



**Coimisiún na Scrúduithe Stáit**  
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2007

WRITE YOUR EXAMINATION NUMBER HERE 

**MUSIC – ORDINARY LEVEL**  
**COMPOSING (100 marks)**  
**THURSDAY 21 JUNE – AFTERNOON, 2.00 to 3.30**

STAMPA AN IONAIID  
(Centre Stamp)

Móriomlán na  
Marcanna

**DON SCRÚDAITHEOIR**

| CEIST            | MARC |
|------------------|------|
| 1                |      |
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| 6                |      |
| <b>MÓRIOMLÁN</b> |      |
| <b>GRÁD</b>      |      |

## 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 in the middle and at the end of the question-answer book for rough work.

|   |  |
|---|--|
| <b>1. Total of end of page totals</b>                 |  |
| <b>2. Aggregate total of all disallowed questions</b> |  |
| <b>3. Total mark awarded (1 minus 2)</b>              |  |

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Answer TWO questions – ONE from Section A (Melody Composition) and ONE from Section B (Harmony)

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

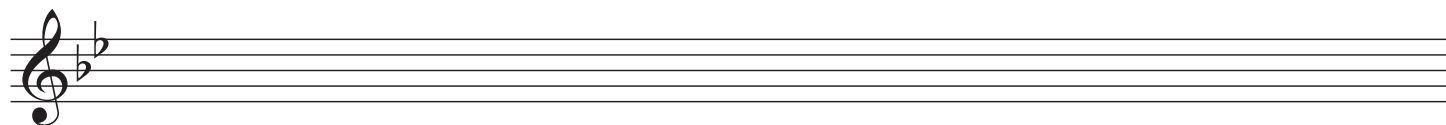
Answer ONE QUESTION ONLY in this section: Q1 or Q2 or Q3. Note that both Q1 and Q3 contain two sections.

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

In the case of both (a) *and* (b),

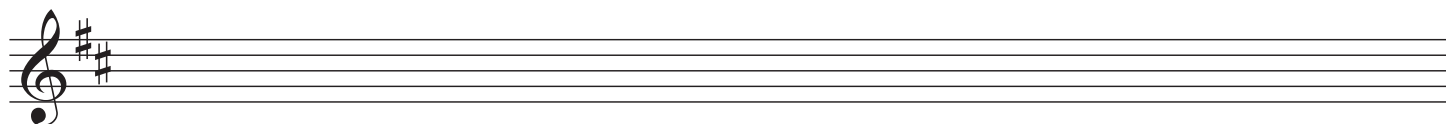
- Continue the given opening to make an eight-bar melody, ending on the keynote, that is, doh.
- Add appropriate phrasing and expression marks to the melody.
- Choose a suitable instrument for each of your melodies from the list given:

(a) ☐ flute ☐ clarinet ☐ trumpet ☐ descant recorder



AND

(b) ☐ flute ☐ clarinet ☐ trumpet ☐ descant recorder



## Q.2 SETTING MUSIC TO A GIVEN TEXT

Here is an extract from *The Death and Last Confession of Wandering Peter* by Hilaire Belloc.

When Peter Wanderwide was young,

He wandered everywhere he would

And all that he approved was sung,

And most of what he saw was good.

- The first two lines have been set to a rhythm. Compose a rhythm to fit the remaining words.

**2/4**

When Pe - ter Wan - der - wide was young,

He wan - dered ev' - ry - where he would

And all that he ap - proved was sung,

And most of what he saw was good.

- Using this rhythm, compose a melody of eight bars, beginning as indicated and ending on the key note, that is, doh.
- Add appropriate phrasing and expression marks to the melody.

When Pe - ter Wan - der - wide was young,

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

Answer (a) *and* (b).

(a) Study this opening of a minuet.

