



**Coimisiún na Scrúduithe Stáit
State Examinations Commission**

LEAVING CERTIFICATE EXAMINATION 2004

M50

WRITE YOUR EXAMINATION NUMBER HERE 

MUSIC – HIGHER LEVEL

COMPOSING (100 marks)

THURSDAY 24 JUNE – AFTERNOON, 2.00 to 3.30

STAMPA AN IONAIID
(Centre Stamp)

Móriomlán na
Marcanna

DON SCRÚDAITHEOIR

CEIST	MARC
1	
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MÓRIOMLÁN	
GRÁD	

INSTRUCTIONS TO CANDIDATES

- ☐ Write your examination number, as required, in the box above.
 - ☐ Answer the questions in the spaces provided in this question-answer book.
 - ☐ You may use the spaces in the middle and at the end of the question-answer book for rough work.
-

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

ROUGH WORK

Answer TWO questions – ONE from Section A (Melody Composition) and ONE from Section B (Harmony)

SECTION A – MELODY COMPOSITION (40 marks)

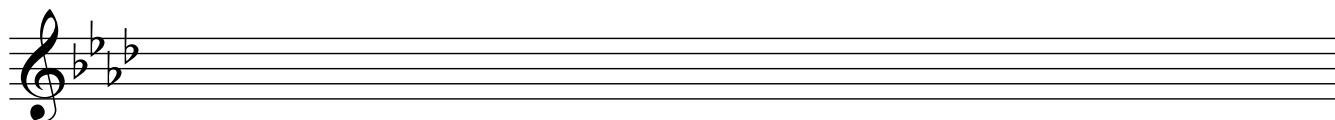
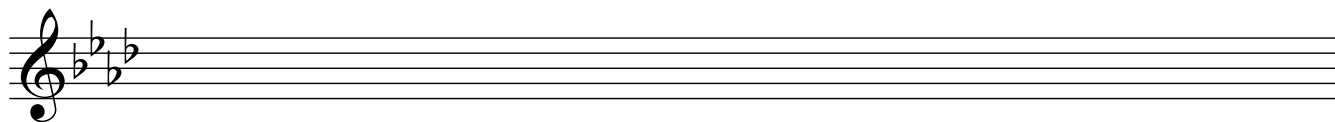
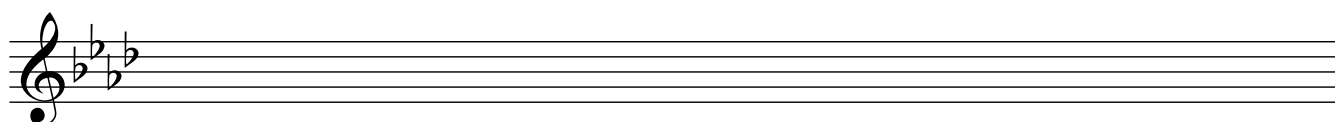
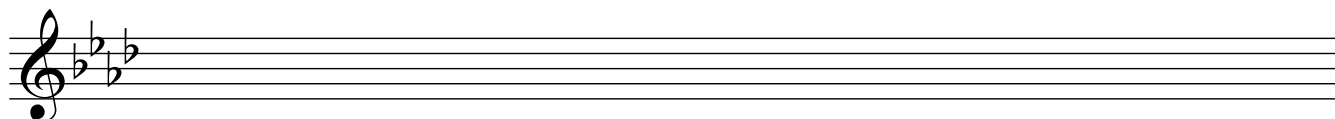
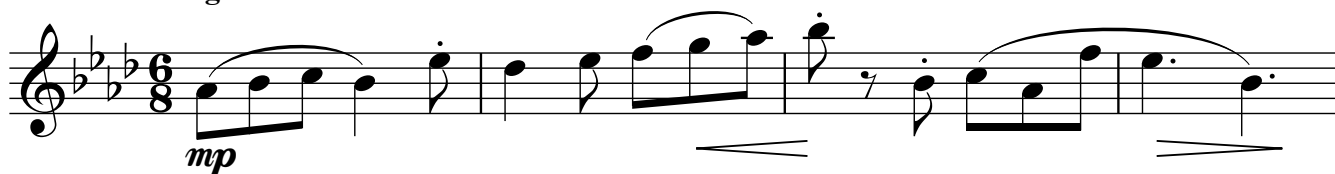
Answer ONE QUESTION ONLY in this section: Q1 or Q2 or Q3

