



**Coimisiún na Scrúduithe Stáit**  
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2019

WRITE YOUR EXAMINATION NUMBER HERE 

**MUSIC – ORDINARY LEVEL**  
**COMPOSING (100 marks)**  
**THURSDAY 20 JUNE – AFTERNOON 3:15–4:45**

CENTRE STAMP

**FOR THE EXAMINER**

Total marks

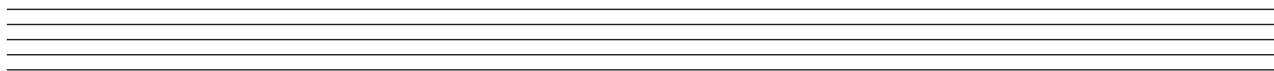
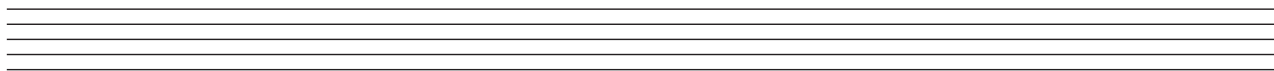
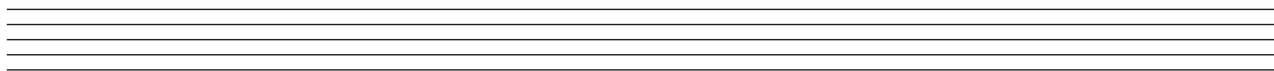
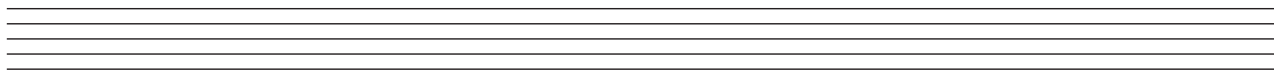
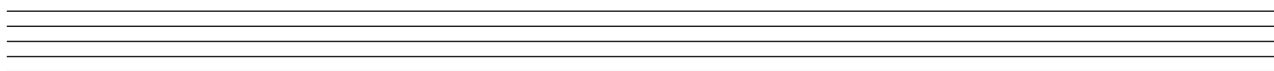
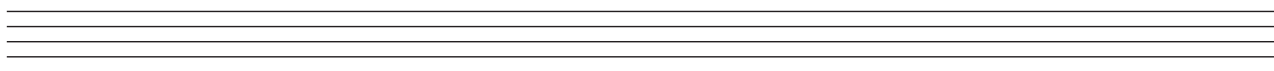
**INSTRUCTIONS TO CANDIDATES**

- ☐ Write your examination number in the box above.
- ☐ Answer the questions in the spaces provided in this answer book.
- ☐ Use the blank staves throughout the answer book for roughwork.

QUESTION	MARK			
1				
2				
3				
4				
5				
6				
TOTAL				
GRADE				

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

## ROUGH WORK



**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**

Answer (a) **and** (b).

- (a)
- 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 your melody from the following list:

☐ descant recorder    ☐ clarinet    ☐ trumpet    ☐ violin

**Moderato**

The musical notation for Q1(a) consists of two staves. The first staff is in treble clef, key of B-flat major (one flat), and 4/4 time. It begins with a mezzo-forte (*mf*) dynamic. The first four bars of the melody are: B-flat (quarter), A (quarter), G (quarter), F (quarter), E (half), D (half), C (half), and B-flat (half). The second staff is a blank treble clef staff in the same key and time signature, intended for the student's continuation of the melody.

