



Coimisiún na Scrúduithe Stáit State Examinations Commission

S.41

JUNIOR CERTIFICATE EXAMINATION 2006

Write your **EXAMINATION NUMBER** here.



MUSIC – HIGHER LEVEL

LISTENING, COMPOSING AND GENERAL STUDY (300 marks)

Wednesday, 21 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 lúide 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	
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.

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 begins on the

- first beat second beat third beat fourth beat

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

(8)

B Song 2

(i) The form of this song is

- ABBA AABA ABAB ABAA

(ii) The melody features a

- perfect octave perfect 5th flattened 6th flattened 7th (8)

C Song 3

(i) With which social event is this song associated?

(ii) What happens to the tempo (speed) of the music?

----- (8)

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



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

An outline of the music score is printed below.

Fairly slowly (Andantino)

Answer A, B, C and D.

A (i) This excerpt is called Sunrise in the Alps

Storm

Shepherd on a Mountainside

Revolution

(ii) State the type of work from which it is taken. (6)

B (i) What solo instrument plays in bars 1–5?

(ii) The melody in bars 6–10 is different. Give **one** difference.

----- (6)

C (i) The time signature is



(ii) Give **one** bar where a trill is heard.

bar number _ _ _

(4)

D (i) Suggest a word or two to describe the mood.

(ii) State how the composer creates this mood.

----- (6)

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

It will be played TWICE.

Answer E.

E (i) State **two** new musical features in this excerpt.

1 -----

2 -----

(ii) Briefly explain **one** of them.

----- (8)

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) This dance is a -----

(ii) The rhythm pattern is


 
 
 
(6)

Excerpt 2

B (i) This is a

- work song love song drinking song lament

(ii) Circle **three** features of this performance.

- free rhythm counter-melody vocal ornamentation unaccompanied melody
 nasal singing vocal harmonies key changes chordal accompaniment

(11)

Excerpt 3

C (i) Give **two** traditional features of this performance.

1 -----

2 -----

(ii) Give **two** non-traditional features of this performance.

1 -----

2 -----

(8)

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

D Name **three** different types of traditional Irish instruments, one string, one wind and one percussion. Briefly comment on whether the instrument plays melody, rhythm or harmony, and give the name of **one** well-known player associated with it.

Instrument 1: _____

Comment: _____

Player: _____

Instrument 2: _____

Comment: _____

Player: _____

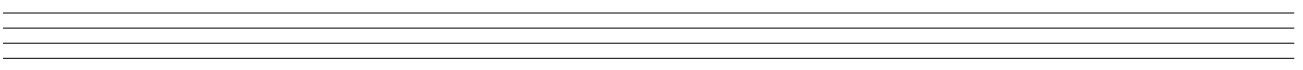
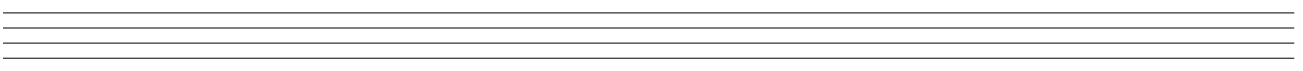
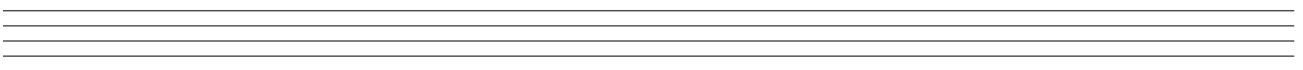
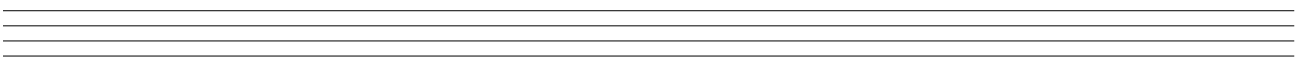
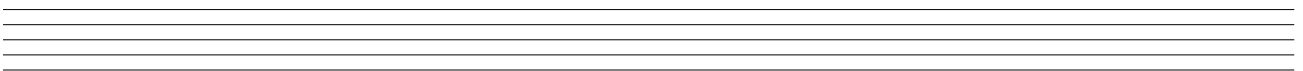
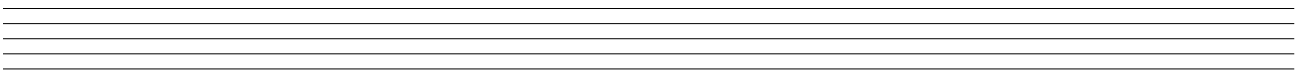
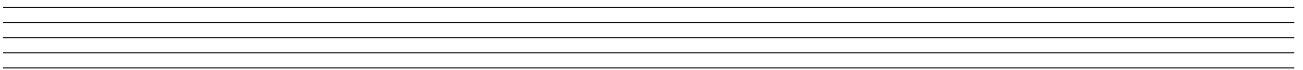
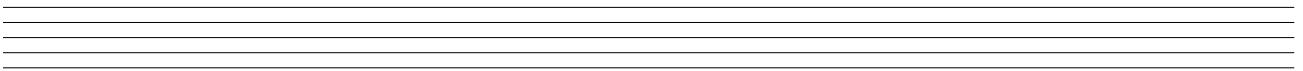
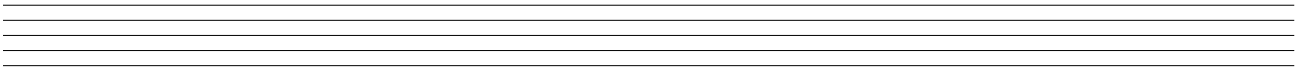
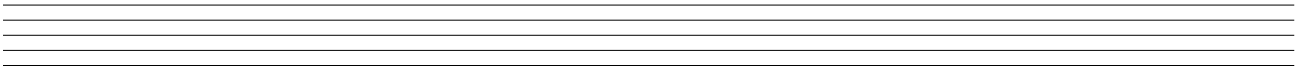
Instrument 3: _____

