



Coimisiún na Scrúduithe Stáit State Examinations Commission

2013. S.41

JUNIOR CERTIFICATE EXAMINATION, 2013

Write your EXAMINATION NUMBER here:

MUSIC—HIGHER LEVEL

LISTENING, COMPOSING AND GENERAL STUDY (300 marks)

Wednesday, 19 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 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	
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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) Name this song. _____

(ii) Give **one** melodic feature of this song. _____ (8)

Excerpt 2

B (i) Name the composer of this song. _____

(ii) The texture at the beginning is ...

polyphonic monophonic homophonic

(iii) At the words 'two are on my right hand' the texture is ...

polyphonic monophonic homophonic (8)

Excerpt 3

C (i) The form of the song is

ABBA AABA ABAA ABAB

(ii) Identify **one** feature of the rhythm. _____ (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.

Excerpt 1: An excerpt from Peer Gynt Suite, played TWICE.

Answer A and B.

A (i) The composer is _____

(ii) Name the movement from which this excerpt is taken. _____ (4)

B Peer Gynt Suite is an example of programme music. Explain.

_____ (4)

You will now hear the first part of the excerpt. The opening 14 bars are printed below.

It will be played THREE times. Answer C and D.

Excerpt 1, first part

The musical score consists of three staves of music in 3/4 time with a key signature of one sharp (F#).
 - Bar 1: Treble clef, F#4, G4, A4, B4, C5, D5, E5, F#5. A fermata is placed over the first five notes. Above the staff, '8va' is written with a dashed line and a bracket indicating an octave transposition.
 - Bar 2: Treble clef, F#4, G4, A4, B4, C5, D5, E5, F#5. A fermata is placed over the first five notes.
 - Bar 3: Treble clef, F#4, G4, A4, B4, C5, D5, E5, F#5.
 - Bar 4: Treble clef, F#4, G4, A4, B4, C5, D5, E5, F#5.
 - Bar 5: Treble clef, F#4, G4, A4, B4, C5, D5, E5, F#5.
 - Bar 6: Treble clef, F#4, G4, A4, B4, C5, D5, E5, F#5.
 - Bar 7: Treble clef, F#4, G4, A4, B4, C5, D5, E5, F#5.
 - Bar 8: Treble clef, F#4, G4, A4, B4, C5, D5, E5, F#5.
 - Bar 9: Treble clef, F#4, G4, A4, B4, C5, D5, E5, F#5.
 - Bar 10: Treble clef, F#4, G4, A4, B4, C5, D5, E5, F#5.
 - Bar 11: Treble clef, F#4, G4, A4, B4, C5, D5, E5, F#5.
 - Bar 12: Treble clef, F#4, G4, A4, B4, C5, D5, E5, F#5.
 - Bar 13: Treble clef, F#4, G4, A4, B4, C5, D5, E5, F#5.
 - Bar 14: Treble clef, F#4, G4, A4, B4, C5, D5, E5, F#5.

C (i) Identify the percussion instrument heard in this excerpt. _____

(ii) Two features of the melody are

triplets trills dotted rhythm

octave leaps minor key repeated notes (6)

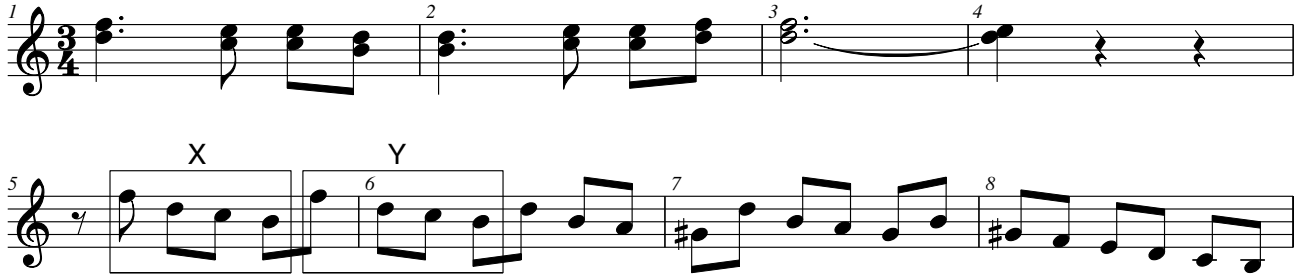
D The excerpt also features muted strings. Explain the term muted.

