



Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2012

WRITE YOUR EXAMINATION NUMBER HERE 

MUSIC – ORDINARY LEVEL

COMPOSING (100 marks)

THURSDAY 21 JUNE – AFTERNOON 3.15–4.45

STAMPA AN IONAIID
(Centre Stamp)

Móriomlán
na marcanna

DON SCRÚDAITHEOIR

CEIST	MARC		
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6			
IOM			
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 in the middle and at the end of the question-answer book for rough work.
-

1. Total of end of page totals	
2. Aggregate total of all disallowed questions	
3. Total mark awarded (1 minus 2)	

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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) ☐ clarinet ☐ descant recorder ☐ violin ☐ trumpet

Moderato

The first staff of music for the Moderato section (a) is in treble clef, one sharp (F#), and 4/4 time. It begins with a half note G4, followed by a quarter note A4, an eighth note B4, a quarter note C5, a quarter note D5, an eighth note E5, a quarter note F#5, and ends with a half note G5. The second staff is empty for continuation.

AND

(b) ☐ trumpet ☐ violin ☐ oboe ☐ clarinet

Allegro

The first staff of music for the Allegro section (b) is in treble clef, one sharp (F#), and 3/4 time. It begins with a half note G4, followed by a quarter note A4, an eighth note B4, a quarter note C5, a quarter note D5, an eighth note E5, a quarter note F#5, and ends with a half note G5. The second staff is empty for continuation.

(40)

Q.2 SETTING MUSIC TO A GIVEN TEXT

Here is an extract from *My River* by Emily Dickinson.

My river runs to thee

Blue sea, wilt thou welcome me?

My river awaits reply

Oh sea, look graciously.

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

4/4

My ri - ver runs - to - thee

Blue sea, wilt thou wel-come me?

My ri - ver a - waits re - ply

Oh sea, look gra - cious - ly.

- 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.

4/4

My ri - ver runs - to - thee

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

Answer (a) *and* (b).

(a) Study this opening of a waltz.

- 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:

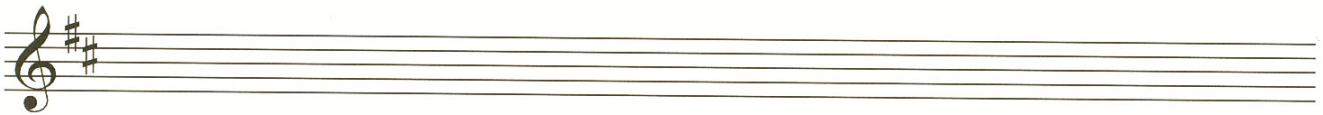
☐ descant recorder

☐ oboe

☐ flute

☐ violin

Moderato



AND

(b) Study this opening of a march.

- 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:

☐ clarinet

☐ flute

☐ violin

☐ trumpet

Moderato



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 stave below:



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

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



ROUGH WORK

- Study the piece of music below.
- Using the given rhythms, add melody and bass notes to complete the cadences and approach chords as follows:
 - At A, an IMPERFECT cadence with approach chord (I—IV—V)
 - At B, a PERFECT cadence with approach chord (ii—V—I)
 - At C, an INTERRUPTED cadence with approach chord (IV—V—vi)
 - At D, a PERFECT cadence with approach chord (IV—V—I)

A

B

C

D

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

PREPARATORY WORK

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



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

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



ROUGH WORK

- Study the piece of music below.
- 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.

