



Coimisiún na Scrúduithe Stáit State Examinations Commission

S.41

JUNIOR CERTIFICATE EXAMINATION, 2008

Write your EXAMINATION NUMBER here:

MUSIC—HIGHER LEVEL

LISTENING, COMPOSING AND GENERAL STUDY (300 marks)

Wednesday, 18 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 nár ceadáodh Aggregate total of disallowed questions	
3. An marc a bronnadh (1 lúide 2) Mark awarded (1 minus 2)	
4. Bónas as freagairt i nGaeilge (más cuí) Bonus mark for answering in Irish (if applicable)	
5. Marc iomlán má bronnadh bónas as freagairt i nGaeilge (3+4) Total mark if a bonus is awarded for answering in Irish (3+4)	
Nóta: Caithfidh an marc ar líne 3 (nó ar líne 5 má bronnadh bónas as freagairt i nGaeilge) a bheith cothrom leis an marc sa bhosca Móriomlán ar an script. Note: The mark in row 3 (or in row 5 if a bonus is awarded for answering in Irish) 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 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 or tap, hum or sing during the examination.
-

- An excerpt from one of your set works will be played TWICE.
- The melody, up to bar 18, is printed below.
- Answer A, B, C, D and E.

- A (i) Name the work from which this excerpt is taken.
- (ii) The composer is (4)

- B Name **two** instruments that you hear. 1_
- 2_ (4)

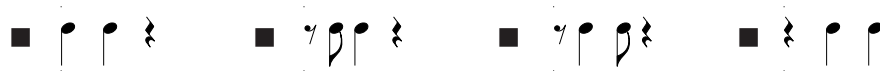
- C (i) The mood of the excerpt is
- restless lively calm angry
- (ii) Briefly state how these features contribute to this mood.
- 1 Speed (tempo)
- 2 Key
- 3 Dynamics (8)

D (i) The texture is ■ monophonic ■ polyphonic ■ homophonic

(ii) Briefly explain your answer.

----- (4)

E (i) Which two-note figure in the background is heard throughout?



(ii) These notes

■ rise by step ■ fall by step ■ are repeated ■ leap an octave

Now listen to an excerpt from a different movement, which is not printed here.

You will hear it TWICE.

Answer F.

F Briefly define **three** of the following terms that are associated with this excerpt.

1 Programme music -----

2 Concerto -----

3 Ritornello -----

4 Continuo -----

----- (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) This dance is a -----

(ii) The time signature is -----

(ii) The rhythm pattern is

-
-
-
-

(9)

Excerpt 2

B (i) This is a

- work song
- love song
- drinking song
- lament

(ii) The excerpt features **two** of the following

- counter-melody
- vocal harmonies
- unaccompanied melody
- vocal ornamentation
- key changes
- chordal accompaniment(9)

Excerpt 3

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

1 -----

2 -----

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

1 -----

2 ----- (12)

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

D Name **five different** traditional Irish instruments, as follows:

- one which plays melody
- a second which plays melody
- one which plays rhythm only
- one which can play chords
- one which can play melody and chords.

In the case of each of the instruments you select, refer to the method of playing (blowing, etc.)

