

**Coimisiún na Scrúduithe Stáit**

State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2018

WRITE YOUR EXAMINATION NUMBER HERE **MUSIC – HIGHER LEVEL****COMPOSING (100 marks)****THURSDAY 21 JUNE – AFTERNOON 3:15–4:45**

CENTRE STAMP

**FOR THE EXAMINER**

Total marks

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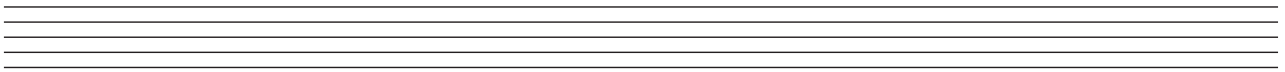
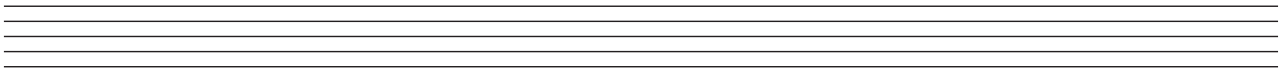
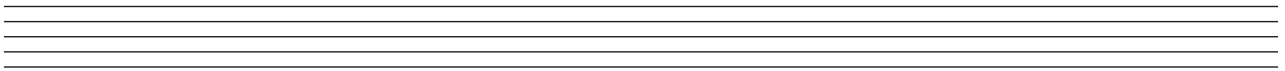
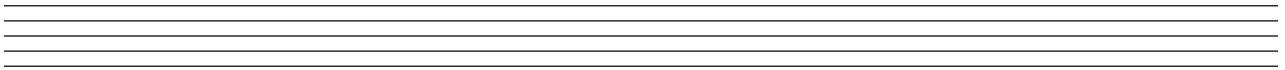
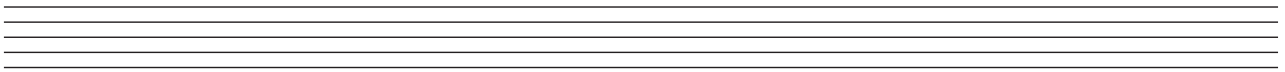
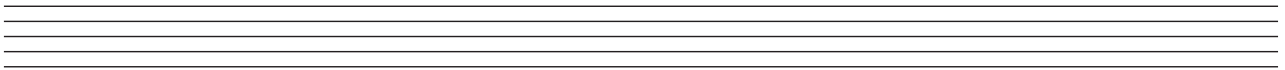
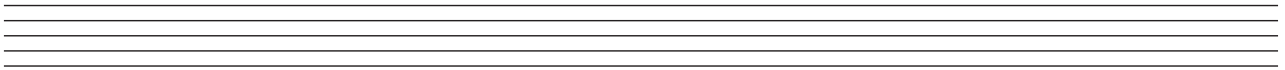
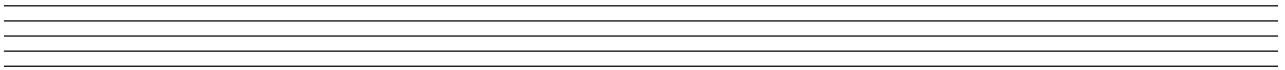
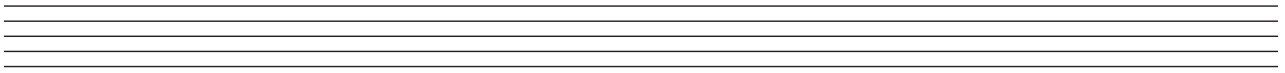
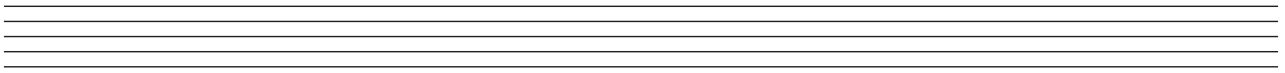
**INSTRUCTIONS TO CANDIDATES**

- ☐ 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.
- 

QUESTION	MARK			
1				
2				
3				
4				
5				
6				
TOTAL				
GRADE				

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)

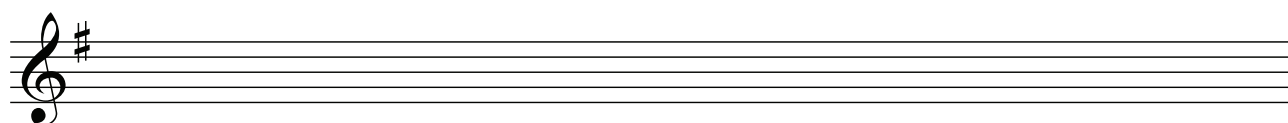
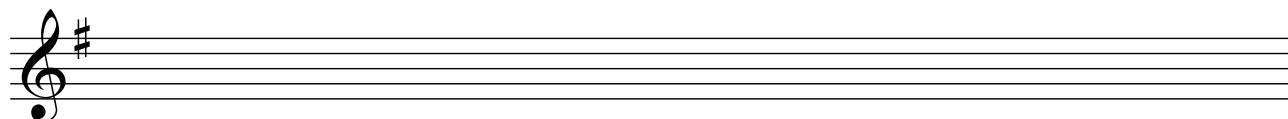
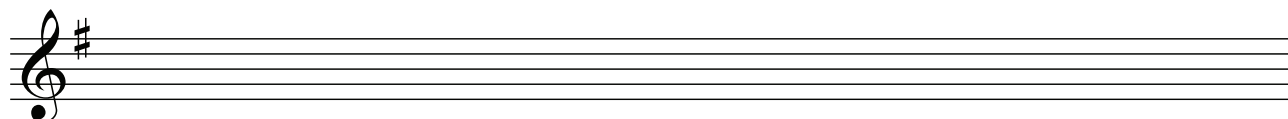
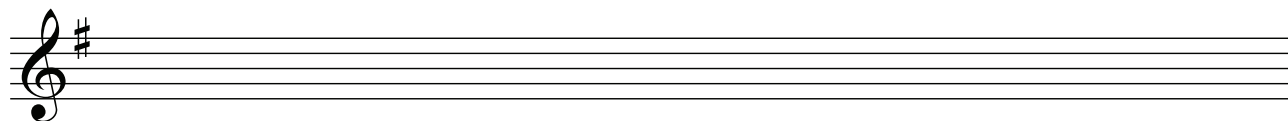
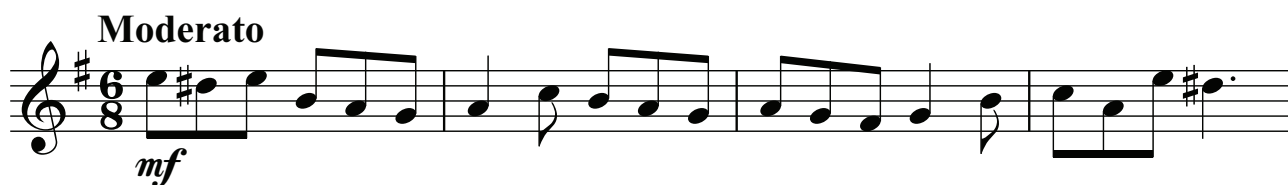
**SECTION A – MELODY COMPOSITION (40 marks)**

