



Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2009

WRITE YOUR EXAMINATION NUMBER HERE 

MUSIC – HIGHER LEVEL
COMPOSING (100 marks)
THURSDAY 18 JUNE – AFTERNOON 3.15–4.45

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.
-

1. Total of end of page totals	
2. Aggregate total of all disallowed questions	
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

Q.1 CONTINUATION OF A GIVEN OPENING

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

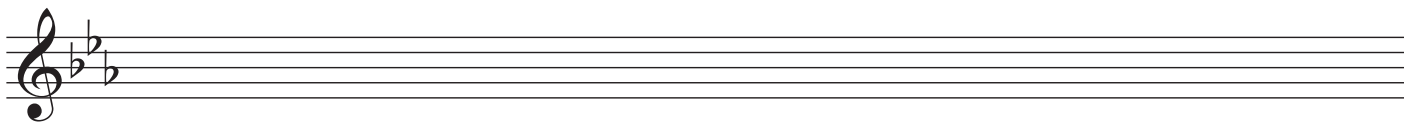
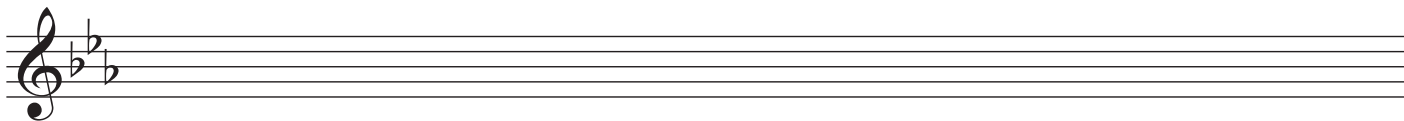
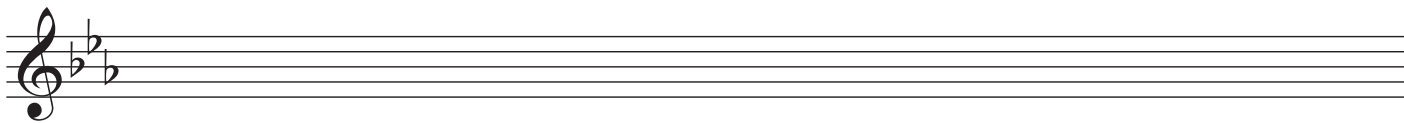
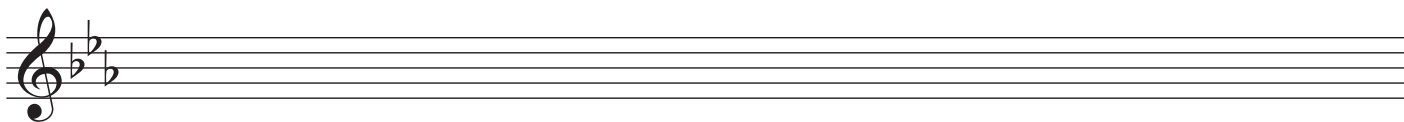
☐ flute

☐ violin

☐ clarinet

☐ trumpet

Moderato



(40)

