



# Coimisiún na Scrúduithe Stáit State Examinations Commission

S.41

## JUNIOR CERTIFICATE EXAMINATION 2005

Write your **EXAMINATION NUMBER** here.



### MUSIC – HIGHER LEVEL

LISTENING, COMPOSING AND GENERAL STUDY (300 marks)

Wednesday, 22 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<br><b>Total of end of page totals</b>   |  |
| 2. Móriomlán na gceisteanna/ceiste nár ceadaíodh<br><b>Aggregate total of all disallowed question(s)</b>   |  |
| 3. An t-ollmharc cruinn a bronnadh (1 líne 2)<br><b>Total mark awarded (1 minus 2)</b>   |  |
| 4. Breismharc do fhreagairt trí mheán na Gaeilge (más i gceist)<br><b>Bonus mark for answering through Irish (if applicable)</b>   |  |
| 5. Marc iomlán má bronnadh breismharc do fhreagairt trí Ghaeilge (3+4)<br><b>Total mark awarded if Irish bonus (3+4)</b>   |  |
| <b>Nóta:</b> 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 <b>Móriomlán</b> ar an script.<br><b>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.</b> |  |

| Ceist     | Marc |
|-----------|------|
| 1         |      |
| 2         |      |
| 3         |      |
| 4         |      |
| 5         |      |
| 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.

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## 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

- plainchant     a round     a spiritual     an art song

(ii) Give a rhythmic feature of this excerpt. \_\_\_\_\_ (8)

## B Song 2

The words of this excerpt are printed below. Answer the questions that follow.

Is iomaí slí sin a bhíonn ag daoine ag cruinniú píosáí 's ag déanamh stóir,  
'S a laghad a smaoiníonn de réir an tsaoil seo, go mbeidh siad sínte faoi leac go fóill.  
*Más tiarna tíre, diúc nó rí thú, ní chuirfear pingin leat 's tú dul faoin bhfód*  
Mar sin, 's dá bhrí sin, níl beart níos críonna ná bheith go síoraí 'cur preab san ól.

(i) The time signature is... ..   $\frac{2}{4}$       $\frac{3}{4}$       $\frac{4}{4}$

(ii) Identify **one** change in the music in line three (in italics).

\_\_\_\_\_ (8)

## C Song 3

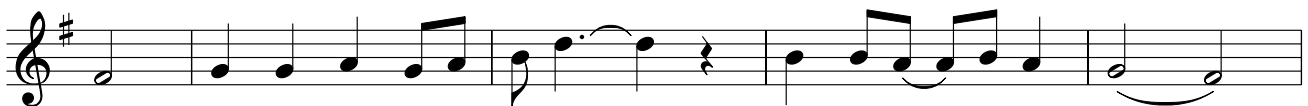
(i) This excerpt is from an American opera.

Name the opera. ... .. \_\_\_\_\_

(ii) The singer is

- a soprano     an alto     a tenor     a bass (8)

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



This excerpt is from ... ..  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.

Quickly (*Allegro*)

5

8

11

14

17

23

30

Answer A, B, C and D.

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

-----

(ii) The composer is ... .. (6)

**B** (i) This excerpt begins in the key of

- F major       F minor       D major       D minor

(ii) The music of the opening is

- a hornpipe       a march       a gigue       a waltz (6)

**C** (i) In bars 10 to 16 the melody is played in

- octaves       canon       unison       harmony

(ii) In this section, the composer varies the melody in three ways. Identify any **two**.

1 ----- 2 ----- (6)

**D** List **two** changes in the music from bar 17 onwards.

1 -----

2 ----- (6)

Now listen to a later section which is not printed here.

You will hear it **TWICE**.

Answer E.

**E** This excerpt is contrapuntal in style. Explain.

-----

-----

----- (6)

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

THREE excerpts, each played TWICE.

Answer A, B and C.

