



Coimisiún na Scrúduithe Stáit State Examinations Commission

2012. S.41

JUNIOR CERTIFICATE EXAMINATION, 2012

☐ 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 Total of end-of-page totals	
2. Móriomlán na gceisteanna nár ceadáíodh 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 for answering in Irish (if applicable)	
5. Marc iomlán má bronnadh bónas as freagairt i nGaeilge (3 móide 4) Total mark if a bonus is awarded for answering in Irish (3 plus 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.
-

I—LISTENING

Question 1

SET SONGS

30 marks

- ☐ *THREE excerpts, each played TWICE.*

-  Answer A, B, C and D.

Excerpt 1

- A (i) Give the country of origin of this song. _ _ _ _ _

- (ii) In the performance, there are...

- changes in dynamics only
 ■ changes in speed only
 ■ changes in dynamics and speed
 ■ no changes in dynamics or speed

Excerpt 2

- B** (i) The opera from which this song is taken is...

- Aida ■ Carmen ■ Ottone ■ Fidelio

- (ii) The form of the *entire* song is **da capo**. Explain da capo. _ _ _ _ _ (8)

Excerpt 3

- C (i) After the instrumental introduction, the voices come in on the

- 1st beat ■ 2nd beat ■ 3rd beat ■ 4th beat

- (ii) This song features a **harmonic ostinato**. What is a harmonic ostinato?
- (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, played TWICE.

☐ Answer A and B.

A (i) Give the title of the work from which this excerpt is taken.

(ii) The composer is ----- (4)

B (i) The music is from...

☐ a suite ☐ a cantata ☐ an oratorio ☐ an overture

(ii) Explain your choice. -----

----- (4)

☐ You will now hear the first part of the excerpt, of which the opening six bars are printed below.

☐ It will be played TWICE.

2

3 4

5 6

☐ Answer C and D.

C Name the **two** families of instruments that play in this excerpt. (4)

1 ----- 2 -----

D Explain how we hear the following features...

(i) sequences _ _ _ _ _
_ _ _ _ _

(ii) tremolo _ _ _ _ _
_ _ _ _ _ (6)

☐ You will now hear the second part of the excerpt which is not printed here.

☐ It will be played TWICE.

☐ Answer E.

E (i) The melody instruments play...

☐ ascending scales ☐ ascending arpeggios ☐ descending scales ☐ descending arpeggios

(ii) The bass instruments play...

☐ ascending scales ☐ ascending arpeggios ☐ descending scales ☐ descending arpeggios (4)

☐ You will now hear a different excerpt which is not printed here.

☐ It will be played TWICE.

☐ Answer F.

F (i) Give **one** feature of the opening melody. _ _ _ _ _
_ _ _ _ _

(ii) Identify which of the following excerpts begins the gallop.

☐ 

☐ 

☐ 

☐  (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) Name this dance. _ _ _ _ _

(ii) The typical rhythm pattern is...



(iii) Give the time signature. _ _ _ _ _

(9)

Excerpt 2

B (i) This is...

☐ a lullaby ☐ a lament ☐ a work song ☐ a drinking song

(ii) Give **three** features of the performance.

1 _ _ _ _ _

_ _ _ _ _

2 _ _ _ _ _

_ _ _ _ _

3 _ _ _ _ _

_ _ _ _ _ (12)

Excerpt 3

C (i) Name **two** instruments that play the melody.

Instrument 1 _ _ _ _ _

Instrument 2 _ _ _ _ _

(ii) In the accompaniment, we hear...

☐ a drone ☐ block chords ☐ repeated notes ☐ broken chords (9)

☐ Answer D. (There is no music on the recording here).

- D** The main aim of the Belfast Harp Festival was to promote and encourage the harping tradition in Ireland. Write a brief note on the contribution of **one** collector and **one** harpist who attended the event.

Collector: _____

Harpist: _____

_____ (10)

☐ You now have a pause in which 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 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 = C]

{ d : m | f : s

OR

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

| d | m | f | s

- ☐ You now have a long pause in which to complete your answer.

Rough work



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 one of your set works, namely *Water Music*, *William Tell* or *Carmina Burana* here).

(i) Chosen work: _ _ _ _ _

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

- B** Briefly state what the composer wishes to illustrate or suggest in this work.

_ _ _ _ _

_ _ _ _ _

_ _ _ _ _ (6)

☐ You will now hear a piece of music representing a bluebird, which you may not have heard before.