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:

☐ oboe      ☐ violin      ☐ trumpet      ☐ flute



**(40)**

## Q.2 SETTING MUSIC TO A GIVEN TEXT

Here is an extract from the poem *As Slow Our Ship* by Thomas Moore.

As slow our ship her foamy track  
Against the wind was cleaving,  
Her trembling pennant still look'd back  
To that dear isle 'twas leaving.

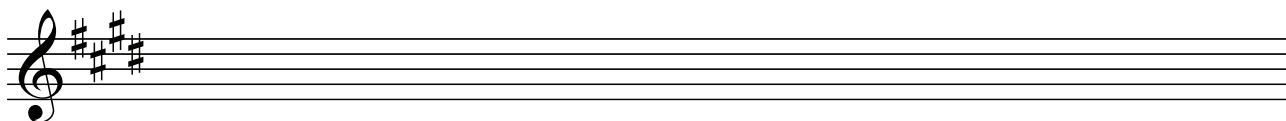
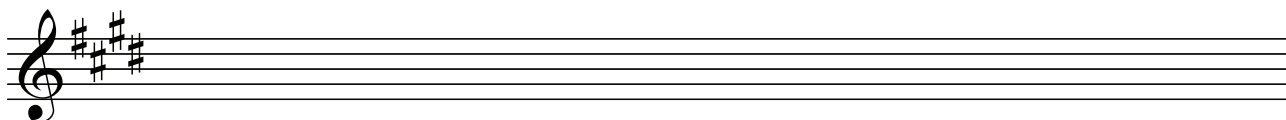
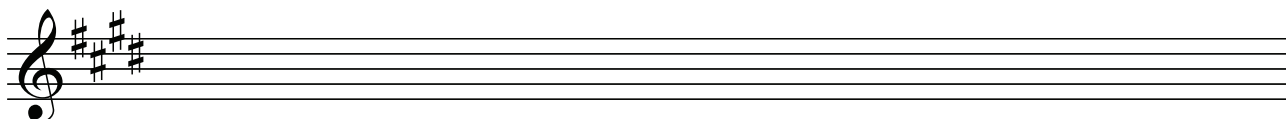
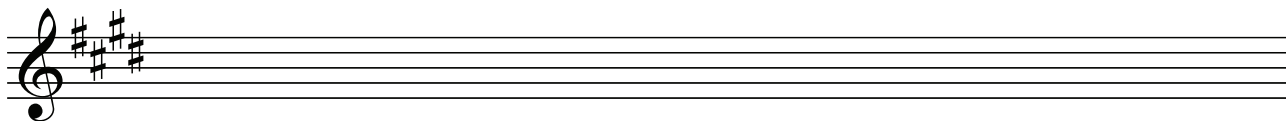
The opening line has been set to music below.

- 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**

*mf*

As\_\_\_ slow\_\_\_ our ship her foam - y track



(40)

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

The opening phrase of a gavotte is given below.

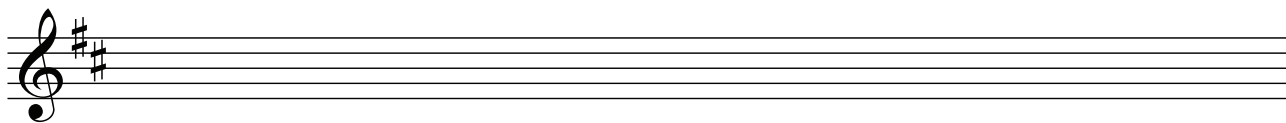
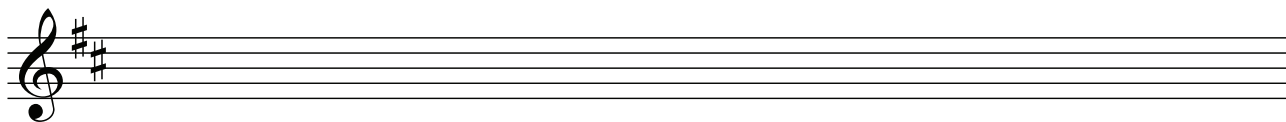
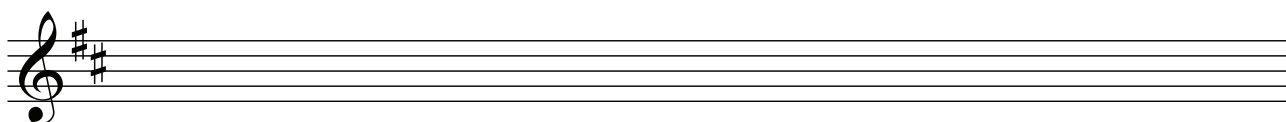
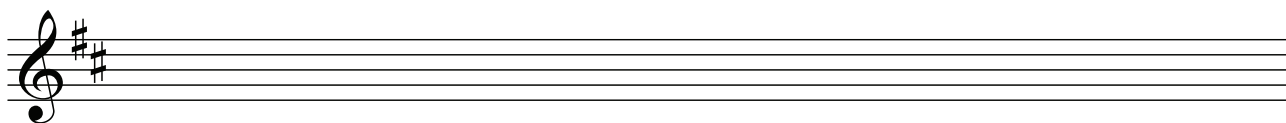
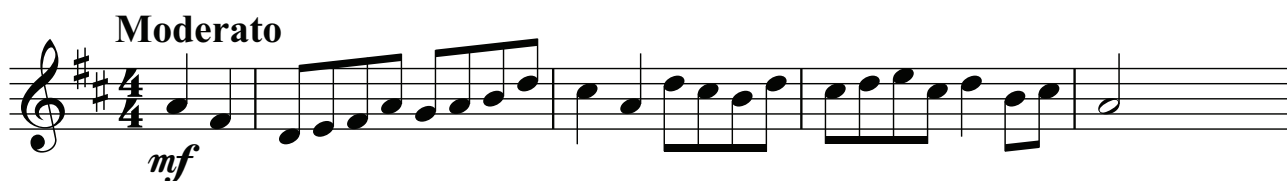
- Continue the given opening to make a 16-bar melody.
- Use the form AA<sup>1</sup>BB<sup>1</sup>.
- Include a modulation to the dominant at a suitable point.
- Add appropriate performing directions (phrasing and dynamics) to the melody.
- Choose a suitable instrument for your melody from the following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

