

AN ROINN OIDEACHAIS AGUS EOLAÍOCHTA
JUNIOR CERTIFICATE EXAMINATION 2001

S.41

8538

Write your **EXAMINATION NUMBER** here.



MUSIC

HIGHER LEVEL

LISTENING, COMPOSING AND GENERAL STUDY (300 marks)

Monday, 18 June - Afternoon, 2.00 - 4.00

DON SCRÚDAITHEOIR AMHÁIN
FOR EXAMINER ONLY

Móriomlán
na
Marcanna

1. Suim na n-iomlán deireadh leathanaigh Total of end of page totals	
2. Mór-iomlán na gceisteanna/ceiste nár ceadaíodh Aggregate total of all disallowed question(s)	
3. An t-ollmharc cruinn a bronnadh (1 líúde 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 bhosa Mór Iomlán ar an script. Note: The mark in row 3 (or row 5 if an Irish bonus is awarded) must equal the mark in the Mór-Iomlán box on the script.	

Ceist	Marc
1	
2	
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4	
5	
6	
7	
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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 cassette.
 - You may write your answers when you wish, either during a recording 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

- ONE excerpt, played THREE TIMES.
- This excerpt consists of a refrain (antiphon), verse and refrain from *The Lord is my Shepherd*.
- Answer A, B, C and D.

A This is ■ a carol ■ a psalm ■ a spiritual
Who wrote the music? (8)

B The style of the refrain (antiphon) is ■ Irish ■ classical ■ baroque
Name ONE musical feature of the refrain.
..... (8)

C There is no time signature in the verse. How does the singer maintain the rhythm?
.....
Which other type of church music does not have a time signature?
..... (8)

D Which of the following musical excerpts is part of *The Lord is my Shepherd*?

■ excerpt 1



■ excerpt 2



■ excerpt 3



- You now have a short pause to complete your answer. (6)

An excerpt from one of your set works played *THREE* times.

An outline score of the music is printed below.

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of 38 measures across eight staves. Measure 1 starts with a piano (*pp*) dynamic and includes an 8va marking above the staff. Measures 2-5 are marked with a piano (*p*) dynamic. Measures 6-10 feature trills (*tr*) and a crescendo (*cresc.*) leading to measure 11. Measures 11-15 are marked with a decrescendo (*dim.*) and end with a piano (*pp*) dynamic. Measures 16-19 show a gradual increase in dynamics. Measures 20-24 include a fortissimo (*f*) dynamic and a piano (*p*) dynamic. Measures 25-30 feature trills (*tr*) and a crescendo (*cresc.*). Measures 31-34 are marked with a piano (*pp*) dynamic. Measures 35-38 conclude the excerpt with a fortissimo (*f*) dynamic.

Answer A, B, C and D.

A Name this movement from the *Peer Gynt Suite* and its composer.

Name: -----

Composer: ----- (6)

B Which instrument from the percussion family do you hear? -----

Which other instruments do you hear? strings only strings and woodwind strings, woodwind and brass (6)

C The music is in the style of... .. a march a gigue a mazurka

The steady accompaniment beneath the main melody is ...             (6)

D Apart from dynamics, give TWO other musical features between bars 35 and 38... .. 1 -----

2 ----- (6)

Now listen to the next section which is not printed here. You will hear it TWICE.

Answer E.

E Describe what happens in this section. Refer to TWO musical features.

1 -----

2 -----

----- (6)

You now have a short pause to complete your answer.


You will now hear *THREE* excerpts, each played *TWICE*.

Answer *A, B and C*.

Excerpt 1

A What type of dance is this?

Give the time signature

A bar of typical rhythm is  (8)

Excerpt 2

B Which *THREE* features can you identify in this extract?

<input type="checkbox"/> strict rhythm	<input type="checkbox"/> singing in unison	<input type="checkbox"/> ornamentation
<input type="checkbox"/> free rhythm	<input type="checkbox"/> singing in harmony	<input type="checkbox"/> no ornamentation

(6)

Excerpt 3

C Which *TWO* instruments play the melody?

1 _____

2 _____

State *TWO* ways instruments play the harmony here

1 _____

2 _____ (12)

Now answer *D* while the tape is silent.

D Name *TWO* Irish folk songs that you have studied. (You may name your set song and chosen song if you wish). Give the name, type and *ONE* musical feature of each song.

