



**Coimisiún na Scrúduithe Stáit**  
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2017

WRITE YOUR EXAMINATION NUMBER HERE 

**MUSIC – ORDINARY LEVEL**  
**COMPOSING (100 marks)**  
**THURSDAY 22 JUNE – AFTERNOON 3.15–4.45**

CENTRE STAMP

**FOR THE EXAMINER**

Total marks

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**INSTRUCTIONS TO CANDIDATES**

- ☐ Write your examination number in the box above.
  - ☐ Answer the questions in the spaces provided in this answer book.
  - ☐ Use the blank staves throughout the answer book for roughwork.
- 

QUESTION	MARK			
1				
2				
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TOTAL				
GRADE				

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

**ROUGH WORK**

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

Answer **one** question only in this section: Q1 or Q2 or Q3.

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

Answer (a) **and** (b).

- (a)
- 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 your melody from the following list:

☐ clarinet    ☐ descant recorder    ☐ violin    ☐ trumpet

**Moderato**

The musical notation for question (a) consists of two staves. The top staff is in treble clef, key of D major (one sharp), and 4/4 time. It begins with a mezzo-forte (*mf*) dynamic. The first two bars contain the following notes: Bar 1: quarter note D4, quarter note E4, quarter note F#4, quarter note G4. Bar 2: quarter note A4, quarter note B4, quarter note A4, quarter note G4. The third bar is empty. The bottom staff is also in treble clef and key of D major, but it is empty for the student to write their continuation.

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 your melody from the following list:

☐ trumpet    ☐ violin    ☐ oboe    ☐ clarinet

**Moderato**

The musical notation for question (b) consists of two staves. The top staff is in treble clef, key of B-flat major (two flats), and 3/4 time. It begins with a mezzo-piano (*mp*) dynamic. The first two bars contain the following notes: Bar 1: quarter note Bb3, quarter note C4, quarter note D4. Bar 2: quarter note E4, quarter note F4, quarter note G4, quarter note F4. The third bar is empty. The bottom staff is also in treble clef and key of B-flat major, but it is empty for the student to write their continuation.

**(40)**

## Q.2 SETTING MUSIC TO A GIVEN TEXT

Answer (a) **and** (b).

Here is an extract from the poem *Mother Doesn't Want a Dog* by Judith Voirst.

Mother doesn't want a dog.

Mother says they smell

And never sit when you say sit

Or even when you yell.

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

**4/4** 

Mo - ther does - n't want a dog.


Mo - ther says they\_ smell and

ne - ver sit when you say sit or

e - ven when you yell.

- (b) • Using this rhythm, continue the opening below to make a melody of eight bars.  
• End on the keynote, that is, doh.  
• Write the words under the notes.  
• Add appropriate phrasing and expression marks to the melody.

**Moderato**

**f** 

Mo - ther does - n't want a dog.



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

Answer (a) **and** (b).

- (a)
- Study this opening of a waltz.
  - 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 your melody from the following list:

☐ descant recorder    ☐ oboe    ☐ flute    ☐ violin

**Moderato**

*mp*

**and**

- (b)
- Study this opening of a march.
  - 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 your melody from the following list:

☐ clarinet    ☐ flute    ☐ violin    ☐ oboe

**Moderato**

*f*

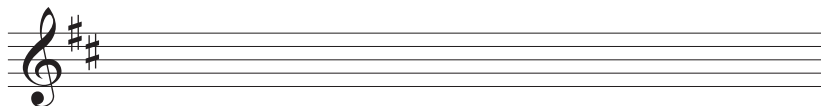
## SECTION B – HARMONY (60 marks)

Answer **one** question only in this section: Q4 or Q5 or Q6.

