



**Coimisiún na Scrúduithe Stáit**  
**State Examinations Commission**

LEAVING CERTIFICATE EXAMINATION 2004

**M49**

**WRITE YOUR EXAMINATION NUMBER HERE** 

**MUSIC – ORDINARY LEVEL**

**COMPOSING (100 marks)**

**THURSDAY 24 JUNE – AFTERNOON, 2.00 to 3.30**

STAMPA AN IONAIID  
(Centre Stamp)

Móriomlán na  
Marcanna

**DON SCRÚDAITHEOIR**

CEIST	MARC
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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.
  - ☐ 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 question(s)	
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.

**Q1 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 complete melody.
- Choose a suitable instrument for each of your melodies from the list given:

(a) ☐ oboe    ☐ violin    ☐ trumpet    ☐ clarinet    ☐ cello

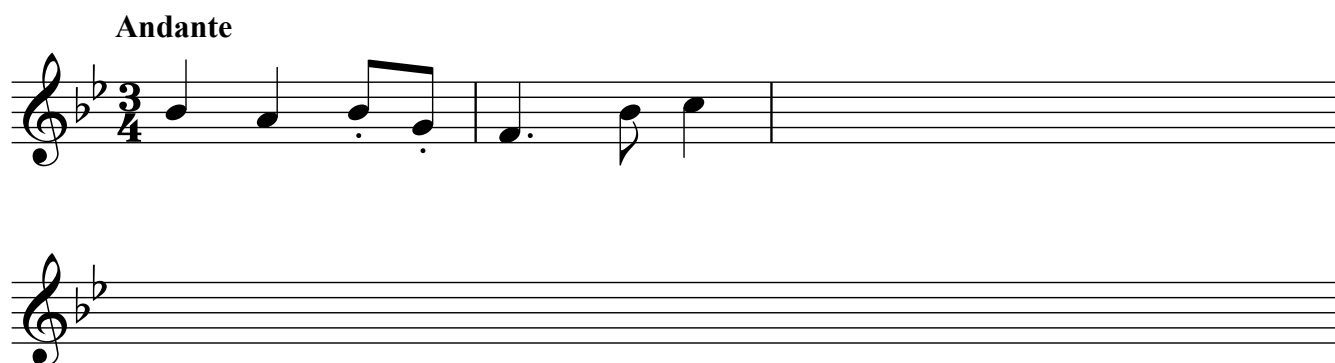
**Allegro**



AND

(b) ☐ oboe    ☐ flute    ☐ trumpet    ☐ horn    ☐ cello

**Andante**



**(40)**

## Q2 SETTING MUSIC TO A GIVEN TEXT

Here is an extract from *The Emigrant* by Patrick Campbell

The car is yoked before the door,

And time will let us dance no more.

Come, fiddler, now, and play for me

“Farewell to barn and stack and tree”.

- Compose a rhythm to fit the remaining words. The first two lines are done for you.

The car is yoked be - fore the door, And

time will let us dance no more.

Come, fiddler, now, and play for me

“Farewell to barn and stack and tree”.

- 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 complete melody.

The car is yoked be - fore the door,

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

### Q3 COMPOSING TO A GIVEN DANCE RHYTHM OR METRE OR FORM

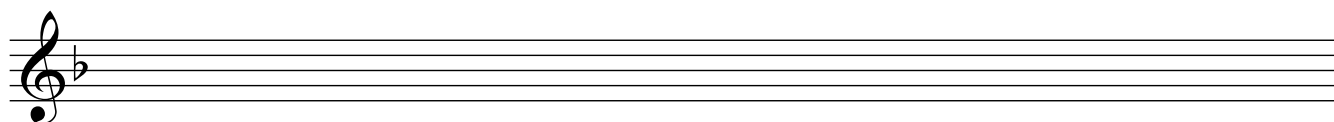
Answer (a) *and* (b).

(a) Study this opening of a gavotte.

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

☐ oboe    ☐ clarinet    ☐ violin    ☐ horn    ☐ cello

**Allegro**



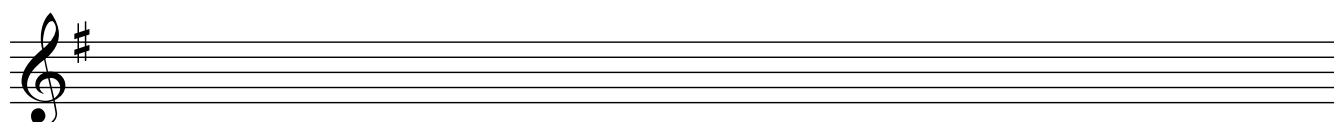
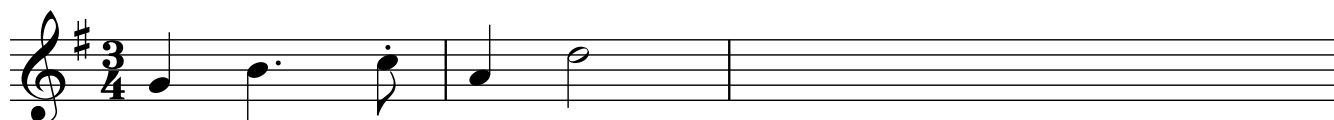
AND

(b) Study this opening of a minuet.

