



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate Examination 2022

Music

Composing

Higher Level

Thursday 23 June Afternoon 3:15 - 4:45

50 marks

Examination Number

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Day and Month of Birth

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For example, 3rd February
is entered as 0302

Centre Stamp

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Instructions

Write your examination number and date of birth in the boxes on the front cover.

There are **two** sections in this examination paper.

Section A	Melody Composition	50 marks	3 questions
Section B	Harmony	50 marks	3 questions

- Answer as follows:
 - one question from Section **A** – Melody Composition
- **or**
 - one question from Section **B** – Harmony
- Write your answers in blue or black pen. You may use pencil for staff notation.
- Write your answers in the spaces provided in this booklet. There is space for extra work at the end of the booklet. Label any extra work clearly with the question number and part.
- This examination booklet will be scanned and your work will be presented to an examiner on screen. Anything that you write outside of the answer areas may not be seen by the examiner.

Answer **one** question only in this section:

Question 1 Continuation of a given opening (50 marks)

or

Question 2 Setting music to a given text (50 marks)

or

Question 3 Composing to a given dance rhythm or metre or form (50 marks)

Question 1**(50 marks)****Continuation of a given opening**

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

- ☐ flute
- ☐ trumpet
- ☐ clarinet
- ☐ violin

Roughwork

The roughwork area consists of four sets of five horizontal lines each, providing space for musical notation. The lines are evenly spaced and extend across the width of the box.

Moderato

mf

1 2 3 4

Question 2

(50 marks)

Setting music to a given text

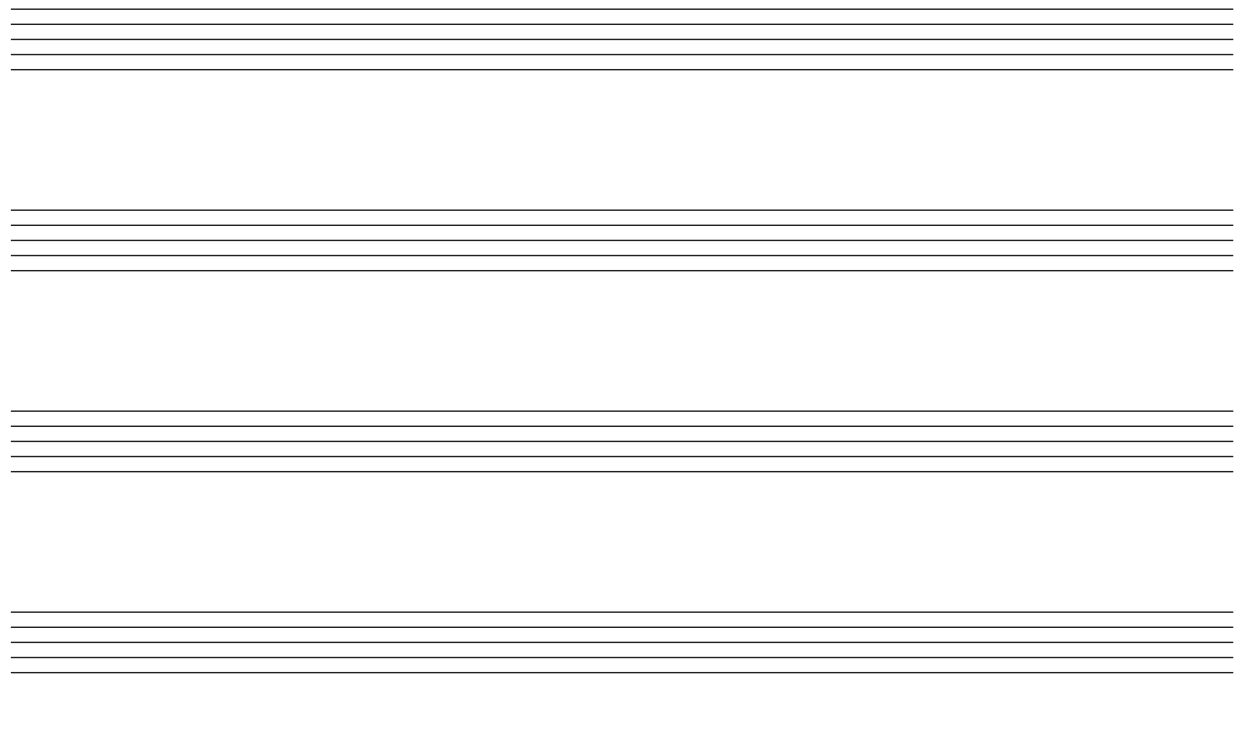
Here is an extract from the poem *June* by Francis Ledwidge.