- Complete the first phrase.
- Compose an answering phrase, ending on the keynote, that is, doh.
- Add appropriate phrasing and expression marks to the melody.
- Choose a suitable instrument for your melody from the following list:

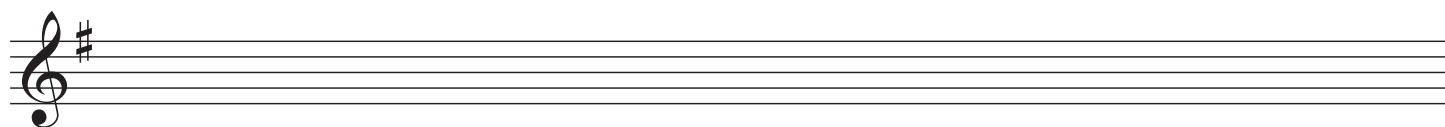
☐ flute

☐ clarinet

☐ trumpet

☐ descant recorder

**Moderato**



*AND*

(b) Study this opening of a gavotte.

- Complete the first phrase.
- Compose an answering phrase, ending on the keynote, that is, doh.
- Add appropriate phrasing and expression marks to the melody.
- Choose a suitable instrument for your melody from the following list:

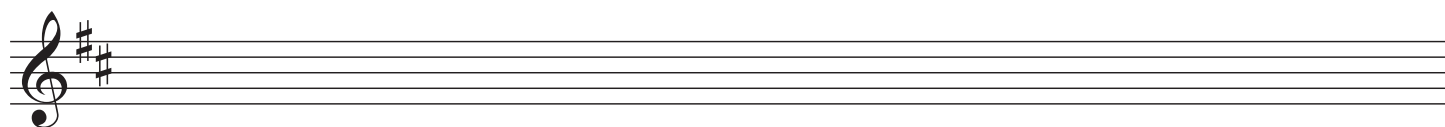
☐ flute

☐ clarinet

☐ trumpet

☐ descant recorder

**Allegro**



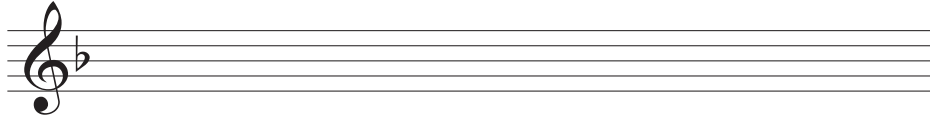
## SECTION B – HARMONY (60 marks)

Answer ONE QUESTION ONLY in this section: Q4 or Q5 or Q6

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

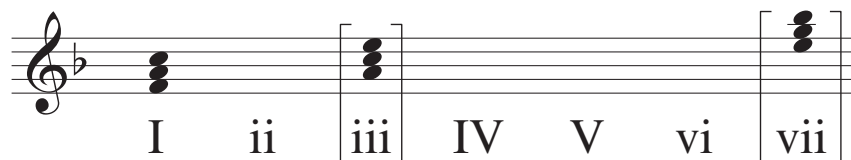
#### PREPARATORY WORK

- Write out the scale of F major on the staff below:

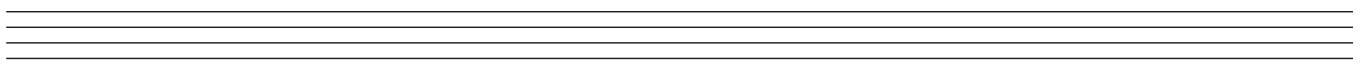
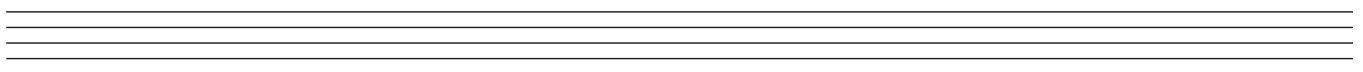
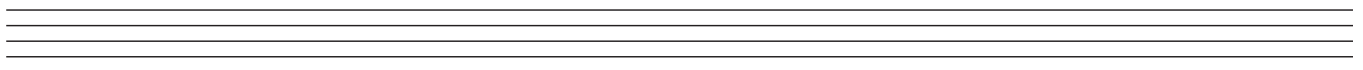


- Plot the chords available in this key (I, ii, IV, V, and vi) either in the chord bank grid *or* on the staff below. The first chord is given.

|                |             |    |             |    |   |    |                     |
|----------------|-------------|----|-------------|----|---|----|---------------------|
| Notes of chord | C<br>A<br>F |    | E<br>C<br>A |    |   |    | B $\flat$<br>G<br>E |
| Chord symbol   | F           |    | Am          |    |   |    | E <sup>dim</sup>    |
| Roman numeral  | I           | ii | iii         | IV | V | vi | vii                 |



#### ROUGH WORK



• Study the following piece of music.

