



Coimisiún na Scrúduithe Stáit State Examinations Commission

2018. S.41

JUNIOR CERTIFICATE EXAMINATION, 2018

Write your EXAMINATION NUMBER here 

MUSIC – HIGHER LEVEL

LISTENING, COMPOSING AND GENERAL STUDY (300 marks)

Wednesday, 20 June, morning, 9:30–11:30

Centre stamp

FOR EXAMINER

Total mark

1. Total of end-of-page totals	
2. Aggregate total of all disallowed question(s)	
3. Mark awarded (1 minus 2)	

Question	Mark	
1		
2		
3		
4		
5		
6		
7		
8		
9		
10		
Total		
Grade		

GENERAL INSTRUCTIONS

- Before the examination begins, listen carefully to the test excerpt. If you cannot hear the recording clearly, tell the superintendent immediately.
- Write all your answers in this answer-book in the spaces provided.
- Rough work pages are included in the answer-book.

SPECIAL INSTRUCTIONS

- Answer as follows:

I—Listening:	Questions 1 to 5
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 questions 1 to 6.
-

Three excerpts from one of your set works.

Excerpt 1, for the first time. Answer A and B.

A (i) Name the complete work from which this excerpt is taken.

(ii) Name the movement. -----

(iii) The composer is ----- (4)

B (i) This work is

- a cantata a concerto an opera a suite

(ii) The work was inspired by

- medieval poems a river journey a Swiss legend (4)

Excerpt 1, for the 2nd, 3rd and 4th times. Answer C and D.

C (i) The time signature is $\frac{3}{1}$. In each bar there are

- 3 quaver beats 3 minim beats 3 semibreve beats

(ii) The voices are accompanied by

- strings and percussion strings and brass brass and percussion full orchestra (4)

D Two features of the music in this excerpt are

- major key dotted rhythm descending bass line
 timpani roll rising scales polyphonic texture (4)

Excerpt 2, played three times. Answer E.

E List **four** differences between the music of Excerpt 1 and Excerpt 2.

Excerpt 1	Excerpt 2
Example: $\frac{3}{1}$ time signature	Example: $\frac{3}{2}$ time signature
1.	1.
2.	2.
3.	3.
4.	4.

(8)

Excerpt 3, played three times. Answer F.

F (i) The opening motif, played twice, is



(ii) How many cymbal crashes are heard as the singers hold their final note? _____

(iii) The tonality of the music in this excerpt is

major

modal

(6)

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

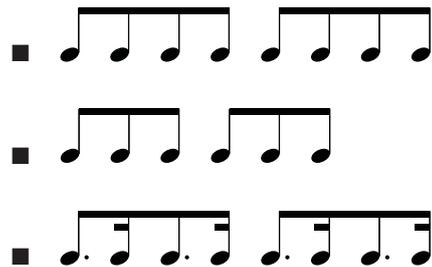
- Three excerpts, each played twice.
- Answer A, B and C.

Excerpt 1

A (i) Name this type of dance. _____

(ii) Give the time signature. _____

(iii) A typical bar of rhythm is



(9)

Excerpt 2

B (i) Name the instrument playing the melody. _____

(ii) One traditional feature of the performance is _____

(iii) Describe the accompaniment.

_____ (12)

Excerpt 3

C (i) This excerpt begins with liling. Explain liling.

(ii) Name **three** instruments that you hear in this excerpt.

1 _____

2 _____

3 _____ (9)

Now answer D. (There is no music on the recording for this part of the question.)

