



Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2010

WRITE YOUR EXAMINATION NUMBER HERE 

MUSIC – HIGHER LEVEL
COMPOSING (100 marks)
THURSDAY 24 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)

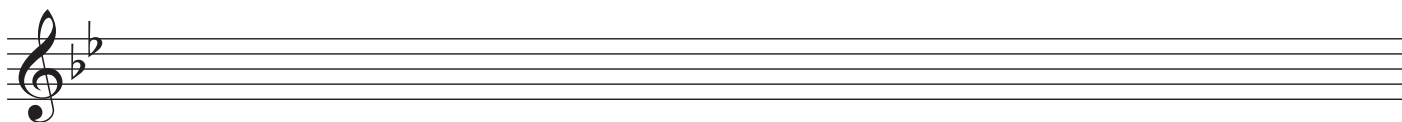
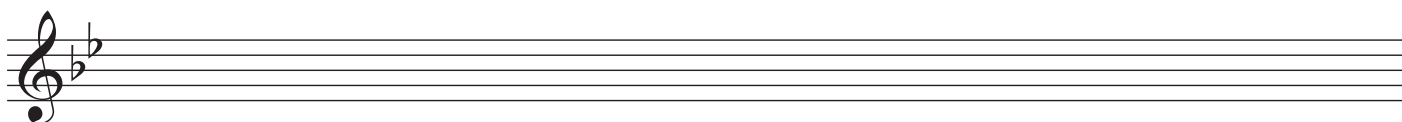
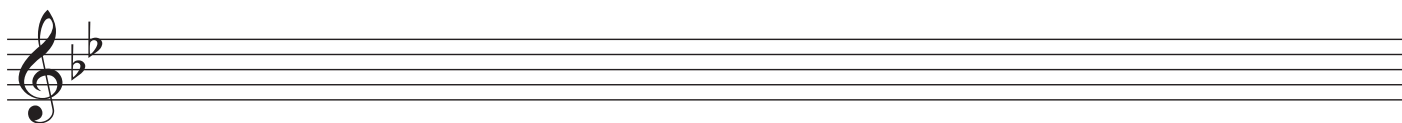
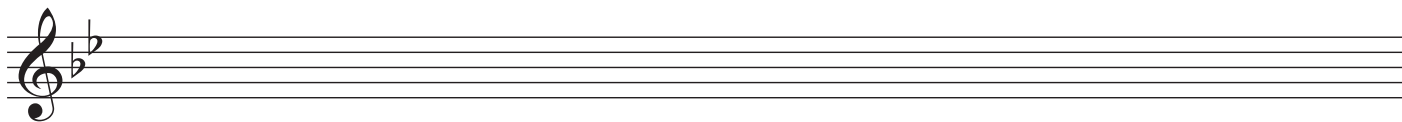
Answer ONE QUESTION ONLY in this section: Q1 or Q2 or Q3

Q.1 CONTINUATION OF A GIVEN OPENING

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

☐ flute ☐ clarinet ☐ violin ☐ descant recorder

Moderato



(40)

Q.2 SETTING MUSIC TO A GIVEN TEXT

Here is an extract from *Lucy's Song* by Charles Dickens.

