



**Coimisiún na Scrúduithe Stáit**  
State Examinations Commission

**LEAVING CERTIFICATE EXAMINATION 2007**

**WRITE YOUR EXAMINATION NUMBER HERE** 

**MUSIC – HIGHER 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	
2	
3	
4	
5	
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>	

## ROUGH WORK

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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)**

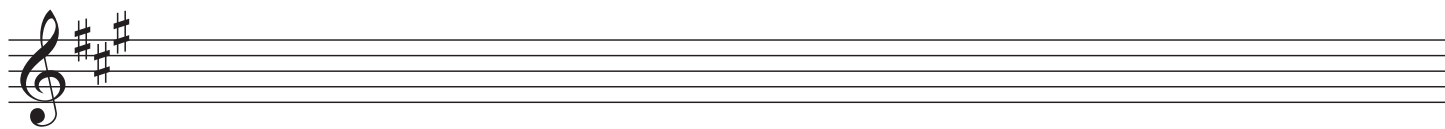
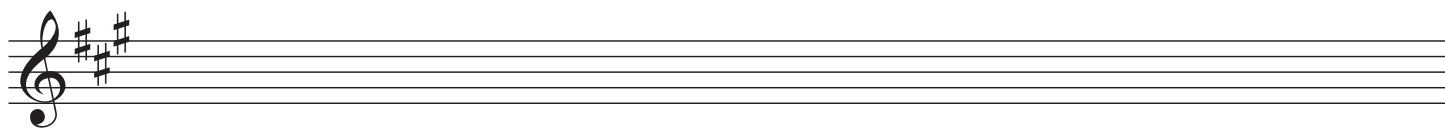
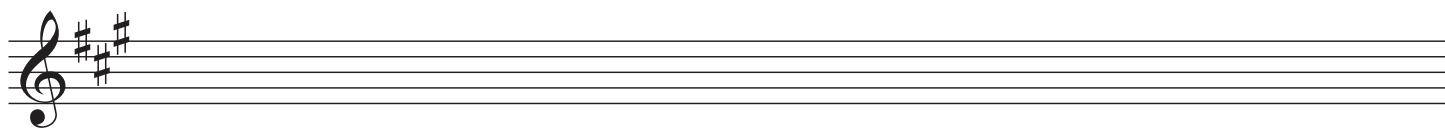
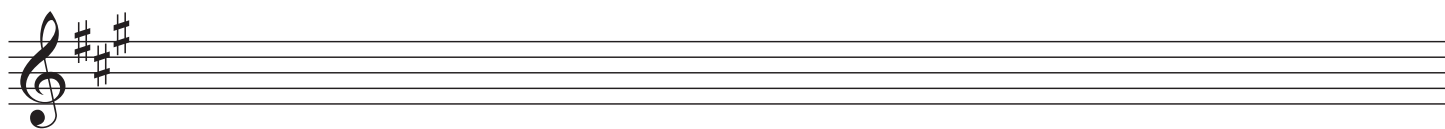
Answer ONE QUESTION ONLY in this section: Q1 or Q2 or Q3

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

- Continue the opening below to make a 16–bar melody.
- Include a modulation to the dominant at a suitable point.
- Add appropriate performing directions (phrasing and dynamics) to the melody.
- Choose a suitable instrument for your melody from the following list:

☐ flute    ☐ violin    ☐ oboe    ☐ horn

**Moderato**



**(40)**

## Q.2 SETTING MUSIC TO A GIVEN TEXT

Here is an excerpt from *Stopping By Woods on a Snowy Evening* by Robert Frost.