_____ (3)

You will now hear the second part of the excerpt. The opening eight bars are printed below.

It will be played **THREE** times. Answer E.

Excerpt 1, second part



E (i) At X and at Y, state whether the string instruments are played *arco* (with the bow) or *pizzicato* (plucked).

X _____ Y _____

(ii) After bar 8, we hear...

the opening melody at the same pitch

the opening melody at a higher pitch

the opening melody at a lower pitch

a new melody

(7)

You will now hear a different excerpt from the same movement, which is not printed here.

It will be played **THREE** times. Answer F.

Excerpt 2

F In this excerpt, we hear

a melody on plucked strings

violins and cellos in imitation

a sustained chord

sequences

Insert numbers in the boxes to show the order in which they are heard. Number 1 has been inserted for you.

(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 performance is a mixture of traditional style and...

- jazz
- classical
- country
- rock

(ii) Identify **two** traditional instruments heard in this excerpt.

1 _____

2 _____

(iii) Identify **one** non-traditional instrument heard in this excerpt.

_____ (12)

Excerpt 2

B (i) Name the instrument playing the melody in this excerpt. _____

(ii) Identify **two** traditional features of this performance.

1 _____

2 _____ (9)

Excerpt 3

C (i) Name this type of dance. _____

(ii) The time signature is... _____

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



(9)

- 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 five notes** are given.
- Answer A, B and C.

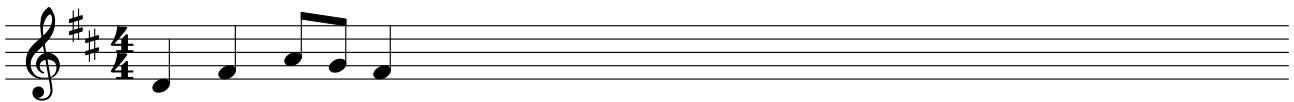
A Add the remaining 10 MELODY NOTES. (20)

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 . f : m

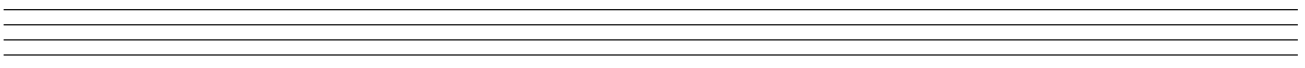
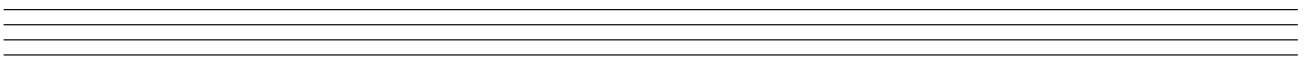
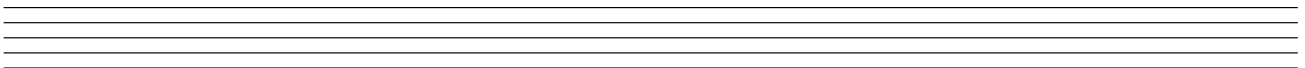
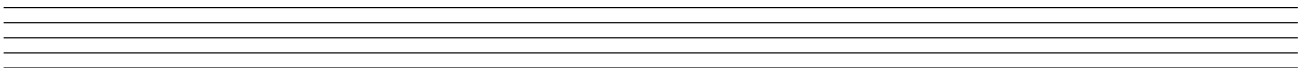
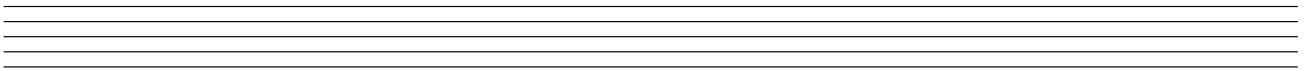
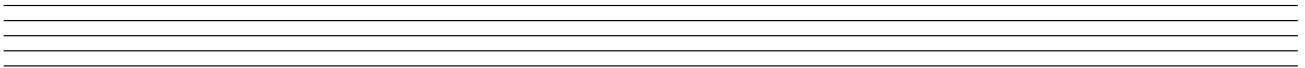
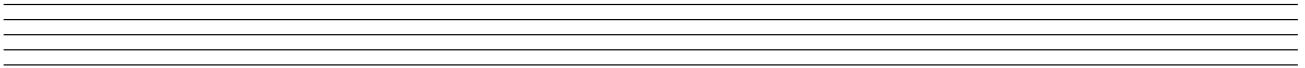
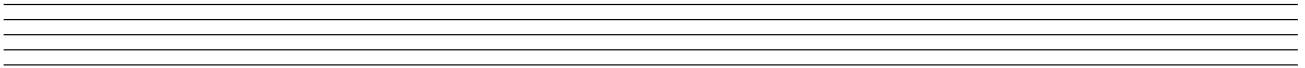
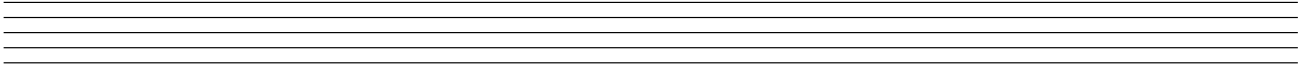
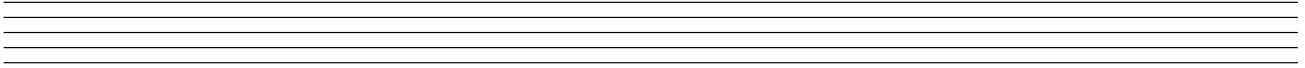
OR