A

B

C

D

(60)

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

PREPARATORY WORK

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



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

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



ROUGH WORK



A

--	--	--

B

--	--	--

C

--	--	--

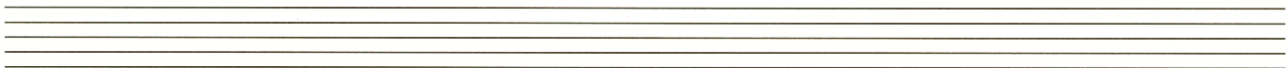
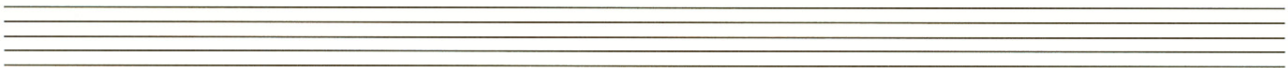
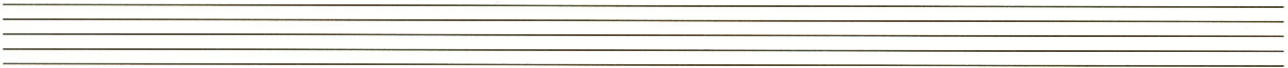
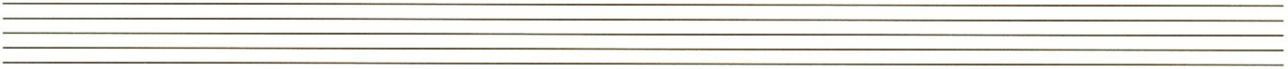
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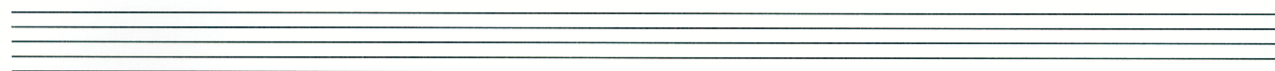
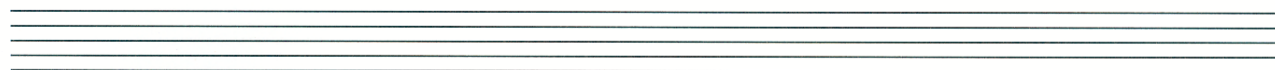
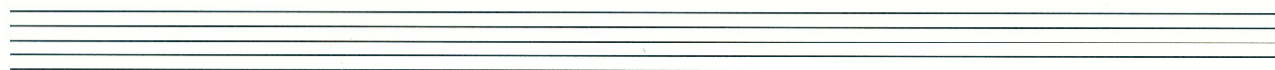
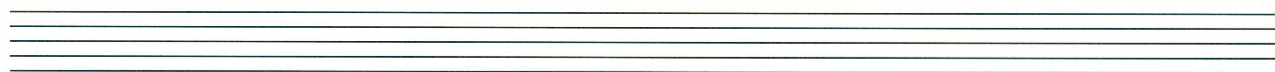
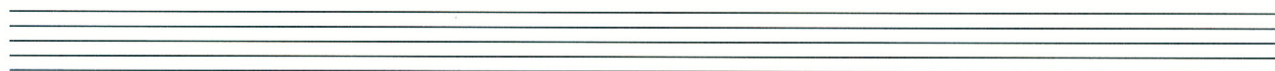
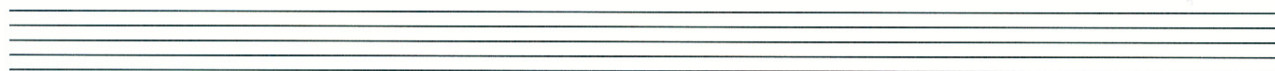
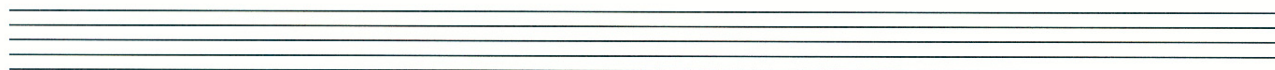
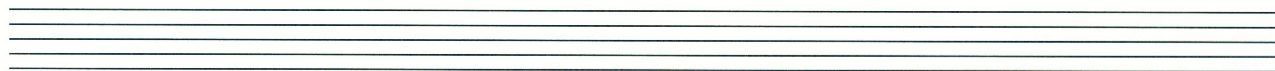
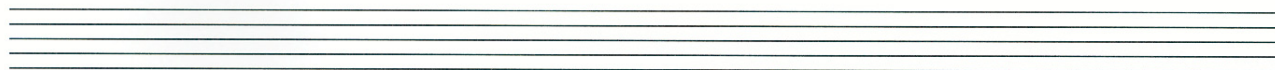
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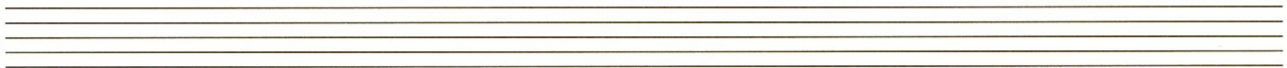
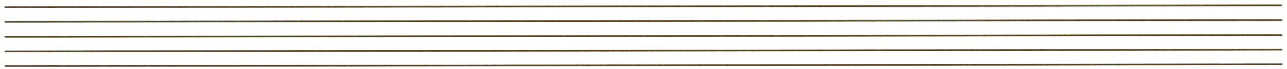
ROUGH WORK



