



# Coimisiún na Scrúduithe Stáit State Examinations Commission

S.41

## JUNIOR CERTIFICATE EXAMINATION, 2007

Write your **EXAMINATION NUMBER** here:

### MUSIC—HIGHER LEVEL

LISTENING, COMPOSING, AND GENERAL STUDY (300 marks)

Wednesday, 20 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 <b>Total of end-of-page totals</b>	
2. Móriomlán na gceisteanna nár ceadáíodh <b>Aggregate total of all disallowed questions</b>	
3. An t-ollmharc cruinn a bronnadh (1 lúide 2) <b>Total mark awarded (1 minus 2)</b>	
4. Breismharc do fhreagairt i nGaeilge (má bhaineann) <b>Bonus mark for answering in Irish (if applicable)</b>	
5. Marc iomlán má bronnadh breismharc do fhreagairt i nGaeilge (3+4) <b>Total mark awarded if Irish bonus applied (3+4)</b>	
<b>Nóta:</b> Caithfidh an marc i líne 3 (nó i líne 5 má bronnadh breismharc do fhreagairt i nGaeilge) a bheith cothrom leis an marc sa bhosca <b>Móriomlán</b> ar an script. <b>Note: The mark in row 3 (or in 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	
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6	
7	
8	
9	
10	
Móriomlán	
Grád	

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## 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 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.
-

# I—LISTENING

Question 1

SET SONGS

30 marks

*THREE excerpts, each played TWICE.*

*Answer A, B, C, and D.*

**A Excerpt 1**

(i) Name the country of origin of this song. \_\_\_\_\_

(ii) What type of song is it? \_\_\_\_\_ (8)

**B Excerpt 2**

(i) Who composed this song? \_\_\_\_\_

(ii) The form of the song is

ABAB       ABBA       AABA       AABC      (8)

**C Excerpt 3**

(i) This song contains

3 phrases       4 phrases       5 phrases       6 phrases

(ii) Identify **one** feature of the melody.

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

**D** Here is an excerpt 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 will be played **THREE** times.

An outline of the music score is printed below.

Answer A, B, C, and D.

**A** Name the **movement** from which this excerpt is taken, and its composer.

Movement: \_\_\_\_\_

Composer: \_\_\_\_\_

(6)

**B** (i) This excerpt is

- the introduction
- “Bonyparte”
- “McLeod’s Reel”
- the link passage

(ii) The tempo is

- slow       moderate       fast       varied      (4)

**C** (i) The instrument that plays the melody at the beginning is the ... \_\_\_\_\_

(ii) To which family does it belong? \_\_\_\_\_ (6)

**D** (i) Name the instruments that continue the melody in bar 5. ... \_\_\_\_\_

(ii) Explain *8va* in bars 16–24.

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

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

You will hear it TWICE.

Answer E.

**E** Briefly explain what happens in this section. Refer to **each** of the following musical features: instrumentation, tempo, pitch, and dynamics.

Instrumentation: \_\_\_\_\_

\_\_\_\_\_

Tempo: \_\_\_\_\_

\_\_\_\_\_

Pitch: \_\_\_\_\_

\_\_\_\_\_

Dynamics: \_\_\_\_\_

\_\_\_\_\_ (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) The time signature of this dance is ... ..

- (ii) A bar of typical rhythm is ...
- 
  - 
  - 
  - 

(8)

**Excerpt 2**

B (i) The accompaniment to this song is

- melodic
- rhythmic
- harmonic
- a combination of all three

(ii) In the chorus, the voices sing

- in canon
- in unison
- in harmony
- in unison and in harmony

(iii) The melody is based on a **gapped** scale. Define the term gapped.

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----- (12)

**Excerpt 3**

C (i) The Irish group that performs in this recording is

- U2
- Westlife
- The Corrs
- The Chieftains

(ii) Name any three instruments that the group plays here.

1\_ \_ \_ \_ \_ 2\_ \_ \_ \_ \_ 3\_ \_ \_ \_ \_ (12)

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

**D** Many organisations promote and encourage the performance of traditional Irish music, for example, Comhaltas Ceoltóirí Éireann, Gael Linn, the GAA, TG4, Raidió na Gaeltachta. Choose any **two** of these organisations, and briefly explain how each has helped traditional music to become popular today.

