

**Coimisiún na Scrúduithe Stáit**

State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2017

WRITE YOUR EXAMINATION NUMBER HERE **MUSIC – HIGHER LEVEL****COMPOSING (100 marks)****THURSDAY 22 JUNE – AFTERNOON 3.15–4.45**

CENTRE STAMP

**FOR THE EXAMINER**

Total marks

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**INSTRUCTIONS TO CANDIDATES**

- ☐ Write your examination number in the box above.
  - ☐ Answer the questions in the spaces provided in this answer book.
  - ☐ Use the blank staves throughout the answer book for roughwork.
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QUESTION	MARK			
1				
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6				
TOTAL				
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1. Total of end of page totals	
2. Aggregate total of all disallowed questions	
3. Total mark awarded (1 minus 2)	

## ROUGH WORK

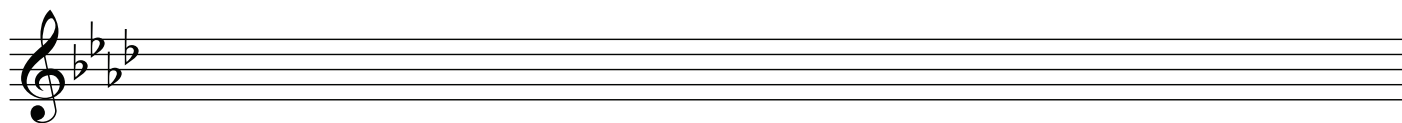
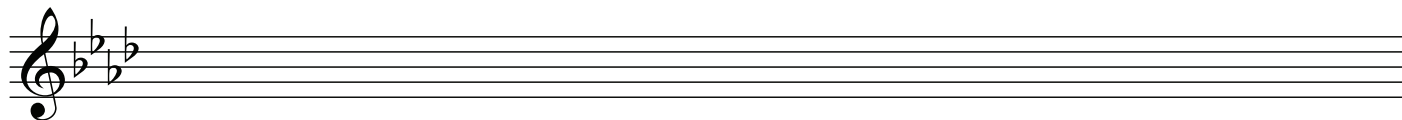
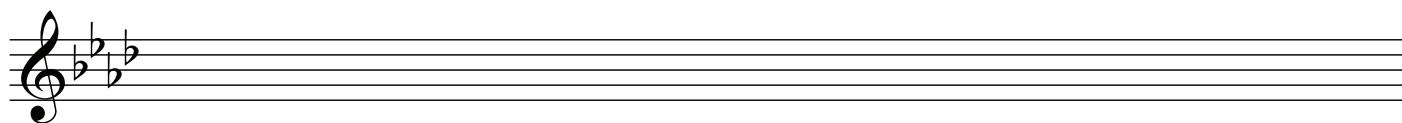
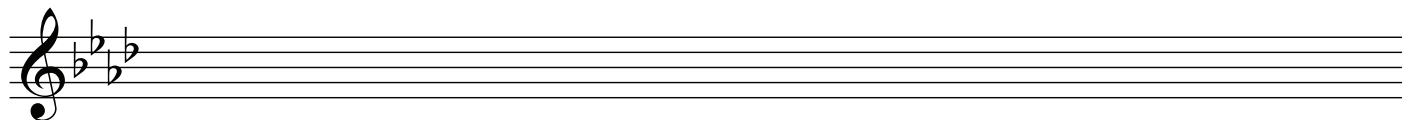
SECTION A – MELODY COMPOSITION (40 marks)

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.
- 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    ☐ clarinet    ☐ horn    ☐ oboe



## Q.2 SETTING MUSIC TO A GIVEN TEXT

Here is an extract from the poem *The Lady of the Lake* by Sir Walter Scott.

