



Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2011

WRITE YOUR EXAMINATION NUMBER HERE 

MUSIC – ORDINARY LEVEL
COMPOSING (100 marks)
THURSDAY 23 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) ☐ flute ☐ oboe ☐ trumpet ☐ violin

Andante

The first staff of music for section (a) is in treble clef, key of D major (two sharps), and 3/4 time. It begins with a half note D4, followed by a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and ends with a half note D5. The second staff is empty for the student to continue the melody.

AND

(b) ☐ clarinet ☐ violin ☐ flute ☐ trumpet

Moderato

The first staff of music for section (b) is in treble clef, key of Bb major (two flats), and 4/4 time. It begins with a half note Bb3, followed by a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, and ends with a half note Bb4. The second staff is empty for the student to continue the melody.

(40)

Q.2 SETTING MUSIC TO A GIVEN TEXT

Here is an extract from *Evening Star* by Edgar Allan Poe:

'Twas noontide of summer

And mid-time of night

And stars in their orbits

Shone pale thro' the light.

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

3/4

'Twas noon - tide ____ of ____ sum - mer

And mid - time ____ of ____ night

And stars in their or - bits

Shone pale thro' the light.

- 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.

3/4

'Twas noon - tide ____ of ____ sum - mer

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:

☐ clarinet ☐ flute ☐ violin ☐ descant recorder



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 ☐ descant recorder ☐ flute ☐ violin



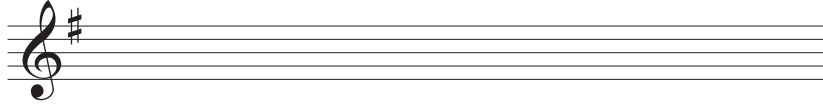
SECTION B – HARMONY (60 marks)

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

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

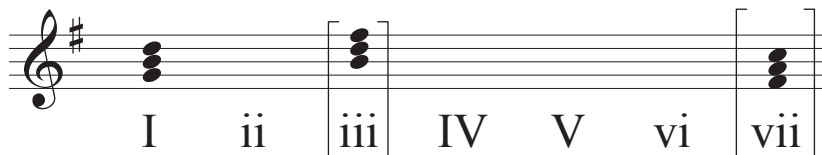
PREPARATORY WORK

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

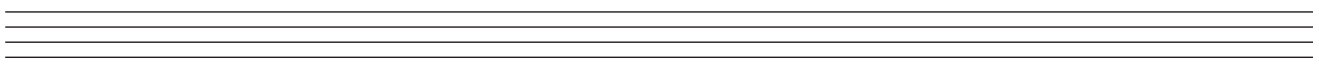
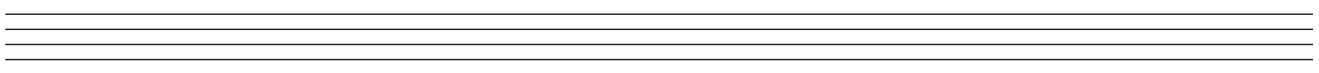
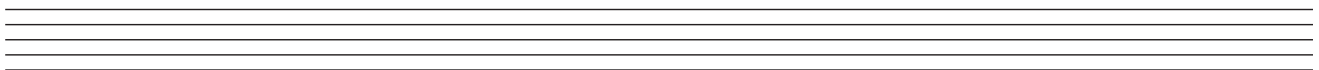


- Plot the chords available in this key (I, ii, IV, V, and vi) either in the chord bank grid *or* on the staff below. The first chord is given.

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

A

B

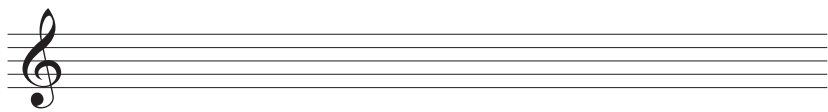
C

D

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

PREPARATORY WORK

- Write out the scale of C 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	G E C		B G E				F D B
Chord symbol	C		Em				Bdim
Roman numeral	I	ii	iii	IV	V	vi	vii

I ii [iii] IV V vi [vii]

ROUGH WORK

Three sets of blank musical staves for 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