**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 your melody from the following list:

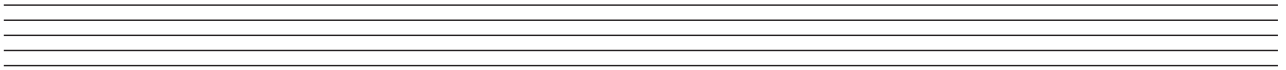
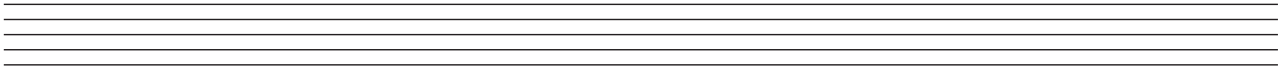
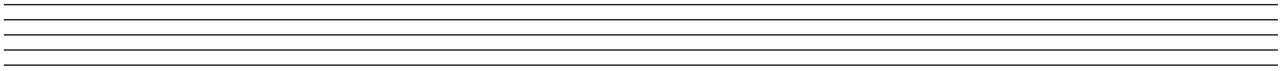
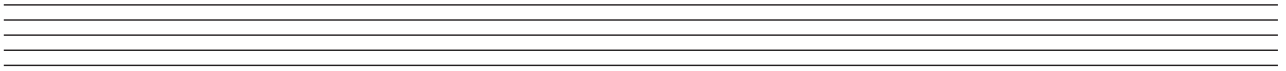
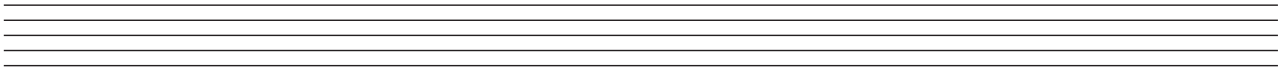
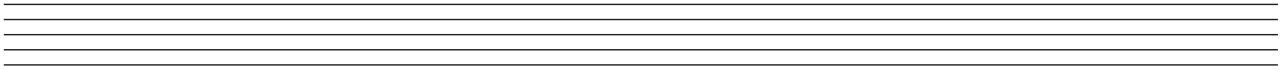
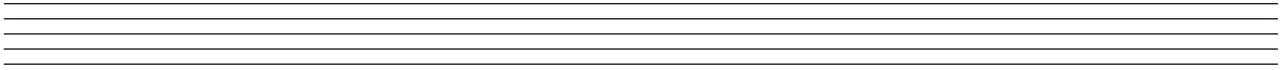
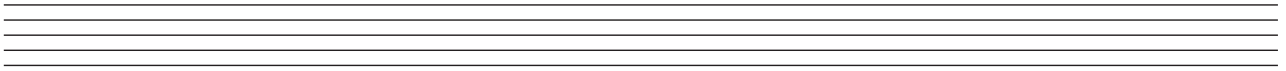
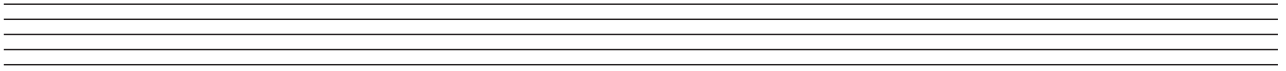
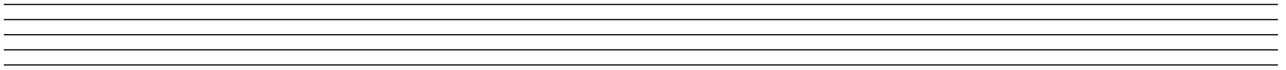
☐ descant recorder    ☐ clarinet    ☐ trumpet    ☐ violin

**Moderato**

The musical notation for Q1(b) consists of two staves. The first staff is in treble clef, key of D major (two sharps), and 3/4 time. It begins with a mezzo-piano (*mp*) dynamic. The first four bars of the melody are: D (quarter), E (quarter), F# (quarter), G (quarter), A (half), B (half), C (half), and D (half). The second staff is a blank treble clef staff in the same key and time signature, intended for the student's continuation of the melody.

**(40)**

## ROUGH WORK



Answer (a) **and** (b).

You may write me down in history  
With your bitter, twisted lies,  
You may trod me in the very dirt  
But still, like dust, I'll rise.