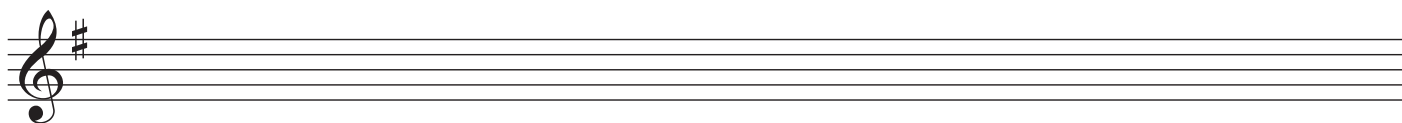
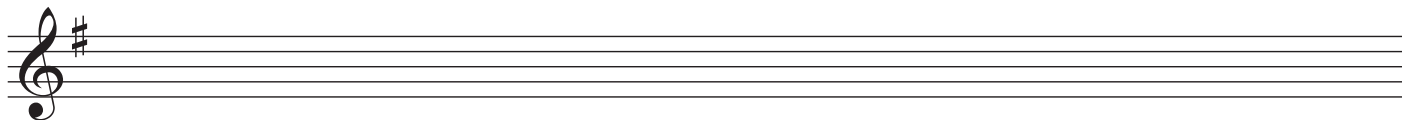
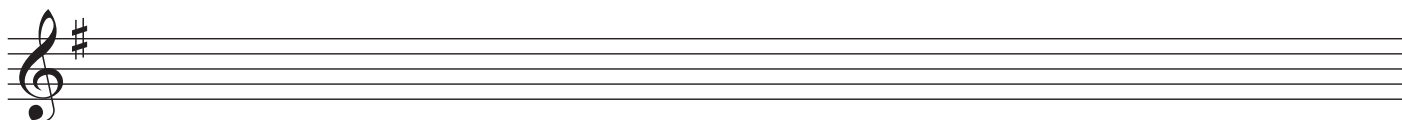
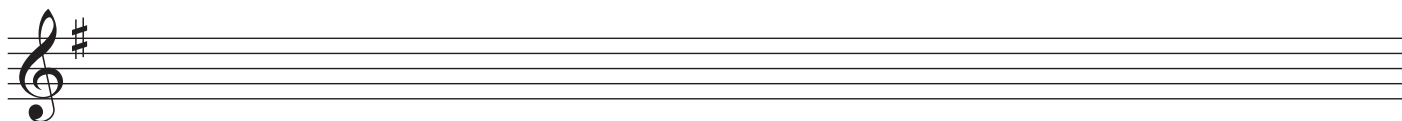
How beautiful at eventide
To see the twilight shadows pale,
Steal o'er the landscape, far and wide,
O'er stream and meadow, mound and dale.

- 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.

Moderato



How_ beau - ti - ful at ev - en - tide___



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

The opening phrase of a gigue is given below.

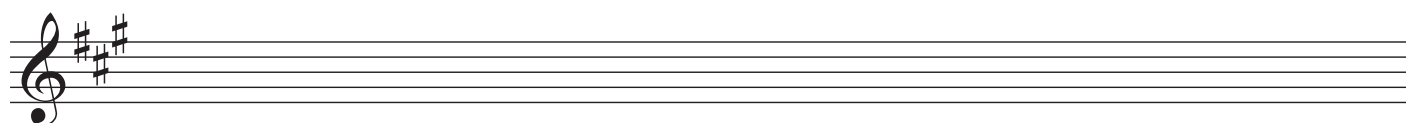
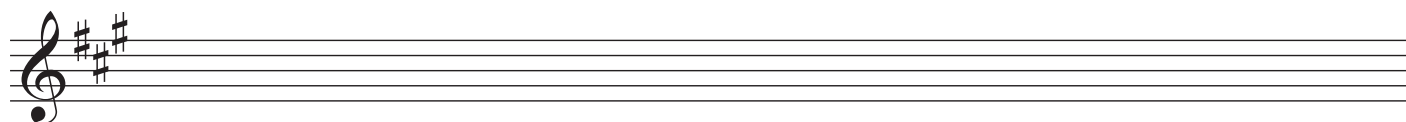
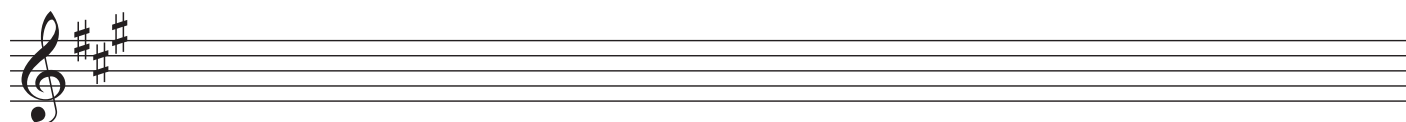
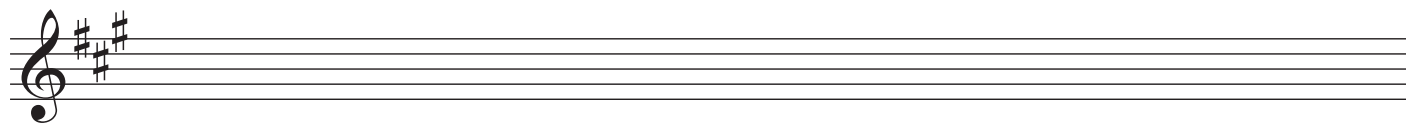
- Continue the given opening to make a 16-bar melody.
- Use the form AA¹BB¹.
- Include a modulation to the dominant at a suitable point.
- Add appropriate performing directions (phrasing and dynamics) to the melody.
- Choose a suitable instrument for your melody from the following list:

☐ violin

☐ horn

☐ flute

☐ 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

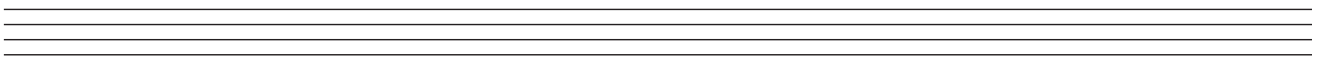
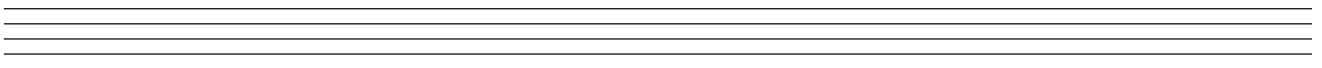
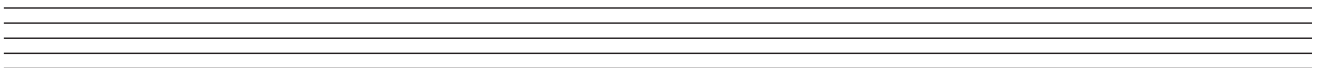
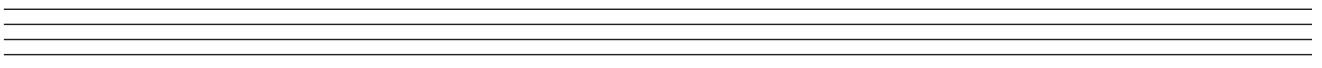
PREPARATORY WORK

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

Notes of chord	A F# D		C# A F#				G E C#
Chord symbol	D		F#m				C#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.

Chords: D Bm G Em A D/F# D A

Chords: G D G D/F# Em A7 D A

Chords: Bm G D/F# Em A/C# A Bm

Chords: D G/B Em A A7 D

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

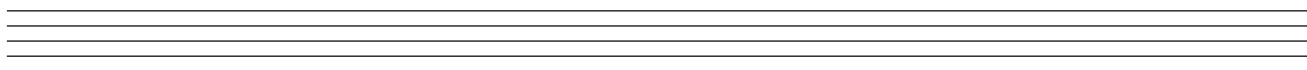
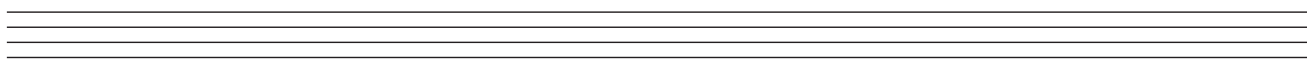
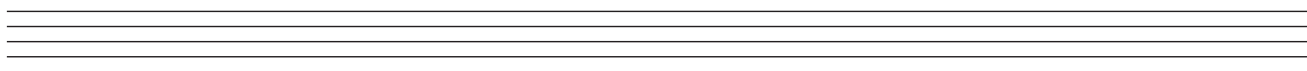
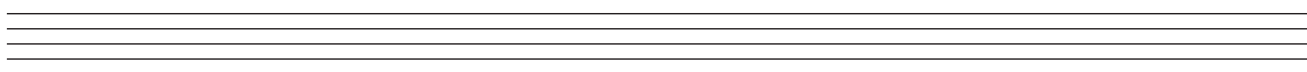
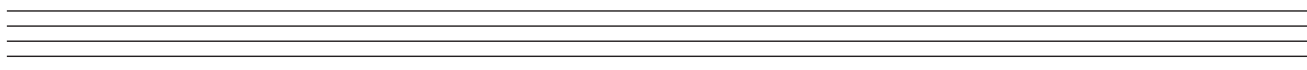
PREPARATORY WORK

