



**Coimisiún na Scrúduithe Stáit**  
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2008

**WRITE YOUR EXAMINATION NUMBER HERE** 

**MUSIC – HIGHER LEVEL**  
**COMPOSING (100 marks)**  
**THURSDAY, 19 JUNE – AFTERNOON, 1.30 to 3.00**

STAMPA AN IONAIID  
(Centre Stamp)

Móriomlán na  
Marcanna

**DON SCRÚDAITHEOIR**

| CEIST | MARC |
|-------|------|
| 1     |      |
| 2     |      |
| 3     |      |
| 4     |      |
| 5     |      |
| 6     |      |
| IOM   |      |
| 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.

|   |  |
|---|--|
| <b>1. Total of end of page totals</b>                 |  |
| <b>2. Aggregate total of all disallowed questions</b> |  |
| <b>3. Total mark awarded (1 minus 2)</b>              |  |

## ROUGH WORK

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

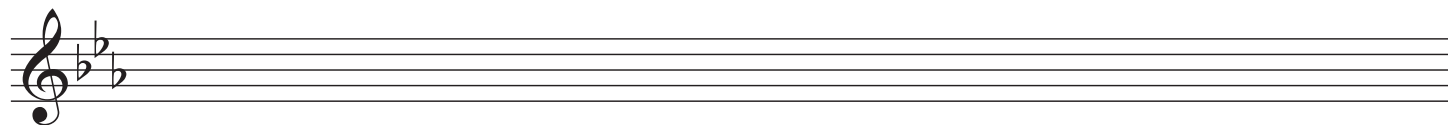
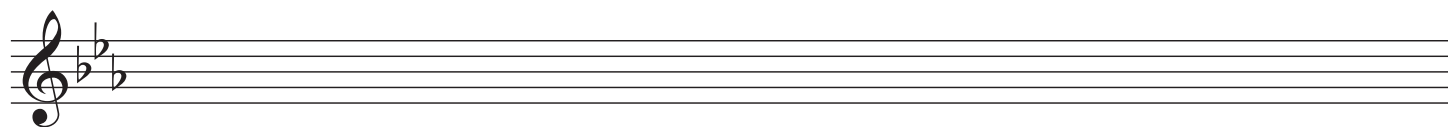
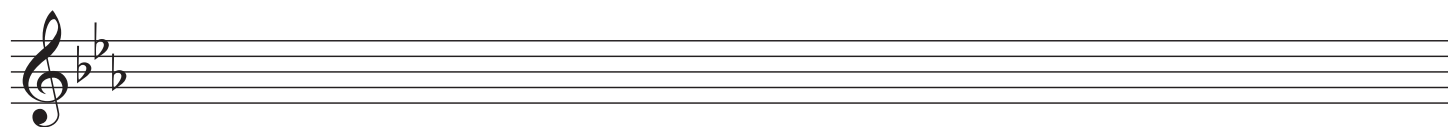
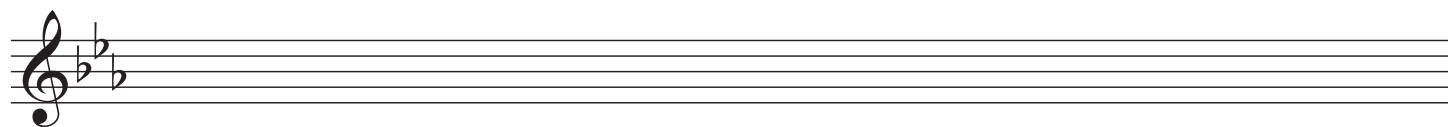
SECTION A – MELODY COMPOSITION (40 marks)