Name of 1st organisation: \_ \_ \_ \_ \_

Explanation: \_ \_ \_ \_ \_

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Name of 2nd organisation: \_ \_ \_ \_ \_

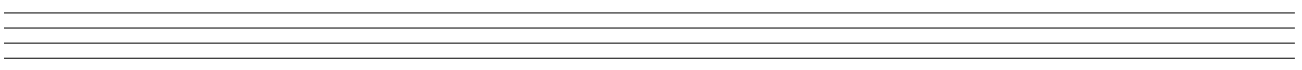
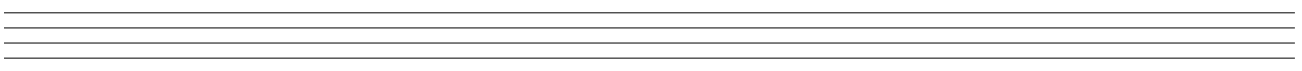
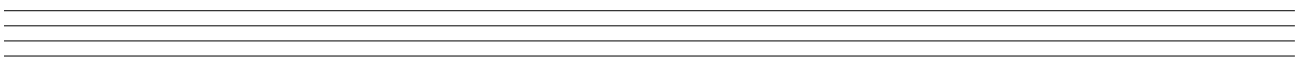
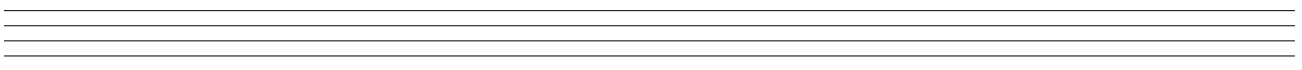
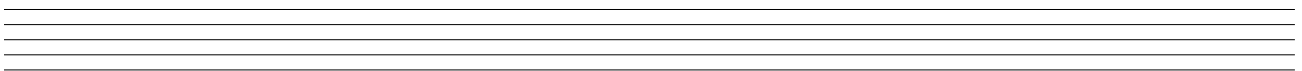
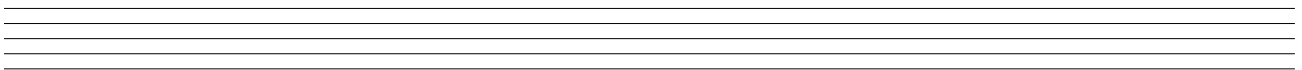
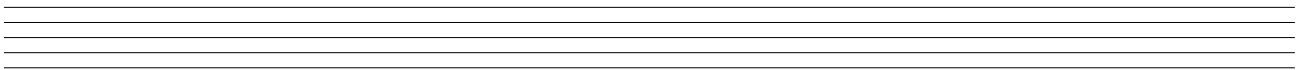
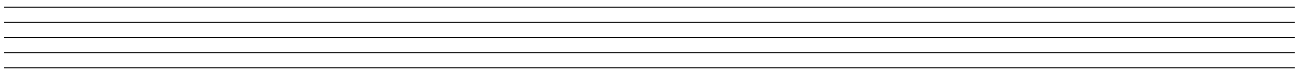
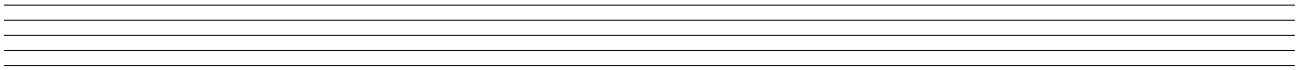
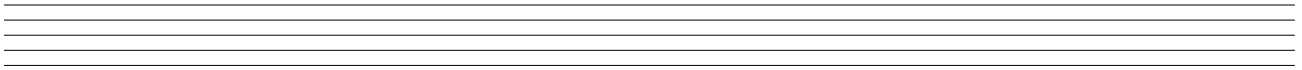
Explanation: \_ \_ \_ \_ \_

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(8)

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 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.