Q.2 SETTING MUSIC TO A GIVEN TEXT

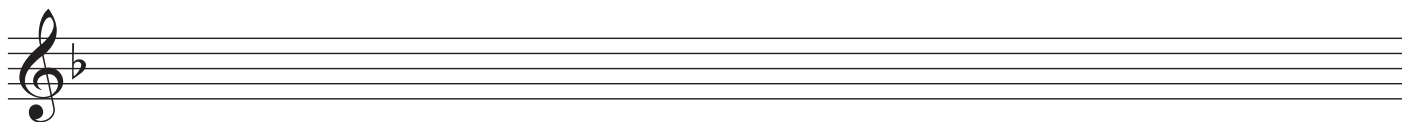
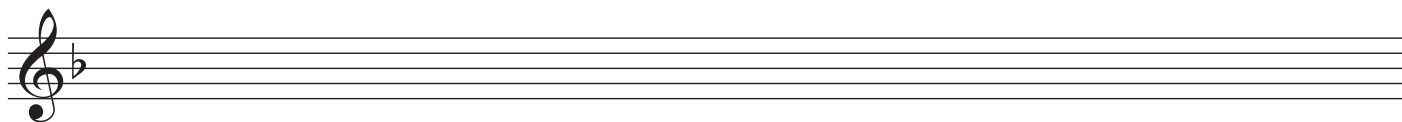
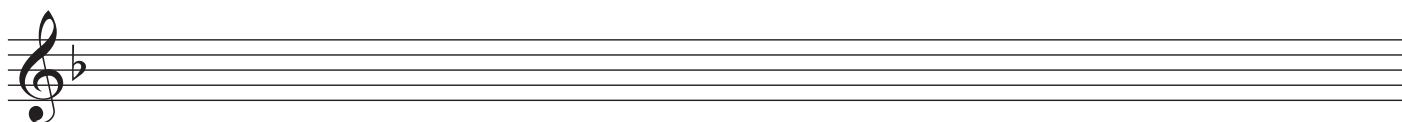
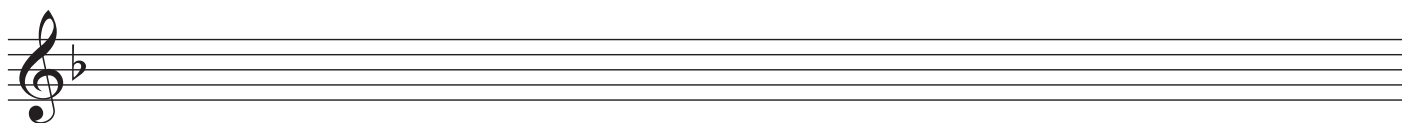
Here is an extract from *The Daffodils* by William Wordsworth.

I wandered lonely as a cloud,
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host of golden daffodils.

- 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 _____ wan - dered lone - ly as _____ a _____ cloud

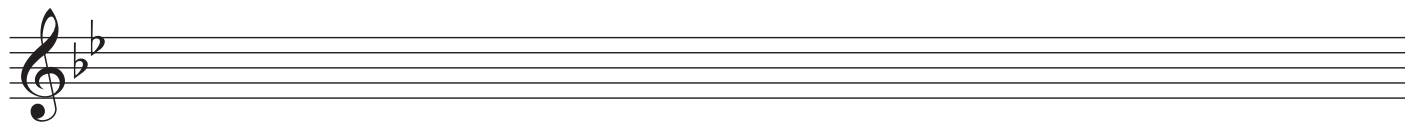
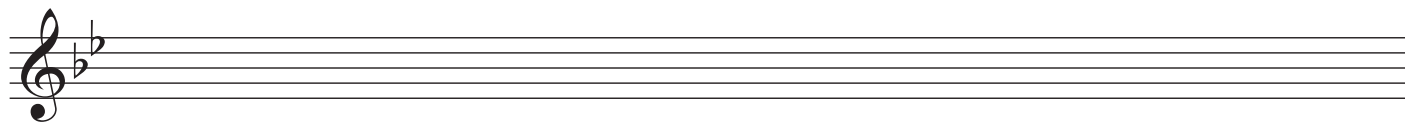
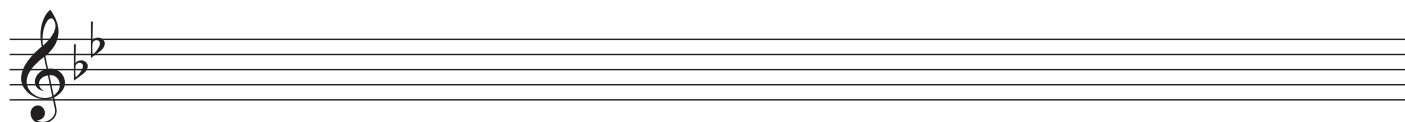
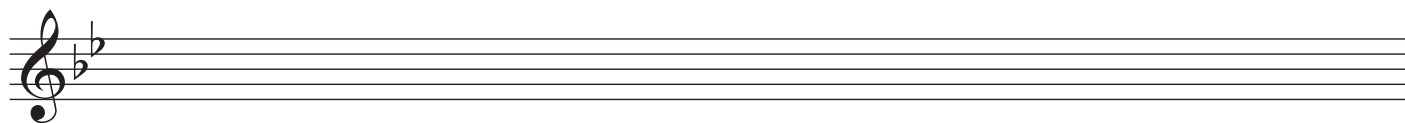