Q1 CONTINUATION OF A GIVEN OPENING

- Continue the opening below to make a 16–bar melody.
- Include a modulation to the dominant at a suitable point.
- Add appropriate performing directions (phrasing and dynamics) to the melody.
- Choose a suitable instrument for your melody from the following list:

☐ violin ☐ horn ☐ flute ☐ bassoon ☐ trumpet

Allegretto



(40)

Q2 SETTING MUSIC TO A GIVEN TEXT

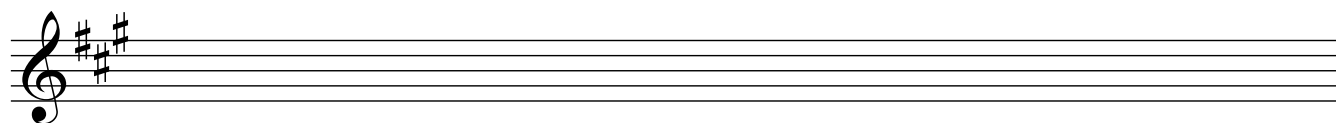
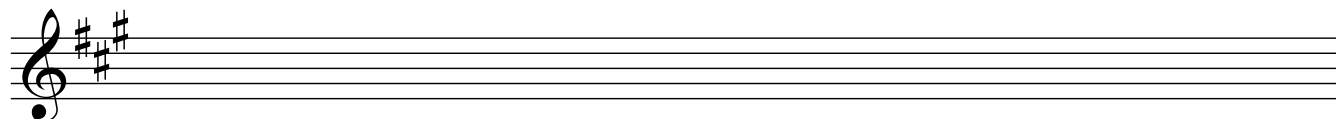
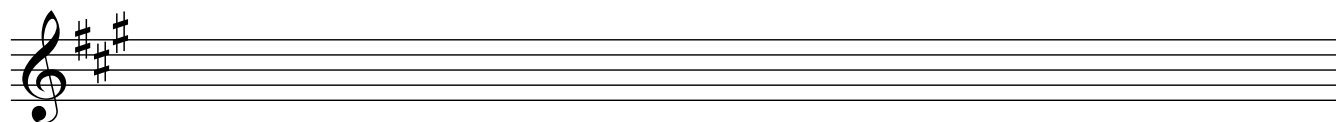
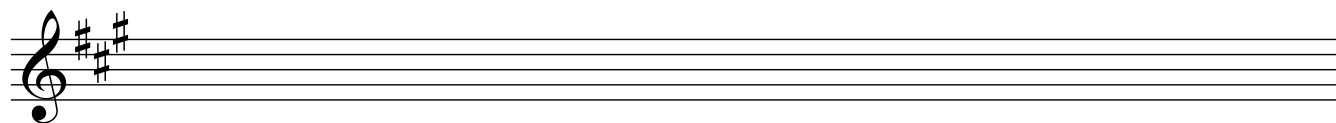
Here is an excerpt from *Lullaby* by Thomas Dekker.

Golden slumbers kiss your eyes,
Smiles awake you when you rise,
Sleep pretty wantons do not cry,
And I will sing a lullaby.

- The opening line has been set to music below.
- Set the remaining words to make a melody of 16 bars. (You may exceed this number of bars, and include a modulation, if you wish.)
- Add appropriate performing directions (phrasing and dynamics).

Moderato

Gol - den slum - bers kiss your eyes.



Q3 COMPOSING TO A GIVEN DANCE RHYTHM OR METRE OR FORM

The opening phrase of a minuet is given below.

- Continue the given opening to make a 16-bar melody.
- Use the form AA¹ BA².
- Add appropriate performing directions (phrasing and dynamics).
- Choose a suitable instrument for your melody from the following list:

☐ violin ☐ treble recorder ☐ flute ☐ trumpet ☐ horn

Andante

mf *p*

(40)

SECTION B – HARMONY (60 marks)

Answer ONE QUESTION ONLY in this section: Q4 or Q5 or Q6

Q4 COMPOSING MELODY AND BASS NOTES FROM A SET OF CHORDS

PREPARATORY WORK

- Plot the chords available in the key of A minor, either in the chord bank grid *or* on the stave below.

Notes of chord	E C A	F D B	G [#] E C				D B G [#]
Chord symbol	Am	B ^{dim}	C ^{aug}				G ^{#dim}
Roman numeral	i	ii	III	iv	V	VI	vii

i ii [III] iv V VI [vii]

ROUGH WORK

- Study the following piece of music.
- Using the chords indicated, compose melody and bass notes to complete the piece in the given style.

