



# Coimisiún na Scrúduithe Stáit State Examinations Commission

2011. S.41

## JUNIOR CERTIFICATE EXAMINATION, 2011

Write your EXAMINATION NUMBER here:

### MUSIC—HIGHER LEVEL

LISTENING, COMPOSING AND GENERAL STUDY (300 marks)

Wednesday, 22 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 ceadáodh <b>Aggregate total of disallowed questions</b>	
3. An marc a bronnadh (1 lúide 2) <b>Mark awarded (1 minus 2)</b>	
4. Bónas as freagairt i nGaeilge (más cuí) <b>Bonus for answering in Irish (if applicable)</b>	
5. Marc iomlán má bronnadh bónas as freagairt i nGaeilge (3 móide 4) <b>Total mark if a bonus is awarded for answering in Irish (3 plus 4)</b>	
<b>Nóta:</b> 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 <b>Móriomlán</b> ar an script. <b>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.</b>	

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) This is... ..

- a carol       a folk song       a ballad       an art song

(ii) Name the composer. \_\_\_\_\_ (8)

**B Excerpt 2**

(i) The form of this song is... ..

- AABA       ABAB       ABAA       ABBA

(ii) Identify **one** melodic feature that you hear.

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

**C Excerpt 3**

This is an example of **plainchant**. Name **two** features of plainchant.

1 \_\_\_\_\_

2 \_\_\_\_\_ (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 taken from... ..

- a symphony
  - a concerto
  - an opera
  - a suite
- (5)

(ii) The composer is \_\_\_\_\_

B Outline the historical event on which the *entire* work is based.

-----

-----

----- (5)

You will now hear the first part of the excerpt (verses one and two, which are printed below).

It will be played ONCE.

Answer C and D.



Rip-ples in the wa - ter of the rock-pool sun, Rip-ples in the wa - ter of the rock-pool sun,  
 Do - nal an Cho-gaidh will you mar - ry me, Do - nal an Cho-gaidh will you mar - ry me,



Rip-ples in the wa - ter of the rock-pool sun, And the boats are\_ in for win - ter.  
 Do - nal an Cho-gaidh will you mar - ry me, Will I car - ry\_ your three chil - dren?

C (i) The tonality of the music is...  major  minor  modal

(ii) There is a **sequence** in the melody. Explain.

-----

----- (5)

D In the accompaniment, there are... ..

- violins and violas
- violas, cellos and a guitar
- violins and a bodhrán
- violins, basses and a piano (3)

You will now hear the second part of the excerpt (the chorus, which is printed below).

It will be played ONCE.

Answer E.

Rip-ples in the rock-pools, Rip-ples in the sea, Rip-ples in the sand dunes rol-ling in to Con-ne-ma-ra,

Rip-ples in the rock-pools, Rip-ples in the sea, Rip-ples in the sand dunes rol-ling in to Con-ne-ma-ra.

E (i) Name **one** musical feature which helps to convey the mood.

-----

(ii) Briefly explain your choice. -----

----- (4)

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

It will be played TWICE.

Answer F and G.

F Identify **two** traditional features of the opening instrumental section.

1 -----

2 ----- (4)

G Briefly state how the music ends. -----

-----

-----

----- (4)

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 and its time signature.

Dance: \_ \_ \_ \_ \_ Time signature: \_ \_ \_ \_ \_

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


 
 
  (9)

**Excerpt 2**

B (i) This is... ..

- a love song     a lament     a lullaby     a religious song

(ii) Circle **three** features that you hear in the performance.

- ornamentation     singing in unison     a descending scale at the end  
 no ornamentation     singing in harmony     a repeated note at the end

(12)

**Excerpt 3**

C (i) The performers are... ..

- a ballad group     a céilí band     a rock band     a pipe band

Give a reason for your answer. \_ \_ \_ \_ \_

\_ \_ \_ \_ \_

\_ \_ \_ \_ \_

(ii) Name **two** instruments that play the melody.

