



**Coimisiún na Scrúduithe Stáit**  
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2011

WRITE YOUR EXAMINATION NUMBER HERE 

**MUSIC – HIGHER LEVEL**

**COMPOSING (100 marks)**

**THURSDAY 23 JUNE – AFTERNOON 3.15–4.45**

STAMPA AN IONAIID  
(Centre Stamp)

Móriomlán  
na marcanna

**DON SCRÚDAITHEOIR**

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**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.*
- 

CEIST	MARC		
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2			
3			
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IOM			
GRÁD			

<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**

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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**

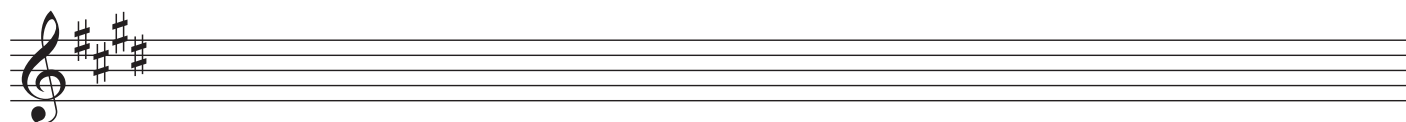
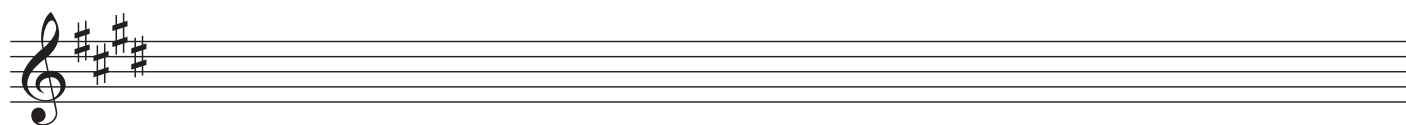
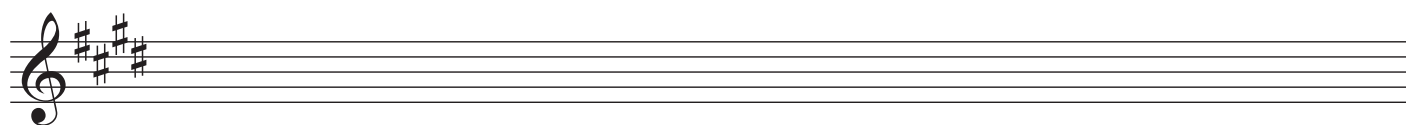
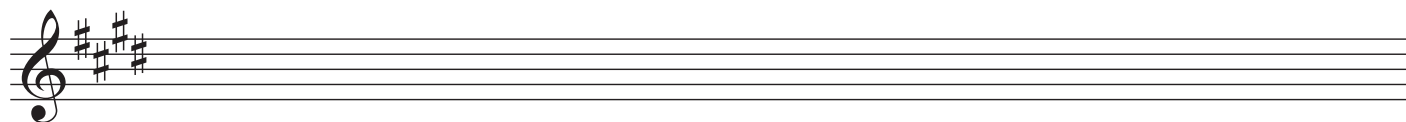
- Continue the opening below to make a 16-bar melody.
- Include a modulation to the dominant at a suitable point.
- Add appropriate performing directions (phrasing and dynamics) to the melody.
- Choose a suitable instrument for your melody from the following list:

☐ oboe

☐ violin

☐ trumpet

☐ clarinet



## Q.2 SETTING MUSIC TO A GIVEN TEXT

Here is an extract from *After the Battle* by Thomas Moore.

