



Coimisiún na Scrúduithe Stáit
State Examinations Commission
JUNIOR CERTIFICATE EXAMINATION 2003

S.41

8207

Write your EXAMINATION NUMBER here.



MUSIC – HIGHER LEVEL

LISTENING, COMPOSING AND GENERAL STUDY (300 marks)

Monday, 16 June - Afternoon, 2.00 - 4.00

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/ceiste nár ceadaíodh Aggregate total of all disallowed question(s)	
3. An t-ollmharc cruinn a bronnadh (1 lúide 2) Total mark awarded (1 minus 2)	
4. Breismharc do fhreagairt trí mheán na Gaeilge (más i gceist) Bonus mark for answering through Irish (if applicable)	
5. Marc iomlán má bronnadh breismharc do fhreagairt trí Ghaeilge (3+4) Total mark awarded if Irish bonus (3+4)	
<p>Nóta: Caithfidh an marc i líne 3 (nó líne 5 má bronnadh breismharc do fhreagairt trí mheán na Gaeilge) a bheith cothrom leis an marc sa bhosca Móriomlán ar an scrípt.</p> <p>Note: The mark in row 3 (or row 5 if an Irish bonus is awarded) must equal the mark in the Móriomlán box on the script.</p>	

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, then, 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, tap, hum or sing during the examination.*
-

I - LISTENING

Q.1

SET SONGS

30 marks

THREE excerpts, each played TWICE.

Answer A, B, C and D.

A Name this song

Identify the form ABBA¹ AABA¹ ABAB¹ (8)

B This song is a lament a lullaby a ballad

The composer is (8)

C Here is an excerpt from an *aria*.
Explain this term.

The tonality of the excerpt is ... modal minor major (8)

D Here is an excerpt from one of the songs you have just heard:

At a walking pace



It is the opening of song 1 song 2 song 3 (6)

You now have a short pause to complete your answer.

- An excerpt from one of your set works played **THREE** times.
- An outline of the music score is printed below.

The musical score is written in treble clef with a key signature of two sharps (D major) and a 4/4 time signature. It consists of 25 measures. The score is divided into sections X, Y, and Z. Section X (measures 1-3) features a melodic line with a trill on the second measure. Section Y (measures 4-6) continues the melodic line. Section Z (measures 7-9) features a series of chords. Measures 10-13 show a melodic line with a trill on measure 10. Measures 14-16 show a series of chords. Measures 17-19 show a series of chords. Measures 20-22 show a series of chords with an 8va marking. Measures 23-25 show a melodic line with an 8va marking and a final cadence.

Answer A, B, C and D.

A Who composed this music? ... -----
Why did he write it? -----
----- (5)

B This is a dance. Give the title ... -----
The time signature is $\frac{3}{4}$ $\frac{3}{2}$ $\frac{2}{2}$ (5)

C Which family of instruments does NOT feature in this excerpt? brass percussion
 strings woodwind

Name the main family of instruments in bars 1–10 ----- (6)

D Which solo instrument plays the melody in bars 11–14? -----

Which solo instrument plays the melody in bars 15–18? ----- (6)

Now listen to a later section, which is not printed here. You will hear it TWICE.

Answer E.

E This section begins with a musical idea already heard in the first excerpt. It is based on one of the following in the music score on page 4:

X Y Z

List TWO features of the music that follows.

1 -----

2 ----- (8)

There will now be a pause for you to complete your answer.

You will now hear *THREE* excerpts, each played *TWICE*.

Answer A, B and C.

Excerpt 1

A TWO instruments play the melody. Name them 1 _____
2 _____

Name the instrument that accompanies them _____ (10)

Excerpt 2

B The metre of this dance is ■ 2 ■ 3 ■ 4

Identify the type of dance _____ (8)

Excerpt 3

C This is a modern arrangement of a folk-song. List *THREE* non-traditional aspects of the singing.

1 _____
2 _____
3 _____ (9)

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

D Write a note on *ONE* of the following:
(a) a collector of Irish music *OR* (b) a solo performer of traditional Irish music.

_____ (13)

There will now be a pause for you 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 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 solfa [doh = D]

{ d : m . r | m : s

OR

III - A combination of stick (or other) notation and tonic solfa

| d m r m s

- There will now be a long pause for you to complete your answer.

Historical and Modern Ballads

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 or COUNTRY OF ORIGIN. (Do NOT name The Streets of Laredo or The 59th Street Bridge Song here).

Chosen song: _____

Composer

or

Country of origin: _____ (4)

B Briefly describe your CHOSEN SONG. Refer to two of the following: metre, form, melodic features, rhythmic features.

 _____ (6)

You will now hear a verse from a song you may not have heard before. The words are printed below.

It will be played THREE times.