Soon the swallows will be flying south,
The wind wheel north to gather in the snow,
Even the roses split on youth's red mouth
Will soon blow down the road all roses go.

The opening line has been set for you.

- 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.

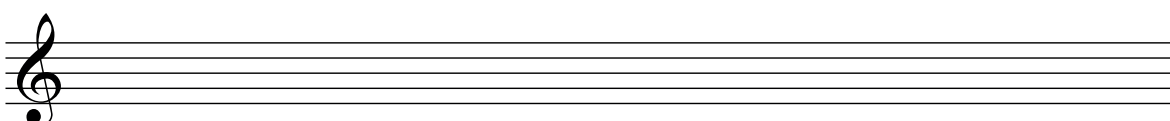
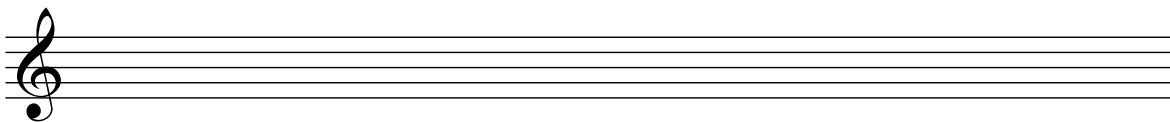
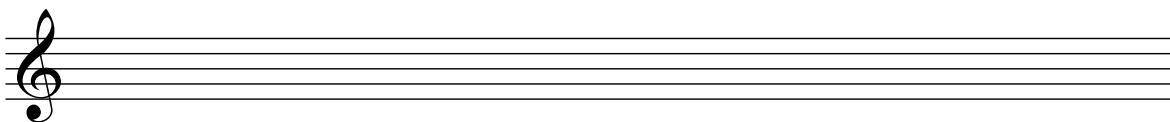
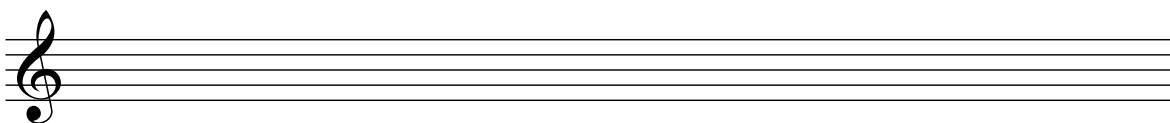
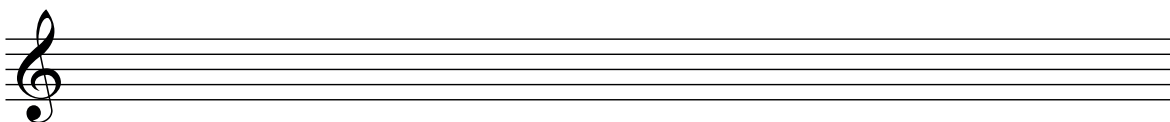
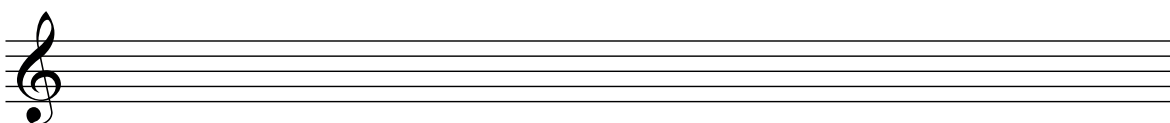
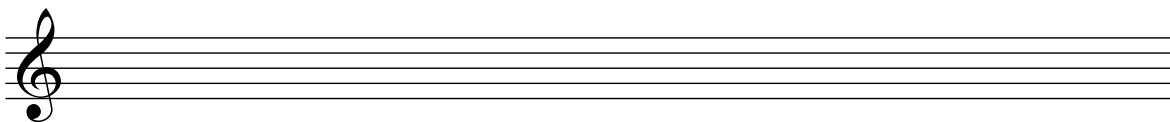
Roughwork



