



Coimisiún na Scrúduithe Stáit State Examinations Commission

2017. S.41

JUNIOR CERTIFICATE EXAMINATION, 2017

Write your EXAMINATION NUMBER here 

MUSIC – HIGHER LEVEL

LISTENING, COMPOSING AND GENERAL STUDY (300 marks)

Wednesday, 21 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		

GENERAL INSTRUCTIONS

- Before the examination begins, listen carefully to the test excerpt. If you cannot hear the recording clearly, tell the superintendent immediately.
- Write all your answers in this answer-book in the spaces provided.
- Rough work pages are included in the answer-book.
- You may not make any comment, tap, hum or sing during the examination.

SPECIAL INSTRUCTIONS

- Answer as follows:

I—Listening:	Questions 1 to 5
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 questions 1 to 6.
-

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 a **round**. The second voice begins

after 1 bar after 2 bars after 4 bars after 6 bars

(ii) This creates a

monophonic texture homophonic texture polyphonic texture (8)

Excerpt 2

B (i) This song is

an art song a ballad a carol a folk song

(ii) Name one feature of the **rhythm**.

----- (8)

Excerpt 3

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

(ii) Give **two** features of the **melody** in this excerpt.

1 -----

2 ----- (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.

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

Excerpt 1

A (i) The work from which this excerpt is taken is

- The Four Seasons*
- L'Arlésienne Suite No. 2*
- Granuaile*

(ii) The composer is _____ (4)

B (i) The form of this movement is

- binary form
- sonata form
- ritornello form
- theme and variations form

(ii) Describe this form. _____

 _____ (4)

- 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 **Two** features of the music in this excerpt are

- a descant
- triplets
- repeated notes
- syncopation
- a cadenza
- sustained notes

(4)

D (i) Name the keyboard instrument playing.

(ii) Name **two** other instruments playing.

1 _____ 2 _____ (4)

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

Excerpt 1, second part

E (i) This music describes

- a flowing stream
- a soft breeze
- birds singing
- a faithful dog

(ii) Describe **three** musical features in the excerpt to support your answer.

- 1 _____
- 2 _____
- 3 _____ (8)

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

Excerpt 2

F (i) The tonality of the music in this excerpt is

- major throughout
- minor throughout
- major, then minor
- minor, then major

(ii) The music illustrates a storm of thunder and lightning.
Apart from tonality, describe **two** musical features that represent the storm.

- 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 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{9}{8}$

(iii) A typical bar of rhythm is

(9)

Excerpt 2

B (i) List **two** traditional features of the singer’s performance in verse 1.

- 1 _____
- 2 _____

(ii) In verse 2 the music gets faster. Identify **two** other changes that occur in this verse.

- 1 _____
- 2 _____ (12)

Excerpt 3

C Identify **three** features of a céilí band performance heard in this excerpt.

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

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

D (i) Identify **four** instruments from the Irish music tradition, as follows:

1 A string instrument that plays melody only: _ _ _ _ _

2 A wind instrument that plays melody only: _ _ _ _ _

3 A free-reed instrument that can play melody and chords: _ _ _ _ _

4 A percussion instrument: _ _ _ _ _

(ii) Name a well-known player of any **one** of these instruments.

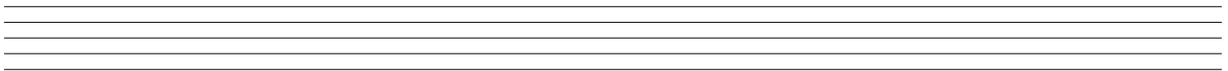
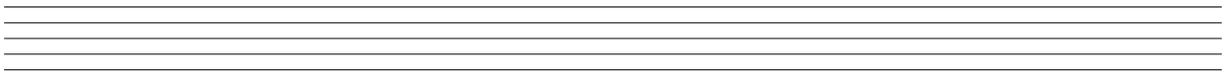
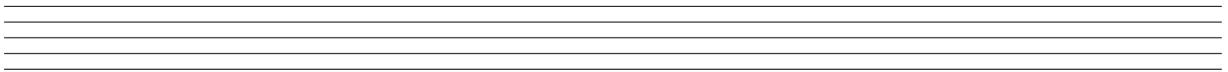
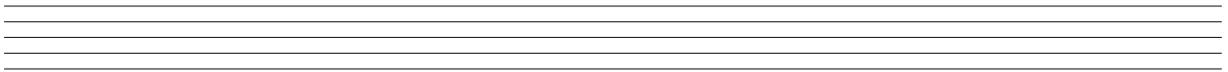
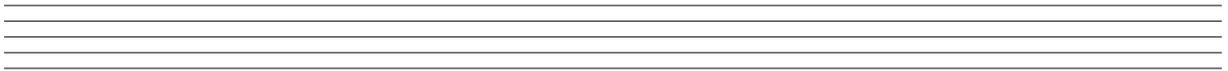
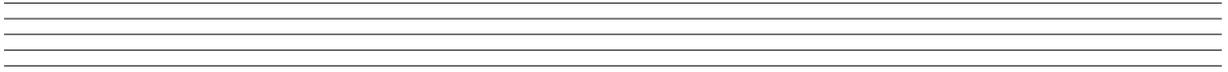
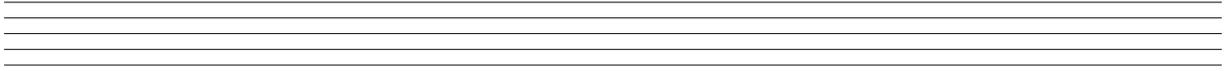
Name: _ _ _ _ _ Instrument: _ _ _ _ _

(iii) Write a brief note about this player.