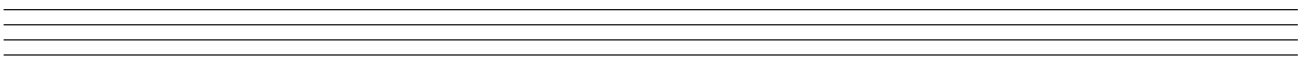
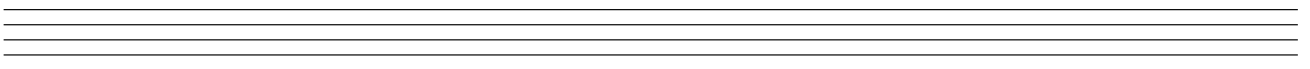
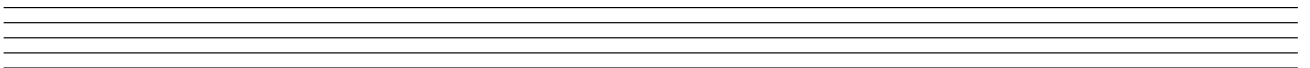
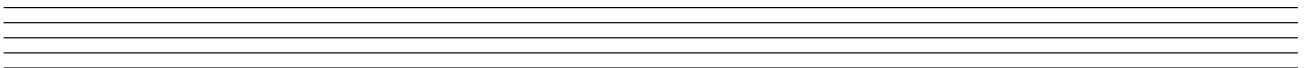
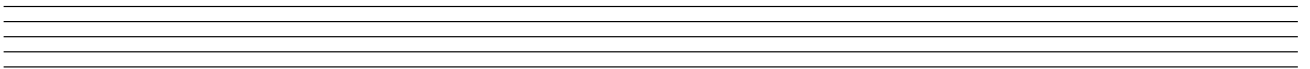
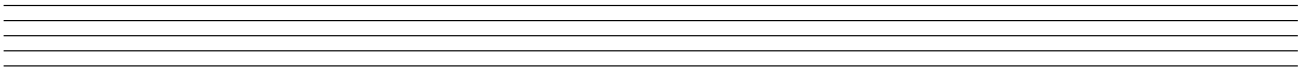
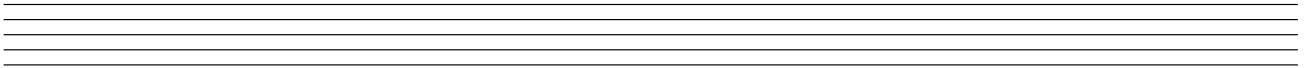
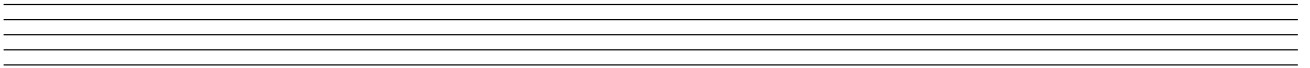
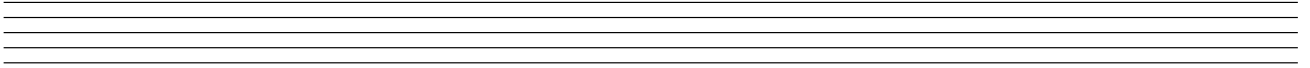
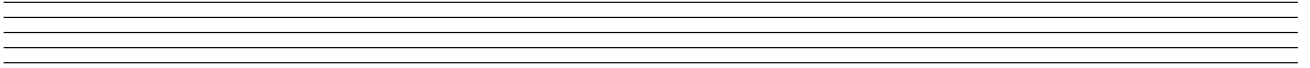
1 \_ \_ \_ \_ \_

2 \_ \_ \_ \_ \_

(9)



# 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.

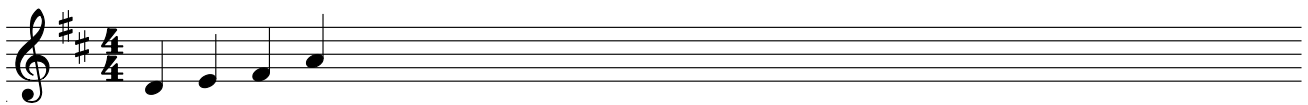
A Add the remaining 10 MELODY NOTES. (20)

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 : r | m : s

OR

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

d	r	m	s

- You now have a long pause in which 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, namely, *Oh, I Got Plenty O' Nuttin'* here).