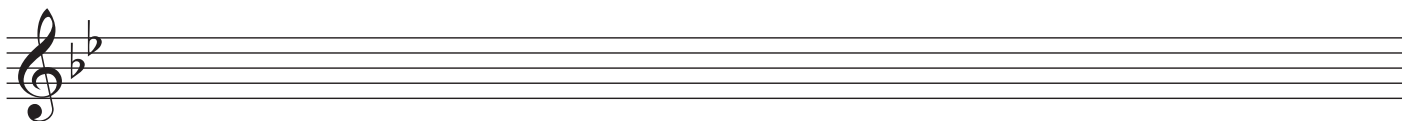
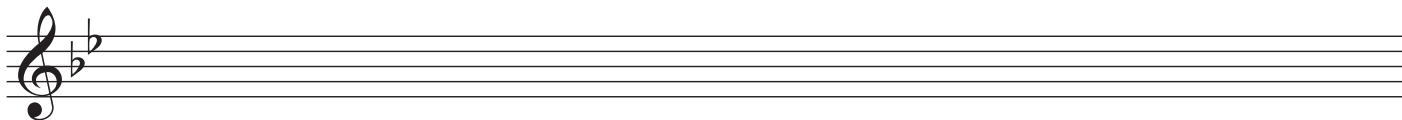
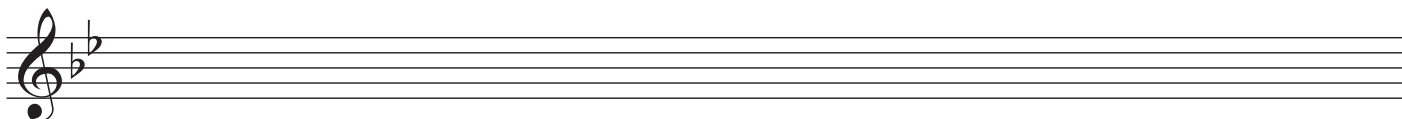
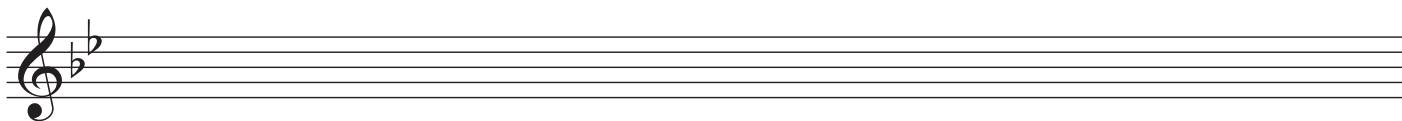
Night closed around the conqueror's way  
And lightnings show'd the distant hill  
Where those who lost that dreadful day  
Stood few and faint, but fearless still.

- 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.

**Adagio**



Night closed a - round the con - quer - or's way



### Q.3 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  $AA^1BA^2$ .
- Add appropriate performing directions (phrasing and dynamics) to the melody.
- Choose a suitable instrument for your melody from the following list:

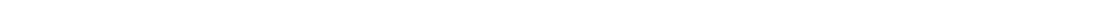
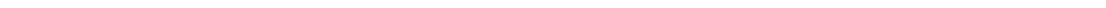
 trumpet

 violin

 horn

 flute

**Moderato**

A musical score for a single staff in treble clef, key signature of three flats (B-flat, E-flat, A-flat), and 3/4 time signature. The tempo marking "Moderato" is written above the staff. The melody consists of eight measures: Measure 1: Quarter note B-flat, eighth notes G-flat and F. Measure 2: Quarter note E-flat, quarter note D. Measure 3: Quarter note C, eighth notes B-flat and A-flat. Measure 4: Quarter note G, eighth notes F and E-flat. Measure 5: Quarter note D, quarter note C. Measure 6: Quarter note B-flat, eighth notes A-flat and G. Measure 7: Quarter note F, eighth notes E-flat and D. Measure 8: Half note C.

## 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

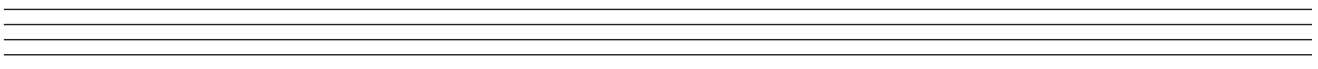
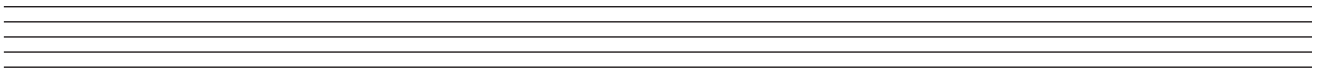
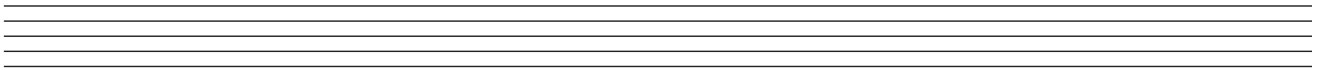
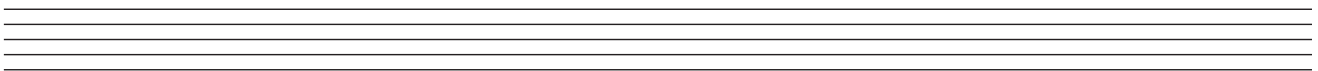
#### PREPARATORY WORK

