



**Coimisiún na Scrúduithe Stáit**  
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2018

WRITE YOUR EXAMINATION NUMBER HERE 

**MUSIC – ORDINARY LEVEL**  
**COMPOSING (100 marks)**  
**THURSDAY 21 JUNE – AFTERNOON 3:15–4:45**

CENTRE STAMP

**FOR THE EXAMINER**

Total marks

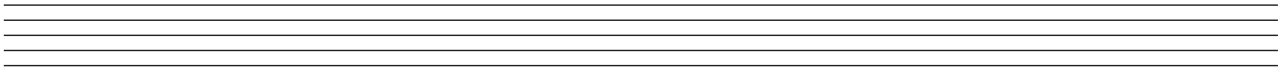
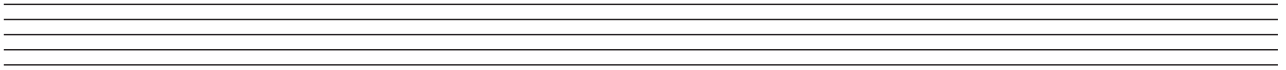
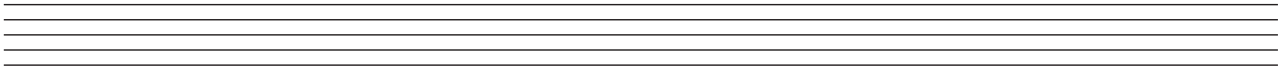
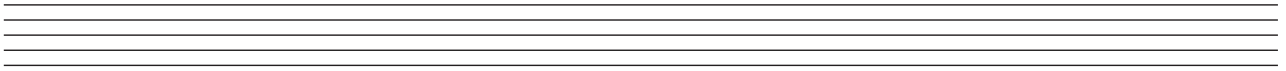
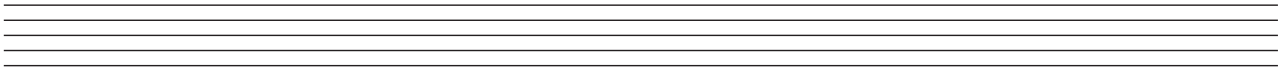
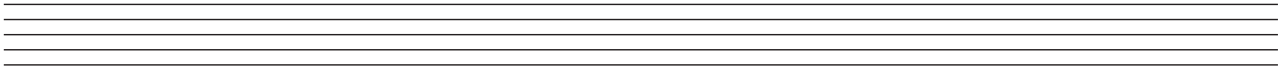
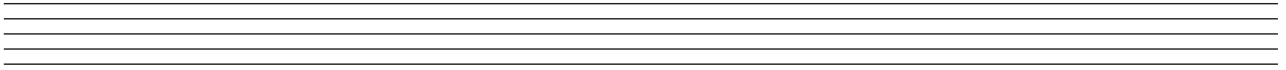
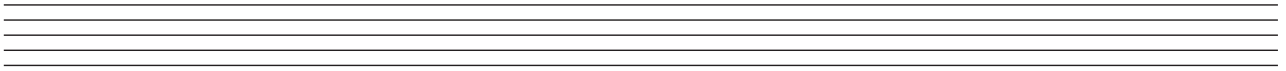
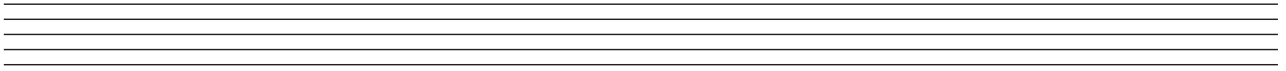
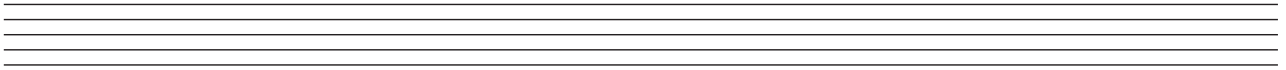
**INSTRUCTIONS TO CANDIDATES**

- ☐ 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				
3				
4				
5				
6				
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



**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.

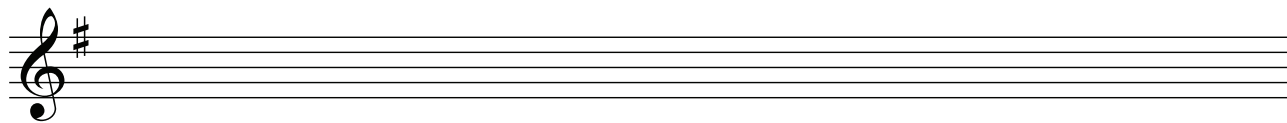
**Q.1 CONTINUATION OF A GIVEN OPENING**

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:

☐ flute      ☐ descant recorder      ☐ violin      ☐ clarinet

**Andante**

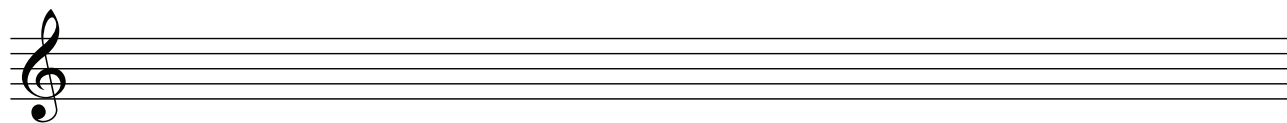


**and**

- (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:

☐ flute      ☐ descant recorder      ☐ violin      ☐ clarinet

**Moderato**



**(40)**

## Q.2 SETTING MUSIC TO A GIVEN TEXT

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

Here is an extract from the poem *The Ballad of Fr. Gilligan* by W. B. Yeats.