- 4/4**
- You may write me down in his - to - ry With your  
bit - ter, twist - ed lies, You may  
trod me in the ve - ry dirt But  
still, like dust, I'll rise.

- ## Moderato

*f*

You may write me down in his - to - ry With your

ROUGH WORK

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

Answer (a) **and** (b).

- (a)
- Study this opening of a waltz.
  - 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 your melody from the following list:

☐ descant recorder

☐ clarinet

☐ trumpet

☐ violin

**Moderato**

*mp*

**and**

- (b)
- Study this opening of a march.
  - 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 your melody from the following list:

☐ descant recorder

☐ clarinet

☐ trumpet

☐ violin

**Moderato**

*mf*

(40)

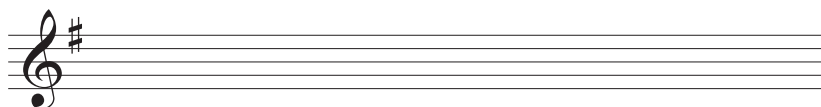
## SECTION B – HARMONY (60 marks)

Answer **one** question only in this section: Q4 or Q5 or Q6.

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

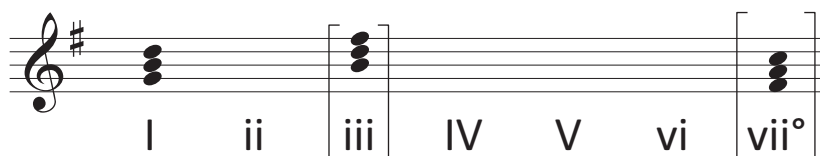
#### PREPARATORY WORK

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



- Plot the chords available in this key (I, ii, IV, V 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#°
Roman numeral	I	ii	iii	IV	V	vi	vii°



#### ROUGH WORK

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#### FOR THE EXAMINER

Grid				
Bass notes				
Bass quality				
Melody notes				
Quality of melody				



- Study the piece of music below.
- Using the given rhythms, add melody and bass notes to complete each phrase with cadence and approach chords as follows:

- (i) At A, a **plagal** cadence with approach chord (vi—IV—I)
- (ii) At B, an **interrupted** cadence with approach chord (ii—V—vi)
- (iii) At C, an **imperfect** cadence with approach chord (V—I—V)
- (iv) At D, a **perfect** cadence with approach chord (IV—V—I)

The image shows four musical staves, each in 3/4 time and key of D major (one sharp). Each staff has a pre-written melody and bass line for the first two measures, followed by empty staves for completion. Above each staff is a rhythm line with three notes: a quarter note, an eighth note, and a dotted quarter note. The staves are labeled A, B, C, and D.

**Staff A:** Melody: D4 (quarter), E4 (eighth), F#4 (dotted quarter). Bass: G3 (quarter), A3 (half).

**Staff B:** Melody: D4 (quarter), E4 (eighth), F#4 (dotted quarter). Bass: G3 (quarter), A3 (half).

**Staff C:** Melody: D4 (quarter), E4 (eighth), F#4 (dotted quarter). Bass: G3 (quarter), A3 (half).

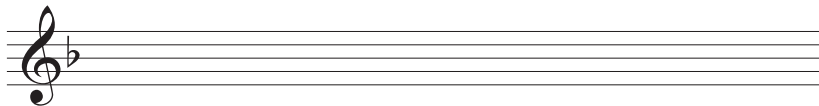
**Staff D:** Melody: D4 (quarter), E4 (eighth), F#4 (dotted quarter). Bass: G3 (quarter), A3 (half).