Instrument 1 (melody): _ _ _ _ _

Method of playing: _ _ _ _ _

Instrument 2 (melody): _ _ _ _ _

Method of playing: _ _ _ _ _

Instrument 3 (rhythm): _ _ _ _ _

Method of playing: _ _ _ _ _

Instrument 4 (chords): _ _ _ _ _

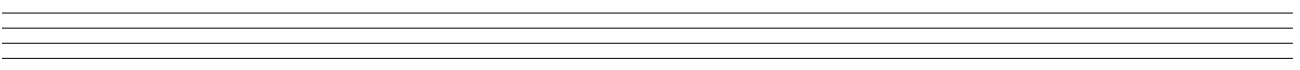
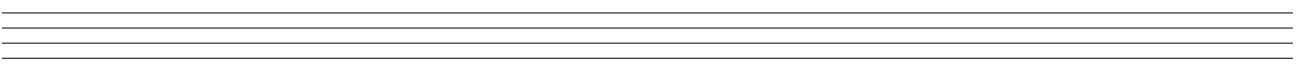
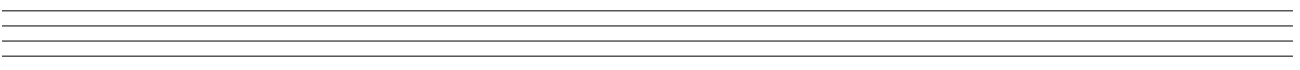
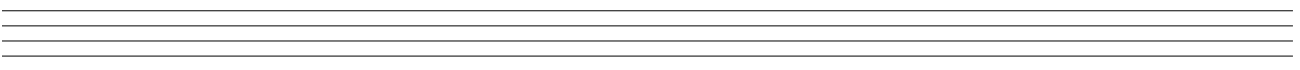
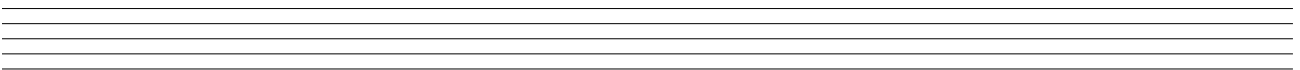
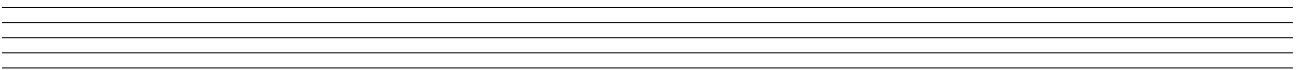
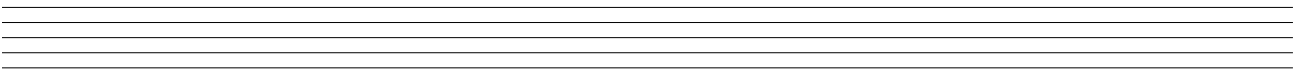
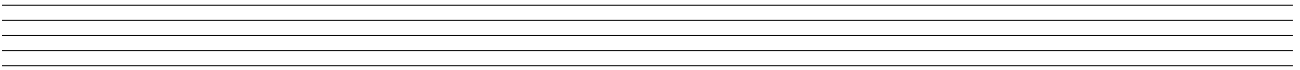
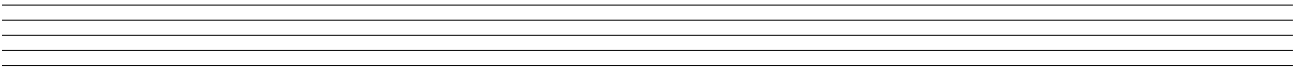
Method of playing: _ _ _ _ _

Instrument 5 (melody and chords): _ _ _ _ _

Method of playing: _ _ _ _ _ (10)

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

Rough work

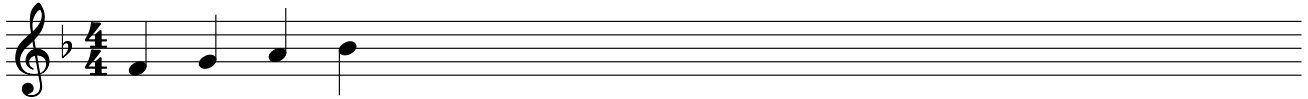


- A *FOUR-BAR PHRASE*, played *FIVE* times on the piano.
- There will be an appropriate pause after each playing.
- The keynote and the tonic chord will be sounded before each playing.
- You will hear the **pulse** on the metronome before and during the **first two playings only**.
- To help you, the **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 sol-fa [doh = F]

{ d : r | m : f

OR

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

| d | r | m | f

You now have a long pause to complete your answer.

**Songs composed by the great masters
and recognised twentieth century composers**

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 *Caro Mio Ben (Come Happy Spring)* here).