(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 a 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 five notes are given.
- Answer A, B and C.

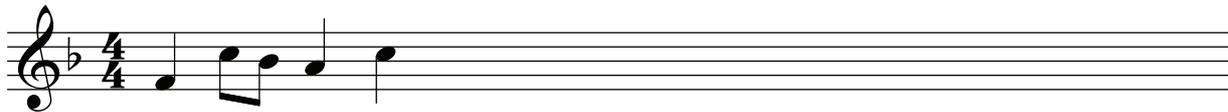
FOR THE EXAMINER

Melody		
Contour		
Rhythm		
Bonus		
Barlines		
Subtotal		
Extra bar/notes		
Total		

- 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=F]

{ d : s . f | m : s

or

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

$\frac{4}{4}$ | □ | |
 $\frac{4}{4}$ d s f m s

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 No.2* or *Granuaile* here.)

(i) Chosen work: _____

(ii) Composer: _____ (4)

B (i) This work is an overture a prelude an intermezzo

Explain this term.

(ii) Describe **one** of the following features of this work.

melody rhythm form instruments (tick one)

_____ (6)

- 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 broken chords block chords plucked chords

(ii) The melody begins



(iii) Identify the percussion instrument in the excerpt.

_____ (6)

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

Excerpt 2

D (i) This excerpt opens with a melody played by

- flute and oboe
- flute and bassoon
- clarinet and oboe
- clarinet and bassoon

(ii) Describe **two** changes that occur in the music after this.

1 -----

2 ----- (7)

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

Excerpt 3

E (i) Give **two** features of the melody played by the violins.

1 -----

2 -----

(ii) Give **one** feature of the accompaniment.

----- (9)

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

Excerpt 4

F (i) Name the brass instrument playing the melody.

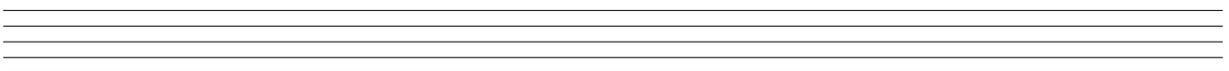
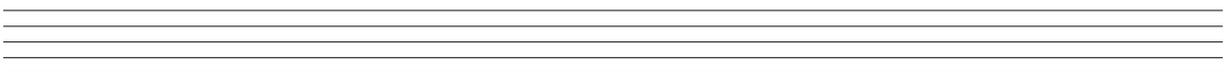
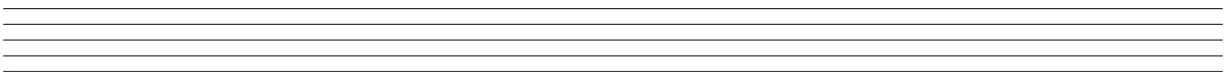
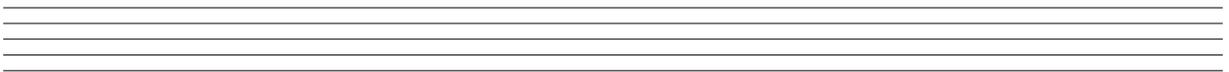
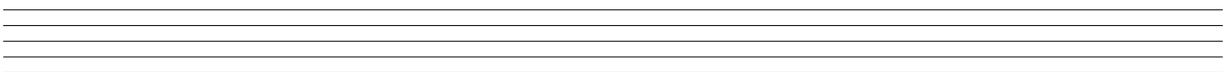
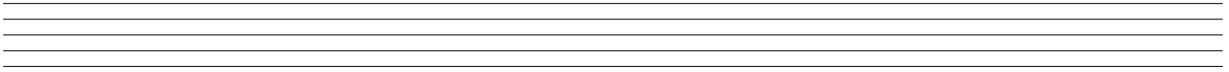
(ii) Describe **two** features of the accompaniment that add to the mood of excitement.

1 -----

2 ----- (8)

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

Rough Work



II—COMPOSING

Question 6

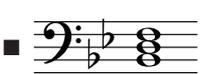
TRIADS

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.