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

Notes of chord	E C A	F D B	G <sup>#</sup> E C				D B G <sup>#</sup>
Chord symbol	Am	B <sup>dim</sup>	C <sup>aug</sup>				G <sup>#dim</sup>
Roman numeral	i	ii	III	iv	V	VI	vii

i    ii    [ III ]    iv    V    VI    [ vii ]

#### ROUGH WORK

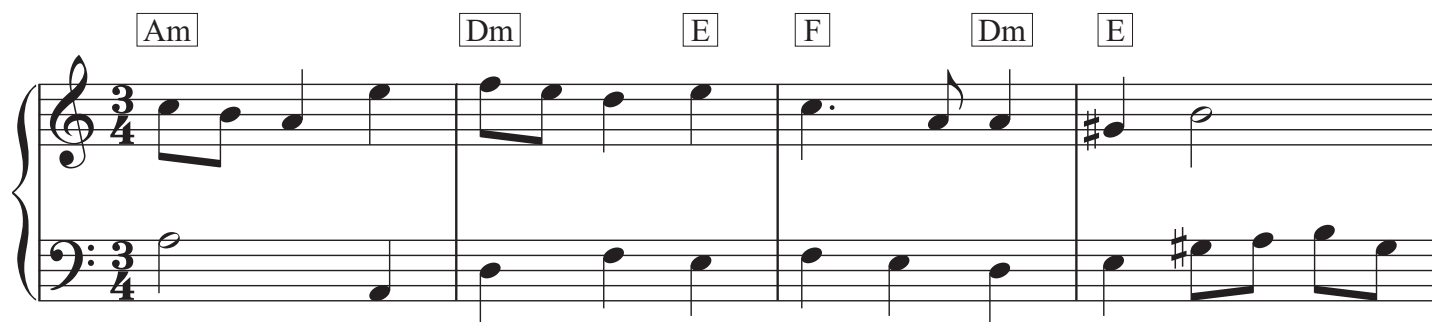


B				
BQ				
MEL				

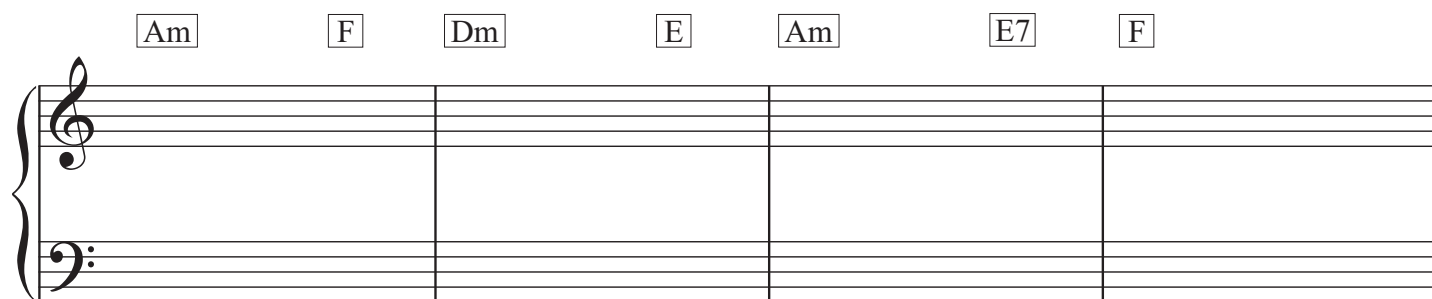
• Study the piece of music below.