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

**Q.1 CONTINUATION OF A GIVEN OPENING**

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

☐ violin    ☐ oboe    ☐ horn    ☐ flute



## Q.2 SETTING MUSIC TO A GIVEN TEXT

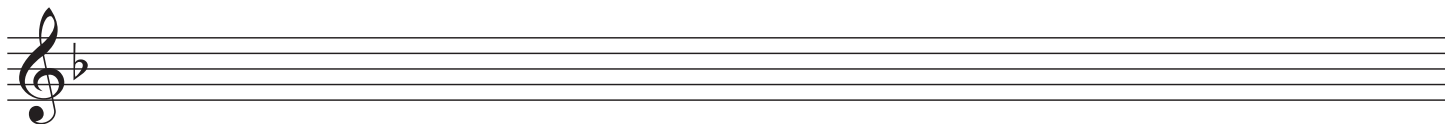
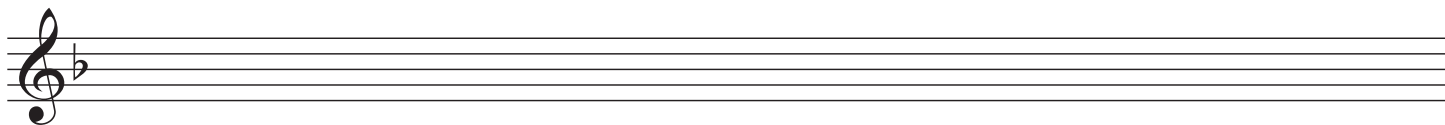
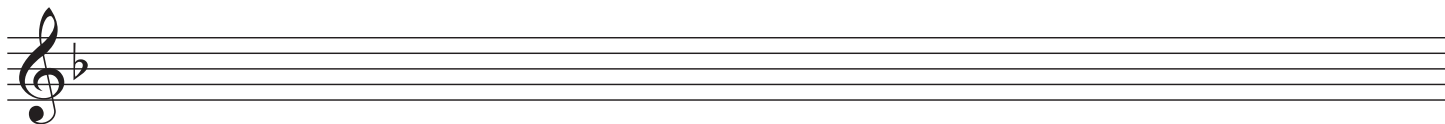
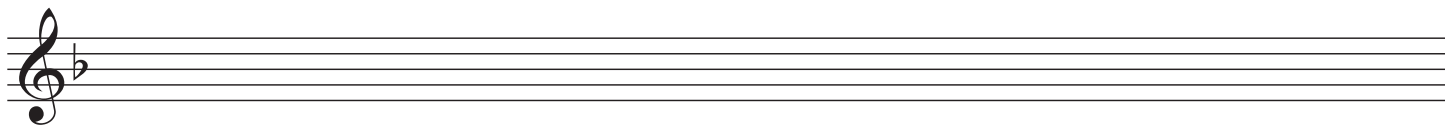
Here is an excerpt from *The Song of Wandering Aengus* by W.B. Yeats.

I went out to the hazel wood,  
Because a fire was in my head,  
And cut and peeled a hazel wand,  
And hooked a berry to a thread.

- 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) to the melody.

**Andante**

I      went      out      to the      ha -      zel      wood,



### Q.3 COMPOSING TO A GIVEN DANCE RHYTHM OR METRE OR FORM

The opening phrase of a jig is given below.

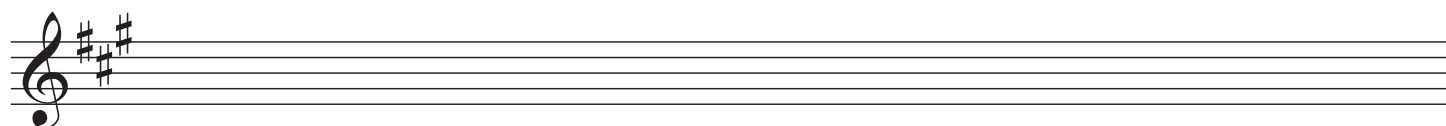
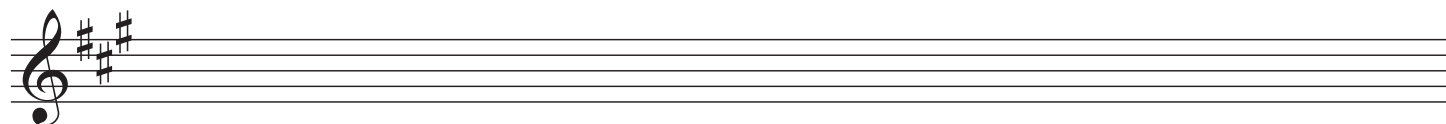
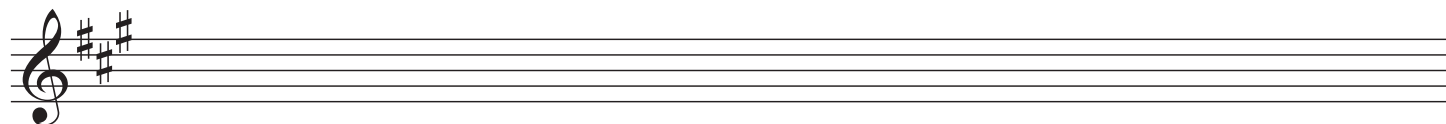
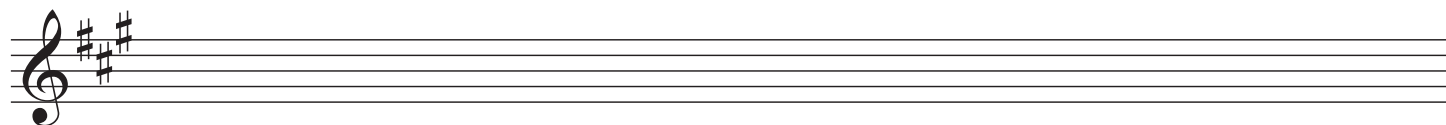
- Continue the given opening to make a 16-bar melody.
- Use the form AA<sup>1</sup>BB<sup>1</sup>.
- Include a modulation to the dominant at a suitable point.
- Add appropriate performing directions (phrasing and dynamics) to the melody.
- Choose a suitable instrument for your melody from the following list:

☐ violin

☐ treble recorder

☐ flute

☐ trumpet



## SECTION B – HARMONY (60 marks)

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

### Q.4 COMPOSING MELODY AND BASS NOTES FROM A SET OF CHORDS

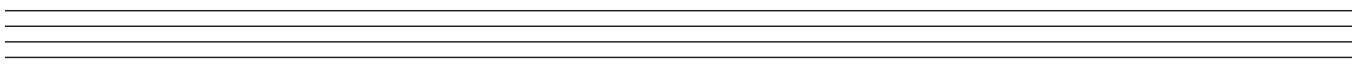
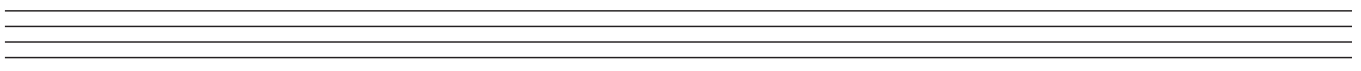
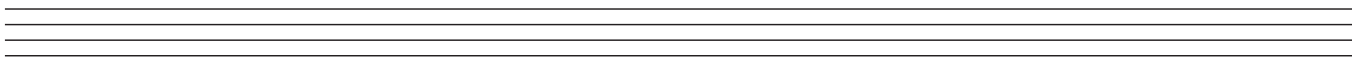
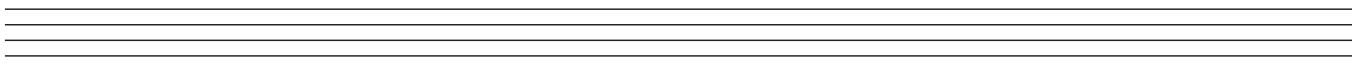
#### PREPARATORY WORK

- 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<br>A<br>F |    | E<br>C<br>A |    |   |    | B $\flat$<br>G<br>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



|     |  |
|-----|--|
| B   |  |
| BQ  |  |
| MEL |  |

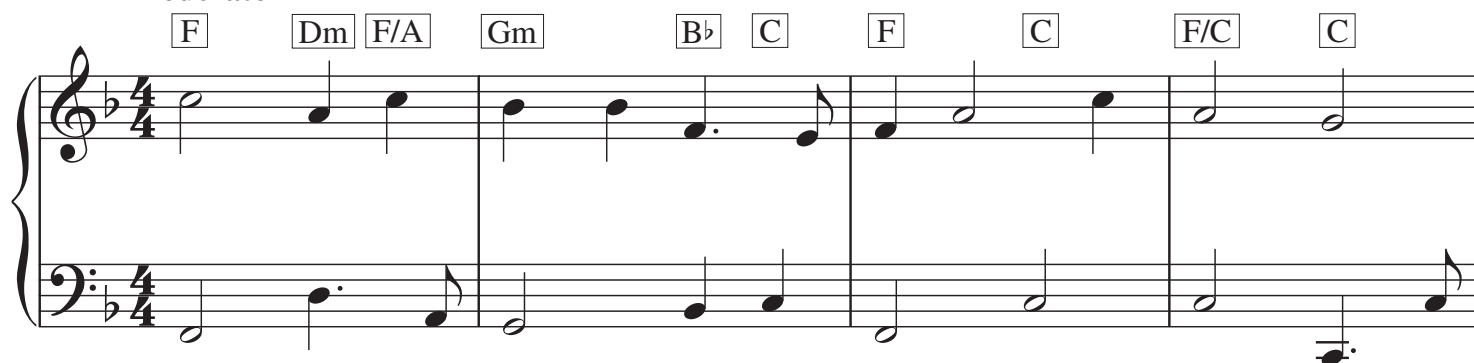
• Study the following piece of music.

• Using the chords indicated, compose melody and bass notes to complete the piece in the given style.