The old priest Peter Gilligan  
Was weary night and day;  
For half his flock were in their beds,  
Or under green sods lay.

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

The old priest Pe - ter Gill - i - gan Was  
wear - y night and day; For

half his flock were in their beds, Or

un - der green sods lay.

- (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**

The old priest Pe - ter Gill - i - gan Was

(40)

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

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

- (a)
- 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:

☐ flute

☐ descant recorder

☐ violin

☐ clarinet

**Moderato**

The first staff shows the beginning of a melody in G major, 4/4 time, marked **Moderato** and *f*. The notes are G4, A4, B4, C5 in the first bar, and D5, E5, F#5, G5 in the second bar. Below the staff is a blank staff for continuation.

**and**

- (b)
- Study this opening of a minuet.
  - 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:

☐ flute

☐ descant recorder

☐ violin

☐ clarinet

**Tempo di Minuetto**

The first staff shows the beginning of a melody in G major, 3/4 time, marked **Tempo di Minuetto** and *p*. The notes are G4, A4, B4 in the first bar, and C5, D5, E5 in the second bar. Below the staff is a blank staff for continuation.

(40)

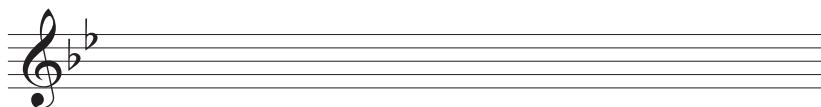
## SECTION B – HARMONY (60 marks)

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

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

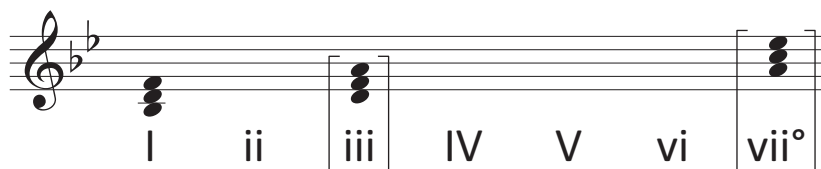
#### PREPARATORY WORK

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



- Plot the chords available in this key (I, ii, IV, V and vi) either in the chord bank grid or on the staff 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 $^{\circ}$
Roman numeral	I	ii	iii	IV	V	vi	vii $^{\circ}$



#### ROUGH WORK

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#### FOR THE EXAMINER

Grid				
Bass notes				
Bass quality				
Melody notes				
Quality of melody				

- 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:

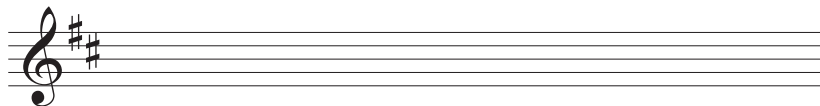
- (i) At A, an **imperfect** cadence with approach chord (IV—ii—V)
- (ii) At B, a **plagal** cadence with approach chord (vi—IV—I)
- (iii) At C, an **imperfect** cadence with approach chord (vi—IV—V)
- (iv) At D, a **perfect** cadence with approach chord (ii—V—I)

The image shows four musical staves, each with a treble and bass clef, in 3/4 time. Each staff has a rhythm line above it with three quarter notes. The first two staves (A and B) have a key signature of two flats (Bb and Eb). The last two staves (C and D) have a key signature of one flat (Bb). The first two staves (A and B) have a key signature of two flats (Bb and Eb). The last two staves (C and D) have a key signature of one flat (Bb). The first two staves (A and B) have a key signature of two flats (Bb and Eb). The last two staves (C and D) have a key signature of one flat (Bb).

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

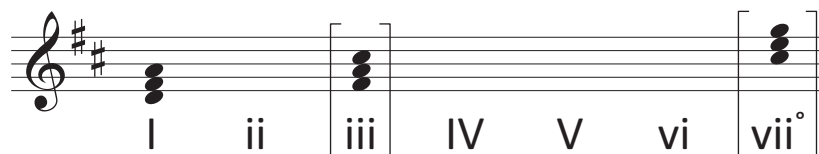
### PREPARATORY WORK

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

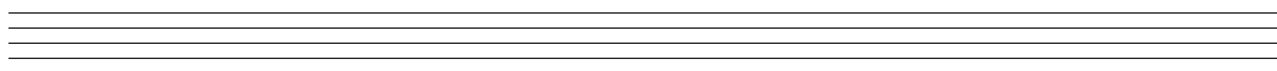
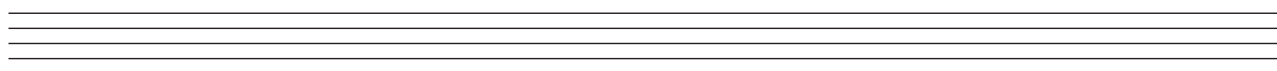


- Plot the chords available in this key (I, ii, IV, V and vi) either in the chord bank grid or on the staff below. The first chord is given.