Moderato



Soon___ the swal-lows will be fly - ing___ south,___



Question 3

(50 marks)

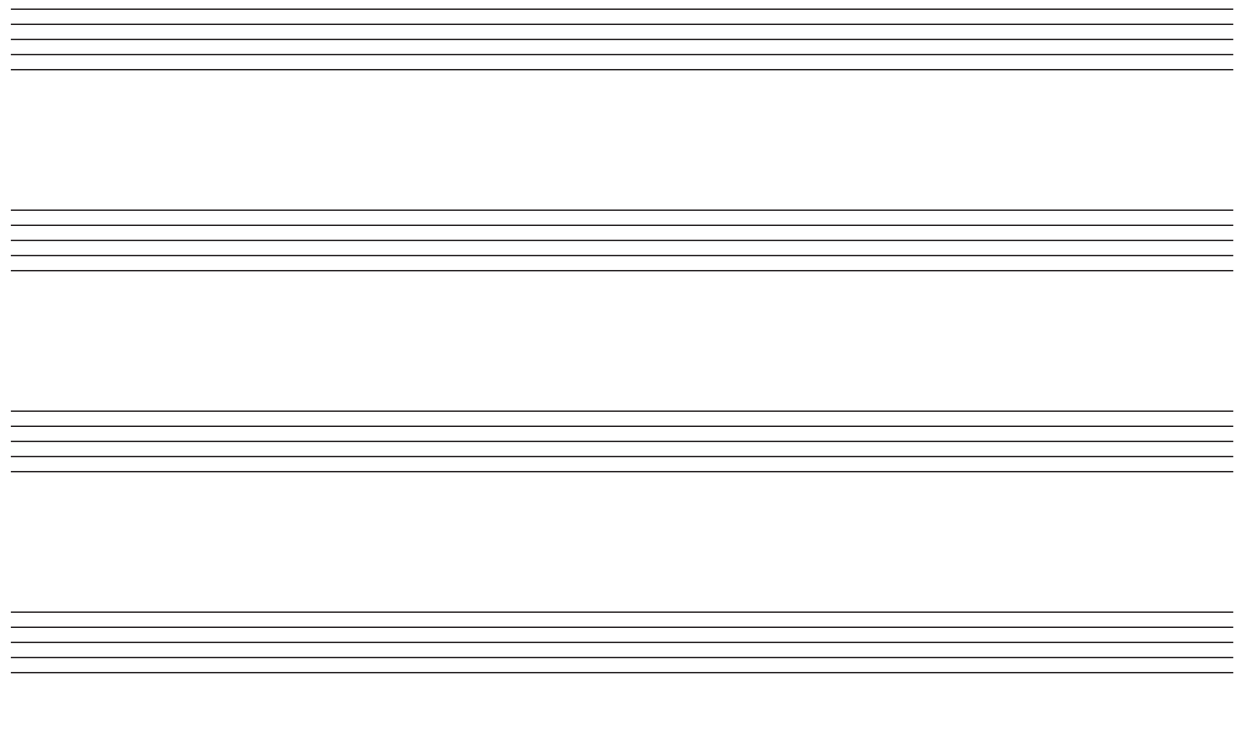
Composing to a given dance rhythm or metre or form

The opening phrase of a gavotte is given.

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

- ☐ oboe
- ☐ violin
- ☐ trumpet
- ☐ descant recorder

Roughwork



Moderato

mf

1 2 3 4

The image shows a musical score for a piece titled "Moderato". The tempo is marked "Moderato" and the dynamics are marked "mf" (mezzo-forte). The key signature is D major (two sharps) and the time signature is 4/4. The first staff contains a melody starting on G4, moving up stepwise to D5, then down to G4, and finally a triplet of eighth notes (F#4, E4, D4). The second staff contains a single note G4. The remaining six staves are empty.

