



Coimisiún na Scrúduithe Stáit State Examinations Commission

2015. S.41

JUNIOR CERTIFICATE EXAMINATION, 2015

Write your EXAMINATION NUMBER here 

MUSIC – HIGHER LEVEL

LISTENING, COMPOSING AND GENERAL STUDY (300 marks)

Wednesday, 17 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.*
 - 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 **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.*
 - 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 . . .

- an art song a ballad a round a jazz song

(ii) Give a reason for your answer.

----- (8)

Excerpt 2

B (i) Name this song. -----

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

----- (8)

Excerpt 3

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

(ii) This song features an **ostinato**. What is an ostinato?

----- (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) Name the work from which this excerpt is taken. _____

(ii) The composer is _____ (4)

B (i) The music in this excerpt is heard at . . .

- the beginning of the work the middle of the work the end of the work

(ii) The name of this section is _____ (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 (i) The excerpt begins with . . .

- a rising scale a descending scale a rising arpeggio a descending arpeggio

(ii) Name the instrument which plays the melody.

_____ (4)

D TWO other features of the music are . . .

- trills minor key octave leaps
 sustained notes syncopation narrow range (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) Which **TWO** of the following features can be heard in the melody?

- sequences
- major key
- triplets
- staccato notes
- tremolo
- wide leaps

(ii) Name **ONE** feature of the accompaniment.

----- (6)

You will now hear another excerpt.

It will be played **THREE** times.

Answer F.

Excerpt 2

F This music describes the beginning of a storm. Name **TWO** musical features which suggest wind and rain.

Wind:

1 -----

2 -----

Rain:

1 -----

2 -----

----- (8)

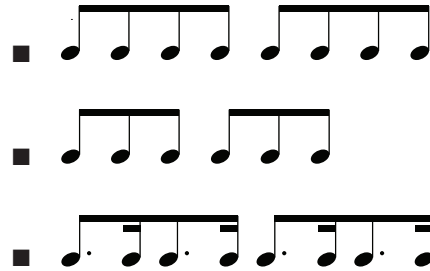
You now have a pause in which to complete your answer.

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

Excerpt 1

- A (i) Name this type of dance. _____
- (ii) Identify the time signature. _____

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



(9)

Excerpt 2

- B (i) This style of singing is called _____
- (ii) List TWO traditional features of this performance.
- 1 _____
- 2 _____
- (iii) Identify ONE non-traditional feature of this performance.

(11)

Excerpt 3

- C (i) Name the first FOUR instruments in the order in which they are heard.
- 1 _____
- 2 _____
- 3 _____
- 4 _____

(ii) Near the end of the excerpt we hear ...

- a key change
 - a time signature change
 - a melodic change
- (10)

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

D (i) Write a brief note on ONE of the following:

- | | |
|----------------------|--------------------------|
| ■ Seán Ó Riada | ■ Micheál Ó Súilleabháin |
| ■ Turlough O'Carolan | ■ Denis Hempson |
| ■ Sharon Shannon | ■ Bill Whelan |

Name: _____

Brief note: _____

(ii) Write a note on a well-known Irish traditional group of your choice.