Song 1

Name:

Type of song:

Musical feature:

Song 2

Name:

Type of song:

Musical feature: (14)

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

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

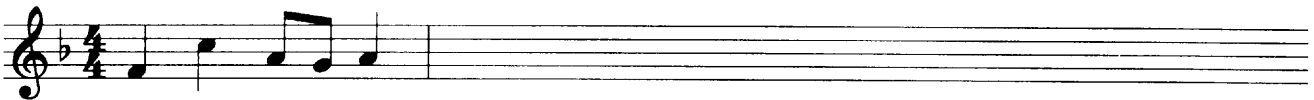
A Add the remaining 10 MELODY NOTES. (20)

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 solfa

{ d : s | m . r : m |

OR

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

| | □ | |

d s m r m |

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

Illustrative or Film Music

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

A Name your CHOSEN WORK and its COMPOSER in this category. (Do NOT name the following: Brandenburg Concerto, Peer Gynt Suite, or Rodeo here).

Chosen work: -----

Composer: ----- (4)

B Explain TWO ways in which this music tells a story or creates an atmosphere or illustrates happenings. Refer to musical features in your answer.

1 -----

2 -----

----- (6)

You will now hear music called In a Persian Market, played ONCE.

Answer C.

C This is an example of folk music programme music chamber music

Give a reason for your answer.

----- (5)

You will now hear the FIRST SECTION, played TWICE.

Answer D.

D At the beginning the drum plays a syncopated rhythm a steady quaver rhythm a jerky, dotted rhythm

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

You will now hear the *SECOND SECTION*, played *TWICE*.

Answer *E*.

E Which new feature appears here?

Describe how the percussion plays at the opening of this section.

----- (6)

You will now hear the *THIRD SECTION*, played *TWICE*.

Answer *F* and *G*.

F The _____ plays a lyrical melody.

This section is... .. homophonic polyphonic monophonic

Explain your answer.

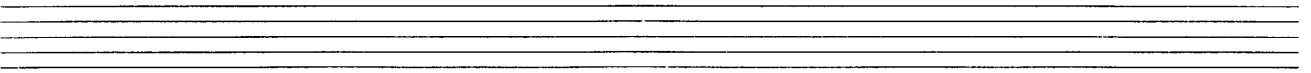
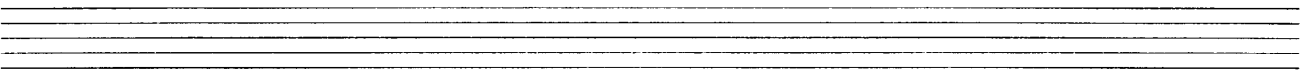
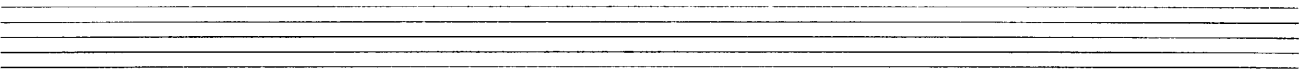
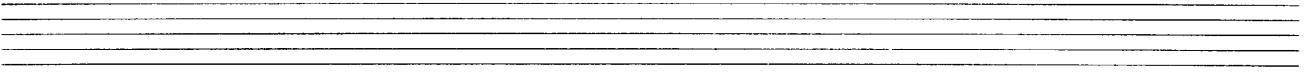
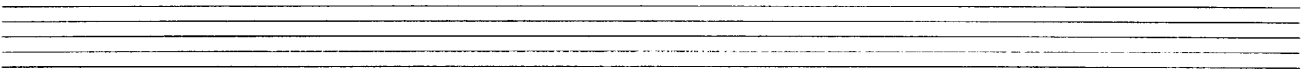
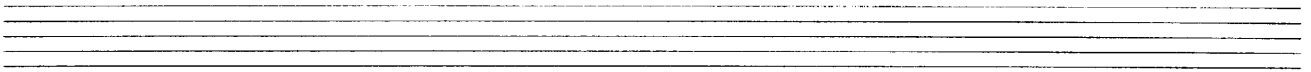
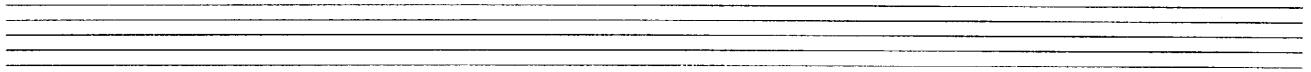
----- (7)

G Which features of the music make you think that you are in a Persian market?

----- (6)

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 tape.
- Answer A, B, C and D.

The Banks of My Own Lovely Lee

J C Shanahan

Moderately

When my heart was as light as the wild winds that blow down the
 Mar - dyke through each elm tree. Where I
 spor - ted and played, neath each green leaf - y shade, on the
 banks of my own love - ly Lee.