(i) Chosen song: \_ \_ \_ \_ \_

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

**B** (i) Why is your chosen song suitable for this category? \_ \_ \_ \_ \_

\_ \_ \_ \_ \_

(ii) Give **one** musical feature of the song. \_ \_ \_ \_ \_

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

You will now hear a song from a musical that you may not have heard before.


It will be played TWICE.

The words are printed below.

1. When you walk through a storm,
2. Hold your head up high,
3. And don't be afraid of the dark,
4. At the end of the storm, is a golden sky,
5. And the sweet, silver song of a lark.
6. Walk on through the wind,
7. Walk on through the rain,
8. Though your dreams be tossed and blown...
9. Walk on, walk on, with hope in your heart,
10. And you'll never walk alone,
11. You'll never walk alone...
12. Walk on, walk on, with hope in your heart,
13. And you'll never walk alone,
14. You'll never walk alone...

Answer C and D.

**C** (i) Circle the opening notes of the song (*sounding an octave lower*).

■ 	■ 
■ 	■ 

(ii) The singer is... ..

- a bass       an alto       a treble       a tenor      (6)

**D** (i) The texture of the music is... ..

- polyphonic     monophonic     homophonic

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

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

*You will now hear another version of the same song.*

*It will be played TWICE.*

*Answer E, F and G.*

**E** (i) The instrument in the introduction is \_ \_ \_ \_ \_

(ii) It plays... ..

- tremolo notes     broken chords     rising scales     trills      (6)

**F** (i) There is word-painting in... ..

- line 4 (*sky*)     line 5 (*lark*)     line 6 (*wind*)     line 7 (*rain*)

(ii) Explain your choice. \_ \_ \_ \_ \_

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

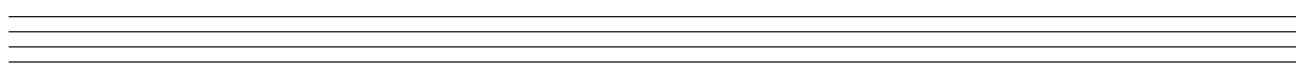
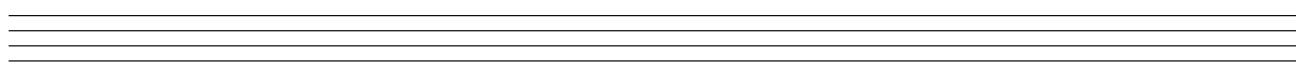
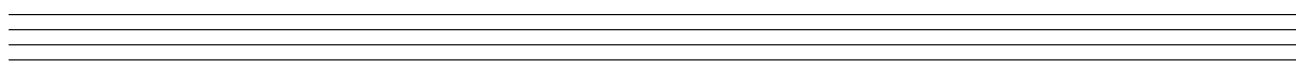
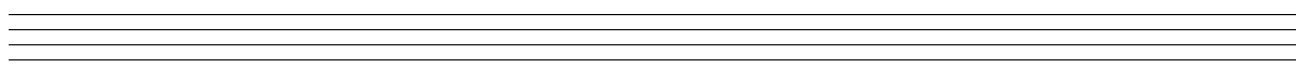
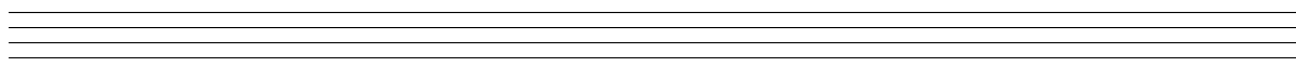
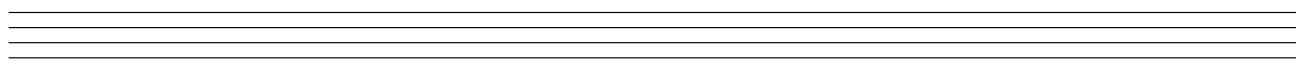
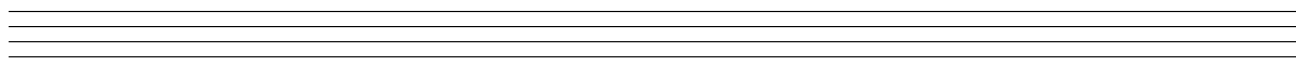
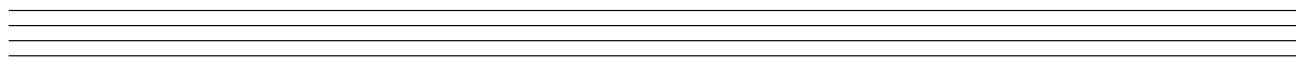
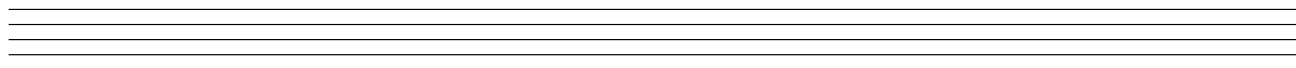
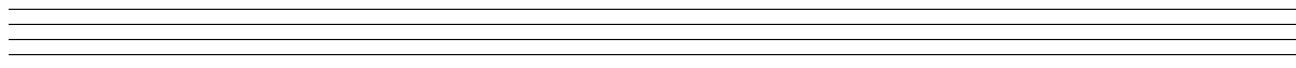
**G** Identify **two** musical features that add dramatic effect to line 14.