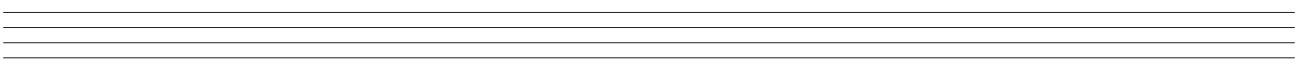
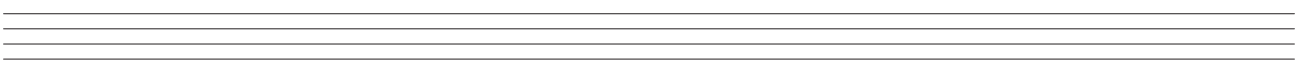
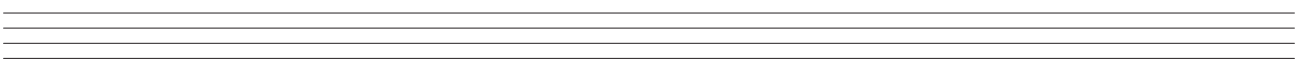
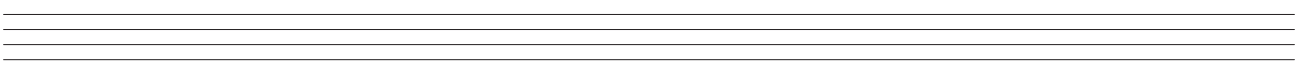
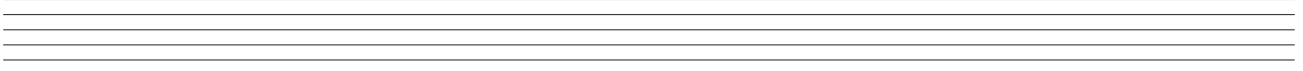
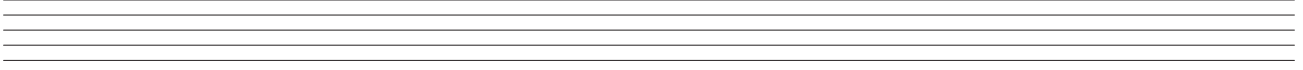
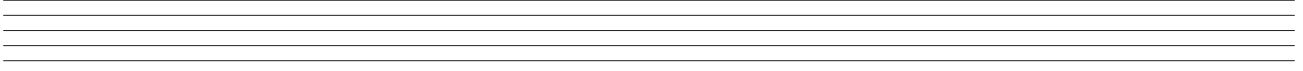
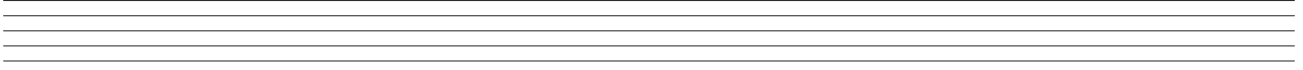
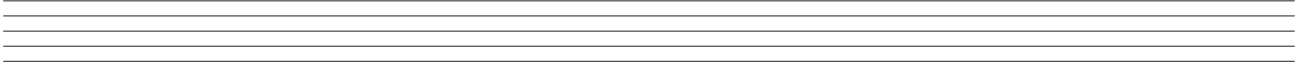
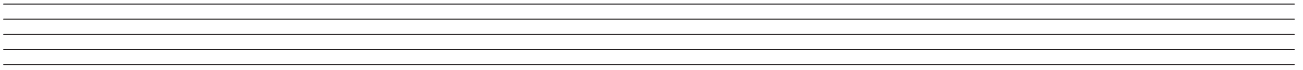
Name of group: _____

Brief note: _____

(10)

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

Rough Work

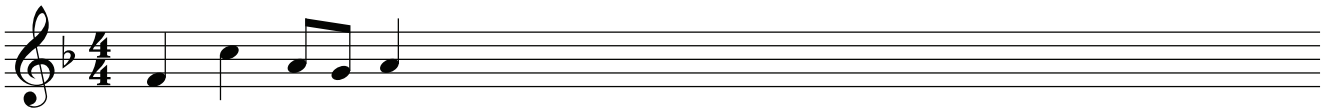


- A FOUR-BAR phrase, played FIVE times on the piano.
- There will be a pause after each playing.
- The keynote DOH and the TONIC chord will be sounded before each playing.
- You will hear the **pulse** on the metronome before and during the **first two playings only**.
- To help you, the **first five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

- 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: m.r. m

OR

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

| | □ |
d s m r m

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

Theme and variations in the classical or Irish repertoires, or a jazz movement

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 one of your set works, namely Water Music, William Tell Overture or Carmina Burana here.)

(i) Chosen work: _____

(ii) Composer: _____ (4)

B (i) Briefly describe the THEME of your chosen work.

(ii) Explain ONE way that the composer varies the theme in this work.

Explanation: _____

(6)

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

The opening bars are printed below.

It will be played THREE times.

Answer C and D.

Excerpt 1



C (i) The instrument playing the melody is the _____

(ii) Name ONE instrument that accompanies it. _____ (6)

D The form of this section is . . .

AA¹BA²

AA¹BC

ABCA¹

(3)

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

Excerpt 2

E State THREE ways in which the music in this excerpt is different to the music in excerpt 1.

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

- You will now hear a second variation on the theme.*
- It will be played THREE times.*
- Answer F.*

Excerpt 3

F (i) The variation begins with a duet for . . .

- trumpet and trombone
- oboe and bassoon
- clarinet and trombone
- trumpet and bassoon

(ii) The upper strings in the background play _____ (6)

- You will now hear a third variation on the theme.*
- It will be played THREE times.*
- Answer G.*

Excerpt 4

G (i) Which percussion instrument do you hear? _____

(ii) The texture is . . .