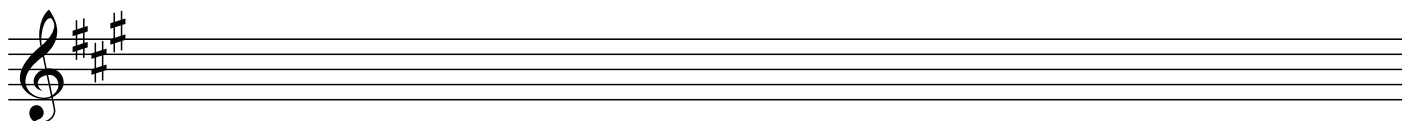
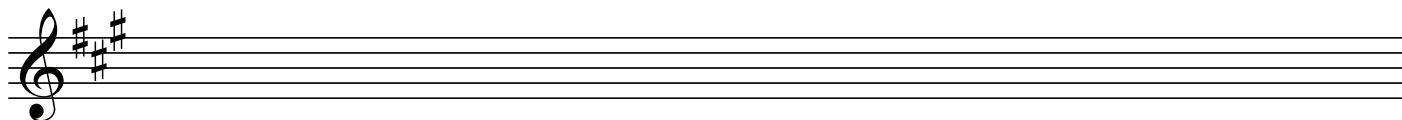
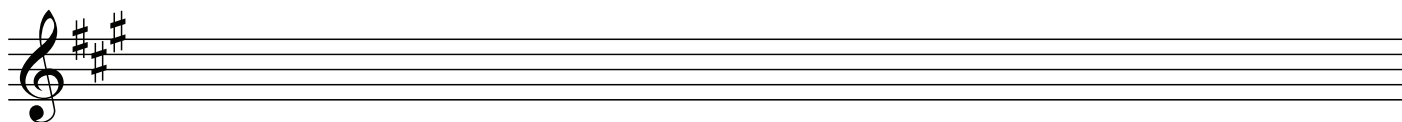
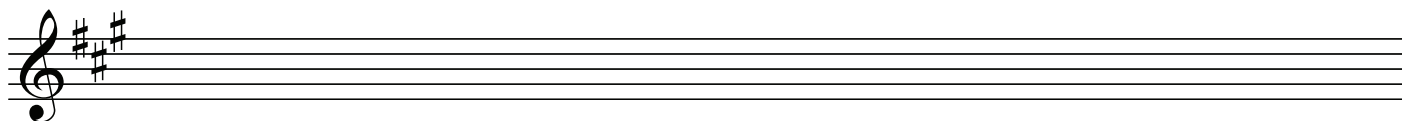
Hail to the chief who in triumph advances!  
Honoured and blessed be the evergreen pine!  
Long may the tree in his banner that glances  
Flourish the shelter and grace of our line!

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

Hail to the chief who in tri - umph ad - van - ces!



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

The opening phrase of a gavotte 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:

☐ descant recorder

☐ flute

☐ violin

☐ clarinet

**Moderato**

*mf*

## SECTION B – HARMONY (60 marks)

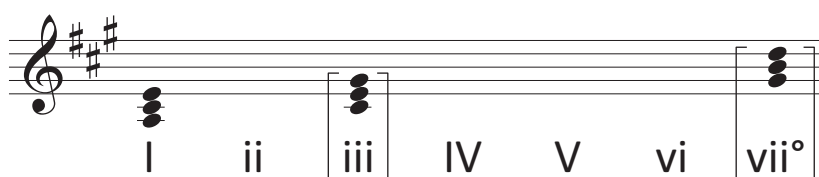
Answer **one** question only in this section: Q4 or Q5 or Q6.

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

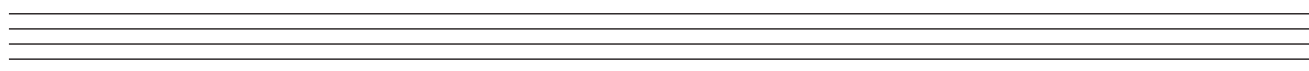
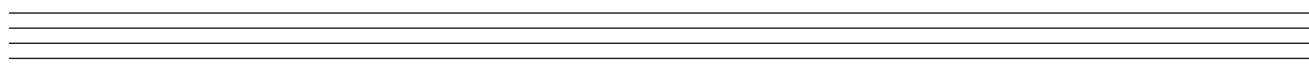
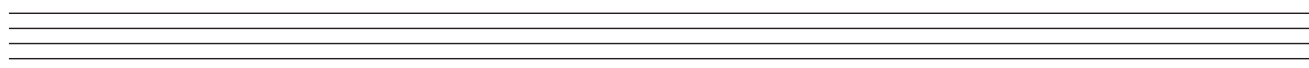
#### PREPARATORY WORK