Reflection

Matthew Wilder

- A** What are the letter names of the **three** notes at X (bar 2)? _ _ _ _ _ _ _ _ _ _ _ _ (6)
- B** These notes form the triad of
- B \flat major E \flat major F major G minor (4)
- C** This triad, written on the bass stave, is
- 
 
 
  (5)
- D** Select **one** bar where this triad fits the melody.
- bar 4 bar 8 bar 11 bar 13 (5)

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

A A PHRASE SET TO A GIVEN TEXT

Autumn Leaves

Autumn leaves upon the ground,
Yellow, brown and red,
Winter’s getting closer,
The trees are going to bed.

Richard McWilliam

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 C for this rhythm. (4)
- 3 End on the keynote, that is, doh. (4)
- 4 Insert the words or syllables underneath the correct notes. (4)

Gently

Au - tumn leaves up - on the ground, Yel - low, brown and red,

Rhythm

Melody

or

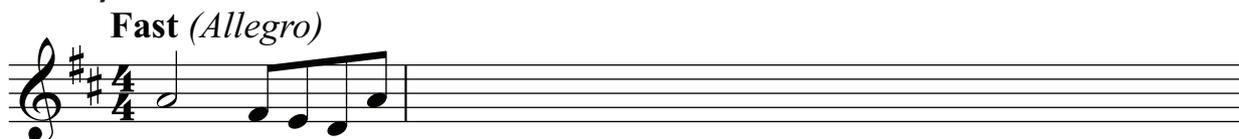
B A PHRASE SET TO A GIVEN OPENING

Study this opening.

Rhythm



Melody



- Now complete the melody.
- Use the following guidelines:

- 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 opening phrase.

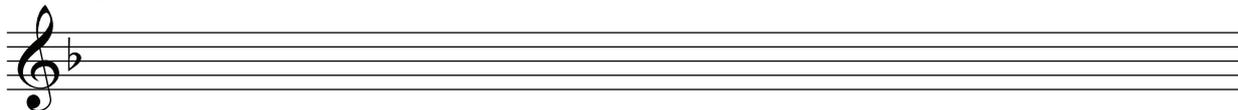
Moderate speed (*Moderato*)



Rhythm



Melody



- Now compose an answering phrase above to complete this melody. Make your answering phrase **different** from the opening phrase.
- Use the following guidelines:

- 1 Write a four-bar 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)

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. It is in the key of F major.

Moderately (Moderato)

Add melody and bass notes to form the following:

- 1 At X, a plagal cadence (IV–I) (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. It is in the key of D major.

Walking pace (Andante)

Add parts for three voices at X and Y and four voices at Z 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

C BACKING CHORDS

Study the following tune in the key of G major. It is intended for chordal accompaniment.

You Can Fly!

Sammy Fain

- The first chord is given.
- 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) **Barter**

Life has loveliness to sell,
All beautiful and splendid things,
Blue waves whitened on a cliff,
Soaring fire that sways and sings,
And children's faces looking up
Holding wonder like a cup.

Sara Teasdale

(ii) **The Arrow and the Song**

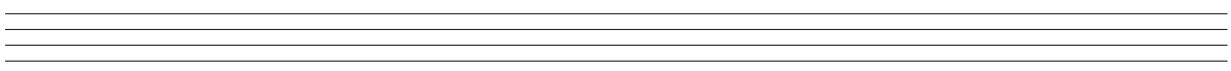
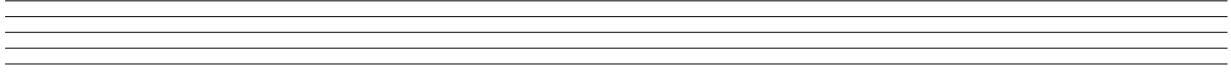
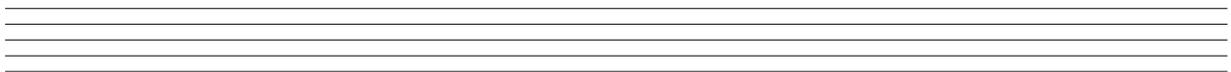
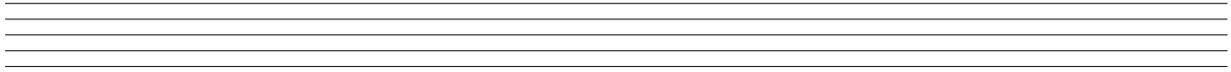
I shot an arrow into the air,
It fell to earth, I knew not where;
For, so swiftly it flew, the sight
Could not follow it in its flight.

Henry Wadsworth Longfellow

(iii) **Geimhreadh**

Tá néalta ar na cnoic inniu,
Is fluich gach sráid, gach bóthar,
Ghoil an spéir gan sos aréir,
Is dubh na crainn 's is brónach.

Muiris Ó Ríordáin



III—GENERAL STUDY

Question 10

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. _____

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

(i) Piece 1: _____

Composer

Performer

(ii) Piece 2: _____

Composer

Performer

(8)

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

Rough Work

A series of 20 horizontal dashed lines for rough work.

Rough Work

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