**Moderato**

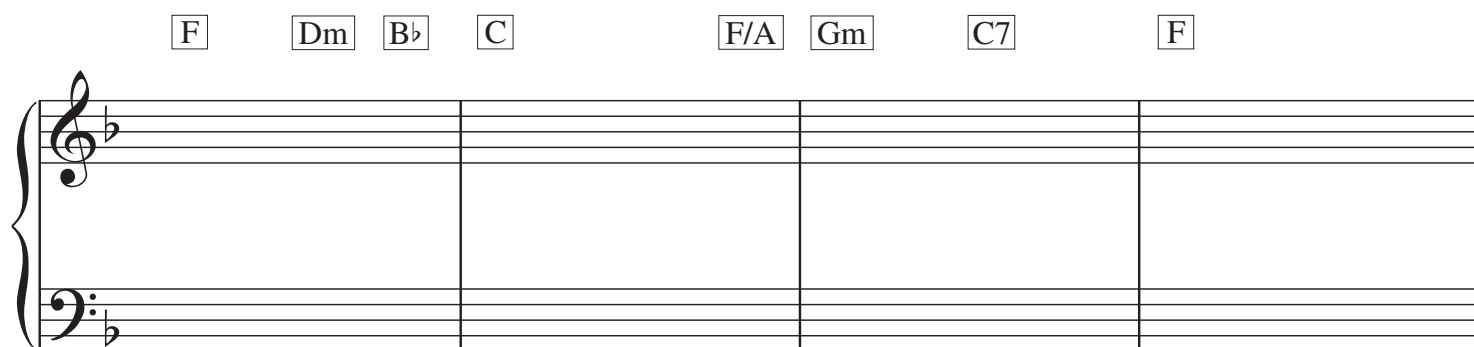
Chord progression for the first system:

F Dm F/A Gm B $\flat$  C F C F/C C



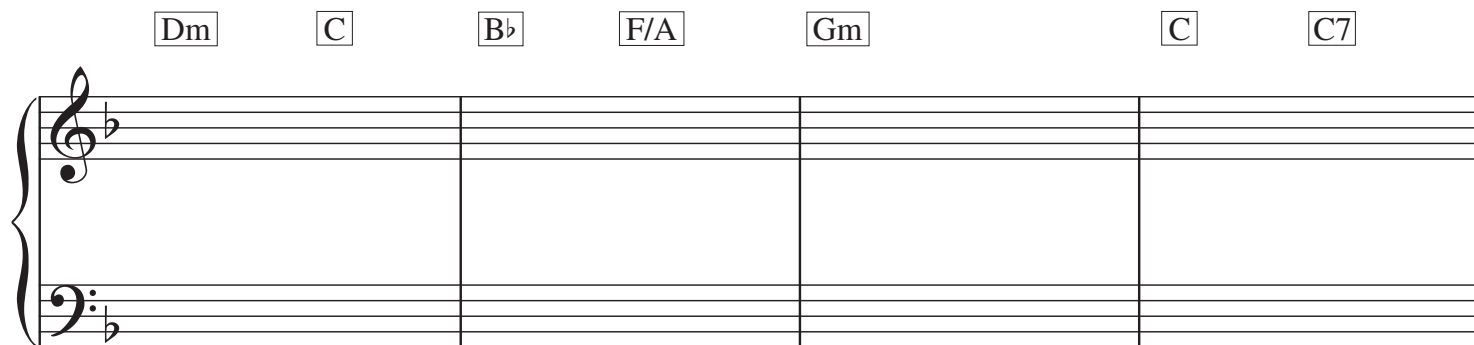
Chord progression for the second system:

F Dm B $\flat$  C F/A Gm C7 F



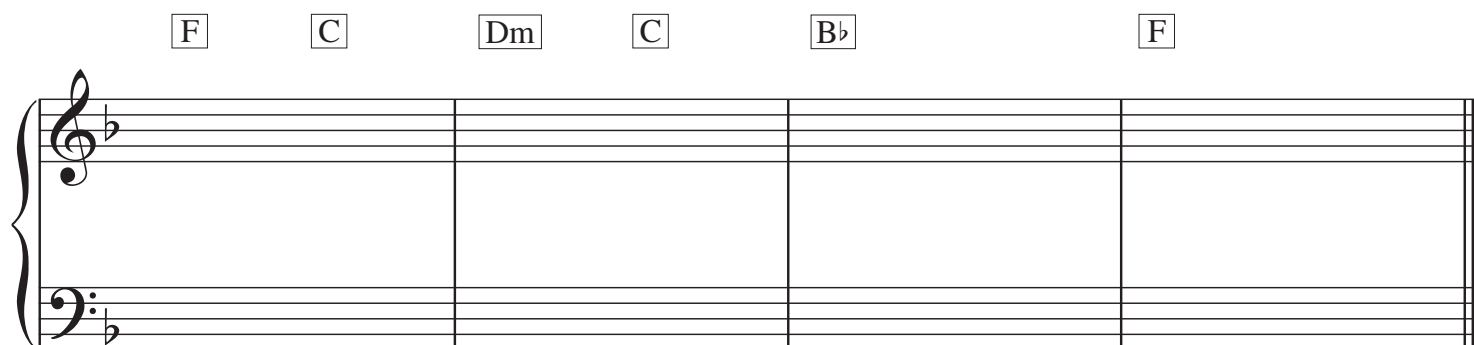
Chord progression for the third system:

Dm C B $\flat$  F/A Gm C C7



Chord progression for the fourth system:

F C Dm C B $\flat$  F



## Q.5 COMPOSING BASS NOTES AND CHORD INDICATIONS TO A GIVEN TUNE

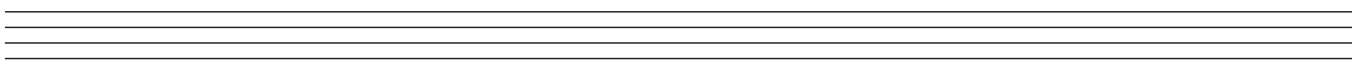
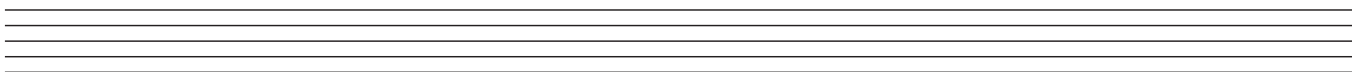
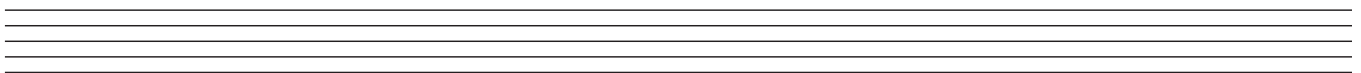
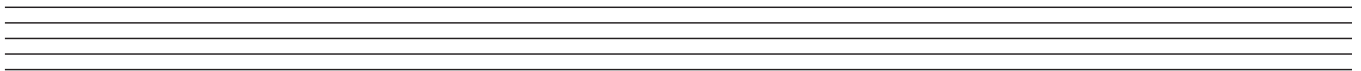
### PREPARATORY WORK

- Plot the chords available in the key of B $\flat$  major, either in the chord bank grid *or* on the staff below.

|                |                     |    |             |    |   |    |                     |
|----------------|---------------------|----|-------------|----|---|----|---------------------|
| Notes of chord | F<br>D<br>B $\flat$ |    | A<br>F<br>D |    |   |    | E $\flat$<br>C<br>A |
| Chord symbol   | B $\flat$           |    | Dm          |    |   |    | A <sup>dim</sup>    |
| Roman numeral  | I                   | ii | iii         | IV | V | vi | vii                 |

I    ii    [iii]    IV    V    vi    [vii]

### ROUGH WORK



|      |  |
|------|--|
| C    |  |
| CH Q |  |
| B    |  |
| BQ   |  |



Study the following piece 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.

**Moderato**

Chord symbols for the first system:

|   |           |              |  |  |
|---|-----------|--------------|--|--|
| V | I         | Ib           |  |  |
| F | B $\flat$ | B $\flat$ /D |  |  |

The musical score is written for a piano in 2/2 time, key of B-flat major. It consists of five systems of two staves each. The first system includes chord symbols above the treble staff: V (F), I (B-flat), Ib (B-flat/D), and two empty boxes. The melody is in the treble staff, and the bass line is in the bass staff. The piece ends with a double bar line at the end of the fifth system.

## Q.6 ADDING A COUNTERMELODY OR DESCANT AND CHORDAL SUPPORT TO A GIVEN TUNE

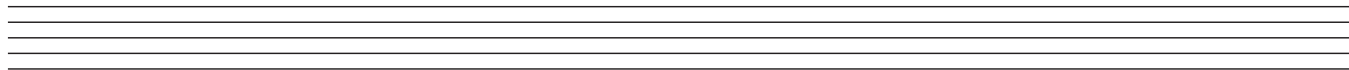
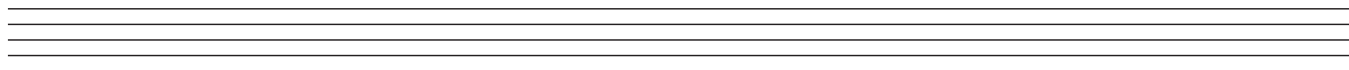
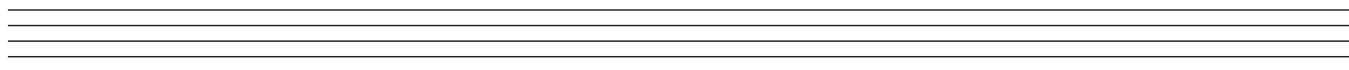
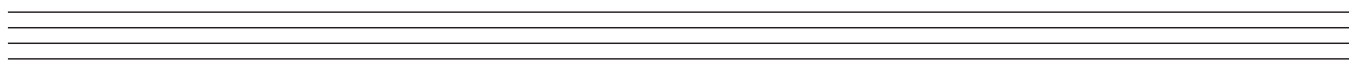
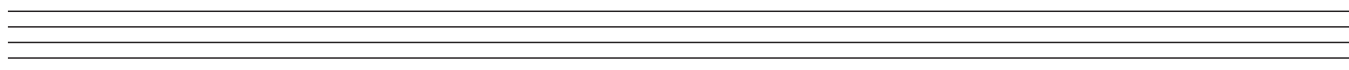
### PREPARATORY WORK