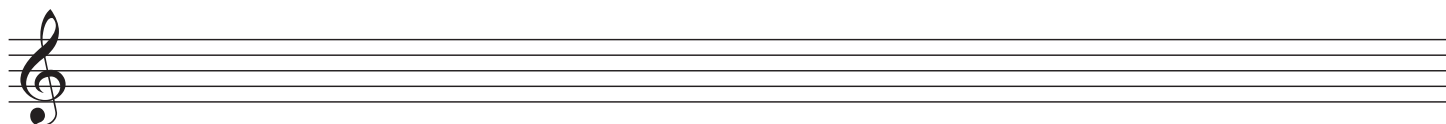
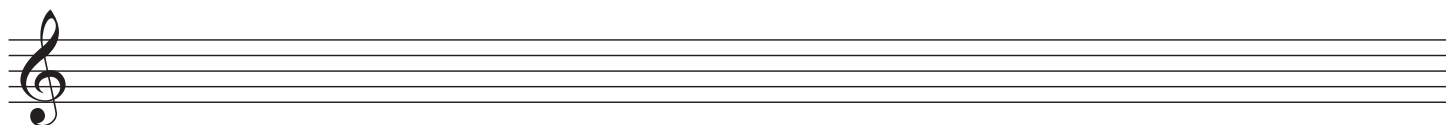
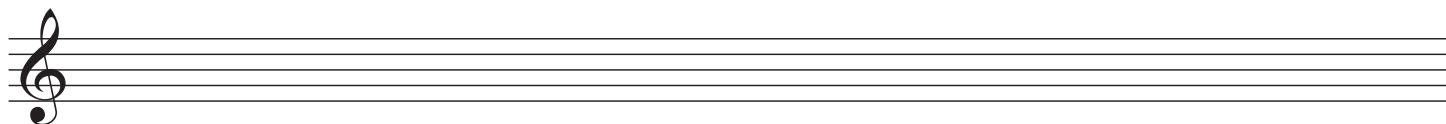
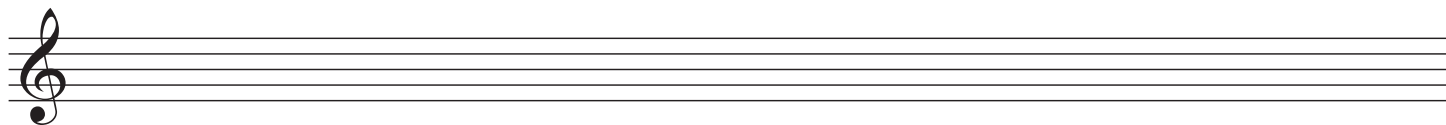
Whose woods these are I think I know  
His house is in the village though;  
He will not see me stopping here  
To watch his woods fill up with snow.

- The opening line has been set to music below.
- Set the remaining words to make a melody of 16 bars. (You may exceed this number of bars, and include a modulation, if you wish.)
- Add appropriate performing directions (phrasing and dynamics) to the melody.

**Andante**



Whose woods these are I think I know



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

The opening phrase of a minuet is given below.

- Continue the given opening to make a 16-bar melody.
- Use the form  $AA^1BA^2$ .
- Include a modulation to the dominant at a suitable point.
- Add appropriate performing directions (phrasing and dynamics) to the melody.
- Choose a suitable instrument for your melody from the following list:

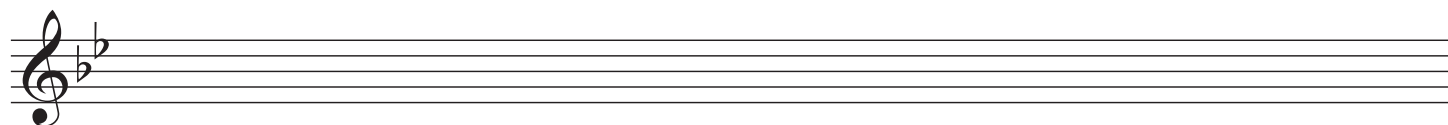
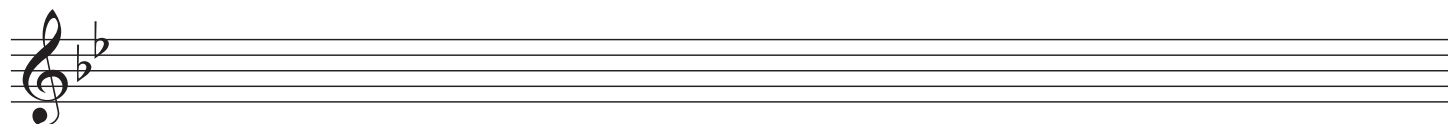
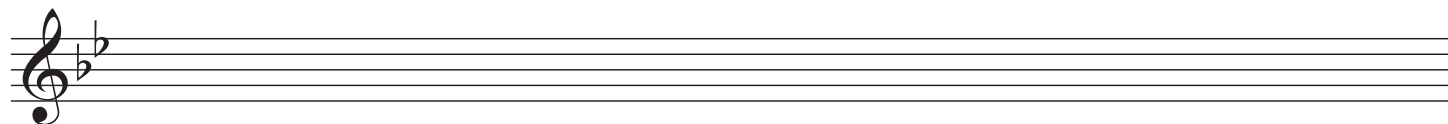
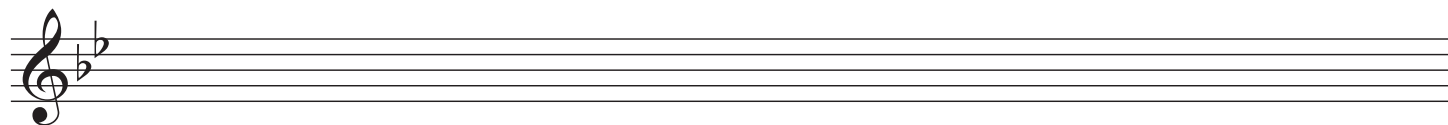
☐ flute

