AN ROINN OIDEACHAIS

LEAVING CERTIFICATE EXAMINATION, 1996

EXAMINATION NUMBER ☛

MUSIC – HIGHER LEVEL

WRITTEN EXAMINATION (170 marks)

FRIDAY, 21 – AFTERNOON, 2.00 TO 5.00

STAMPA AN IONAID
(Centre Stamp)

DON SCRÚDAITHEOIR

Móriomlán na Marcanna

CEIST	MARC
1	
2	
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10	
11	
12	
MÓRIOMLÁN	
GRÁD	

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 supeintendent 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.

SPECIAL INSTRUCTIONS

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

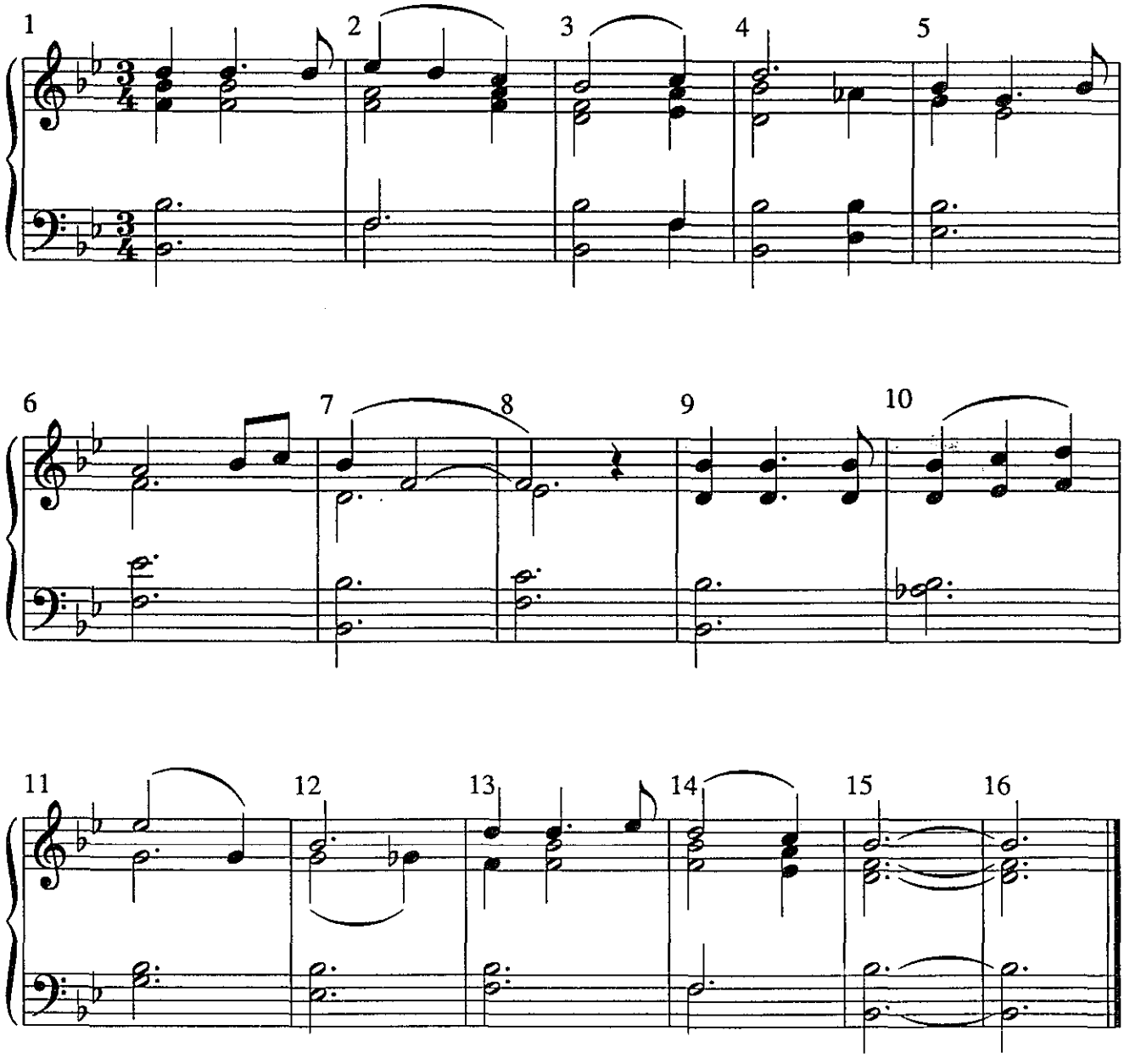
☐ *NO MARKS WILL BE AWARDED FOR ANSWERS IN EXCESS OF THIS NUMBER.*

SECTION A - HARMONY AND COUNTERPOINT - *(80 marks)*

(Each question carries 40 marks)
(Answer TWO *questions only)*

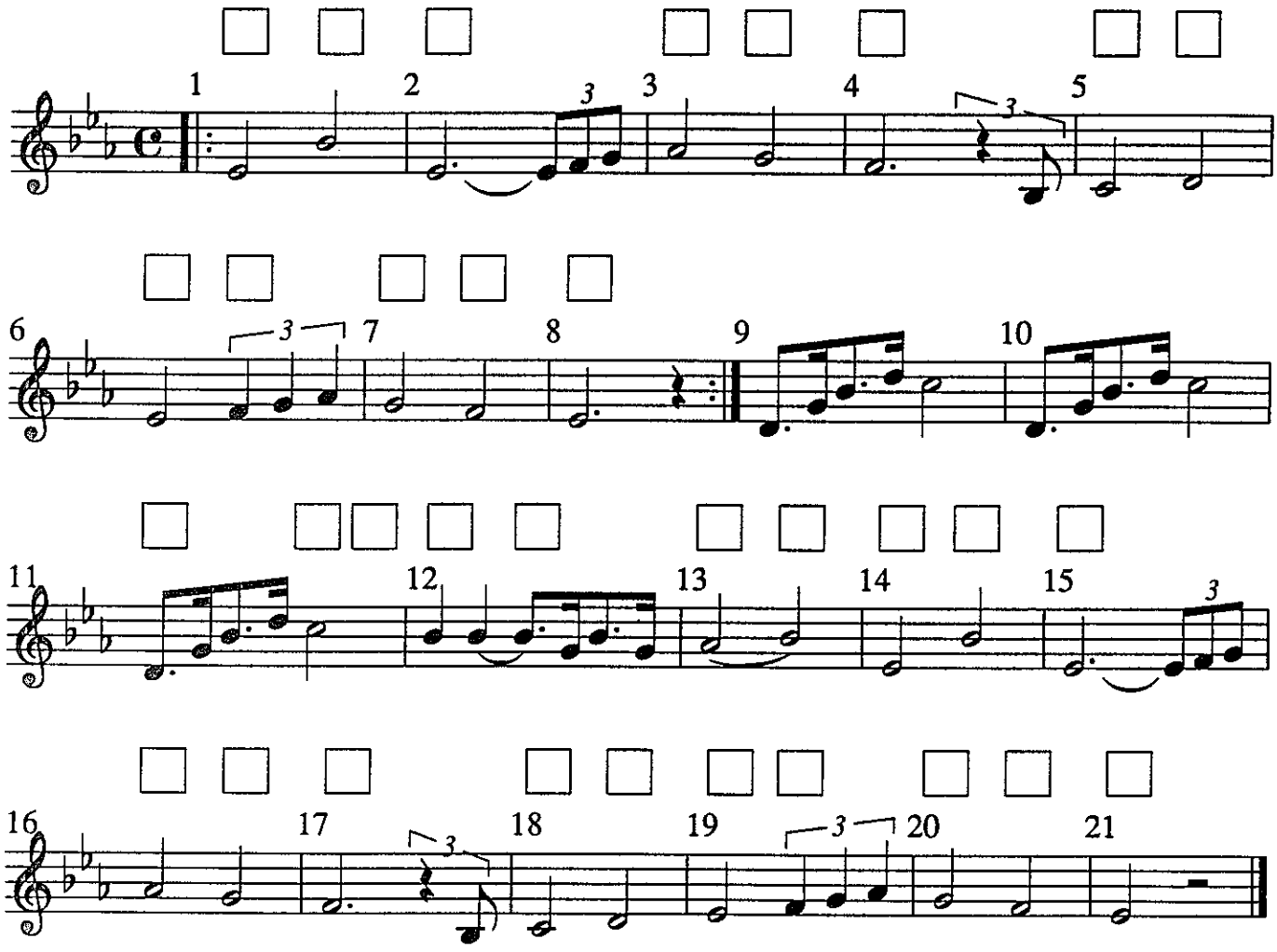
1 Answer **A** and **B**

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.