Comment: _____

Player: _____ (15)

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

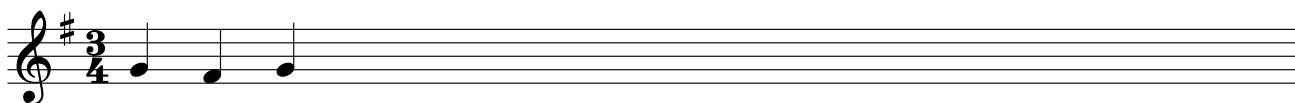
A Add the remaining 10 MELODY NOTES. (20)

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 = G]

{ d : t₁ : d

OR

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

d t₁ d

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

Songs from Operas, Operettas, Cantatas, Oratorios and Stage Musicals

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

A Name your CHOSEN SONG in this category, and its COMPOSER. (Do NOT name your set song Spring here).

(i) Chosen song: _____

(ii) Composer: _____ (4)

B Briefly describe **one** musical feature of this song.

 _____ (6)

You will now hear a song from Miss Saigon played TWICE.

The words are printed below.

1. On the other side of the earth, there's a place where life still has worth.
2. I will take you. I'll go with you.
3. You won't believe all the things you'll see,
4. I know, 'cause you'll see them all with me.
5. If we're together, that's when we'll hear it again;
6. A song played on a solo saxophone,
7. A crazy sound, a lonely sound, a cry that tells us love goes on and on
8. Played on a solo saxophone.
9. It's telling me to hold you tight and dance
10. Like it's the last night of the world.

Alain Boublil and Claude-Michel Schonberg

Answer C and D.

C (i) The opening line is sung by

- a soprano an alto a tenor a bass

(ii) The song is arranged as

- a solo a duet a trio a quartet (8)

D (i) In line 5, the voices sing in

- unison harmony octaves imitation

(ii) In line 6, the voices sing in

- unison harmony octaves imitation

(iii) Outline **one** point of interest in the instrumentation from line 6 to the end.

(8)

You will now hear another song from Miss Saigon played TWICE.

Answer E.

E Give **two** reasons why this song sounds like a march.

1 -----

2 ----- (6)

You will now hear both excerpts played ONCE only.

Answer F.

F Identify **two** similarities and **two** differences between song one and song two.