Andante

Am E Am Am/C Dm Dm/F E E7/D

Am/C Am/E E E7 F

Dm Dm/F E E7/G# Am Am/C Dm

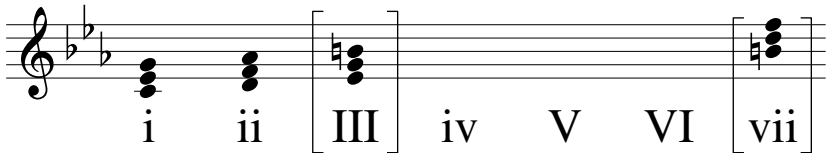
Am Dm/F E F Dm E7 Am

Q5 COMPOSING BASS NOTES AND CHORD INDICATIONS TO A GIVEN TUNE

PREPARATORY WORK

- Plot the chords available in the key of C minor, either in the chord bank grid *or* on the stave below.

Notes of chord	G E $\flat$ C	A $\flat$ F D	B G E $\flat$				F D B
Chord symbol	Cm	Ddim	E $\flat$ aug				Bdim
Roman numeral	i	ii	III	iv	V	VI	vii



A musical staff in C minor (one flat) showing the seven diatonic chords plotted as triads. The chords are: i (C-E $\flat$ -G), ii (D-F-A $\flat$), III (E $\flat$ -G-B), iv (F-A $\flat$ -C), V (G-B-D), VI (A $\flat$ -C-E $\flat$), and vii (B-D-F). The triads are shown as groups of three notes on the staff.

i ii [III] iv V VI [vii]

ROUGH WORK



Four empty musical staves, each consisting of five lines, provided for rough work.

Study the following song and insert suitable bass notes and chord indications in the style of the given opening.

- Do *not* repeat the same chord *in the same position* in adjacent boxes.
- You may use chord symbols or Roman numerals, but not both.
- If you choose Roman numerals, use *lower case* for *minor* chords.

Allegro

Chord boxes for the first system: I (Cm), iv (Fm), V7 (G7), and two empty boxes.

Chord boxes for the second system: Eight empty boxes.

Chord boxes for the third system: Eight empty boxes.

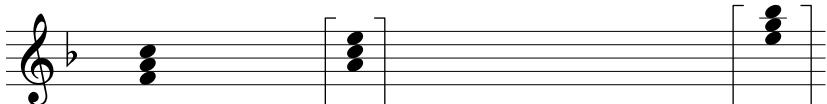
Chord boxes for the fourth system: Six empty boxes.

Q6 ADDING A COUNTERMELODY OR DESCANT AND CHORDAL SUPPORT TO A GIVEN TUNE

PREPARATORY WORK

- Plot the chords available in the key of F major, either in the chord bank grid *or* on the stave below.

Notes of chord	C		E				B $\flat$
	A		C				G
	F		A				E
Chord symbol	F		Am				E $\dim$
Roman numeral	I	ii	iii	IV	V	vi	vii



I

ii

iii

IV

V

vi

vii

ROUGH WORK

- Study the following piece of music.
- Insert suitable chord indications in the boxes provided and continue the descant part in the given style to complete the piece.
- You may use either chord symbols or Roman numerals but not both.
- If you choose Roman numerals, use *lower case* for *minor* chords.
- Do not repeat the same chord *in the same position* in adjacent boxes.

Allegretto

The musical score is for a piece titled "Allegretto" in 4/4 time. It consists of four systems of staves. Each system has a treble and bass staff. The first system is labeled "Descant" and "Melody". Above the first system, there are six boxes for chord indications: I, V, vi, IV, V, and V7. Below these boxes are the corresponding chord symbols: F, C, Dm, Bb, C, and C7. The second system has six empty boxes above it. The third system has six empty boxes above it. The fourth system has six empty boxes above it. The piece ends with a double bar line.

ROUGH WORK

ROUGH WORK

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ROUGH WORK

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Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2004

M53

WRITE YOUR EXAMINATION NUMBER HERE 

MUSIC – HIGHER LEVEL
LISTENING – ELECTIVE (100 marks)
THURSDAY 24 JUNE – MORNING, 11.15 to 12.00

STAMPA AN IONAIID
(Centre Stamp)

Móriomlán na
Marcanna

DON SCRÚDAITHEOIR

CEIST	MARC
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TÉIP	
MÓRIOMLÁN	
GRÁD	

INSTRUCTIONS TO CANDIDATES

- ☐ Write your examination number, as required, in the box above.
 - ☐ Answer the questions in the spaces provided in this question-answer book.
 - ☐ Leave this question-answerbook on your desk at the end of the examination.
 - ☐ The Superintendent will collect your prepared audio cassette for this elective.
-

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Answer ALL questions.