ROUGH WORK



ROUGH WORK



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2012. M51

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LISTENING (100 marks)

THURSDAY 21 JUNE – AFTERNOON 1.30–3.00

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na marcanna

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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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Q. 1 Three excerpts from *Bohemian Rhapsody* by Freddie Mercury.

- Each excerpt will 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.

Excerpt 1. The lyrics of this excerpt are printed below.

Line 1	Is this the real life? Is this just fantasy?
Line 2	Caught in a landslide, no escape from reality.
Line 3	Open your eyes, look up to the skies and see,
Line 4	I'm just a poor boy, I need no sympathy,
Line 5	Because I'm easy come, easy go, little high, little low,
Line 6	Any way the wind blows, doesn't really matter to me, to me.

Excerpt 2. An outline score of the music for this excerpt is printed below.

1 Ma - ma, just killed a man, put a gun a - gainst his head, pulled my

2

3

4 trig - ger, now he's dead. Ma - ma, life had just be-gun but

5

6

7 now I've gone and thrown it all a - way. Ma - ma, ooh,

8

9

10 did-n't mean to make you cry. If I'm not back a - gain this time to -

11

12

13 - mor-row, car-ry on, car-ry on as if no-thing real - ly mat - ters.

14

15

Excerpt 3. There is no printed music for this excerpt.

Excerpt 1

- (i) This excerpt is
☐ the introduction ☐ the operatic section ☐ the rock section
- (ii) In lines 1 and 2, the voices sing
☐ in unison ☐ in imitation ☐ in harmony
- (iii) Name the instrument that joins in after line 2. _____
- (iv) The effect used to highlight the words “any way the wind blows” is
☐ panning ☐ distortion ☐ flanging

Excerpt 2

- (i) Insert the five missing rhythms at X on the score.
- (ii) In bars 7 and 8, the bass guitar plays
☐ repeated notes ☐ a descending arpeggio ☐ a descending scale
- (iii) The texture of the music in this excerpt is
☐ monophonic ☐ homophonic ☐ polyphonic

Explain.

Excerpt 3

- (i) The style of the music in this excerpt is
☐ rock ☐ ballad ☐ operatic

Give **one** reason for your answer.

- (ii) Which **one** of the following can be heard in this excerpt?
☐ countermelodies ☐ a capella vocals ☐ antiphonal vocals

- (iii) Describe the style of music which immediately follows this excerpt in *Bohemian Rhapsody*.

(25)

Q. 2 An excerpt from *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.
- There is no printed music for this question.
- Answer the following questions:

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

☐ Exposition

☐ Development

☐ Recapitulation

(ii) The theme heard in this excerpt is

☐ the Friar Lawrence theme

☐ the Strife theme

☐ the Love theme

It is played on

☐ woodwind only

☐ brass only

☐ woodwind and brass

(iii) The texture of the music in this excerpt is best described as

☐ monophonic

☐ homophonic

☐ polyphonic

Give **one** reason for your answer.