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

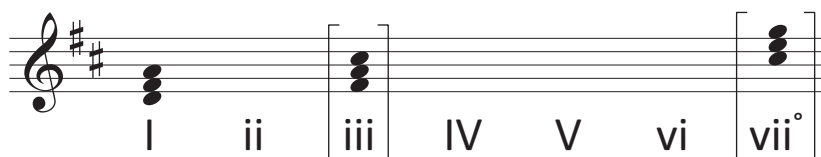
#### PREPARATORY WORK

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

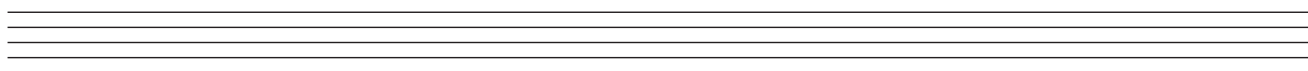
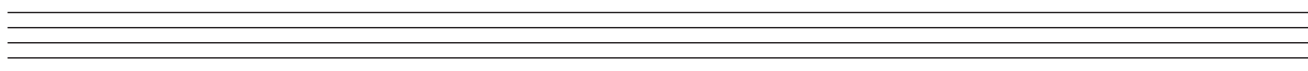
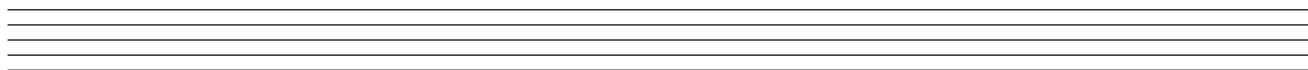


- Plot the chords available in this key (I, ii, IV, V and vi) either in the chord bank grid or on the staff below. The first chord is given.

Notes of chord	A F# D		C# A F#				G E C#
Chord symbol	D		F#m				C#°
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 each phrase with cadence and approach chords as follows:

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

(ii) At B, a **plagal** cadence with approach chord (vi—IV—I)

(iii) At C, an **imperfect** cadence with approach chord (vi—ii—V)

(iv) At D, a **perfect** cadence with approach chord (IV—V—I)

The musical score is for a piece in 3/4 time, D major (two sharps). It consists of four systems, each with a treble and bass staff. The first two systems have some notes written in, while the last two are mostly empty for completion. Above each system is a rhythm line with three quarter notes. The systems are labeled A, B, C, and D.

**System A:** Treble staff: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). Bass staff: D3 (half), F#3 (half), A3 (half), B3 (half), C4 (half), D4 (half). Above the staff: A

**System B:** Treble staff: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). Bass staff: D3 (half), F#3 (half), A3 (half), B3 (half), C4 (half), D4 (half). Above the staff: B

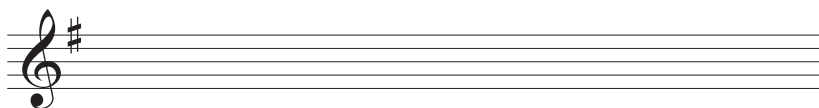
**System C:** Treble staff: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). Bass staff: D3 (half), F#3 (half), A3 (half), B3 (half), C4 (half), D4 (half). Above the staff: C

**System D:** Treble staff: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). Bass staff: D3 (half), F#3 (half), A3 (half), B3 (half), C4 (half), D4 (half). Above the staff: D

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

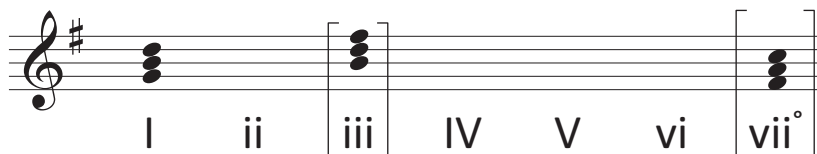
### PREPARATORY WORK

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

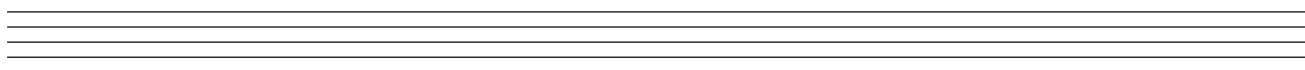
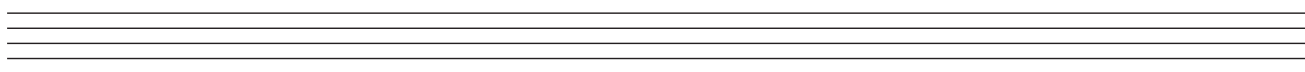
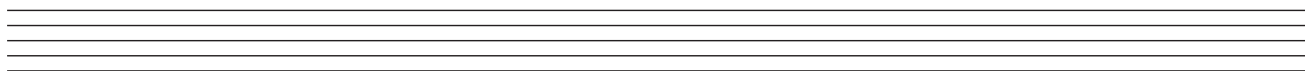


- Plot the chords available in this key (I, ii, IV, V and vi) either in the chord bank grid or on the stave below. The first chord is given.