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

|                |              |    |               |    |   |    |              |
|----------------|--------------|----|---------------|----|---|----|--------------|
| Notes of chord | A<br>F#<br>D |    | C#<br>A<br>F# |    |   |    | G<br>E<br>C# |
| Chord symbol   | D            |    | F#m           |    |   |    | C#dim        |
| Roman numeral  | I            | ii | iii           | IV | V | vi | vii          |



### ROUGH WORK



|      |  |
|------|--|
| CH   |  |
| CAD  |  |
| DESC |  |

- 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.

Chord boxes above the first system:

|   |    |    |   |   |
|---|----|----|---|---|
| I | ii | V7 | I | V |
| D | Em | A7 | D | A |

Labels: Descant (top staff), Melody (bottom staff)

Empty chord boxes above the second system:

|  |  |  |  |  |
|--|--|--|--|--|
|  |  |  |  |  |
|--|--|--|--|--|

Empty chord boxes above the third system:

|  |  |  |  |
|--|--|--|--|
|  |  |  |  |
|--|--|--|--|

Empty chord boxes above the fourth system:

|  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|
|  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|

## ROUGH WORK

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

## ROUGH WORK

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

## ROUGH WORK

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

## ROUGH WORK

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**BLANK PAGE**





**Coimisiún na Scrúduithe Stáit**

State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2008

**WRITE YOUR EXAMINATION NUMBER HERE** 

**MUSIC – HIGHER LEVEL**

**LISTENING – ELECTIVE (100 marks)**

**THURSDAY, 19 JUNE – AFTERNOON, 5.00 to 5.45**

STAMPA AN IONAIID  
(Centre Stamp)

Móriomlán na  
Marcanna

**DON SCRÚDAITHEOIR**

| CEIST  | MARC |
|--------|------|
| 1 – 4  |      |
| TÉIP   |      |
| MÓRIOM |      |
| 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 recording for this elective.
-

**BLANK PAGE**

**Answer ALL questions.**

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

-----

-----

2. List three of the sources which you used in studying this topic. (Note: *Full* details are required for **all** of your sources. 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, which you studied as part of this elective, and which are on your recording.

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

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

(i) -----

(ii) -----

(iii) -----

(b) (i) Describe the three musical features which you have identified above.

(ii) Outline your chosen topic showing how these and other musical features are present in the music which you have studied for this elective. In your answer, make reference to the musical excerpts on your recording including the pieces of music named above. Include your personal response to your chosen topic in your answer.

-----

-----

-----

Handwriting practice lines consisting of 24 horizontal dashed lines.

Handwriting practice lines consisting of 25 horizontal dashed lines.

Handwriting practice lines consisting of 24 horizontal dashed lines.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**BLANK PAGE**



**Coimisiún na Scrúduithe Stáit**

State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2008

**WRITE YOUR EXAMINATION NUMBER HERE** **MUSIC – HIGHER LEVEL****LISTENING – CORE (100 marks)****THURSDAY, 19 JUNE – AFTERNOON, 3.15 to 4.45**

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 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.
- 

| CEIST | MARC |
|-------|------|
| 1     |      |
| 2     |      |
| 3     |      |
| 4     |      |
| 5     |      |
| 6     |      |
| IOM   |      |
| GRÁD  |      |

**Q. 1** Three excerpts from *Symphonie Fantastique* by Berlioz.

- Each excerpt will be played THREE times. There is a twenty second gap between each playing of the music in this question.
- Answer the questions on page 3.

**Excerpt 1, Bars 62–77**

62

68

73

**Excerpt 2, Bars 105–122. There is no printed music for this section.**

**Excerpt 3, Bars 123–143**

123

129

135

140

**Excerpt 1, Bars 62–77.**

- (i) From which movement is this excerpt taken? \_\_\_\_\_
- (ii) Identify two features of the melody in this excerpt.
1. \_\_\_\_\_
2. \_\_\_\_\_
- (iii) In this excerpt strings play in
- ☐ bar 68                      ☐ bar 69                      ☐ bar 70
- They play
- ☐ a rising scale                      ☐ sustained notes                      ☐ short chords

**Excerpt 2, Bars 105–122. There is no printed music for this section.**

Describe three ways in which the music in this excerpt differs from the music in Excerpt 1.