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.

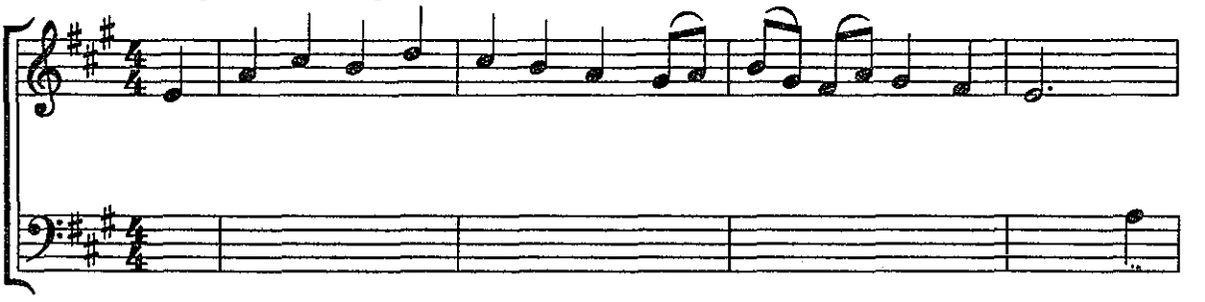


OVER→

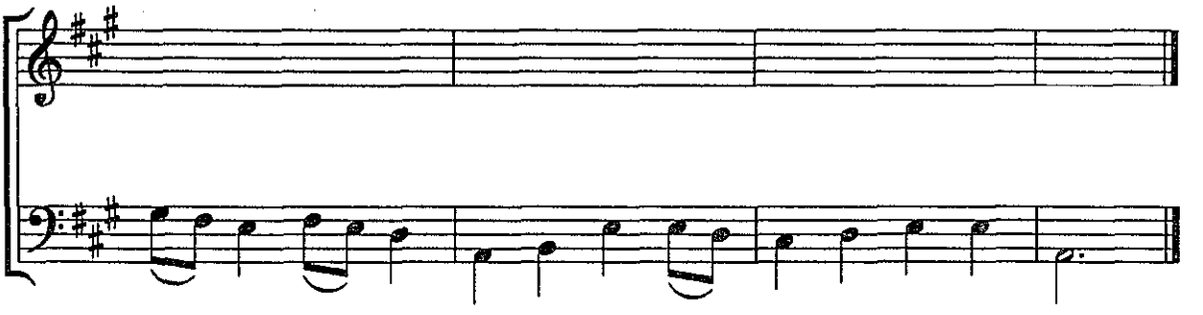
2 Complete the following hymn by adding parts for ATB in the first half, SAT in the second half and modulating where appropriate.

William Mather (1756-1808)

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

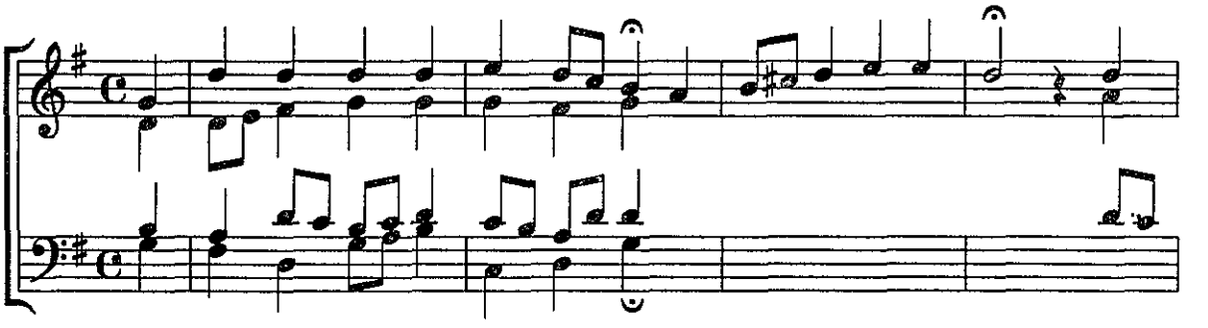


each_ his friend - ly aid af - ford, And_ feel his bro - ther's care.