Notes of chord	D B G		F# D B				C A F#
Chord symbol	G		Bm				F#°
Roman numeral	I	ii	iii	IV	V	vi	vii°



### ROUGH WORK



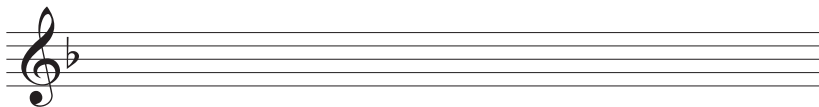


- 
- The image displays four systems of musical notation, each consisting of a treble and bass staff joined by a brace on the left. The music is in 3/4 time and the key of D major (indicated by two sharps: F# and C#). Above each system is a label (A, B, C, D) and a three-measure box for chord identification.
- System A:** The treble staff begins with a half note D4, followed by quarter notes E4 and F#4. The bass staff begins with a half note G3, followed by quarter notes F#3 and E3. The chord box contains three empty squares.
- System B:** The treble staff begins with quarter notes G4, A4, and B4, followed by quarter notes A4, G4, and F#4. The bass staff begins with a half note D3, followed by quarter notes C3 and B2. The chord box contains three empty squares.
- System C:** The treble staff begins with quarter notes G4, A4, and B4, followed by quarter notes A4, G4, and F#4. The bass staff begins with a half note D3, followed by quarter notes C3 and B2. The chord box contains three empty squares.
- System D:** The treble staff begins with quarter notes G4, A4, and B4, followed by quarter notes A4, G4, and F#4. The bass staff begins with a half note D3, followed by quarter notes C3 and B2. The chord box contains three empty squares.

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

### PREPARATORY WORK

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

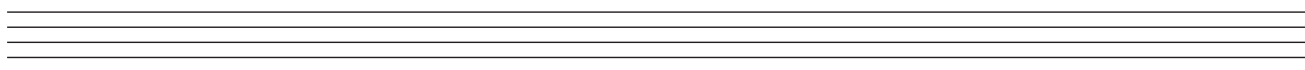
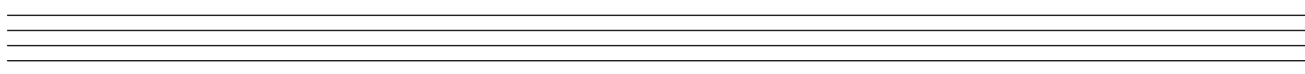


- Plot the chords available in this key (I, ii, IV, V and vi) either in the chord bank grid or on the staff below. The first chord is given.

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



### ROUGH WORK



- Study the piece of music below.
- 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.

**A**

Descant

Melody

Bass

**B**

**C**

**D**

ROUGH WORK

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**Coimisiún na Scrúduithe Stáit**

State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2017

**WRITE YOUR EXAMINATION NUMBER HERE** **MUSIC – ORDINARY LEVEL****LISTENING (100 marks)****THURSDAY 22 JUNE – AFTERNOON 1.30–3.00**

CENTRE STAMP

**FOR THE EXAMINER**

Total marks

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**INSTRUCTIONS TO CANDIDATES**

- ☐ Write your examination number in the box above.
  - ☐ Before the examination begins, listen carefully to the test excerpt. If you cannot hear the recording clearly, inform the Superintendent immediately.
  - ☐ Listen for the warning pip and announcements on the recording.
  - ☐ Write all your answers in this answer book in the spaces provided. In questions where there is a choice, place a tick in the appropriate box.
  - ☐ Use the spaces inside the back cover for rough work.
- 

Q.	MARK			
1				
2				
3				
4				
5				
6				
TOTAL				
GRADE				

- 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 each excerpt.

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

22 23 24 25 26 27 28

- (i) The Irish melody on which this excerpt is based is
- ☐ Sí Beag Sí Mór      ☐ Lord Mayo's Delight
- (ii) Identify the missing time signature at figure **X** in the score.

$$\begin{array}{ccc} \square^3 & \square^3 & \square^3 \\ 16 & 8 & 4 \end{array}$$

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

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

**Excerpt 2, *Hommage à Horowitz*. There is no printed music for this excerpt.**

- (i) Why did Gerald Barry name this section *Hommage à Horowitz*?

