


**Coimisiún na Scrúduithe Stáit**

State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2019

WRITE YOUR EXAMINATION NUMBER HERE

**MUSIC – HIGHER LEVEL**
**COMPOSING (100 marks)**
**THURSDAY 20 JUNE – AFTERNOON 3:15–4:45**

CENTRE STAMP

**FOR THE EXAMINER**

Total marks

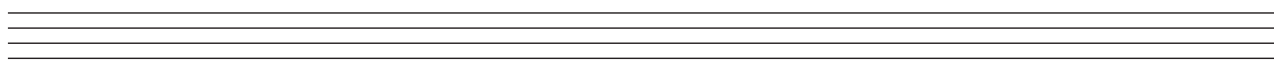
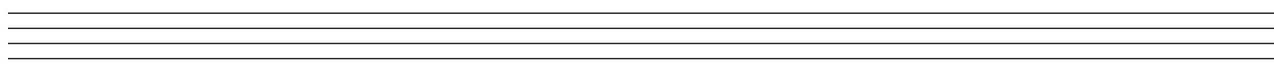
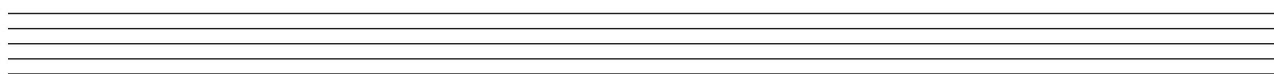
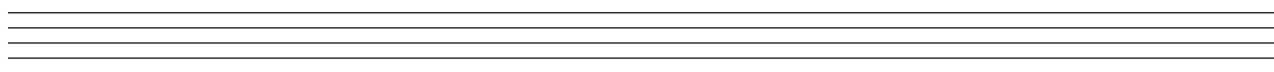
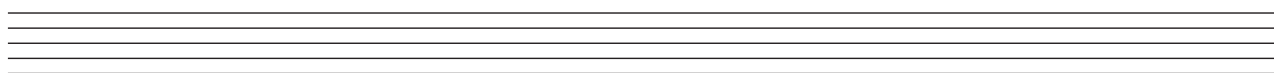
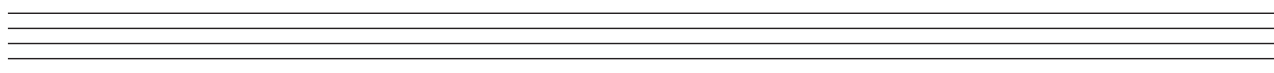
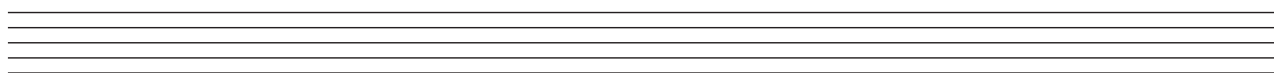
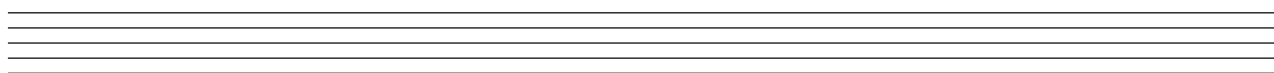
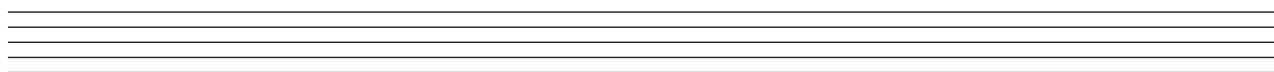
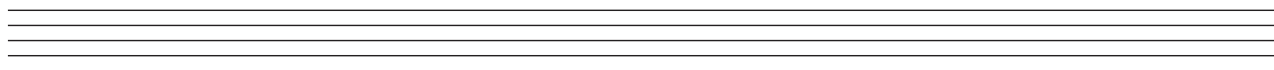
**INSTRUCTIONS TO CANDIDATES**