☐ trumpet

☐ violin

☐ horn

☐ flute



(40)

## 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 staff 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>°</sup>	C <sup>+</sup>				G <sup>#°</sup>
Roman numeral	i	ii <sup>°</sup>	III <sup>+</sup>	iv	V	VI	vii <sup>°</sup>

## ROUGH WORK

[illegible]

**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.

Am Am/C Dm B°/D E Am Dm E

Am Am/C B°/D E F Dm Am/E E

Dm Am E/G# Am F Am E7 F

Am B°/D E E7 Am

(60)

## 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 staff 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 $^{\circ}$	B $\flat^{+}$				F $\sharp^{\circ}$
Roman numeral	i	ii $^{\circ}$	III $^{+}$	iv	V	VI	vii $^{\circ}$

## ROUGH WORK

[illegible]

**FOR THE EXAMINER**

Chords				
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 above the staff:  $\boxed{i}$   $\boxed{iv}$   $\boxed{i}$   $\boxed{iv}$   $\boxed{V}$   $\boxed{ib}$   $\boxed{V}$   
 Chord symbols below the staff:  $\boxed{Gm}$   $\boxed{Cm}$   $\boxed{Gm}$   $\boxed{Cm}$   $\boxed{D}$   $\boxed{Gm/Bb}$   $\boxed{D}$

Empty boxes for chord symbols:  $\boxed{\phantom{ }}$   $\boxed{\phantom{ }}$   $\boxed{\phantom{ }}$   $\boxed{\phantom{ }}$   $\boxed{\phantom{ }}$   $\boxed{\phantom{ }}$   $\boxed{\phantom{ }}$

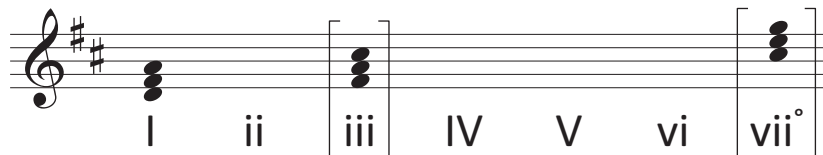
Empty boxes for chord symbols:  $\boxed{\phantom{ }}$   $\boxed{\phantom{ }}$   $\boxed{\phantom{ }}$   $\boxed{\phantom{ }}$   $\boxed{\phantom{ }}$   $\boxed{\phantom{ }}$   $\boxed{\phantom{ }}$

Empty boxes for chord symbols:  $\boxed{\phantom{ }}$   $\boxed{\phantom{ }}$   $\boxed{\phantom{ }}$   $\boxed{\phantom{ }}$   $\boxed{\phantom{ }}$   $\boxed{\phantom{ }}$   $\boxed{\phantom{ }}$

(60)

## PREPARATORY WORK

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

[illegible]

Chords				
Chord Progression Quality				
Descant				

- 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 vi iib V  
D Bm Em/G A

Descant

Melody

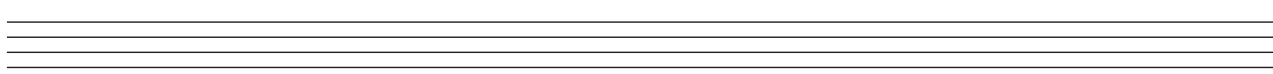
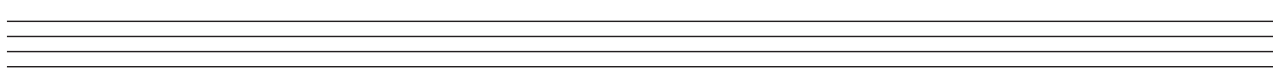
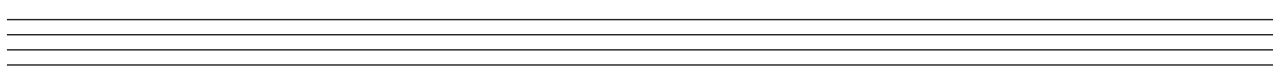
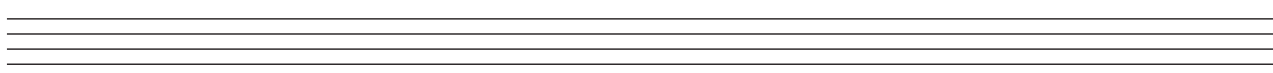
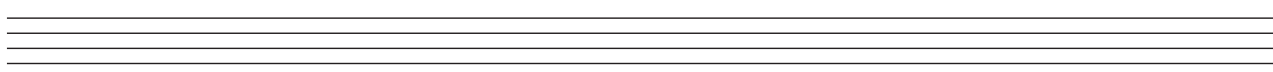
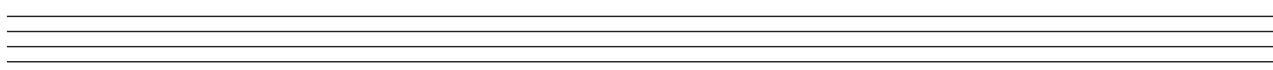
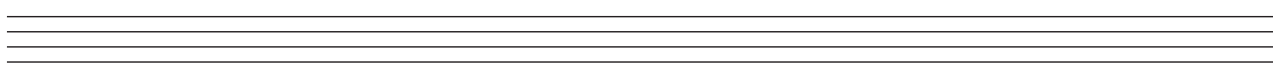
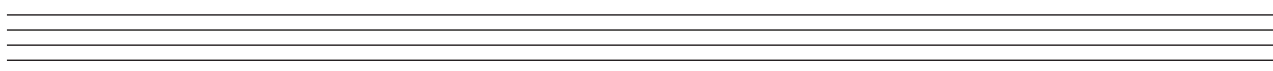
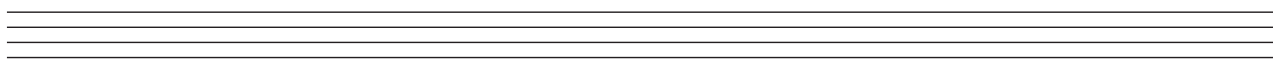
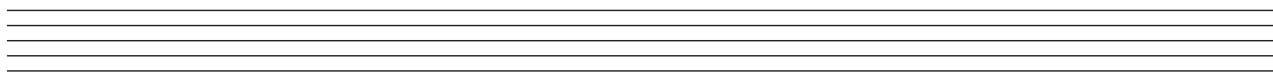
Chord boxes:

Chord boxes:

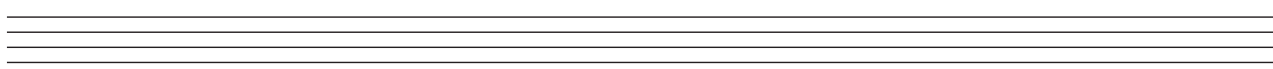
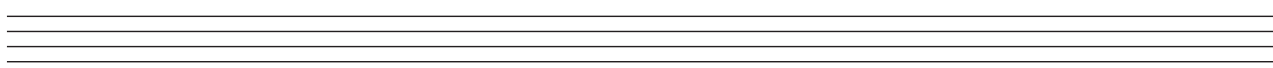
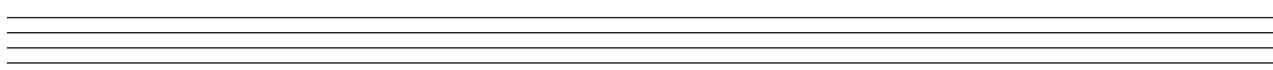
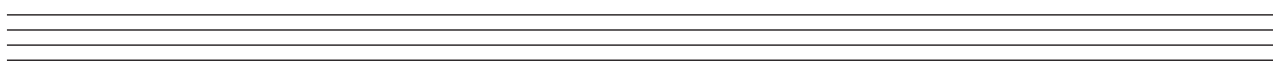
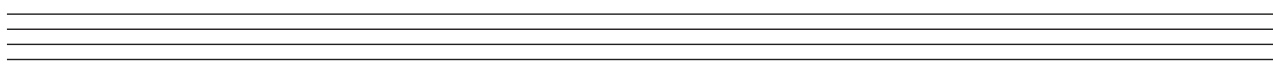
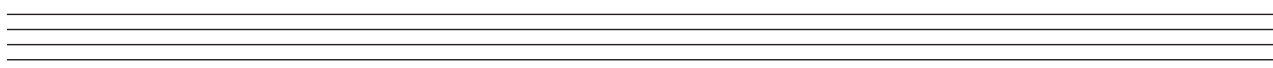
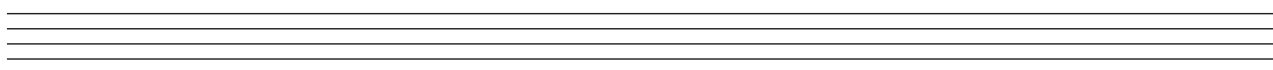
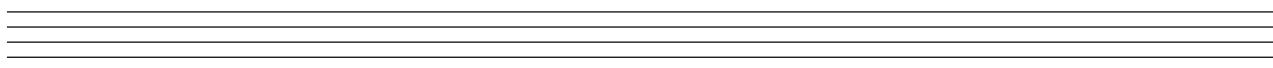
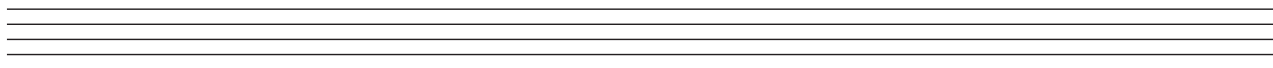
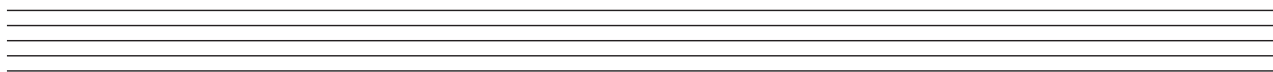
Chord boxes:

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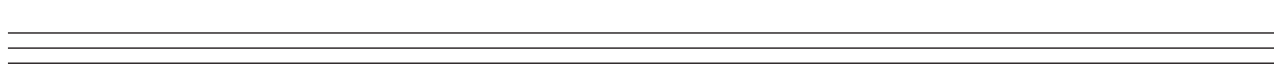
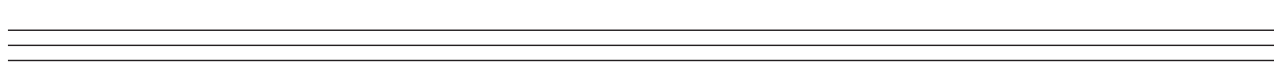
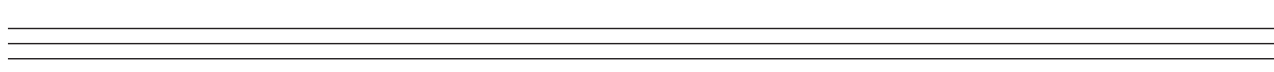
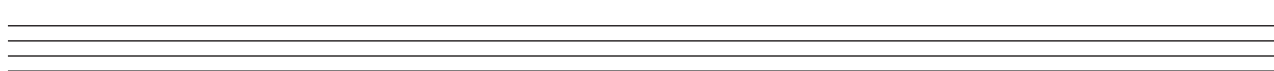
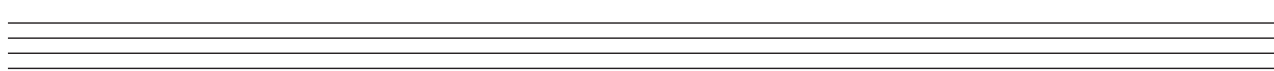
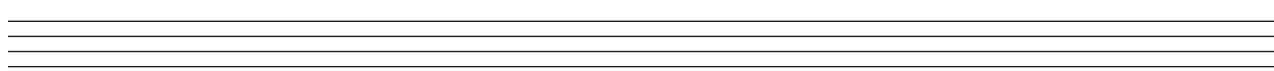
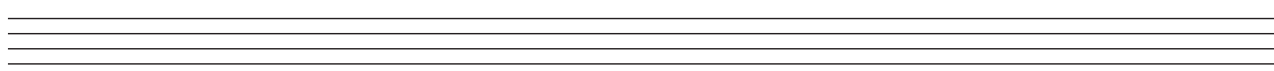
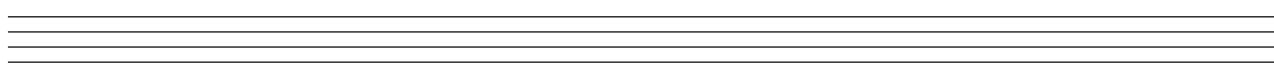
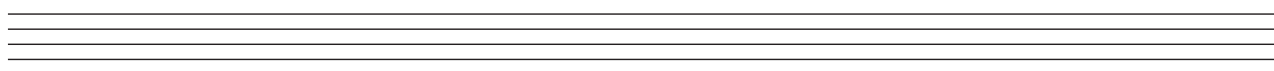
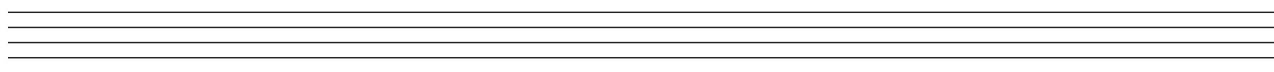
## ROUGH WORK