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Answer **one** question only in this section:

Question 4 Composing melody and bass notes from a set of chords (50 marks)

or

Question 5 Composing bass notes and chord indications to a given tune (50 marks)

or

Question 6 Adding a countermelody or descant and chordal support to a given tune (50 marks)

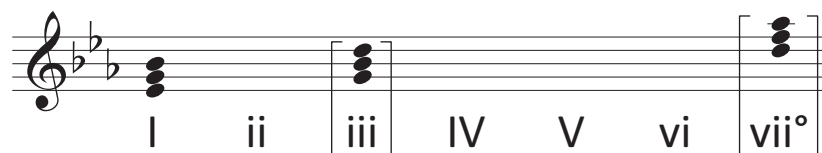
Question 4

(50 marks)

Composing melody and bass notes from a set of chords

Preparatory work: Plot the chords available in the key of E flat major, either in the chord bank grid or on the staff below.

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



- Study the following piece of music.
- Using the chords indicated, compose melody and bass notes to complete the piece in the given style.

7 Fm Fm/A \flat 8 B \flat ⁷ E \flat 9 E \flat /G Cm

10 Fm B \flat 11 A \flat B \flat ⁷ 12 E \flat

13 A \flat A \flat /C 14 B \flat ⁷/D B \flat ⁷

15 Cm A \flat 16 E \flat

Question 5

(50 marks)

Composing bass notes and chord indications 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 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°

- Study the following piece of music.
- Add 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.

Four systems of musical notation for a piece in D major (two sharps). Each system consists of a treble and bass staff joined by a brace. Above each system are empty boxes for notes.

System 1: Treble staff has notes for measures 7 and 8. Bass staff is empty. Boxes: 4 above measure 7, 4 above measure 8.

System 2: Treble staff has notes for measures 9 and 10. Bass staff is empty. Boxes: 5 above measure 9, 5 above measure 10.

System 3: Treble staff has notes for measures 11, 12, and 13. Bass staff is empty. Boxes: 6 above measure 11, 6 above measure 12, 6 above measure 13.

System 4: Treble staff has notes for measures 14, 15, and 16. Bass staff is empty. Boxes: 5 above measure 14, 5 above measure 15, 5 above measure 16.

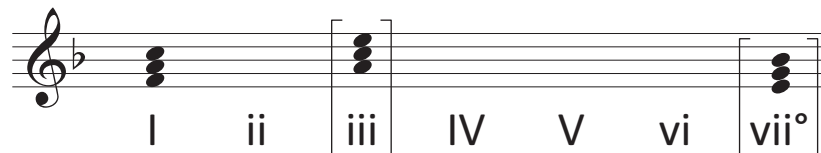
Question 6

(50 marks)

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 $^{\circ}$
Roman numeral	I	ii	iii	IV	V	vi	vii $^{\circ}$



- Study the following piece of music.
- 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.

The musical score is in F major, 4/4 time. It consists of two systems of staves. The first system has a 'Descant' staff and a 'Melody' staff. The second system has a 'Melody' staff and a 'Chord' staff. The 'Chord' staff contains boxes for chord indications, some of which are pre-filled with Roman numerals and chord symbols.

System 1:

- Measure 1: Descant (F), Melody (F), Chord (I, F)
- Measure 2: Descant (C), Melody (C), Chord (V, C)
- Measure 3: Descant (B \flat), Melody (B \flat), Chord (IV, B \flat)
- Measure 4: Descant (C $^{\circ}$), Melody (C $^{\circ}$), Chord (V $^{\circ}$, C $^{\circ}$)
- Measure 5: Descant (F), Melody (F), Chord (I, F)

System 2:

- Measure 6: Melody (Gm/B \flat), Chord (iib, Gm/B \flat)
- Measure 7: Melody (C), Chord (V, C)
- Measure 8: Melody (), Chord ()
- Measure 9: Melody (), Chord ()
- Measure 10: Melody (), Chord ()

Four systems of musical notation for piano, each consisting of a grand staff (treble and bass clefs) and a set of four empty boxes above the staff for chord identification.