- ☐ 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)**

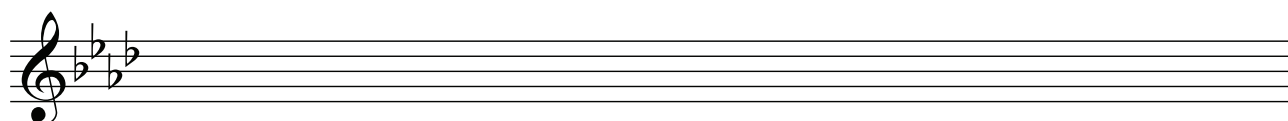
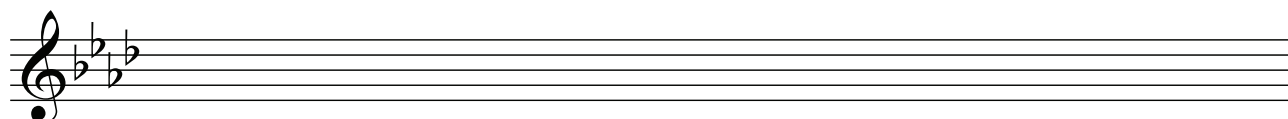
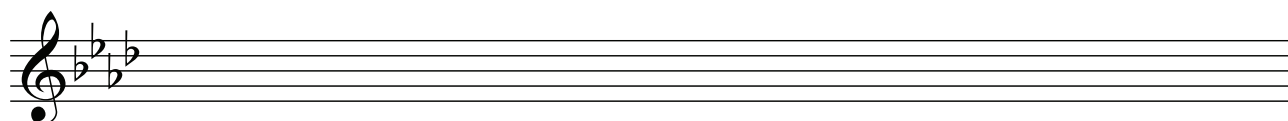
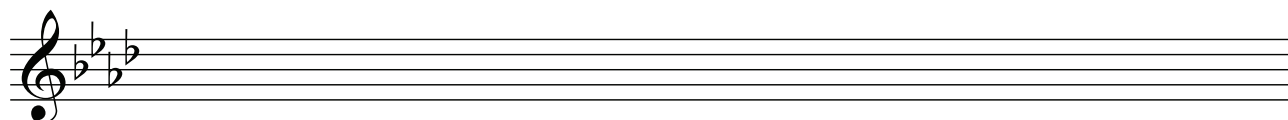
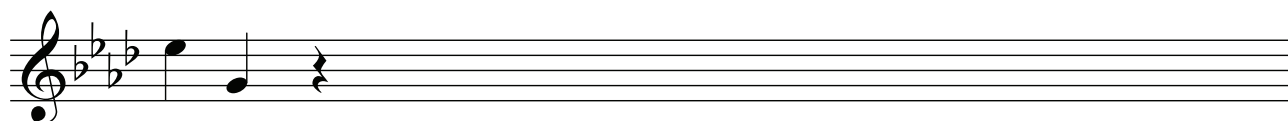
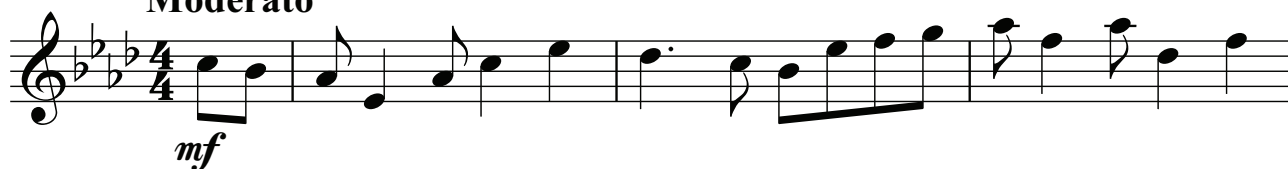
Answer **one** question only in this section: Q1 or Q2 or Q3.

**Q.1 CONTINUATION OF A GIVEN OPENING**

- Continue the opening below to make a 16–bar melody.
- 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:

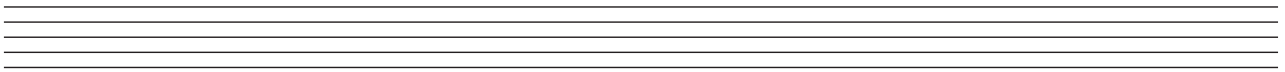
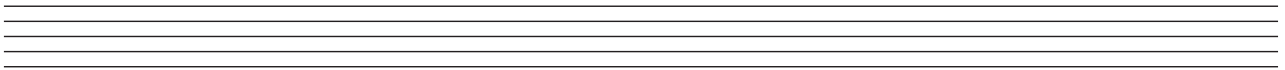
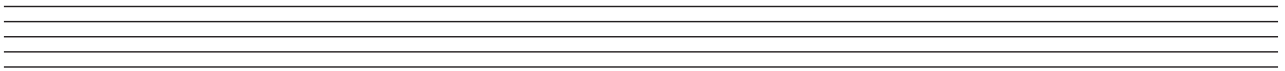
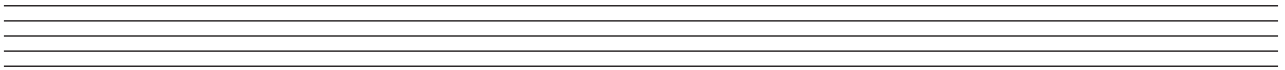
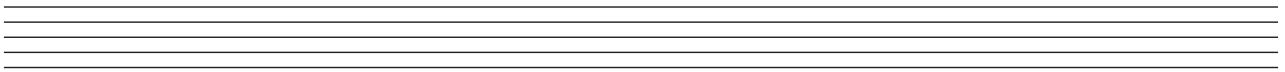
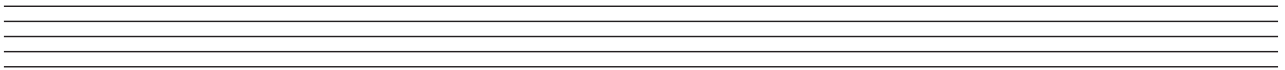
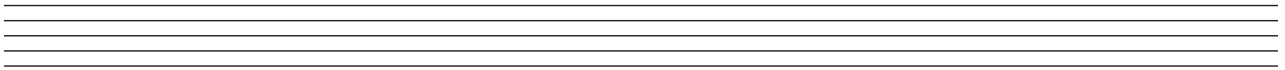
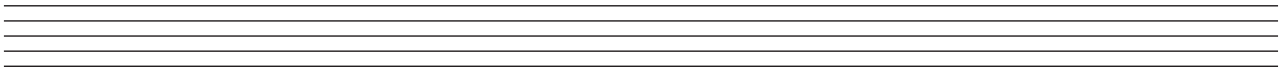
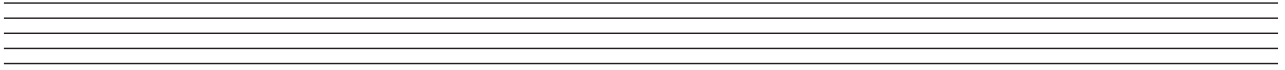
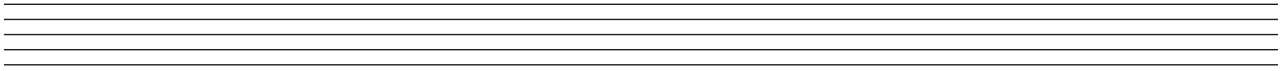
☐ horn    ☐ violin    ☐ clarinet    ☐ flute