B

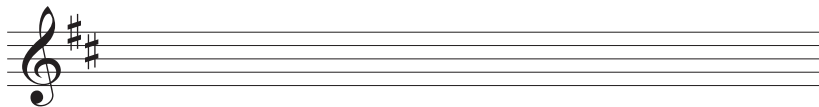
C

D

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

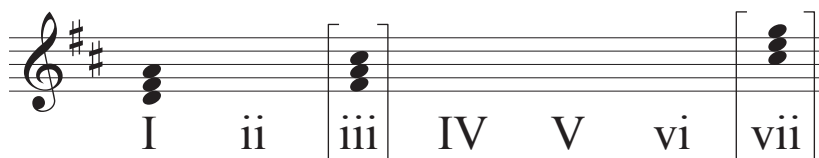
PREPARATORY WORK

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

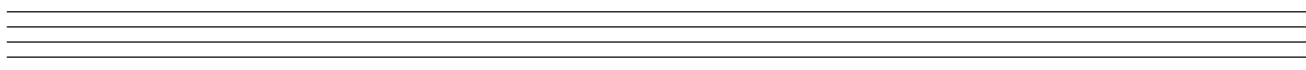
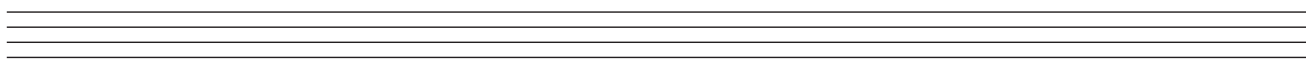
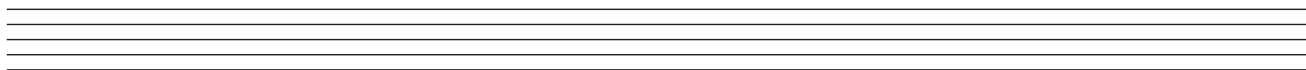


- Plot the chords available in this key (I, ii, IV, V, and vi) either in the chord bank grid *or* on the staff below. The first chord is given.

Notes of chord	A F# D		C# A F#				G E C#
Chord symbol	D		F#m				C#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.

□ □ □

□ □ □

□ □ □

□ □ □

ROUGH WORK

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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.
-

CEIST	MARC		
1			
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Q. 1 Three excerpts from Cantata *Jesu, der du meine Seele* by J.S. Bach.

- 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 1–8 of the vocal line in this excerpt are printed below.

1
Wir ei - - - - - len mit

2
3
schwa - chen, doch em - si - gen Schrit - ten, O Je - su, O Mei - ster,

4
5
6
O Je - su, O Mei - ster, zu hel - fen zu dir,

7
8

Excerpt 2. There is no printed music for this excerpt.

Excerpt 3. An outline score of the instrumental music in this excerpt is printed below.

tr.

piano *forte* *(tr)*

Excerpt 1

- (i) This excerpt is taken from
☐ a recitative ☐ an aria ☐ a chorale
- (ii) In bars 1–8 of this excerpt, the voices sing in
☐ unison ☐ imitation ☐ contrary motion
- They are accompanied by
☐ cello ☐ cello, organ ☐ cello, organ, double bass
- (iii) Identify **one** feature of the vocal line in this excerpt.

Excerpt 2

- (i) This excerpt is sung by
☐ an alto ☐ a tenor ☐ a bass
- (ii) In this excerpt, the vocal line features
☐ scales ☐ wide leaps ☐ ornamentation
- The accompaniment features
☐ a chaconne ☐ a walking bass ☐ sustained notes
- (iii) This excerpt is taken from a recitative. Explain recitative.

Excerpt 3

- (i) Identify the woodwind instrument that plays the melody in this excerpt. _____
- (ii) The cadence at the end of the excerpt is
☐ plagal ☐ imperfect ☐ perfect
- (iii) Explain **two** of the following features which can be heard in Cantata *Jesu, der du meine Seele*.

figured bass _____

pedal note _____

melisma _____

ritornello _____

continuo _____

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

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

☐ violin, viola

☐ violin, cello

☐ violin, viola, cello

These instruments play

☐ expressively

☐ lightly

☐ roughly

(ii) Identify the instrument which enters later in the excerpt. _____

(iii) This excerpt features changes of

☐ time signature

☐ tempo

☐ tonality

(iv) In this excerpt, the instruments play in canon. Explain.