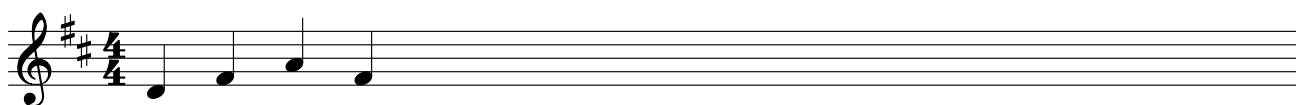
A Add the remaining 10 MELODY NOTES. (20)

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 = D]

{ d : m | s : m

OR

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

d | m | s | m

- There will now be a long pause in which to complete your answer.

**Instrumental or vocal music—soloist or group—with an accompanying ensemble**

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, *Brandenburg Concerto No. 5*, *Peer Gynt Suite*, or *Rodeo* here.)

Chosen work: \_\_\_\_\_

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

**B** (i) Why is your chosen work suitable for this category?

\_\_\_\_\_  
\_\_\_\_\_

(ii) Briefly explain **one** musical feature of the work.

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

You will now hear an excerpt from a work that you may not have heard before.

It will be played **THREE** times.

Answer C, D, and E.

**C** (i) At the beginning, the melody is played by the

clarinet       flute       bassoon       oboe

(ii) The melody is based on a pattern of

3 notes       4 notes       5 notes       6 notes (6)

**D** (i) The style of the excerpt is

baroque       classical       jazz       pop

(ii) Give **one** reason for your choice.

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

**E** (i) The texture is ... ..  polyphonic  monophonic  homophonic

(ii) Briefly explain your choice.

-----  
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(6)

*You will now hear another excerpt from the same work.*

*It will be played THREE times.*

*Answer F and G.*

**F** (i) Name **two** percussion instruments (other than the piano) that are heard in this excerpt.

1 -----

2 -----

(ii) The excerpt features

triplets

descending  
scales

melodic  
ostinato

changing time  
signatures

(6)

**G** Identify **three** points on the role of the piano in this excerpt.

1 -----

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2 -----

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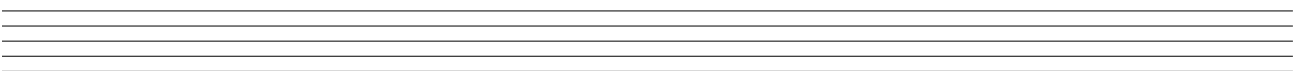
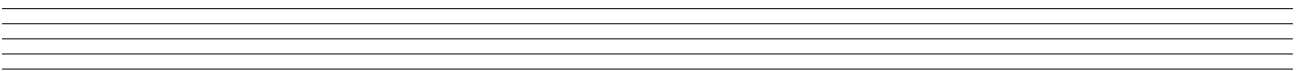
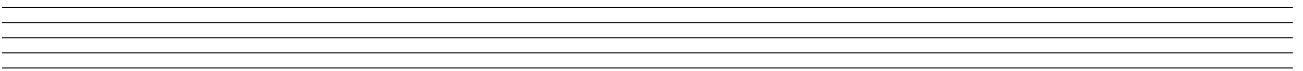
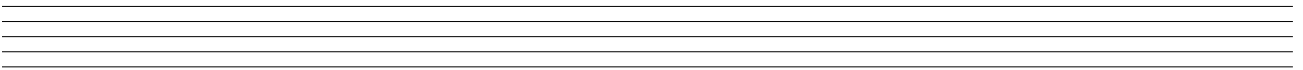
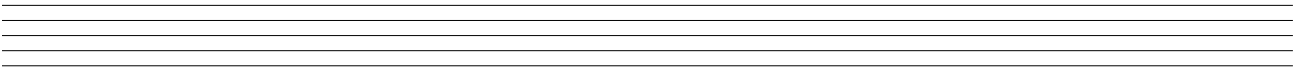
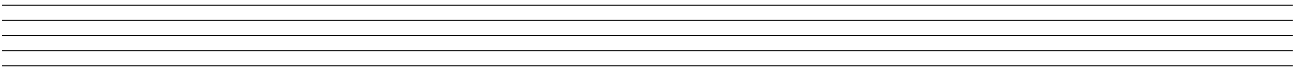
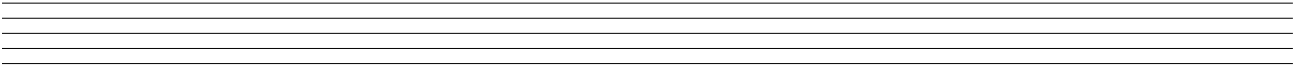
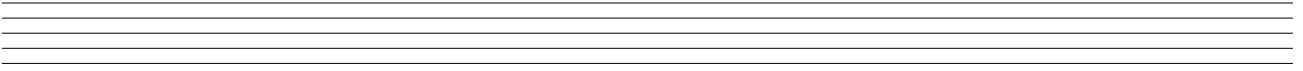
3 -----

