



Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2009

WRITE YOUR EXAMINATION NUMBER HERE 

MUSIC – ORDINARY LEVEL
COMPOSING (100 marks)
THURSDAY 18 JUNE – AFTERNOON 3.15–4.45

STAMPA AN IONAIID
(Centre Stamp)

Móriomlán
na marcanna

DON SCRÚDAITHEOIR

CEIST	MARC
1	
2	
3	
4	
5	
6	
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) ☐ violin ☐ trumpet ☐ flute ☐ clarinet

Andante



AND

(b) ☐ violin ☐ trumpet ☐ flute ☐ clarinet

Allegro



(40)

Q.2 SETTING MUSIC TO A GIVEN TEXT

Study the following verse:


Up she flew and soared so high,

Circling, circling in the sky,


Sun and moon and stars stood by,

Ever silent, ever shy.

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

4/4 

Up she flew and_____ soared so high,




Cir - cling_____ cir - cling_____ in the sky,

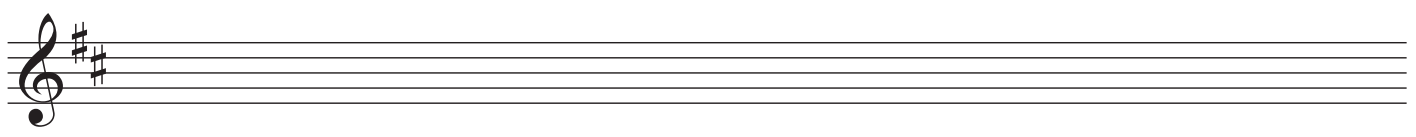
Sun and moon and stars stood by,

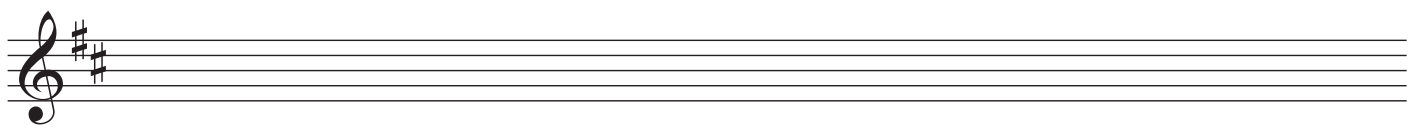
Ev - er sil - ent ev - er shy.

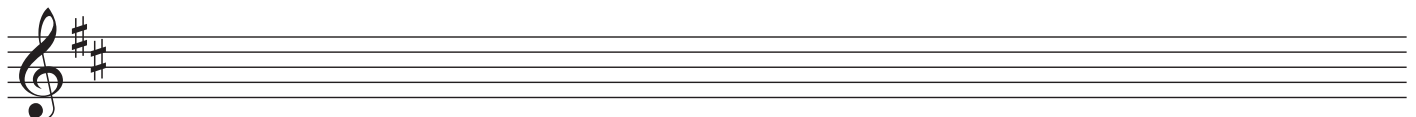
- Using this rhythm, compose a melody of eight bars, beginning as indicated and ending on the key note, that is, doh.
- Add appropriate phrasing and expression marks to the melody.



Up she flew and_____ soared so high,







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

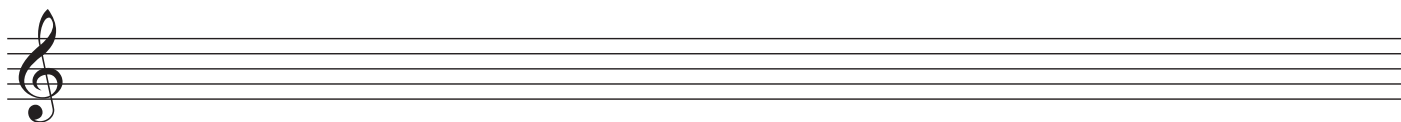
Answer (a) *and* (b).

(a) Study this opening of a waltz.