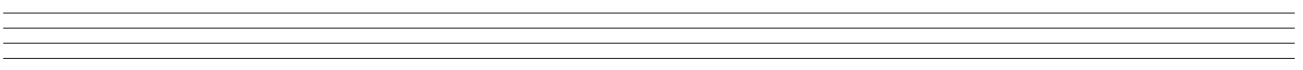
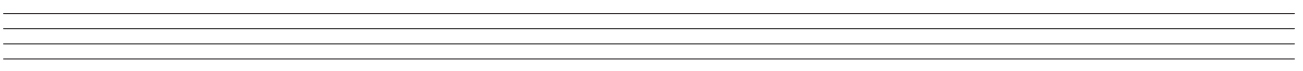
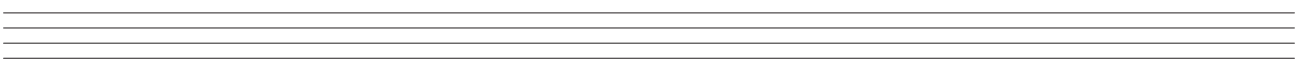
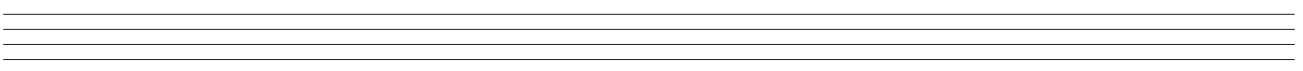
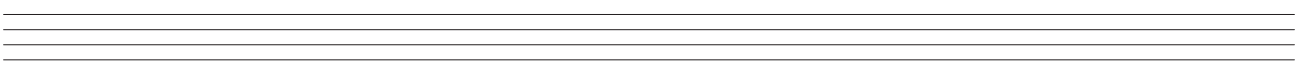
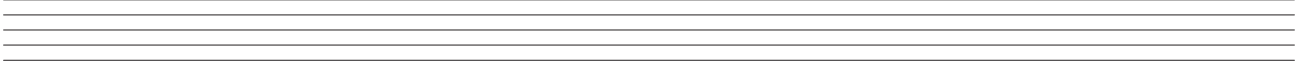
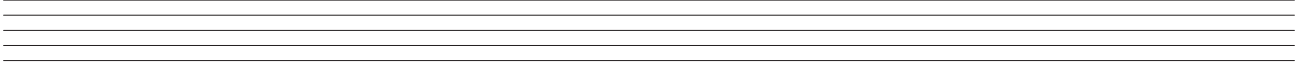
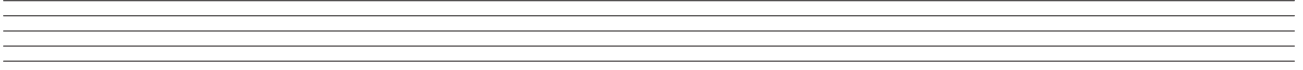
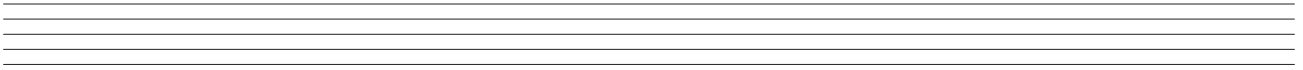
- monophonic
- homophonic
- polyphonic

(iii) Give a reason for your answer.

_____ (6)

- 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.

Colours of the Wind

Alan Menken

- A** What are the LETTER NAMES of the **three** notes at X? (6)
_ _ _ _ _ _
- B** These notes form the triad of . . . (4)

 D major C minor G major B minor
- C** This triad, written on the BASS stave is . . . (5)
- D** Select ONE of the following bars where this triad fits the melody: (5)

 bar 2 bar 8 bar 10 bar 15

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

A A PHRASE SET TO A GIVEN TEXT

The Selfish Sea

The sea is very, very wide:
 It takes up all the room outside;
 And when I stand beside the sea,
 It comes right up and pushes me!

Mary C. Davies

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

The sea is ve - ry, ve - ry wide: it takes up all_ the_ room out-side;

Rhythm



Melody

OR

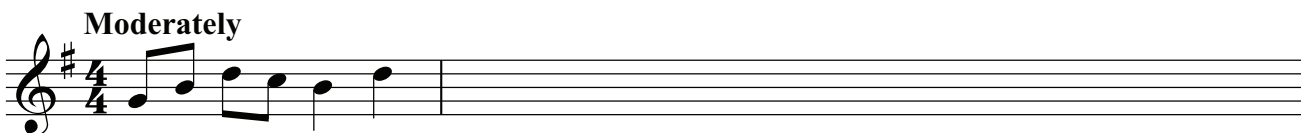
B A PHRASE SET TO A GIVEN OPENING

Study this opening.

Rhythm



Melody



Now complete this melody.