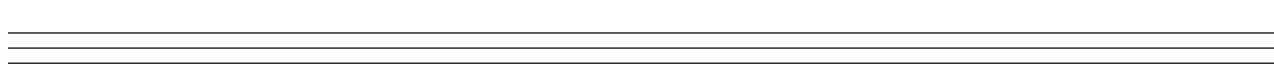
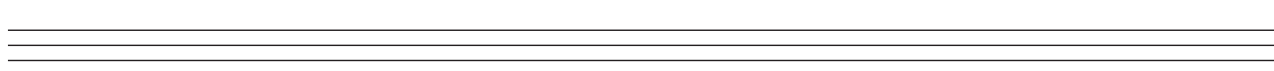
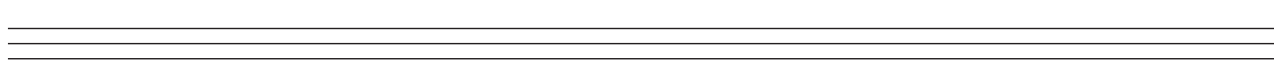
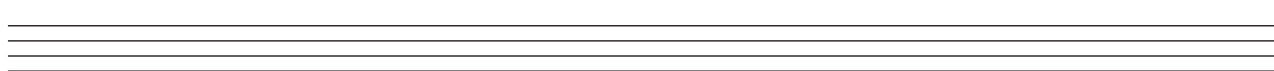
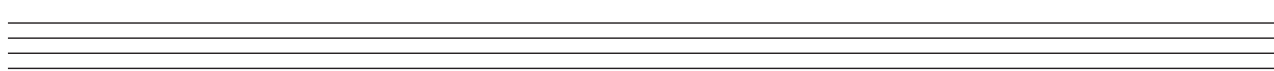
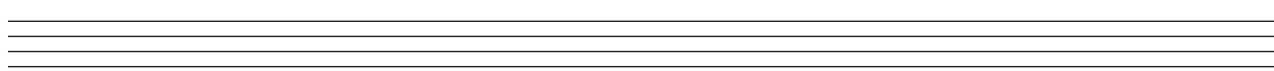
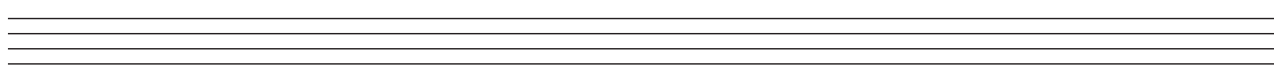
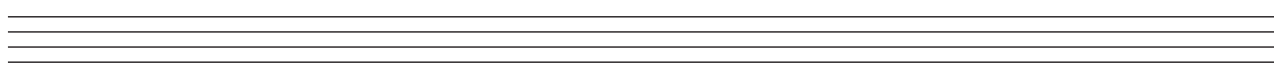
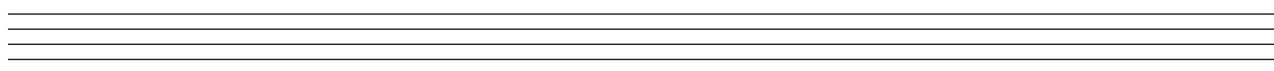
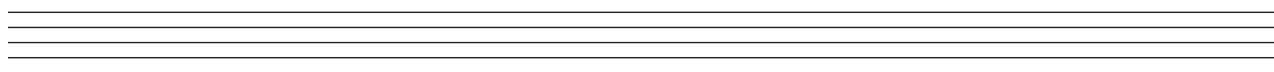
## ROUGH WORK