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

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



#### ROUGH WORK



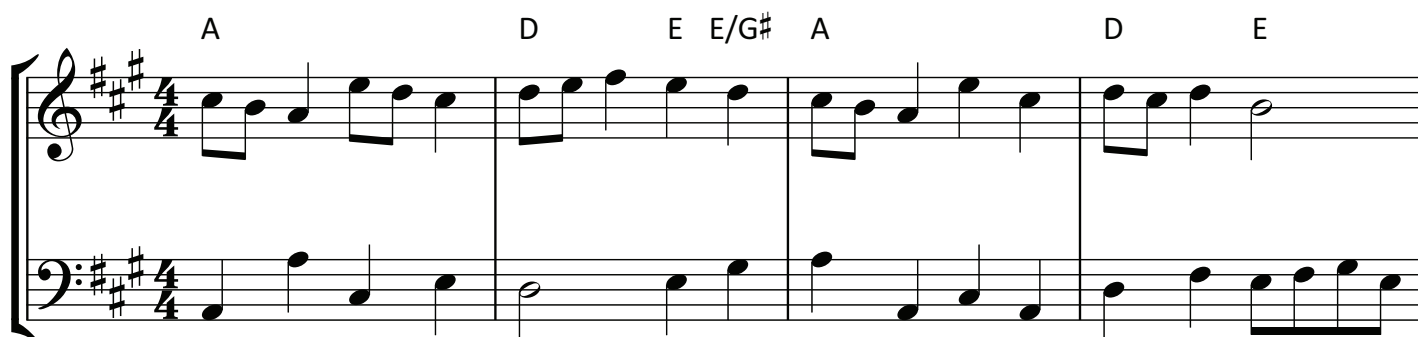
#### FOR THE EXAMINER

Bass notes				
Bass quality				
Melody				

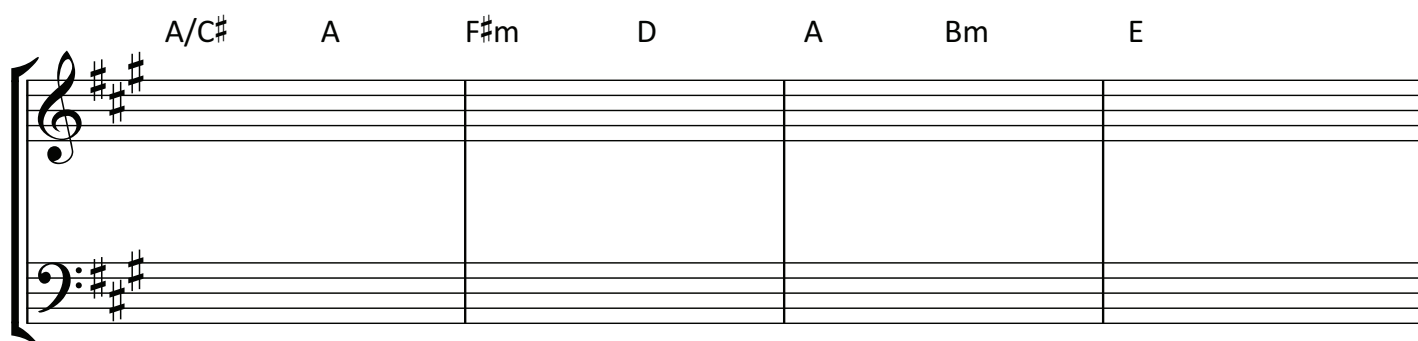
• Study the piece of music below.