• Using the given rhythms, add melody and bass notes to complete the cadences and approach chords as follows:

(i) At A, a PERFECT cadence with approach chord (IV—V—I)

(ii) At B, an INTERRUPTED cadence with approach chord (ii—V—vi)

(iii) At C, an IMPERFECT cadence with approach chord (IV—ii—V)

(iv) At D, a PLAGAL cadence with approach chord (vi—IV—I)

Exercise A: Musical score in 3/4 time, key of B-flat major. The first two measures are given: Treble clef has a dotted quarter note B-flat, an eighth note A, and a quarter note G; Bass clef has a half note B-flat and a quarter note A. Measure 3 is the start of the cadence, indicated by a bracket labeled 'A' above it, containing three quarter notes: B-flat, A, and G. Measures 4 and 5 are empty staves for completion.

Exercise B: Musical score in 3/4 time, key of B-flat major. The first two measures are given: Treble clef has a quarter note B-flat, an eighth note A, and a quarter note G; Bass clef has a half note B-flat and a quarter note A. Measure 3 is the start of the cadence, indicated by a bracket labeled 'B' above it, containing three quarter notes: B-flat, A, and G. Measures 4 and 5 are empty staves for completion.

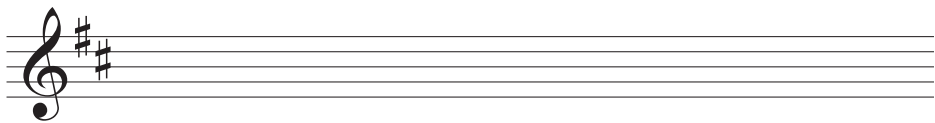
Exercise C: Musical score in 3/4 time, key of B-flat major. The first two measures are given: Treble clef has a dotted quarter note B-flat, an eighth note A, and a quarter note G; Bass clef has a half note B-flat and a quarter note A. Measure 3 is the start of the cadence, indicated by a bracket labeled 'C' above it, containing three quarter notes: B-flat, A, and G. Measures 4 and 5 are empty staves for completion.

Exercise D: Musical score in 3/4 time, key of B-flat major. The first two measures are given: Treble clef has a dotted quarter note B-flat, an eighth note A, and a quarter note G; Bass clef has a half note B-flat and a quarter note A. Measure 3 is the start of the cadence, indicated by a bracket labeled 'D' above it, containing three quarter notes: B-flat, A, and G. Measures 4 and 5 are empty staves for completion.

Q.5 ADDING BASS NOTES AND CHORD INDICATIONS AT CADENCE POINTS

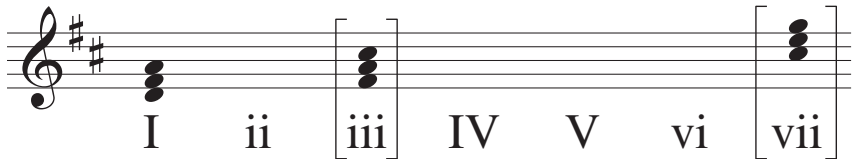
PREPARATORY WORK

- Write out the scale of D major on the staff below:



- Plot the chords available in this key (I, ii, IV, V, vi) either in the chord bank grid *or* on the staff below. The first chord is given.

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



ROUGH WORK



- Study the following piece of music.
- Add suitable bass notes and chord indications to complete the cadences at A, B, C and D.
- You may use either chord symbols *or* Roman numerals, but not both.
- If you choose Roman numerals, use *lower case* for *minor* chords (ii, vi).