**Excerpt 1**

**A** (i) Identify this type of dance and give the time signature.

Dance \_ \_ \_ \_ \_ Time signature \_ \_ \_ \_ \_

(ii) Using letters, complete the form of this tune. The first and third letters are given.

|   |  |   |  |
|---|--|---|--|
| A |  | B |  |
|---|--|---|--|

(12)

**Excerpt 2**

**B** (i) The instrument that plays the melody is the

- concertina
- fiddle
- flute
- uilleann pipes

(ii) Name **two** well-known artists associated with this instrument. Refer to players or composers.

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

**Excerpt 3**

**C** (i) What style of singing is this? -----

(ii) List **two** features of this style and comment briefly on each of them.

Feature 1: -----

Comment: -----

-----

-----

Feature 2: -----

Comment: -----

-----

----- (8)

*Now answer D.*

*There is no music on the recording here.*

**D** Many efforts have been made over the years to preserve traditional Irish music. Outline **two** such efforts. (*You need not fill the entire space available*).

1 \_ \_ \_ \_ \_

\_ \_ \_ \_ \_

\_ \_ \_ \_ \_

\_ \_ \_ \_ \_

\_ \_ \_ \_ \_

\_ \_ \_ \_ \_

\_ \_ \_ \_ \_

\_ \_ \_ \_ \_

\_ \_ \_ \_ \_

\_ \_ \_ \_ \_

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\_ \_ \_ \_ \_

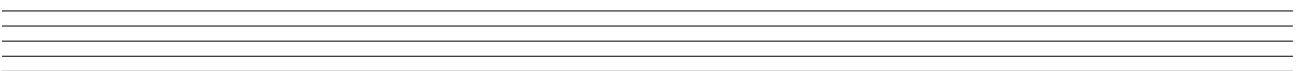
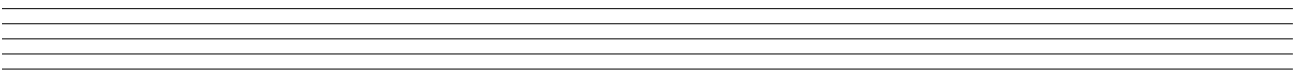
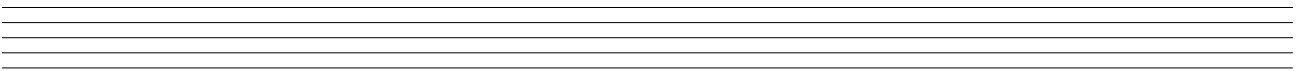
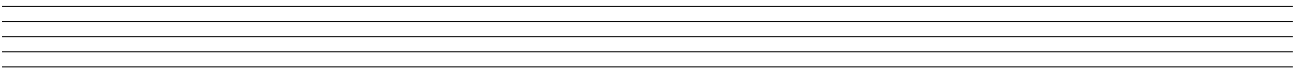
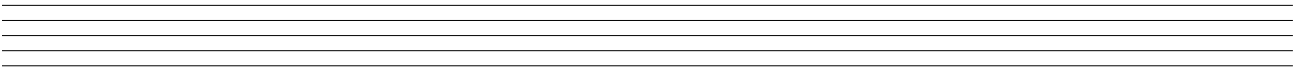
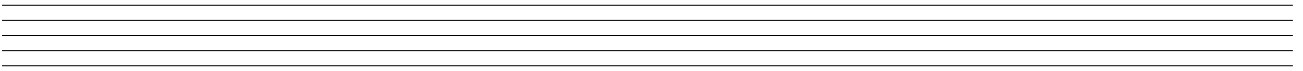
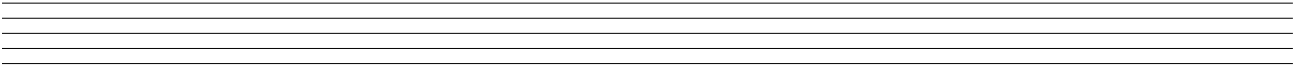
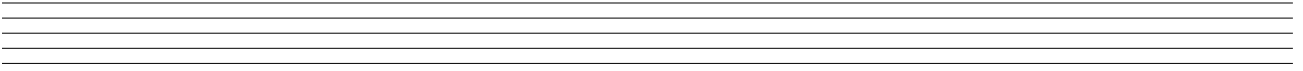
\_ \_ \_ \_ \_

\_ \_ \_ \_ \_

\_ \_ \_ \_ \_ (10)

*There will now be a pause for you 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 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.