System 1: Measures 7 and 8. Measure 7 contains a half note G₃ and a half note A₃. Measure 8 contains a half note G₃ and a half note F₃.

System 2: Measures 9 and 10. Measure 9 contains a half note G₃ and a half note A₃. Measure 10 contains a half note G₃ and a half note F₃.

System 3: Measures 11, 12, and 13. Measure 11 contains a half note G₃ and a half note A₃. Measure 12 contains a half note G₃ and a half note F₃. Measure 13 contains a half note G₃ and a half note A₃.

System 4: Measures 14, 15, and 16. Measure 14 contains a half note G₃ and a half note A₃. Measure 15 contains a half note G₃ and a half note F₃. Measure 16 contains a half note G₃ and a half note A₃.

Extra work

The image shows a large rectangular box with a black border. Inside the box, there are ten sets of five horizontal lines each, arranged vertically. These lines are intended for musical notation or extra work. The lines are evenly spaced and cover most of the height of the box.

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Leaving Certificate – Higher Level

Music Composing

Thursday 23 June

Afternoon 3:15 - 4:45



Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2022

WRITE YOUR EXAMINATION NUMBER HERE 

MUSIC – HIGHER LEVEL
LISTENING – ELECTIVE (100 marks)
THURSDAY 23 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.

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

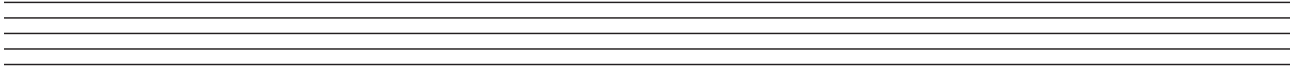
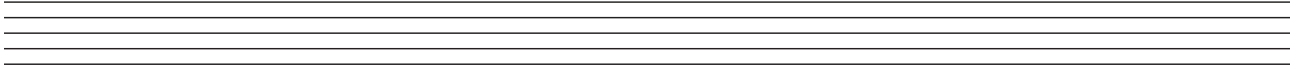
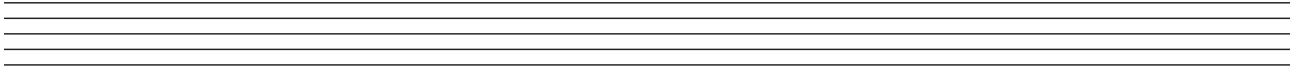
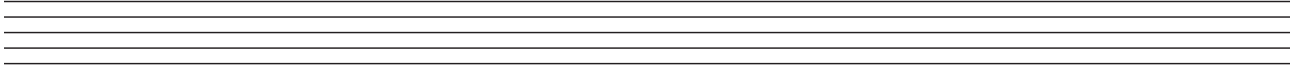
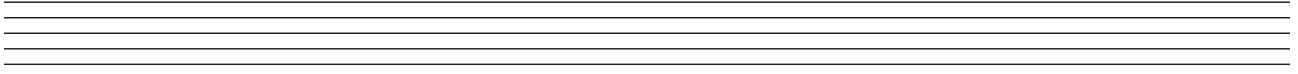
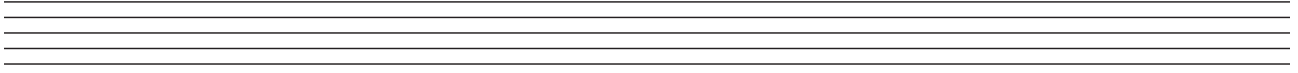
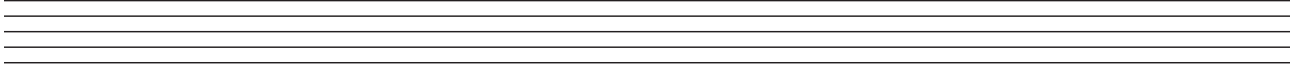
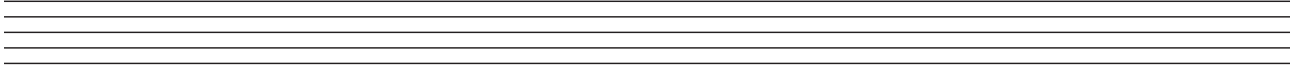
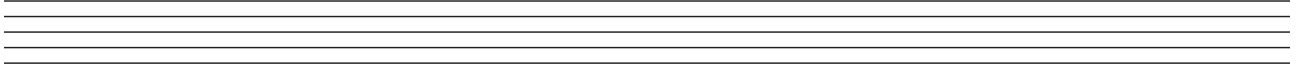
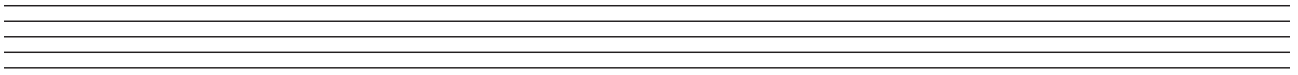
- describe the three musical features which you have identified above
- show how your three chosen, and other, musical features are present in the music you have studied for this elective
- make reference to all the musical excerpts on your recording
- include your personal response to your chosen topic.

