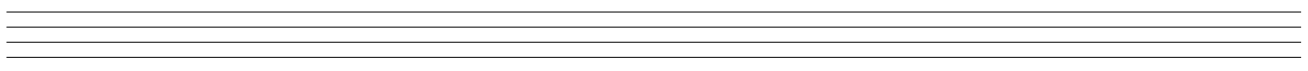
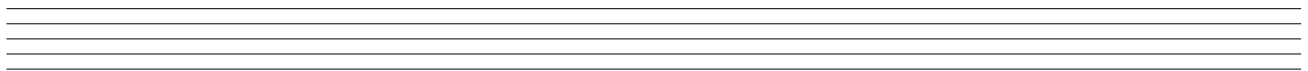
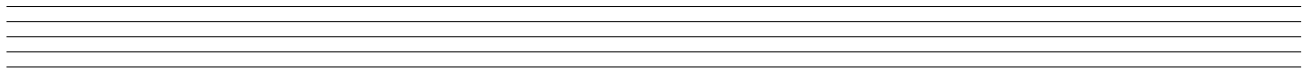
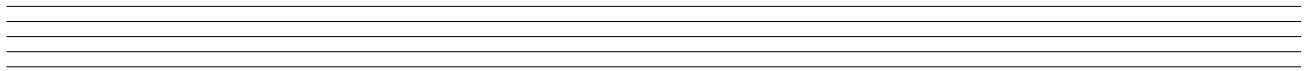
Emily Brontë

(ii) **Roadways**
One road leads to London,
One road runs to Wales,
My road leads me seawards
To the white dipping sails.

John Masefield

(iii) **Dóchas**
I Márta an tseaca nuair lasann an spéir
Tar éis an cheatha, níl linn gan a réalt.
Do bhí an ród dorcha, an bháisteach bhí géar-
Ach féach fém' chosa, níl linn gan a réalt.

Séamus Ó hAodha



III - GENERAL STUDY

Q.10

20 marks

Answer A, B and C.

Do NOT select pieces from your set songs, set works or Irish music as a topic.

A Name your **general study**: - - - - -

To which category does this study belong?

- day-to-day music
- modern art music
- the popular tradition
- ethnic music (other than Irish)
- medieval and renaissance music

B List TWO pieces of music in this category, with their composers or performers.

(i) Title:

Composer:

or

Performer: (4)

(ii) Title:

Composer:

or

Performer: (4)

C Briefly describe your general study. Include comments on TWO of the following: voices or instruments, melodies, rhythms, dynamics, mood or any other points of musical interest.

Musical feature 1:

Description:

.....

.....

.....

.....

.....

.....

(6)

Musical feature 2: -----

Description: -----

(6)

Rough Work

A series of 25 horizontal dashed lines for writing.

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