**Moderato**



**(40)**

## ROUGH WORK



## Q.2 SETTING MUSIC TO A GIVEN TEXT

Here is an extract from the poem *The Fair-Haired Girl* (Anonymous 18th century).

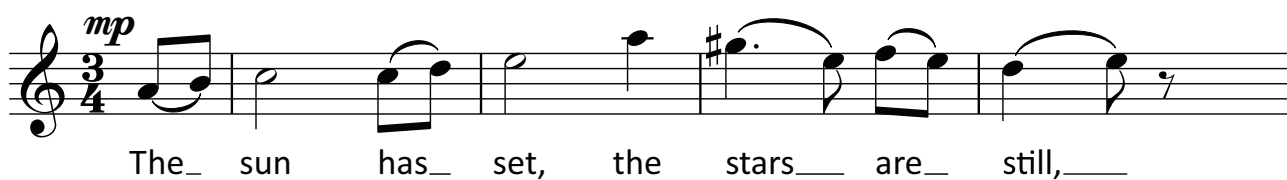
The sun has set, the stars are still,  
The red moon hides behind the hill;  
The tide has left the brown beach bare,  
The birds have fled the upper air.

The opening line has been set to music below.

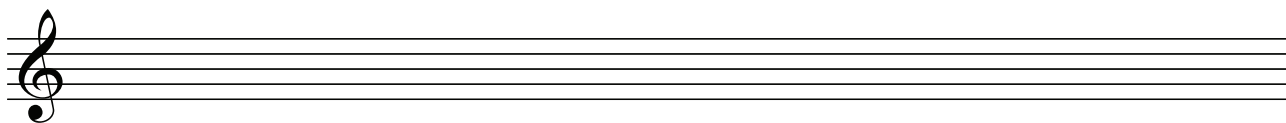
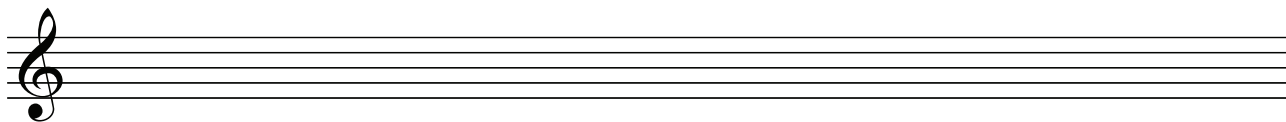
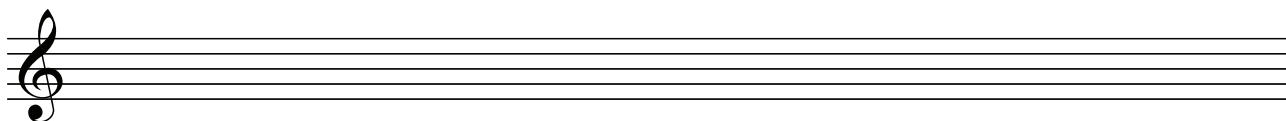
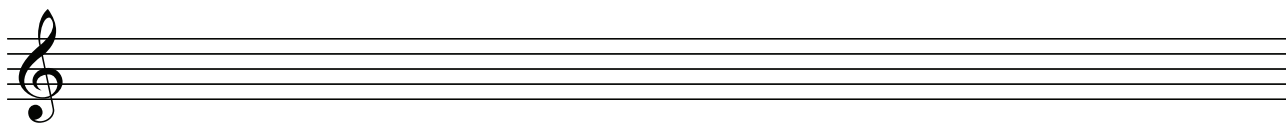
- Set the remaining words to make a melody of 16 bars.  
(You may exceed this number of bars and include a modulation, if you wish.)
- Add appropriate performing directions (phrasing and dynamics) to the melody.

### Moderato

*mp*



The\_ sun has\_ set, the stars\_\_\_ are\_ still,\_\_\_



(40)

## ROUGH WORK

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

The opening phrase of a jig is given below.