(60)

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

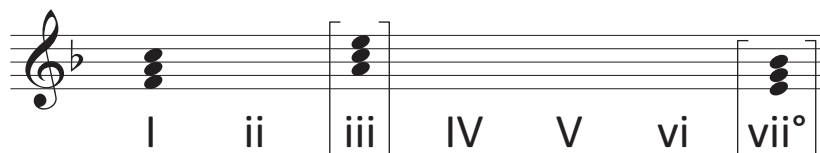
### PREPARATORY WORK

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

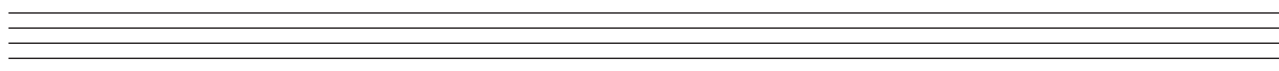
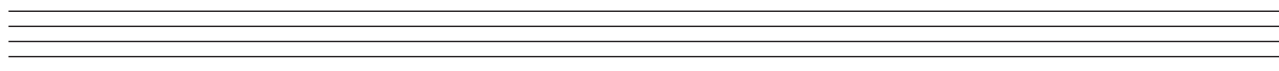


- Plot the chords available in this key (I, ii, IV, V and vi) either in the chord bank grid or on the staff below. The first chord is given.

Notes of chord	C A F		E C A				B $\flat$ G E
Chord symbol	F		Am				E $^{\circ}$
Roman numeral	I	ii	iii	IV	V	vi	vii $^{\circ}$



### ROUGH WORK



### FOR THE EXAMINER

Grid				
Chords				
Chord progression quality				
Bass notes				
Bass quality				

- 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.
- Do not repeat the same chord in adjacent boxes.

A

B

C

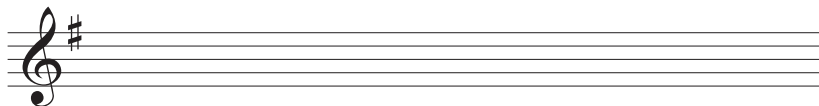
D

(60)

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

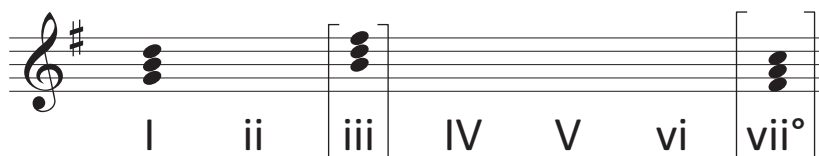
### PREPARATORY WORK

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

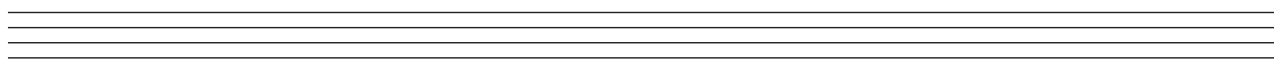
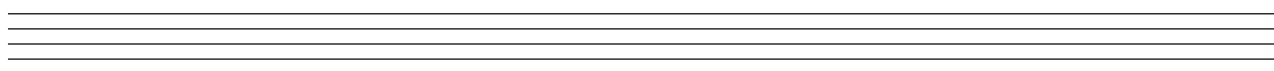


- Plot the chords available in this key (I, ii, IV, V and vi) either in the chord bank grid or on the staff below. The first chord is given.

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



### ROUGH WORK



### FOR THE EXAMINER

Grid				
Chords				
Chord progression quality				
Descant notes				
Descant quality				

- 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.