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(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.

### River Wisla

Polish folk-song

At a walking pace (*Andante*)

Ri - ver Wis - la, spark - ling wa - ters — swift and clear, swift and clear,  
 See, here comes my own true love, my — dear - est dear, dear - est dear.  
 As the mu - sic that I play falls on your ear, on your ear,  
 Stay a - while and hear my plea, my dear - est dear, dear - est dear.

- A** What are the LETTER NAMES of the three notes at X (bar 5)?      \_ \_ \_ \_      (6)
- B** They form the triad of
- D minor       C major       A minor       D 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 2       bar 8       bar 9       bar 12      (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 “Stars”.

Bright stars, light stars, shining in the night stars,  
 Little twinkly, winkly stars, deep in the sky!  
 Yellow stars, red stars, shine when I’m in bed stars,  
 Oh how many blinky stars, far, far away!

*Rhoda W. Bacmeister*

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)

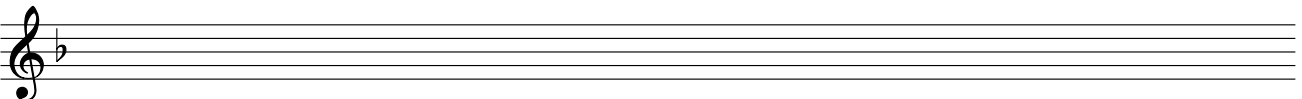


Bright stars, light stars, shin-ing in the night stars, Lit-tle twin-kly, wink-ly stars, deep in the sky!

**Rhythm**

||

**Melody**



OR

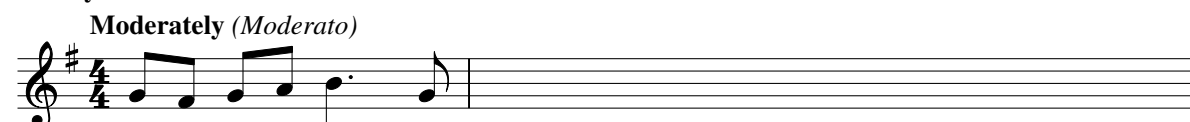
### B A PHRASE SET TO A GIVEN OPENING

Study this opening.

**Rhythm**



**Melody**



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.

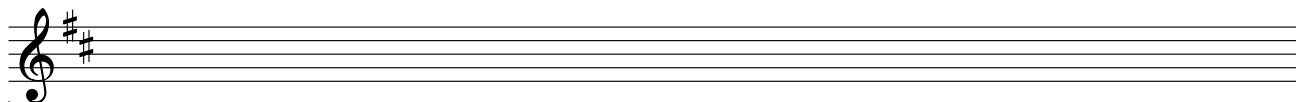
Waltz time (*Tempo di valse*)



**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.

At a walking pace (*Andante*)

Add melody and bass notes to form the following:

- 1 At X, a PLAGAL cadence (IV – I) (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.

March time (*Tempo di marcia*)



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

- 1 At X, an IMPERFECT cadence (I – V) (12)
- 2 At Y, a PLAGAL cadence (IV – I) (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.

## The Sun Shines on the Mountain

Swedish folk-song

The first symbol above the music indicates the chord of 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.

**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.
- 3 Name these voices and instruments on the score. (100)

OR

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

(i) **February Twilight**  
 I stood beside a hill  
 Smooth with new-laid snow.  
 A single star looked out  
 From the cold evening glow.