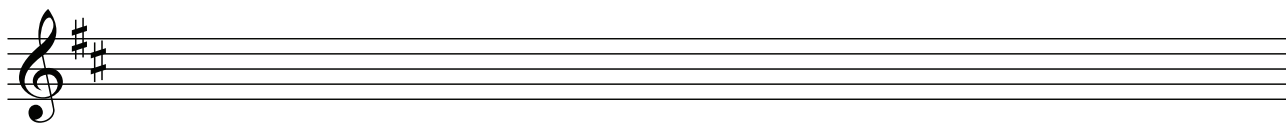
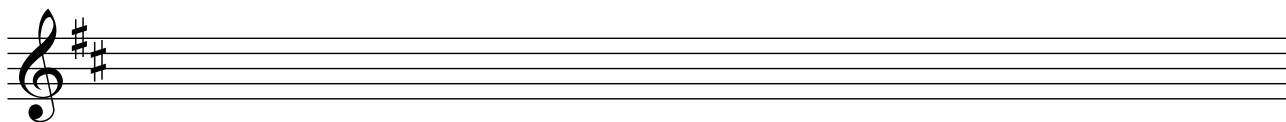
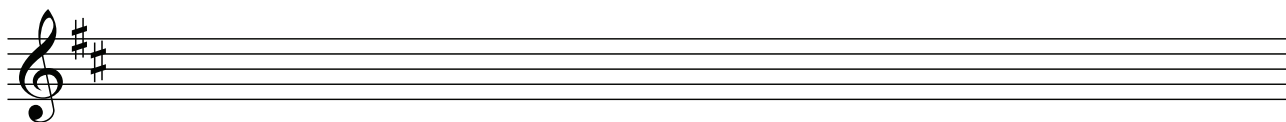
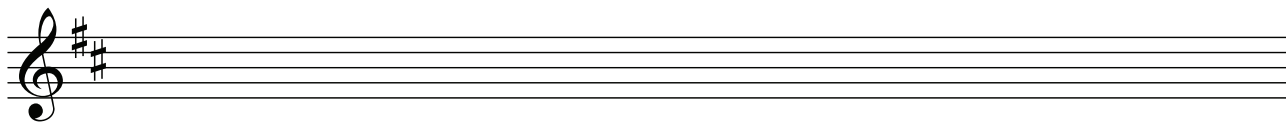
- Continue the given opening to make a 16-bar melody.
- Use the form AA<sup>1</sup>BB<sup>1</sup>.
- Add appropriate performing directions (phrasing and dynamics) to the melody.
- Choose a suitable instrument for your melody from the following list:

☐ violin

☐ oboe

☐ clarinet

☐ trumpet



(40)

## SECTION B – HARMONY (60 marks)

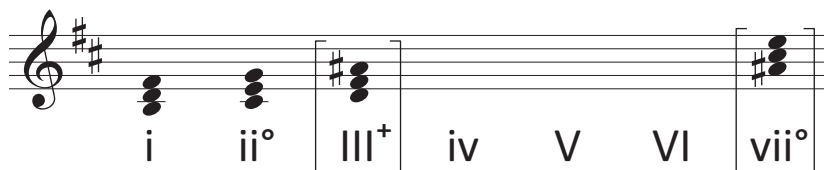
Answer **one** question only in this section: Q4 or Q5 or Q6.

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

#### PREPARATORY WORK

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

Notes of chord	F# D B	G E C#	A# F# D				E C# A#
Chord symbol	Bm	C#°	D <sup>+</sup>				A#°
Roman numeral	i	ii°	III <sup>+</sup>	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.

Bm Em F# F#/A# Bm Em F#

Bm Bm/D Em Em/G C#°/E F# Bm

Em Em/G Bm Em Em/G F#

G Em Bm Bm/D C#°/E F# Bm

(60)

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

## PREPARATORY WORK

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

Notes of chord	G	A $\flat$	B				F
	E $\flat$	F	G				D
	C	D	E $\flat$				B
Chord symbol	Cm	D $^{\circ}$	E $\flat$ $^{+}$				B $^{\circ}$
Roman numeral	i	ii $^{\circ}$	III $^{+}$	iv	V	VI	vii $^{\circ}$

A musical staff in G minor (one flat) showing the seven diatonic triads. The triads are labeled below the staff: i, ii°, III+, iv, V, VI, and vii°. The triads are: i (G-Bb-D), ii° (A-C-Eb), III+ (Bb-D-F), iv (C-Eb-G), V (F-A-C), VI (G-Bb-D), and vii° (Ab-C-Eb).

## 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: i V<sup>7</sup> i iv V  
Cm G<sup>7</sup> Cm Fm G

□ □ □ □ □ □

□ □ □ □ □ □ □ □

□ □ □ □ □ □ □ □ □

(60)

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

## PREPARATORY WORK

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

Notes of chord	F D B $\flat$		A F D				E $\flat$ C A
Chord symbol	B $\flat$		Dm				A $^{\circ}$
Roman numeral	I	ii	iii	IV	V	vi	vii $^{\circ}$

## ROUGH WORK

[illegible]

**FOR THE EXAMINER**

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.