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

☐ oboe    ☐ flute    ☐ violin    ☐ horn    ☐ cello

**Moderato**



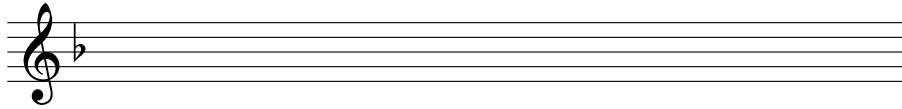
## SECTION B – HARMONY (60 marks)

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

#### Q4 COMPOSING MELODY AND BASS NOTES FROM A SET OF CHORDS

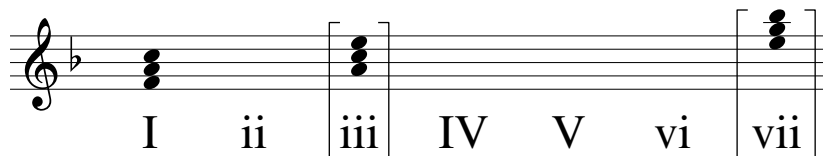
## PREPARATORY WORK

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



- Plot the chords available in this key (I, ii, IV, V, and vi) either in the chord bank grid *or* on the 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

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

**A**

**B**

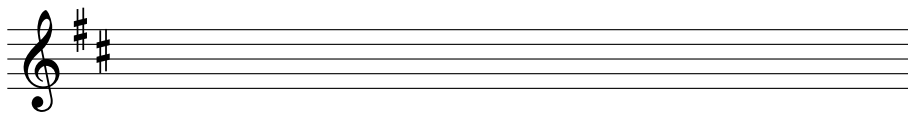
**C**

**D**

Q5 ADDING BASS NOTES AND CHORD INDICATIONS AT CADENCE POINTS

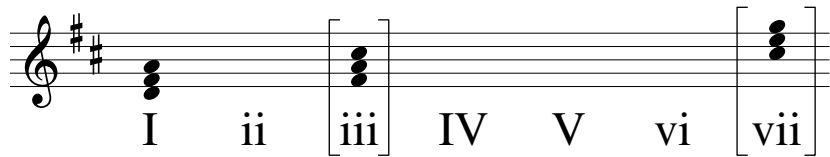
PREPARATORY WORK

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

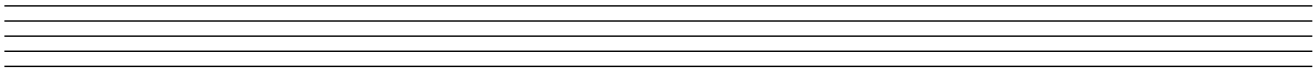
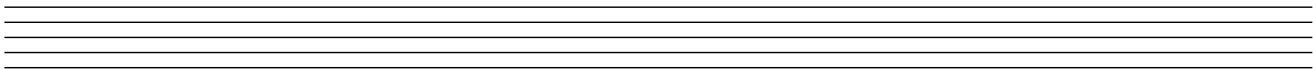
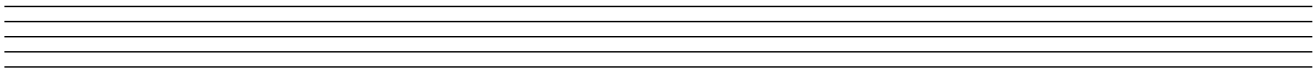


- Plot the chords available in this key (I, ii, IV, V, vi) either in the chord bank grid *or* on the staff below. The first chord is given.