This image shows a full page of white paper with horizontal dashed lines, typical of primary-ruled notebook paper. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a full page of white paper with horizontal dashed lines, typical of primary-ruled notebook paper. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

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Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate Examination 2022

Music

Listening - Core

Higher Level

Thursday 23 June Afternoon 1:30 - 3:00

100 marks

Examination Number

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Day and Month of Birth

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For example, 3rd February
is entered as 0302

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Instructions

Write your examination number and date of birth in the boxes on the front cover.

There are **six** questions in this examination paper. Answer all questions.

- Write your answers in blue or black pen. You may use pencil for staff notation.
- Write your answers in the spaces provided in this booklet. There is space for extra work / roughwork at the end of the booklet. Label any such extra work clearly with the question number and part.
- Before the examination begins, listen carefully to the test excerpt. If you cannot hear the recording clearly, inform the Superintendent immediately.
- This examination booklet will be scanned and your work will be presented to an examiner on screen. Anything that you write outside of the answer areas may not be seen by the examiner.
- There will be suitable pauses throughout for you to read and answer questions.

Question 1**(25 marks)**

Five excerpts from the first movement of *Piano Concerto in A major K488* by Mozart.

- Answer the questions on each excerpt.

Excerpt 1, played three times.

- (a) Name two different instruments which play the melody in this excerpt.

Instrument 1:
Instrument 2:

Excerpt 2, played three times.

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

1st difference:

2nd difference:

This question continues on the next page.

Excerpt 3, played three times. An outline score of bars 1–4 of the excerpt is printed below.

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

Excerpt 4, played three times.

(d) Describe **two** features of the piano music in this excerpt.

Feature 1:

Feature 2:

Excerpt 5, played three times.

- (e) The music in this excerpt could be described as a mini cadenza. Give one reason to support this statement with reference to the music heard in this excerpt.

Answer:

- (f) Identify the cadence at the end of the excerpt.

Answer:

- (g) Describe one feature of the music which immediately follows the music in this excerpt in *Piano Concerto in A major, K 488* by Mozart.

Answer:

Question 2

(10 marks)

Three excerpts from *Symphonie Fantastique* by Berlioz.

- Answer the questions on each excerpt.

Excerpt 1, played three times.

- (a) Name one instrument playing the melody in this excerpt.

Answer:

- (b) A feature of the melody in this excerpt is

- ☐ syncopation
- ☐ repeated notes
- ☐ sequences

Excerpt 2, played three times.

- (c) Describe two features of the accompaniment in this excerpt.

Feature 1:

Feature 2:

Excerpt 3, played three times.

- (d)** This excerpt features inversion. Describe the inversion heard in this excerpt.

Answer:

Question 3

(10 marks)

Two excerpts from *Seachanges (with Danse Macabre)* by Raymond Deane.

- Answer the questions on each excerpt.

Excerpt 1, played three times.

- (a) Name the two instruments playing the melody at the start of this excerpt.