- 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 ☐ trumpet ☐ horn

Moderato



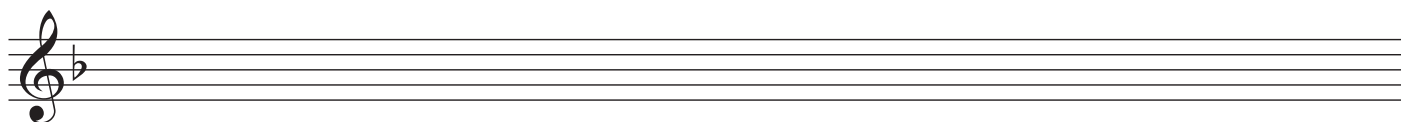
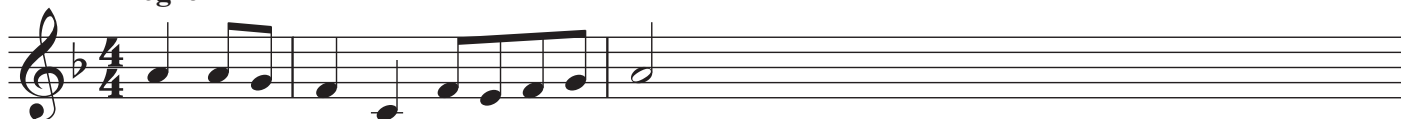
AND

(b) 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 expression marks to the melody.
- Choose a suitable instrument for your melody from the following list:

☐ oboe ☐ clarinet ☐ violin ☐ horn

Allegro



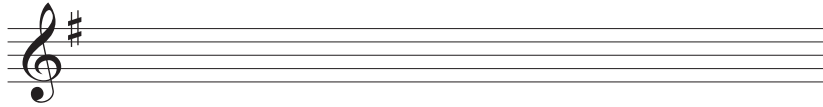
SECTION B – HARMONY (60 marks)

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

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

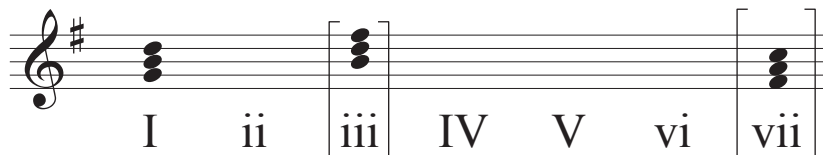
PREPARATORY WORK

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

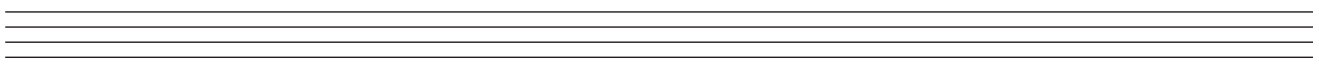
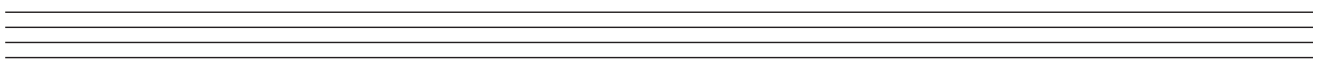
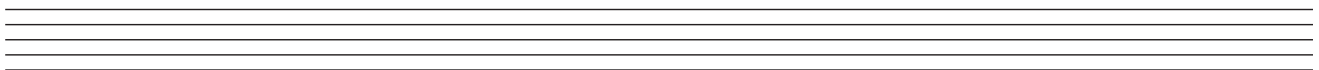


- Plot the chords available in this key (I, ii, IV, V, and vi) either in the chord bank grid *or* on the staff below. The first chord is given.

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



ROUGH WORK



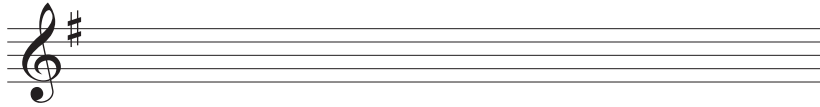
- Study the piece of music below.
- Using the given rhythms, add melody and bass notes to complete the cadences and approach chords as follows:
 - At A, an INTERRUPTED cadence with approach chord (IV—V—vi)
 - At B, an IMPERFECT cadence with approach chord (I—IV—V)
 - At C, a PLAGAL cadence with approach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

The musical score is written for piano in 3/4 time, key of D major. It consists of four systems, each with a grand staff (treble and bass clef). The first system has a treble staff with a melody and a bass staff with a simple accompaniment. The second system has a treble staff with a melody and a bass staff with a simple accompaniment. The third system has a treble staff with a melody and a bass staff with a simple accompaniment. The fourth system has a treble staff with a melody and a bass staff with a simple accompaniment. Each system has a bracketed section labeled A, B, C, and D respectively, indicating where the student should complete the cadences and approach chords.

