



Coimisiún na Scrúduithe Stáit State Examinations Commission

S.41

JUNIOR CERTIFICATE EXAMINATION, 2010

Write your EXAMINATION NUMBER here:

MUSIC—HIGHER LEVEL

LISTENING, COMPOSING AND GENERAL STUDY (300 marks)

Wednesday, 23 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.

A Excerpt 1

(i) Name the stage musical from which this song is taken.

(ii) Name **one** jazz feature that you hear in the excerpt.

----- (8)

B Excerpt 2

(i) This song was composed by -----

(ii) It is a **lied**. Give **two** features of a lied.

1 -----

2 ----- (8)

C Excerpt 3

(i) Using letters, give the form of this song.

(ii) This form is

binary ternary rondo free (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) This movement is called _____

(ii) The work from which it is taken is _____ (4)

B (i) The excerpt is from

- a symphony
- incidental music
- a concerto
- an opera

(ii) Explain your choice. _____

_____ (6)

Now listen to the music of bars 1–4 which is printed below.

It will be played ONCE.

Answer C.

Allegretto pastorale (♩. = 60)



C (i) Which instrument plays the melody in bars 1–4?

(ii) This instrument is accompanied by

- strings only
 - strings and brass
 - woodwind and horn
 - brass only
- (6)

- Now listen to the music of bars 5–8 which is printed below.
- It will be played ONCE.
- Answer D.



D (i) Which instrument plays the melody in bars 5–8?

(ii) Briefly describe the dynamics in bars 7 and 8. -----

----- (6)

- Now listen to a later excerpt from the same work which is not printed here.
- It will be played TWICE.
- Answer E.

E (i) Describe what you hear in this **coda** section by filling in the missing words.

A melody is played by ----- followed by a section featuring ----- on the clarinet and flute. Block chords are played by ----- . The first melody is heard again, played by ----- , and then by ----- . The ending is ----- .

(ii) Why is this section called a coda? -----

----- (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) This dance is a

(ii) The time signature is

(iii) A typical bar of rhythm is... .. (9)

Excerpt 2

B (i) This is a

- dandling song
- work song
- lament
- drinking song

(ii) Briefly state **two** features of the singer's performance.

1

2

Excerpt 3

C (i) Name **one** traditional instrument that you hear.

Briefly explain its role in the excerpt.

.....

.....

(ii) Name **one** non-traditional instrument (or group of instruments) that you hear.

.....

Briefly explain its role in the excerpt.

.....

..... (12)

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

D Dance music and songs, like these you have just heard, were kept alive over the centuries by collectors.

(i) Name **one** well-known collector.