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- (ii) The music in this excerpt features

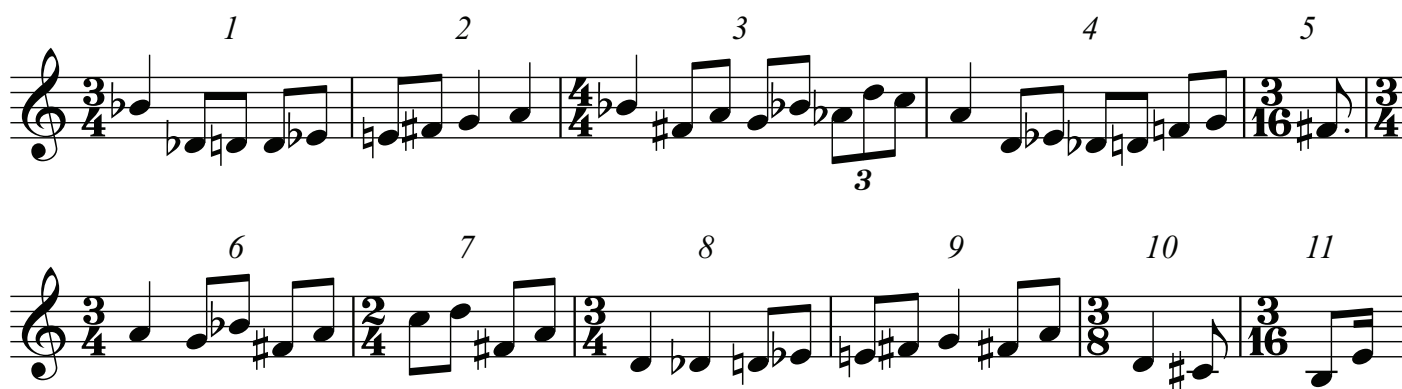
☐ ornamentation      ☐ octaves      ☐ note clusters

- (iii) Identify one way in which the music in this excerpt differs from the music in excerpt 1.

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**Excerpt 3. An outline score of the music in this excerpt is printed below.**



- (i) In this excerpt the performers are asked to play *senza vibrato*. Explain *senza vibrato*.

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- (ii) The music is played

☐ expressively      ☐ with accents      ☐ roughly

- (iii) The instruments in this excerpt play in canon. Explain canon.

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

use of Irish tunes      augmentation      retrograde      hand clusters

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**Q. 2** 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 main vocal line in this excerpt is printed below.



The image shows two staves of musical notation in G minor (three flats). The first staff contains the lyrics 'No - thing real - ly mat - ters' and 'An - y - one can see,'. The second staff contains the lyrics 'No - thing real - ly mat - ters,' and 'No - thing real - ly mat - ters to me.' The melody is a descending line of eighth notes, with a final half note on 'me.'.

- Answer the following questions:

(i) Identify one feature of the piano music in this excerpt.

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(ii) The style of music heard in this excerpt is

☐ operatic

☐ ballad

☐ hard rock

Give one reason for your answer.

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(iii) Name the percussion instrument heard at the very end of this excerpt. \_\_\_\_\_

(iv) Identify one difference between the music heard in this excerpt and the music heard in the opening section of *Bohemian Rhapsody*.

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(v) Name and describe a recording technique used in *Bohemian Rhapsody*.

Technique: \_\_\_\_\_

Description: \_\_\_\_\_

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**(10)**

**Q. 3** An excerpt from Cantata No. 78, *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) Identify the movement from which this excerpt is taken.

☐ Chorus

☐ Aria Duetto

☐ Chorale

(ii) Which two voices are heard in this excerpt? Tick two.

☐ soprano

☐ alto

☐ tenor

☐ bass

They are accompanied by

☐ cello and bass

☐ organ

☐ organ, cello and bass

(iii) This excerpt features examples of melisma.  
Explain melisma.

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(iv) Which one of the following can be heard in this excerpt?

☐ minor tonality

☐ flute countermelody

☐ pedal notes

(v) The cadence at the end of the excerpt is

☐ perfect

☐ imperfect

☐ interrupted

**(10)**

**Q. 4** 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) The theme heard in this excerpt is the

☐ Friar Lawrence theme

☐ Strife theme

☐ Love theme

This excerpt is taken from the

☐ introduction

☐ exposition

☐ coda

(ii) The opening rhythm of this theme is



(iii) The music in this excerpt is played

☐ allegro

☐ andante

☐ adagio

The tonality is

☐ major

☐ minor

(iv) This excerpt features dialogue between

☐ strings and woodwind

☐ strings and brass

☐ brass and woodwind

(v) Tchaikovsky's *Romeo and Juliet Fantasy Overture* is an example of programme music.  
Explain.