Similarity 1: -----

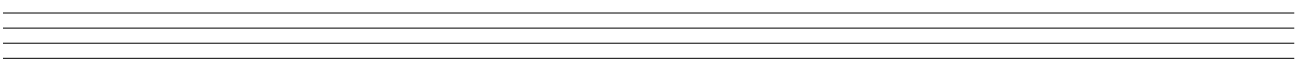
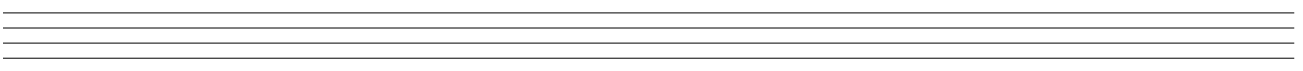
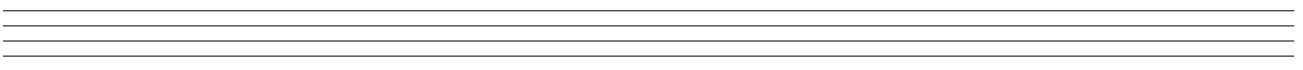
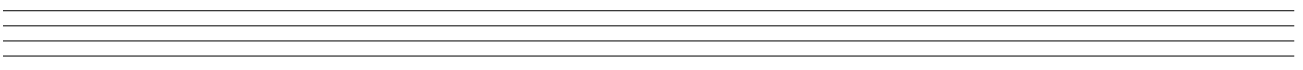
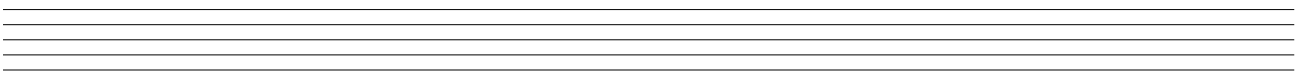
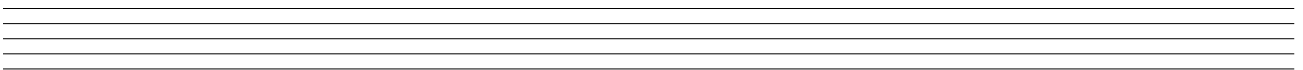
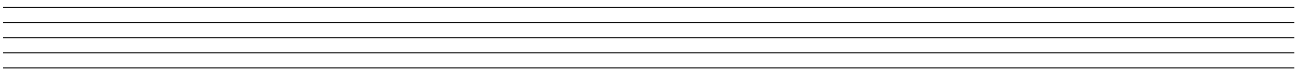
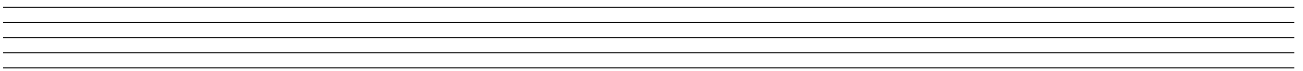
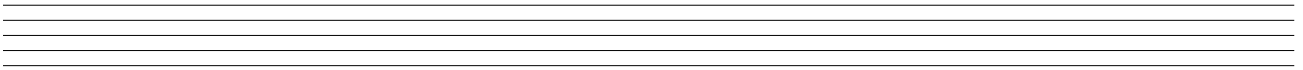
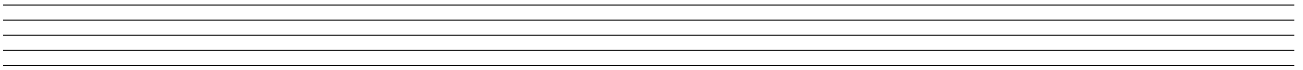
Similarity 2: -----

Difference 1: -----

Difference 2: ----- (8)

You now have a long pause to complete your answer.

Rough Work



II - COMPOSING

Q.6

TRIADS

20 marks

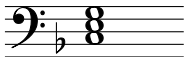
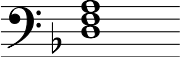
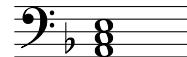
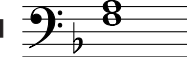
- The verse below, played *ONCE* only.
- This is the last piece you will hear on the recording.
- Answer A, B, C and D.

Desire for Spring

WA Mozart

Merrily (*Giocoso*)

O love - ly May, I'm long - ing to see your smi - ling face, And
thro' the woods and mea - dows your gen - tle steps _ to trace; To
find a - mong _ the mos - ses the vio - let sweet _ and blue, Or
ten - der prim - rose blos - soms, with those _ of dee - per hue.

