



**Coimisiún na Scrúduithe Stáit**  
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2008

WRITE YOUR EXAMINATION NUMBER HERE 

**MUSIC – ORDINARY LEVEL**  
**COMPOSING (100 marks)**  
**THURSDAY, 19 JUNE – AFTERNOON, 1.30 to 3.00**

STAMPA AN IONAIID  
(Centre Stamp)

Móriomlán na  
Marcanna

**DON SCRÚDAITHEOIR**

CEIST	MARC
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2	
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IOM	
GRÁD	

## INSTRUCTIONS TO CANDIDATES

- ☐ Write your examination number, as required, in the box above.
- ☐ Answer the questions in the spaces provided in this question-answer book.
- ☐ You may use the spaces in the middle and at the end of the question-answer book for rough work.

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

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Answer TWO questions – ONE from Section A (Melody Composition) and ONE from Section B (Harmony)

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

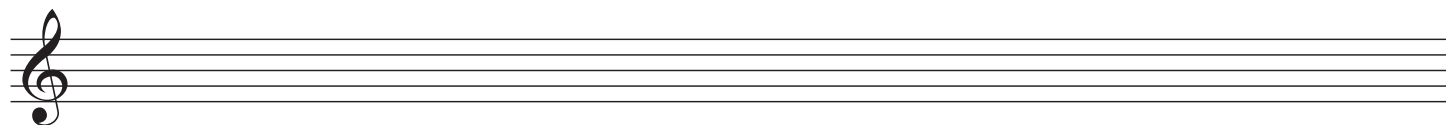
Answer ONE QUESTION ONLY in this section: Q1 or Q2 or Q3. Note that both Q1 and Q3 contain two sections.

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

In the case of both (a) *and* (b),

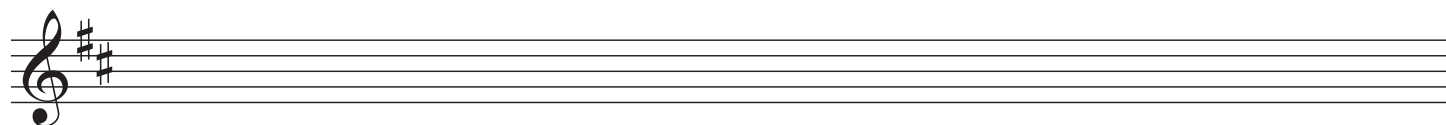
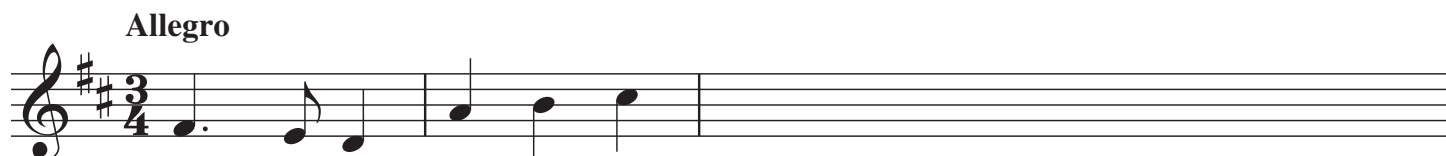
- Continue the given opening to make an eight-bar melody, ending on the keynote, that is, doh.
- Add appropriate phrasing and expression marks to the melody.
- Choose a suitable instrument for each of your melodies from the list given:

(a) ☐ flute ☐ oboe ☐ violin ☐ trumpet



AND

(b) ☐ flute ☐ oboe ☐ violin ☐ trumpet



## Q.2 SETTING MUSIC TO A GIVEN TEXT

Here is a poem called *God's Praises* (anonymous but translated by Brendan Kennelly).

Only a fool would fail to

Praise God in His might,

When the tiny mindless birds

Praise Him in their flight.

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

On - ly a fool would fail to

Praise God in His might,

When the ti - ny mind - less birds

Praise Him in their flight.