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

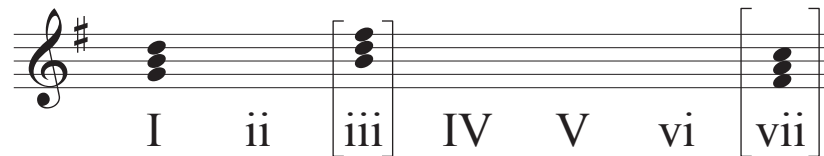
PREPARATORY WORK

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

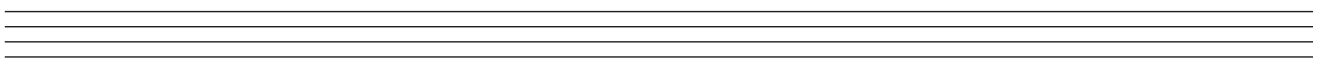
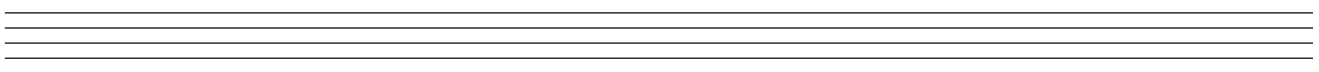
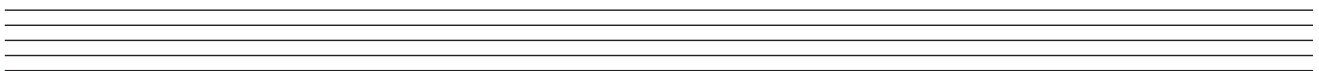


- Plot the chords available in this key (I, ii, IV, V, vi) either in the chord bank grid *or* on the staff below. The first chord is given.

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



ROUGH WORK



- 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.

A

Exercise A: Musical score in G major (one sharp) and 2/4 time. The piece consists of four measures. The first two measures are complete. The last two measures have empty boxes above the treble staff for chord symbols. The bass staff is empty for the last two measures.

B

Exercise B: Musical score in G major (one sharp) and 2/4 time. The piece consists of four measures. The first two measures are complete. The last two measures have empty boxes above the treble staff for chord symbols. The bass staff is empty for the last two measures.

C

Exercise C: Musical score in G major (one sharp) and 2/4 time. The piece consists of four measures. The first two measures are complete. The last two measures have empty boxes above the treble staff for chord symbols. The bass staff is empty for the last two measures.

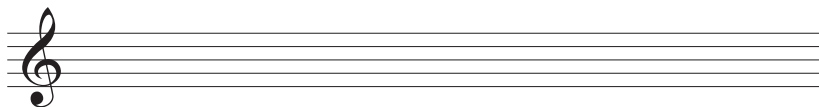
D

Exercise D: Musical score in G major (one sharp) and 2/4 time. The piece consists of four measures. The first two measures are complete. The last two measures have empty boxes above the treble staff for chord symbols. The bass staff is empty for the last two measures.

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

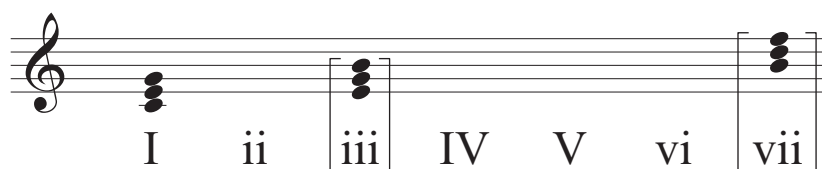
PREPARATORY WORK

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

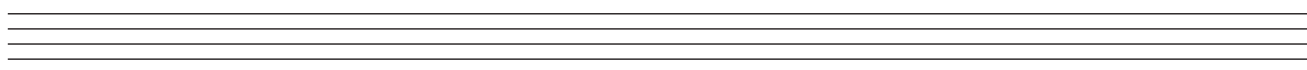
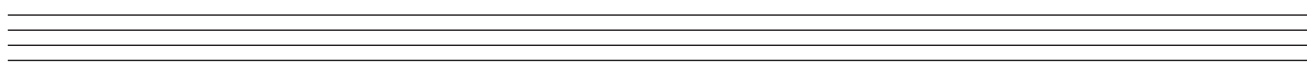
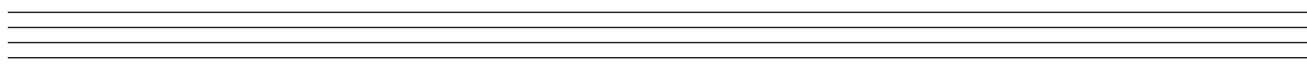


- Plot the chords available in this key (I, ii, IV, V, vi) either in the chord bank grid *or* on the stave below. The first chord is given.