- A** What are the LETTER NAMES of the three notes at X? (6)
- B** Is this the doh triad? soh triad? fah triad? (4)
- C** Select ONE of the following bars where this triad would fit the melody:
 bar 5 bar 6 bar 9 bar 10 (5)
- D** The DOH (or tonic) triad written on the BASS stave, is ...
 (5)

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

A A PHRASE SET TO A GIVEN TEXT

Here are the first four lines of a poem:

‘Hey, little bird, sitting on a tree,
 Let’s have lunch now you and me.
 How about a pizza?’ That’s what I said.
 ‘No’, said he, ‘let’s hunt worms instead’.

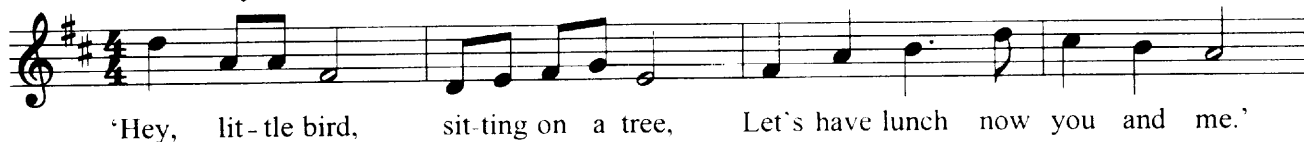
The first two lines have been set to music below.

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

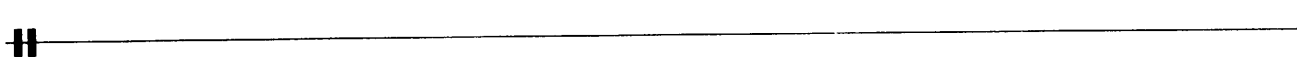
Use the following guidelines:

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

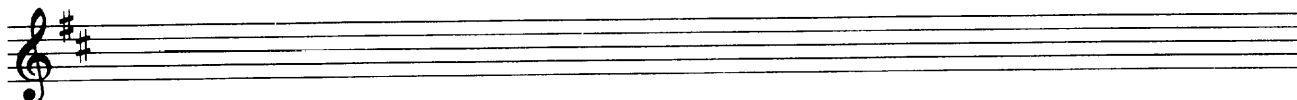
Moderately (*Moderato*)



Rhythm



Melody

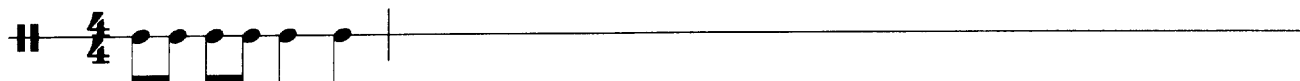


OR

B A PHRASE SET TO A GIVEN OPENING

Study this opening:

Rhythm



Fairly quickly (*Allegretto*)



Now complete this melody above as follows:

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

OR

C AN ANSWERING PHRASE

Study this four-bar opening phrase:

Moderately (*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. (27)
- 2 Compose a MELODY in the key of G for this rhythm. (4)
- 3 End on the KEYNOTE or '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.

Moderately (Moderato)

The musical score is in 4/4 time and B-flat major. The first system consists of two measures of music: the first measure has a melody of G4, A4, Bb4, A4, G4 and a bass line of Bb3, G3, F3, E3; the second measure has a melody of G4, A4, Bb4, A4, G4 and a bass line of Bb3, G3, F3, E3. This is followed by two blank measures labeled X and Y. The second system consists of two measures of music: the first measure has a melody of G4, A4, Bb4, A4, G4 and a bass line of Bb3, G3, F3, E3; the second measure has a melody of G4, A4, Bb4, A4, G4 and a bass line of Bb3, G3, F3, E3. This is followed by two blank measures labeled Z. Brackets above and below the staves indicate the missing sections.

Add melody and bass notes to form the following:

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

OR

B CHORDS AT CADENCES FOR SATB CHOIR

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

At a walking pace (Andante)

The musical score is in 3/4 time and D major. The first system consists of two measures of music: the first measure has a melody of D4, E4, F#4, E4, D4 and a bass line of D3, C3, B2, A2; the second measure has a melody of D4, E4, F#4, E4, D4 and a bass line of D3, C3, B2, A2. This is followed by two blank measures labeled X and Y. The second system consists of two measures of music: the first measure has a melody of D4, E4, F#4, E4, D4 and a bass line of D3, C3, B2, A2; the second measure has a melody of D4, E4, F#4, E4, D4 and a bass line of D3, C3, B2, A2. This is followed by two blank measures labeled Z. Brackets above and below the staves indicate the missing sections.