1. State the title of your chosen Listening Elective topic.

2. List three valid sources which you used in studying this topic. (Note: If one of your sources is the internet, give the full website address used in your research.)

- (i) -----
(ii) -----
(iii) -----

3. Name five pieces of music and the composer or performer, as appropriate, which you studied as part of this elective, and which are on your tape.

Piece	Composer or Performer
1.	
2.	
3.	
4.	
5.	

4.(a) Identify three important musical features of your chosen topic.

- (i) -----
(ii) -----
(iii) -----

(b) Write an account of your chosen topic describing the musical features you have identified above. Show how these and other features are present in some or all of the music you have studied. In your answer, refer to the music on your tape and include your personal response to your chosen topic.

Handwriting practice lines consisting of 20 horizontal dashed lines.

Handwriting practice lines consisting of 25 horizontal dashed lines.

Handwriting practice lines consisting of 24 horizontal dashed lines.

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**Coimisiún na Scrúduithe Stáit
State Examinations Commission**

LEAVING CERTIFICATE EXAMINATION 2004

M52

WRITE YOUR EXAMINATION NUMBER HERE 

**MUSIC – HIGHER LEVEL
LISTENING – CORE (100 marks)
THURSDAY 24 JUNE – MORNING, 9.30 to 11.00**

**STAMPA AN IONAIÐ
(Centre Stamp)**

Móriomlán na
Marcanna

DON SCRÚDAITHEOIR

INSTRUCTIONS TO CANDIDATES

- ☐ Write your examination number, as required, in the box above.
 - ☐ Before the examination begins, listen carefully to the test excerpt.
If you cannot hear the recording clearly, speak to the Superintendent now.
 - ☐ Listen for the warning pip and announcements on the recording.
 - ☐ You may write your answers when you wish, either during a recording or during the pauses.
 - ☐ Write all your answers in this question-answer book in the spaces provided. In questions where there is a choice, place a tick in the appropriate box.
 - ☐ Use the spaces inside the back cover for rough work.
 - ☐ Do not bring any other papers into the examination hall.
 - ☐ You may not make any comment, tap, hum or sing during this examination.
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CEIST	MARC
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MÓRIOMLÁN	
GRÁD	

Q. 1 An excerpt from Mozart's *Piano Concerto in A major K488*

- You will hear it without a break and then each section (A, B and C) will be played again **THREE** times.
- The music is given as a reduced, single line score below for sections A and C only. There is no printed music for section B.
- Answer the questions on page 3.

Section A, bars 1–12



Section B, bars 12–20 There is NO printed music for this section

Section C, bars 20–42

20

24

29

34

39

X

Y

Section A, bars 1–12

- (i) Identify the movement from which this excerpt is taken? _____
- (ii) Identify the key in which this excerpt is written _____
- (iii) What is the tonality of the broken chord played in bar 10? _____

This chord spans

- ☐ an octave ☐ an octave and a fifth ☐ two octaves

Section B, bars 12–20

- (i) Describe TWO features of the music in this section

1. _____

2. _____

Section C, bars 20–42

- (i) This section begins with the piano.
In which bar are more instruments added? _____

These instruments are

- ☐ strings only ☐ strings and brass ☐ strings and woodwind

- (ii) The melody introduced at **X** (bars 35–36) is repeated at **Y** (bars 39–40).
Identify ONE difference between the music heard at **X** and at **Y**.

- (iii) Briefly describe what happens in the coda of this movement.

(25)

Q. 2 An excerpt from *Sergeant Pepper's Lonely Hearts Club Band* by the Beatles will be played **THREE** times.

- There will be a suitable pause after each playing.
- The words of the excerpt are printed below.

Line 1	We're Sergeant Pepper's Lonely Hearts Club Band
Line 2	We hope you will enjoy the show.
Line 3	Sergeant Pepper's Lonely Hearts Club Band
Line 4	Sit back and let the evening go.
Line 5	Sergeant Pepper's Lonely, Sergeant Pepper's Lonely,
Line 6	Sergeant Pepper's Lonely Hearts Club Band
Line 7	It's wonderful to be here. It's certainly a thrill.
Line 8	You're such a lovely audience,
Line 9	We'd like to take you home with us, we'd love to take you home.

- Answer the questions below.

(i) Which brass instruments play in the 5-bar opening of this excerpt?