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



### FOR THE EXAMINER

Grid				
Chords				
Chord progression quality				
Bass notes				
Bass quality				



- 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.
- Do not repeat the same chord in adjacent boxes.

**A**

**B**

**C**

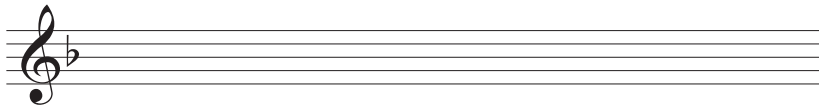
**D**

(60)

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

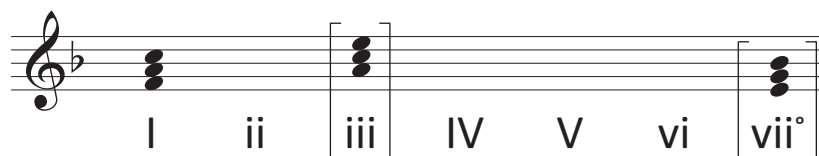
### PREPARATORY WORK

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

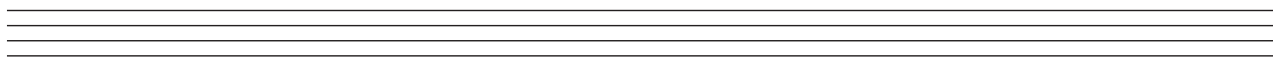
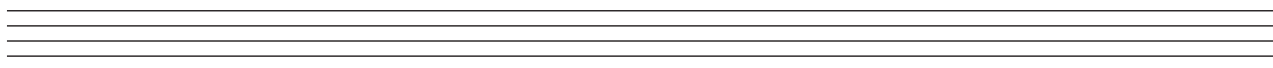


- Plot the chords available in this key (I, ii, IV, V and vi) either in the chord bank grid or on the stave below. The first chord is given.

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



### ROUGH WORK



### FOR THE EXAMINER

Grid				
Chords				
Chord progression quality				
Descant notes				
Descant quality				

- 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**

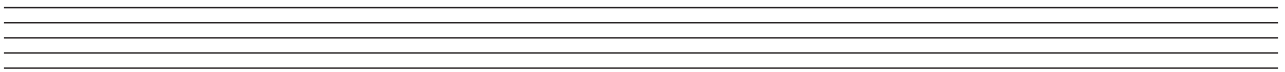
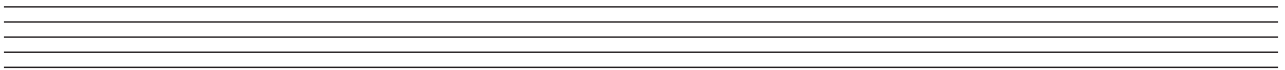
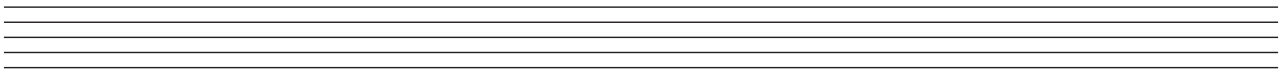
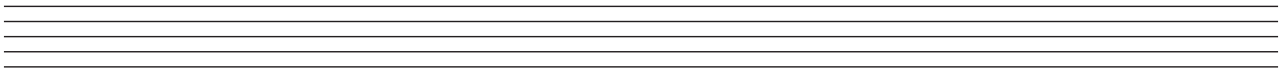
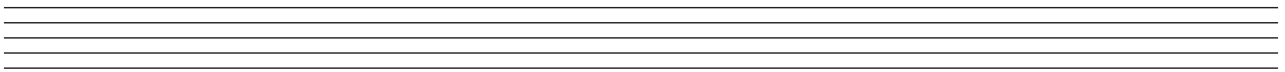
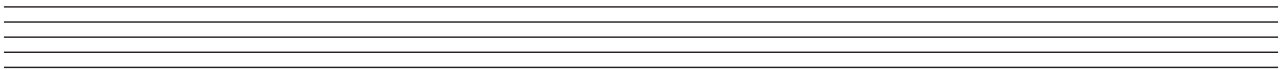
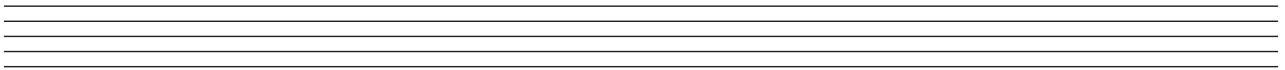
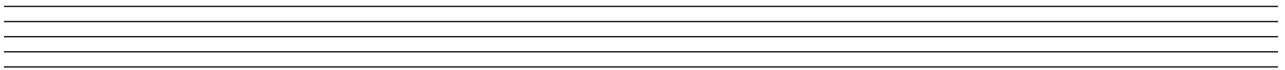
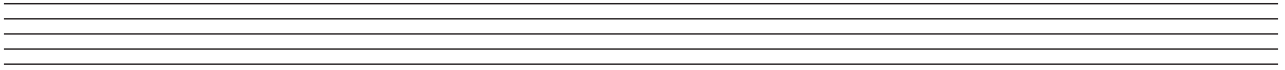
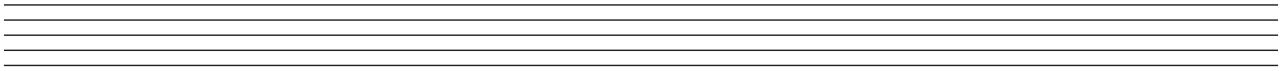
**C**