**A**

**B**

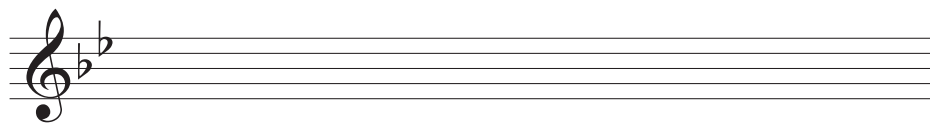
**C**

**D**

## Q.6 ADDING DESCANT NOTES AND CHORD INDICATIONS AT CADENCE POINTS

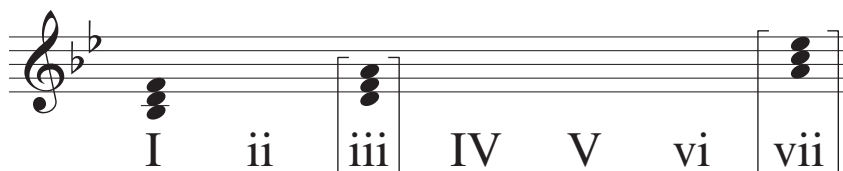
### PREPARATORY WORK

- Write out the scale of B $\flat$  major on the staff below:

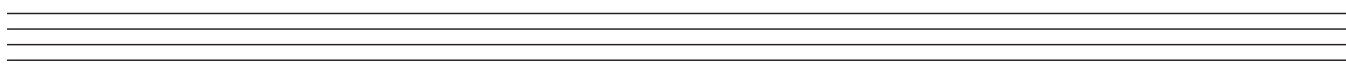
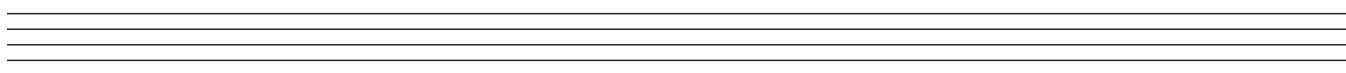
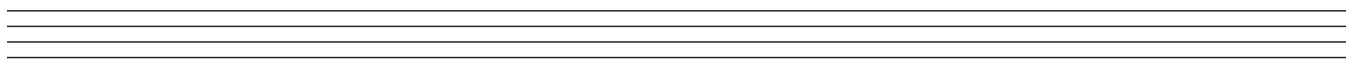


- Plot the chords available in this key (I, ii, IV, V, vi) either in the chord bank grid *or* on the staff below. The first chord is given.

|                |                     |    |             |    |   |    |                     |
|----------------|---------------------|----|-------------|----|---|----|---------------------|
| Notes of chord | F<br>D<br>B $\flat$ |    | A<br>F<br>D |    |   |    | E $\flat$<br>C<br>A |
| Chord symbol   | B $\flat$           |    | Dm          |    |   |    | A <sup>dim</sup>    |
| Roman numeral  | I                   | ii | iii         | IV | V | vi | vii                 |



### ROUGH WORK



- Study the following piece of music.
- Complete the phrase endings by adding suitable chords and descant notes at A, B, C and D.
- You may use either chord symbols *or* Roman numerals, but not both.
- If you choose Roman numerals, use *lower case* for *minor* chords (ii, vi).

Descant

Melody

Bass

**A**

**B**

**C**

**D**

## ROUGH WORK

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## ROUGH WORK

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**Coimisiún na Scrúduithe Stáit**  
State Examinations Commission

**LEAVING CERTIFICATE EXAMINATION 2007**

**WRITE YOUR EXAMINATION NUMBER HERE** 

**MUSIC – ORDINARY LEVEL**

**LISTENING (100 marks)**

**THURSDAY 21 JUNE – MORNING, 9.30 to 11.00**

**STAMPA AN IONAIÐ**  
(Centre Stamp)

Móriomlán na  
Marcanna

**DON SCRÚDAITHEOIR**

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**INSTRUCTIONS TO CANDIDATES**

- ☐ Write your examination number, as required, in the box above.
  - ☐ Before the examination begins, listen carefully to the test excerpt.  
If you cannot hear the recording clearly, speak to the Superintendent now.
  - ☐ Listen for the warning pip and announcements on the recording.
  - ☐ You may write your answers when you wish, either during a recording or during the pauses.
  - ☐ Write all your answers in this answer book in the spaces provided.  
In questions where there is a choice, tick the appropriate box.
  - ☐ Use the spaces inside the back cover for rough work.
  - ☐ Do not bring any other papers into the examination hall.
  - ☐ You may not make any comment, tap, hum or sing during this examination.
- 

| CEIST     | MARC |
|-----------|------|
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| MÓRIOMLÁN |      |
| GRÁD      |      |