These brass instruments play

☐ in unison ☐ in contrary motion ☐ independent melodic lines

(ii) The music of line 1 is printed below. Fill in the missing notes in bars one and two.

We're Ser - geant Pep - pers Lone - ly Hearts Club Band. We hope you will en - joy the show...

(iii) The dominant bass rhythm in lines 1–4 is

☐ ☐ ☐

(iv) Describe **ONE** way in which the accompaniment changes in lines 7–9.

(v) The style of this song is a fusion of pop/rock and classical. Describe how both of these styles are used in this song.

Q. 3 An excerpt from *Symphonie Fantastique* by Berlioz will be played THREE times.

- There will be a suitable pause after each playing.
- The outline score of bars 1–8 of the excerpt is printed below.



- Answer the following questions.

(i) From which movement is this excerpt taken? _____

(ii) Name BOTH instruments which play the *Idée Fixe* theme in bars 1–8

1. _____ 2. _____

These instruments are playing

☐ in unison ☐ in 5ths ☐ in octaves

(iii) The theme is played in

☐ A major ☐ F major ☐ C major

(iv) Describe any TWO features of the accompaniment in this excerpt

1. _____

2. _____

(v) Identify ONE other place where the *Idée Fixe* theme is played in *Symphonie Fantastique* and describe ONE way in which it differs from the excerpt played here.

(10)

Q. 4 An excerpt from *Seachanges (with Danse Macabre)* by Raymond Deane will be played THREE times.

- There will be a suitable pause after each playing.
- Answer the following questions.

(i) From which section of the work is this excerpt taken? _____

(ii) Which of these percussion instruments is heard first?

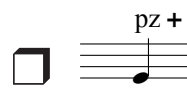
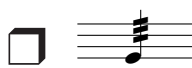
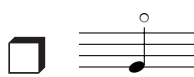
☐ tambourine

☐ maracas

☐ bass drum

(iii) Describe the manner in which the piano plays towards the end of the excerpt.

(iv) Which of the following is the correct notation for ‘*play the harmonic*’



Explain the term harmonic and name any instrument which plays harmonics in this excerpt.

Explanation _____

Instrument _____

(v) State ONE way in which this excerpt contrasts with the next section of this work.

(10)

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Q. 5 Irish Music. Answer A and B. Note that B contains a choice of questions.

A. You will hear **THREE** excerpts, each played **THREE** times.

Excerpt 1 An arrangement of *Down By The Sally Gardens* by WB Yeats.

(i) This recording is a fusion of traditional music with

☐ pop ☐ folk ☐ classical

Give a reason for your answer

(ii) Using letters, write down the form of the *verse* _ _ _ _ _

Excerpt 2

(i) Name the instrument playing the melody. _ _ _ _ _

(ii) Which **ONE** of the following can be heard in the recording?

☐ changing dynamics ☐ free rhythm ☐ minor melody

(iii) This melody is an example of a

☐ polka ☐ march ☐ lament

Give a reason for your answer

Excerpt 3

(i) Name **THREE** instruments which play the melody in this excerpt.

1. _ _ _ _ _ 2. _ _ _ _ _ 3. _ _ _ _ _

(ii) This recording is a fusion of two different styles. Identify and describe **BOTH** styles, as heard in this excerpt.

B. Answer ONE of the following.

- (i) What contribution has traditional Irish music made to the folk music of North America? Refer to specific music examples in your answer.

OR

- (ii) Give an account of the contribution made to traditional Irish music by Sean O’Riada. Support your answer with references to compositions, styles and performers, as appropriate.

OR

- (iii) In the context of Irish traditional music, describe a work, or movement of a work, by a 20th century composer that uses traditional Irish elements in his/her music. Refer to appropriate musical examples in your answer.

OR

- (iv) Write an account of *sean nós* singing in the Irish language. Refer to performers in your answer.