Q.3 COMPOSING TO A GIVEN DANCE RHYTHM OR METRE OR FORM

The opening phrase of a jig is given below.

- Continue the given opening to make a 16-bar melody.
- Use the form AA' BB'.
- 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 ☐ descant recorder ☐ horn ☐ flute



SECTION B – HARMONY (60 marks)

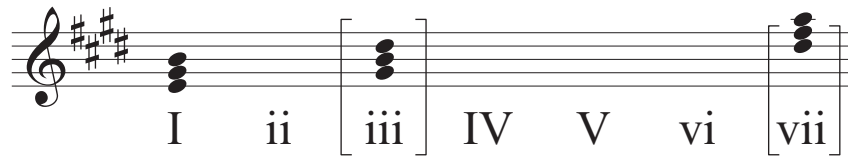
Answer ONE QUESTION ONLY in this section: Q4 or Q5 or Q6

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

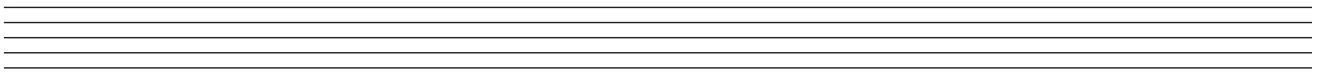
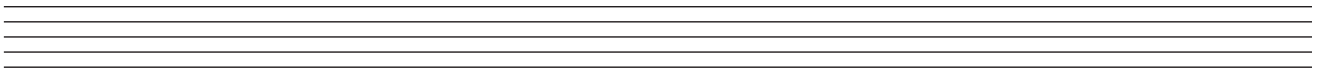
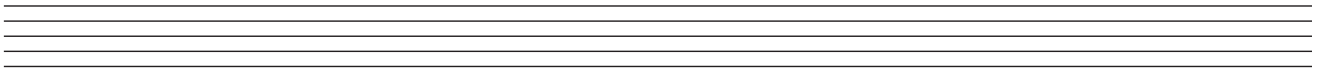
PREPARATORY WORK

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

Notes of chord	B G# E		D# B G#				A F# D#
Chord symbol	E		G#m				D#dim
Roman numeral	I	ii	iii	IV	V	vi	vii



ROUGH WORK



B	
BQ	
MEL	

• Study the piece of music below.