The words are:

1. Let us pause in life's pleasures and count its many tears,
2. While we all sup sorrow with the poor.
3. There's a song that will linger for ever in our ears,
4. Oh, Hard Times come again no more.
5. 'Tis the song, the sigh of the weary;
6. Hard Times, Hard Times, come again no more:
7. Many days you have lingered around my cabin door,
8. Oh, Hard Times come again no more.

Answer C, D and E.

C The song is sung by a solo singer a small group of singers a solo singer and small group of singers (2)

D Name TWO instruments that you hear in this excerpt.

1 _____ 2 _____

The accompaniment at the beginning consists of _____

_____ (7)

E At line 5, the texture is polyphonic monophonic homophonic

Explain your choice.

_____ (7)

You will now hear another verse of the song.

It will be played TWICE.

Answer F and G.

F Describe the accompaniment at the beginning.

Give TWO reasons (other than the change of texture) why the following lines sound more dramatic:

*'Tis the song, the sigh of the weary;
Hard Times, Hard Times, come again no more.*

1 _____

2 _____ (7)

G The FORM of each verse is ... free ternary binary

Explain your choice.

_____ (7)

You now have a long pause to complete your answer.

Rough Work

The page contains ten blank musical staves, each consisting of five horizontal lines. These staves are arranged vertically down the page, providing space for musical notation or calculations.

II - COMPOSING

Q.6

TRIADS

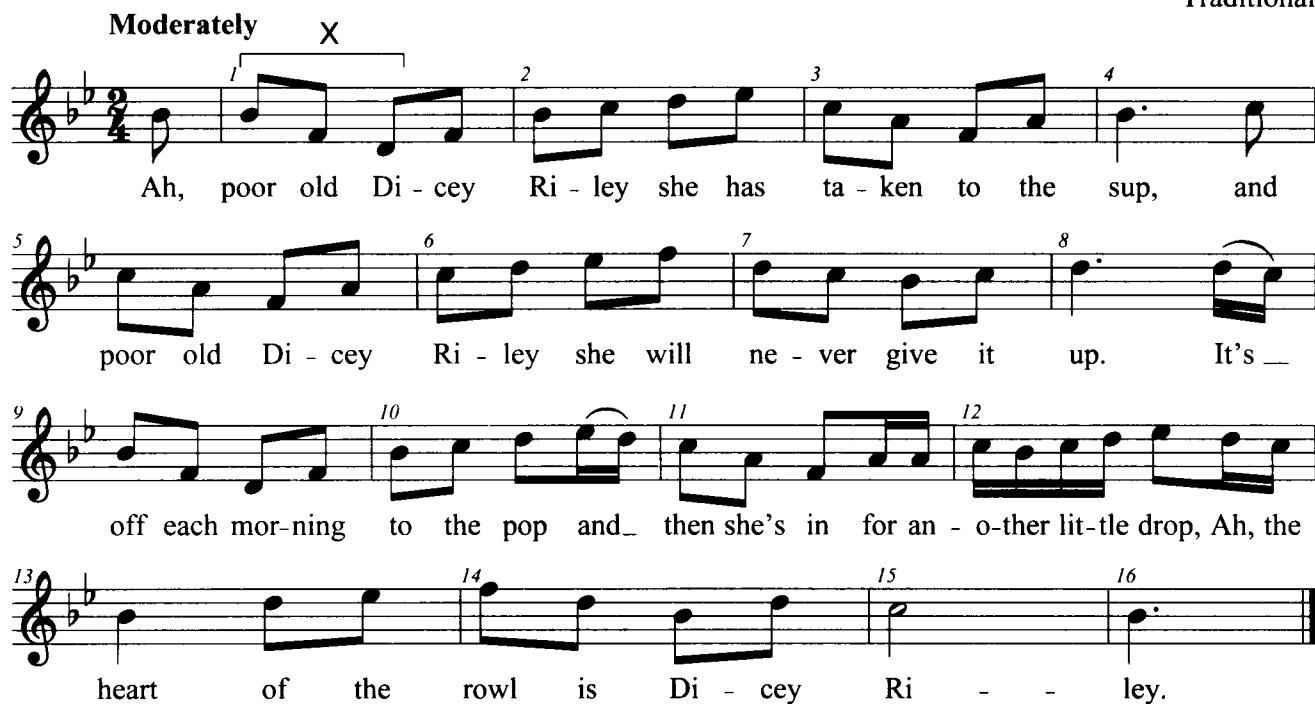
20 marks

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

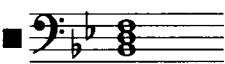
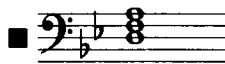
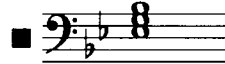
Dicey Riley

Traditional

Moderately X



Ah, poor old Di - cey Ri - ley she has ta - ken to the sup, and
 poor old Di - cey Ri - ley she will ne - ver give it up. It's ___
 off each mor - ning to the pop and_ then she's in for an - o - ther lit - tle drop, Ah, the
 heart of the rowl is Di - cey Ri - - - ley.