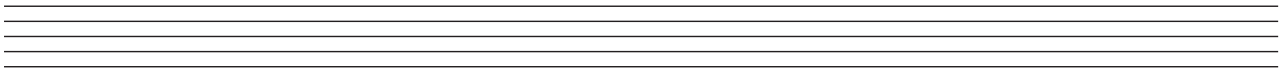
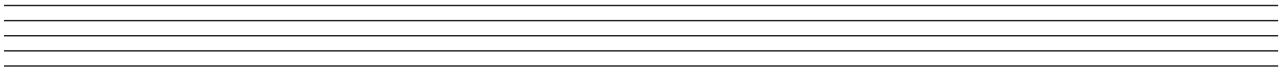
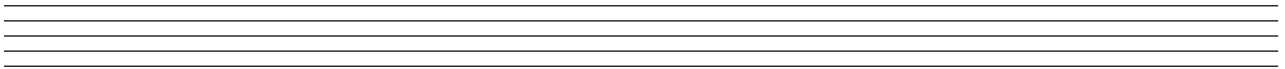
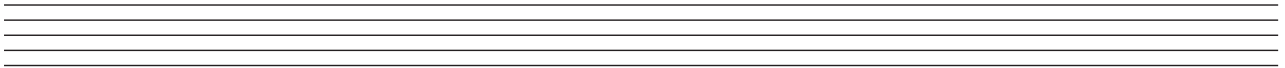
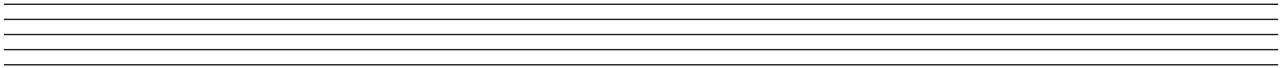
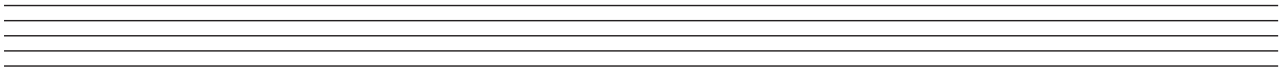
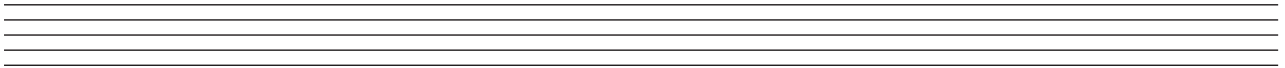
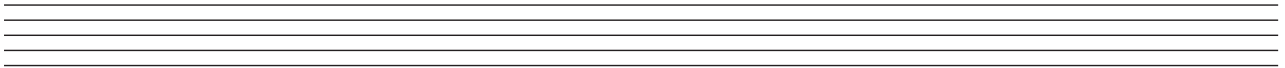
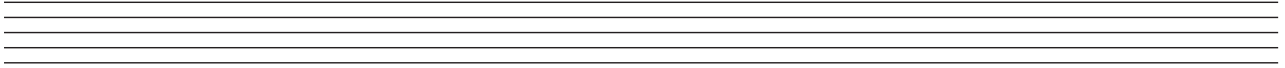
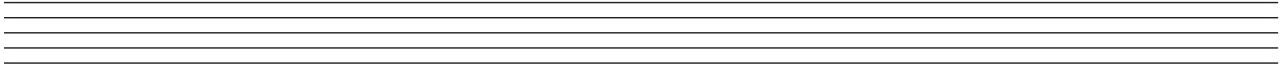
**D**

(60)