1 \_ \_ \_ \_ \_

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

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

## Rough work



## II—COMPOSING

**Question 6**

**TRIADS**

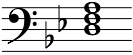
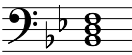
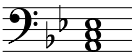
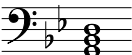
**20 marks**

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

### The Farmer's Boy

Old English song

**Moderate speed**

- A** What are the LETTER NAMES of the three notes at X (bar 2)?    \_ \_    \_ \_    \_ \_    (6)
- B** These notes form the triad of... ..
- F major       D minor       B flat major       G 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 4       bar 9       bar 11       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 *Clouds*.

White sheep, white sheep, on a blue hill,  
 When the wind stops, you all stand still.  
 When the wind blows, you walk away slow.  
 White sheep, white sheep, where do you go?

*Christina Rosetti*

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 D 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*)

White sheep, white sheep, on a blue hill, When the wind stops, you all stand still.

**Rhythm**



**Melody**

OR

### B A PHRASE SET TO A GIVEN OPENING

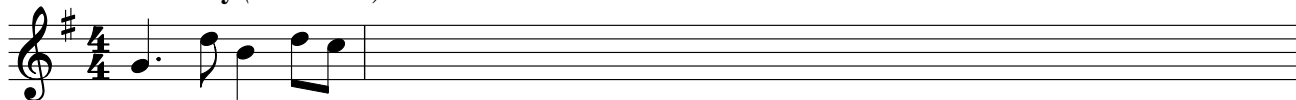
Study this opening.

Rhythm



Melody

Moderately (*Moderato*)



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.

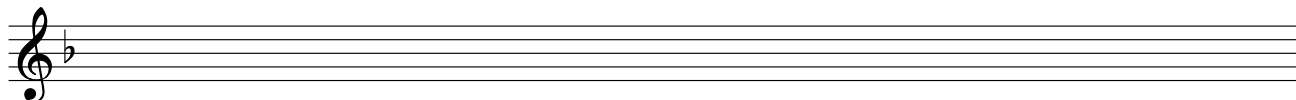
Waltz time (*Tempo di valse*)



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 F 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.

Waltz time (*Tempo di valse*)

The musical score is in 3/4 time with a key signature of one sharp (F#). The first system consists of two measures of melody in the treble clef and two measures of bass in the bass clef. Brackets labeled 'X' and 'Y' indicate gaps in the bass line. The second system consists of two measures of melody and two measures of bass. A bracket labeled 'Z' indicates a gap in the bass line at the end of the piece.

Add melody and bass notes to form the following:

- 1 At X, an IMPERFECT cadence (ii—V) (12)
- 2 At Y, an INTERRUPTED cadence (V—vi) (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.