- A** What are the LETTER NAMES of the three notes at X? (6)
- B** They form the triad of D minor E flat major
 B flat major F minor (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 5 bar 6
 bar 7 bar 12 (5)

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

A A PHRASE SET TO A GIVEN TEXT

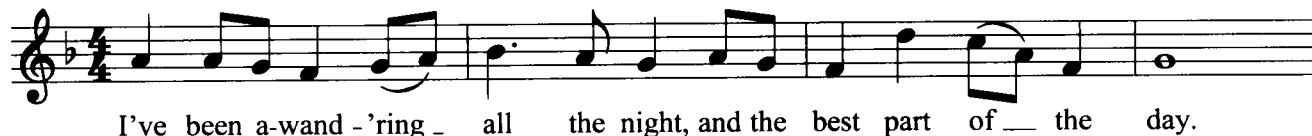
- Here are the first four lines of a poem:

I've been a-wand'ring all the night,
 And the best part of the day.
 Now I'm returning home again,
 I bring you a branch of May.

- 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 or 'DOH'. (4)
- 4 Insert the words or syllables underneath the correct notes. (4)

Moderately (*Moderato*)




I've been a-wand-'ring _ all the night, and the best part of _ the day.

Rhythm

||

Melody

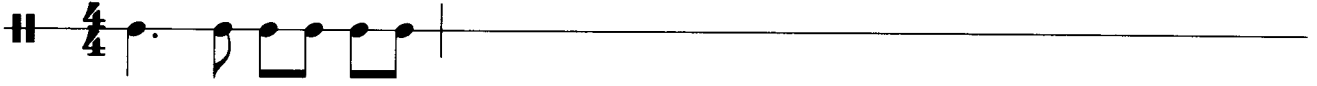


OR

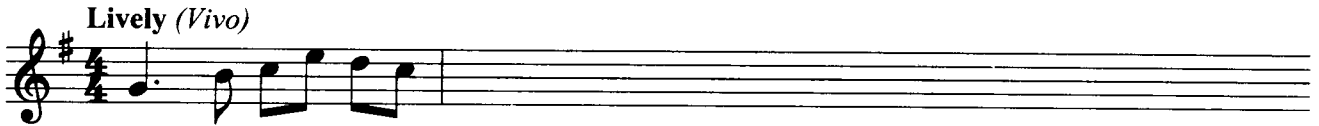
B A PHRASE SET TO A GIVEN OPENING

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 or 'DOH'. (4)
- 4 Add suitable PHRASING. (4)

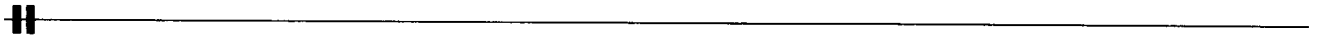
OR

C AN ANSWERING PHRASE

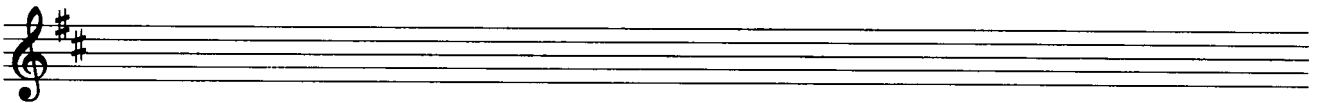
Study this four-bar opening phrase:



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 or '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', 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.

At a walking pace (*Andante*)

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

- 1 At 'X', a 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

C BACKING CHORDS

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

Waltzing Matilda

A B Patterson

The first five symbols above the music indicate the appropriate chords, namely, *F* and *B flat*.

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(s) and accompanying instrument(s) of your choice.
- 3 Name these voice(s)/instrument(s) on the score. (100)

OR

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

(i) **Bed in Summer**

In winter I get up at night
 And dress by yellow candle-light.
 In summer quite the other way,
 I have to go to bed by day.

R L Stevenson.