A

Descant

Melody

Bass

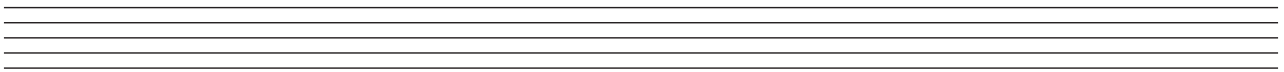
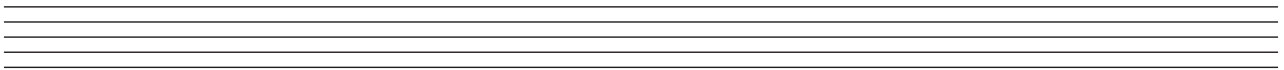
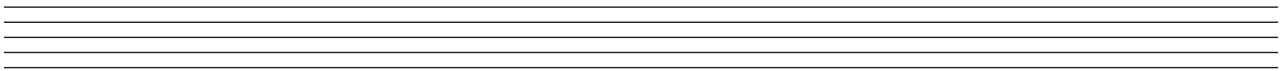
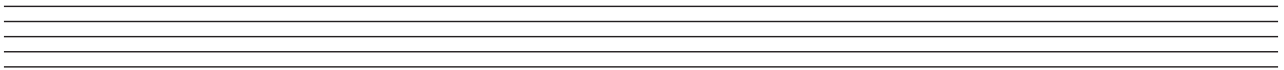
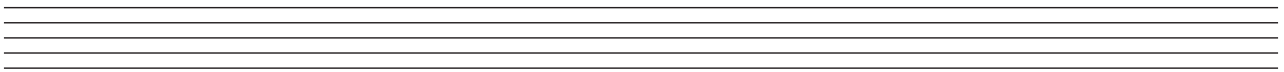
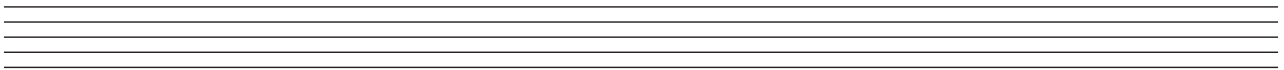
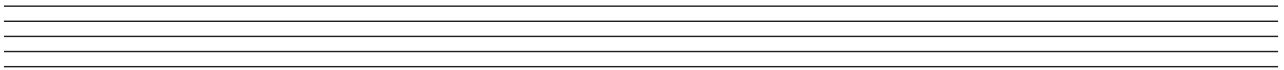
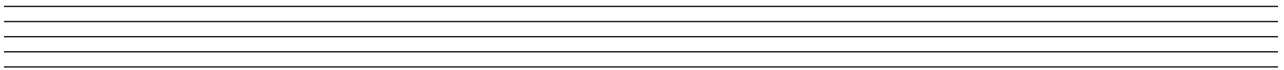
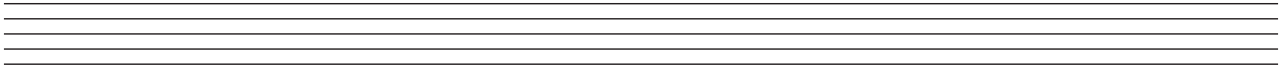
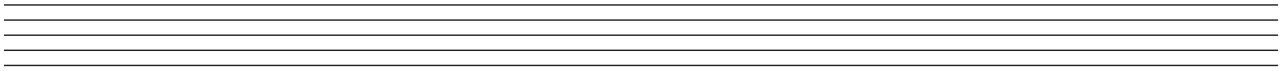
B