- Using this rhythm, compose a melody of eight bars, beginning as indicated and ending on the key note, that is, doh.
- Add appropriate phrasing and expression marks to the melody.

On - ly a fool would fail to

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

Answer (a) *and* (b).

(a) Study this opening of a reel.

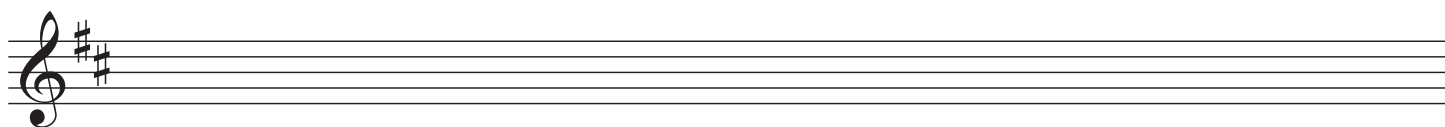
- Complete the first phrase.
- Compose an answering phrase, ending on the keynote, that is, doh.
- Add appropriate phrasing and expression marks to the melody.
- Choose a suitable instrument for your melody from the following list:

☐ oboe

☐ flute

☐ violin

☐ horn



*AND*

(b) Study this opening of a minuet.

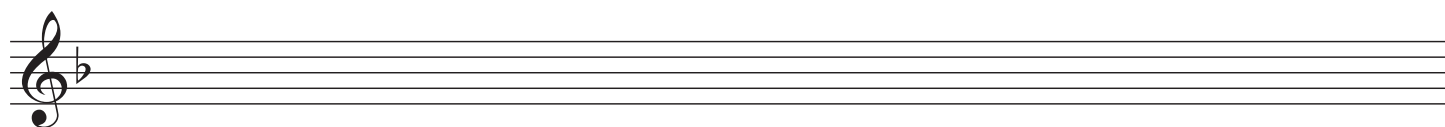
- Complete the first phrase.
- Compose an answering phrase, ending on the keynote, that is, doh.
- Add appropriate phrasing and expression marks to the melody.
- Choose a suitable instrument for your melody from the following list:

☐ oboe

☐ flute

☐ violin

☐ horn



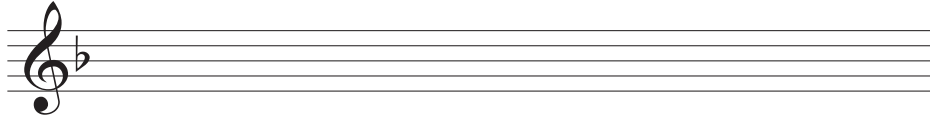
## SECTION B – HARMONY (60 marks)

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

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

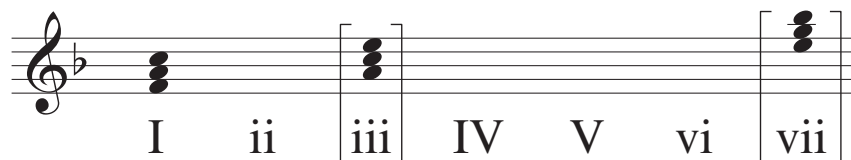
#### PREPARATORY WORK

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

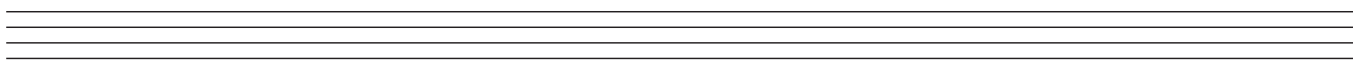
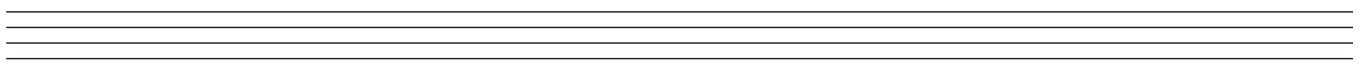
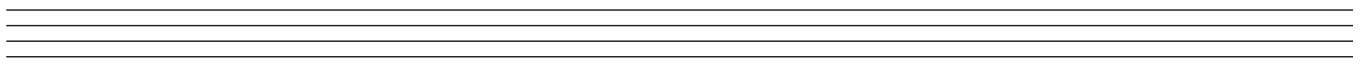


- Plot the chords available in this key (I, ii, IV, V, and vi) either in the chord bank grid *or* on the staff below. The first chord is given.