*Sara Teasdale*

(ii) **Who Has Seen the Wind?**  
 Who has seen the wind?  
 Neither you nor I;  
 But when the trees bow down their heads  
 The wind is passing by.

*Christina Rossetti*

(iii) **Tiocfaidh an Samhradh**  
 Tiocfaidh an samhradh  
 Agus fásfaidh an féar,  
 Tiocfaidh an duilliúr glas  
 Ar bharr na gcraobh.

*Gan ainm*

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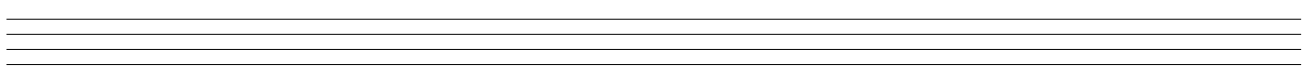
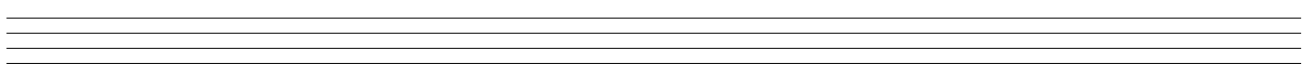
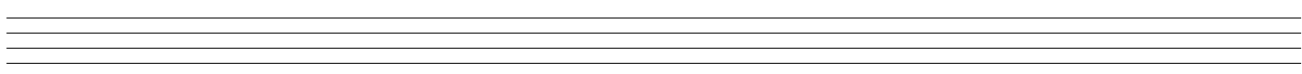
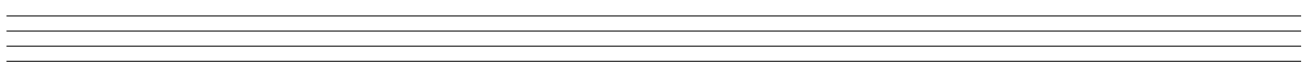
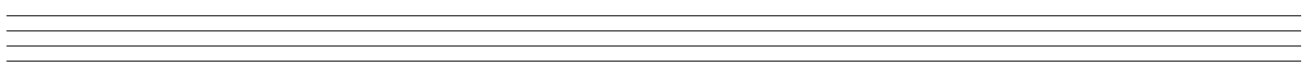
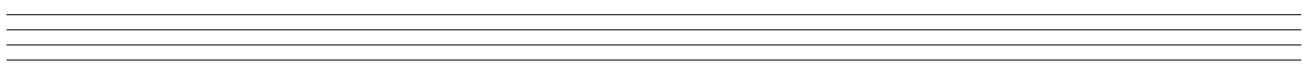
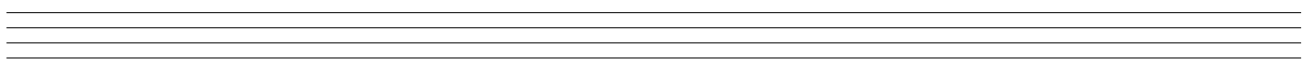
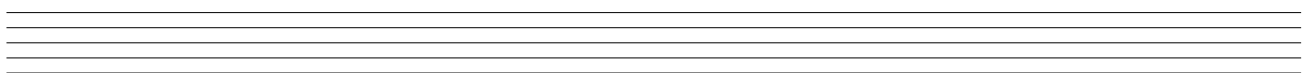
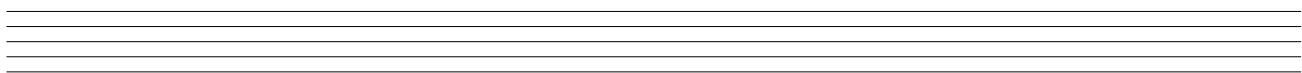
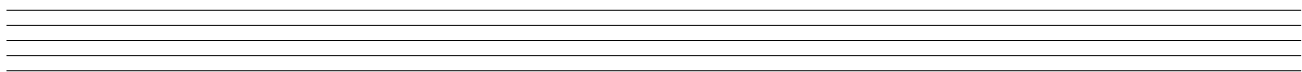


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### III—GENERAL STUDY

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 in this category, with their composers or performers.