(iv) The rhythm played by the violins in this excerpt is

☐ syncopated

☐ dotted

☐ triplet

(v) Name another theme heard in *Romeo and Juliet Fantasy Overture*.
Describe **one** musical feature of this theme.

Theme -----

Description -----

(10)

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

- There is a twenty second gap between each playing of the music in this question.
- There is no printed music for this question.
- Answer the following questions:

(i) From which movement is this excerpt taken?

☐ 1st ☐ 4th ☐ 7th

It is

☐ a chorale ☐ a chorus ☐ an aria

(ii) The first voice heard is the

☐ soprano ☐ alto ☐ tenor ☐ bass

More voices enter

☐ in unison ☐ in harmony ☐ in imitation

(iii) Identify **three** instruments which can be heard in the accompaniment

1. _____ 2. _____ 3. _____

(iv) The cadence heard at the end of this excerpt is

☐ perfect ☐ imperfect ☐ interrupted

(v) Describe **one** of the following features of this movement:

canon ritornello chaconne grief motif melisma

Feature _____

Description _____

(10)

Q. 4 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 outline score of bars 1–7 of the excerpt is printed below.



- Answer the following questions:

(i) This excerpt is taken from

☐ the beginning of the work ☐ the middle of the work ☐ the end of the work

The music is played

☐ expressively ☐ with accents ☐ lightly

(ii) Explain **one** of the time signatures used in this excerpt.

Time signature _____

Explanation _____

(iii) Name the **four** instruments playing in this excerpt.

1. _____ 3. _____
2. _____ 4. _____

(iv) Which of the following is the most suitable dynamic marking for this excerpt?

☐ *ff* ☐ *mf* ☐ *pp*

(v) Describe **one** of the following features used by Gerald Barry in his *Piano Quartet No. 1*.

retrograde augmentation use of Irish tunes

Feature _____

Description _____

(10)

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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 the questions on each excerpt.

Excerpt 1

- (i) The dance tune heard in this excerpt is

☐ a hornpipe

☐ a reel

☐ a slip jig

- (ii) A typical bar of rhythm associated with this type of dance is



- (iii) Name the instrument playing in this excerpt. _____

Excerpt 2

- (i) Name the style of singing at the beginning of this excerpt. _____

- (ii) Identify **two** features of this style of singing heard in this excerpt.

1. _____

2. _____

- (iii) Describe **one** non-traditional feature of this performance.

Excerpt 3

- (i) Identify the instrument that plays the melody and the instrument that plays the rhythm in this excerpt.

Melody instrument _____

Rhythm instrument _____

- (ii) Identify **one** traditional feature of the music in this excerpt.

- (iii) This recording has been most influenced by

☐

rock music

☐

classical music

☐

jazz music

Give **one** reason for your answer.

(25)

There is a twelve minute gap before the next question.

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

- There is a twenty second gap between each playing of the music in this question.
- Answer the questions on each excerpt.

Excerpt 1

- The full excerpt will be played ONCE only. The introduction (bars 1–7), will then be played THREE times.
- The outline score of the introduction is printed below.



- (i) Name the instrument which plays the melody in bars 1–7. _____
- The rest of the excerpt will now be played TWICE. Answer (ii) and (iii) below.
- (ii) Name the family of instruments that plays in this section. _____
- (iii) Which **two** of the following do you hear in this section?
- | | | |
|---|--------------------------------------|--|
| ☐ syncopation | ☐ harp chords | ☐ free rhythm |
| ☐ legato playing | ☐ imitation | ☐ ornamentation |

Excerpt 2

- The excerpt will be played THREE times.
- (i) The time signature of this excerpt is
- | | | |
|--|--|--|
| ☐ $\frac{3}{4}$ | ☐ $\frac{4}{4}$ | ☐ $\frac{6}{8}$ |
|--|--|--|
- (ii) Name **one** instrument playing the melody in this excerpt. _____
- (iii) Identify **one** feature of the melody heard in this excerpt.
- _____

Excerpt 3

- The full excerpt will be played ONCE only. Bars 1–16 will then be played THREE times.
- The melody of bars 1–16 is printed below.