Use the following guidelines:

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

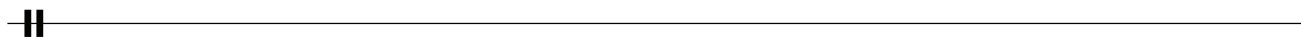
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C AN ANSWERING PHRASE

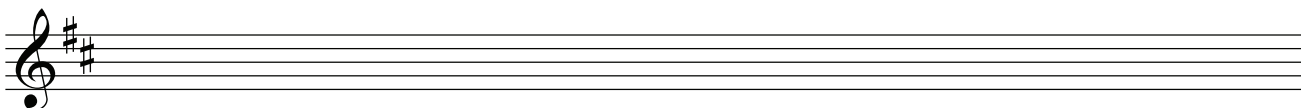
Study this four-bar opening phrase.



Rhythm



Melody



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

Use the following guidelines:

- 1 Write a FOUR-BAR rhythm pattern. (27)
- 2 Compose a MELODY in the key of D for this rhythm. (4)
- 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 G major.

Walking pace

Add melody and bass notes to form the following:

- 1 At X, a PLAGAL cadence (IV–I) (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

Complete the following piece as directed below. It is in the key of F major.

Moderately

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

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

OR

C BACKING CHORDS

Study the following tune in the key of B \flat . It is intended for chordal accompaniment.

I Won't Give Up

Jason Mraz

- The first three chord symbols are 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) **The Hen**

The hen is a ferocious fowl,
She pecks you till she makes you howl.
And all the time she flaps her wings,
And says the most insulting things.

Alfred Douglas

(ii) **The Letter**

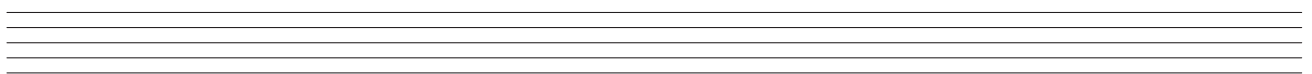
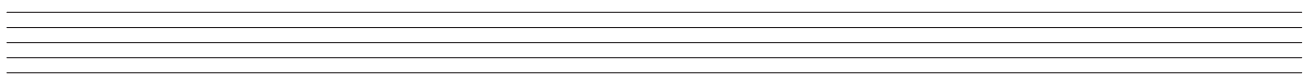
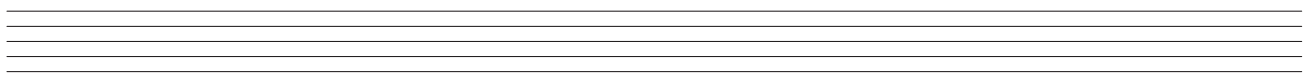
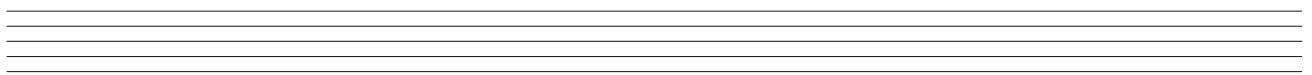
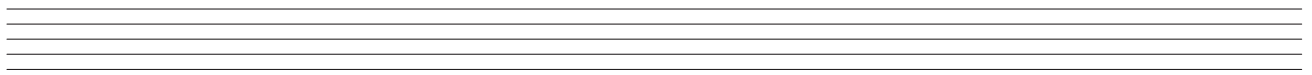
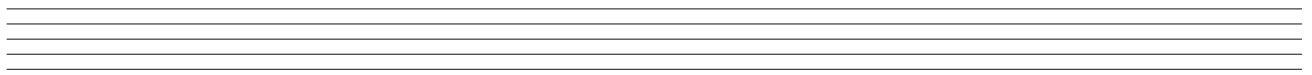
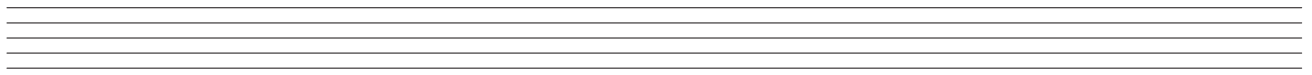
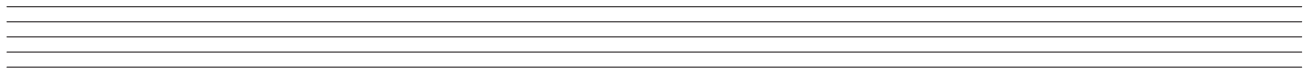
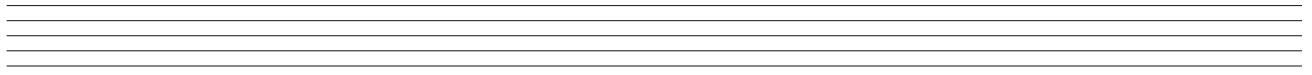
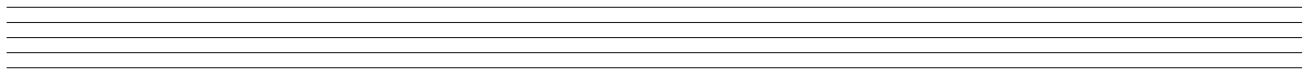
I held his letter in my hand,
And even while I read
The lightning flashed across the land
The word that he was dead.