[illegible]

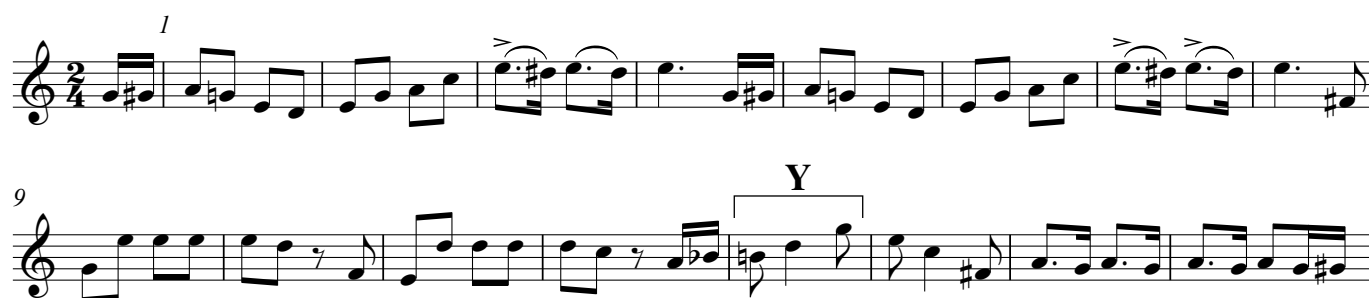
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Q. 6 Aural Skills. This question is based on a piece of film music, *The Dambusters*, by the British composer, Eric Coates.

- The full excerpt will be played **ONCE** only. Sections A, B and C, taken from this excerpt, will then be played **THREE** times, unless otherwise stated.
- Answer the questions on each section.

Section A

- The first 16 bars of the first theme are printed below.



(i) What word best describes the way in which the melody is predominantly played?

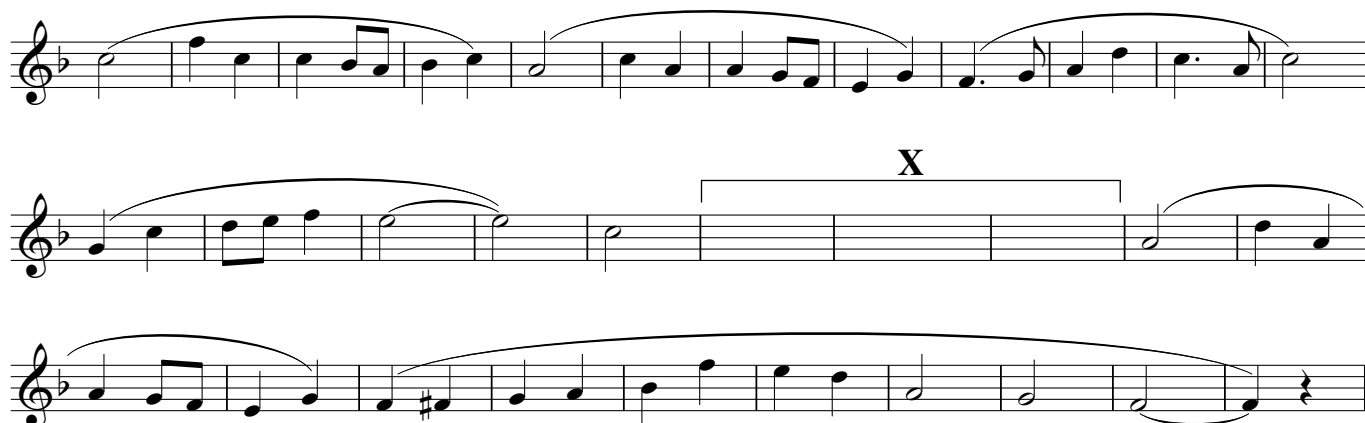
☐ *doloroso* ☐ *staccato* ☐ *tenuto*

(ii) The melody is imitated by lower strings. Indicate clearly on the score with an X above the exact point at which the imitation begins.

(iii) What effect does the rhythm at Y create?

Section B

- All of the second theme is printed below.



(i) Which THREE of the following can be heard in this section?

- | | | |
|---|--|--------------------------------------|
| ☐ countermelody | ☐ woodwind figures | ☐ tremolo |
| ☐ legato playing | ☐ pizzicato bass line | ☐ pedal notes |

(ii) Complete the melody by filling in the missing notes at X on the score.

• This theme is now repeated, played differently. It will be played TWICE. Answer part (iii).

(iii) Identify TWO ways in which this music differs from the first time it was heard.

1. _____
2. _____

Section C

• The music for the final section is printed below.

The musical score for Section C, final section, consists of five staves. The first staff has a bracket labeled 'X' over the last four measures. The second staff has a bracket labeled 'Y' over the last four measures. The third staff has a bracket labeled 'Z' over the last four measures. The fourth and fifth staves continue the melody and accompaniment.

(i) Which type of drum plays a roll at X _____

(ii) Identify the cadence heard at Y _____

(iii) The notes repeatedly played by the timpani at Z are

☐	☐	☐
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ROUGH WORK

ROUGH WORK

ROUGH WORK

ROUGH WORK

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