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

| d | m | s f m |

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

Rough work



Dance Movements

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 *Brandenburg Concerto No. 5*, *Peer Gynt Suite* or ‘Hoedown’ here).

(i) Chosen work: _____

(ii) Composer: _____ (4)

B Name and describe **one** musical feature of your chosen 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 and D.

Excerpt 1

C Name the instrument that plays the opening melody. _____ (4)

D (i) The repeated rhythm pattern in the accompaniment is...



(ii) This type of repeated pattern is known as...

■ an arpeggio ■ an ostinato ■ a ritornello ■ a drone (6)

You will now hear a second excerpt from the same work.

It will be played **THREE** times.

Answer E.

Excerpt 2

E State **two** new features of the accompaniment here.

1 -----

2 ----- (8)

You will now hear a third excerpt from the same work.

It will be played **THREE** times.

Answer F.

Excerpt 3

F We hear the original melody for the last time. Give **three** changes that occur in this excerpt.

1 -----

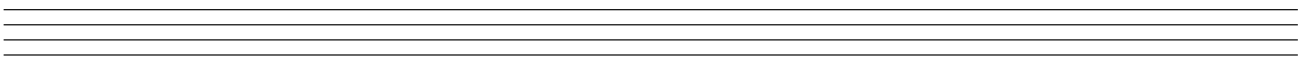
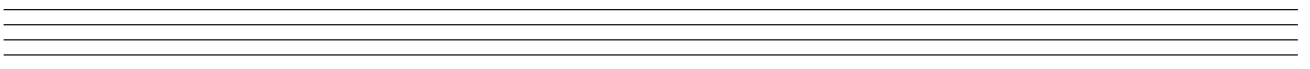
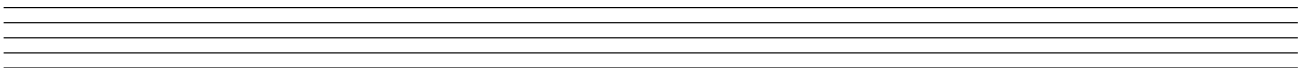
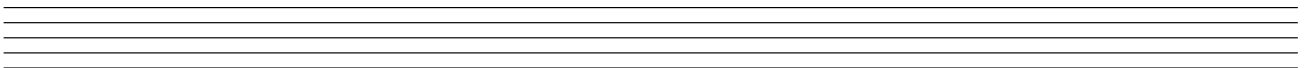
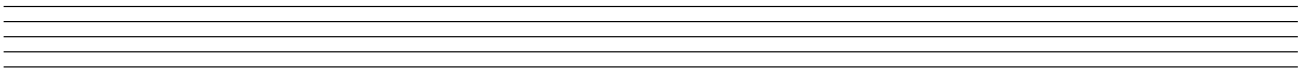
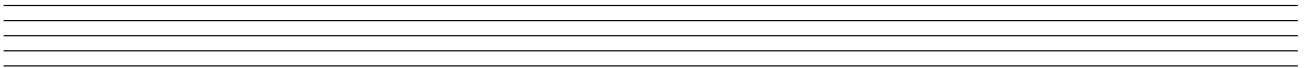
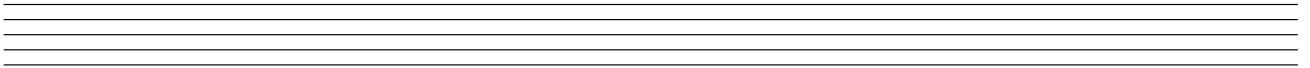
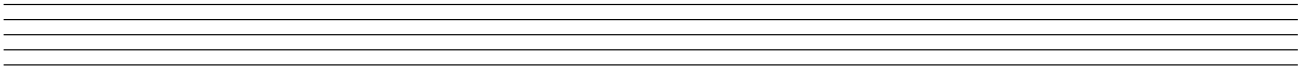
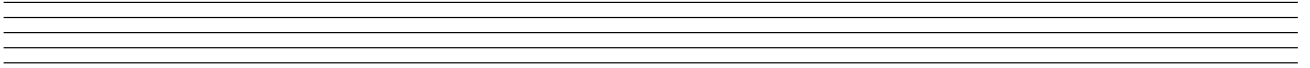
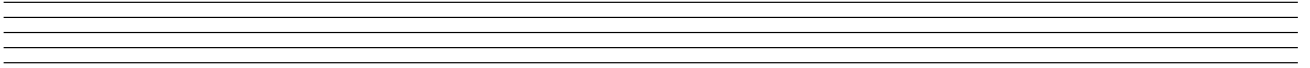
2 -----