C

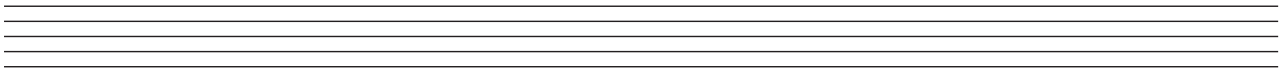
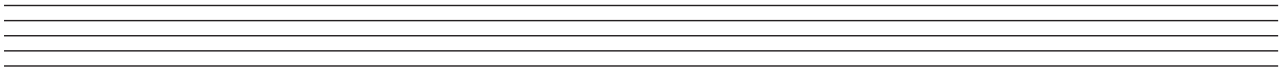
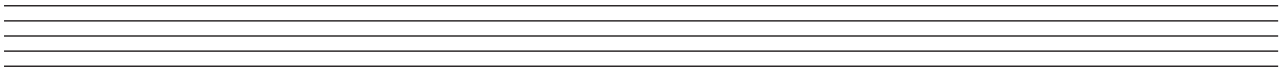
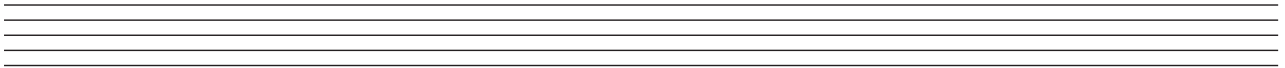
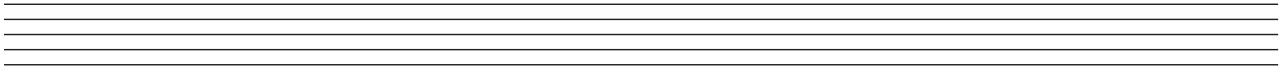
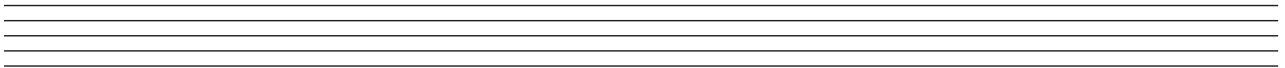
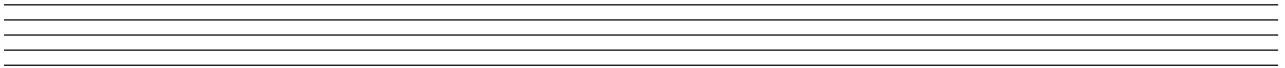
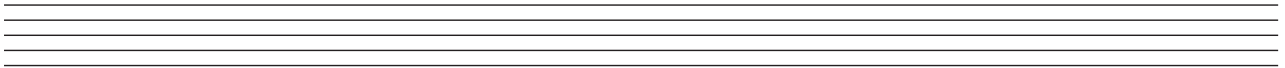
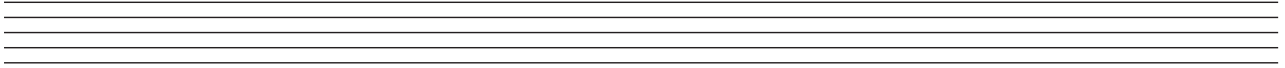
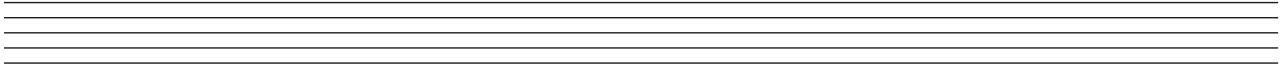
D

(60)

## ROUGH WORK



## ROUGH WORK



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**Coimisiún na Scrúduithe Stáit**

State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2019

WRITE YOUR EXAMINATION NUMBER HERE

**MUSIC – ORDINARY LEVEL**
**LISTENING (100 marks)**
**THURSDAY 20 JUNE – AFTERNOON 1:30–3:00**

CENTRE STAMP

**FOR THE EXAMINER**

Total marks

**INSTRUCTIONS TO CANDIDATES**

- ☐ Write your examination number in the box above.
- ☐ Before the examination begins, listen carefully to the test excerpt. If you cannot hear the recording clearly, inform the Superintendent immediately.
- ☐ Listen for the warning pip and announcements on the recording.
- ☐ 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.
- ☐ Rough work pages are included in this answer book.

Q	MARK			
1				
2				
3				
4				
5				
6				
TOTAL				
GRADE				

**Q. 1** Five excerpts from *Romeo and Juliet Fantasy Overture* by Tchaikovsky.

- Answer the questions on each excerpt.