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

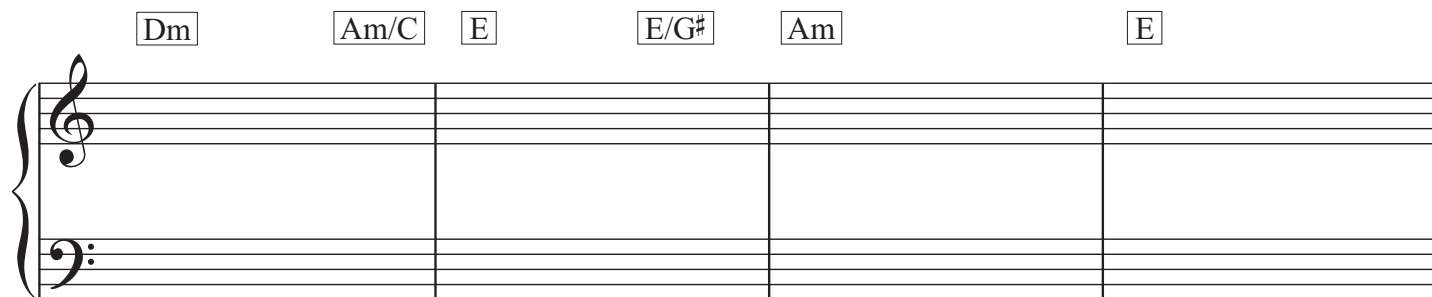
Am Dm E F Dm E



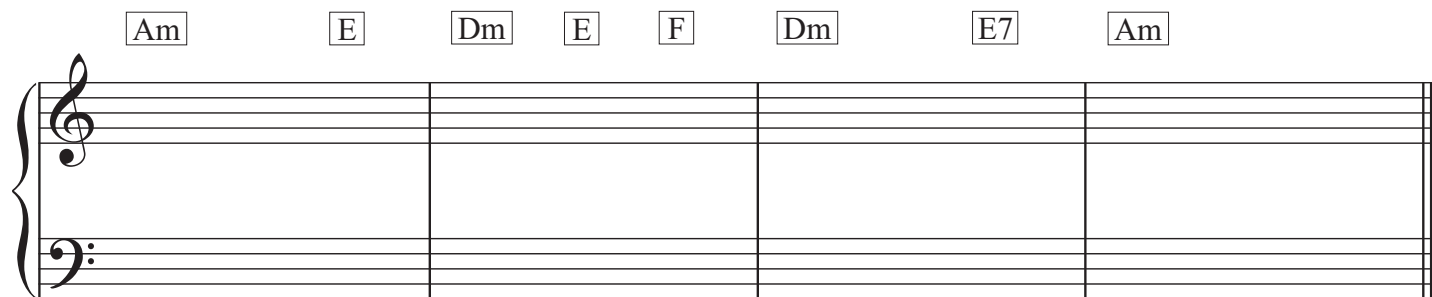
Am F Dm E Am E7 F



Dm Am/C E E/G# Am E



Am E Dm E F Dm E7 Am

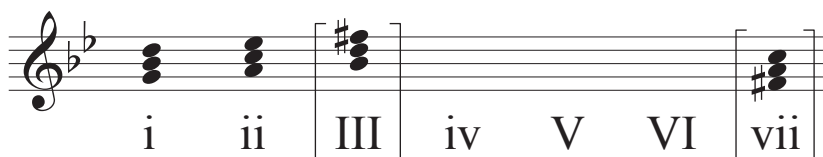


## Q.5 COMPOSING BASS NOTES AND CHORD INDICATIONS TO A GIVEN TUNE

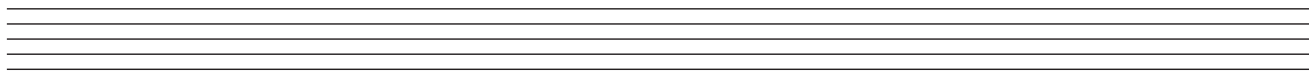
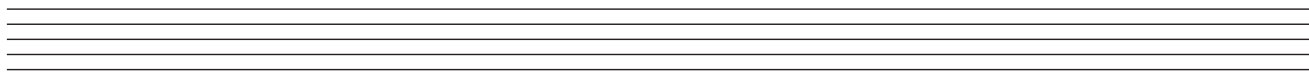
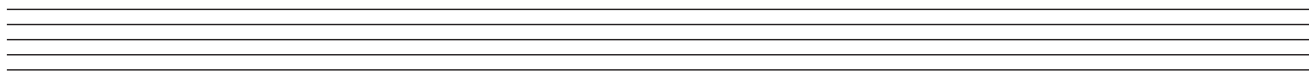
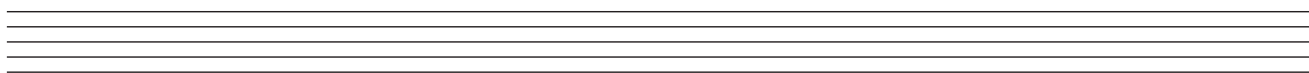
### PREPARATORY WORK

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

Notes of chord	D B $\flat$ G	E $\flat$ C A	F $\sharp$ D B $\flat$				C A F $\sharp$
Chord symbol	Gm	A $\dim$	B $\flat$ $\text{aug}$				F $\sharp$ $\dim$
Roman numeral	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.