☐ It will be played THREE times.

☐ Answer C and D.

- C** (i) At the beginning, the texture of the music is...

■ polyphonic ■ monophonic ■ homophonic

(ii) Give a reason for your choice. _ _ _ _ _

_ _ _ _ _

_ _ _ _ _ (6)

- D** Briefly explain the change in texture during the excerpt. _ _ _ _ _

_ _ _ _ _

_ _ _ _ _ (4)

☐ You will now hear another piece of music, representing hens and roosters.

☐ It will be played *THREE* times.

☐ Answer E.

E List **three** features in the music that help to suggest farmyard birds to you.

1 _ _ _ _ _

2 _ _ _ _ _

3 _ _ _ _ _ (12)

☐ You will now hear a third piece of music, representing an owl.

☐ It will be played *THREE* times.

☐ Answer F.

F The composer wishes to create an air of magic and mystery in the music. Give **two** ways in which he achieves this.

1 _ _ _ _ _

_ _ _ _ _

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.

The Shores of Amerikay

Traditional

Moderately

- A What are the LETTER NAMES of the **three** notes at X (bar 1)? _ _ _ _ _ _ (6)
- B These notes form the triad of... ..
- E minor ■ D major ■ G major ■ A minor (4)
- C This triad, printed on the BASS stave, is... ..
- ■ ■ ■ (5)
- D Select **one** of the following bars where this triad fits the melody.
- bar 3 ■ bar 5 ■ bar 13 ■ 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 *Where Go the Boats?*

Dark brown is the river,
Golden is the sand.
It flows along for ever,
With trees on either hand.

Robert Louis Stevenson

☐ 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 F for this rhythm. (27)
- 3 End on the KEYNOTE, that is, DOH. (4)
- 4 Insert the words or syllables underneath the correct notes. (4)

Fairly quickly (*Allegretto*)

Dark brown is the riv - er, Gol - den is the sand.

Rhythm



Melody



OR

B A PHRASE SET TO A GIVEN OPENING

☐ Study this opening.

Rhythm



Melody

At a walking pace (*Andante*)



☐ Now complete this melody above as follows:

- 1 Add THREE bars to the given rhythm pattern.
- 2 Compose a MELODY in the key of B flat 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 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.

At a walking pace (*Andante*)

X

Y

Z

☐ 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

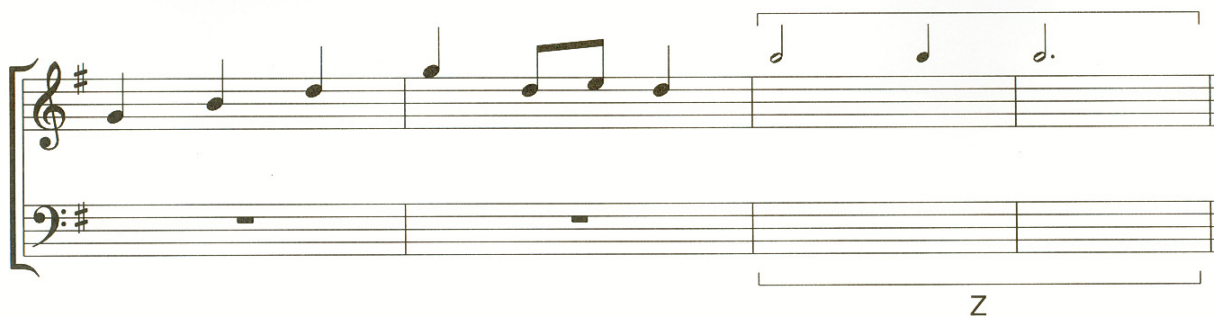
B CHORDS AT CADENCES FOR SATB CHOIR

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

Waltz time (*Tempo di valse*)

X

Y



☐ Add parts for three or four voices, as appropriate, 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

C BACKING CHORDS

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

Pack Up Your Troubles

FELIX POWELL

☐ The first three symbols above the music are given.

☐ Now fill in the other nine 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.
 - 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) **A Smile**

Smiling is infectious,
You catch it like the flu.
When someone smiled at me today
I started smiling too.