Instrument 1:

Instrument 2:

- (b) This excerpt features *sul ponticello*.

- (i) Explain *sul ponticello*.

Answer:

- (ii) Name one instrument that uses *sul ponticello* in this excerpt.

Instrument:

- (c) In this excerpt

- ☐ the guiro plays semiquavers
- ☐ the guiro plays triplets
- ☐ the guiro plays quavers

Excerpt 2, played three times.

- (d)** 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:

Question 4**(10 marks)**

An excerpt from *Sergeant Pepper's Lonely Hearts Club Band* by the Beatles will be played three times.

- The lyrics are printed below.

Line 1 We're Sergeant Pepper's Lonely Hearts Club Band.
Line 2 We hope you will enjoy the show.
Line 3 Sergeant Pepper's Lonely Hearts Club Band,
Line 4 Sit back and let the evening go.
Line 5 Sergeant Pepper's Lonely, Sergeant Pepper's Lonely,
Line 6 Sergeant Pepper's Lonely Hearts Club Band.
Line 7 It's wonderful to be here,
Line 8 It's certainly a thrill,
Line 9 You're such a lovely audience,
Line 10 We'd like to take you home with us,
Line 11 We'd love to take you home.

- Answer the following questions:

(a) Describe one feature of the vocal music in lines 1–4.

Answer:

(b) A feature of the music at the end of line 4 is

- ☐ an ascending D⁷ arpeggio
- ☐ a descending D⁷ arpeggio
- ☐ a pedal note D

(c) The rhythm of the underlined words in line 6 is



(d) Describe two features of the accompaniment in lines 7–11 of this excerpt.

Feature 1:

Feature 2:

Question 5**(25 marks)**

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)** Identify the type of dance tune heard in this excerpt, and give its time signature and one bar of rhythm associated with it.

Type of dance	Time signature	Bar of rhythm

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

Answer:

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

Answer:

Excerpt 2.

- (d)** Identify the style of singing in this excerpt.

Answer:

- (e) Identify two features of this style of singing, as heard in this excerpt.

Feature 1:

Feature 2:

- (f) Which of the following can be heard in this excerpt?

- ☐ flattened 7th
☐ sequence
☐ gap scale

Excerpt 3.

- (g) Identify the type of tune heard in this excerpt.

Answer:

- (h) Identify the instrument playing the tune in this excerpt.

Answer:

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

Feature 1:

--

Feature 2:

--

This question continues on the next page.

B Answer **one** of the following:

- (i) Discuss ornamentation in Irish traditional instrumental music.
- (ii) Write an account of the developments that took place in Irish traditional music in the 20th century.
- (iii) Write an account of the song tradition in Irish traditional music.
- (iv) Write an account of the dance music tradition in Irish traditional music.
- (v) Discuss the uilleann piping or harping tradition in Irish traditional music.

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

Answer:

Continue your answer on pages 15 – 16. Question 6 begins on page 17.

Question 6**(20 marks)****Aural Skills.** This question is based on six excerpts of music.

- Answer the questions on each excerpt.

Excerpt 1, played three times.

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

Answer:

Excerpt 2, played three times.

- (b)** Describe one feature of the piano music heard in this excerpt.

Answer:

Excerpt 3, played three times.

- (c)** The music in this excerpt is taken from a dance of death. How does the composer portray a dance of death in the music heard in this excerpt?

Answer:

This question continues on the next page.

Excerpt 4, played three times. An outline score is printed below.

- (d) Insert the **five** missing notes at **X** on the score.

Excerpt 5 and Excerpt 6, played three times.

- (e) Describe two differences between the music heard in **Excerpt 5** and the music heard in **Excerpt 6**. Refer to both excerpts in your answer.

1st difference:

2nd difference:

You have three minutes to complete the examination paper.

Extra work / Roughwork

This section provides a large area for extra work or roughwork. It contains ten sets of five horizontal lines each, spaced evenly down the page. The lines are thin and black, providing a guide for writing.

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Leaving Certificate – Higher Level

Music Listening - Core

Thursday 23 June

Afternoon 1:30 - 3:00