At a walking pace (*Andante*)

The musical score is in 4/4 time with a key signature of one sharp (F#). The first system consists of two measures of melody in the treble clef and two measures of bass in the bass clef. Brackets labeled 'X' and 'Y' indicate gaps in the bass line.



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 (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.

## The Bailiff's Daughter of Islington

Traditional

The first four 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) **The Shooting Stars**

That night  
we went out in the dark  
and saw the shooting stars  
was one of the best nights ever.

*James Carter*

(ii) **Abhainn ag caint**

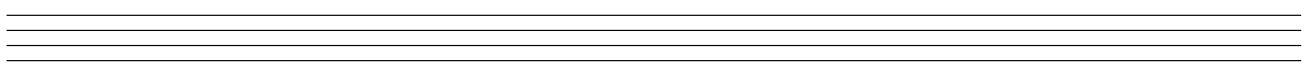
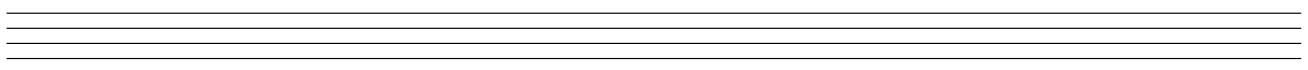
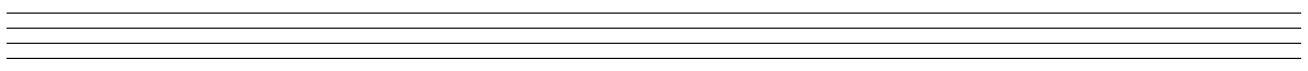
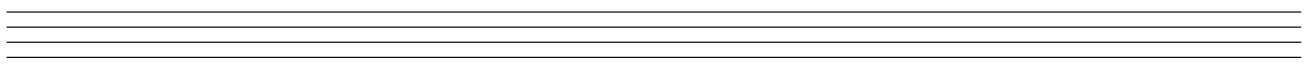
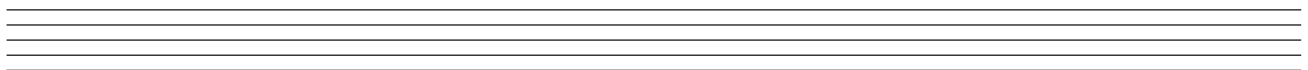
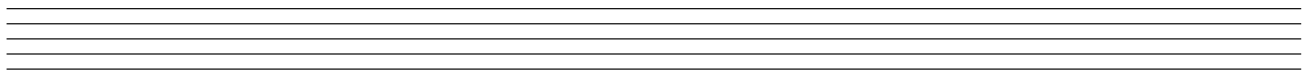
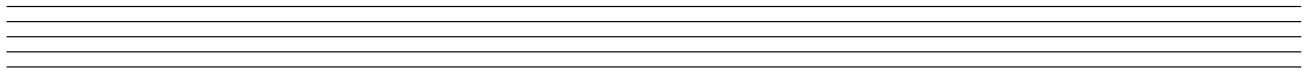
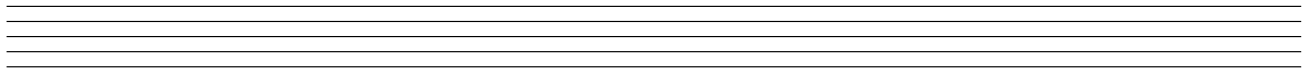
Sruthán beag mé, sruthán beag mé,  
Ó thaobh an chnoic a thagaim;  
Is bím ag léimneach is ag rith  
Is am ar bith ní stadaim.

*Peadar Ó hAnnracháin*

(iii) **Seal**

See how he dives  
From the rocks with a zoom!  
See how he darts  
Through his watery room.

*William Jay Smith*



### 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 talk about your general study to your school's revision club. Name and describe **three** musical features that you will include in your presentation.

Musical feature 1: .....

Description: .....

.....

.....

.....

.....

.....

.....

.....