(i) Chosen song: _____

(ii) Composer: _____ (4)

B Identify and briefly describe **one** musical feature of this song.

Feature: _____

Description: _____

_____ (6)

You will now hear the beginning of a song by Mahler played **THREE** times.

The words and translation are printed below.

- | | |
|--|---|
| 1. Ging heut' morgen übers Feld, | <i>I walked across the fields this morning.</i> |
| 2. Tau noch auf den Gräsern hing; | <i>Dew still hung on every blade of grass.</i> |
| 3. Sprach zu mir der lust'ge Fink: | <i>The merry finch spoke to me:</i> |
| 4. "Ei du! Gelt? | <i>"Hey! Isn't it?</i> |
| 5. Guten Morgen! | <i>Good morning!</i> |
| 6. Ei gelt? Du! Wird's nicht eine schöne Welt? | <i>Isn't it? You! Doesn't it become a fine world?</i> |
| 7. Zink! Zink! Schön und flink! | <i>Chirp! Chirp! Fair and sharp!</i> |
| 8. Wie mir doch die Welt gefällt!" | <i>How the world delights me!"</i> |

Answer C and D.

C (i) The singer is

- a tenor
 an alto
 a soprano
 a bass

(ii) The accompaniment is played on

- a guitar
 a harpsichord
 a piano
 an organ
 (6)

D (i) In line 1, the melody features

- triplets a descending scale changing time signature an ascending scale

(ii) In lines 2, 3 and 4, the melody in the accompaniment plays with the voice in

- unison harmony octaves imitation

(iii) Outline any **one** point of interest in the accompaniment from line 7 to the end.

----- (8)

You will now hear the closing section of the song, in a different performance, played TWICE.

Answer E.

E (i) The instrument which extends the singer's opening phrase is

- a French horn a violin an oboe a bassoon

(ii) The first and second phrases are sung as a sequence. Explain this term as you hear it in the recording.

----- (8)

You will now hear both excerpts played ONCE only.

Answer F.

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

Similarity 1: -----

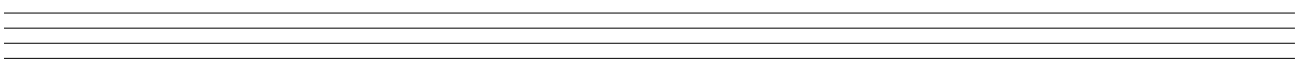
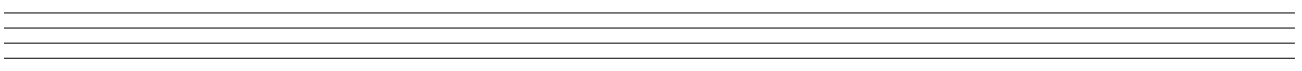
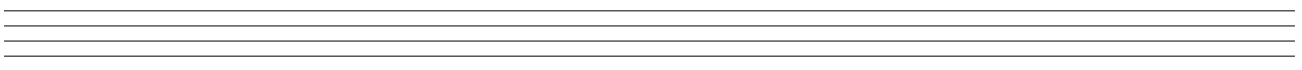
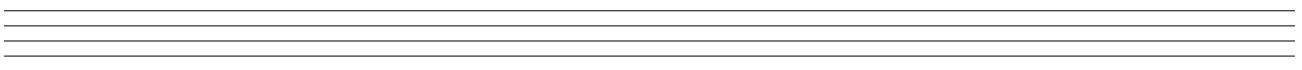
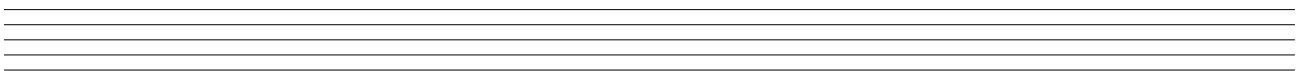
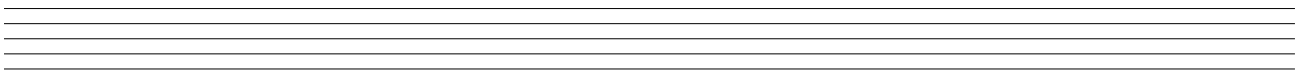
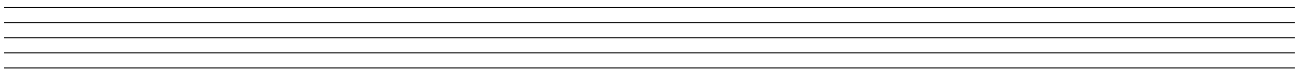
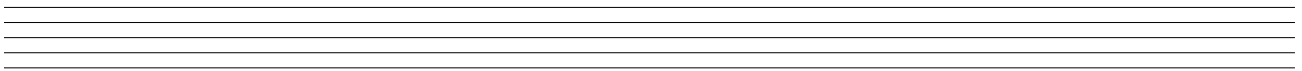
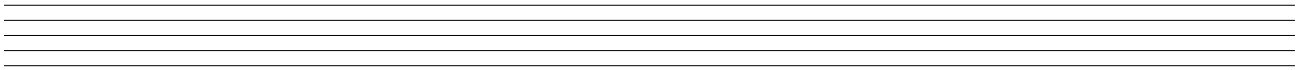
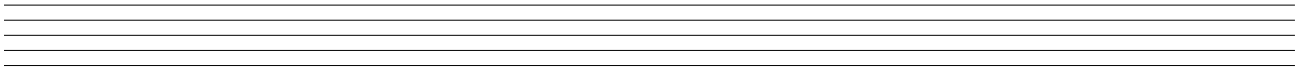
Similarity 2: -----