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

**Moderato**

**A**

**B**

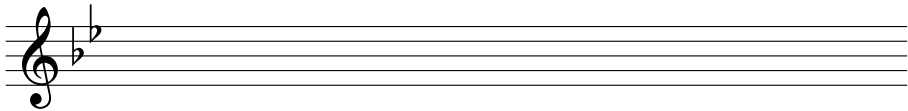
**C**

**D**

Q6 ADDING DESCANT NOTES AND CHORD INDICATIONS AT CADENCE POINTS

PREPARATORY WORK

- Write out the scale of B<sup>b</sup> major on the stave below:

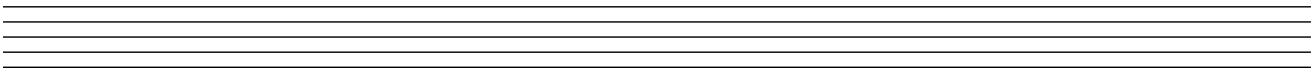
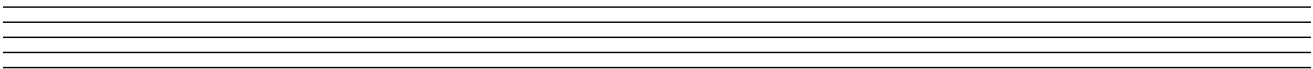
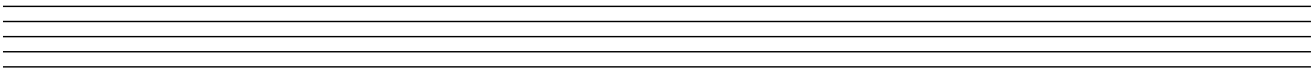


- Plot the chords available in this key (I, ii, IV, V, vi) either in the chord bank grid *or* on the stave below. The first chord is given.

Notes of chord	F		A				E <sup>b</sup>
	D		F				C
	B <sup>b</sup>		D				A
Chord symbol	B <sup>b</sup>		Dm				A <sup>dim</sup>
Roman numeral	I	ii	iii	IV	V	vi	vii

I    ii    [iii]    IV    V    vi    [vii]

ROUGH WORK



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

Descant

Melody

Bass

A

B

C

D

**ROUGH WORK**

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**Coimisiún na Scrúduithe Stáit  
State Examinations Commission**

**LEAVING CERTIFICATE EXAMINATION 2004**

**M51**

**WRITE YOUR EXAMINATION NUMBER HERE** 

**MUSIC – ORDINARY LEVEL**

**LISTENING – CORE (100 marks)**

**THURSDAY 24 JUNE – MORNING, 9.30 to 11.00**

**STAMPA AN IONAIÐ**  
(Centre Stamp)

Móriomlán na  
Marcanna

**DON SCRÚDAITHEOIR**

**INSTRUCTIONS TO CANDIDATES**

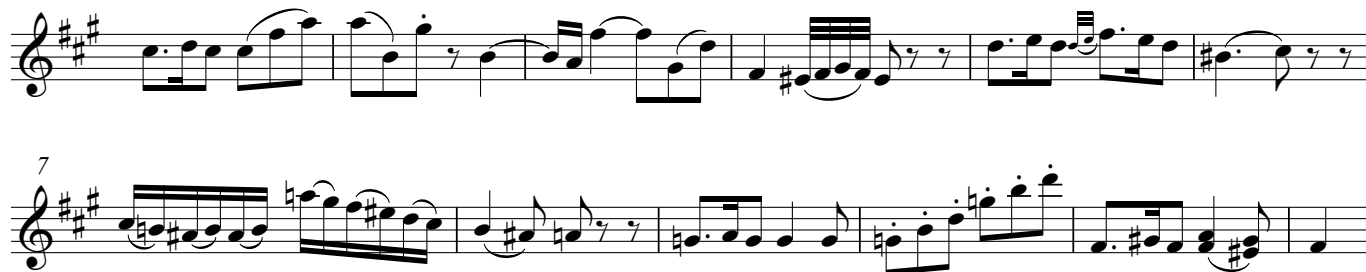
- ☐ Write your examination number, as required, in the box above.
- ☐ Before the examination begins, listen carefully to the test excerpt.  
If you cannot hear the recording clearly, speak to the Superintendent now.
- ☐ Listen for the warning pip and announcements on the recording.
- ☐ You may write your answers when you wish, either during a recording or during the pauses.
- ☐ Write all your answers in this question-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 Mozart's *Piano Concerto in A major K488*

- You will hear it without a break and then each section (A, B and C) will be played again **THREE** times.
- The music is given as a reduced, single line score below for sections A and C. There is no printed music for section B.
- Answer the questions on page 3.

**Section A, bars 1–12**



**Section B, bars 12–20** There is NO printed music for this section

**Section C, bars 20–42**

20

24

29

34

X

Y

39

**Section A (bars 1–12)**

- (i) Name the movement from which this excerpt is taken \_\_\_\_\_
- (ii) The speed (tempo) of the movement is
- ☐ Adagio      ☐ Andante      ☐ Allegro
- (iii) Insert the missing time signature on the score.