☐ oboe

☐ piccolo

☐ violin

**Tempo di minuetto**



## 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

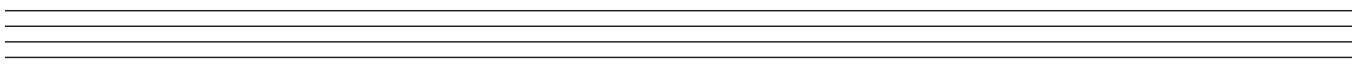
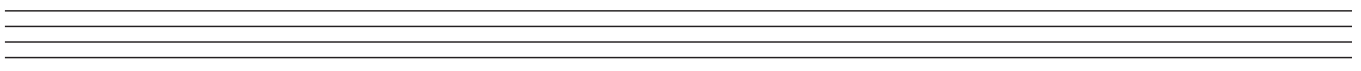
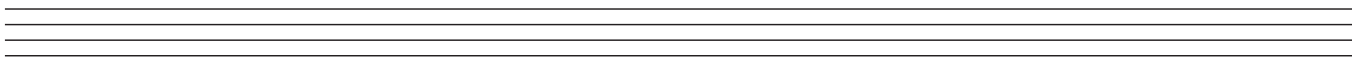
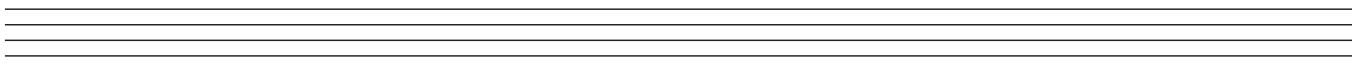
#### PREPARATORY WORK

- Plot the chords available in the key of E $\flat$  major, either in the chord bank grid *or* on the stave below.

Notes of chord	B $\flat$ G E $\flat$		D B $\flat$ G				A $\flat$ F D
Chord symbol	E $\flat$		Gm				D $\dim$
Roman numeral	I	ii	iii	IV	V	vi	vii

I    ii    [iii]    IV    V    vi    [vii]