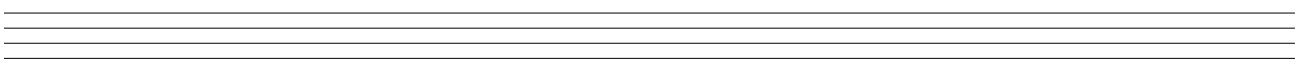
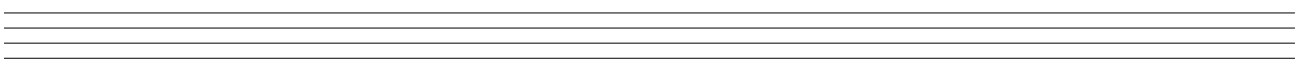
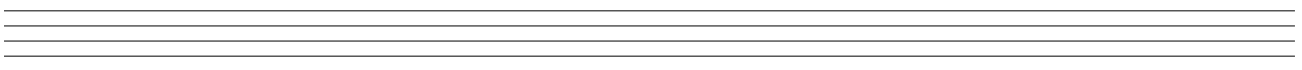
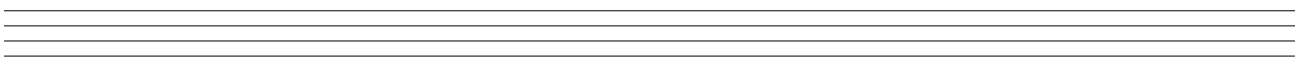
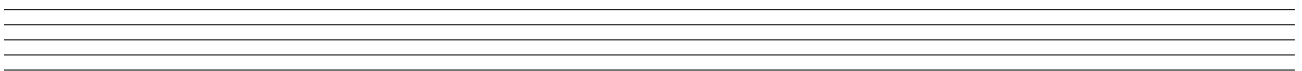
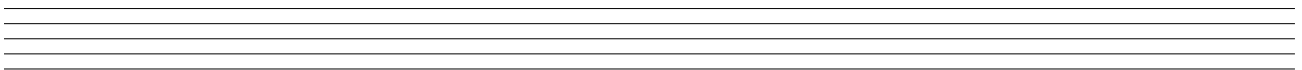
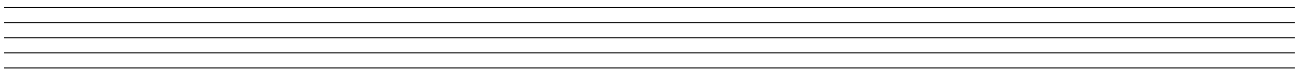
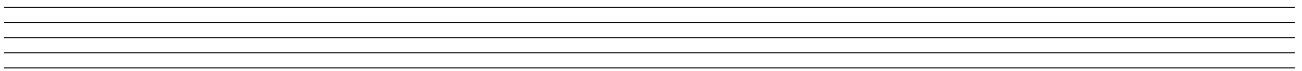
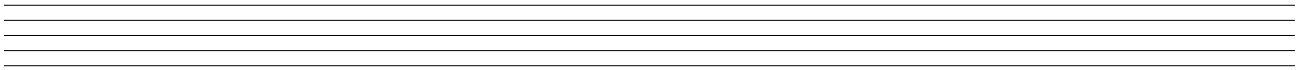
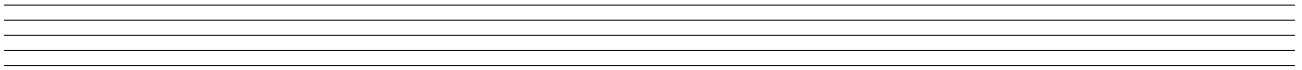
(ii) Write a brief note on his or her work as a collector.

(iii) In general, state why the role of collectors was so important.

(10)

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.

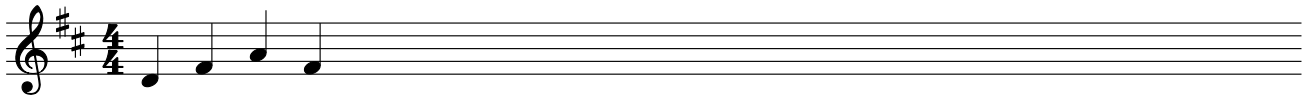
A Add the remaining 10 MELODY NOTES. (20)

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

$\frac{4}{4}$ | d | m | s | m

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

A movement involving an instrumental or vocal soloist or a group of soloists or choir interacting 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 *Brandenburg Concerto no. 5*, *Peer Gynt Suite* or “Hoe-down” from *Rodeo* here).

(i) Chosen work: _ _ _ _ _

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

B State why your chosen work is suitable for this category and briefly describe **one** musical feature of the work.

_ _ _ _ _
_ _ _ _ _
_ _ _ _ _
_ _ _ _ _
_ _ _ _ _ (5)

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

It will be played TWICE.

Answer C and D.

C (i) The opening *instrumental* section contains

- long held notes
- ascending scales
- descending scales
- repeated notes

(ii) Briefly explain your choice. _ _ _ _ _
_ _ _ _ _
_ _ _ _ _
_ _ _ _ _ (5)

D (i) The choir consists of

- male voices only
- female voices only
- male and female voices

(ii) Name the brass instruments heard for the first time as the choir starts singing. _____

(iii) Name the percussion instruments... _____ (9)

You will now hear another excerpt from the same work.

It will be played ONCE.

Answer E.

E (i) The texture of the music is

- homophonic
- monophonic
- polyphonic

(ii) Briefly explain your choice. _____

_____ (5)

You will now hear both excerpts again played ONCE only.

Answer F.