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

Andante

Chord progression: E, E/G#, A, E, A, B

Chord progression: E, B/D#, E, A, F#m, F#m/A, B

Chord progression: C#m, A, B, B/D#, E, B7, C#m

Chord progression: A, F#m, B, E, F#m/A, B, E

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

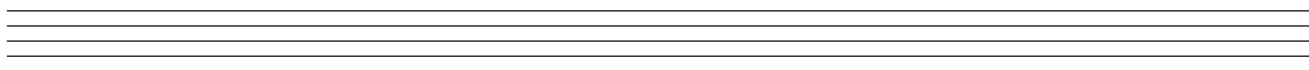
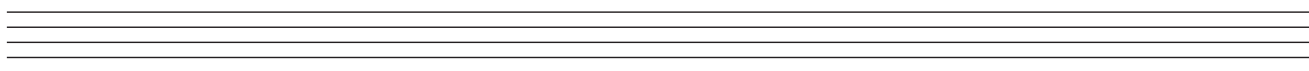
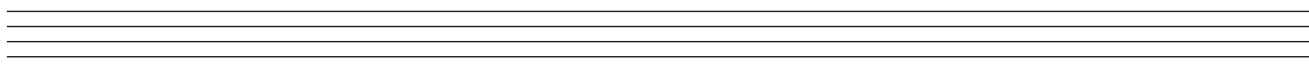
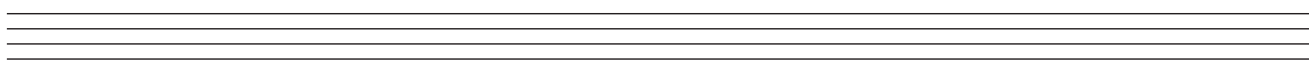
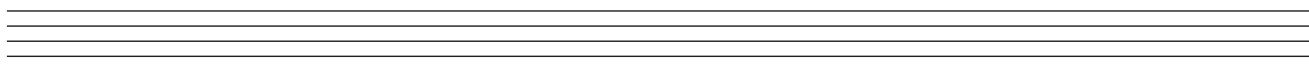
PREPARATORY WORK

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

Notes of chord	$E\flat$ C $A\flat$		G $E\flat$ C				$D\flat$ $B\flat$ G
Chord symbol	$A\flat$		Cm				Gdim
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 piece of music below.
- 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.

Moderato

The musical score is for a piece in F major, 4/4 time, marked Moderato. It consists of five systems of grand staves. The first system includes chord symbols: I (Ab), vi (Fm), iib (Bb/Db), and vi (Fm). The remaining systems have empty boxes for chord symbols. The melody is in the treble clef, and the bass line is in the bass clef.

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

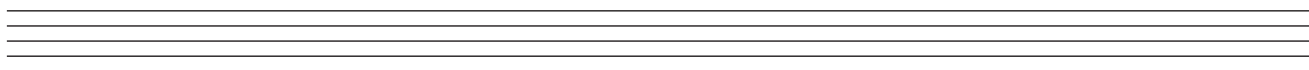
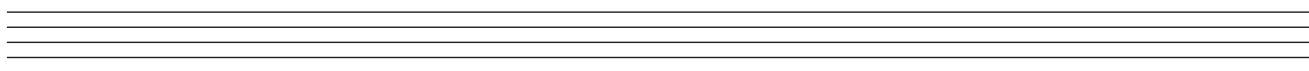
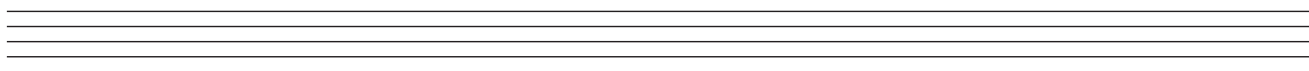
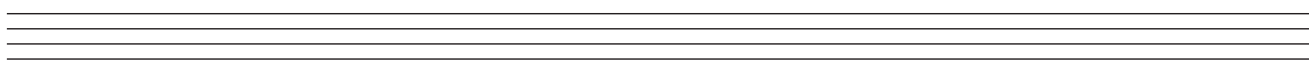
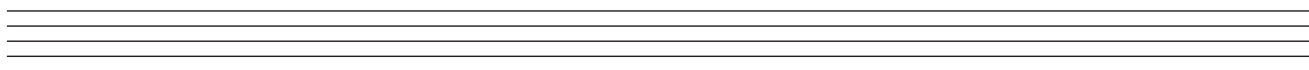
PREPARATORY WORK

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

Notes of chord	D B G		F# D B				C A F#
Chord symbol	G		Bm				F#dim
Roman numeral	I	ii	iii	IV	V	vi	vii



ROUGH WORK



CH	
CAD	
DESC	

- Study the piece of music below.
- 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.
- Do not repeat the same chord *in the same position* in adjacent boxes.