The musical score is in 4/4 time and the key of B-flat major (two flats). It consists of five systems of music, each with a grand staff (treble and bass clef). The first system includes chord symbols above the staff:  $\boxed{i}$  (Gm),  $\boxed{ib}$  (Gm/B $\flat$ ),  $\boxed{iv}$  (Cm),  $\boxed{V}$  (D), and two empty boxes. The subsequent four systems each have five empty boxes above the staff for chord notation. The melody is written in the treble clef, and the bass line is written in the bass clef. The piece ends with a double bar line in 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 F major, either in the chord bank grid *or* on the staff below.

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



### ROUGH WORK

Five sets of empty musical staves for rough work, each consisting of a five-line staff.

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 symbols for the first system:

I	vi	IV	V
F	Dm	B $\flat$	C

Descant

Melody

Empty boxes for chord symbols:

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Empty staves for the descant part:

Staff 1:

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Staff 2:

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Staff 3:

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Staff 4:

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**ROUGH WORK**

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2011. M53

**Coimisiún na Scrúduithe Stáit**  
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2011

WRITE YOUR EXAMINATION NUMBER HERE 

**MUSIC – HIGHER LEVEL**  
**LISTENING – ELECTIVE (100 marks)**  
**THURSDAY 23 JUNE – AFTERNOON 5.00–5.45**

STAMPA AN IONAIID  
(Centre Stamp)

Móriomlán  
na marcanna

**DON SCRÚDAITHEOIR**

CEIST	MARC		
1 – 4			
TAIFEADADH			
MÓRIOM			
GRÁD			

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**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.

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2. List **three** of the sources which you used in studying this topic. **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 audio 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) Discuss your chosen topic ensuring that you

- describe the three musical features which you have identified above.
- 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.

Handwriting practice lines consisting of 24 horizontal dashed lines.

Handwriting practice lines consisting of 25 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, 2011

**WRITE YOUR EXAMINATION NUMBER HERE** 

**MUSIC – HIGHER LEVEL**  
**LISTENING – CORE (100 marks)**  
**THURSDAY 23 JUNE – AFTERNOON 1.30–3.00**

STAMPA AN IONAIÐ  
(Centre Stamp)

Móriomlán  
na marcanna

**DON SCRÚDAITHEOIR**

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**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.
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CEIST	MARC		
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**Q. 1** Three excerpts from Cantata *Jesu, der du meine Seele* by J.S. Bach.

- 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 1–8 of the vocal line in this excerpt are printed below.

Excerpt 1 shows the vocal line for the first eight bars of the Cantata. The music is in G minor (three flats) and common time (C). The lyrics are: Wir ei - - - - - len mit schwa - chen, doch em - si - gen Schrit - ten, O Je - su, O Mei - ster, O Je - su, O Mei - ster, zu hel - fen zu dir,.

Bar 1: Wir  
Bar 2: ei - - - - -  
Bar 3: - - - - -  
Bar 4: - - - - -  
Bar 5: - - - - -  
Bar 6: - - - - -  
Bar 7: - - - - -  
Bar 8: len mit

Bar 9: schwa - chen, doch em - si - gen Schrit - ten, O Je - su,  
Bar 10: O Mei - ster,  
Bar 11: O Je - su, O Mei - ster, zu hel - fen zu dir,  
Bar 12: .

**Excerpt 2.** There is no printed music for this excerpt.

**Excerpt 3.** An outline score of the instrumental music in this excerpt is printed below

Excerpt 3 shows the instrumental music for the first eight bars of the Cantata. The music is in G minor (three flats) and common time (C). The tempo is marked *piano* and the dynamics are *piano* and *forte*. The notation includes trills (tr) and slurs.