## ROUGH WORK



## ROUGH WORK



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2018. M53

**Coimisiún na Scrúduithe Stáit**

State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2018

**WRITE YOUR EXAMINATION NUMBER HERE** 

**MUSIC – HIGHER LEVEL**

**LISTENING – ELECTIVE (100 marks)**

**THURSDAY 21 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

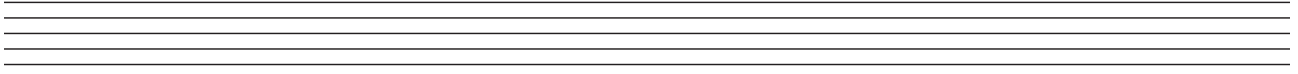
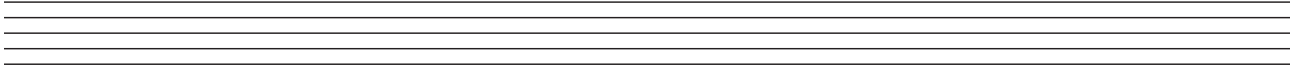
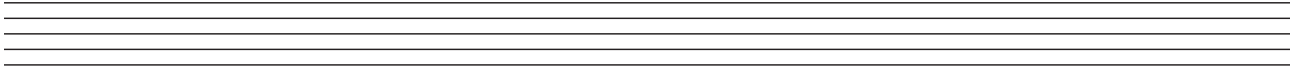
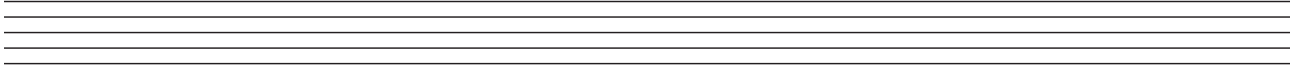
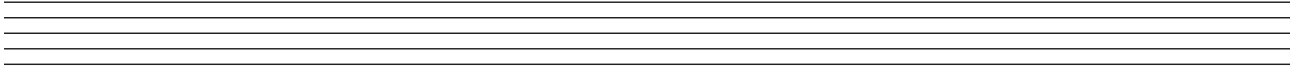
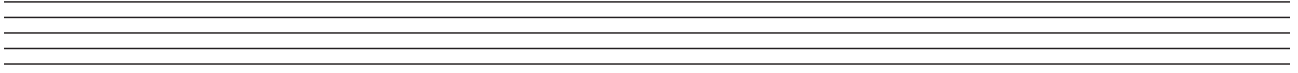
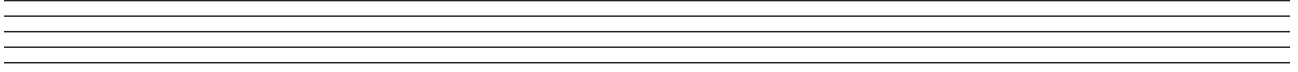
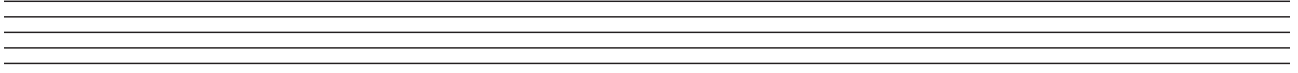
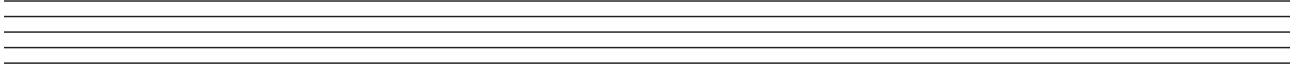
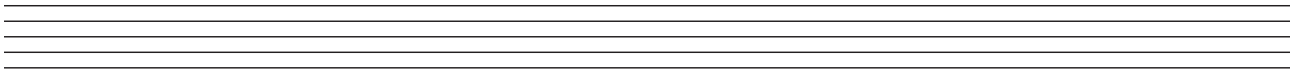
- describe the three musical features which you have identified above
- show how your three chosen, and other, musical features are present in the music you have studied for this elective
- make reference to all the musical excerpts on your recording
- include your personal response to your chosen topic.

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**Coimisiún na Scrúduithe Stáit**

State Examinations Commission

**LEAVING CERTIFICATE EXAMINATION 2018****WRITE YOUR EXAMINATION NUMBER HERE** **MUSIC – HIGHER LEVEL****LISTENING – CORE (100 marks)****THURSDAY 21 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.
  - ☐ Rough work pages are included in this answer book.
- 

Q	MARK			
1				
2				
3				
4				
5				
6				
TOTAL				
GRADE				

**Q. 1** Four excerpts from *Romeo and Juliet Fantasy Overture* by Tchaikovsky.

- Answer the questions on each excerpt.

**Excerpt 1 for the first time. Answer (i) and (ii).**

- (i) The melody heard at the start of this excerpt is based on the  
☐ Love theme      ☐ Strife theme      ☐ Friar Lawrence theme
- (ii) This excerpt is taken from the  
☐ Exposition      ☐ Development      ☐ Recapitulation

**Excerpt 1 for the second time. Answer (iii).**

- (iii) The music in this excerpt features antiphonal dialogue.

Explain antiphonal dialogue, with reference to the music heard in this excerpt.

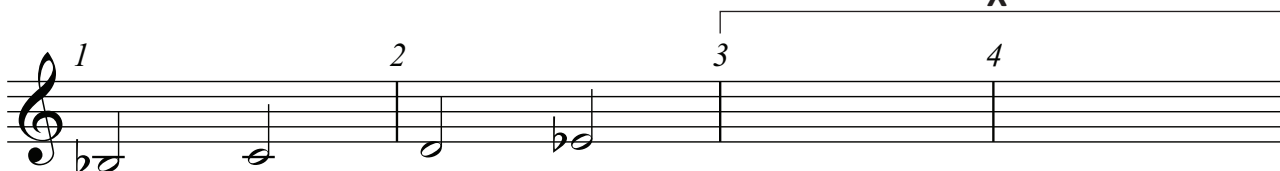
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**Excerpt 1, played twice more. Answer (iv).**

- (iv) The first 2 bars of the melody are printed below. Insert the four missing notes in bars 3 and 4, marked **X** on the score.



**Excerpt 2, played three times.**

- (i) Describe two differences between the music heard in this excerpt and the music heard in Excerpt 1. Refer to both excerpts in your answer.

1st difference: -----

-----

2nd difference: -----

-----

**Excerpt 3, played three times.**

- (i) The opening melody is played by
- ☐ horns, clarinets and bassoons
- ☐ trumpet, flute and violins
- ☐ cellos and basses
- (ii) The tonality of the music in this excerpt is
- ☐ major      ☐ minor      ☐ atonal
- (iii) Identify two features of the music heard in this excerpt.

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

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

**Excerpt 4, played three times.**

- (i) Which one of the following rhythms can be heard quietly in the background?



- (ii) Describe two features of the music which immediately follows the music in this excerpt in *Romeo and Juliet Fantasy Overture*.

Feature 1: \_\_\_\_\_

\_\_\_\_\_

Feature 2: \_\_\_\_\_

\_\_\_\_\_

**(25)**

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

- The lyrics are printed below.

Line 1	Is this the real life? Is this just fantasy?
Line 2	Caught in a landslide, No escape from reality.
Line 3	Open your eyes, Look up to the skies and see.
Line 4	I'm just a poor boy, I need no sympathy.
Line 5	Because I'm easy come, easy go, little high, little low.
Line 6	Any way the wind blows doesn't really matter to me, to me.

- Answer the following questions:

(i) Identify two features of the vocals in lines 1–2.

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

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

(ii) Describe one feature of the accompaniment in line 3.