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

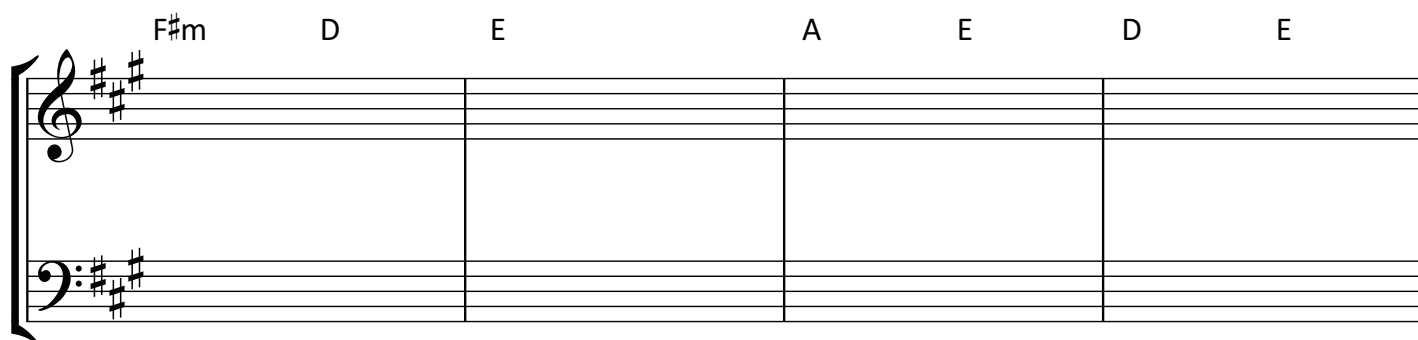
Chords: A D E E/G# A D E



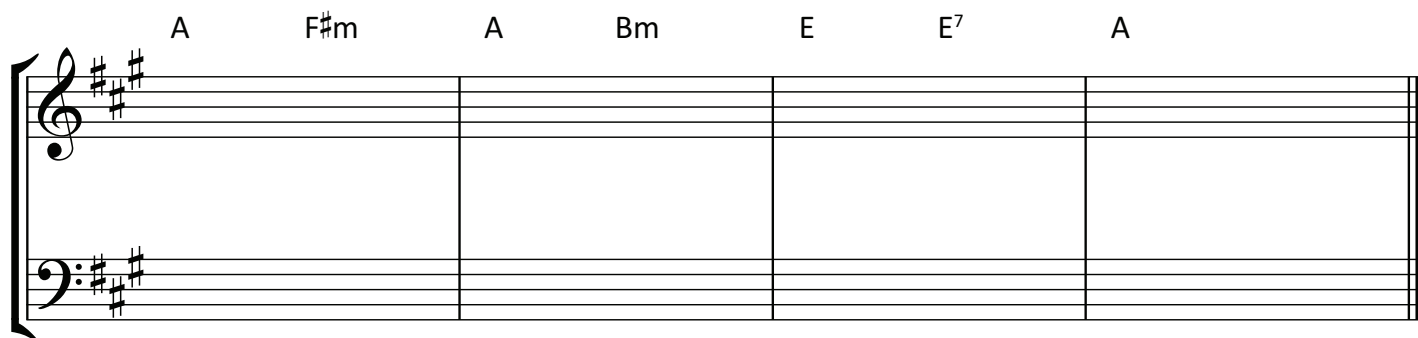
Chords: A/C# A F#m D A Bm E



Chords: F#m D E A E D E



Chords: A F#m A Bm E E7 A



## PREPARATORY WORK

## PREPARATORY WORK

- |                |                             |    |                     |    |   |    |                             |
|----------------|-----------------------------|----|---------------------|----|---|----|-----------------------------|
| Notes of chord | E $\flat$<br>C<br>A $\flat$ |    | G<br>E $\flat$<br>C |    |   |    | D $\flat$<br>B $\flat$<br>G |
| Chord symbol   | A $\flat$                   |    | Cm                  |    |   |    | G $^\circ$                  |
| Roman numeral  | I                           | ii | iii                 | IV | V | vi | vii $^\circ$                |

Musical notation for the harmonic minor scale in B-flat major, showing the first seven degrees: I, ii, iii, IV, V, vi, and vii°.

## ROUGH WORK

[illegible]

Chord				
Chord progression quality				
Bass notes				
Bass quality				



- Study the piece of music below.
- Insert suitable bass notes and chord indications in the style of the given opening.
- Do not use the same chord in the same position in adjacent boxes.
- You may use either chord symbols or Roman numerals, but not both.