(i) Title: .....

Composer: .....

*or*

performer: ..... (4)

(ii) Title: .....

Composer: .....

*or*

performer: ..... (4)

**C** To promote music in your school, you have been asked to talk to a group of students about your general study. Name and describe **three musical** features that you would include in your talk.

Musical feature 1: .....

Description: .....

.....

.....

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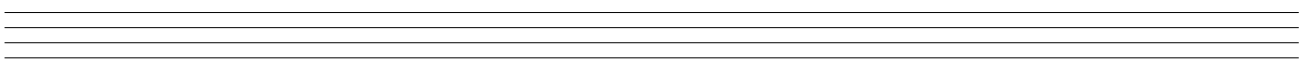
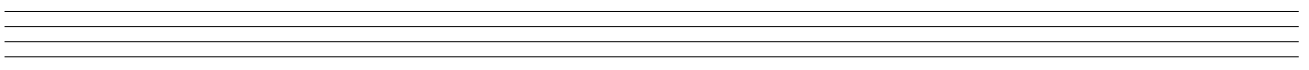
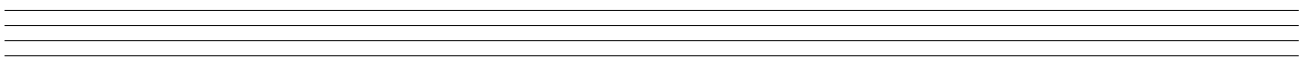
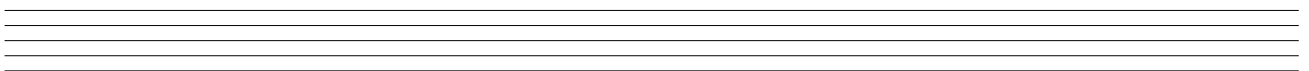
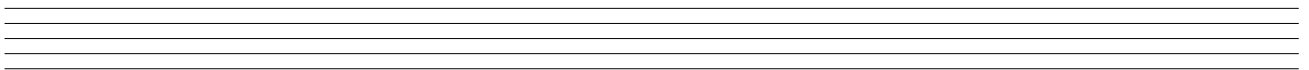
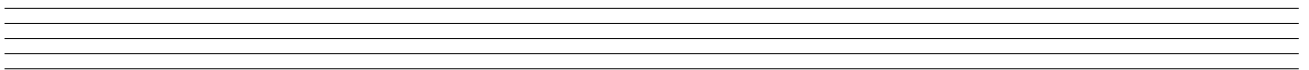
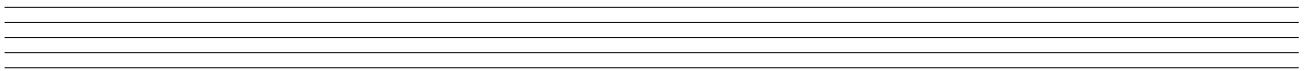
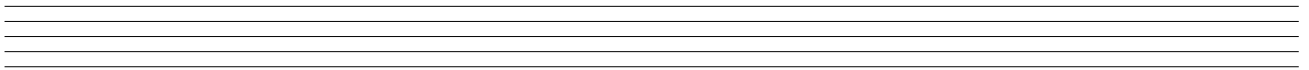
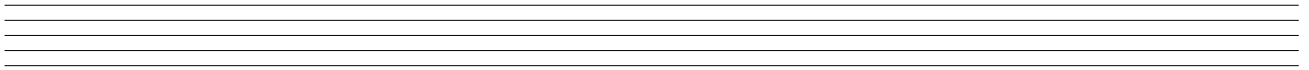
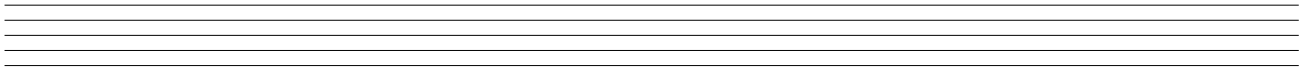
.....

..... (4)



## Rough work

A series of 20 horizontal dashed lines for writing.



**Blank page**