Notes of chord	G E C		B G E				F D B
Chord symbol	C		Em				B ^{dim}
Roman numeral	I	ii	iii	IV	V	vi	vii



ROUGH WORK



- Study the piece of music below.
- Complete the phrase endings by adding suitable chords and descant notes at A, B, C and D.
- You may use either chord symbols *or* Roman numerals, but not both.

The musical score is written in 3/4 time and consists of two staves: a Treble Clef staff labeled 'Descant' and a Bass Clef staff labeled 'Melody'. The piece is divided into four measures per phrase, with the final measure of each phrase ending in a half note. The four phrase endings are labeled A, B, C, and D, each with three empty boxes for completion.

Phrase A: The Descant staff has a half note G4, a half note A4, and a half note B4. The Melody staff has a half note G2, a half note A2, and a half note B2.

Phrase B: The Descant staff has a half note G4, a half note A4, and a half note B4. The Melody staff has a half note G2, a half note A2, and a half note B2.

Phrase C: The Descant staff has a half note G4, a half note A4, and a half note B4. The Melody staff has a half note G2, a half note A2, and a half note B2.

Phrase D: The Descant staff has a half note G4, a half note A4, and a half note B4. The Melody staff has a half note G2, a half note A2, and a half note B2.

ROUGH WORK

ROUGH WORK

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ROUGH WORK

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2009. M51

Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2009

WRITE YOUR EXAMINATION NUMBER HERE 

MUSIC – ORDINARY LEVEL

LISTENING (100 marks)

THURSDAY 18 JUNE – AFTERNOON 1.30–3.00

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 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.
-

CEIST	MARC
1	
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IOM	
GRÁD	

Q. 1 An excerpt from *Sgt. Pepper's Lonely Hearts Club Band* by John Lennon & Paul McCartney.

- 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 1–12

3
It was twen-ty years a - go to - day— Ser-geant

6
Pep - pertaught the band to play... They've been go - ing in and out of style... but they're

8
gua-ran-tee'd to raise a smile... So may I in - tro-duce to you... the

10
act you've known for all these years... Ser-geant Pep - per's Lone-ly Hearts Club Band.

Section B, Bars 13–29. The lyrics of this section are printed below.

<i>Line 1</i>	We're Sergeant Pepper's Lonely Hearts Club Band
<i>Line 2</i>	We hope you will enjoy the show
<i>Line 3</i>	Sergeant Pepper's Lonely Hearts Club Band
<i>Line 4</i>	Sit back and let the evening go
<i>Line 5</i>	Sergeant Pepper's Lonely, Sergeant Pepper's Lonely
<i>Line 6</i>	Sergeant Pepper's Lonely Hearts Club Band.

Section C, Bars 30–42. There is no printed music for this section.

Section A, Bars 1–12

- (i) The time signature of this song is

☐ $\frac{2}{4}$

☐ $\frac{4}{4}$

☐ $\frac{3}{4}$

- (ii) Identify **one** feature of the vocal line as heard in this section.

- (iii) The opening of this section uses different sound effects. Explain.

Section B, Bars 13–29

- (i) Which brass instruments are heard playing in this section? -----

- (ii) Identify **one** way in which the vocal line in this section differs from the vocal line in Section A.

- (iii) The cadence at the end of line 4 is

☐ perfect

☐ imperfect

☐ interrupted

Section C, Bars 30–42. There is no printed music for this section.

- (i) Which **one** of the following can be heard in this section?

☐ imitation

☐ sustained chords

☐ triplets

- (ii) What instruments do the Beatles play in this song?

- (iii) In the table below, write down the Beatles songs on your course in which the instruments listed are heard.

Instrument(s)	Song
Clarinets	
Harp and Strings	
French Horns	

Q. 2 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 bars 1–15 of the excerpt is printed below.



• Answer the following questions:

(i) From which movement is this excerpt taken?

- ☐ one ☐ two ☐ three

(ii) In bars 1–8 the piano plays

- ☐ melody ☐ melody and accompaniment ☐ accompaniment

(iii) Which **one** of the following can be heard in this section after bar 15?

- ☐ repeated notes ☐ scales ☐ triplets

(iv) The form of this movement as a whole is

- ☐ binary ☐ ternary ☐ sonata rondo ☐ sonata

(v) The style of this concerto is

- ☐ popular ☐ classical ☐ romantic ☐ modern

Identify **one** feature of this style as heard in *Piano Concerto in A Major K488*.