Notes of chord	C A F		E C A				B $\flat$ G E
Chord symbol	F		Am				E <sup>dim</sup>
Roman numeral	I	ii	iii	IV	V	vi	vii



#### ROUGH WORK



- 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 (ii—IV—I)
  - At B, an **IMPERFECT** cadence with approach chord (IV—ii—V)
  - At C, an **INTERRUPTED** cadence with approach chord (IV—V—vi)
  - At D, a **PERFECT** cadence with approach chord (IV—V—I)

**A**

**B**

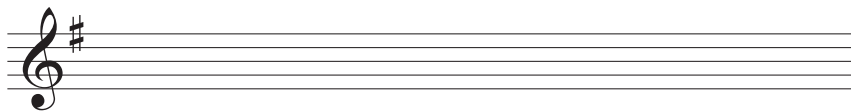
**C**

**D**

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

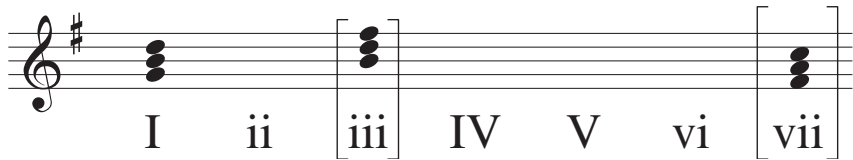
PREPARATORY WORK

- Write out the scale of G 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	D		F#				C
	B		D				A
	G		B				F#
Chord symbol	G		Bm				F#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).

**A**

**B**

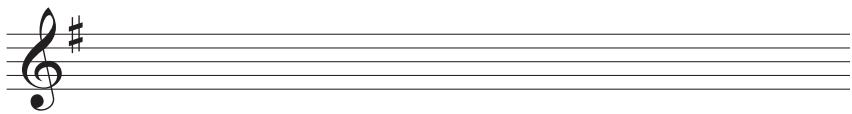
**C**

**D**

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

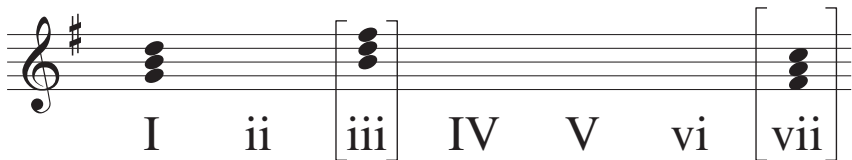
PREPARATORY WORK

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



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

Notes of chord	D		F#				C
	B		D				A
	G		B				F#
Chord symbol	G		Bm				F#dim
Roman numeral	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, 2008

WRITE YOUR EXAMINATION NUMBER HERE 

**MUSIC – ORDINARY LEVEL**

**LISTENING (100 marks)**

**THURSDAY, 19 JUNE – AFTERNOON, 3.15 to 4.45**

STAMPA AN IONAIÐ  
(Centre Stamp)

Móriomlán na  
Marcanna

**DON SCRÚDAITHEOIR**

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**INSTRUCTIONS TO CANDIDATES**

- ☐ Write your examination number, as required, in the box above.
  - ☐ Before the examination begins, listen carefully to the test excerpt.  
If you cannot hear the recording clearly, speak to the Superintendent now.
  - ☐ Listen for the warning pip and announcements on the recording.
  - ☐ You may write your answers when you wish, either during a recording or during the pauses.
  - ☐ Write all your answers in this answer book in the spaces provided.  
In questions where there is a choice, tick the appropriate box.
  - ☐ Use the spaces inside the back cover for rough work.
  - ☐ Do not bring any other papers into the examination hall.
  - ☐ You may not make any comment, tap, hum or sing during this examination.
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CEIST	MARC
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**Q. 1** Three excerpts from *Symphonie Fantastique* by Berlioz.