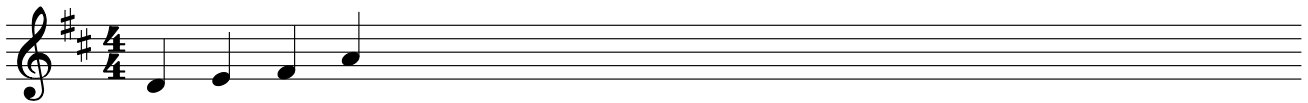
A Add the remaining 10 MELODY NOTES. (20)

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 = D]

{ d : r | m : s

-----

OR

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

| d | r | m | s

-----

- 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 recording for these sections).

A Name your CHOSEN WORK in this category, and its COMPOSER. (Do NOT name your set works, namely, The Four Seasons, L'Arlesienne Suite or Ripples in the Rockpools here).

(i) Chosen work: \_ \_ \_ \_ \_

(ii) Composer: \_ \_ \_ \_ \_ (4)

B What is the composer illustrating in the work you have chosen?

\_ \_ \_ \_ \_  
\_ \_ \_ \_ \_  
\_ \_ \_ \_ \_  
\_ \_ \_ \_ \_  
\_ \_ \_ \_ \_ (6)

You will now hear an excerpt from a film score.

It will be played TWICE.

Answer C.

C (i) Suggest the mood the composer is conveying in this excerpt.

\_ \_ \_ \_ \_

(ii) How does the composer use melody, rhythm and texture to create this mood?

melody: \_ \_ \_ \_ \_

\_ \_ \_ \_ \_

rhythm: \_ \_ \_ \_ \_

\_ \_ \_ \_ \_

texture: \_ \_ \_ \_ \_

\_ \_ \_ \_ \_ (12)

- You will now hear another excerpt from the same film score.*
- It will be played TWICE.*
- Answer D.*

**D** (i) Suggest the scene the composer is describing in this excerpt.

-----  
 -----

(ii) How does the composer use voices, instruments and speed (tempo) to illustrate the scene?

voices: \_ \_ \_ \_ \_

-----

instruments: \_ \_ \_ \_ \_

-----

speed (tempo): \_ \_ \_ \_ \_

----- (12)