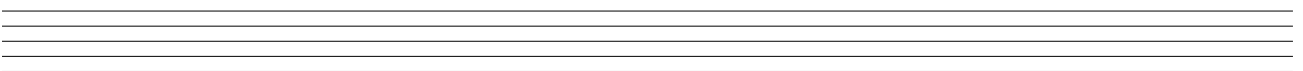
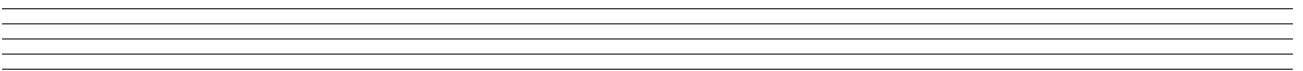
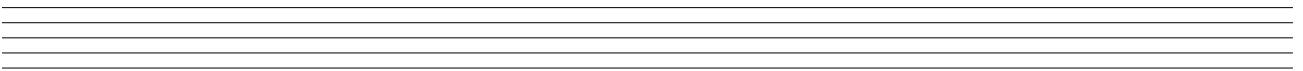
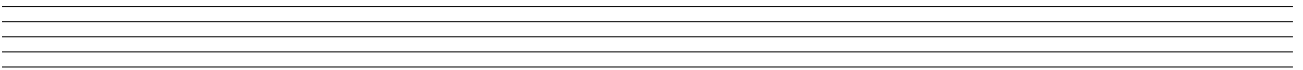
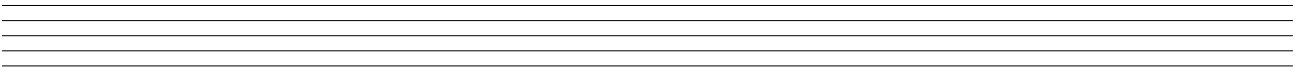
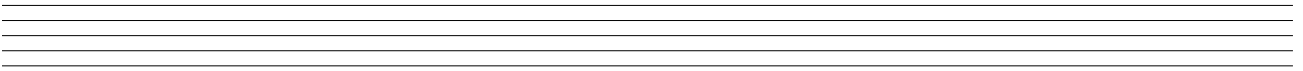
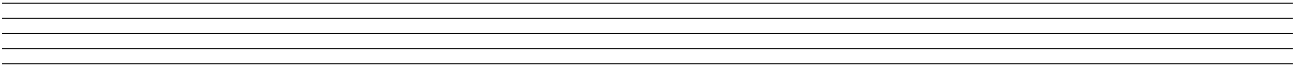
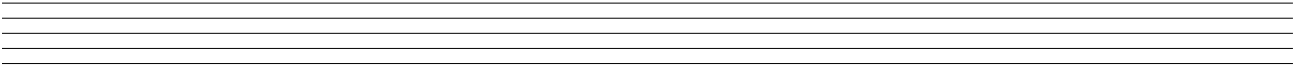
F Compare the two extracts under **three** of the following: mood, speed, time signature and rhythm.

	Excerpt 1	Excerpt 2
Mood		
Speed		
Time signature		
Rhythm		

(12)

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.

Believe Me If All Those Endearing Young Charms

THOMAS MOORE

Moderately

Be - lieve me if all those en - dear - ing young charms which I gaze on so fond - ly to - day, — Were to
 change by to - mor - row and fleet in my arms, Like - fair - y gifts fad - ing a - way — Thou would' st
 still be a - dored as this mo - ment thou art, Let thy love - li - ness fade as it will — And a -
 round the dear ru - in each wish of my heart Would en - twine it - self ver - dant - ly still. —

- A** What are the LETTER NAMES of the three notes at X (bar 2)? _ _ _ _ (6)
- B** These notes form the triad of
- D major E minor G major B 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 8 bar 9 bar 10 (5)

Answer ONE of the following: A or B or C.

A A PHRASE SET TO A GIVEN TEXT

Here are four lines from A Child's Grace.

Here a little child I stand
 Heaving up my either hand;
 Cold as paddocks though they be,
 Here I lift them up to thee.

Robert Herrick

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 C 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*)

Here a lit - tle child I stand, Heav - ing up my eith - er hand;

Rhythm



Melody

OR

B A PHRASE SET TO A GIVEN OPENING

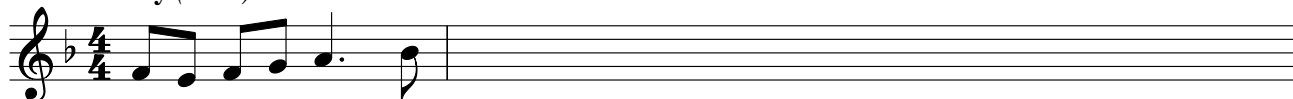
Study this opening.