- A** What are the LETTER NAMES of the three notes at X (bar 10)? _ _ _ _ (6)
- B** These notes form the triad of
- F minor F major A minor C major (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 7 bar 13 bar 14 (5)

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

A A PHRASE SET TO A GIVEN TEXT

Here are four lines from Bruno's Revenge

'Rise, oh, rise! The daylight dies:
The owls are hooting, ting, ting, ting!
Wake, oh, wake! Beside the lake
The elves are fluting, ting, ting, ting!'
Lewis Carroll

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.
- 2 Add suitable MELODY notes in the key of G for this rhythm. (27)
- 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*)

Rise, oh rise! The day - light dies: The owls are hoot - ing ting, ting, ting!

Rhythm

||

Melody

OR

B A PHRASE SET TO A GIVEN OPENING

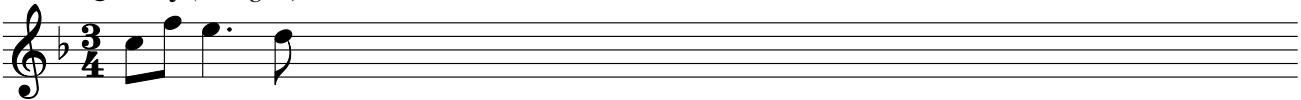
Study this opening.

Rhythm



Melody

Quickly (*Allegro*)



Now complete this melody above as follows:

- 1 Add THREE bars to the given 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)

OR

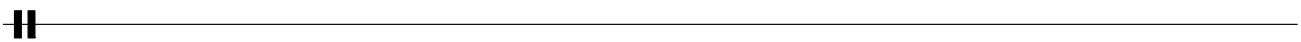
C AN ANSWERING PHRASE

Study this four-bar opening phrase.

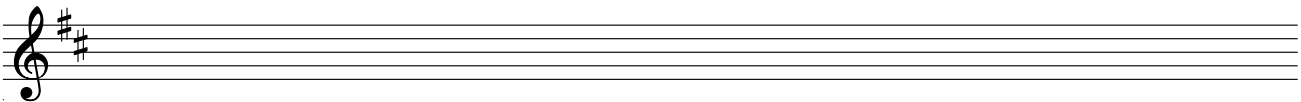
Moderately (*Moderato*)



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.
- 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.

Moderately (*Moderato*)

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.

At a walking pace (*Andante*)

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.

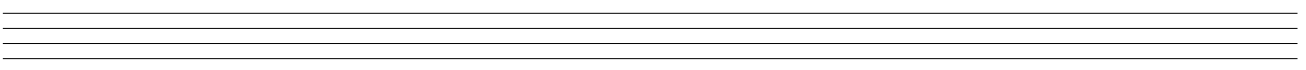
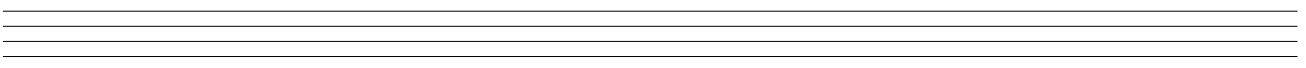
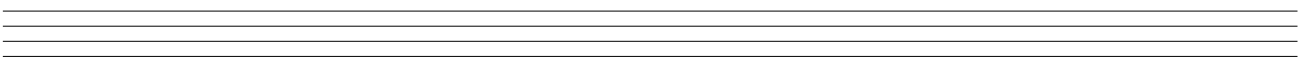
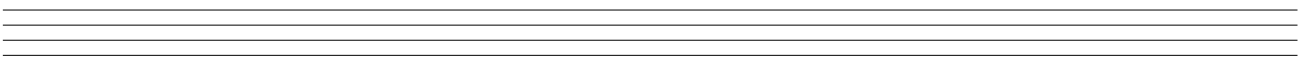
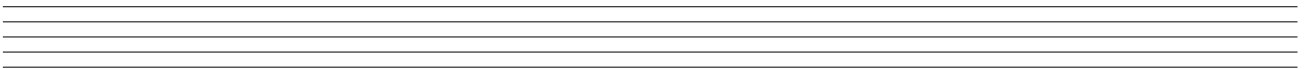
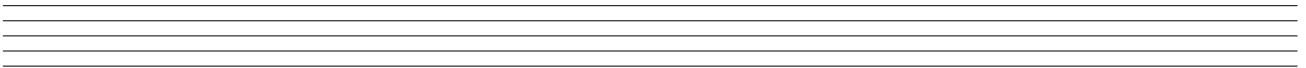
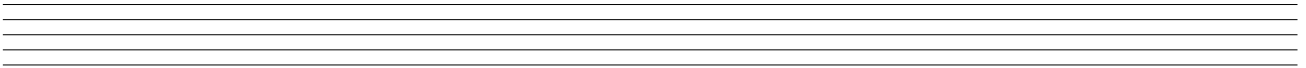
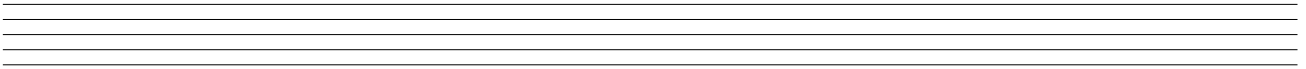
Bingo