- Each excerpt will be played THREE times. There is a twenty second gap between each playing of the music in this question.
- Answer the questions on page 3.

**Excerpt 1, Bars 62–77**

62



68

73

**Excerpt 2, Bars 105–122. There is no printed music for this section.**

**Excerpt 3, Bars 123–143**

123



129

135

140

### Excerpt 1, Bars 62–77

- (i) From which movement is this excerpt taken?

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- (ii) Name the percussion instrument which plays throughout this excerpt.

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- (iii) Which **two** of the following are heard in the melody?

☐ pizzicato      ☐ dotted rhythm      ☐ crotchet movement

☐ syncopation      ☐ glissando      ☐ triplets

### Excerpt 2, Bars 105–122. There is no printed music for this section.

- (i) The texture of this excerpt is best described as

☐ monophonic      ☐ homophonic      ☐ polyphonic

Explain your answer.

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- (ii) Which **two** of the following do you hear in this excerpt?

☐ rising scales      ☐ crescendo      ☐ idée fixe

☐ tremolando      ☐ falling scales      ☐ accelerando

### Excerpt 3, Bars 123–143.

- (i) Insert the missing time signature on the score at X.

- (ii) The missing melody notes at Y are



- (iii) This symphony is an example of *programme music*. Explain.

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**Q. 2** An excerpt from *When I'm Sixty Four* by John Lennon & Paul McCartney 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.

1. I could be handy mending a fuse
2. When your lights have gone.
3. You can knit a sweater by the fireside,
4. Sunday mornings, go for a ride.
5. Doing the garden, digging the weeds;
6. Who could ask for more?
7. Will you still need me, will you still feed me
8. When I'm sixty-four?

- Answer the following questions:

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



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

(iii) The melody of 'Sunday mornings' (line 4 above) is



(iv) The melody in lines 5–6 and 1–2 is

☐ exactly the same

☐ similar

☐ completely different

(v) The style of this song is

☐ rock

☐ popular

☐ operatic

Give a reason for your answer

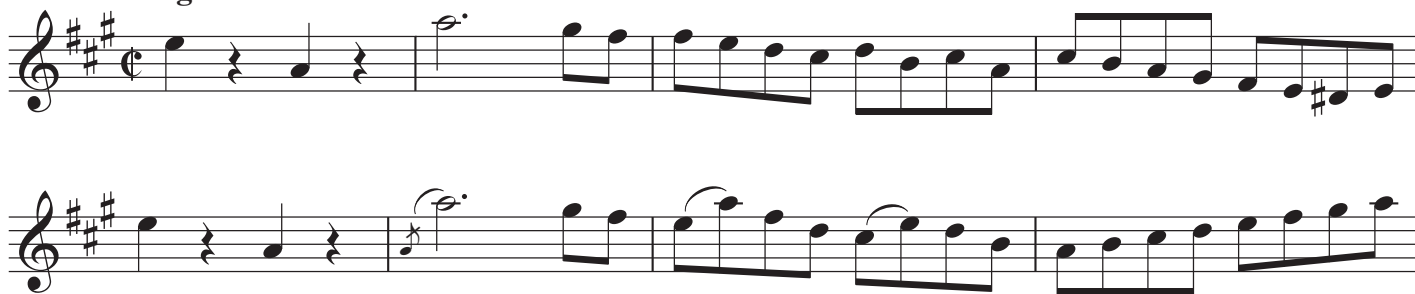
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**Q. 3** An excerpt from *Piano Concerto in A Major* K488 by Mozart will be played THREE times.

- There is a twenty second gap between each playing of the music in this question.
- The outline score of the opening music in the excerpt is printed below.

**Allegro assai**



- Answer the following questions:

(i) This excerpt is taken from movement

☐ one

☐ two

☐ three

(ii) The section of the movement in which the excerpt occurs is the

☐ beginning

☐ middle

☐ end

(iii) Which **three** of the following are heard in this excerpt?