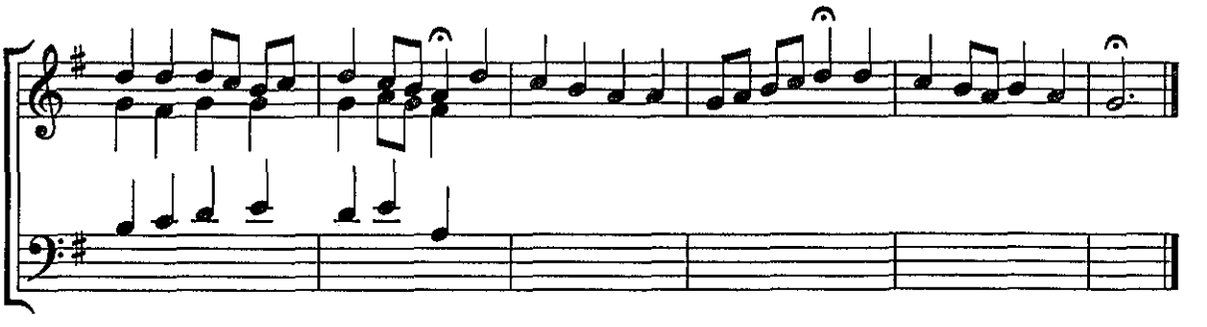


3 Complete the following chorale for SATB by adding parts for ATB in the relevant places and modulating where appropriate. Add a bass line in the short section indicated in bars 4 to 6.