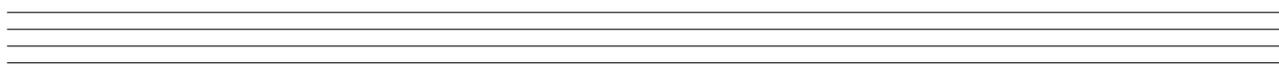
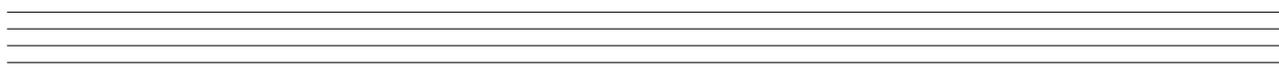
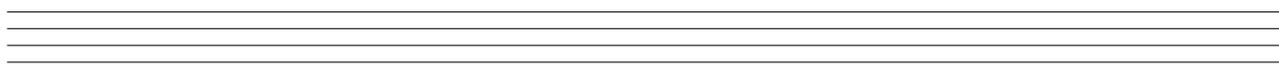
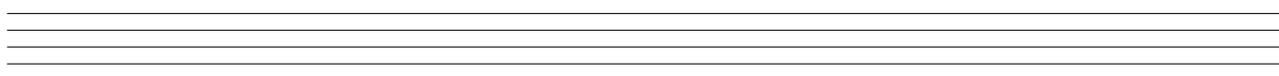
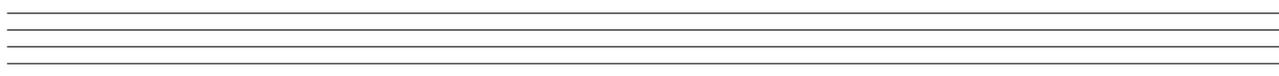
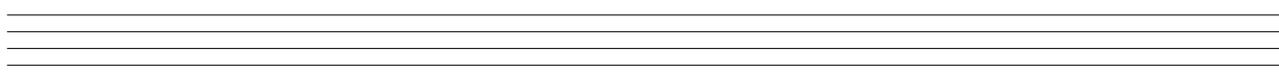
D (i) The Belfast Harp Festival took place in the year _ _ _ _ _ . The number of harpers who attended was _ _ _ . The name of one of these harpers was _ _ _ _ _ . To honour their patrons, harpers composed special tunes called _ _ _ _ _ . The strings of the old Irish harp were made of _ _ _ _ _ . A well-known harper of modern times is _ _ _ _ _ .

(ii) One aim of the organisers of the Belfast Harp Festival was
_ _ _ _ _
_ _ _ _ _

(iii) Explain why the Belfast Harp Festival was so important for the preservation of Irish traditional music.
_ _ _ _ _
_ _ _ _ _
_ _ _ _ _
_ _ _ _ _
_ _ _ _ _
_ _ _ _ _
_ _ _ _ _
_ _ _ _ _
_ _ _ _ _
_ _ _ _ _
_ _ _ _ _ (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 a pause after each playing.
- The keynote doh 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.

FOR THE EXAMINER

Melody		
Contour		
Rhythm		
Bonus		
Barlines		
Subtotal		
Extra bar/notes		
Total		

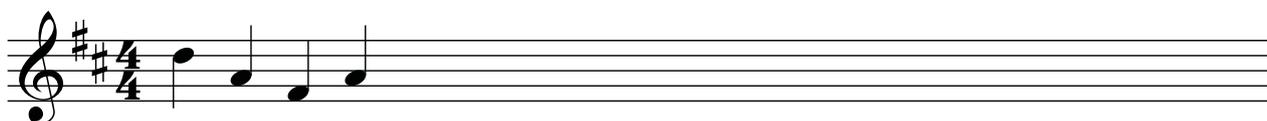
A Add the remaining 10 melody notes. (20)

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' : s | m : s

or

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

4 | | | |
4 d' s m s

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

Accompanied and Unaccompanied Vocal Church Music and Carols

Answer A and B now. (There is no music on the recording for these sections.)

A Name your **chosen song** in this category and its composer or source.

(i) Chosen song: _____

(ii) Composer: _____

or

Source of the song: _____

_____ (4)

B Describe **two** musical features of your chosen song.

Feature 1: melody rhythm tonality form (tick **one**)

Description: _____

Feature 2: melody rhythm tonality form (tick **one**)

Description: _____

_____ (6)

You will now hear four excerpts, each played three times.

Answer the questions on each excerpt.

Excerpt 1

C (i) The melody at the beginning is played by

- cellos French horns trombones violins

(ii) The singer is

- an alto a soprano a tenor

(iii) **Two** features of the vocal line are

- rising scales syncopation legato singing
 free rhythm wide leaps triplets

(8)

Excerpt 2

D (i) The texture of the vocal music in this excerpt is

- monophonic ■ homophonic ■ polyphonic

Give a reason for your answer, referring to this excerpt.

(ii) In the background, the harp plays mostly

- scales ■ broken chords ■ block chords (8)

Excerpt 3

E (i) Name the instrument playing the melody. -----

(ii) The opening notes of the vocal melody are:

■  (6)

■ 

■ 

Excerpt 4

F (i) Identify **two** melodic features of the music in this excerpt.