3 -----

----- (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.

Early One Morning

Gently X Traditional

The musical score is written on a single treble clef staff in 2/4 time with a key signature of one flat (B-flat major). It consists of 16 measures. Measure 1 starts with a quarter rest. Measure 2 contains three notes: F4, G4, and A4, which are marked with an 'X'. Measure 3 contains notes G4, F4, and E4. Measure 4 contains notes D4, C4, and B3. Measure 5 contains notes A3, G3, and F3. Measure 6 contains notes E3, D3, and C3. Measure 7 contains notes B2, A2, and G2. Measure 8 contains notes F2, E2, and D2. Measure 9 contains notes C2, B1, and A1. Measure 10 contains notes G1, F1, and E1. Measure 11 contains notes D1, C1, and B0. Measure 12 contains notes A0, G0, and F0. Measure 13 contains notes E0, D0, and C0. Measure 14 contains notes B0, A0, and G0. Measure 15 contains notes F0, E0, and D0. Measure 16 ends with a quarter rest.

- A** What are the LETTER NAMES of the **three** notes at X (bar 2)? _ _ _ _ (6)
- B** These notes form the triad of...
- G minor C major A minor F major (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 7 bar 10 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 Ladybird

‘The ladybird is quite absurd!’
 The ant said to the bee,
 ‘So many legs and a coat of red—
 It doesn’t look like me!’

Richard McWilliam

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

Quickly (Allegro)

‘The lad - y-bird is quite ab - surd!’ The ant said_ to the bee,

Rhythm

|| _____

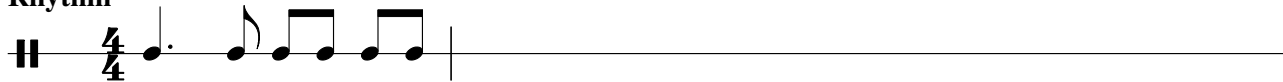
Melody

OR

B A PHRASE SET TO A GIVEN OPENING

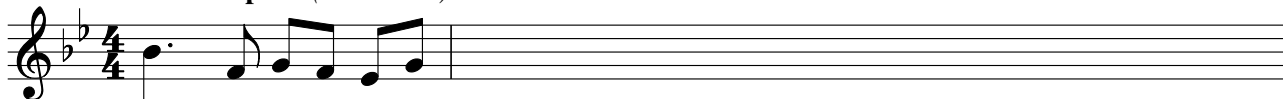
Study this opening.

Rhythm



Melody

Moderate speed (*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 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.