Difference 1: -----

Difference 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.

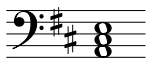


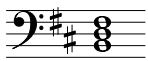
Ho-La-Hi

German folk-song

X

Lightly

Lis - ten to the cheer - ful cry, Ho - la - hi, ho - la - ho,
 Is my sweet - heart pas - sing by? Ho - la - hi - a - ho!
 No, the voice fades down the street, Ho - la - hi, ho - la - ho,
 That was not my dar - ling sweet, Ho - la - hi - a - ho!

- A** What are the LETTER NAMES of the three notes at X (bar 4)? _ _ _ (6)
- B** These notes form the triad of
- D minor D major B minor B 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 12 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 The Rime of the Ancient Mariner

The western wave was all a-flame.
 The day was well nigh done!
 Almost upon the western wave
 Rested the broad bright sun.

Samuel Taylor Coleridge

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*)

The west-ern wave was _ all a - flame. The _ day was well nigh done!

Rhythm



Melody

OR

B A PHRASE SET TO A GIVEN OPENING

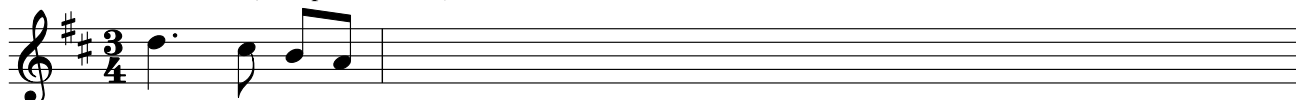
Study this opening.

Rhythm



Melody

Waltz time (*Tempo di valse*)



Now complete this melody above as follows:

- 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

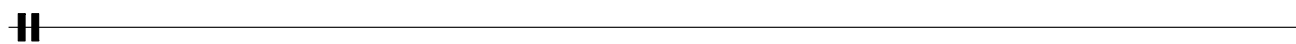
C AN ANSWERING PHRASE

Study this four-bar opening phrase.