1 -----

2 -----

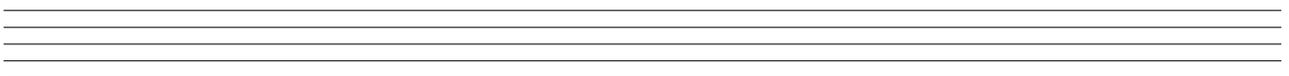
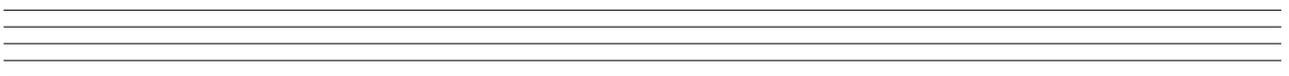
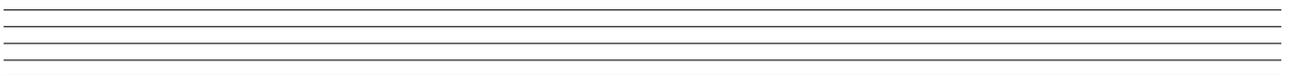
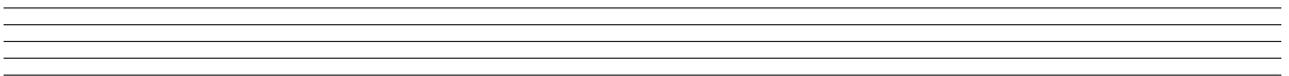
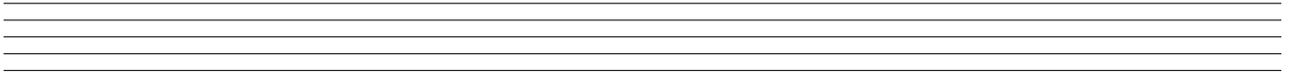
(ii) Name the percussion instrument heard in this excerpt. -----

(iii) Immediately after the voice finishes, there is

- a melodic change ■ a tempo change ■ a key change (8)

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

Rough Work



Answer **one** of the following – A or B or C.

A A PHRASE SET TO A GIVEN TEXT

Antigonish

Yesterday, upon the stair,
I met a man who wasn't there.
He wasn't there again today,
I wish, I wish he'd go away.

Hughes Mearns

The beginning of the verse has 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, that is, doh. (4)
- 4 Insert the words or syllables underneath the correct notes. (4)

Moderately

Yes - ter - day, up - on the stair, I ___ met a man who was - n't there. He

Rhythm

|| _____

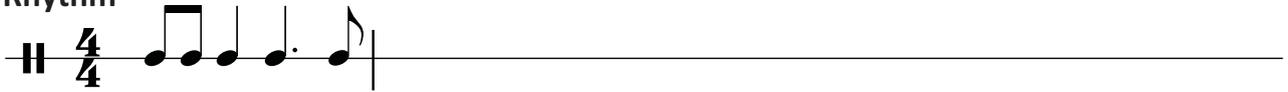
Melody

or

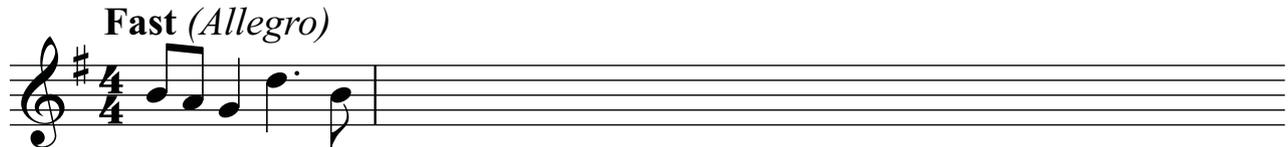
B A PHRASE SET TO A GIVEN OPENING

Study this opening.

Rhythm



Melody



Now complete the melody.

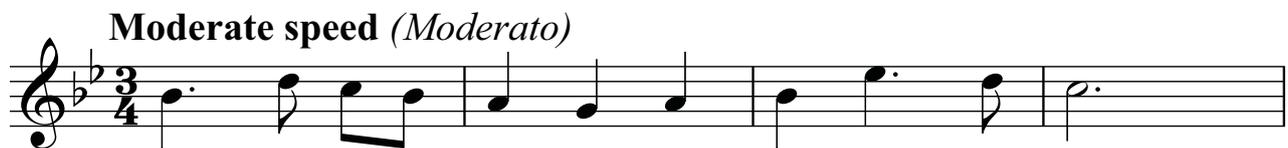
Use the following guidelines:

- 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

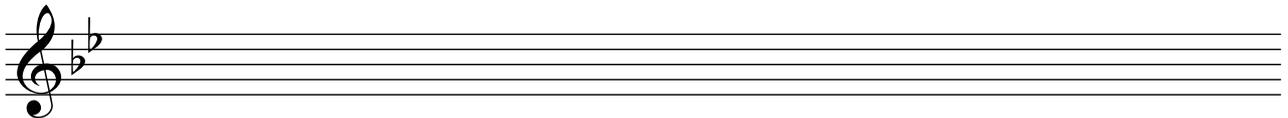
Study this opening phrase.