Jez Alborough

(ii) **Sneachta ag titim**

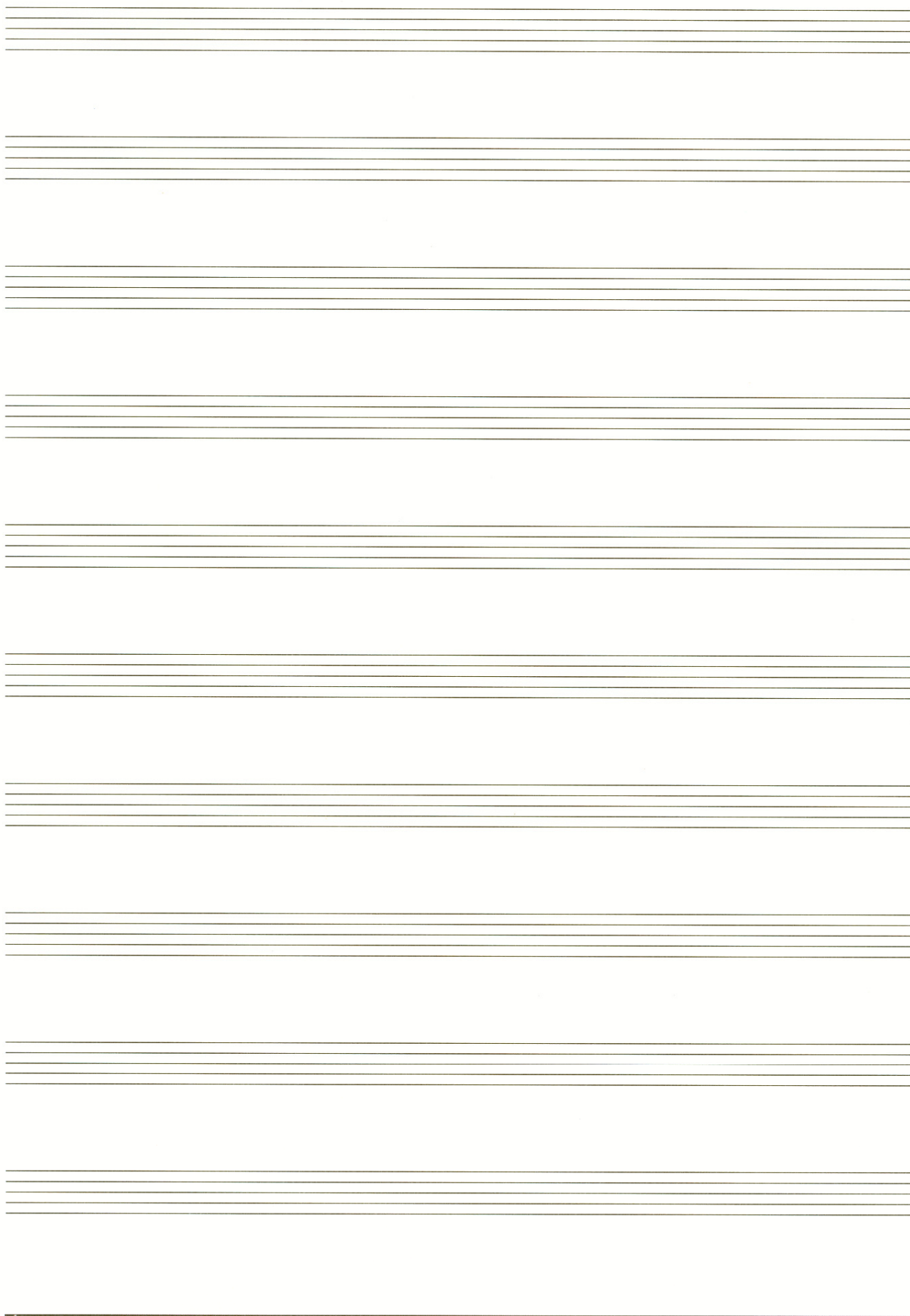
Féach na calóga sneachta
Ag titim tríd an aer;
Clúdaíonn siad na tithe;
Clúdaíonn siad an féar.

Éamonn Ó Tuathaill

(iii) **The Sand Artist**

On the damp seashore
Above dark rainbows of shells, seaweed, seacoal,
The sandman wanders, seeking for a pitch.

James Kirkup



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 It is your turn to give a short talk on your general study to the other members of your class. Name and describe **three** musical features that you would include in your presentation.

Musical feature 1:

Description:

.....

.....

.....

.....

.....

.....

.....