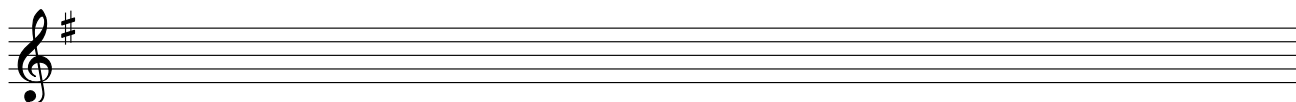
March time (*Alla marcia*)



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 G 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 INTERRUPTED cadence (V—vi) (12)
- 2 At Y, an IMPERFECT cadence (IV—V) (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 PLAGAL cadence (IV—I) (12)
- 2 At Y, an IMPERFECT cadence (IV—V) (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.

Song of the Western Men

Folk-song

The first symbol above the music indicates the chord of B flat.

Now fill in the other boxes as follows:

- 1 Select a suitable symbol as a backing chord in each box. (5 × 9 = 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 (or voices) and accompanying instrument (or instruments) of your choice. (100)
 - 3 Name these voices and instruments on the score.

OR

- B**
- 1 Compose a short piece that will illustrate the mood of ONE of the verses below. (100)
 - 2 Name the instrument (or instruments) you select on the score.

- (i) **A Drover**
To Meath of the pastures,
From wet hills by the sea
Through Leitrim and Longford
Go my cattle and me.

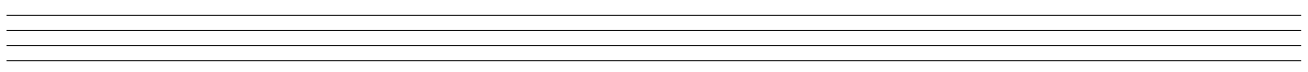
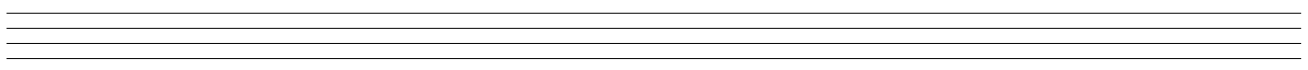
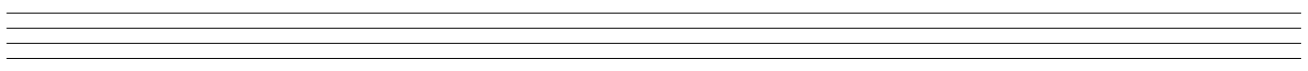
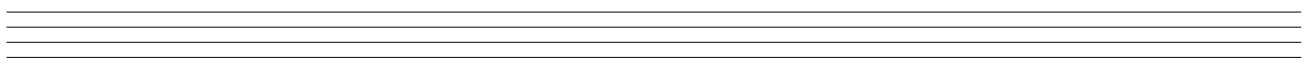
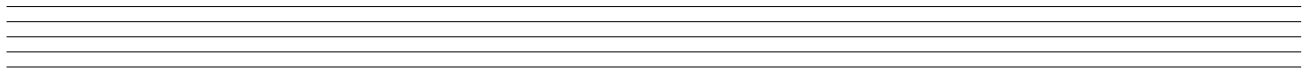
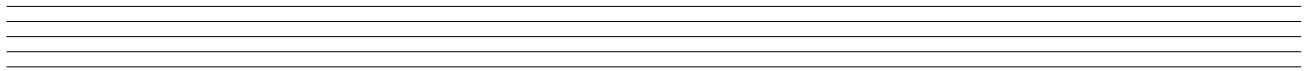
Pádraic Colum

- (ii) **The Fiddler of Dooney**
For the good are always the merry,
Save by an evil chance,
And the merry love the fiddle,
And the merry love to dance.

William Butler Yeats

- (iii) **Oíche Nollag**
Fágaidh an doras ar leathadh ina coinne,
An Mhaighdean a thiochfaidh is a naí ar a hucht;
Deonaigh do shuaimhneas a ligint, a Mhuire,
Luíodh Mac Dé ins an tigh seo anocht.

