

LEAVING CERTIFICATE EXAMINATION, 1996

EXAMINATION NUMBER



113

MUSIC – HIGHER LEVEL

WRITTEN EXAMINATION (170 marks)

FRIDAY, 21 – AFTERNOON, 2.00 TO 5.00

STAMPA AN IONAIÐ

(Centre Stamp)

DON SCRÚDAITHEOIR

Móriomlán na Marcanna

INSTRUCTIONS TO CANDIDATES

Write your examination number, as required, in the box above.

Answer the questions in the spaces provided in this question/answer book.

You may use the spaces at the end of the book for rough work.

Other available spaces, e.g. below questions you do not select, may be used as continuation pages.

If, then, you require extra paper or music manuscript, ask the superintendent for these sheets.

If you use supplementary answer sheets, insert your examination number again on each one of them.

In no circumstances should you write your name on your question/answer book or supplementary sheets.

At the end of the examination, place any additional sheets within the question/answer book before handing it up to the superintendent.

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SPECIAL INSTRUCTIONS

Answer **FIVE** questions: **TWO** from Section A, **ONE** from Section B and **TWO** from Section C.

NO MARKS WILL BE AWARDED FOR ANSWERS IN EXCESS OF THIS NUMBER.

SECTION A - HARMONY AND COUNTERPOINT - (80 marks)

(Each question carries 40 marks)

(Answer **TWO** questions only)

1 Answer A and B

- A Study the following harmonisation and insert chord symbols at each change of chord or chord position in bars 1 to 8 OR 8 to 16.

Musical score for bars 1 through 5. The score consists of two staves: treble and bass. The key signature is three flats. The time signature is common time (indicated by '4'). The melody is in the treble staff, and the harmonic progression is indicated by Roman numerals (3, 3, 3, 3) above the bass staff. Bar 1 starts with a half note in the treble staff followed by a quarter note. Bar 2 starts with a half note in the treble staff followed by a quarter note. Bar 3 starts with a half note in the treble staff followed by a quarter note. Bar 4 starts with a half note in the treble staff followed by a quarter note. Bar 5 starts with a half note in the treble staff followed by a quarter note.

Musical score for bars 6 through 10. The score consists of two staves: treble and bass. The key signature is three flats. The time signature is common time (indicated by '4'). The melody is in the treble staff, and the harmonic progression is indicated by Roman numerals (3, 3, 3, 3) above the bass staff. Bar 6 starts with a half note in the treble staff followed by a quarter note. Bar 7 starts with a half note in the treble staff followed by a quarter note. Bar 8 starts with a half note in the treble staff followed by a quarter note. Bar 9 starts with a half note in the treble staff followed by a quarter note. Bar 10 starts with a half note in the treble staff followed by a quarter note.

Musical score for bars 11 through 16. The score consists of two staves: treble and bass. The key signature is three flats. The time signature is common time (indicated by '4'). The melody is in the treble staff, and the harmonic progression is indicated by Roman numerals (3, 3, 3, 3) above the bass staff. Bar 11 starts with a half note in the treble staff followed by a quarter note. Bar 12 starts with a half note in the treble staff followed by a quarter note. Bar 13 starts with a half note in the treble staff followed by a quarter note. Bar 14 starts with a half note in the treble staff followed by a quarter note. Bar 15 starts with a half note in the treble staff followed by a quarter note. Bar 16 starts with a half note in the treble staff followed by a quarter note.

AND

B Study the following melody and insert appropriate chord symbols (i) in bars 1 to 8 OR 14 to 21 AND (ii) in bars 11 to 13 in the boxes provided. Do not use the same chord in the same position in adjacent boxes.

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20 21

- 2 Complete the following hymn by adding parts for ATB in the first half, SAT in the second half and modulating where appropriate.

William Mather (1756-1808)

Help us to help each oth- er, Lord, Each_ oth- er's cross to bear; Let



each _ his friend - ly aid af - ford, And _ feel his bro - ther's care.



- 3 Complete the following chorale for SATB by adding parts for ATB in the relevant places and modulating where appropriate. Add a bass line in the short section indicated in bars 4 to 6.

Chorale : Lobt Gott, ihr Christen, allzgleich J.S. Bach (1685-1750)



Add bass



(Add bass)

- 4 Complete the following extract, as a duet for treble and bass instruments. Begin as indicated.

Name the (solo) instruments here: 1 2

Andante

Traditional English melody

Musical extract for Andante. The top staff is in treble clef, 3/4 time, key signature of one sharp. Dynamics: *mp*. The bottom staff is in bass clef, 3/4 time, key signature of one sharp. The music consists of two measures of melodic line, followed by a repeat sign and two more measures. The bass staff has a single note in the first measure and a eighth-note pattern in the second measure.

Continuation of the musical extract for Andante. The top staff starts with a dynamic of *mf*. The bottom staff starts with a dynamic of *p*.

- 5 Complete the following **two-part** extract, which is the first section of a more extended piece, for keyboard.

Allegro

William Babell (1690-1723)

Two-part musical extract for Allegro. The top staff is in treble clef, 6/8 time, key signature of one sharp. Dynamics: *mf*. The bottom staff is in bass clef, 6/8 time, key signature of one sharp. The music consists of two measures of melodic line, followed by a repeat sign and two more measures. The bass staff has a single note in the first measure and a eighth-note pattern in the second measure.