..... (4)

Musical feature 2: \_ \_ \_ \_ \_

Description: \_ \_ \_ \_ \_

\_ \_ \_ \_ \_

\_ \_ \_ \_ \_

\_ \_ \_ \_ \_

\_ \_ \_ \_ \_

\_ \_ \_ \_ \_

\_ \_ \_ \_ \_

\_ \_ \_ \_ \_

\_ \_ \_ \_ \_

\_ \_ \_ \_ \_

\_ \_ \_ \_ \_

(4)

Musical feature 3: \_ \_ \_ \_ \_

Description: \_ \_ \_ \_ \_

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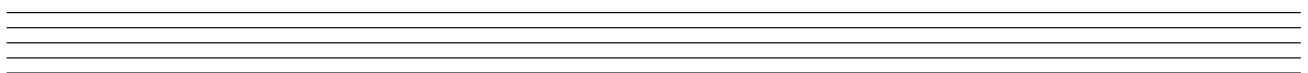
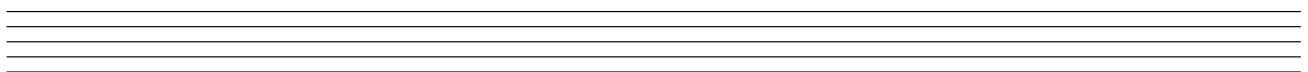
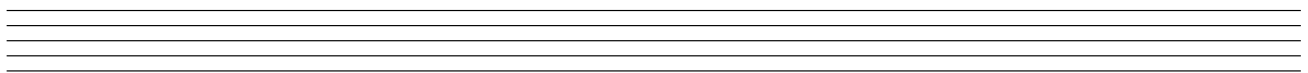
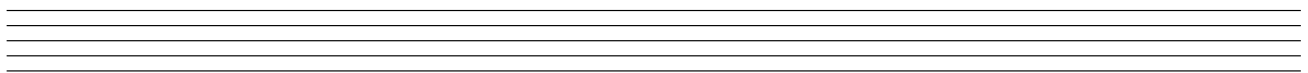
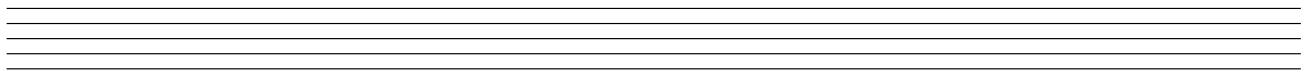
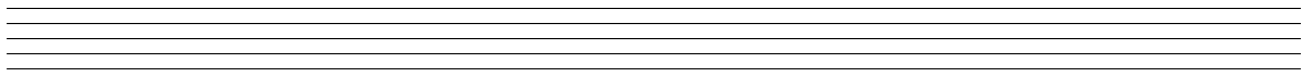
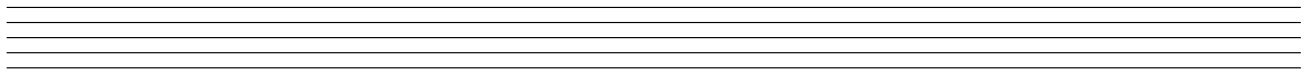
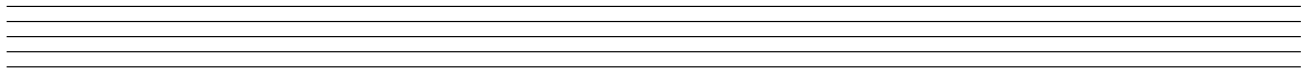
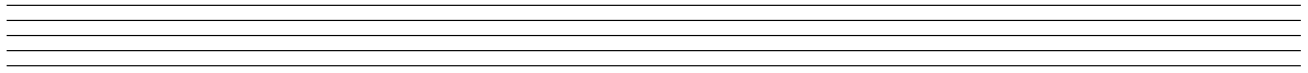
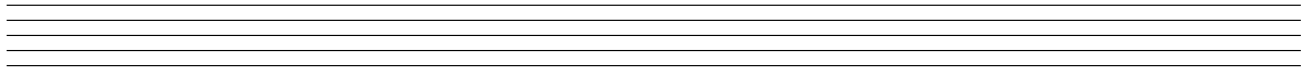
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(4)

## Rough work

A series of 25 horizontal dashed lines for writing.



**Blank page**