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

Notes of chord	E \flat C A \flat		G E \flat C				D \flat B \flat G
Chord symbol	A \flat		Cm				G ^{dim}
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

Chord symbols: I (A \flat), vi (Fm), IV (D \flat), V (E \flat), []

Chord symbols: [] [] [] [] [] []

Chord symbols: [] [] [] [] [] []

Chord symbols: [] [] [] [] [] []

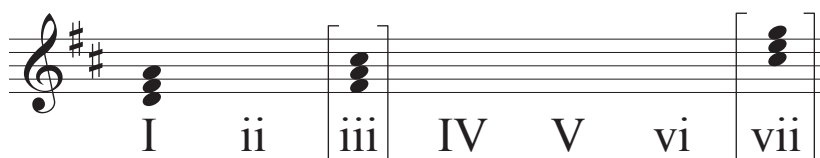
Chord symbols: [] [] [] [] [] []

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

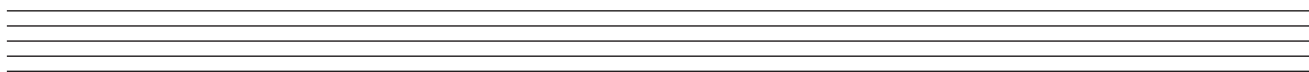
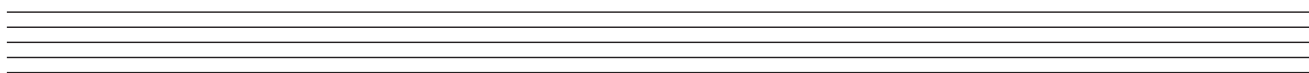
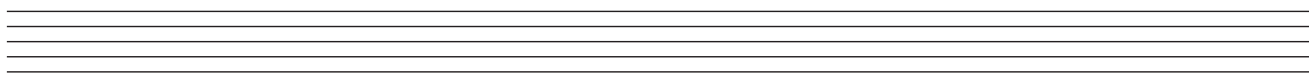
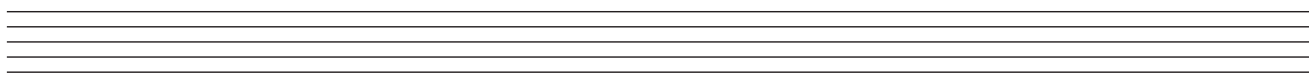
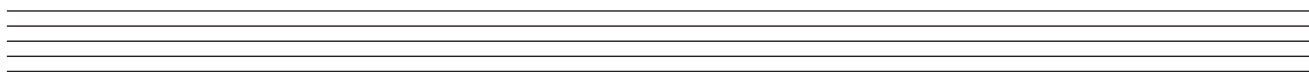
PREPARATORY WORK

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

Notes of chord	A F# D		C# A F#				G E C#
Chord symbol	D		F#m				C#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.

ROUGH WORK

ROUGH WORK

ROUGH WORK

ROUGH WORK

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2010. M53

Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2010

WRITE YOUR EXAMINATION NUMBER HERE 

MUSIC – HIGHER LEVEL
LISTENING – ELECTIVE (100 marks)
THURSDAY 24 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, 2010

WRITE YOUR EXAMINATION NUMBER HERE 

MUSIC – HIGHER LEVEL
LISTENING – CORE (100 marks)
THURSDAY 24 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				
GRÁD				

Q. 1 Three excerpts from *Seachanges with Danse Macabre* by Deane.

- 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. The music played by the piano in this excerpt is printed below.

Excerpt 1 is a piano piece in 2/4 time, consisting of two systems of music. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is written for piano with a treble and bass clef. Dynamics include *ff* (fortissimo), *f* (forte), *sfz* (sforzando), *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). The piece features a variety of note values, including eighth, quarter, and half notes, as well as rests. A bracket labeled 'A' spans measures 1 and 2, and a bracket labeled 'B' spans measures 5 and 6. A bracket labeled 'C' spans measures 7 and 8.

Excerpt 2.