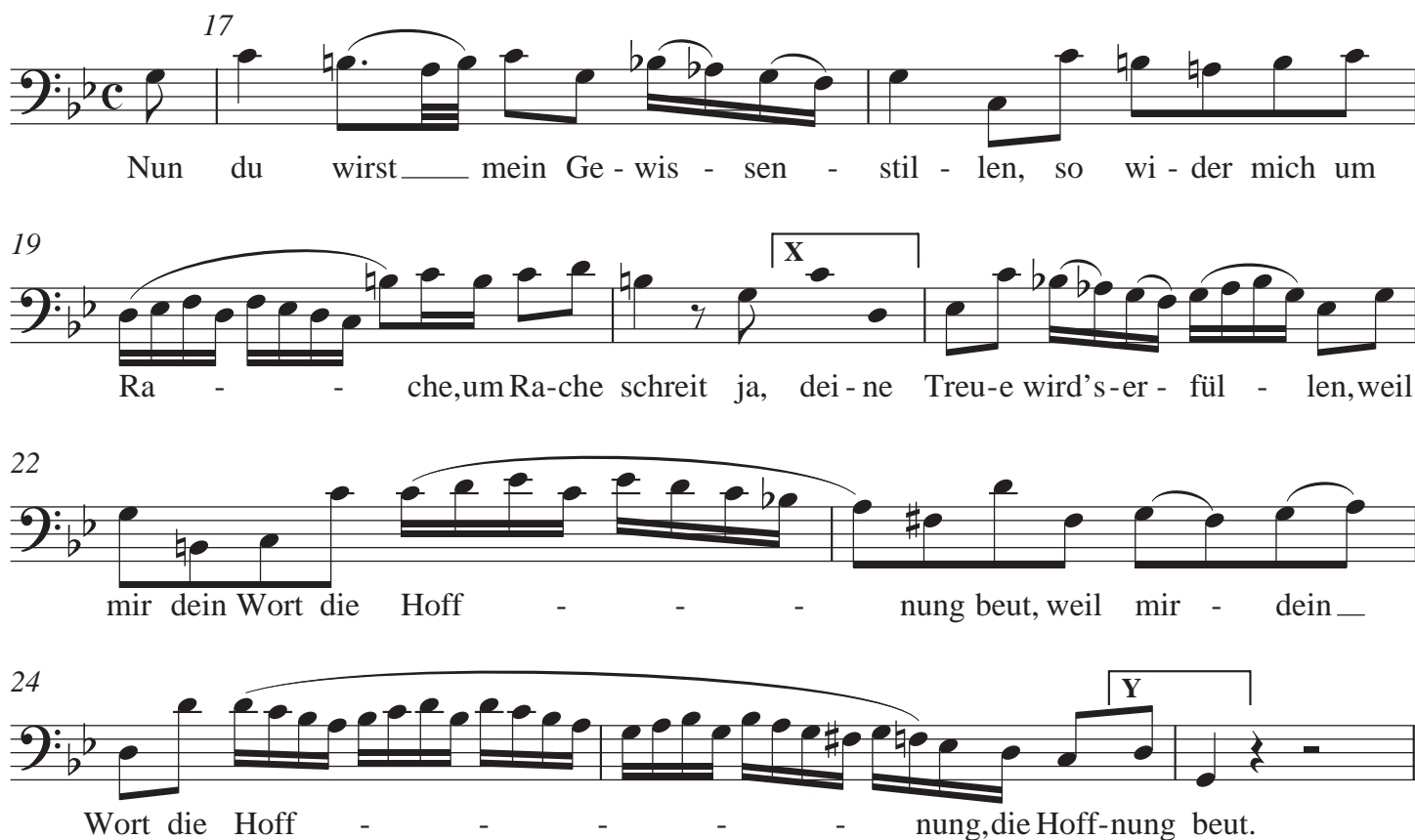
**Q. 1** An excerpt from the Cantata *Jesu, der du meine Seele* by Bach.