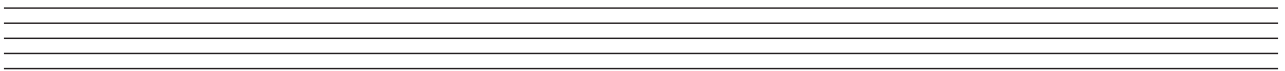
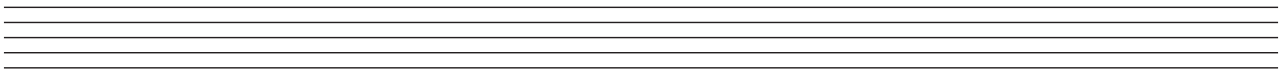
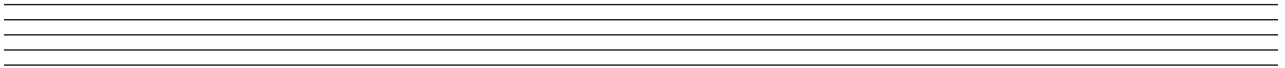
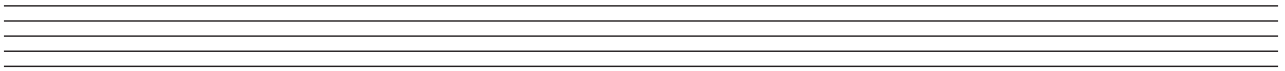
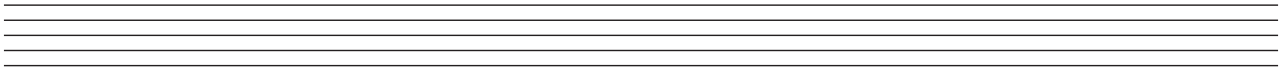
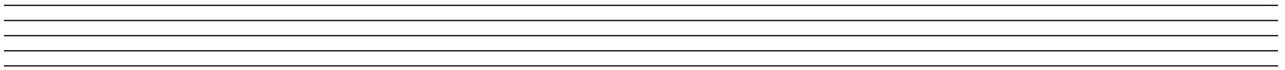
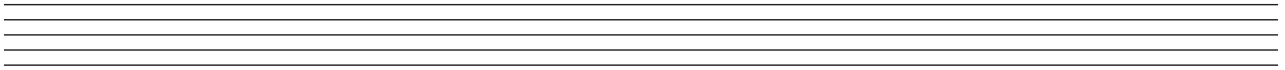
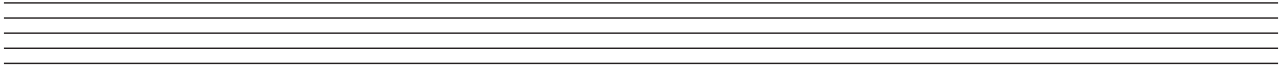
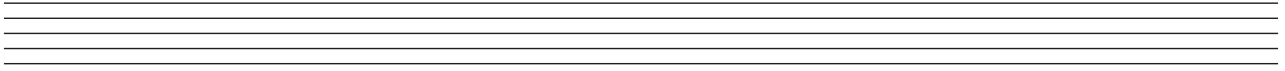
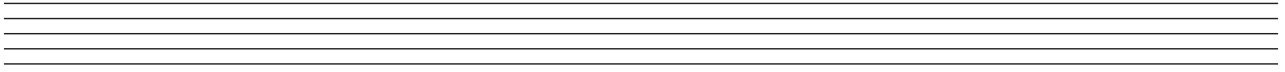
Chord boxes above the staff: I IVb Vb I V  
B $\flat$  E $\flat$ /G F/A B $\flat$  F

Descant

Melody

(60)

## ROUGH WORK



## ROUGH WORK

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**Coimisiún na Scrúduithe Stáit**  
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2019