(v) Name an Irish melody which Gerald Barry uses in his *Piano Quartet No.1*.

(10)

Q. 3 An excerpt from *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 1–11 of the excerpt is printed below.

1 2 3 4 5 6 7 8 9 10 11

p marc. *mf* *p*

• Answer the following questions:

(i) From which part of the work is this excerpt taken?

- ☐ towards the beginning ☐ in the middle ☐ towards the end

(ii) The melody in this excerpt is known as the

- ☐ Love theme ☐ Strife theme ☐ Friar Lawrence theme

(iii) At the beginning of the excerpt, the accompanying strings play

- ☐ block chords ☐ very loud ☐ pizzicato scales

(iv) Describe how the texture changes from bar 12.

(v) Explain the markings *p* and *mf* as they appear on the score above.

p -----

mf -----

(10)

Q. 4 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 lyrics are printed below.

1. Oooh, oooh, oooh,
2. Oooh yeah, oooh yeah
3. Nothing really matters
4. Anyone can see
5. Nothing really matters
6. Nothing really matters to me
7. Any way the wind blows.

- Answer the following questions:

(i) This excerpt is taken from the

☐ introduction

☐ coda

☐ main song

(ii) The melody in lines 3 and 4 is

☐ the same

☐ similar

☐ completely different

(iii) After line 6, the piano accompaniment mostly features

☐ broken chords

☐ scales

☐ repeated notes

(iv) The percussion instrument heard at the very end of this excerpt is

☐ cymbal

☐ bass drum

☐ gong

(v) Explain **two** of the following as heard in *Bohemian Rhapsody*

a capella

panning

staccato chords

syncopation

(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) The instrument playing in this excerpt is the

☐ uilleann pipes

☐ violin

☐ accordion

- (ii) This tune is an example of a

☐ march

☐ lament

☐ dance tune

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

Excerpt 2

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

☐ jig

☐ reel

☐ hornpipe

- (ii) The time signature of this type of dance is

☐ $\frac{4}{4}$

☐ $\frac{3}{4}$

☐ $\frac{6}{8}$

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

☐ 

☐ 

☐ 

- (iv) Name the instrument which plays the melody in this excerpt. -----

Excerpt 3

(i) Name the instrument which plays the melody in this excerpt. _____

(ii) The form of the tune heard in this excerpt is

☐ AABA

☐ AABB

☐ ABBA

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

(iv) Identify **one** non-traditional feature of the music heard in this excerpt.

(25)

There is a twelve minute gap before the next question.

Q. 6 Aural Skills. This question is based on TWO excerpts of orchestral music.

- 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 the 3rd movement of a concerto by W.A. Mozart.

- The full excerpt will be played ONCE only. Bars 1–8, taken from this excerpt, will then be played THREE times.
- The outline score of bars 1–8 is printed below.



(i) In this excerpt, the melody is played by

- ☐ clarinet ☐ cello ☐ French horn

This instrument belongs to the

- ☐ string family ☐ woodwind family ☐ brass family

(ii) Insert the **three** missing melody notes at **X** on the score above.

(iii) The accompaniment features

- ☐ long sustained notes ☐ short chords ☐ arpeggios

- The next 8 bars (bars 9–16) will now be played THREE times.

(i) Identify one way in which this music differs from the music of bars 1–8.

(ii) This excerpt features

- ☐ a counter melody ☐ scales ☐ repeated notes

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

- ☐ perfect ☐ imperfect ☐ plagal

Excerpt 2. The *Flight of the Bumblebee* by Rimsky-Korsakov will be played THREE times.

(i) The texture of the music in this excerpt is

☐ monophonic ☐ homophonic ☐ polyphonic

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

(ii) The time signature of the excerpt is

☐ $\frac{2}{4}$ ☐ $\frac{3}{4}$ ☐ $\frac{6}{8}$

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

☐ canon ☐ melody on trumpet ☐ pizzicato strings
☐ melody on flute ☐ a rallentando ☐ a countermelody

- The excerpt will be played once more. Answer (iv) below.

(iv) How does the composer describe the flight of the bumblebee in this excerpt?

(20)

You have three 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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