#### ROUGH WORK



B	
BQ	
MEL	

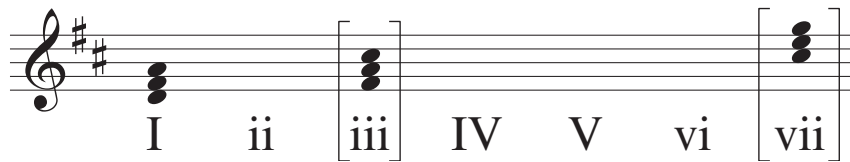
- Moderato**

## Q.5 COMPOSING BASS NOTES AND CHORD INDICATIONS TO A GIVEN TUNE

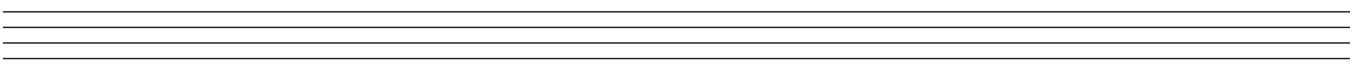
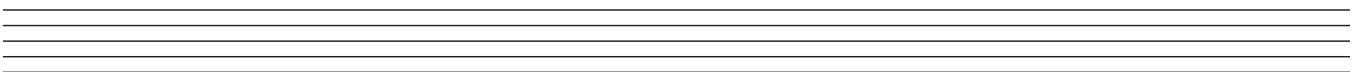
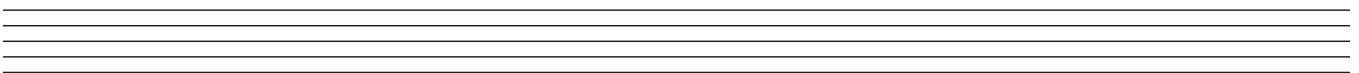
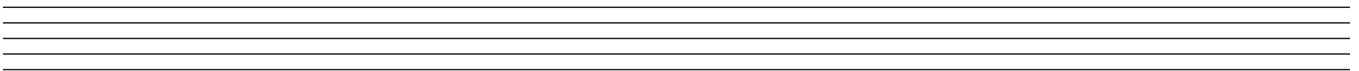
### PREPARATORY WORK

- Plot the chords available in the key of D major, either in the chord bank grid *or* on the stave below.

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



C	
CH Q	
B	
BQ	



Study the following piece and insert suitable bass notes and chord indications in the style of the given opening.

- Do *not* repeat the same chord *in the same position* in adjacent boxes.
- You may use chord symbols or Roman numerals, but not both.
- If you choose Roman numerals, use *lower case* for *minor* chords.

**Moderato**

I  
D

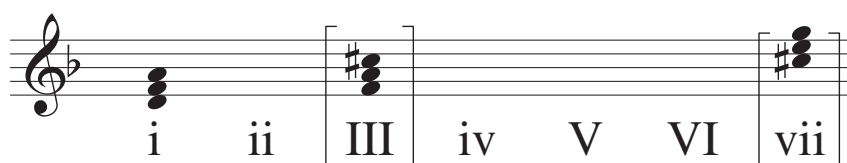
vi  
Bm

## Q.6 ADDING A COUNTERMELODY OR DESCANT AND CHORDAL SUPPORT TO A GIVEN TUNE

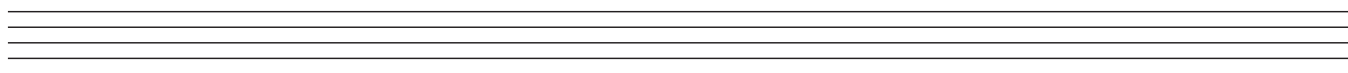
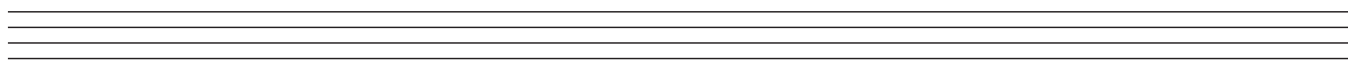
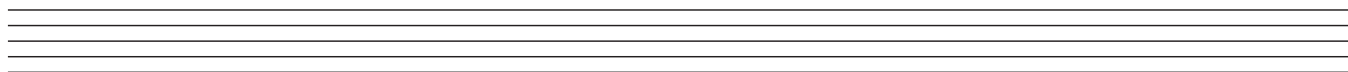
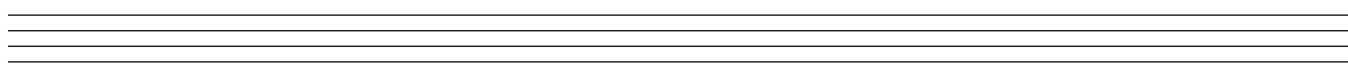
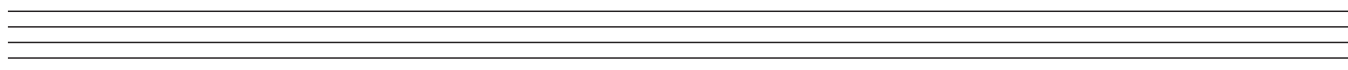
### PREPARATORY WORK

- Plot the chords available in the key of D minor, either in the chord bank grid *or* on the stave below.