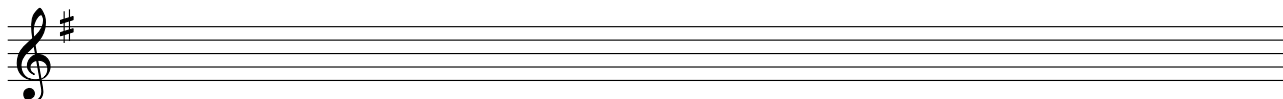
Walking pace (*Andante*)



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)

X Y Z

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.

Walking pace (Andante)

X Y

Add parts for three or four voices, as appropriate, 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 (IV—V—I) (21)

OR

C BACKING CHORDS

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

The West Wind

Traditional

The first chord symbol above the music indicates the chord of D.

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 Pobble who has no toes**

The Pobble who has no toes
Had once as many as we;
When they said, 'Someday you may lose them all,'
He replied, 'Fish fiddle dee dee!'

Edward Lear

(ii) **The Arbour**

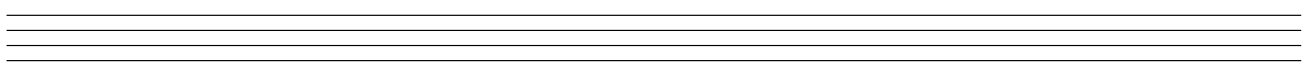
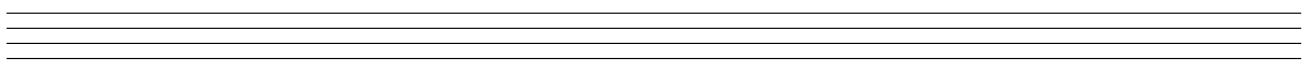
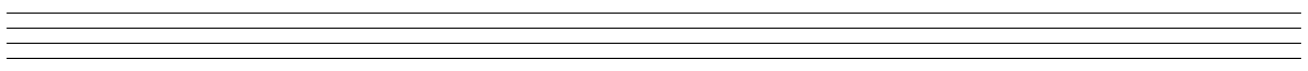
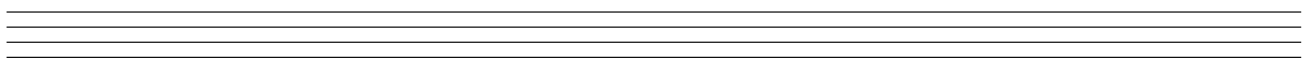
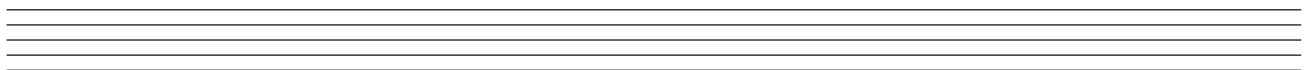
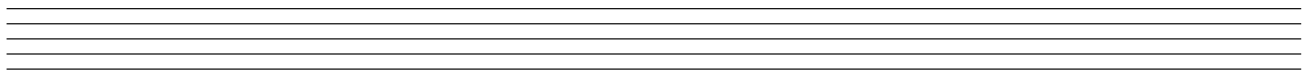
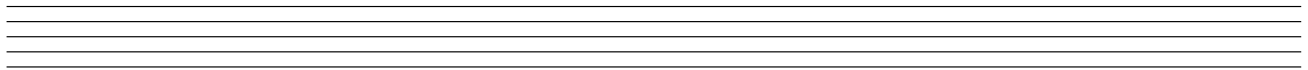
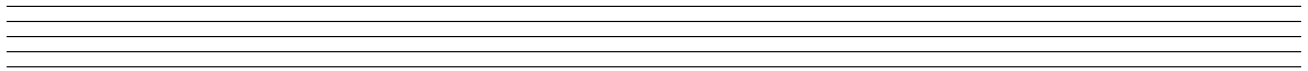
I'll rest me in this sheltered bower,
And look upon the clear blue sky
That smiles upon me through the trees
Which stand so thick clustering by.

Anne Brontë

(iii) **Faoiseamh a Gheobhadsa**

Faoiseamh a gheobhadsa
Seal beag gairid
I measc mo dhaoine
Ar oileán mara,
Ag siúl cois cladaigh
Maidin is tráthnóna
Ó Luan go hAoine
Thiar ag baile.