Bar 1: *piano*  
Bar 2: *piano*  
Bar 3: *piano*  
Bar 4: *piano*  
Bar 5: *piano*  
Bar 6: *piano*  
Bar 7: *forte*  
Bar 8: *forte*

### Excerpt 1

- (i) Name the movement from which this excerpt is taken. \_\_\_\_\_
- (ii) Identify the **two** types of voices heard in this excerpt.
1. \_\_\_\_\_ 2. \_\_\_\_\_
- In which bar does the second voice enter? \_\_\_\_\_
- (iii) In this excerpt, the violone moves in ☐ quavers ☐ crotchets ☐ minims
- (iv) This excerpt features examples of melisma.  
Explain melisma, with reference to the music heard in this excerpt.

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### Excerpt 2

- (i) Identify and describe the type of recitative heard in this excerpt.
- Type \_\_\_\_\_
- Description \_\_\_\_\_
- (ii) Describe one feature of the vocal line heard in this excerpt. \_\_\_\_\_
- 
- (iii) Name the continuo instruments heard in this excerpt.

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These instruments read from a figured bass. Explain.

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### Excerpt 3

- (i) Identify the tonality of this movement. \_\_\_\_\_
- (ii) Identify the solo instrument heard in this excerpt. \_\_\_\_\_
- This instrument plays ☐ a chaconne ☐ a walking bass ☐ an obligato
- (iii) Describe Bach's use of ritornello in this movement.
- 
- 
- (iv) Describe Bach's use of canon in this cantata. Refer to specific movements in your answer.

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**Q. 2** An excerpt from *Piano Quartet No.1* by Gerald Barry 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) Identify the **three** instruments which play at the start of this excerpt.

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

These instruments play

☐ flautando

☐ pizzicato

☐ senza vibrato

(ii) Identify the time signature of the music at the start of this excerpt. \_\_\_\_\_

(iii) Identify and describe a compositional technique used in this excerpt.

Technique: \_\_\_\_\_

Description: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

(iv) This excerpt features a change in texture. Explain.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

(v) Describe Barry's use of Irish melodies in his *Piano Quartet No.1*.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**(10)**

**Q. 3** An excerpt from *Romeo and Juliet Fantasy Overture* by Tchaikovsky 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 1–11 of the excerpt is printed below.

The musical score is written on two staves. The first staff contains bars 1 through 5. Bar 1 starts with a treble clef, a key signature of two flats (B-flat major), and a common time signature (C). The melody begins with a half note B-flat, followed by a half note A. Bar 2 has a half note G and a half note F. Bar 3 has a half note E and a half note D. Bar 4 has a half note C and a half note B-flat. Bar 5 has a half note A and a half note G. The second staff contains bars 6 through 11. Bar 6 has a half note F and a half note E. Bar 7 has a half note D and a half note C. Bar 8 has a half note B-flat, followed by four missing melody notes. Bar 9 has a half note A and a half note G. Bar 10 has a half note F and a half note E. Bar 11 has a half note D and a half note C. The score includes dynamic markings: *p marc.* for bars 1-5, *mf* for bars 6-7, and *p* for bars 8-11. A crescendo hairpin is shown between bars 5 and 6, and a decrescendo hairpin is shown between bars 7 and 8.

• Answer the following questions:

(i) Name the theme heard in bars 1–11 of this excerpt. \_\_\_\_\_

From which section of the work is this excerpt taken? \_\_\_\_\_

(ii) Insert the **four** missing melody notes in bar 8 of this excerpt on the score above.

(iii) Identify **two** features of the accompaniment heard in bars 1–11 of this excerpt.

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

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

(iv) Describe **one** feature of the music heard from bar 12 to the end of the excerpt.

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

(v) Identify **one** other place in the overture where this theme is heard.

\_\_\_\_\_

Describe **one** way in which it differs from the way it is heard here.

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

**(10)**

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

1. Oooh, oooh, oooh,
2. Oooh yeah, oooh yeah
3. Nothing really matters
4. Anyone can see
5. Nothing really matters
6. Nothing really matters to me
7. Any way the wind blows.

(i) Describe the music played by the lead guitar in line 1 of this excerpt.