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

**Excerpt 3, Bars 123–143.**

- (i) Insert the 5 missing melody notes at X on the score.
- (ii) Describe two features of the music heard in this excerpt. You may refer to rhythm, melody, texture, instrumental technique or any other notable features in your answer.
1. \_\_\_\_\_
2. \_\_\_\_\_
- (iii) Describe how this movement comes to a close.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Q. 2** An excerpt from *When I'm Sixty Four* by John Lennon & Paul McCartney will be played THREE times.

- There is a twenty second gap between each playing of the music in this question.
- The lyrics are printed below.

1. I could be handy mending a fuse
2. When your lights have gone.
3. You can knit a sweater by the fireside,
4. Sunday mornings, go for a ride.
5. Doing the garden, digging the weeds;
6. Who could ask for more?
7. Will you still need me, will you still feed me
8. When I'm sixty-four?

- Answer the following questions:

(i) Identify the time signature of the music in this excerpt \_\_\_\_\_

(ii) In which line does the piano enter? \_\_\_\_\_

Describe what it plays \_\_\_\_\_

(iii) Identify two features of the melody in this excerpt.

1. \_\_\_\_\_

2. \_\_\_\_\_

(iv) Describe two features of the accompaniment in this excerpt.

1. \_\_\_\_\_

2. \_\_\_\_\_

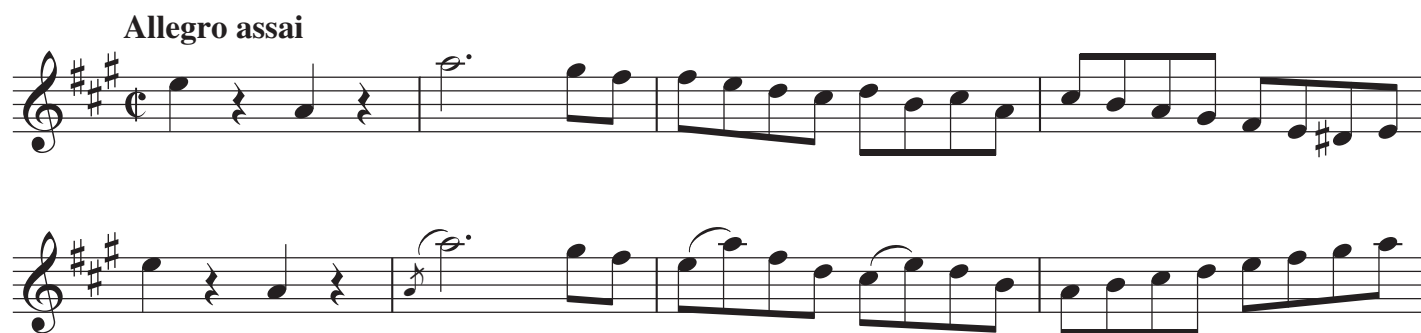
(v) Contrast the style of *When I'm 64* with the other two songs by the Beatles on your course. Refer to all three songs in your answer.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**(10)**

**Q. 3** An excerpt from *Piano Concerto in A major* K488 by Mozart will be played THREE times.

- There is a twenty second gap between each playing of the music in this question.
- The outline score of the opening music in the excerpt is printed below.



- Answer the following questions:

(i) From which movement of the work is this excerpt taken? \_\_\_\_\_

(ii) The tonality of this excerpt is

☐ F# minor

☐ A minor

☐ A major

(iii) Bars 1–8 of this excerpt are played by the piano only. Identify one feature of the melody and one feature of the accompaniment as heard in these bars.

Melody \_\_\_\_\_

Accompaniment \_\_\_\_\_

(iv) Comment on the texture of the music from bar 9.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

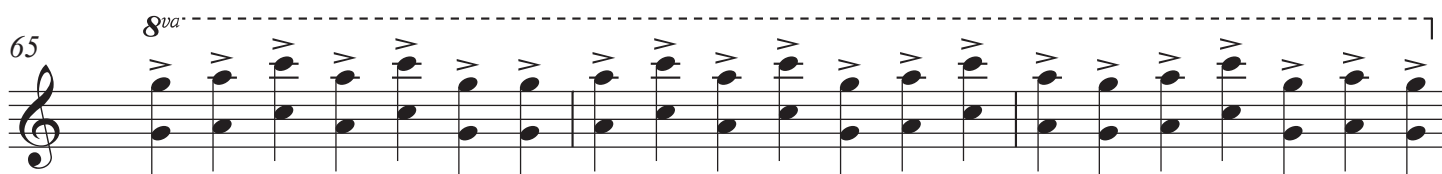
(v) Identify the cadence at the end of the excerpt. Do not use chord symbols or Roman numerals.