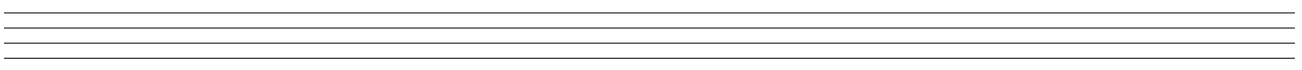
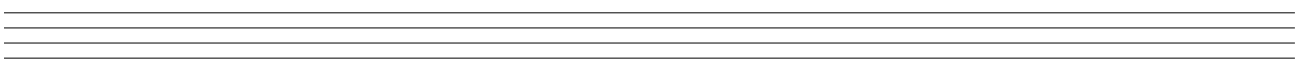
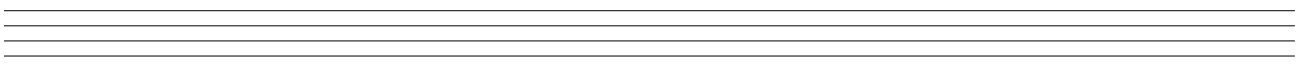
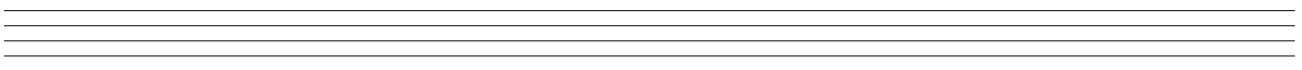
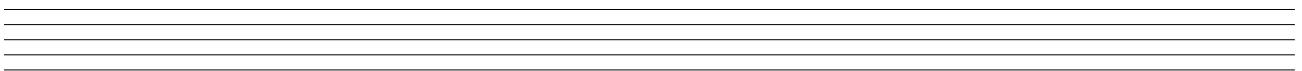
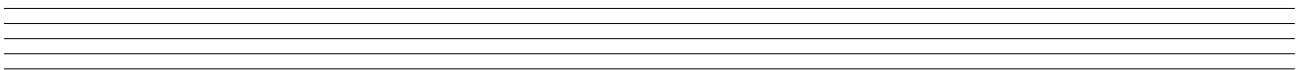
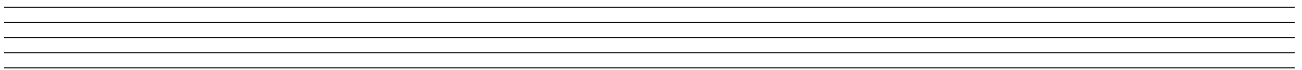
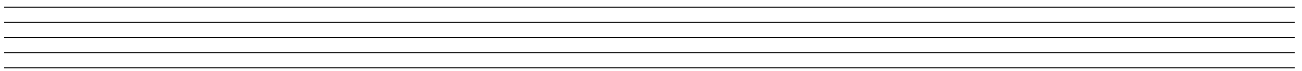
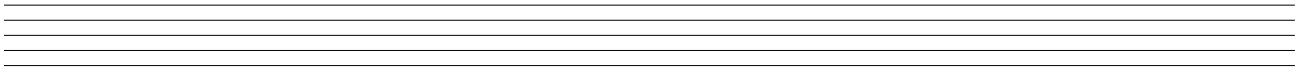
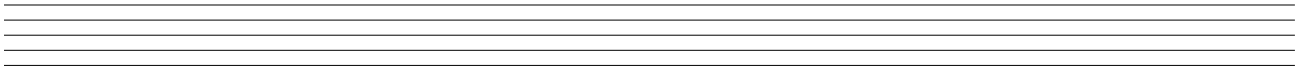
- You will now hear both excerpts again, played ONCE only.*
- Answer E.*

**E** Compare and contrast both excerpts referring to **one** similarity and **one** difference.

-----  
 -----  
 -----  
 -----  
 -----  
 -----  
 -----  
 -----  
 -----  
 ----- (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 recording.
- Answer A, B, C and D.

### Zip-a-dee-doo-dah

Ray Gilbert

Allie Wrubel

**Merrily**

Zip - a - dee - doo - dah, Zip - a - dee - ay, \_\_\_

5 X

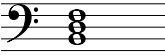
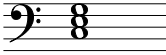
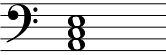
My, oh my, \_\_\_ what a won - der - ful day! \_\_\_

9

Plen - ty of sun - shine head - in' my way \_\_\_

13

Zip - a - dee - doo - dah, Zip - a - dee - ay! \_\_\_

- 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 3  bar 8  bar 10  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 Fairies

Up the airy mountain  
 Down the rushy glen  
 We daren't go a-hunting  
 For fear of little men.

*W. Allingham*

- 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)

At a walking pace (*Andante*)

Up the air - y moun - tain Down the rush - y glen

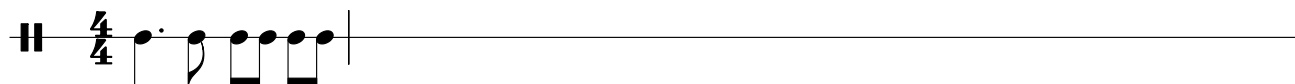
**Rhythm**

**Melody**

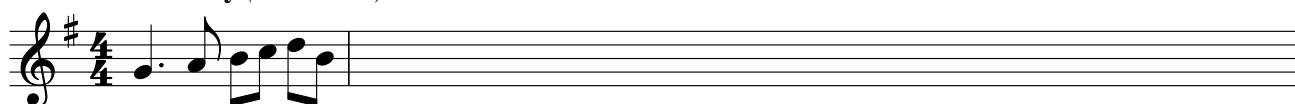
OR

### B A PHRASE SET TO A GIVEN OPENING

Study this opening:



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 G for this rhythm. (27)
- 3 End on the KEYNOTE, that is, 'DOH'. (4)
- 4 Add suitable PHRASING. (4)