**Section B (bars 12–20).** There is no printed music for this section.

- (i) The rhythm in this section is
- ☐ smooth and even      ☐ syncopated      ☐ free
- (ii) The texture of this section is
- ☐ monophonic      ☐ homophonic      ☐ polyphonic

Explain your answer.

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**Section C (bars 20–42)**

- (i) This section begins with the piano.
- In which bar are more instruments added? \_\_\_\_\_
- (ii) An accompaniment figure at **X** and **Y** consists of
- ☐ long sustained notes
- ☐ (triplet) broken chords
- ☐ ascending and descending scales
- (iii) In which bar is there an example of *chromatic* writing? \_\_\_\_\_
- (iv) The *style* of this concerto is
- ☐ Baroque      ☐ Classical      ☐ Romantic      ☐ Modern

**Q. 2** An excerpt from *Sergeant Pepper's Lonely Hearts Club Band* by the Beatles will be played **THREE** times.

- There will be a suitable pause after each playing.
- The words of the excerpt are printed below.

Line 1	We're Sergeant Pepper's Lonely Hearts Club Band
Line 2	We hope you will enjoy the show.
Line 3	Sergeant Pepper's Lonely Hearts Club Band
Line 4	Sit back and let the evening go.
Line 5	Sergeant Pepper's Lonely, Sergeant Pepper's Lonely,
Line 6	Sergeant Pepper's Lonely Hearts Club Band
Line 7	It's wonderful to be here. It's certainly a thrill.
Line 8	You're such a lovely audience,
Line 9	We'd like to take you home with us, we'd love to take you home.

- Answer the questions below.

(i) The brass instruments that play at the start of this excerpt are

☐ trumpets      ☐ trombones      ☐ French horns

(ii) The vocal line in lines 1–2 is sung

☐ solo      ☐ in unison      ☐ in harmony

(iii) In lines 7–8, the accompaniment features

☐ syncopated chords      ☐ sustained chords      ☐ chords played on every beat

(iv) The style of this song is a fusion of pop/rock and which **ONE** of the following:

☐ Jazz      ☐ Classical      ☐ Folk

Give a reason for your answer.

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(v) Give the names of all four members of the Beatles and name one instrument played by each band member.

1. -----	2. -----
3. -----	4. -----

**Q. 3** An excerpt from *Symphonie Fantastique* by Berlioz will be played **THREE** times.

- There will be a suitable pause after each playing.
- The outline score of bars 1–8 of the excerpt is printed below.



- Answer the following questions.

(i) The theme played in the excerpt is the

☐ Waltz theme      ☐ *Idée Fixe*      ☐ March theme

(ii) Name one instrument which plays the melody in bars 1–8.

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(iii) The time signature of this excerpt is

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

(iv) Which **TWO** orchestral families play in this excerpt?

☐ strings      ☐ woodwind      ☐ brass      ☐ percussion

(v) This symphony is an example of *Programme music*. Explain the term *Programme music*.

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**(10)**

**Q. 4** An excerpt from *Seachanges (with Danse Macabre)* by Raymond Deane will be played THREE times.

- There will be a suitable pause after each playing.
- Answer the following questions.

(i) This excerpt is taken from the

☐ Introduction

☐ Main melody

☐ *Dies Irae*

(ii) Name TWO percussion instruments which play in this excerpt

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

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

(iii) Towards the end of this excerpt, the piano plays

☐ block chords

☐ broken chords

☐ repeated notes

(iv) The time signature at the start of this excerpt is  $\frac{7}{4}$ . Explain.

\_\_\_\_\_

(v) Identify ONE compositional *and* ONE instrumental technique from the list below, which Deane uses in *Seachanges*.

canon

harmonics

inversion

tremolo

subtraction

*col legno battuto*

compositional technique \_\_\_\_\_

instrumental technique \_\_\_\_\_

**(10)**

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## Q. 5 Irish Music

You will hear THREE excerpts, each played THREE times.

- Answer A, B and C.

**A. Excerpt 1** An arrangement of *Down By The Sally Gardens* by WB Yeats. The words are printed below.

Phrase 1	Down by the Sally Gardens, my love and I did meet.
Phrase 2	She passed the Sally Gardens with little snow white feet.
Phrase 3	She bid me take love easy as the leaves grow on the tree.
Phrase 4	But I being young and foolish, with her did not agree.

(i) Identify one phrase which ends with repeated notes \_ \_ \_ \_ \_

(ii) Identify one phrase which begins with a leap \_ \_ \_ \_ \_

(iii) The form of the *verse* is

☐ AABA      ☐ AABB      ☐ ABBA      ☐ ABAB

## B. Excerpt 2

(i) Name one instrument which plays the melody \_ \_ \_ \_ \_

(ii) The melody is played with

☐ no ornamentation      ☐ some ornamentation      ☐ much ornamentation

(iii) Which ONE of the following can be heard in this excerpt?