Rhythm



Melody

Lively (*Vivo*)



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.

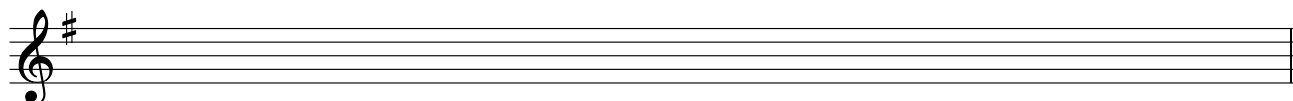
Waltz time (*Tempo di valse*)



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 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, a PLAGAL cadence (IV—I) (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*)

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)

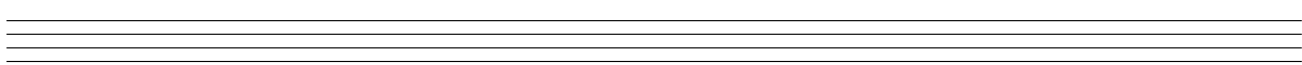
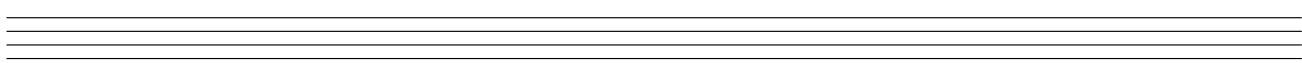
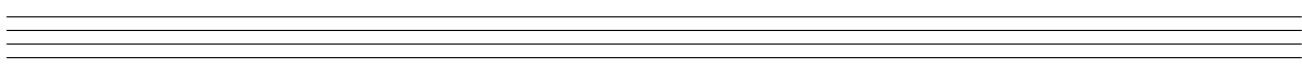
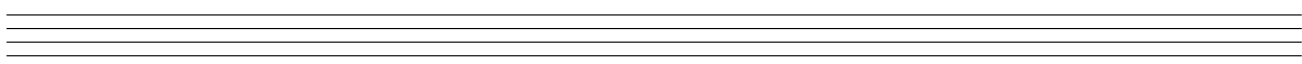
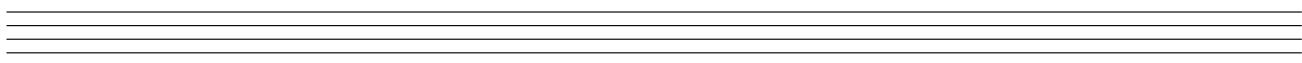
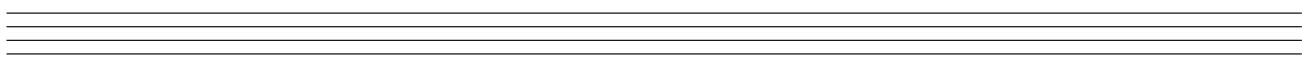
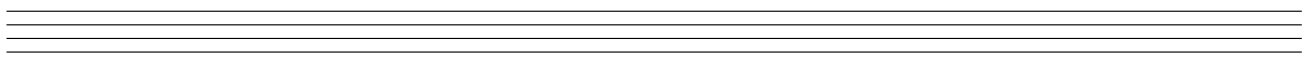
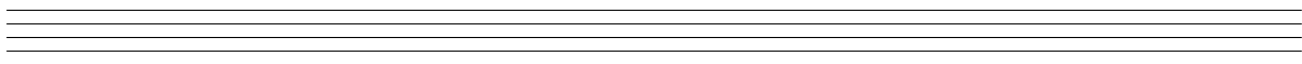
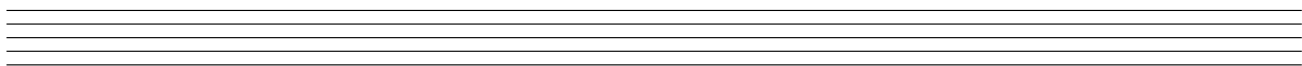
OR

- 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) **The Road Not Taken**
 Two roads diverged in a yellow wood,
 And sorry I could not travel both
 And be one traveler, long I stood
 And looked down one as far as I could
 To where it bent in the undergrowth.
Robert Frost

(ii) **Daybreak**
 A wind came up out of the sea,
 And said, "O mists, make room for me."
 It hailed the ships, and cried, "Sail on,
 Ye mariners, the night is gone."
H. W. Longfellow

(iii) **Na Coisithe**
 I gcoim na hoíche cloisim iad,
 Na coisithe ar siúl;
 Airím iad, ní fheicim iad,
 Ní fios cá mbíonn a gcuard.
Liam S. Gógáin



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 are asked to write an article for a student magazine. Briefly introduce your general study and state why you find it interesting.