OR

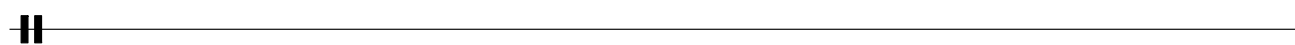
### C AN ANSWERING PHRASE

Study this four-bar opening phrase:

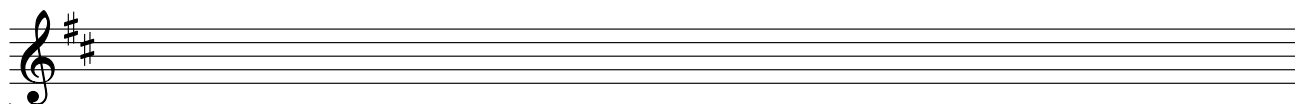
Lively (*Animato*)



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**

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

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.



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.

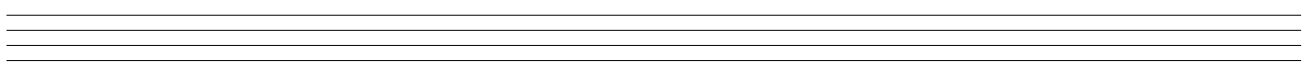
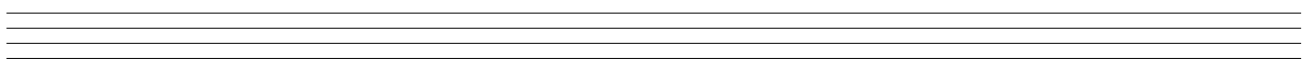
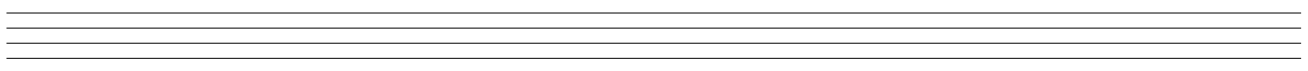
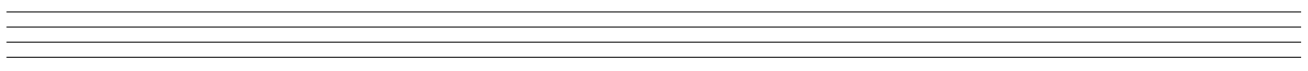
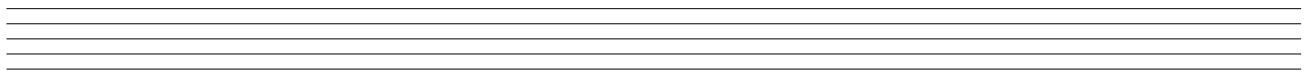
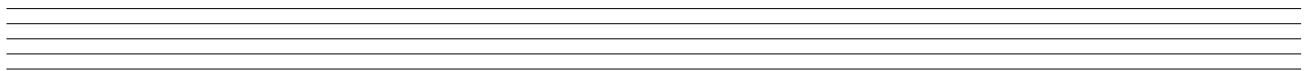
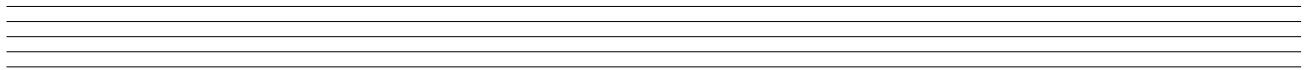
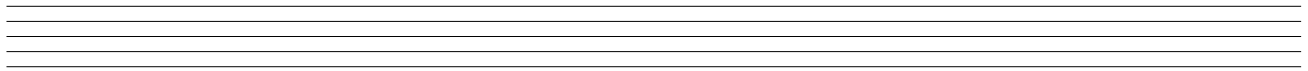
## Johnny Has Gone Away

The first two symbols above the music indicate the appropriate chords, namely, B flat and 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.         |            |





### 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? ... ..

**B** List the titles of **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** Name **three** musical features of your general study and describe each one.

Musical feature 1: .....

Description: .....

.....

.....

.....

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.....

..... (4)



## Rough Work

A series of 25 horizontal dashed lines for rough work.

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