Notes of chord	A F D		C# A F				G E C#
Chord symbol	Dm		F <sup>aug</sup>				C# <sup>dim</sup>
Roman numeral	i	ii	III	iv	V	VI	vii



### ROUGH WORK



CH	
CAD	
DESC	

- Study the following piece of music.
- Insert suitable chord indications in the boxes provided and continue the descant part in the given style to complete the piece.
- You may use either chord symbols or Roman numerals, but not both.
- If you choose Roman numerals, use *lower case* for *minor* chords.
- Do not repeat the same chord *in the same position* in adjacent boxes.

Chord symbols for the first system:

**i** **ib** **i** **iv** **V**  
**Dm** **Dm/F** **Dm** **Gm** **A**

Descant

Melody

□ □ □ □ □ □ □ □

□ □ □ □ □ □ □ □

□ □ □ □ □ □ □ □

## ROUGH WORK

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**Coimisiún na Scrúduithe Stáit**

State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2007

**WRITE YOUR EXAMINATION NUMBER HERE** 

**MUSIC – HIGHER LEVEL**

**LISTENING – ELECTIVE (100 marks)**

**THURSDAY 21 JUNE – MORNING, 11.15 to 12.00**

STAMPA AN IONAIID  
(Centre Stamp)

Móriomlán na  
Marcanna

**DON SCRÚDAITHEOIR**

CEIST	MARC
1 – 4	
TÉIP	
MÓRIOMLÁN	
GRÁD	

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**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.
  - ☐ Leave this question-answerbook on your desk at the end of the examination.
  - ☐ The Superintendent will collect your prepared audio recording for this elective.
-

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**Answer ALL questions.**

1. State the title of your chosen Listening Elective topic.

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2. List three valid sources which you used in studying this topic. (Note: *Full* details are required for **all** of your sources. If one of your sources is the internet, give the full website address used in your research.)

(i) -----

(ii) -----

(iii) -----

3. Name five pieces of music and the composer or performer, which you studied as part of this elective, and which are on your recording.

Piece	Composer or Performer
1.	
2.	
3.	
4.	
5.	

4.(a) Identify three significant *musical* features of your chosen topic.

(i) -----

(ii) -----

(iii) -----

(b) Describe the three musical features which you have identified above. Write an account of your chosen topic showing how these and other musical features, are present in the music you have studied. In your answer, make reference to the musical excerpts on your recording **and** include your personal response to your chosen topic.

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Handwriting practice lines consisting of 24 horizontal dashed lines.

Handwriting practice lines consisting of 25 horizontal dashed lines.

Handwriting practice lines consisting of 24 horizontal dashed lines.

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**Coimisiún na Scrúduithe Stáit**  
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2007

**WRITE YOUR EXAMINATION NUMBER HERE** 

**MUSIC – HIGHER LEVEL**  
**LISTENING – CORE (100 marks)**  
**THURSDAY 21 JUNE – MORNING, 9.30 to 11.00**

STAMPA AN IONAIÐ  
(Centre Stamp)

**DON SCRÚDAITHEOIR**

Móriomlán 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, place a tick in 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**

4

7

**Section B, Bars 17–26**

17

19

22

24

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) From which movement is this excerpt taken? \_\_\_\_\_
- (ii) Identify the woodwind instrument which plays the melody in this section.  
\_\_\_\_\_
- Name two features of Baroque music that can be heard in this **melody**.
1. \_\_\_\_\_ 2. \_\_\_\_\_
- (iii) Identify the cadence at X (bar 8). Do not use chord symbols or Roman numerals.  
\_\_\_\_\_

**Section B, Bars 17–26.**

- (i) Identify the type of voice heard in this section. \_\_\_\_\_
- (ii) In which bar are the strings (violins and violas) heard for the first time in this section?  
\_\_\_\_\_
- The rhythmic figure played by the strings in this bar is
- 
- (iii) Insert the four missing melody notes at Y on the score (bar 23).

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

- (i) Explain the term 'ritornello'.  
\_\_\_\_\_
- (ii) Describe Bach's specific use of ritornello in **this** section.  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
- (iii) Identify two features of the **vocal line** in this section.
1. \_\_\_\_\_ 2. \_\_\_\_\_
- (iv) Throughout this movement, the continuo reads from a bass line with figures underneath. Explain.  
\_\_\_\_\_  
\_\_\_\_\_

**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 is this excerpt heard? \_\_\_\_\_
- (ii) Identify the two instruments which play in bars 1–17. Briefly describe the music played by each instrument.