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

(iii) The music in line 5 features

☐

imitation

☐

chromatic movement

☐

triplets

(iv) Identify and describe an example of word-painting, as heard in this excerpt.

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

(v) Describe two differences between the music heard in this excerpt and the operatic section of *Bohemian Rhapsody*. Refer to both sections in your answer.

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

\_\_\_\_\_

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

\_\_\_\_\_

**(10)**

**Q. 3** An excerpt from *Piano Quartet No.1* by Gerald Barry will be played three times.

• Answer the following questions:

(i) Name the instruments that play in this excerpt.

-----

The music is performed *mp senza vib.* Explain *mp senza vib.*

-----

(ii) An outline score of bars 1–6 of the excerpt is printed below.  
Insert the missing time signatures in bars 4 and 5.

*mp senza vib.*

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

-----

-----

(iv) Describe two ways in which the thematic material heard in this excerpt differs from the first time it is heard in this quartet. Refer to both sections in your answer.

	This excerpt	The earlier section
1st difference		
2nd difference		

(v) Other than texture, describe one feature of Gerald Barry's style as heard in his *Piano Quartet No.1*.

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**(10)**

**Q. 4** Two excerpts from Cantata *Jesu, der du meine Seele* by J.S. Bach.

- Answer the questions on each excerpt.

**Excerpt 1, played three times.**

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

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

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

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

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

\_\_\_\_\_

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

(v) This excerpt is taken from

☐ an aria

☐ a recitative

☐ a chorus

Give a reason for your choice.

\_\_\_\_\_

\_\_\_\_\_

**Excerpt 2, played three times.**

(vi) The music in this excerpt is more dramatic than the music in Excerpt 1. Explain why this is so and how it is achieved.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**(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.

- Answer the questions on each excerpt.

**Excerpt 1.** A verse from *An Bonnán Buí*.

- (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) The form of the verse is ☐ AABB ☐ ABAB ☐ AABA

**Excerpt 2.** An excerpt from *Carolán's Concerto*.

- (i) Identify three different instruments heard playing the melody in this excerpt.
1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_
- (ii) The music in this excerpt features
- ☐ flattened 7th ☐ gap scale ☐ repeated last note
- (iii) *Carolán's Concerto* is often described as being Baroque in style. Identify two features of the music heard in this excerpt which support this statement.
1. \_\_\_\_\_
2. \_\_\_\_\_

**Excerpt 3**

This excerpt consists of three different dances based on the tune *Drops of Brandy*. In the case of each one, identify the type of dance and give its time signature and one bar of rhythm associated with it.

	Type of dance	Time signature	Bar of rhythm
Dance 1			
Dance 2			
Dance 3			



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

- (i) Discuss the Irish song tradition.
- (ii) With reference to regional styles, discuss some of the changes that took place in Irish traditional music in the 20th century.
- (iii) Describe the music of a well known group/band that fuses traditional Irish music with another style of music.
- (iv) Discuss the contribution made to the preservation of Irish traditional music by one of the great collectors of the 19th century.

Indicate your choice of question (i) ☐ (ii) ☐ (iii) ☐ (iv) ☐

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**(25)**

**Q. 6 Aural Skills.** This question is based on excerpts of music from *E.T. Flying Theme* by John Williams.

- Answer the questions on each excerpt.

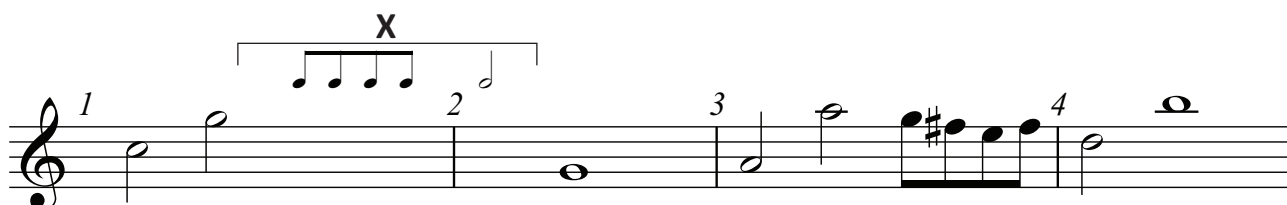
**Excerpt 1, played three times.**

- (i) Identify two features of the music heard in this excerpt.

- ☐ syncopation      ☐ repeated notes      ☐ changes of key  
☐ triplets      ☐ rising woodwind scales      ☐ *pizzicato*

**Excerpt 2, played three times.**

An outline score of bars 1–4 of this excerpt is printed below. Answer (i) and (ii).



- (i) Insert the five missing notes at X on the score.
- (ii) The missing time signature at the start of the score is

- ☐  $\frac{4}{4}$       ☐  $\frac{6}{8}$       ☐  $\frac{3}{2}$

**Excerpt 2, played twice more. Answer (iii).**

- (iii) Briefly describe two features of the accompaniment, as heard in this excerpt.

1. \_\_\_\_\_
- \_\_\_\_\_
2. \_\_\_\_\_
- \_\_\_\_\_

**Excerpt 3, played three times.**

Describe two differences between the music heard in this excerpt and the music heard in Excerpt 2. Refer to both excerpts in your answer.

	This excerpt	Excerpt 2
1st difference		
2nd difference		

**Excerpt 4, played three times.**

This excerpt is the concluding section of *E.T. Flying Theme* by John Williams. Describe two ways in which the composer uses the orchestra to achieve a sense of climax in this excerpt.