Máirtín Ó Direáin



III—GENERAL STUDY

Question 10

20 marks

Answer A, B and C.

Do NOT include pieces from your set songs, set works or Irish music here.

A Name your **general study**.

To which category does this study belong?

B Give the titles and name the composers or performers of **two** pieces of music under this heading.

(i) Title:

Composer:

or

performer: (4)

(ii) Title:

Composer:

or

performer: (4)

C You are presenting your general study as part of a music class project. Name and describe **three** musical features that you would include in your presentation.

Musical feature 1:

Description:

.....

.....

.....

.....

.....

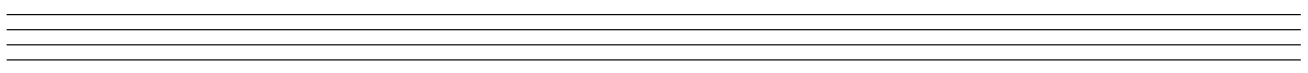
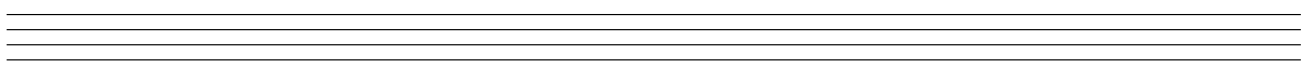
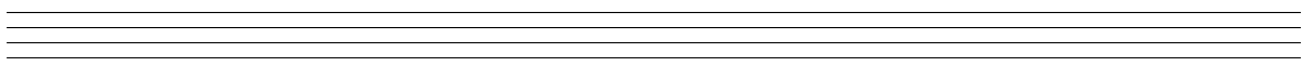
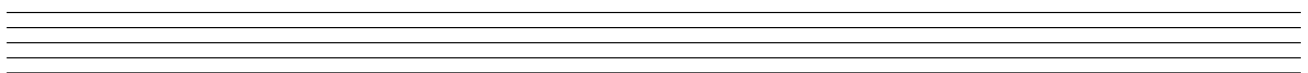
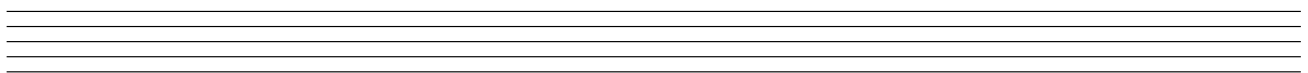
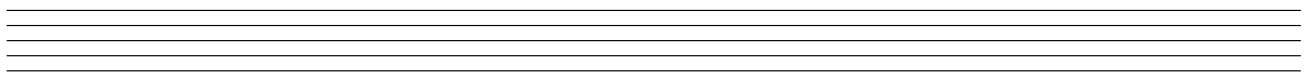
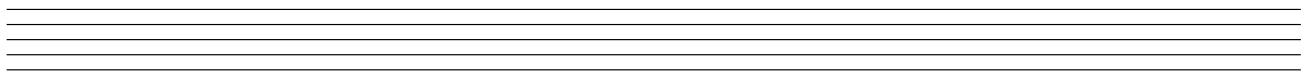
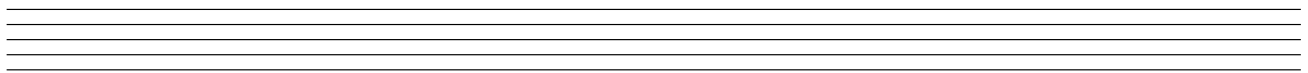
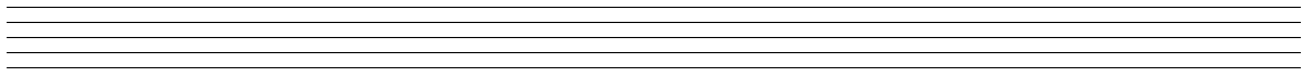
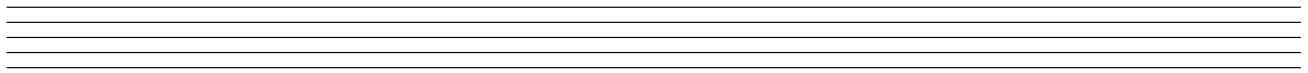
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..... (4)

Rough work

A series of 20 horizontal dashed lines for writing.



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