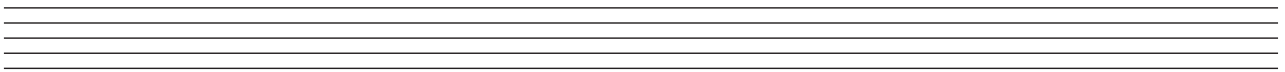
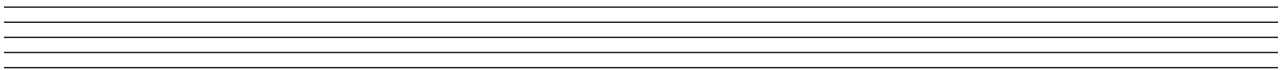
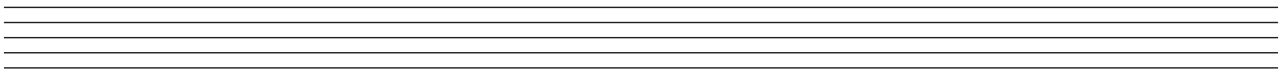
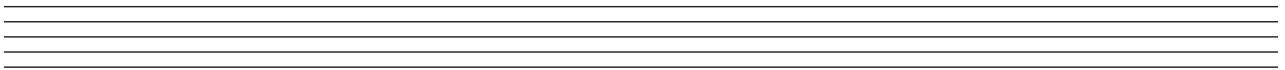
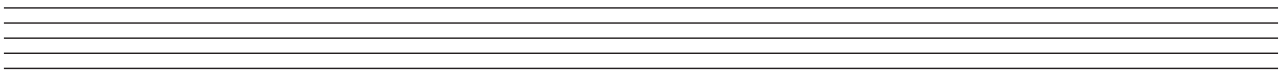
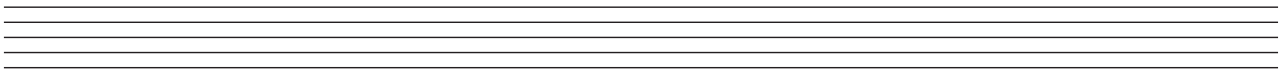
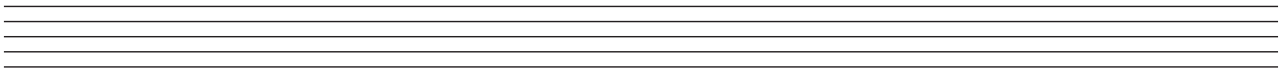
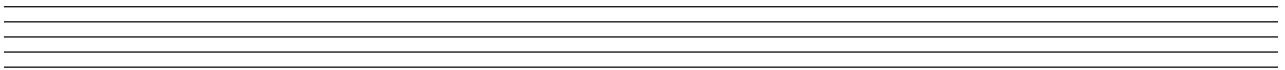
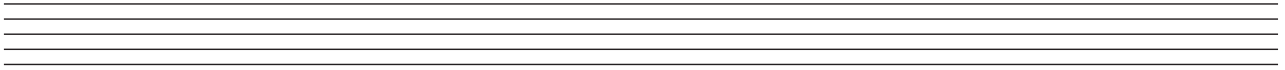
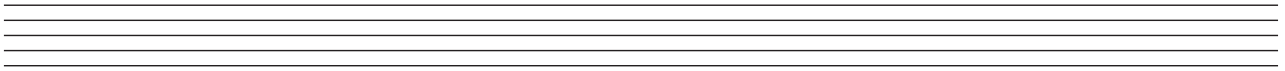
## ROUGH WORK



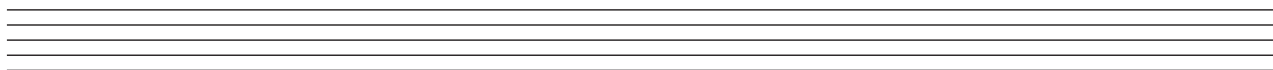
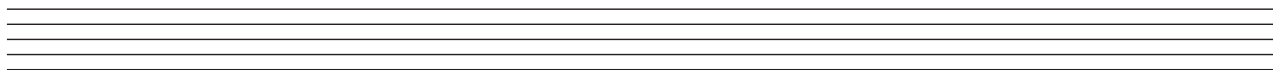
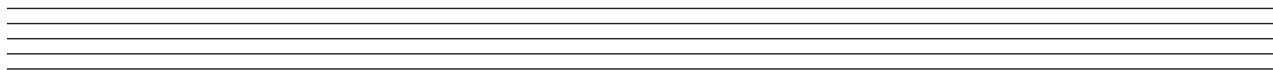
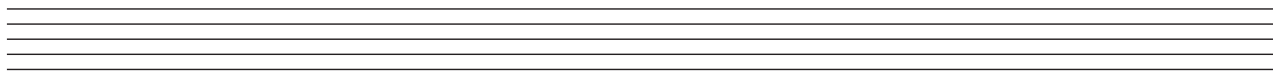
## ROUGH WORK



## ROUGH WORK



## ROUGH WORK



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2018. M51

**Coimisiún na Scrúduithe Stáit**

State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2018

**WRITE YOUR EXAMINATION NUMBER HERE** 

**MUSIC – ORDINARY LEVEL**

**LISTENING (100 marks)**

**THURSDAY 21 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.
  - ☐ Rough work pages are included in this answer book.
- 

Q	MARK			
1				
2				
3				
4				
5				
6				
TOTAL				
GRADE				

**Q. 1** Four excerpts from *Romeo and Juliet Fantasy Overture* by Tchaikovsky.

- Answer the questions on each excerpt.