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



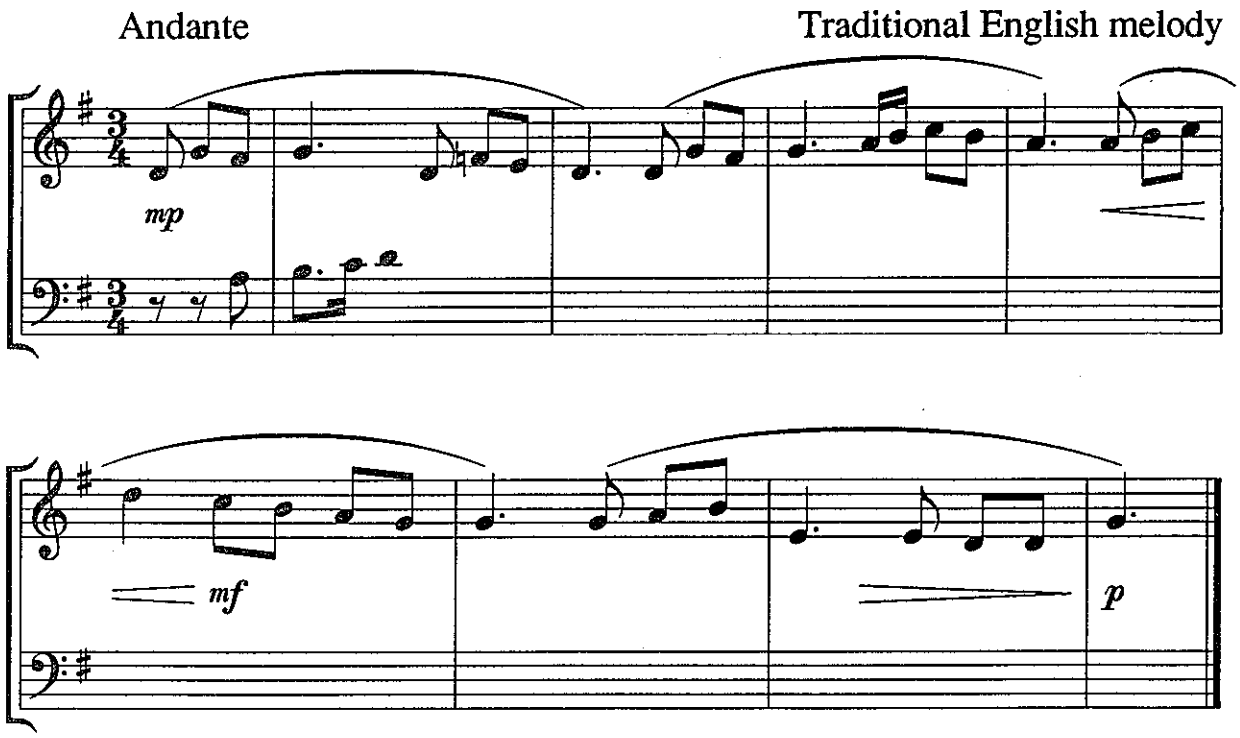
Add bass



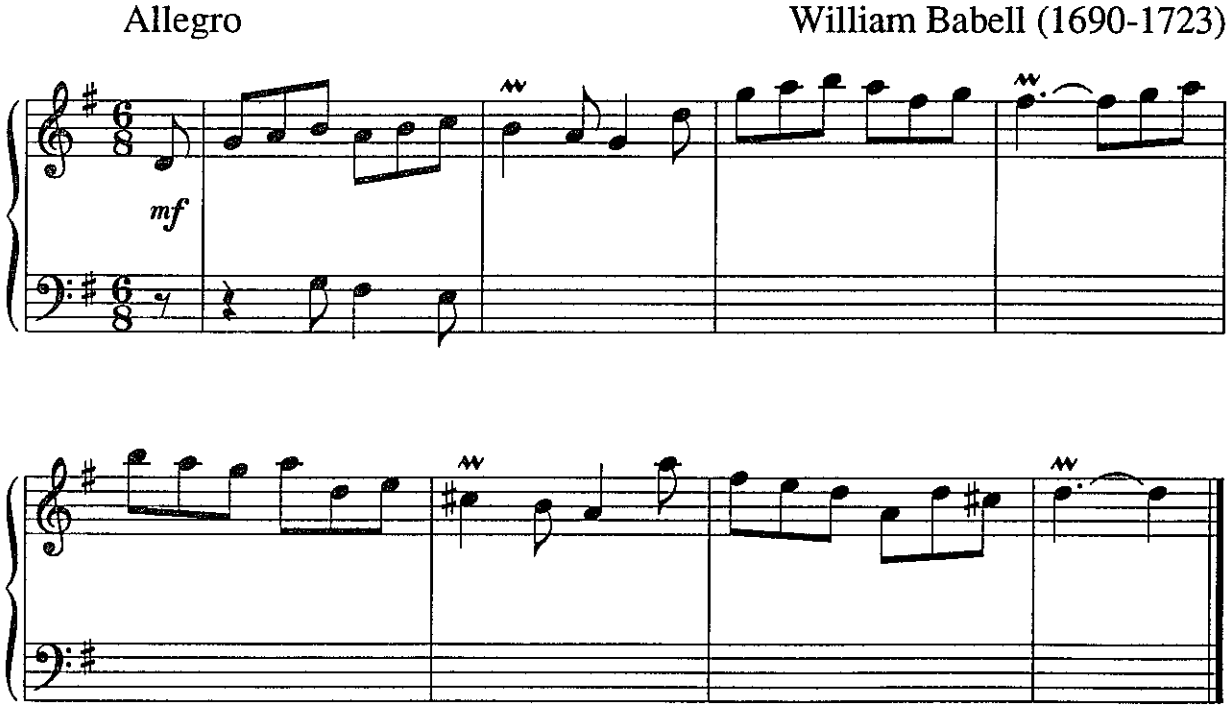
(Add bass)

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

Name the (solo) instruments here: 1 ..... 2 .....



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



OVER→

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!

John Dyer

(ii)

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

Caoimhín Ó Conghaile

7 (a) Continue **one** of the following opening passages (i) or (ii) to make a melody of 16 bars

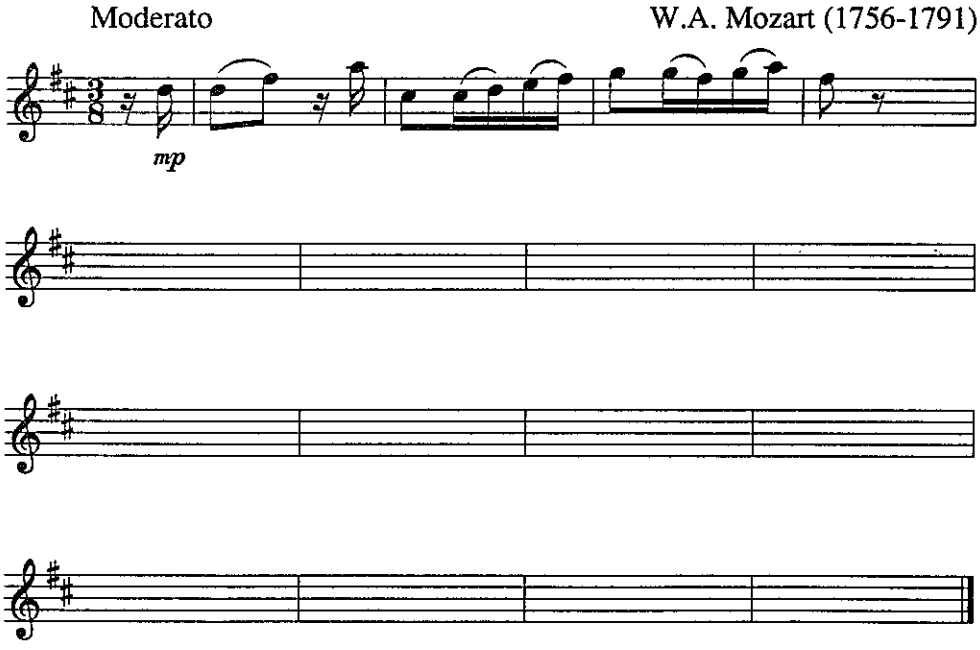
(b) Include a modulation to a related key