American folksong

The first, second and third symbols above the music indicate the chords of B flat, E flat and B flat.

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 here.

A Name your **general study**.

To which category does this study belong?

B List TWO pieces of music from your general study, with their composers or performers.

(i) Title:

Composer:

or

Performer: (4)

(ii) Title:

Composer:

or

Performer: (4)

C Introduce your general study to a friend. Identify and briefly describe **three** distinctive musical features which appealed to you.

Musical feature 1:

Description:

.....

.....

.....

.....

.....

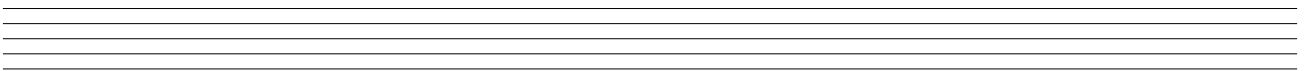
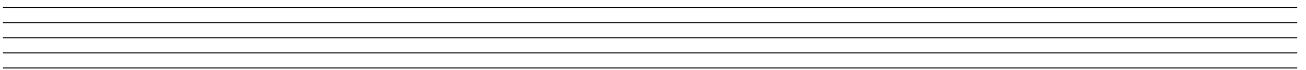
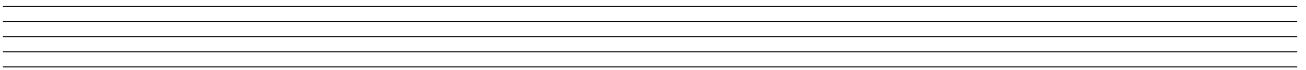
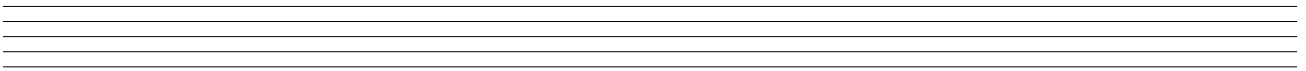
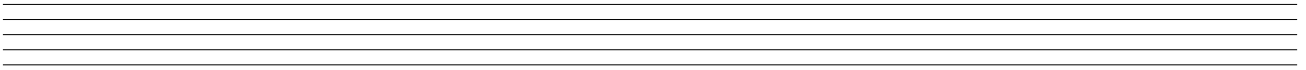
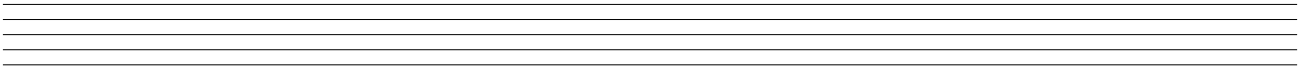
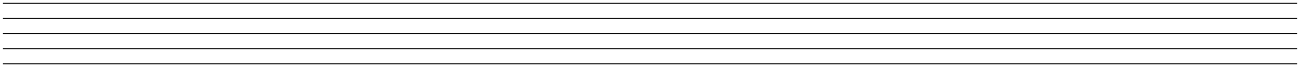
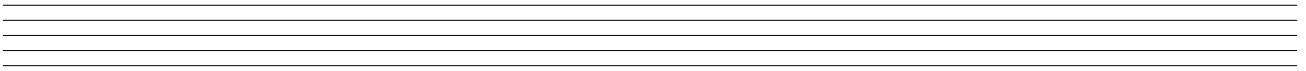
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..... (4)

Rough Work

A series of horizontal dashed lines for writing.



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