- The full excerpt will be played **ONCE** only. Sections A, B and C, taken from this excerpt, will then be played **THREE** times. There is a twenty second gap between each playing of the music in this question.
- Answer the questions on page 3.

**Section A, Bars 1–8**



**Section B, Bars 17–26**



Nun du wirst\_\_\_ mein Ge - wis - sen - stil - len, so wi - der mich um

Ra - - che, um Ra-che schreit ja, dei - ne Treu-e wird's-er - fül - len, weil

mir dein Wort die Hoff - - - nung beut, weil mir - dein\_\_




Wort die Hoff - - - - - nung, die Hoff-nung beut.

**Section C, Bars 26–53. There is no printed music for this section.**

## Section A, Bars 1–8

- (i) This excerpt is taken from
- ☐ a chorale      ☐ a solo aria      ☐ a duet
- (ii) Which **one** of the following features is heard in this excerpt?
- ☐ syncopated rhythm      ☐ sequences      ☐ imitation
- (iii) Insert the missing time-signature on the score at the start of the excerpt.

## Section B, Bars 17–26

- (i) The type of solo voice heard in this excerpt is
- ☐ a tenor      ☐ a bass      ☐ an alto
- (ii) The two missing rhythms in bar 20 (marked X on the score) are
- ☐       ☐       ☐ 
- (iii) The final cadence in this excerpt (marked Y on the score) is
- ☐ imperfect      ☐ perfect      ☐ plagal

## Section C, Bars 26–53. There is no printed music for this section.

- (i) Name the woodwind instrument heard at the start of this excerpt.
- 
- (ii) The style of this music is
- ☐ Baroque      ☐ Classical      ☐ Romantic
- Identify two features of this style which are heard in this Cantata.
1. -----      2. -----
- (iii) Name another movement from this work which also features a solo voice.
-

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

- There is a twenty second gap between each playing of the music in this question.
- The full excerpt is 35 bars long. The outline score of bars 1–17 of the excerpt is printed below.

• Answer the following questions:

(i) Where in the work can this excerpt be heard?

☐ near the beginning      ☐ in the middle      ☐ at the end

(ii) The instruments which play in the excerpt are

☐ violin and viola      ☐ violin, viola and cello      ☐ violin, viola, cello and piano

(iii) The music in this excerpt is played

☐ expressively      ☐ lightly      ☐ roughly

(iv) The time-signature in bar 10 (marked X on the score) is

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

(v) Describe **one** of the following features of Barry's style in his *Piano Quartet No.1*.

canon      augmentation      polyrhythms      note clusters      use of Irish tunes

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**Q. 3** An excerpt from *Bohemian Rhapsody* by Freddie Mercury will be played **THREE** times.

- There is a twenty second gap between each playing of the music in this question.
- The opening lyrics are printed below.

1. Too late, my time has come,
2. Sends shivers down my spine, body's aching all the time.
3. Goodbye, everybody, I've got to go,
4. Gotta leave you all behind and face the truth.
5. Mama, ooh, I don't want to die,
6. I sometimes wish I'd never been born at all.

*Instrumental interlude*

- Answer the following questions:

(i) From which section of the work is this excerpt taken?

-----

(ii) The style of the verse sung in this excerpt is

☐ Rock                      ☐ Ballad                      ☐ Operatic

(iii) Circle an example of word painting in the text above.

(iv) In which line are backing vocals heard for the first time?

-----

(v) Name two instruments which play in the instrumental interlude following the verse in this excerpt.

1. -----

2. -----

This instrumental interlude features which **one** of the following?

☐ overdubs                      ☐ panning                      ☐ feedback                      ☐ flanged cymbal

**(10)**

**Q. 4** An excerpt from the *Romeo and Juliet Fantasy Overture* by Tchaikovsky will be played THREE times.

- There is a twenty second gap between each playing of the music in this question.
- The outline score of bars 1–8 of the excerpt is printed below.



• Answer the following questions:

(i) This excerpt is taken from the

☐ exposition

☐ development

☐ recapitulation

(ii) Identify the theme heard in this excerpt.

-----

(iii) Name the instrument that plays the countermelody in bars 1–8 of this excerpt.