(c) Add expression marks

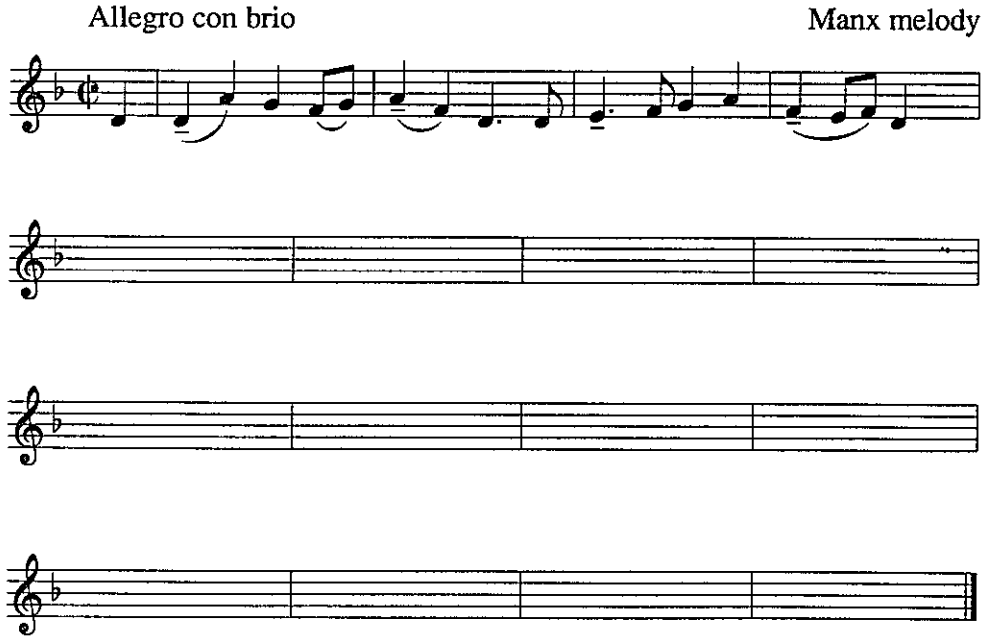
(d) State the solo orchestral instrument **(excluding keyboard)** for which your melody is intended

.....

(i)



(ii)



OVER→

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.

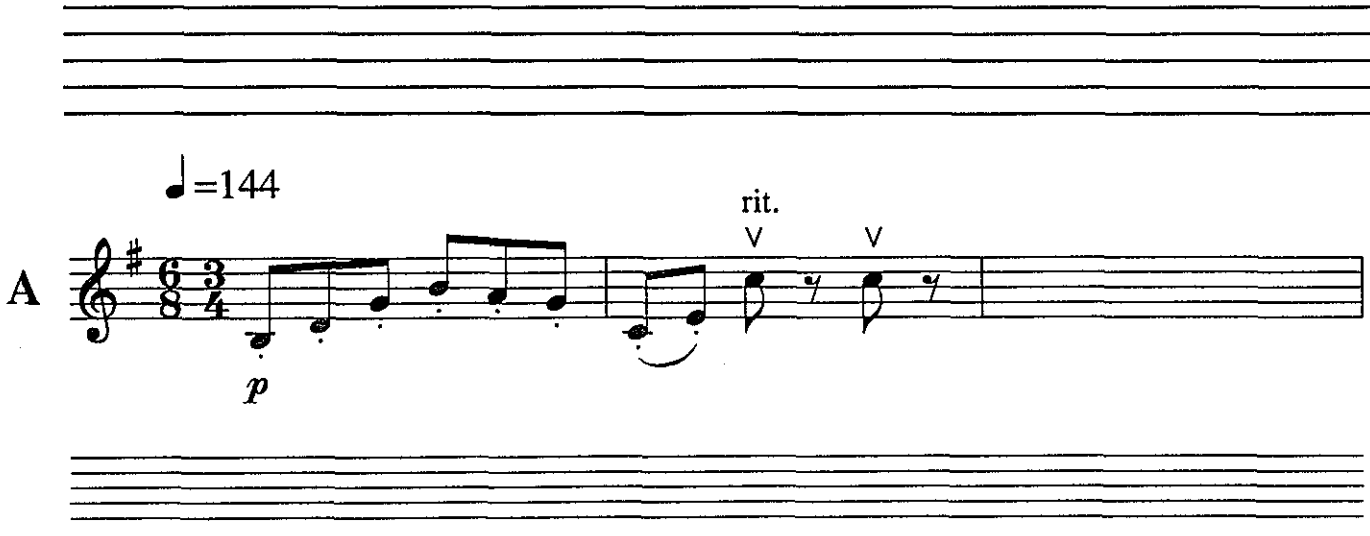
(b) In the case of any **three** of your selections, state in what section of the work each extract appears.