\_\_\_\_\_

**(10)**

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

- There is a twenty second gap between each playing of the music in this question.
- The outline score of the opening music of the excerpt is printed below.



• Answer the following questions:

(i) Name the instrument which plays the melody in bars 1–3 in this excerpt.

-----

This melody is based on a

☐ 3 note cell

☐ 5 note cell

☐ 7 note cell

(ii) Insert the missing time signature on the score above.

(iii) Identify two different instrumental techniques heard in this excerpt. In each case name the instrument to which it applies.

Technique ----- Instrument -----

Technique ----- Instrument -----

(iv) Identify and describe a compositional feature used by Deane in this excerpt.

Feature -----

Description -----

-----

(v) Describe some of the Mexican influences evident in *Seachanges*.

-----

-----

-----

**BLANK PAGE**

**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. There is a twenty second gap between each playing of the music in this question.

**Excerpt 1**

- (i) Identify the type of tune heard in this excerpt. \_\_\_\_\_
- (ii) Identify the instrument which plays the melody. \_\_\_\_\_
- (iii) Identify **two** features of Irish traditional music which can be heard in this excerpt.
1. \_\_\_\_\_ 2. \_\_\_\_\_

**Excerpt 2**

- (i) Identify the type of dance tune heard in this excerpt and its time signature.
- Dance \_\_\_\_\_ Time signature \_\_\_\_\_
- (ii) Name **one** instrument which plays the melody in this excerpt. \_\_\_\_\_
- (iii) Describe **two** features of this type of dance.
1. \_\_\_\_\_
2. \_\_\_\_\_

**Excerpt 3**

- (i) Identify the instrument which plays the melody. \_\_\_\_\_
- (ii) Describe how this piece is performed. Comment specifically on the traditional Irish features of the piece and other influences as appropriate.
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_



**B. Answer **one** of the following:**

- (i) Identify and describe the features commonly found in sean-nós singing. In your answer refer to regional styles and well-known performers.

**or**

- (ii) Write an account of an instrumental group that you have studied in the context of traditional Irish music. In your answer refer to the style of music performed by the group and to specific pieces of music which you have heard them play.

**or**

- (iii) Discuss the contribution made by Irish folk music to the music of North America. In your answer refer to a performing style and to specific pieces of music.

**or**

- (iv) Discuss the role of the collector in the context of Irish traditional music. In your answer refer to collectors and publications.

This image shows a full page of primary-ruled paper. It features multiple sets of three horizontal dashed lines, which are commonly used as guides for handwriting practice in elementary schools. The lines are evenly spaced and extend across the entire width of the page. There is no text or other markings on the paper.

**Q. 6 Aural Skills.** This question is based on TWO excerpts from concertos by Felix Mendelssohn and George Gershwin.

- The music in each section will be played THREE times. There is a twenty second gap between each playing of the music in this question.
- Answer the questions on each section.

**Section A**

- An excerpt (bars 1–8) from a concerto by Mendelssohn. The outline score is printed below.



- (i) Name the solo instrument. \_\_\_\_\_
- (ii) Insert the missing time signature on the score above.
- (iii) Insert the five missing notes at X on the score above.

**Section B**

- An excerpt (bars 9–17) from the same concerto by Mendelssohn. There is no printed music for this section.

- (i) Identify **one** way in which the music in this section differs from that of Section A.  
\_\_\_\_\_  
\_\_\_\_\_
- (ii) Describe the texture of the excerpt.  
\_\_\_\_\_  
\_\_\_\_\_
- (iii) Identify the cadence at the end of the excerpt. Do not use chord symbols or Roman numerals.  
\_\_\_\_\_

**There is a two minute gap before the next section.**

## Section C

- An excerpt from a concerto by Gershwin. There is no printed music for this section.

(i) The opening melody notes heard on the solo instrument are



(ii) Describe the music heard in this excerpt under each of the following headings.

**Style:** \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Instrumentation:** \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Musical features:** You may refer to rhythm, melody, texture or any other features in your answer.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

(20)

**You have five minutes to complete the examination paper.**

## ROUGH WORK

Handwriting practice lines consisting of 24 horizontal dashed lines.

## ROUGH WORK

Handwriting practice lines consisting of 24 horizontal dashed lines.

## ROUGH WORK

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

## ROUGH WORK

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**BLANK PAGE**