Máire Mhac an tSaoi



III—GENERAL STUDY

Question 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 You have been asked to give a talk on radio about your general study. Name and describe **three** musical features which appealed to you.

Musical feature 1:

Description:

.....

.....

.....

.....

.....

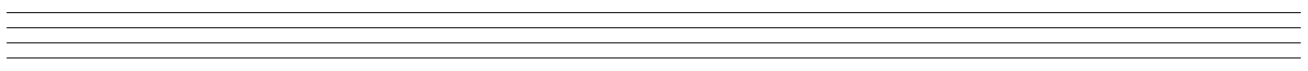
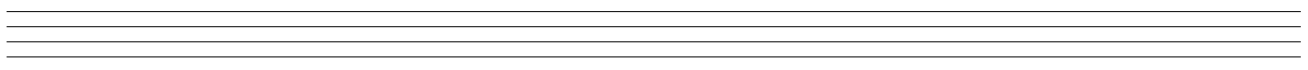
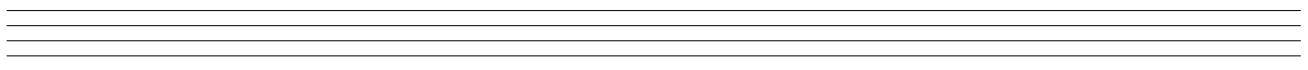
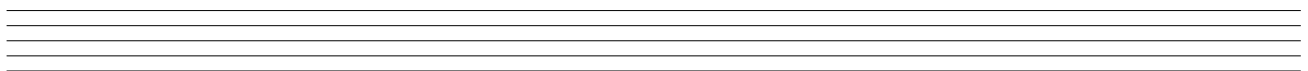
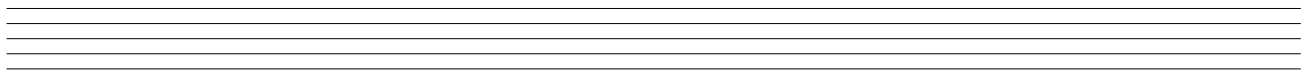
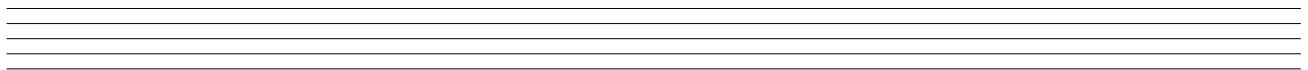
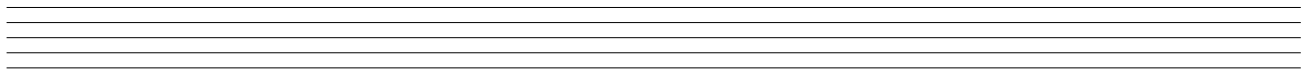
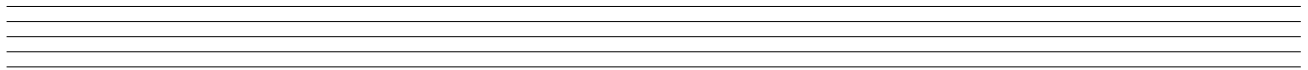
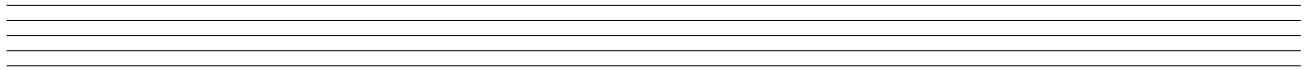
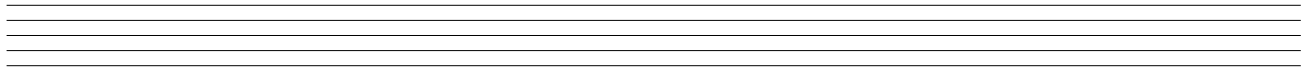
.....

.....

..... (4)

Rough work

A series of 25 horizontal dashed lines for writing.



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