(ii) **Brian O'Linn**

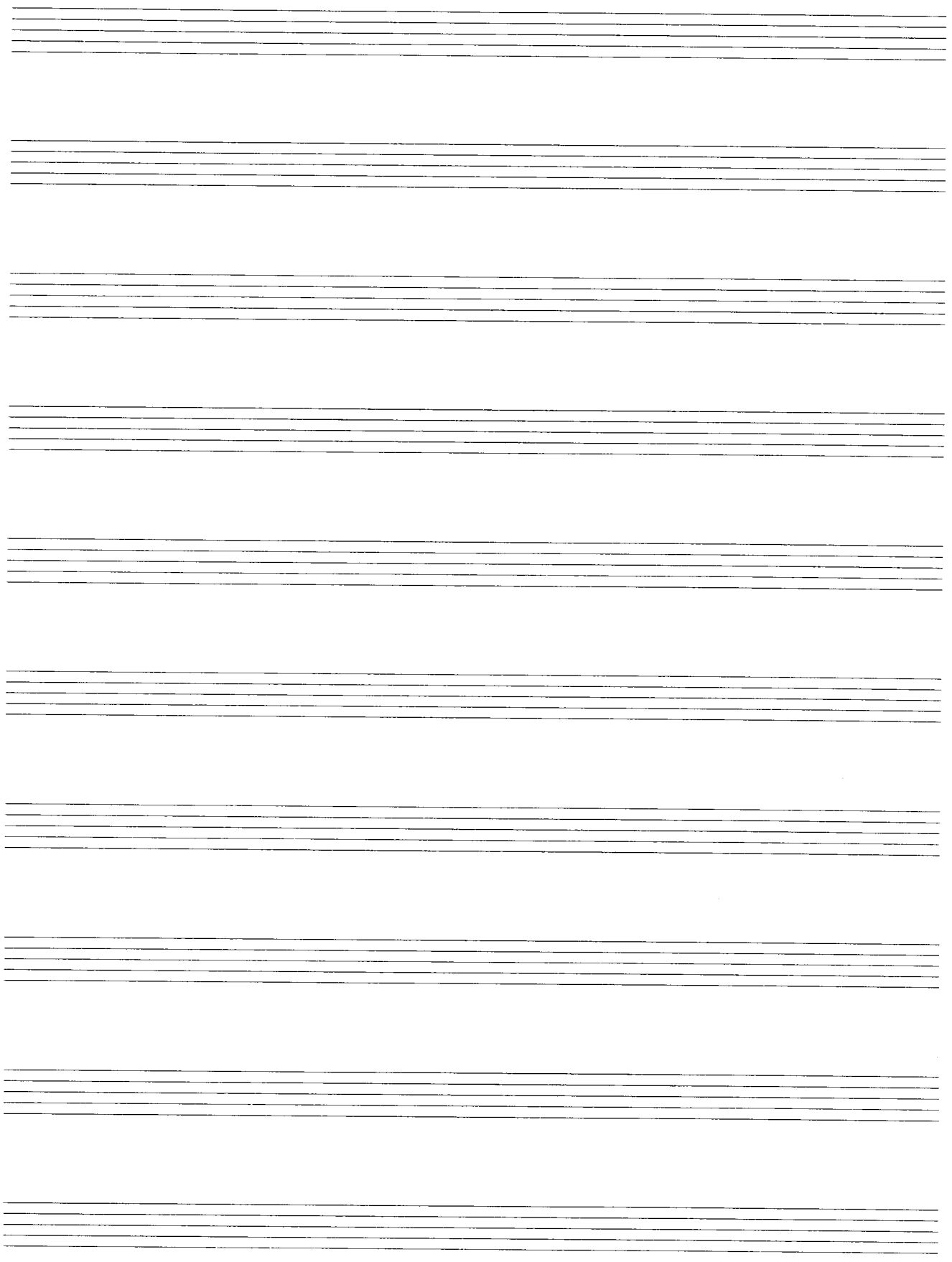
Brian O'Linn was a gentleman born,
 His hair it was long and his beard unshorn,
 His teeth were out and his eyes far in –
 'I'm a wonderful beauty', says Brian O'Linn!

Anon.

(iii) **Na Coisithe**

I gcoim na hoíche cloisim iad,
 Na coisithe ag siúl;
 Airím iad, ní fheicim iad,
 Ní fios cá mbíonn a gcuaird.

Liam Gogan.



Q.10

20 marks

Answer A, B and C.

Do NOT select pieces from your set songs, set works or Irish music as a topic.

A Name your **general study**:

This belongs to one of the following categories

day-to-day music

modern art music

the popular tradition

ethnic music (other than Irish)

medieval and renaissance music

B List TWO pieces of music under this category, with their composers or performers.

(i) Title:

Composer:

or

Performer: (4)

(ii) Title:

Composer:

or

Performer: (4)

C Choose TWO features of your general study. Describe each feature and say how it broadened your musical interests.

Musical feature 1:

Description:

.....

.....

.....

.....

.....

.....

(6)

Musical feature 2: -----

Description: -----

(6)

Rough Work

A series of 20 horizontal dashed lines spanning the width of the page, intended for rough work or calculations.