Chord symbols: I (A<sup>b</sup>), I<sup>b</sup> (A<sup>b</sup>/C), ii (B<sup>b</sup>m), V<sup>b</sup> (E<sup>b</sup>/G), I (A<sup>b</sup>), [ ], [ ], [ ]

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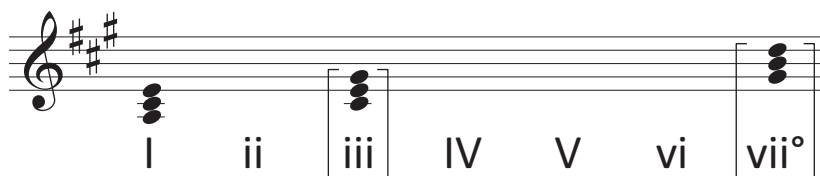
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## Q.6 ADDING A COUNTERMELODY OR DESCANT AND CHORDAL SUPPORT TO A GIVEN TUNE

### PREPARATORY WORK

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

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



### ROUGH WORK

### FOR THE EXAMINER

Chords				
Descant				
Cadences				

- Study the piece of music below.
- Insert suitable chord indications in the boxes provided.
- Continue the descant part in the given style to complete the piece.
- Do not use the same chord in the same position in adjacent boxes.
- You may use either chord symbols or Roman numerals, but not both.

Chord boxes: I (A), vi (F#m), IV (D), V (E)

Descant

Melody

Chord boxes: [ ] [ ] [ ] [ ] [ ] [ ] [ ]

Chord boxes: [ ] [ ] [ ] [ ] [ ] [ ] [ ]

Chord boxes: [ ] [ ] [ ] [ ] [ ] [ ] [ ]

## ROUGH WORK

**ROUGH WORK**

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## ROUGH WORK

## ROUGH WORK

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**Coimisiún na Scrúduithe Stáit**

State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2017

**WRITE YOUR EXAMINATION NUMBER HERE** 

**MUSIC – HIGHER LEVEL**

**LISTENING – ELECTIVE (100 marks)**

**THURSDAY 22 JUNE – AFTERNOON 5.00–5.45**

CENTRE STAMP

**FOR THE EXAMINER**

Total marks

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**INSTRUCTIONS TO CANDIDATES**

- ☐ Write your examination number in the box above.
  - ☐ Answer the questions in the spaces provided in this answer book.
  - ☐ The Superintendent will collect your prepared audio recording for this elective.
- 

Q.	MARK			
1–4				
TOTAL				
GRADE				

**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 listening 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) Give an account of 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 all the musical excerpts on your recording
- include your personal response to your chosen topic.

Handwriting practice lines consisting of 20 sets of three horizontal dashed lines.

Handwriting practice lines consisting of 20 sets of three 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, 2017****WRITE YOUR EXAMINATION NUMBER HERE** **MUSIC – HIGHER LEVEL****LISTENING – CORE (100 marks)****THURSDAY 22 JUNE – AFTERNOON 1.30–3.00**

CENTRE STAMP

**FOR THE EXAMINER**

Total marks

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**INSTRUCTIONS TO CANDIDATES**

- ☐ Write your examination number in the box above.
  - ☐ Before the examination begins, listen carefully to the test excerpt. If you cannot hear the recording clearly, inform the Superintendent immediately.
  - ☐ Listen for the warning pip and announcements on the recording.
  - ☐ 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.
- 

Q.	MARK			
1				
2				
3				
4				
5				
6				
TOTAL				
GRADE				

**Q. 1** Three excerpts from *Piano Quartet No.1* by Gerald Barry.

- 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 outline score of the music in this excerpt is printed below.

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

22 23 24 25 26

1 2

- (i) This excerpt is taken from
- ☐ the beginning of the work      ☐ the middle of the work      ☐ the end of the work

- (ii) Name the Irish tune on which the melody in this excerpt is based.

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

- ☐ augmentation      ☐ polymetry      ☐ canon

Describe how this technique is used in this excerpt.

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- (iv) Bars 1–26 are repeated in the excerpt. This repeat features a change in

- ☐ pitch      ☐ tempo      ☐ dynamics

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

- (i) Name the section of the work that you hear in this excerpt. \_\_\_\_\_
- (ii) Describe two ways in which the music in this excerpt differs from the music in excerpt 1.