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Technique: \_\_\_\_\_

Description: \_\_\_\_\_

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Name the percussion instrument heard 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 instrument playing in this excerpt. \_\_\_\_\_
- (ii) Identify the type of tune heard in this excerpt. \_\_\_\_\_
- (iii) Identify **two** traditional features of the music 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) Write one bar of rhythm associated with this type of dance: \_\_\_\_\_
- (iii) Using letters, write down the form of this tune: \_\_\_\_\_

**Excerpt 3**

- (i) Identify the instrument which plays the melody in this excerpt. \_\_\_\_\_
- (ii) Describe **two** traditional features of the music heard in this excerpt.  
1. \_\_\_\_\_  
2. \_\_\_\_\_
- (iii) Describe **two** non-traditional features of the music heard in this excerpt.  
1. \_\_\_\_\_  
2. \_\_\_\_\_



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

- (i) Discuss the contribution made to the preservation of Irish music by Edward Bunting. Support your answer with references to musical examples and publications as appropriate.

**or**

- (ii) Give an account of traditional Irish dance tunes. In your answer, refer to specific musical examples.

**or**

- (iii) Give a concise description of the uilleann pipes and how they are played in the context of Irish traditional music. Support your answer with references to musical examples and/or performers as appropriate.

**or**

- (iv) Discuss the céilí band tradition in the context of Irish traditional music. In your answer, refer to the instruments used and two well-known céilí bands.

[illegible]

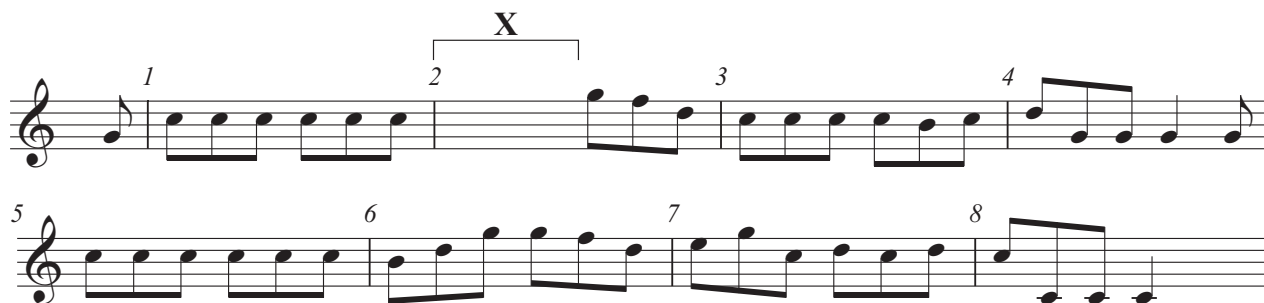
(25)

**Q. 6 Aural Skills.** This question is based on TWO excerpts of orchestral music.

- 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 the 3rd movement of a concerto by W.A. Mozart.

- The full excerpt will be played ONCE only. Bars 1–8, taken from this excerpt, will then be played THREE times.
- The outline score of bars 1–8 is printed below.



(i) Name the solo instrument heard in this excerpt. \_\_\_\_\_

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

(iii) The three missing melody notes at X are



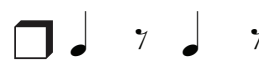
- The next 8 bars (bars 9–16) will now be played THREE times.

(i) Describe **one** way in which the music of bars 9–16 differs from the music of bars 1–8.

\_\_\_\_\_

\_\_\_\_\_

(ii) Which of the following rhythmic figures can be heard in the bass?



(iii) Identify the cadence heard at the end of the excerpt. \_\_\_\_\_

**Excerpt 2.** The *Flight of the Bumblebee* by Rimsky-Korsakov will be played THREE times.

- (i) Describe the texture of the music heard in this excerpt.

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-----

- (ii) The accompaniment features

☐ syncopation

☐ pizzicato

☐ contrary motion

- (iii) How does Rimsky-Korsakov illustrate the flight of the bumblebee in this excerpt?

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- The excerpt will be played once more. Answer (iv) below.

- (iv) From your prescribed works, select the work which, in your opinion, is closest in style to the music heard in this excerpt. Give **two** reasons for your choice.

Prescribed work: -----

Reason 1: -----

-----  
-----

Reason 2: -----

-----  
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**(20)**

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

**ROUGH WORK**

Handwriting practice lines consisting of 28 horizontal dashed lines.

## ROUGH WORK

Handwriting practice lines consisting of 25 horizontal dashed lines.

**ROUGH WORK**

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