..... (4)

Musical feature 2: _ _ _ _ _

Description: _ _ _ _ _

_ _ _ _ _

_ _ _ _ _

_ _ _ _ _

_ _ _ _ _

_ _ _ _ _

_ _ _ _ _

_ _ _ _ _

_ _ _ _ _

_ _ _ _ _

_ _ _ _ _ (4)

Musical feature 3: _ _ _ _ _

Description: _ _ _ _ _

_ _ _ _ _

_ _ _ _ _

_ _ _ _ _

_ _ _ _ _

_ _ _ _ _

_ _ _ _ _

_ _ _ _ _

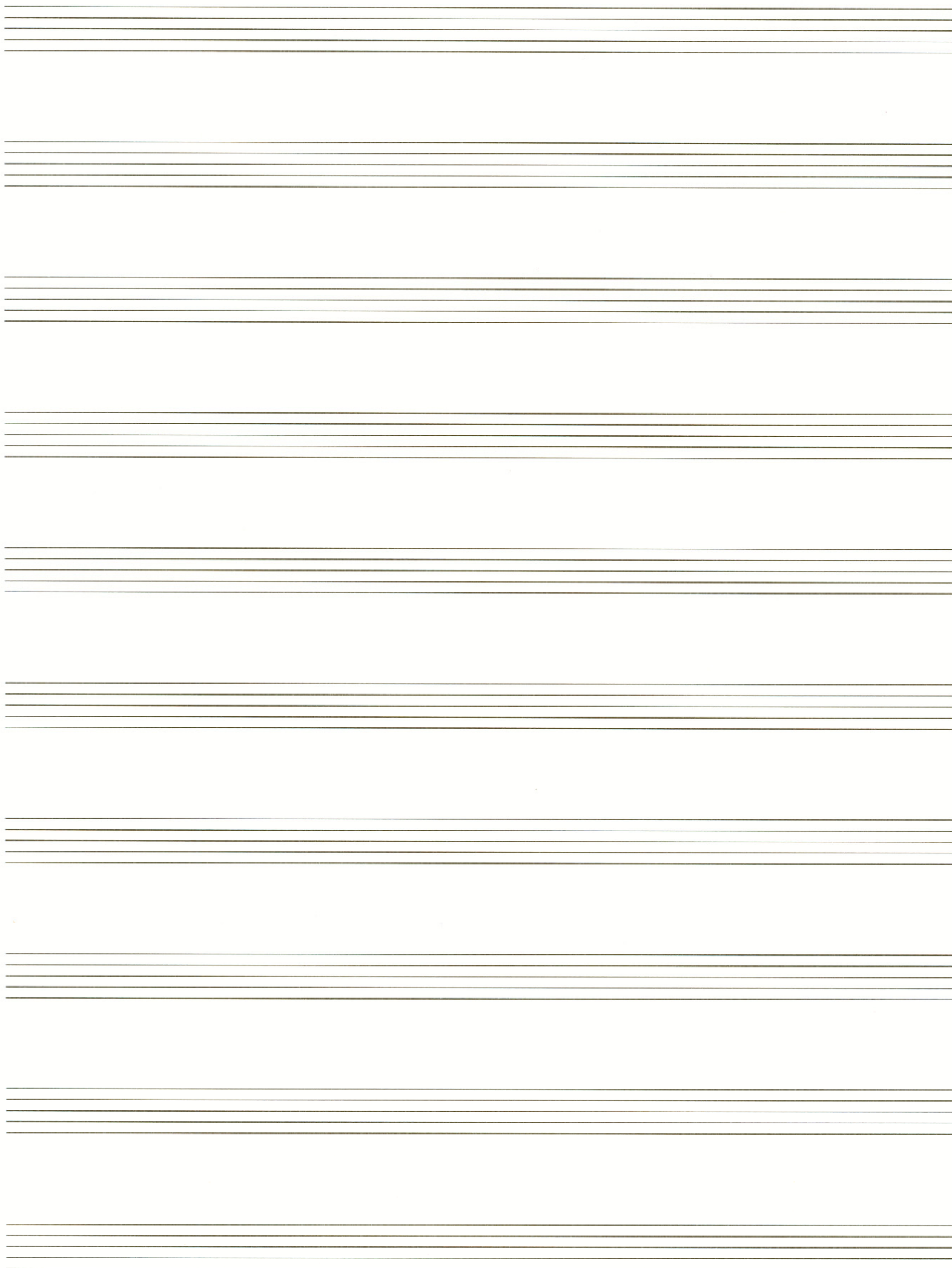
_ _ _ _ _

_ _ _ _ _

_ _ _ _ _ (4)

Rough work

[illegible]



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