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

-----

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

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- (iii) The music in this excerpt features

 3rds

5ths

 octaves

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

The musical score for 'The Rose Tree' is presented in two staves. The first staff contains measures 1 through 5, and the second staff contains measures 6 through 11. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written in a treble clef. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with rests and accidentals. The piece concludes with a final double bar line in measure 11.

- (i) Name the three instruments heard in this excerpt.

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

- (ii) In this excerpt, the performers are asked to play *flautando*. Explain.

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- (iii) The tonality of the music in this excerpt is ☐ major ☐ minor ☐ atonal

- (iv) What effect do the changing time signatures have on the music in this excerpt?

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- (v) Briefly describe any two of the following features as used in *Piano Quartet No. 1* by Gerald Barry.

polymetry

augmentation

retrograde

inversion

Feature	Description

**Q. 2** An excerpt from *Bohemian Rhapsody* by Freddie Mercury will be played three times.

- There is a twenty second gap between each playing of the music in this question.
- The main vocal line in this excerpt is printed below.

No - thing real - ly mat - ters An - y - one can see,

No-thing real - ly mat-ters, No-thing real - ly mat-ters to me.

- Answer the following questions:

(i) Identify two features of the music heard before the main vocal line enters in this excerpt.

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

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

(ii) Insert the five missing notes at **X** on the score above.

(iii) Describe one feature of the piano music in the last section of this excerpt (after the vocals 'nothing really matters to me' are heard).

\_\_\_\_\_

\_\_\_\_\_

(iv) Name the percussion instrument heard at the very end of this excerpt. \_\_\_\_\_

(v) Describe two differences between the music heard in this excerpt and one of the following sections of *Bohemian Rhapsody*. Indicate your choice of section below:

☐ Opening

☐ Main song

☐ Operatic section

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

\_\_\_\_\_

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

\_\_\_\_\_

**(10)**

**Q. 3** An excerpt from Cantata No.78, *Jesu, der du meine Seele* by J.S. Bach 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 sung by

☐ soprano and alto

☐ soprano and tenor

☐ alto and tenor

The opening bars of this excerpt are sung

☐ in unison

☐ in 3rds

☐ in 6ths

(ii) Identify two features of the vocal lines in this excerpt.

☐ sequences

☐ trills

☐ triplets

☐ imitation

(iii) Name the keyboard instrument that plays in this excerpt.

\_\_\_\_\_

The keyboard player reads from a figured bass. Explain.

\_\_\_\_\_

\_\_\_\_\_

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

(v) Describe one example of word painting in this movement.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**(10)**

**Q. 4** 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.
- There is no printed music for this question.
- Answer the following questions:

(i) This excerpt is taken from the

☐

Exposition

☐

Development

☐

Recapitulation

(ii) The theme heard in this excerpt is the

☐

Friar Lawrence theme

☐

Strife theme

☐

Love theme

Identify two features of this theme.

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

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

(iii) This excerpt features dialogue between strings and woodwind.

This dialogue is based on

☐

a 2-note figure

☐

a 3-note figure

☐

a 4-note figure

(iv) Describe Tchaikovsky's use of canon in the second half of this excerpt.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

(v) Describe two differences between the theme heard in this excerpt and one other theme from *Romeo and Juliet Fantasy Overture*.

Other theme: \_\_\_\_\_

1st difference: \_\_\_\_\_

\_\_\_\_\_

2nd difference: \_\_\_\_\_

\_\_\_\_\_

**(10)**

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

**A.** You will hear three excerpts, each played three times. 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) Name one instrument which plays the melody in this excerpt. \_\_\_\_\_

(iv) The accompanying instrument in this excerpt is the ☐ piano ☐ guitar ☐ harp

**Excerpt 2**

Two verses from *Neainsín Bhán*.

(i) Identify the style of singing in this excerpt. \_\_\_\_\_

(ii) Identify three features of this style of singing as heard in this excerpt.