Chord boxes: I
G vi
Em IV
C V
D

Labels: Descant, Melody

Chord boxes:

Chord boxes:

Chord boxes:

ROUGH WORK

ROUGH WORK

ROUGH WORK

ROUGH WORK

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2009. M53

Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2009

WRITE YOUR EXAMINATION NUMBER HERE 

MUSIC – HIGHER LEVEL
LISTENING – ELECTIVE (100 marks)
THURSDAY 18 JUNE – AFTERNOON 5.00–5.45

STAMPA AN IONAIÐ
(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.
-

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 ensuring that you

- show how your three chosen and other musical features are present in the music you have studied for this elective.
- make reference to the musical excerpts on your recording including the pieces of music named above.
- include your personal response to your chosen topic.

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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, 2009

WRITE YOUR EXAMINATION NUMBER HERE 

MUSIC – HIGHER LEVEL
LISTENING – CORE (100 marks)
THURSDAY 18 JUNE – AFTERNOON 1.30–3.00

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 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	
GRÁÐ	

Q. 1 An excerpt from *Sgt. Pepper's Lonely Hearts Club Band* by John Lennon & Paul McCartney.

- The full excerpt will be played ONCE only. Sections A, B and C, taken from this excerpt, will then 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.

Section A, Bars 1–12

3

G

A7

It was twen-ty years a - go to - day... Ser-geant

6

Pep - pertaught the band to play... They've been go - ing in and out of style... but they're

8

gua-ran-teed to raise a smile... So may I in - tro-duce to you... the

10

act you've known for all these years... Ser-geant Pep - per's Lone-ly Hearts Club Band.

Section B, Bars 13–29. The lyrics of this section are printed below.

<i>Line 1</i>	We're Sergeant Pepper's Lonely Hearts Club Band
<i>Line 2</i>	We hope you will enjoy the show
<i>Line 3</i>	Sergeant Pepper's Lonely Hearts Club Band
<i>Line 4</i>	Sit back and let the evening go
<i>Line 5</i>	Sergeant Pepper's Lonely, Sergeant Pepper's Lonely
<i>Line 6</i>	Sergeant Pepper's Lonely <u>Hearts Club Band.</u>

Section C, Bars 30–42. There is no printed music for this section.

Section A, Bars 1–12.

- (i) Which **one** of the following rhythmic figures can be heard in the accompaniment in this section?



- (ii) Identify **two** features of the vocal line as heard in this section.

1. _____ 2. _____

- (iii) Insert the two missing chords in bar 6 on the score. You may use guitar symbols or Roman numerals.

Section B, Bars 13–29.

- (i) Describe **two** ways in which the music in this section differs from the music in Section A.

1. _____

2. _____

- (ii) Identify the instrument heard at the end of line 4. _____

Describe what it plays. _____

- (iii) The rhythm of the underlined words in line 6 is



Section C, Bars 30–42. There is no printed music for this section.

- (i) Which **two** of the following can be heard in this section?

☐ imitation

☐ sustained chords

☐ triplets

☐ clarinets

☐ crotchet chords

☐ vocal harmony

- (ii) Identify and describe **one** recording technique used in this song.

Technique _____

Description _____

- (iii) Compare and contrast the style of *Sergeant Pepper's Lonely Hearts Club Band* with *She's Leaving Home*. Refer to both songs in your answer.

Q. 2 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 bars 1–15 of the excerpt is printed below.

• Answer the following questions:

(i) Insert the 6 missing melody notes at **X** on the score above.

(ii) In what key is this excerpt? _____

(iii) In which bar does the piano play the melody? _____

(iv) Which **two** of the following can be heard in this excerpt after bar 15?

☐ chromaticism

☐ trills

☐ frequent key changes

☐ canonic texture

☐ scales

☐ triplets

(v) Identify and describe the form of this movement.

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

- There is a twenty second gap between each playing of the music in this question.
- There is no printed music for this question.
- Answer the following questions:

(i) Name the movement from which this excerpt is taken _____

It is taken from the

☐ beginning ☐ middle ☐ end

(ii) This excerpt features a descending

☐ major scale ☐ major arpeggio ☐ minor scale ☐ minor arpeggio

It is played by _____

(iii) The texture of the excerpt is mostly

☐ monophonic ☐ homophonic ☐ polyphonic

Explain your answer with reference to the music heard in this excerpt.