WRITE YOUR EXAMINATION NUMBER HERE 

**MUSIC – HIGHER LEVEL**  
**LISTENING – ELECTIVE (100 marks)**  
**THURSDAY 20 JUNE – AFTERNOON 5:00–5:45**

CENTRE STAMP

**FOR THE EXAMINER**

Total marks

**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

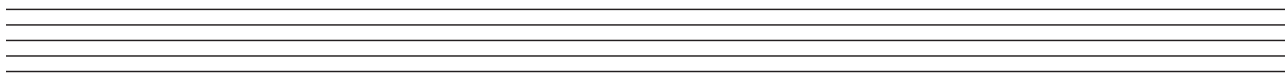
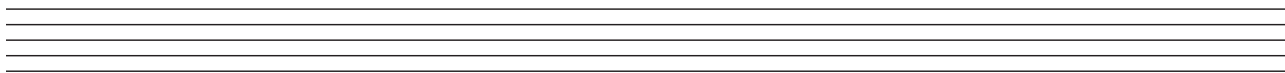
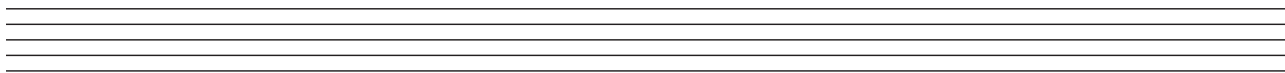
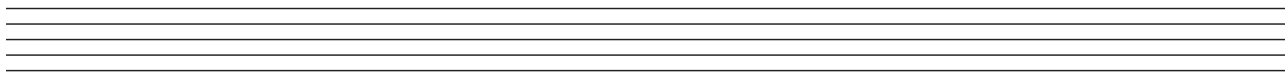
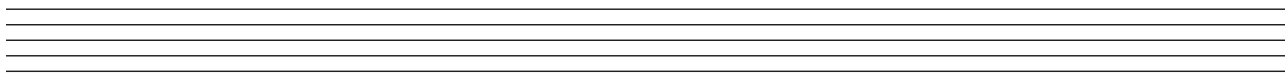
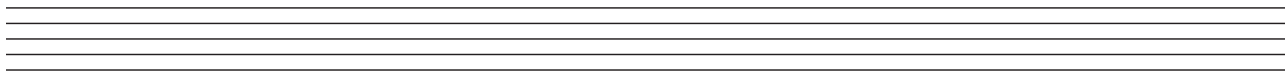
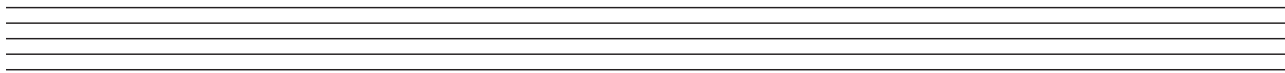
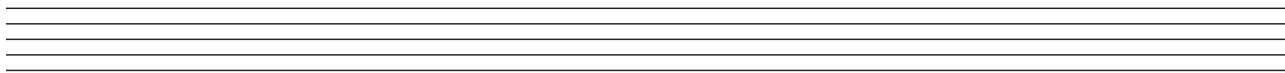
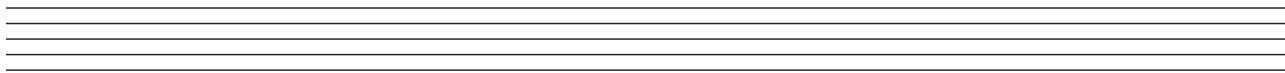
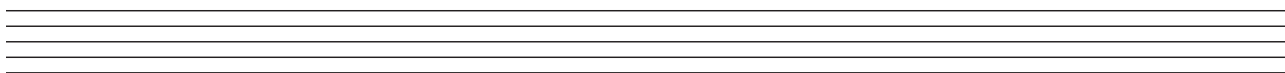
- describe the three musical features which you have identified above
- show how your three chosen, and other, musical features are present in the music you have studied for this elective
- make reference to all the musical excerpts on your recording
- include your personal response to your chosen topic.











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**Coimisiún na Scrúduithe Stáit**

State Examinations Commission

**LEAVING CERTIFICATE EXAMINATION 2019**

WRITE YOUR EXAMINATION NUMBER HERE

**MUSIC – HIGHER LEVEL**
**LISTENING – CORE (100 marks)**
**THURSDAY 20 JUNE – AFTERNOON 1:30–3:00**

CENTRE STAMP

**FOR THE EXAMINER**

Total marks

**INSTRUCTIONS TO CANDIDATES**

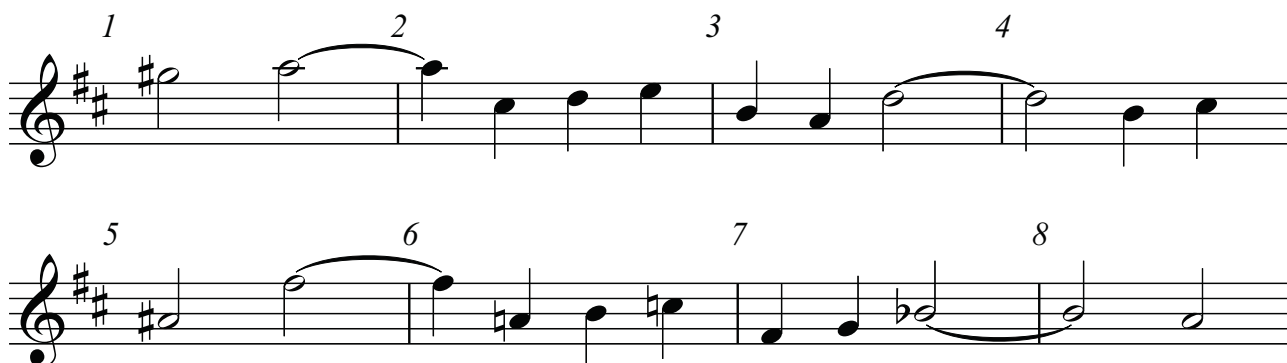
- ☐ Write your examination number in the box above.
- ☐ Before the examination begins, listen carefully to the test excerpt. If you cannot hear the recording clearly, inform the Superintendent immediately.
- ☐ Listen for the warning pip and announcements on the recording.
- ☐ Write all your answers in 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** Five excerpts from *Romeo and Juliet Fantasy Overture* by Tchaikovsky.

- Answer the questions on each excerpt.

**Excerpt 1, played three times. An outline score of bars 1–8 of the music in this excerpt is printed below.**



**(a)** Name two different instruments which play the melody in bars 1–8 of this excerpt.

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

**(b)** Describe two features of the accompaniment in this excerpt.

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

\_\_\_\_\_

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

\_\_\_\_\_

**Excerpt 2, played three times.**

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

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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



- (d) Insert the five missing notes in bars 1 and 2, at X on the score.

**Excerpt 3, played once more.**

- (e) Identify one feature which creates a feeling of conflict in the music heard in this excerpt.

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**Excerpt 4, played three times.**

- (f) Name the section from which this excerpt is taken. \_\_\_\_\_
- (g) Name the theme on which this melody is based. \_\_\_\_\_
- (h) Describe two ways in which the thematic material heard in this excerpt differs from the first time it is heard in *Romeo and Juliet Fantasy Overture* by Tchaikovsky. You must refer to both sections in your answer.