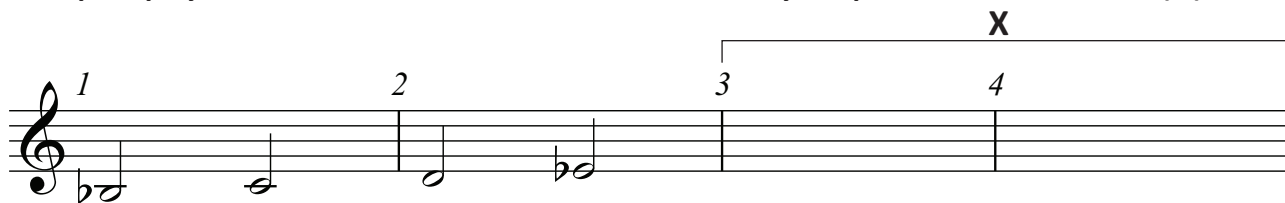
**Excerpt 1 for the first time. Answer (i) and (ii).**

- (i) This excerpt is taken from the  
☐ start of the work      ☐ middle of the work      ☐ end of the work
- (ii) The melody heard at the start of this excerpt is based on the  
☐ Love theme      ☐ Strife theme      ☐ Friar Lawrence theme

**Excerpt 1 for the second time. Answer (iii).**

- (iii) The melody is played by  
☐ flutes      ☐ violins      ☐ French horns

**Excerpt 1, played twice more. The first 2 bars of the melody are printed below. Answer (iv).**



- (iv) The rhythm of the four missing notes at **X** on the score is



**Excerpt 2, played three times.**

- (i) Identify two differences between the music heard in this excerpt and the music heard in Excerpt 1.

1st difference: \_\_\_\_\_

\_\_\_\_\_

2nd difference: \_\_\_\_\_

\_\_\_\_\_

**Excerpt 3, played three times.**

- (i) The tonality of the music in this excerpt is  
☐ major ☐ minor

- (ii) This music is played *tutti*. Explain *tutti*.

-----  
-----

- (iii) Identify two features of the music heard in this excerpt.

1. -----  
2. -----

**Excerpt 4, played three times.**

- (i) In this excerpt there is a  
☐ *crescendo* ☐ *diminuendo*

Give a reason for your choice.

-----  
-----

- (ii) Name your favourite section of *Romeo and Juliet Fantasy Overture* by Tchaikovsky.

-----

Give one reason why this is your favourite section. Refer to the music of *Romeo and Juliet Fantasy Overture* in your answer.

-----  
-----  
-----

**(25)**

**Q. 2** An excerpt from *Bohemian Rhapsody* by Freddie Mercury will be played three times.

- The lyrics 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.

- Answer the following questions:

(i) Lines 1–2 are sung *a cappella*. Explain *a cappella*.

-----

(ii) In which line is the piano heard for the first time? -----

It plays

☐ scales

☐ broken chords

☐ repeated notes

(iii) Identify one feature of the vocal line in line 5.

-----

(iv) Describe how the words *any way the wind blows* (line 6) are depicted in the music.

-----

-----

(v) Identify two differences between the music in the operatic section of *Bohemian Rhapsody* and the music heard in this excerpt.

1st difference: -----

2nd difference: -----

**(10)**

**Q. 3** An excerpt from *Piano Quartet No.1* by Gerald Barry will be played three times.

• Answer the following questions:

(i) Which two instruments play in this excerpt? (Tick two).

☐ violin

☐ viola

☐ cello

☐ piano

(ii) The music is performed *mp senza vib.* Explain *mp senza vib.*

-----

(iii) An outline score of bars 1–6 of the excerpt is printed below.



The missing time signature in bar 5 is

☐  $\frac{2}{4}$

☐  $\frac{3}{4}$

☐  $\frac{4}{4}$

(iv) The texture of the music heard in this excerpt is

☐ monophonic

☐ homophonic

☐ polyphonic

(v) Name an Irish tune used by Gerald Barry in his *Piano Quartet No.1* and name the section of the work where it can be heard.

Name of Irish tune: -----

Section of work: -----

**(10)**

**Q. 4** Two excerpts from Cantata *Jesu, der du meine Seele* by J.S. Bach.

- Answer the questions on each excerpt.

**Excerpt 1, played three times.**

(i) This excerpt is taken from

☐ an aria      ☐ a recitative      ☐ a chorus

It is sung by

☐ soprano      ☐ alto      ☐ tenor      ☐ bass

(ii) The vocal line in this excerpt features

☐ wide leaps      ☐ sequences      ☐ trills

(iii) Identify one feature of the accompaniment in this excerpt.

-----

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

☐ perfect      ☐ imperfect      ☐ plagal

**Excerpt 2, played three times.**

(v) Identify two differences between the music heard in this excerpt and the music heard in Excerpt 1.

1st difference: -----

2nd difference: -----

**(10)**

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## Q. 5 Irish Music

You will hear three excerpts, each played three times.