Add parts for three or four voices, as appropriate, 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

C BACKING CHORDS

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

Father O'Flynn

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

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) **The Echoing Green**

The sun does arise,
And make happy skies.
The merry bells ring,
To welcome the spring.

William Blake

(ii) **Boats**

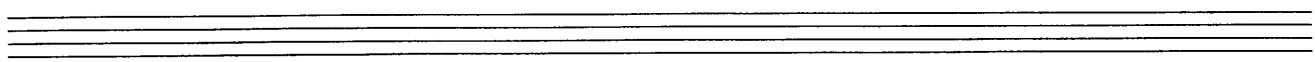
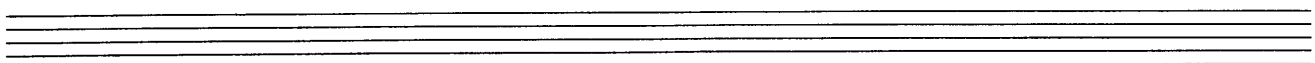
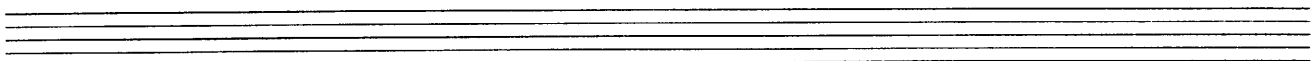
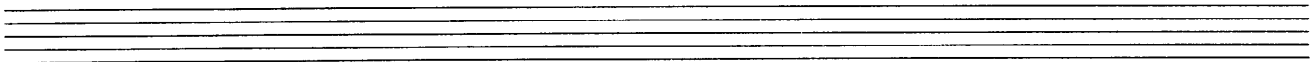
Boats sail on the rivers,
And ships sail on the seas;
But clouds that sail across the sky
Are prettier far than these.

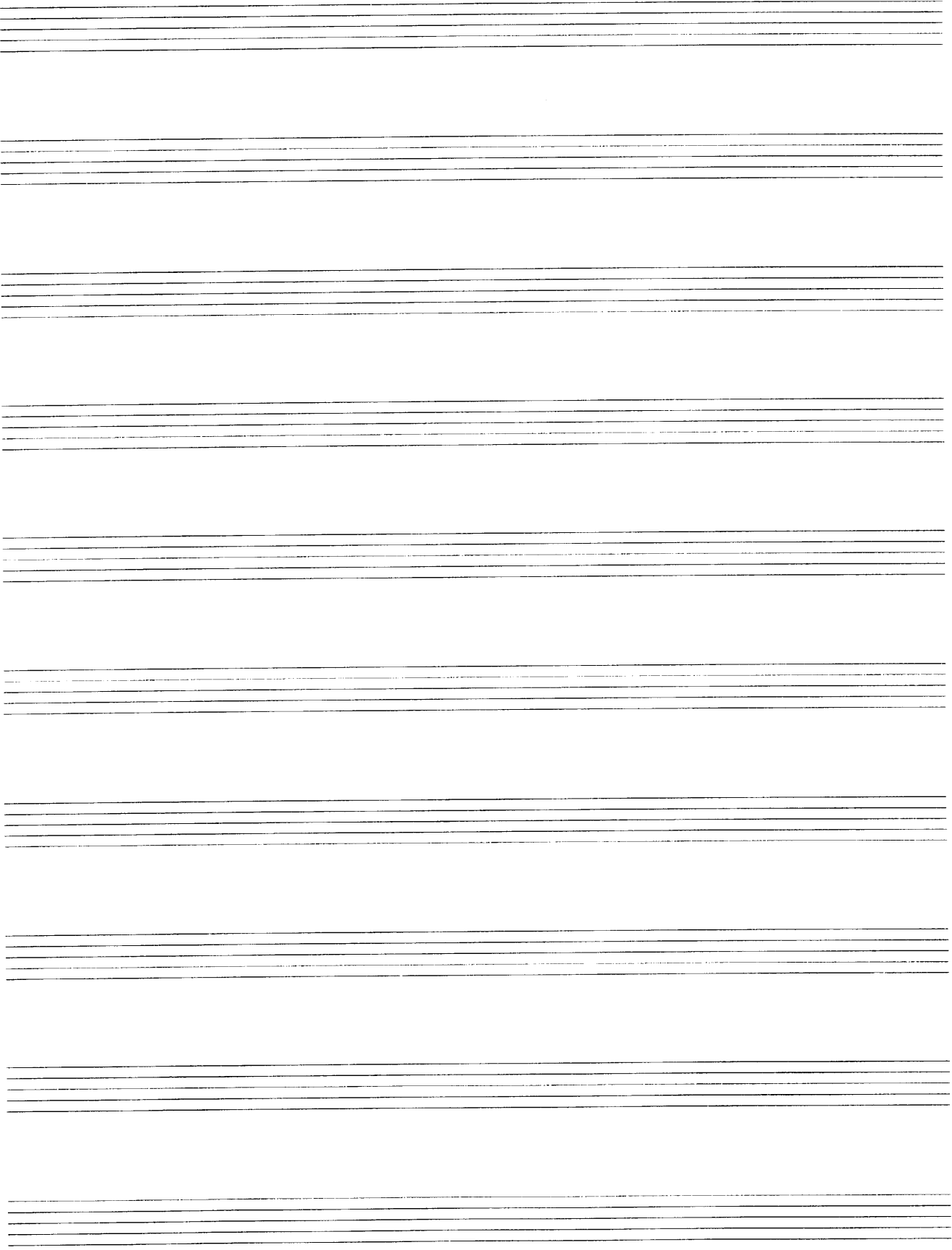
Anon.