-----

This countermelody is based on

☐ two notes falling

☐ two notes rising

☐ two repeated notes

(iv) Describe how Tchaikovsky creates a feeling of calm and tranquility in this excerpt.

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(v) Name another theme from this Overture. Describe one musical feature of this theme.

Theme: -----

Description of musical feature: -----

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## Q. 5 Irish Music

You will hear **THREE** excerpts, each played **THREE** times. There is a twenty second gap between each playing of the music in this question.

- Answer A, B and C.

**A.** You will hear Excerpt One played **THREE** times.

(i) Identify the style of singing in the excerpt. \_\_\_\_\_

(ii) Identify the instrument playing the accompaniment in the excerpt.

\_\_\_\_\_

(iii) This song is an example of a lament. How is this reflected in the music in the excerpt?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**B.** You will hear Excerpt Two played **THREE** times.

(i) The type of tune heard in this excerpt is

☐ a march

☐ a slow air

☐ a polka

(ii) Which **three** of the following instruments play the melody in this excerpt?

☐ flute

☐ uilleann pipes

☐ concertina

☐ fiddle

☐ bodhrán

☐ guitar

These instruments play in

☐ harmony

☐ unison

☐ imitation

(iii) Name **one** feature of Irish traditional music which can be heard in this excerpt.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



**C.** You will hear Excerpt Three played THREE times.

(i) The type of dance tune heard in the excerpt is a

-  single jig       reel       hornpipe       slip jig

The time-signature of this dance is

- $\square \frac{3}{4}$        $\square \frac{4}{4}$        $\square \frac{6}{8}$

(ii) The rhythmic pattern of this dance is

- 

(iii) Which **two** of the following instruments play the melody in this excerpt?

- ☐ uilleann pipes      ☐ flute      ☐ bodhrán
- ☐ tin whistle      ☐ harp      ☐ fiddle

(25)

There is a twelve minute gap before the next question.

**Q. 6 Aural Skills.** This question is based on TWO versions of *Your Song* by Elton John.

- The music in each section will be played THREE times. There is a twenty second gap between each playing of the music in this question.
- Answer the questions on each section.

### Section A

- The outline vocal score of Verse 1 is printed below.

It's a lit - tle bit fun - ny \_\_\_\_\_ this feel - ing in - side, \_\_\_\_\_

I'm not one of those\_ who\_ can eas - i - ly hide, \_\_\_\_\_

I don't have much mon - ey\_\_\_\_\_ but, boy if I did, \_\_\_\_\_

I'd buy \_ a big house where \_\_\_\_\_ we both\_ could live.

- (i) The number of bars in the introduction before the voice enters is

☐ 2                      ☐ 3                      ☐ 4

Identify the keyboard instrument in the introduction.

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- (ii) Identify and describe one rhythmic feature of the vocal line in the excerpt.

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- (iii) Identify the rest at X on the score above.

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- (iv) The cadence at Y is

☐ perfect (V–I)                      ☐ imperfect (IV–V)                      ☐ interrupted (V–vi)

## Section B

- The lyrics of Verse 2 are printed below.

If I was a sculptor, but then again no,  
Or a man who makes potions in a travelling show,  
I know it's not much, but it's the best I can do,  
My gift is my song, and this one's for you.

- (i) Which family of instruments is added to the accompaniment in this verse?

-----

These instruments play

☐ short staccato notes      ☐ dotted notes      ☐ long sustained notes

- (ii) The texture of the music in this verse is best described as

☐ monophonic      ☐ homophonic      ☐ polyphonic

Explain your answer.

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- (iii) The pitch of the last three notes (words underlined above) is based on

☐ a scale      ☐ a broken chord      ☐ repeated notes

## Section C

- Another version of *Your Song*. There is no printed music for this section.

- (i) Which **two** of the following do you hear in the excerpt?

☐ pizzicato      ☐ oboe      ☐ block chords

☐ countermelody      ☐ trumpet      ☐ broken chords

- (ii) Identify **two** differences between this version of *Your Song* and the original song heard in Sections A and B.

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## ROUGH WORK

Handwriting practice lines consisting of 24 horizontal dashed lines.

## ROUGH WORK

Handwriting practice lines consisting of 24 horizontal dashed lines.

## ROUGH WORK

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