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- (iii) Describe the texture of the **full** excerpt.

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- (iv) Insert the missing time signatures on the score in bars 6 and 7.

- (v) Describe the music which immediately **follows** this excerpt in the work.

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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.

B♭ (I)

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) Identify and describe the style of music heard in this excerpt.

Style -----

Description -----

-----

- (ii) The chord sequence for lines 1 and 2 of this excerpt is as follows:

B♭ (I)    Gm (vi)    Cm (ii)    F (V)

The first chord, B♭ (I), is given. Insert the remaining three chords in the appropriate places in the lyrics above.

- (iii) Describe an example of word painting in this excerpt. Refer to the lyrics in your answer.

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- (iv) In what way does the music of line 5–6 differ from lines 1–4?

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- (v) Identify two features of the instrumental interlude which is heard at the end of this excerpt.

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

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(ii) Identify **two** instruments which play the melody in bars 1–8 of this excerpt.

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

(iii) Describe the countermelody in bars 1-8 of this excerpt.

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(iv) Identify **two** changes in the music from bar 9.

1. \_\_\_\_\_  
-----  
2. \_\_\_\_\_  
-----

(v) Describe two differences between **this** playing of the theme and the **first** time it is heard in the Overture.

1. \_\_\_\_\_  
-----  
2. \_\_\_\_\_  
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**(10)**

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**Q. 5 Irish Music.** Answer A and B. Note that B contains a choice of questions.

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

**Excerpt 1**

(i) Identify and describe the style of this arrangement.

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(ii) Which **two** of the following features can be heard in the excerpt?

- |  |   |  |
|--|---|--|
| <input type="checkbox"/> flattened 7 <sup>th</sup> | <input type="checkbox"/> repeated last note | <input type="checkbox"/> ornamentation |
| <input type="checkbox"/> free rhythm               | <input type="checkbox"/> nasal tone         | <input type="checkbox"/> drone         |

(iii) Using letters, write down the form of the verse. -----

**Excerpt 2**

(i) Identify the type of tune heard in this excerpt. -----

(ii) Identify the **three** instruments which play the melody in this excerpt.

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

(iii) Identify **three** features of Irish traditional music which can be heard in this excerpt.

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

**Excerpt 3**

(i) Identify the type of dance tune heard in the excerpt and its time signature.

Dance: ----- Time signature: -----

(ii) Identify the **two** instruments which play the melody in this excerpt.

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

(iii) Describe **two** features of this type of dance.

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



**B.** Answer **one** of the following:

- (i) Discuss regional styles in Irish traditional instrumental music. In your answer, refer to specific musical examples\* and to performers, as appropriate.

**or**

- (ii) Discuss the ceili band tradition in the context of Irish traditional music.

**or**

- (iii) Discuss the Irish harping tradition. In your answer, refer to harpers and to specific musical examples\*, as appropriate.

**or**

- (iv) Write an account of an instrumental group that you have studied in the context of Irish traditional music. In your answer, refer to specific musical examples\* and to performers, as appropriate.

\*Specific musical examples may include: names of pieces or songs, musical quotations, publications.

[illegible]

**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.

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four staves of music. The lyrics are: '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.' The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also some specific markings like '3' for a triplet and 'X' for a cadence.

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) How many bars of music are played in the introduction before the voice enters?

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In which key is the music written?

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- (ii) Circle **one** place in the score above where the **vocal line** heard in the excerpt differs from the printed score.

- (iii) Describe the accompaniment in this excerpt.

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- (iv) Identify the cadence at X. Do not use chord symbols or Roman numerals.

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## Section B

- The lyrics of Verse 2 are printed below.

If I were 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) Identify one way in which the accompaniment in Verse 2 differs from that of Verse 1.

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- (ii) Identify one rhythmic feature of the vocal line in this section.

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- (iii) The melody on the words 'this one's for you' underlined in the lyrics above is



## Section C

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

- (i) Describe the music heard in this excerpt under each of the following headings.

**Style:** -----

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**Instrumentation:** -----

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**Texture:** -----

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## ROUGH WORK

Handwriting practice lines consisting of 24 horizontal dashed lines.

## ROUGH WORK

A series of 25 horizontal dashed lines for rough work.

## ROUGH WORK

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