- (i) Which **two** of the following features do you hear in this excerpt?
- | | | |
|--|--|--|
| ☐ unaccompanied singing | ☐ pedal notes | ☐ vocal harmony |
| ☐ minor tonality | ☐ triadic opening | ☐ octave leaps |
- (ii) Insert the **four** missing melody notes at **X** on the score.
- (iii) There are three cadences in bars 1–16.
The first cadence can be heard
- | | | |
|--------------------------------------|--------------------------------------|--------------------------------------|
| ☐ in bars 3–4 | ☐ in bars 4–5 | ☐ in bars 5–6 |
|--------------------------------------|--------------------------------------|--------------------------------------|
- (iv) The voices heard in this excerpt are
- | | | |
|---|--|--|
| ☐ sopranos and altos | ☐ tenors and basses | ☐ full SATB choir |
|---|--|--|
- The full excerpt will now be played ONCE more. Answer (v) below.
- (v) This excerpt is a movement from a cantata by J.S.Bach. It is closest in style to
- | | | |
|----------------------------------|---------------------------------------|------------------------------------|
| ☐ an aria | ☐ a recitative | ☐ a chorale |
|----------------------------------|---------------------------------------|------------------------------------|

Give **two** reasons for your answer.

Reason 1: _____

Reason 2: _____

(20)

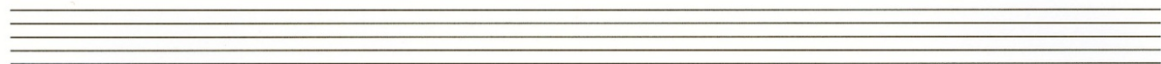
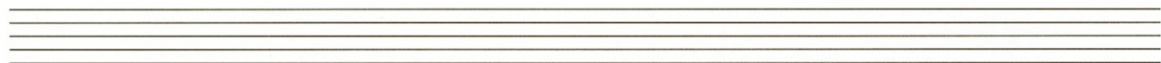
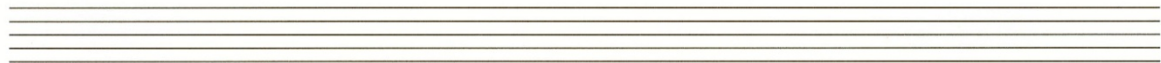
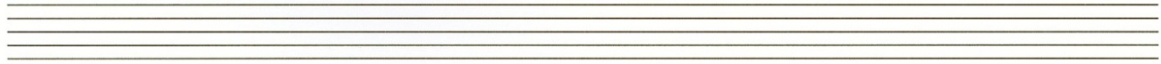
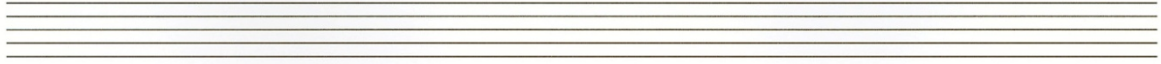
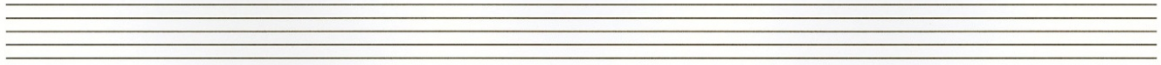
You have three minutes to complete the examination paper.

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This image shows a blank sheet of white paper with horizontal dashed lines. The lines are evenly spaced and run across the width of the page, providing a guide for writing or drawing. There is no text or other content on the page.

ROUGH WORK

ROUGH WORK



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