☐ trills

☐ ascending scales

☐ pizzicato

☐ repetition

☐ Alberti bass

☐ canon

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

☐ interrupted

☐ imperfect

☐ perfect

(v) Explain the term *concerto*.

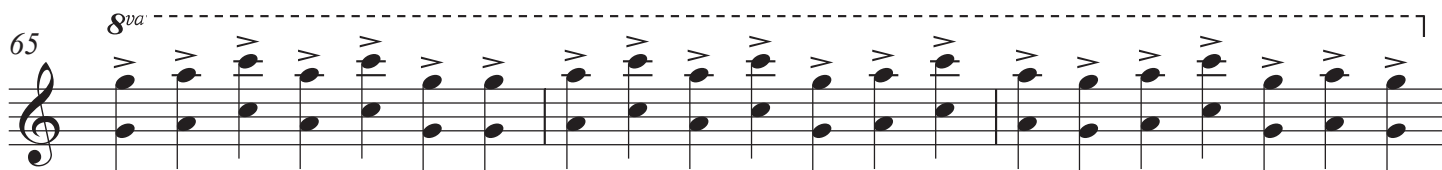
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**Q. 4** An excerpt from *Seachanges with Danse Macabre* by Deane will be played THREE times.

- There is a twenty second gap between each playing of the music in this question.
- The outline score of the opening music of the excerpt is printed below.



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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 A, B and C.

**A.** You will hear Excerpt One played **THREE** times.

(i) Identify the instrument heard in this excerpt. \_\_\_\_\_

(ii) Identify **one** feature of traditional Irish music heard in this excerpt.

\_\_\_\_\_

(iii) This tune is an example of a

☐ march

☐ slow air

☐ dance tune

**B.** You will hear Excerpt Two played **THREE** times.

(i) The type of dance tune heard in this excerpt is a

☐ jig

☐ reel

☐ hornpipe

(ii) Identify the time signature of this dance.

Time signature: \_\_\_\_\_

(iii) Which **two** instruments play in this excerpt?

☐ pipes

☐ concertina

☐ flute

☐ fiddle

☐ piano

☐ tin whistle



C. You will hear Excerpt Three played THREE times.

(i) **Three** instruments playing in this excerpt are

☐ flute

☐ whistle

☐ uilleann pipes

☐ fiddle

☐ drums

☐ bass

(ii) This recording has been most influenced by

☐ classical

☐ pop

☐ rock

Give two reasons for your answer

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

**(25)**

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

**Q. 6 Aural Skills.** This question is based on TWO excerpts from concertos by Felix Mendelssohn and George Gershwin.

- 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

- An excerpt (bars 1–8) from a concerto by Mendelssohn. The outline score is printed below.



(i) Name the solo instrument. \_\_\_\_\_

(ii) The melody is played

☐ legato

☐ staccato

☐ pizzicato

(iii) Insert the three missing melody notes in bar 6.

### Section B

- An excerpt (bars 9–17) from the same concerto by Mendelssohn. There is no printed music for this section.

(i) The texture of this excerpt is

☐ homophonic

☐ monophonic

☐ polyphonic

Explain your answer with reference to the music in this excerpt.

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

☐ perfect

☐ imperfect

☐ interrupted

**There is a two minute gap before the next section.**

## Section C

- An excerpt from a concerto by Gershwin. There is no printed music for this section.

(i) The rhythm heard in the strings in the opening bars is



(ii) Name two percussion instruments which can be heard in this excerpt

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

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

(iii) Identify and describe **one** musical feature heard in this excerpt. You may refer to rhythm, melody, texture or any other feature in your answer.

Feature \_\_\_\_\_

Description \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

(20)

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

## ROUGH WORK

A series of 25 horizontal dashed lines for rough work.

## ROUGH WORK

Handwriting practice lines consisting of 25 horizontal dashed lines.

## ROUGH WORK

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