Rhythm



Melody



Now compose an answering phrase above to complete this melody.
Make your answering phrase **different** from the opening phrase.

Use the following guidelines:

- 1 Write a four-bar 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)

Answer **one** of the following – A or B or C.

A MELODY AND BASS NOTES AT CADENCES FOR KEYBOARD

Complete the following piece as directed below. It is in the key of D major.

Moderately (Moderato)

Add melody and bass notes to form the following:

- 1 At X, a plagal cadence (IV–I) (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

B CHORDS AT CADENCES FOR SATB CHOIR

Complete the following piece as directed below. It is in the key of G major.

Walking pace (Andante)

Add parts for three voices at X and Y and four voices at Z to form the following:

- | | | |
|---|---------------------------------------------------------|------|
| 1 | At X, an imperfect cadence (IV–V) | (12) |
| 2 | At Y, an imperfect cadence (I–V) | (12) |
| 3 | At Z, a perfect cadence and its approach chord (ii–V–I) | (21) |

or

C BACKING CHORDS

Study the following tune in the key of F major. It is intended for chordal accompaniment.

Never Smile at a Crocodile

Frank Churchill

- The first chord is given.
- Now fill in the other nine 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) **Song About Old Troll**

Troll sat alone on his seat of stone,
And munched and mumbled a bare old bone;
For many a year he had gnawed it near,
For meat was hard to come by.
Done by! Gum by!
In a cave in the hills he dwelt alone,
And meat was hard to come by.

J. R. R. Tolkien

(ii) **The People Upstairs**

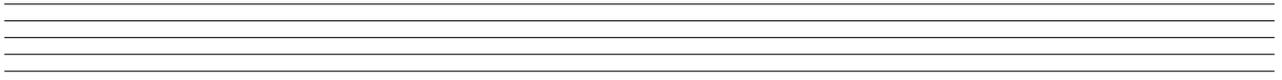
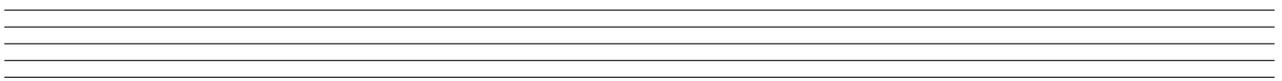
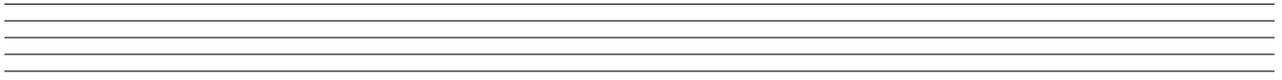
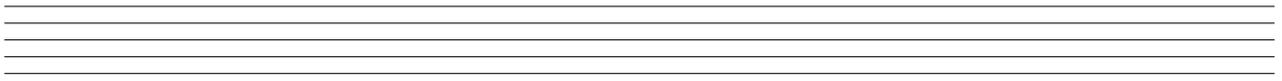
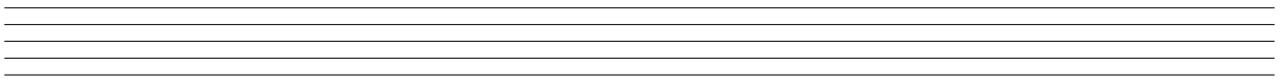
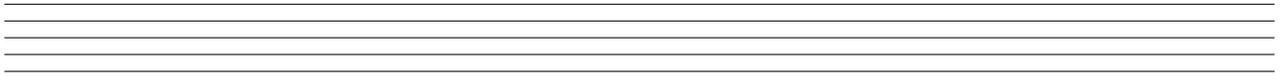
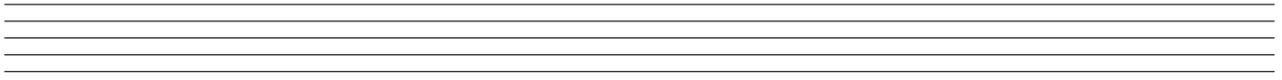
The people upstairs all practise ballet,
Their living room is a bowling alley,
Their bedroom is full of conducted tours,
Their radio is louder than yours.
I might love the people upstairs more
If only they lived on another floor.