.....

.....

.....

..... (3)

Name **three** musical features of your general study and briefly describe each one.

Musical feature 1:

Description:

.....

.....

.....

(3)

Musical feature 2: -----

Description: -----

(3)

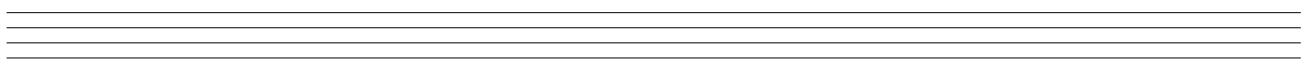
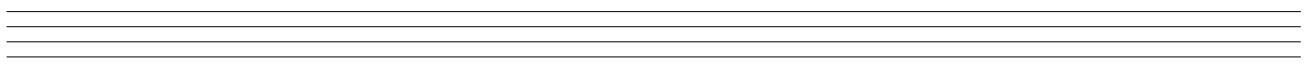
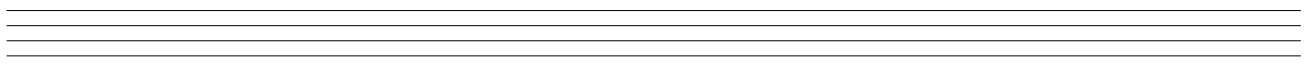
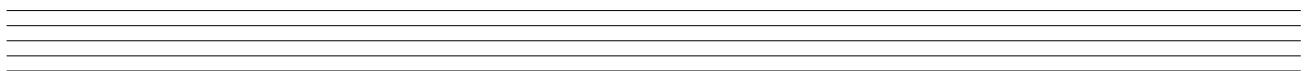
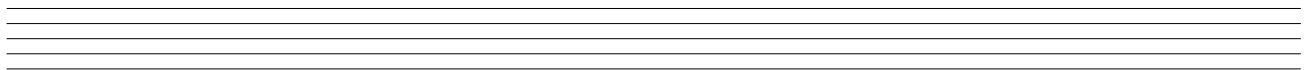
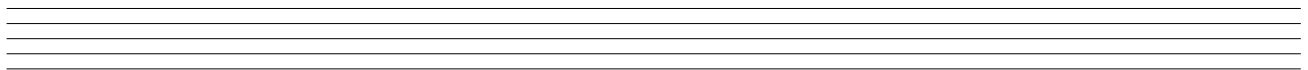
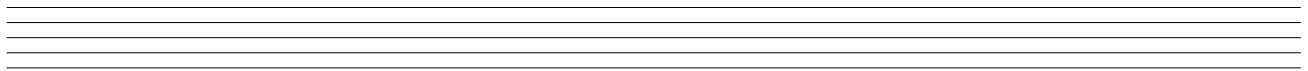
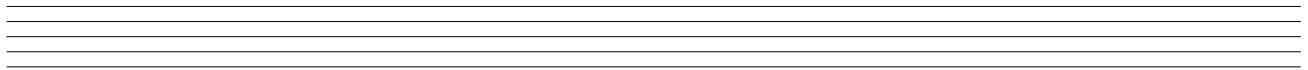
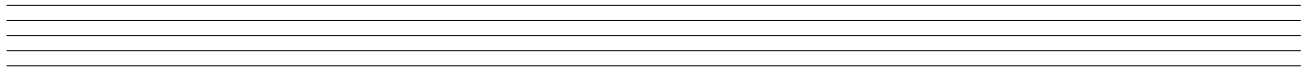
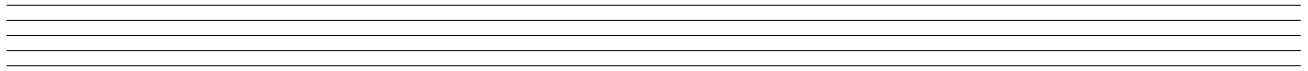
Musical feature 3: -----

Description: -----

(3)

Rough work

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