- Answer the questions on each excerpt.

### Excerpt 1

A verse from *An Bonnán Buí*.

- (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. -----

### Excerpt 2

An excerpt from *Carolan's Concerto*.

- (i) Name three different instruments heard playing the melody in this excerpt.

1. ----- 2. ----- 3. -----

- (ii) The music heard in this excerpt features (tick two)

☐ a drone

☐ ornamentation

☐ free rhythm

☐ minor tonality

☐ flattened 7th

☐ repeated last note



### Excerpt 3

This excerpt consists of three different dances based on the tune *Drops of Brandy*.

(i) The first dance heard in this excerpt is a

☐ reel      ☐ jig      ☐ slip jig

The time signature of this dance is

☐  $\frac{4}{4}$       ☐  $\frac{9}{8}$       ☐  $\frac{6}{8}$

(ii) The second dance heard in this excerpt is a

☐ reel      ☐ jig      ☐ slip jig

A typical bar of rhythm associated with this dance is



(iii) The third dance heard in this excerpt is a

☐ reel      ☐ jig      ☐ slip jig

The time signature of this dance is

☐  $\frac{4}{4}$       ☐  $\frac{9}{8}$       ☐  $\frac{6}{8}$

(25)

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

**Q. 6 Aural Skills.** This question is based on excerpts of music from *E.T. Flying Theme* by John Williams.

- Answer the questions on each excerpt.

**Excerpt 1, played three times.**

(i) The metre of the music heard in this excerpt is

☐ 2

☐ 3

☐ 5

(ii) Identify two features of the music heard in this excerpt. (Tick two).

☐ dotted rhythm

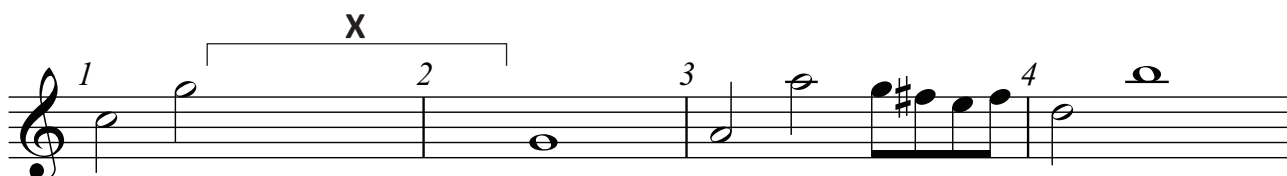
☐ woodwind scales

☐ timpani rolls

☐ repeated notes

**Excerpt 2, played three times.**

An outline score of bars 1–4 of this excerpt is printed below. Answer (i).



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



**Excerpt 2, played twice more. Answer (ii).**

(ii) Identify two features of the accompaniment as heard in this excerpt.

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

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

**Excerpt 3, played three times.**

Identify two differences between the music heard in this excerpt and the music heard in Excerpt 2.

1st difference: \_\_\_\_\_

2nd difference: \_\_\_\_\_

**Excerpt 4, played three times.**

This excerpt is the concluding section of *E.T. Flying Theme* by John Williams. Describe two ways in which the composer achieves a sense of climax in this excerpt.

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

\_\_\_\_\_

\_\_\_\_\_

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

\_\_\_\_\_

\_\_\_\_\_

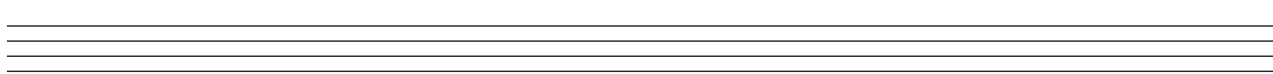
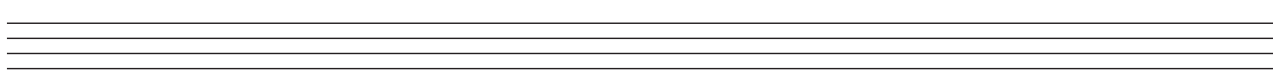
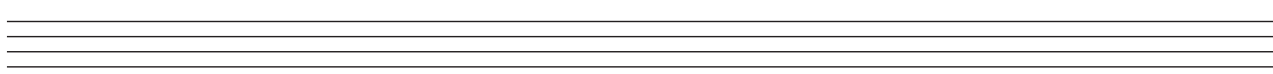
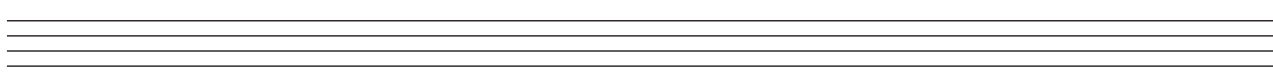
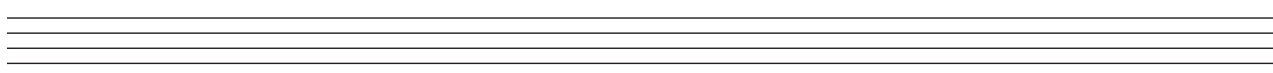
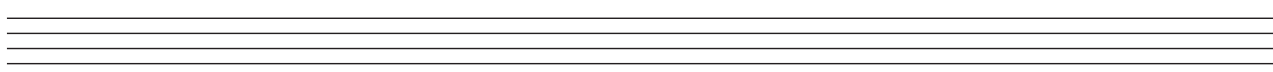
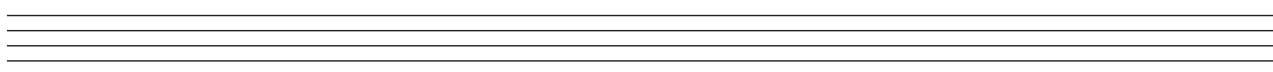
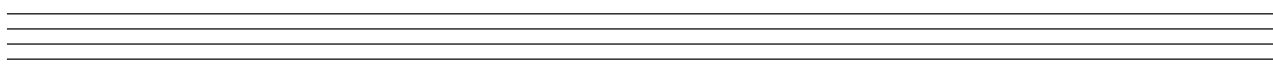
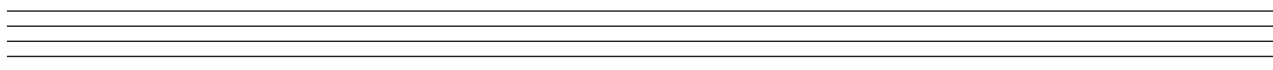
**(20)**