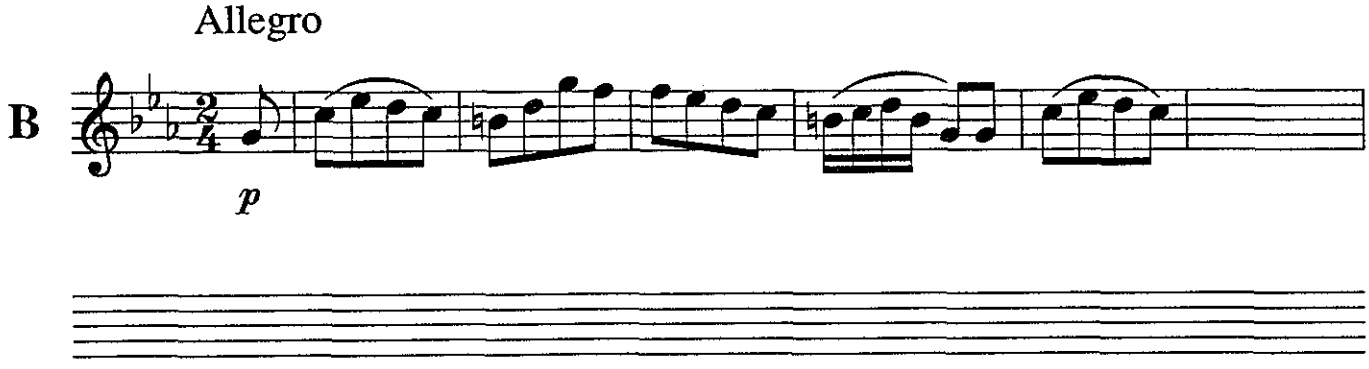
	A	B	C	D	E
TITLE OF WORK (Pick four)					
COMPOSER					
SECTION OF WORK (Pick three of the four)					

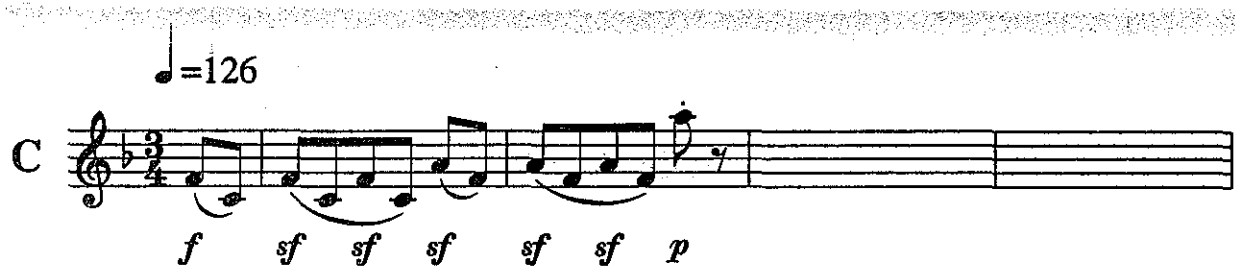
(c) Continue any **one** of the excerpts **A, B, C** or **D** for at least a further **two** bars.