☐ flattened 7th      ☐ drone      ☐ strict rhythm




### C. Excerpt 3

(i) Name TWO instruments which play the melody in this excerpt.

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

(ii) Name ONE instrument which plays the rhythm in this excerpt.

\_\_\_\_\_

(iii) A typical bar of rhythm in this excerpt is 

Which dance tune has the same rhythm?

☐ reel

☐ jig

☐ hornpipe

(25)

**Q. 6 Aural Skills.** This question is based on a piece of film music, *The Dambusters*, by the British composer, Eric Coates.

- The full excerpt will be played **ONCE** only. Sections A, B and C, taken from this excerpt, will then be played **THREE** times, unless otherwise stated.
- Answer the questions on each section.

### Section A

- The first 16 bars of the first theme are printed below.



(i) Which **ONE** of the following features is heard in the melody?

- ☐ tremolo notes      ☐ staccato notes      ☐ sustained notes

(ii) Compare the music at **X** with the music at **Y**. The music in these bars is

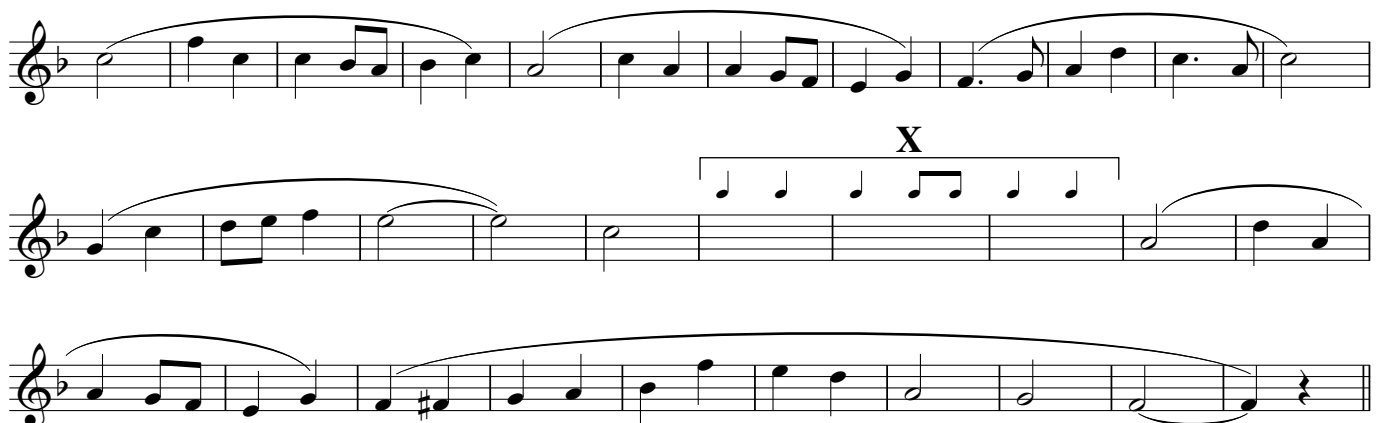
- ☐ the exact same      ☐ the same music but at a different pitch      ☐ completely different music

(iii) The rhythm at **Z** is

- ☐ syncopated      ☐ dotted      ☐ smooth and even

### Section B

- All of the second theme is printed below.



(i) Which ONE of the following can be heard throughout this section?

☐ pizzicato bass line

☐ woodwind scales

☐ triplet arpeggios

(ii) Complete the melody by filling in the missing notes at **X** on the score.

• This theme is now repeated, played differently. It will be played TWICE. Answer part (iii).

(iii) Identify ONE way in which this music differs from the time it was first heard.

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### Section C

• The music for the final section is printed below.

The musical score for Section C consists of five staves. The first staff features a bracket labeled 'X' spanning a series of eighth and sixteenth notes. The second staff has a bracket labeled 'Y' over a similar rhythmic pattern. The third staff includes a bracket labeled 'Z' over a sequence of notes, including a sharp sign. The fourth and fifth staves continue the musical theme with various note values and rests, including a double bar line in the fourth staff.

(i) Which instrument leads the melody at **X**? -----

(ii) Which type of drum plays a roll at **Y**?

☐ timpani

☐ snare

☐ bongo

(iii) At **Z** there is

☐ an *accelerando*

☐ a *rallentando*

☐ a *diminuendo*

**ROUGH WORK**

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