(iv) Describe the tempo at the end of the excerpt.

(v) The last three melody notes are



(10)

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

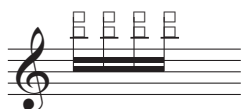
- There is a twenty second gap between each playing of the music in this question.
- There is no printed music for this question.
- Answer the following questions:

(i) Which theme is heard in this excerpt?

(ii) In the table below, write down the order (1–3) in which the instruments listed are heard at the start of the excerpt.

Instrument	Order
Piano	
Violin	
Maracas	

(iii) The instrumental technique illustrated below is heard in this excerpt. Describe this technique and identify the instrument(s) with which it is associated.



Technique -----

Instrument(s) -----

(iv) Describe **one** feature of the music played by the piano in this excerpt.

(v) How does Deane portray the spirit of the *Danse Macabre* in this excerpt?

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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. There is a twenty second gap between each playing of the music in this question. Answer the questions on each excerpt.

Excerpt 1

- (i) Identify the type of dance tune heard in this excerpt and its time signature.

Dance _____ Time signature _____

- (ii) Write **one** bar of rhythm associated with this type of dance. _____

- (iii) Using letters, write down the form of this dance tune. _____

Excerpt 2

- (i) Identify the style of singing in this excerpt. _____

- (ii) Describe **three** features of this style of singing as heard in the excerpt.

1. _____

2. _____

3. _____

Excerpt 3

- (i) Identify **three** instruments heard playing in this excerpt.

1. _____ 2. _____ 3. _____

- (ii) Describe how the music is performed.

- (iii) Describe **one** change which takes place in the excerpt.

B. Answer one of the following:

- (i) Discuss the Irish song tradition making reference to at least four types of Irish song. Refer to specific songs in your answer.

or

- (ii) Describe some of the ways in which Irish music was preserved during the twentieth century.

or

- (iii) Discuss the use of ornamentation in instrumental Irish music. In your answer refer to specific musical examples.

or

- (iv) Describe the music of a composer who has combined traditional Irish music with another musical style. Refer to specific pieces in your answer.

[illegible]

Q. 6 Aural Skills. This question is based on THREE excerpts from *Gloria* by Antonio Vivaldi.

- 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 each excerpt.

Excerpt 1

- An excerpt from *Domine Fili unigenite*. The outline score of bars 1–17 of the excerpt is printed below.

8 9 10 11 12

Do - mi - ne Fi - li u - ni - ge - ni - te, Je - - -

13 14 15 16 17

- - - - - su Chris - te.

- (i) Briefly describe the bass line of the first 8 bars.

- (ii) The vocal line in bars 12–14 features

☐

repetition

☐

sequences

☐

chromaticism

- (iii) Describe **one** change which takes place in the melody line from bar 18.

Excerpt 2

- An excerpt from *Laudamus te*. The outline score of bars 17–36 of the excerpt is printed below.

16 17 18 19 20 21 22 23 24

Lau - da-mus te, Ben - e - di - ci-mus te,

25 26 27 28 29 30

A - dor - a - mus te, Glo - ri - fi - ca - - -

31 32 33 34 35 36

- - - - - mus te.

- (i) Identify **one** feature of the melody line as heard in the introduction (bars 1–16).

- (ii) In which bar does the second voice enter? -----

Describe the vocal texture at this point.

- (iii) Bars 17–36 feature a change in

☐ tempo

☐ key

☐ texture

Explain.

Excerpt 3

- An excerpt from *Quoniam tu solus Sanctus*. There is no printed music for this section.

- (i) Describe **two** differences between the music in this excerpt and the music in excerpt 2.

1. -----

2. -----

- (ii) The last four notes in the top vocal line are.



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

(20)

You have five minutes to complete the examination paper.

ROUGH WORK

[illegible]

ROUGH WORK

Handwriting practice lines consisting of 25 horizontal dashed lines.

ROUGH WORK

ROUGH WORK

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