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

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

3. \_\_\_\_\_

(iii) Using letters, write down the form of the verse. \_\_\_\_\_

**Excerpt 3**

(i) Identify the type of dance tune heard in this excerpt. \_\_\_\_\_

(ii) Name one instrument playing the melody in this excerpt. \_\_\_\_\_

(iii) Identify one traditional feature of the music heard in this excerpt.

\_\_\_\_\_

(iv) Describe one feature of the accompaniment in this excerpt.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



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

- (i) Give a description of the uilleann pipes or the Irish harp in the context of Irish traditional music.
- (ii) Discuss the musical style of any well-known group that you have studied in the context of Irish traditional music.
- (iii) Discuss the céilí band tradition in the context of Irish traditional music.
- (iv) Discuss the contribution made by Irish folk music to the music of North America.

Please indicate your choice of question (i) ☐ (ii) ☐ (iii) ☐ (iv) ☐

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**Q. 6 Aural Skills.** This question is based on excerpts of music from *Scheherazade* by Nikolai Rimsky-Korsakov.

- Answer the questions on each excerpt.

**Excerpt 1, first section played three times. An outline score of bars 1–6 of this excerpt is printed below.**



- (i) The music in bars 1–6 is played

☐ in unison

☐ in harmony

☐ in imitation

- (ii) Describe one feature of the music which immediately follows bars 1–6.

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- (iii) A new melody is heard in the final part of the excerpt.  
Complete the following statement.

The melody is played on the \_\_\_\_\_ accompanied by chords on the \_\_\_\_\_.

**A later section from the same movement, played three times. Answer (iv).**

- (iv) The music in this section features (tick two).

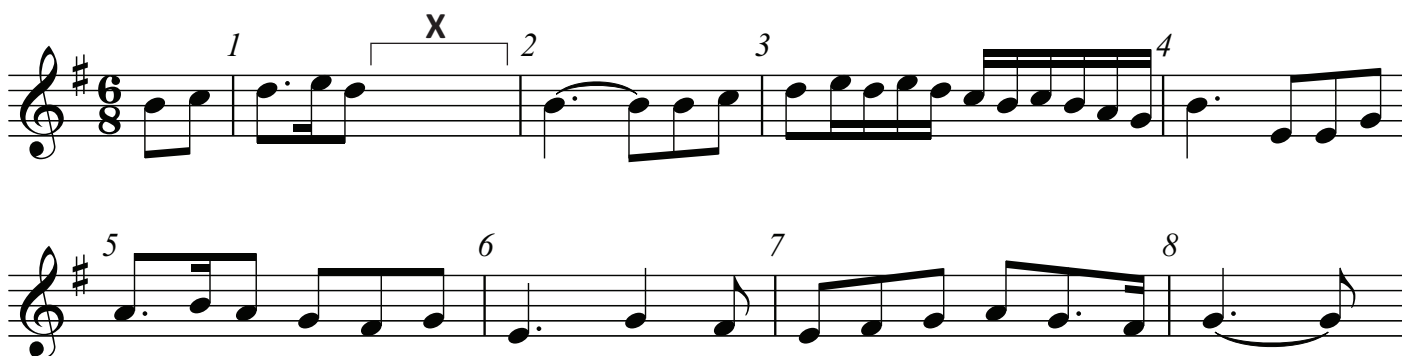
☐ syncopation

☐ changes of key

☐ changes of metre

☐ sequences

Excerpt 2, first section played three times. An outline score of the music in this excerpt is printed below.



- (i) The missing notes at X on the score above are



- (ii) Describe one feature of the accompaniment in this excerpt.

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A later section from the same movement, played three times. Answer (iii).

- (iii) Describe two differences between this music and the music heard in the first section of Excerpt 2.

1. -----

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2. -----

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Excerpt 3, played three times. There is no printed music for this excerpt.

You will now hear the final section from this work. Describe one similarity between the music in this excerpt and the final section (Coda) of *Romeo and Juliet Fantasy Overture* by Tchaikovsky.

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You have four minutes to complete the examination paper.

## ROUGH WORK

Handwriting practice lines consisting of 24 horizontal dashed lines.

## ROUGH WORK

Handwriting practice lines consisting of 25 horizontal dashed lines.

## ROUGH WORK

**ROUGH WORK**

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