Thomas Bailey Aldrich

(iii) **I dTosach An tSamhraidh**

Tá an Samhradh ar ais 's an duilliúir ag fás
Agus teas ag teacht sa ghrian;
Tá an fhuiseog ag eitilt sa spéir go hard
Is ag canadh tiúin don saol.

Seán Mac Fheorais



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 List 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 Name and describe THREE musical features of your general study.

Musical feature 1: _____

Description: _____

(4)

Musical feature 2: _ _ _ _ _

Description: _ _ _ _ _

_____ (4)

Musical feature 3: _ _ _ _ _

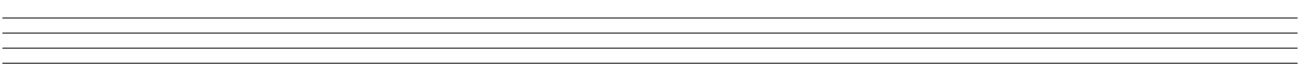
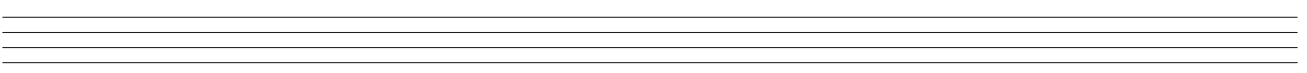
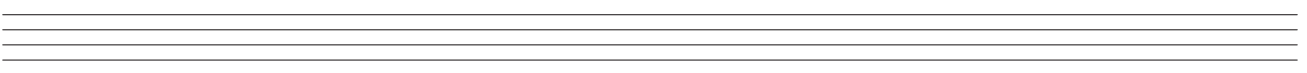
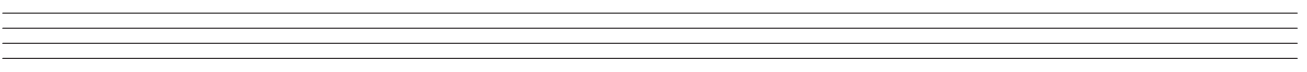
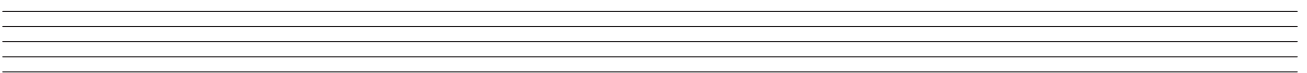
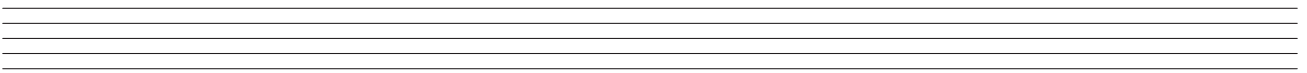
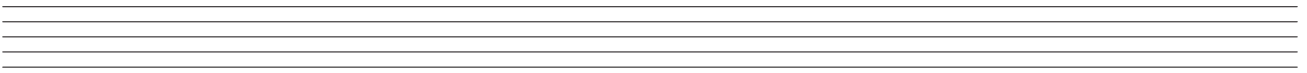
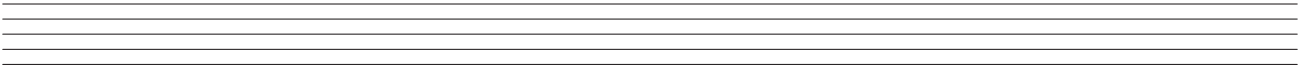
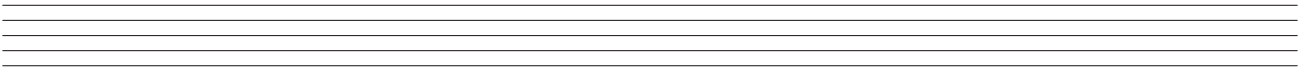
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_____ (4)

Rough Work

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Rough Work



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