Excerpt 2 is a single melodic line in 6/4 time, consisting of two systems of music. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is written in treble clef. The piece features a variety of note values, including quarter, half, and full notes, as well as rests. A bracket labeled 'X' spans measures 1 and 2.


Excerpt 3. There is no printed music for this excerpt.

Excerpt 1.

- (i) From which section of the work is this excerpt taken? _____
- (ii) Identify **three** percussion instruments heard playing in this excerpt.
1. _____ 2. _____ 3. _____
- These instruments play ☐ harmonics ☐ tremolo ☐ col legno
- (iii) The piccolo is first heard at ☐ A ☐ B ☐ C

Excerpt 2.

- (i) Insert the 5 missing melody notes at **X** on the score.
- (ii) The instrumental technique illustrated below is heard in this excerpt. Describe this technique and identify the instrument(s) with which it is associated in this excerpt.

pizz.
+
 Technique _____
Instrument(s) _____

- (iii) Which one of the following rhythmic figures can be heard in this excerpt?



Describe one way in which this figure is used in the work?

Excerpt 3. There is no printed music for this excerpt.

- (i) Identify and describe **two** compositional features/treatments of the melody heard in this excerpt.
- Feature 1 _____
- Description _____
- Feature 2 _____
- Description _____
- (ii) Describe **one** feature of the piano part in this excerpt.
- _____
- (iii) Outline the reasons for the composer's use of the word *Seachanges* in the title of this work.

(25)

Q. 2 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.
- The full excerpt is 32 bars long. The outline score of bars 1–16 of the excerpt is printed below.

• Answer the following questions:

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

(ii) In bars 1–8:

Name one instrument which plays the theme. _____

State the range of this theme. _____

Identify the texture of the music in these bars. _____

(iii) Name one instrument which plays a countermelody in bars 9–16. _____

The rhythm of this countermelody is

(iv) Identify **two** ways in which the music of bars 17–32 differs from the music of bars 1–16.

1. _____

2. _____

(v) Describe the music which immediately follows this excerpt.

Q. 3 An excerpt from the second movement of *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 first eight bars of the excerpt is printed below.



- Answer the following questions:

(i) From which section of the second movement is this excerpt taken?

(ii) The tonality of this excerpt is

- ☐ F# minor
 ☐ D major
 ☐ F# major
 ☐ A major

(iii) Show how the treatment of the melody and accompaniment in bars 5–8 differs from that in bars 1–4. Use the grid below.

Feature	Bars 1–4	Bars 5–8
Melody		
Accompaniment		

(iv) Which **two** of the following can be heard in this excerpt after bar 8?

- ☐ ascending chromatic scale
 ☐ ornamentation
 ☐ canon
☐ monophonic texture
 ☐ pizzicato strings
 ☐ descending scales

(v) Describe the music that immediately follows this excerpt in the movement.

(10)

Q. 4 An excerpt from *She's Leaving Home* 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. Friday morning at nine o'clock she is far away.
2. Waiting to keep the appointment she made.
3. Meeting the man from the motor trade.
4. She (What did we do that was wrong?)
5. Is having (We didn't know it was wrong.)
6. Fun (Fun is the one thing that money can't buy.)
7. Something inside that was always denied, (Bye, bye) for so many years.
8. She's leaving home. (Bye bye.)

- Answer the following questions:

(i) Identify the time signature of the music in this excerpt. _____

(ii) Briefly describe the music played by the strings immediately after line 1.

(iii) Which **three** of the following features can be heard in the music in lines 2–3?

☐ tremolo

☐ dotted rhythm

☐ sequences

☐ imitation

☐ homophonic texture

☐ crotchet chords

(iv) Describe the vocal texture in lines 4–7.

(v) The last two notes of the vocal line are:



Identify the cadence at the end of 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) The dance tune heard in this excerpt is played on

☐ guitar

☐ harp

☐ harpsichord

The form of the dance tune heard in this excerpt is

☐ ABBA

☐ ABAB

☐ AABB

Excerpt 2

- (i) Identify **two** instruments which play the melody in this excerpt.

1. _____ 2. _____

- (ii) Identify **two** traditional features of the music heard in this excerpt.