	This excerpt	The first time it is heard in the overture
1st difference		
2nd difference		

**Excerpt 5, played three times.**

- (i) The music in this excerpt is often described as being like a chorale. Give one reason to support this statement with reference to the music heard in this excerpt.

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**(25)**

**Q. 2** An excerpt from *Piano Quartet No.1* by Gerald Barry will be played three times.

- Answer the following questions:

**(a)** Describe one feature of the violin music heard in this excerpt.

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**(b)** The texture of the music in this excerpt is polyphonic. Explain with reference to the music heard in this excerpt.

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**(c)** Describe two features of 20th Century Music as used by Gerald Barry in this excerpt.

1. -----

-----

2. -----

-----

**(d)** Identify two features of the music which immediately follows the music in this excerpt in *Piano Quartet No.1* by Gerald Barry.

1. -----

2. -----

**(10)**

**Q. 3** An excerpt from Cantata *Jesu, der du meine Seele* by J.S. Bach will be played three times.

• Answer the following questions:

**(a)** The type of voice heard in this excerpt is

☐ an alto

☐ a tenor

☐ a bass

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

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

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

**(c)** There is a change of tempo mid-way through the excerpt. Describe one other change that takes place in the music from that point on.

\_\_\_\_\_

\_\_\_\_\_

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

**(e)** This is a recitative. Describe one similarity and one difference between this recitative and the other recitative in the Cantata *Jesu, der du meine Seele* by J.S. Bach.

Similarity:

\_\_\_\_\_

\_\_\_\_\_

Difference (you must refer to both recitatives in your answer):

\_\_\_\_\_

\_\_\_\_\_

**(10)**

**Q. 4** Two excerpts from *Bohemian Rhapsody* by Freddie Mercury.

- Answer the questions on each excerpt.

**Excerpt 1, played three times. The lyrics are printed below.**

Line 1      I see a little silhouette of a man,  
Line 2      Scaramouche, Scaramouche, will you do the Fandango?  
Line 3      Thunderbolt and light'ning, very, very fright'ning me.  
Line 4      Galileo, Galileo, Galileo, Galileo, Galileo Figaro. Magnifico.  
Line 5      I'm just a poor boy, nobody loves me.  
Line 6      He's just a poor boy from a poor family,  
Line 7      Spare him his life from this monstrosity.

- (a)** The opening chords of this excerpt (before the vocals enter) are

☐ B $\flat$

☐ E $\flat$

☐ A

- (b)** Identify the word in the text where the drums enter for the first time in this excerpt.

-----

- (c)** Describe the vocal music on the word *Magnifico* in line 4.

-----

-----

- (d)** Describe the bass line in line 7 of this excerpt.

-----

-----

*This question continues on the next page*

**Excerpt 2, played three times. The lyrics are printed below.**

Line 8      Easy come, easy go, will you let me go?  
Line 9      Bismillah. No we will not let you go. Let him go.  
Line 10     Bismillah. We will not let you go. Let him go.  
Line 11     Bismillah. We will not let you go. Let me go.  
Line 12     Will not let you go. Let me go. Will not let you go. Let me go. Oh.  
Line 13     No no no no no no no.  
Line 14     Oh mama mia, mama mia. Mama mia let me go.  
Line 15     Beelzebub has a devil put aside for me, for me, for me.

**(e) (i)** Lines 9–12 feature

☐

canon

☐

imitation

☐

antiphonal dialogue

**(ii)** Explain this feature, with reference to the music heard in this excerpt.

-----

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-----

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**(f)** How is the word 'no' emphasised in the music of line 13?

-----

-----

-----

**(10)**

**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.** One verse from the ballad *The Bonny Irish Maid*.

**(a)** Identify one traditional feature of this style of music as heard in this excerpt.

-----

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

-----

**(c)** Using letters, write down the form of the verse. -----

**Excerpt 2.**

**(d)** Name the instrument playing the melody in this excerpt. -----

**(e)** The music in this excerpt is played in the style of a

☐ jig

☐ reel

☐ waltz

☐ march

**(f)** The form of the melody heard in this excerpt is AABB. In the B phrases

☐ the melody is played with a lot more ornamentation

☐ the pitch of the melody is generally higher

☐ the melody is played on a different instrument

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

-----

-----

**Excerpt 3.**

**(h)** Name the instrument playing the melody in this excerpt. \_\_\_\_\_

**(i)** Identify two features of the melody heard in this excerpt.

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

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

**(j)** Describe one feature of the accompaniment heard in this excerpt.

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

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

**(i)** Describe three significant developments that have taken place in Irish traditional music in the 20th Century.

**(ii)** Discuss ornamentation in Irish traditional instrumental music with reference to the different types of ornamentation found on different instruments.

**(iii)** Give an account of Irish dance music. Your answer should include references to structure, rhythm and the different types of dance tunes.

**(iv)** Give a description of the uilleann pipes in the context of Irish traditional music. Your answer should include references to structure (of the instrument), playing style(s) and well known performers.

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

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

*Continue your answer overleaf. Q.6 begins on page 12.*

**(25)**





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

- Answer the questions on each excerpt.

**Excerpt 1, played three times. An outline score of bars 1–4 of this excerpt is printed below.**

Nun dan-ket al-le Gott mit Her-zen, Mund und Han-den.

- (a) Insert the four missing notes at **X** on the score.