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

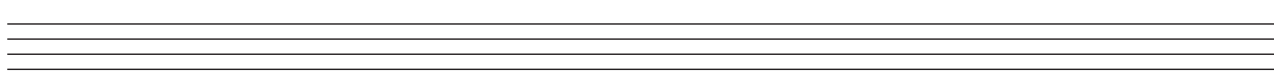
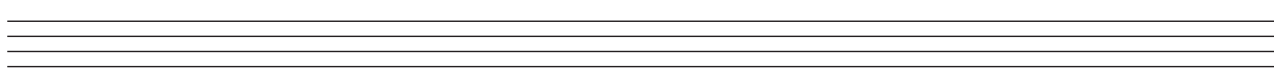
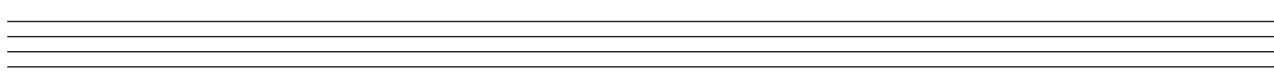
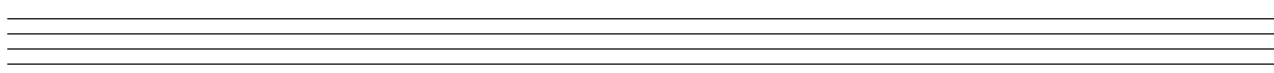
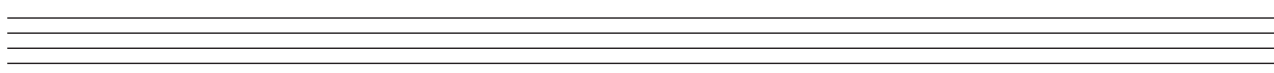
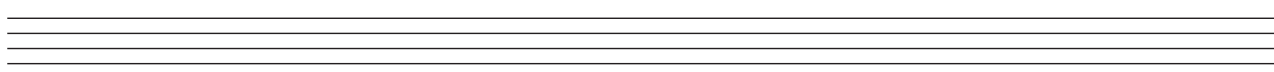
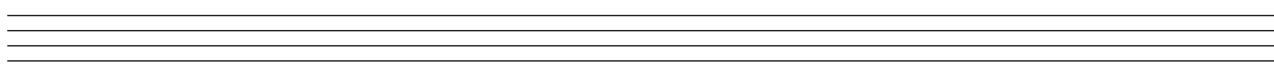
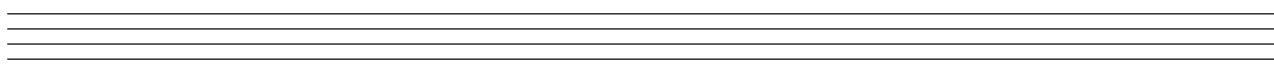
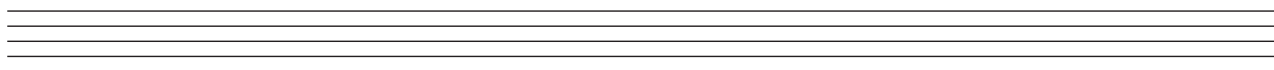
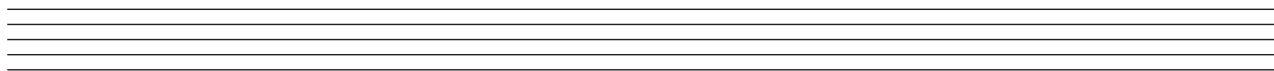
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## ROUGH WORK



## ROUGH WORK



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