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**(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 jig

☐ a reel

☐ a hornpipe

(ii) The time signature of this dance is

☐  $\frac{4}{4}$

☐  $\frac{3}{4}$

☐  $\frac{6}{8}$

(iii) A typical bar of rhythm associated with this dance is



(iv) Identify one instrument that plays the melody.

☐ banjo

☐ uilleann pipes

☐ fiddle

### Excerpt 2

Two verses from *Neainsín Bhán*.

(i) Identify the style of singing in this excerpt.

-----

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

1. -----

2. -----

(iii) The form of the verse heard in this excerpt is

☐ AABB

☐ AABA

☐ ABBA



### Excerpt 3

(i) This tune is an example of

☐ a march

☐ a lament

☐ a dance tune

(ii) This excerpt features

☐ ornamentation

☐ a countermelody

☐ free rhythm

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

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

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**(25)**

**There is a twelve minute gap before the next question.**

**Q. 6 Aural Skills.** This question is based on excerpts of music from *Scheherazade* by Nikolai Rimsky-Korsakov.

- Answer the questions on each excerpt.

**Excerpt 1, first section played three times. An outline score of bars 1–6 of this excerpt is printed below.**



- (i) The music in bars 1–6 is played

☐ in unison

☐ in harmony

☐ in imitation

- (ii) The music immediately after bar 6 features

☐ block chords

☐ scales

☐ broken chords

- (iii) Name the solo instrument heard in this excerpt. \_\_\_\_\_

It is accompanied by chords on the

☐ guitar

☐ harp

☐ piano

**A later section from the same movement, played three times. Answer (iv).**

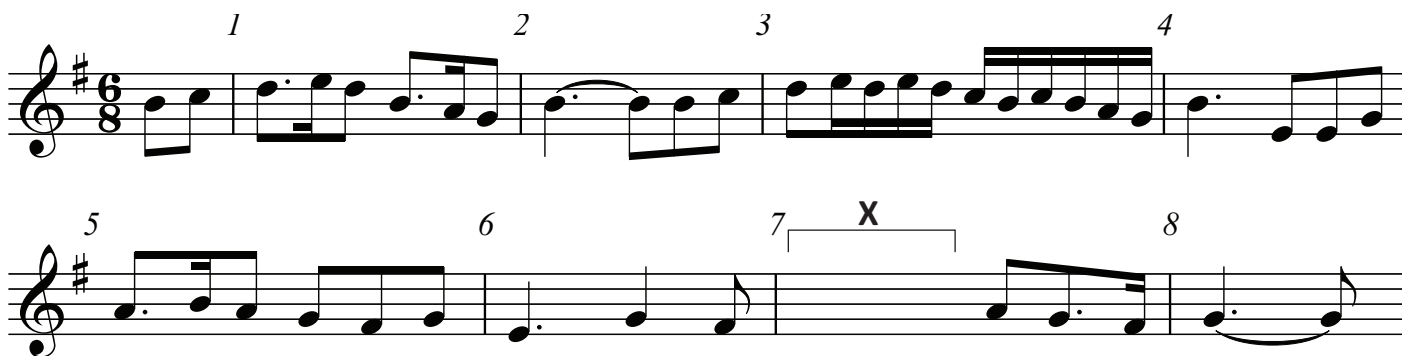
- (iv) The music in this section features

☐ syncopation

☐ changes of metre

☐ sequences

**Excerpt 2, first section played three times. An outline score of the music in this excerpt is printed below.**



- (i) The missing notes at **X** on the score above are



- (ii) Describe one feature of the accompaniment in this excerpt.

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**A later section from the same movement, played three times. Answer (iii).**

- (iii) Identify two differences between this music and the music heard in the first section of Excerpt 2.

1. -----

2. -----

**Excerpt 3, played three times. There is no printed music for this excerpt.**

You will now hear the final section from this work. Describe one similarity between the music in this excerpt and the final section (Coda) of *Romeo and Juliet Fantasy Overture* by Tchaikovsky.

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**(20)**

**You have four minutes to complete the examination paper.**

## ROUGH WORK

Handwriting practice lines consisting of 28 horizontal dashed lines.

## ROUGH WORK

Handwriting practice lines consisting of 28 horizontal dashed lines.

## ROUGH WORK

**ROUGH WORK**

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