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

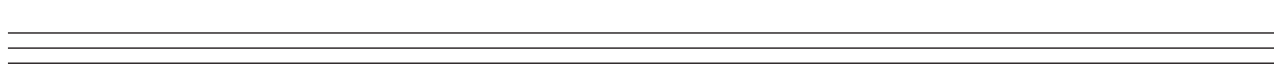
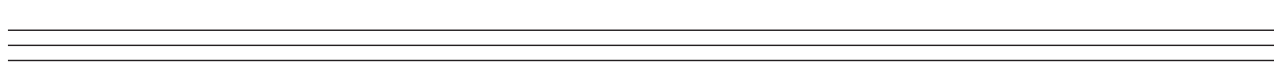
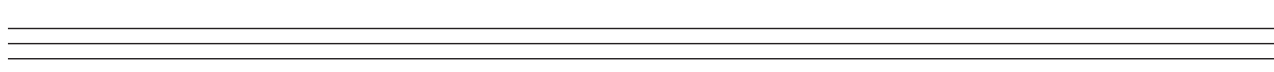
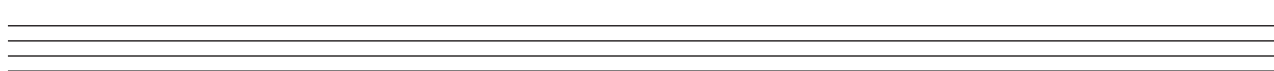
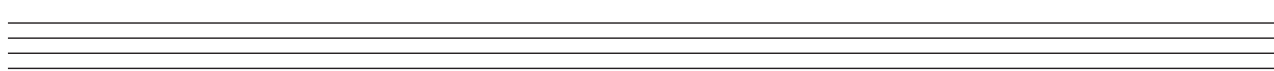
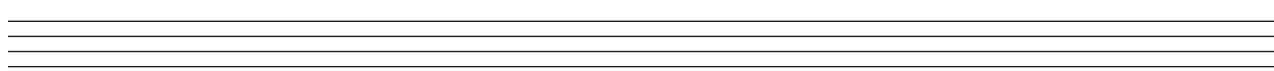
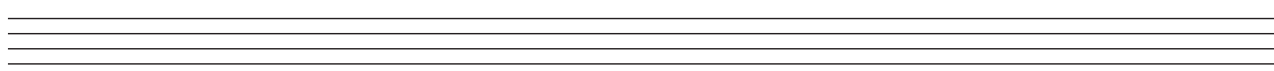
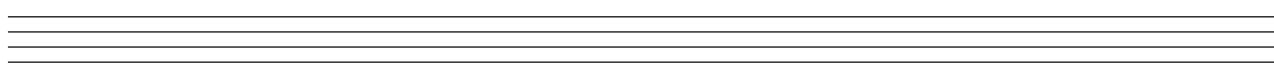
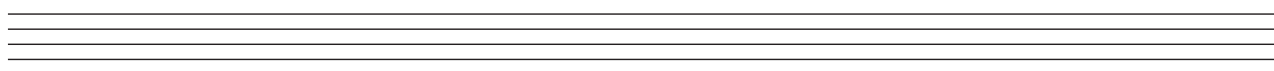
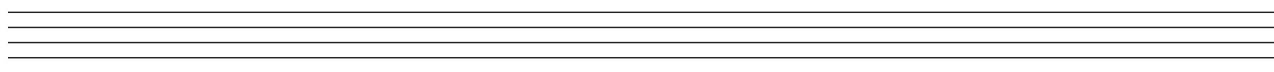
**(20)**

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

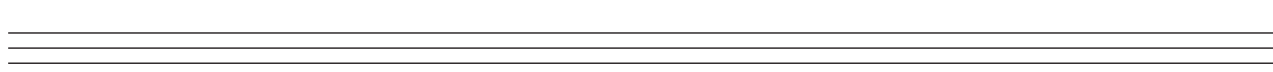
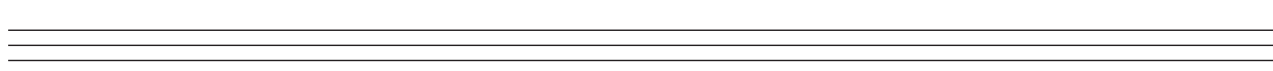
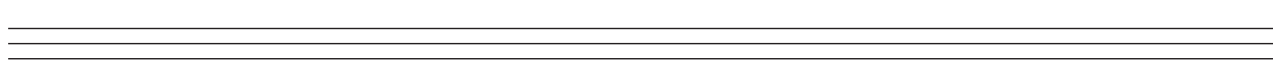
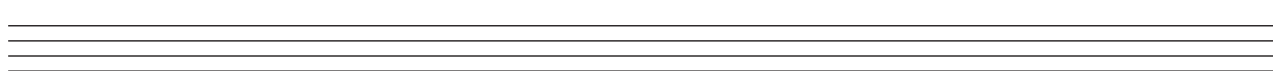
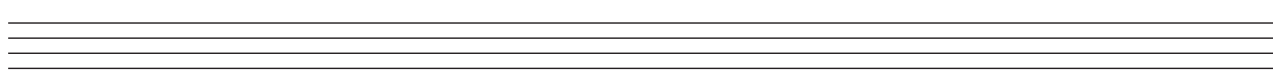
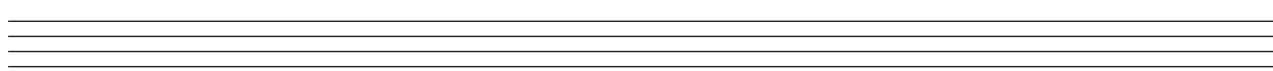
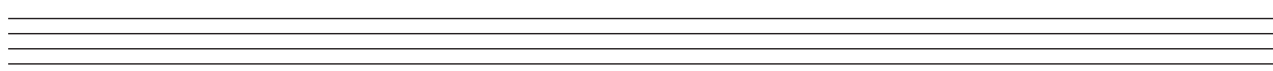
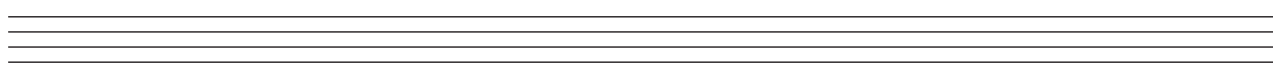
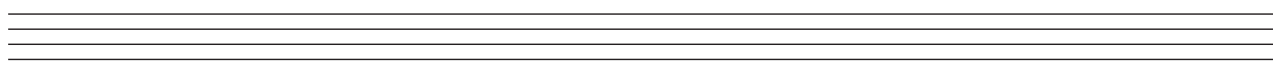
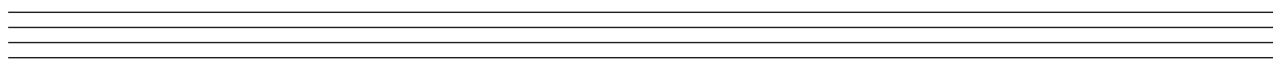
## This image shows a full page of a handwriting practice worksheet. It consists of multiple rows of horizontal dashed lines spaced evenly down the page, providing a guide for letter height and placement. The background is plain white, and there are no other markings or text present.

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## ROUGH WORK



## ROUGH WORK



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