Ogden Nash

(iii) **Paitsín**

Ó, tá mo chroí briste faoi scamall is brón,
Mar chaill mé mo mhadra amuigh ar an ród.
Níor mhadra go dtí é, é beag agus deas,
Ba chuma leis báisteach, nó sneachta nó teas.

Lionard Ó hAnnaidh



III—GENERAL STUDY

Question 10

20 marks

**Day-to-day music, modern art music, ethnic music (other than Irish),
medieval and renaissance music or the popular tradition**

Answer A, B and C.

A Name your general study. _ _ _ _ _

B List **two** pieces of music from your general study.
Name the composer or performer in each case.

(i) Piece 1: _ _ _ _ _

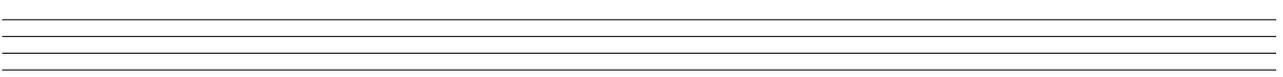
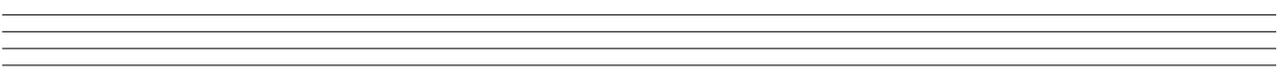
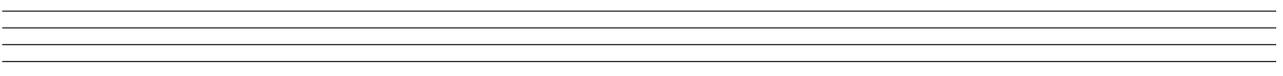
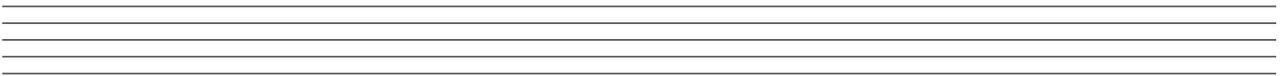
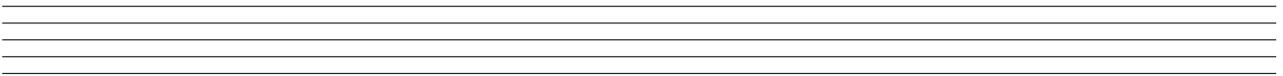
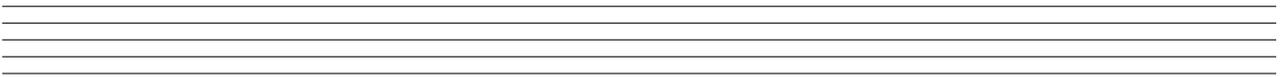
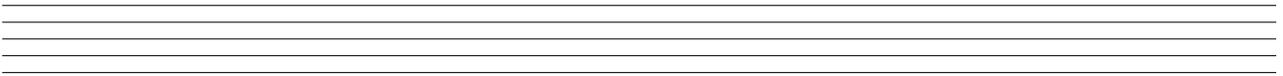
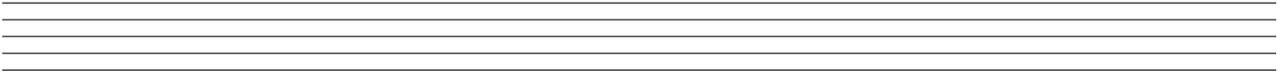
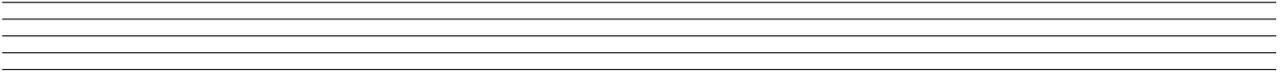
Composer or performer: _ _ _ _ _

(ii) Piece 2: _ _ _ _ _

Composer or performer: _ _ _ _ _ (8)

C Write an account of your general study. Include a description of some musical features.

Rough Work



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