(iii) **Duilleoga ar an Life**

Duilleoga ar snámh,
Donn, geal is rua,
As abhainn na Life
Ag seoladh le sruth.

Séamus Ó Néill





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**:

B Choose TWO musical features of your study and state where you heard them. In both cases, give the title of the piece, name its composer or performer, and describe the feature.

Musical feature 1:

I heard this in ...

Title of piece:

Composer:

or

Performer:

Description of feature:

.....
.....
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----- (10)

Musical feature 2: -----

I heard this in ...

Title of piece: -----
(A *different* one)

Composer: -----
or

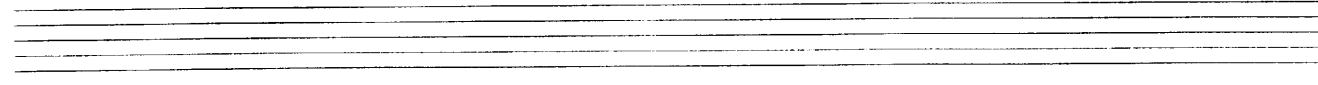
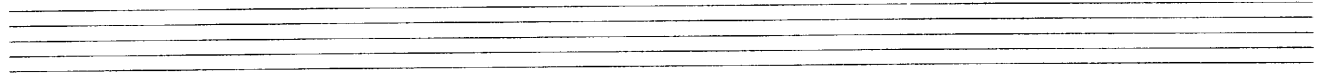
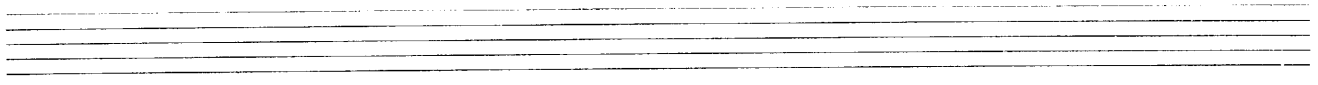
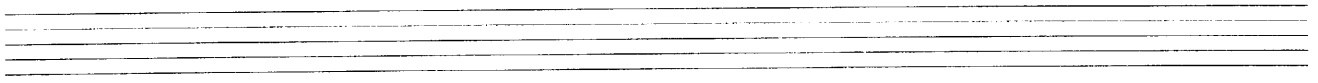
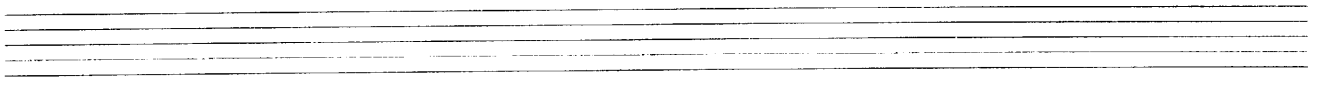
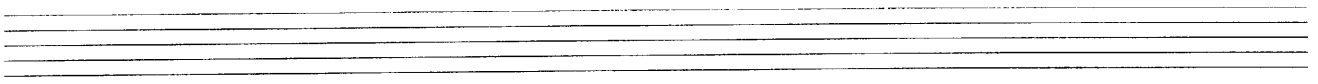
Performer: -----

Description of feature: -----

----- (10)

Rough Work

A series of 20 horizontal dashed lines for rough work.



A series of horizontal dashed lines spanning the width of the page, intended for handwriting practice.