1. _____

2. _____

- (iii) Describe **one** non-traditional feature of the music heard in this excerpt.

Excerpt 3

This excerpt is a fusion of two different styles. Identify both styles and describe features of both styles as heard in this excerpt.

Style 1 _____ Style 2 _____

Features of style 1 _____

Features of style 2 _____

B. Answer one of the following:

- (i) Discuss the music of Sean Ó Riada. Show how he has combined traditional Irish music with another musical style in his compositions. Refer to specific pieces of music in your answer.

or

- (ii) Discuss some of the ways in which Irish folk music has influenced the folk music of North America. Refer to specific pieces and/or songs in your answer.

or

- (iii) Identify and describe the features commonly found in Sean-Nós singing. Refer to regional styles and performers in your answer.

or

- (iv) Discuss the Irish harping tradition. In your answer, refer to performers and music as appropriate.

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Q. 6 Aural Skills. This question is based on THREE excerpts of popular music.

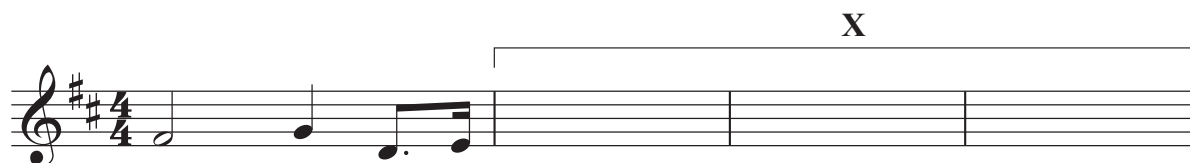
- There is a twenty second gap between each playing of the music in this question.
- Answer the questions on each excerpt.

Excerpt 1

- The Introduction and first verse of *One Day I'll Fly Away* by Will Jennings/Joe Sample will be played THREE times. The words of the verse only are printed below.

1. I make it alone
2. When love is gone
3. Still you made your mark
4. Here in my heart

- (i) Insert the pitch and rhythm of the 5 missing notes at **X** played by the oboe in the introduction.



- (ii) Describe the music played by the violins at the end of each line of the verse.

- (iii) The form of the verse is

☐ AA¹BA

☐ ABB¹A

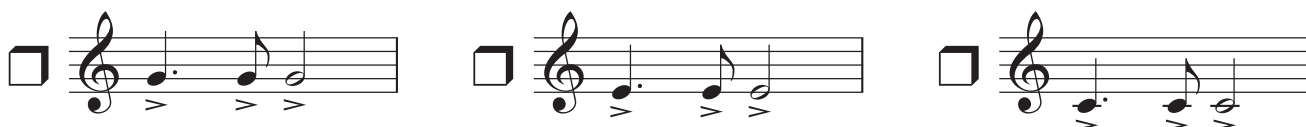
☐ ABAB¹

Excerpt 2

- The introduction and first verse of *It's Not Unusual* by Les Reed/Gordon Mills will be played THREE times. The words only are printed below.

1. It's not unusual to be loved by anyone
2. It's not unusual to have fun with anyone
3. But when I see you hanging about with anyone
4. It's not unusual to see me cry, I wanna die.

- (i) The melodic figure heard in the introduction is



It is played by

(ii) Identify the tonality of this excerpt. _____

(iii) Describe one rhythmic feature of the vocal line as heard in this excerpt.

Excerpt 3

- The first verse of *Bridge Over Troubled Water* by Paul Simon will be played THREE times. The words are printed below.

1. When you're weary, feeling small
2. When tears are in your eyes, I will dry them all
3. I'm on your side, oh, when times get rough
4. And friends just can't be found
5. Like a bridge over troubled water, I will lay me down
6. Like a bridge over troubled water, I will lay me down

(i) The accompaniment in line 1 features

☐ a countermelody

☐ arpeggios

☐ a pedal note

(ii) In which line is the following melody heard?



Line _____

(iii) Describe the texture of the excerpt.

- Now listen to a later excerpt from the song (verse 3) which is not printed here. It will be played TWICE. Answer (iv) below.

(iv) Describe three ways in which verse 3 differs from verse 1.

1. _____

2. _____

3. _____

(20)

You have three 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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