**Excerpt 1, played once more.**

- (b) The type of vocal ensemble heard in this excerpt is

☐

SSA Choir

☐

TTB Choir

☐

SATB Choir

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

**Excerpt 2, played three times.**

- (d) Describe two differences between the music heard in this excerpt and the music heard in Excerpt 1. You must refer to both excerpts in your answer.

	Excerpt 1	Excerpt 2
1st difference		
2nd difference		

**Excerpt 3, played three times. The lyrics are printed below.**

Line 1 It's a God-awful small affair to the girl with the mousy hair  
Line 2 But her mummy is yelling no, and her daddy has told her to go.  
Line 3 But her friend is nowhere to be seen, now she walks through her sunken dream  
Line 4 To the seat with the clearest view and she's hooked to the silver screen.

**(e)** How does the vocal music of line 2 relate to the vocal music of line 1?

-----  
-----

**(f)** Identify one change which takes place in the vocal music from line 3.

-----

**(g)** Describe the accompaniment heard in this excerpt.

-----  
-----  
-----

**Excerpt 4, played twice. The lyrics are printed below.**

Line 1 Sailors fighting in the dance hall.  
Line 2 Oh man, look at those cavemen go, it's the freakiest show.  
Line 3 Take a look at the lawman beating up the wrong guy  
Line 4 Oh man, wonder if he'll ever know he's in the best selling show.  
Line 5 Is there life on Mars?

**(h)** The accompaniment in lines 1–4 of this excerpt features (tick two):

- |   |  |   |
|---|--|---|
| <input type="checkbox"/> trills         | <input type="checkbox"/> descending scales | <input type="checkbox"/> glissando        |
| <input type="checkbox"/> repeated notes | <input type="checkbox"/> pedal notes       | <input type="checkbox"/> ascending scales |

**Excerpt 4, played twice more.**

**(i)** The underlined words in line 5 of this excerpt feature an upward vocal leap of

- ☐ a 3rd      ☐ a 6th      ☐ an octave

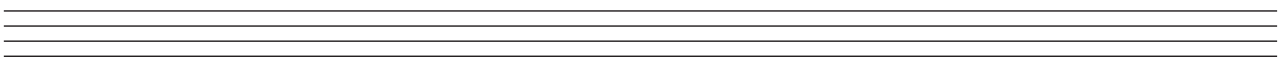
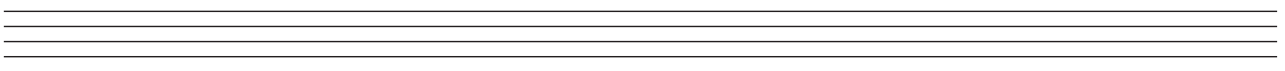
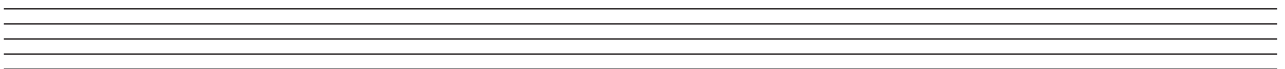
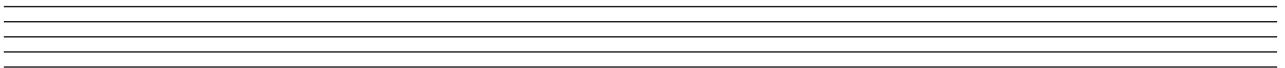
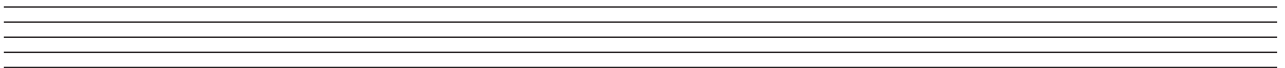
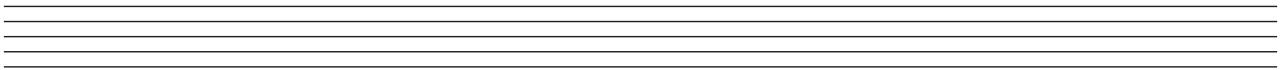
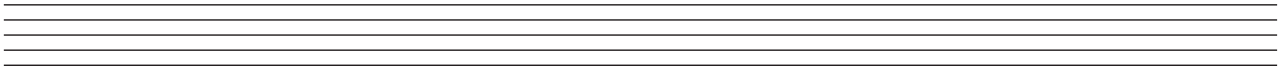
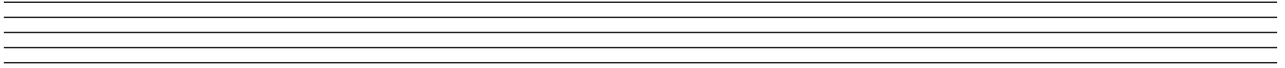
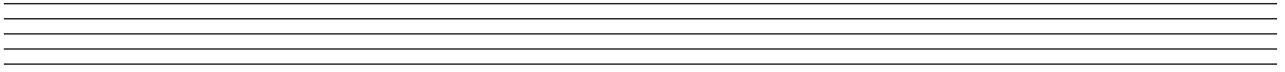
**(20)**

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

## ROUGH WORK

Handwriting practice area with 20 sets of dashed lines for rough work.

## ROUGH WORK



**Blank page**