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

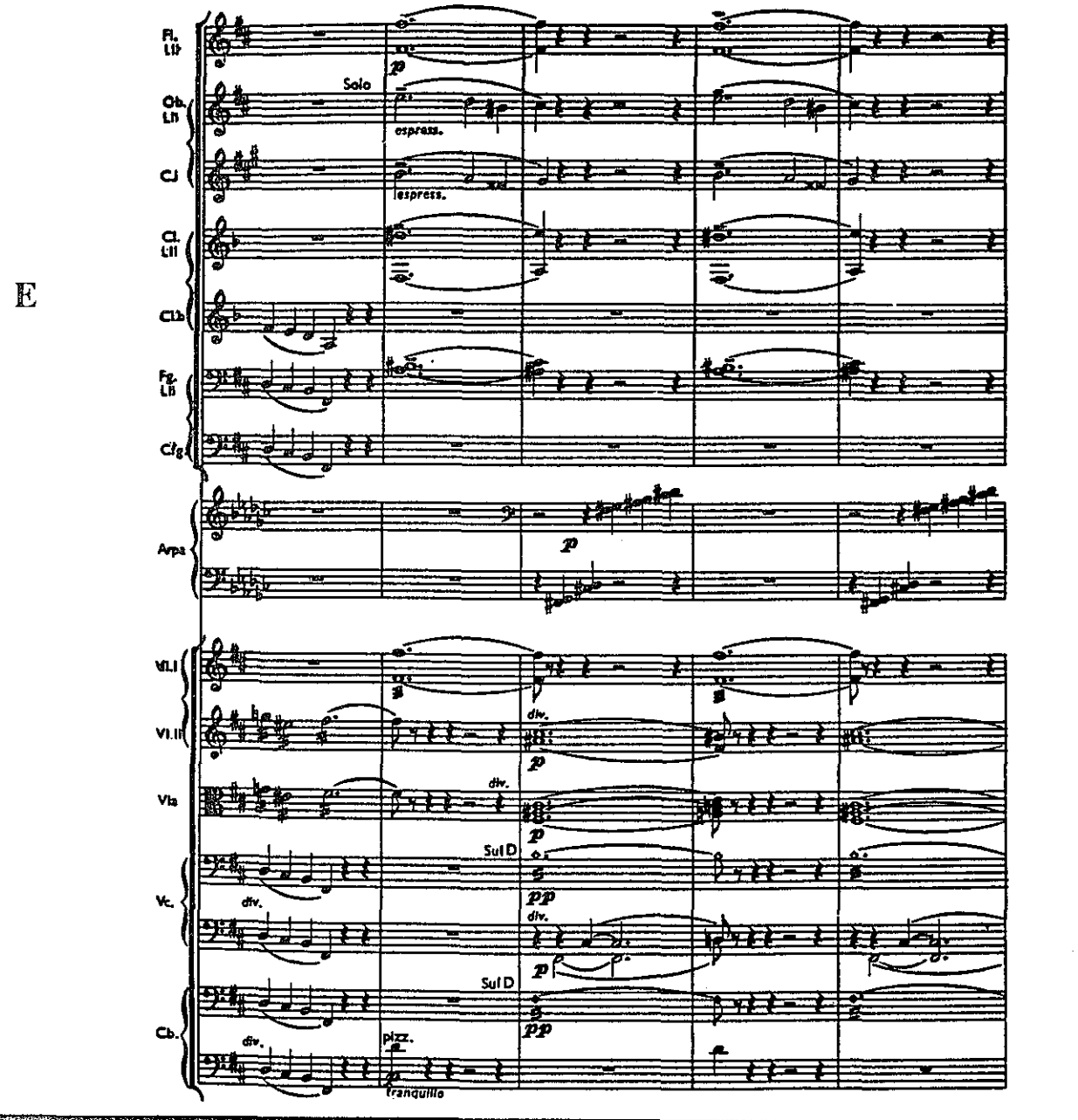
(i) the pitch of the double basses in bar 2
(ii) the pitches of the three violas in bar 4
(iii) the actual pitches of clarinets I and II in bar 3
(iv) the actual pitch of the *cor anglais* in bar 3






♩=126
C
f sf sf sf sf sf p

Moderato
D
f (p)


E
Fl. I,II
Ob. I,II
Cl.
Cl. I,II
Clb.
Fg. I,II
Cfg.
Arpa
Vl.I
Vl.II
Vla
Vc.
Cb.
Solo
espress.
p
div.
Sul D
pizz.
tranquillo

ROUGH WORK