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

- There is a twenty second gap between each playing of the music in this question.
- There is no printed music for this question.
- Answer the following questions:

(i) Name the movement from which this excerpt is taken _____

(ii) The metre of this movement is

☐ 2

☐ 3

☐ 4

(iii) This excerpt features a descending scale played twice.
It is played by the

☐ trumpet

☐ French horn

☐ trombone

(iv) This excerpt features a change in tempo. Describe this change.

(v) This symphony features an *idée fixe*. Explain.

(10)

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.
- There is no printed music for this question.
- Answer the following questions:

(i) This section is based on

☐ Dies Irae

☐ three note cell

☐ Totentanz

(ii) The woodwind instrument heard in this excerpt is the

☐ flute

☐ clarinet

☐ piccolo

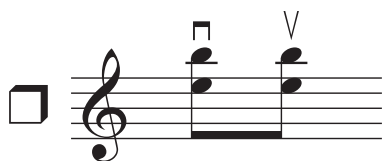
(iii) In this section the piano mostly plays

☐ scales

☐ chords

☐ arpeggios

(iv) Which of the following techniques means *glissando*?



Explain the term *glissando*.

(v) Name **three** percussion instruments which Deane uses in *Seachanges*.

1. -----

2. -----

3. -----

(10)

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Q. 5 Irish Music

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

- Answer the questions on each excerpt.

Excerpt 1.

- (i) This tune is an example of a

☐ hornpipe

☐ reel

☐ slip jig

- (ii) A typical bar of rhythm associated with this type of dance is



- (iii) Name the instrument playing in this excerpt _____

Excerpt 2

- (i) What is this style of singing called? _____

- (ii) Identify **two** features of this style of singing which are present in the recording.

1. _____

2. _____

- (iii) The texture of the excerpt is

☐ monophonic

☐ homophonic

☐ polyphonic

Excerpt 3

(i) Name **two** instruments which play the melody in this recording.

1. _____ 2. _____

(ii) Name **one** instrument which plays the accompaniment.

(iii) This excerpt is played by

☐

a ceili band

☐

an orchestra

☐

a traditional group

(iv) Describe **one** way in which this performance is traditional.

(25)

There is a twelve minute gap before the next question.

Q. 6 Aural Skills. This question is based on THREE excerpts from *Gloria* by Antonio Vivaldi.

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

Excerpt 1

- An excerpt from *Domine Fili unigenite*. The outline score of bars 1–17 of the excerpt is printed below.

8 9 10 11 12

Do - mi - ne Fi - li u - ni - ge - ni - te, Je - - -

13 14 15 16 17

- - - - - su - Chris - te.

(i) The bass line of the first 8 bars

- ☐ ascends by step ☐ ascends by leap
- ☐ descends by step ☐ descends by leap

(ii) In bars 9–17, the singers are

- ☐ male ☐ female ☐ both male and female

(iii) From bar 18

- ☐ more voices enter ☐ more instruments enter ☐ more voices and instruments enter

Excerpt 2

- An excerpt from *Laudamus te*. The outline score of bars 17–36 of the excerpt is printed below.

16 17 18 19 20 21 22 23 24

Lau - da-mus te, Ben - e - di - ci-mus te,

25 26 27 28 29 30

A - dor - a - mus te, Glo - ri - fi - ca - - -

31 32 33 34 35 36

- - - - - mus te.

(i) The introduction features

☐ scales

☐ repeated notes

☐ long sustained notes

(ii) The voices in this excerpt are

☐ male

☐ female

☐ both male and female

They sing in

☐ unison

☐ imitation

☐ contrary motion

(iii) What family of instruments accompanies the voices in this excerpt? _____

Excerpt 3

- An excerpt from *Quoniam tu solus Sanctus*. There is no printed music for this section.

(i) Name the brass instrument heard in the introduction. _____

(ii) The vocals in this excerpt feature

☐ descending scales

☐ repeated notes

☐ arpeggios

(iii) This excerpt features a change in

☐ dynamics

☐ tempo

☐ instruments

Explain

(20)

You have five minutes to complete the examination paper.

ROUGH WORK

Handwriting practice lines consisting of 25 horizontal dashed lines.

ROUGH WORK

Handwriting practice lines consisting of 25 horizontal dashed lines.

ROUGH WORK

ROUGH WORK

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