Continuation of the two-part musical extract for Allegro. The top staff starts with a dynamic of *mf*. The bottom staff starts with a dynamic of *p*.

SECTION B - MELODY COMPOSITION - (30 marks)
(Answer ONE question only)

- 6** (a) Set some or all of the words from one of the following verses in (i) or (ii) below to your own original melody
(b) Write the words or syllables under the appropriate notes
(c) Insert tempo and expression marks
(d) State the voice for which your melody is intended

- (i) And see the rivers how they run
Through woods and meads, in shade and sun,
Sometimes swift, and sometimes slow,
Wave succeeding wave they go
A various journey to the deep
Like human life, to endless sleep!

(ii) Ó Mháirt go Domhnach
 Beidh an gaIRDÍN folamh,
 An tsreang is na pionnaí
 Gan bhrí, gan bheatha;
 Ach Dé Luain arfís
 Beidh na bratacha geala
 Ag síneadh leis an ghaoth.

John Dyer

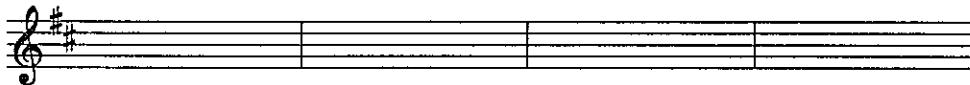
Caoimhín Ó Conghaile

- 7 (a) Continue one of the following opening passages (i) or (ii) to make a melody of 16 bars
(b) Include a modulation to a related key
(c) Add expression marks
(d) State the solo orchestral instrument (**excluding keyboard**) for which your melody is intended
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Moderato

W.A. Mozart (1756-1791)

(i)



Allegro con brio

Manx melody

(ii)



SECTION C - HISTORY AND FORM - (60 marks)
(Each question carries 30 marks)
(Answer TWO questions only)

- 8** Describe and compare aspects of the form of the first and the fourth movements of Beethoven's **Symphony no. 8 in F**. Credit will be given for the use of appropriate musical illustrations.

Continue your answer on another page if you wish.

9 (a) Describe and compare Purcell's treatment of the duet sections in *Ode on St Cecilia's Day*. Credit will be given for the use of appropriate musical illustrations.

OR

- (b) From your knowledge of John Buckley's **Sonata for unaccompanied violin** (1983) describe those aspects of the composer's musical style and use of instrument which contribute greatly to the character of the work.

Continue your answer on another page if you wish.

OVER→

- 10 Describe the main thematic elements of Copland's **El Salon Mexico** and discuss some of the ways in which the composer has exploited their full potential. Credit will be given for the use of appropriate musical illustrations.

Continue your answer on another page if you wish.

- 11 Select a traditional Irish melody and describe some of the various means by which it might be ornamented. Refer to at least one instrument (or voice). Name your chosen melody and make use of appropriate musical illustrations in your answer.

Continue your answer on another page if you wish.

OVER→

- 12 (a) Select any four of the excerpts A, B, C, D, E *taken from the prescribed works on your course*. In each case, write down the title of the work and the name of the composer in the spaces provided below.

(b) In the case of any three of your selections, state in what section of the work each extract appears.

	A	B	C	D	E
TITLE OF WORK (Pick four)					
COMPOSER					
SECTION OF WORK (Pick three of the four)					

- (c) Continue any one of the excerpts A, B, C or D for at least a further two bars.

(d) In the case of excerpt E, using the treble or bass clefs, as appropriate, write down on the stave provided for them below:

 - (i) the pitch of the double basses in bar 2
 - (ii) the pitches of the three violas in bar 4
 - (iii) the actual pitches of clarinets I and II in bar 3
 - (iv) the actual pitch of the *cor anglais* in bar 3

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Allegro

A musical score for section B in 2/4 time, treble clef, and a key signature of two flats. The dynamic is marked as *p* (pianissimo). The score consists of six measures of eighth-note patterns, primarily consisting of eighth-note pairs and triplets, with some sixteenth-note figures. Measures 1-2: A pair of eighth notes followed by a sixteenth-note figure. Measures 3-4: A sixteenth-note figure followed by a pair of eighth notes. Measures 5-6: A sixteenth-note figure followed by a pair of eighth notes.

ANSWER The answer is 1000. The first two digits of the answer are 10.

=126

C



A musical score excerpt for a single melodic line. The key signature is one sharp (F#). The time signature is 3/4. The tempo is 126 BPM. The dynamics are marked as follows: *f*, *sf*, *sf*, *sf*, *sf*, *sf*, *p*. The melody consists of eighth-note patterns.

Moderato

D



A musical score excerpt for a single melodic line. The key signature is one sharp (F#). The time signature is 4/4. The tempo is marked *Moderato*. The dynamics are marked *f (p)*. The melody consists of eighth-note patterns.

E



A complex musical score excerpt for a large orchestra. The instruments listed on the left are: Fl. I, Ob. I, C. I, Cl. I, Cl. II, Fl. II, Cl. III, Arpa, V. I, V. II, V. III, V. C., and Cb. The score shows multiple staves for each instrument, with various dynamics and performance instructions such as *Solo*, *espress.*, *lespress.*, *div.*, *Sul D*, *p*, *p.p*, and *tranquillo*.

ROUGH WORK

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