**Excerpt 1, played three times. An outline score of bars 1–8 of the music in this excerpt is printed below.**



**(a)** The theme heard in this excerpt is the

- ☐ Friar Lawrence theme      ☐ Strife theme      ☐ Love theme

**(b)** The accompaniment in bars 1–8 features

- ☐ an ascending scale on flute
- ☐ a 2-note descending figure on French horn
- ☐ *pizzicato* strings

**(c)** This excerpt is taken from the

- ☐ introduction      ☐ recapitulation      ☐ coda

**Excerpt 2, played three times.**

**(d)** Describe the texture of the music heard in this excerpt.

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Excerpt 3, played three times. An outline score of the music in this excerpt is printed below.



(e) The missing notes at X on the score are



Excerpt 3, played once more.

(f) The theme heard in this excerpt is the

☐ Strife theme

☐ Friar Lawrence theme

☐ Love theme

(g) The tonality of the music is

☐ major

☐ minor

Excerpt 4, played three times.

(h) Name the percussion instrument heard in this excerpt. \_\_\_\_\_

It plays

☐ syncopated rhythm

☐ dotted rhythm

☐ triplet rhythm

Excerpt 5, played three times.

(i) Describe how Tchaikovsky creates a feeling of calm and tranquillity in the music heard in this excerpt.

-----

-----

(25)

**Q. 2** An excerpt from *Piano Quartet No.1* by Gerald Barry will be played three times.

- Answer the following questions:

**(a)** Name the four instruments playing in this excerpt.

1. \_\_\_\_\_ 3. \_\_\_\_\_  
2. \_\_\_\_\_ 4. \_\_\_\_\_

**(b)** The music in this excerpt features

☐ scales ☐ harmonics ☐ repeated notes

**(c)** The music is performed

☐ pizzicato ☐ flautando ☐ with accents

**(d)** This excerpt uses augmentation. Explain augmentation.

\_\_\_\_\_  
\_\_\_\_\_

**(e)** Describe one of the following features used by Gerald Barry in his *Piano Quartet No.1*:

canon          retrograde          hand clusters

Feature: \_\_\_\_\_

Description: \_\_\_\_\_

\_\_\_\_\_

**(10)**

**Q. 3** An excerpt from Cantata *Jesu, der du meine Seele* by J.S. Bach will be played three times.

• Answer the following questions:

**(a)** This excerpt is taken from

☐ a chorus      ☐ a recitative      ☐ an aria

**(b) (i)** The type of voice heard in this excerpt is

☐ an alto      ☐ a tenor      ☐ a bass

**(ii)** The singer is accompanied by

☐ strings      ☐ organ and bass      ☐ strings, organ and oboe

**(c)** Identify one feature of the vocal line heard in this excerpt.

-----

**(d)** Identify one feature of the accompaniment in this excerpt.

-----

**(e)** The cadence heard at the end of this excerpt is

☐ plagal      ☐ imperfect      ☐ perfect

**(10)**

**Q. 4** Two excerpts from *Bohemian Rhapsody* by Freddie Mercury.

- Answer the questions on each excerpt.

**Excerpt 1, played three times. The lyrics are printed below.**

Line 1	I see a little silhouette of a man,
Line 2	Scaramouche, Scaramouche, will you do the Fandango?
Line 3	Thunderbolt and light'ning, very, very fright'ning me.
Line 4	Galileo, Galileo, Galileo, Galileo, Galileo Figaro. Magnifico.
Line 5	I'm just a poor boy, nobody loves me.
Line 6	He's just a poor boy from a poor family,
Line 7	Spare him his life from this monstrosity.

**(a) (i)** The opening chords of this excerpt (before the vocals enter) are

☐ block chords

☐ broken chords

**(ii)** These chords are played on \_ \_ \_ \_ \_

**(b)** In which line are the drums heard for the first time? \_ \_ \_ \_ \_

**(c)** The bass line heard in line 6 features

☐ long sustained notes

☐ a scale

☐ repeated notes

*This question continues on the next page*

**Excerpt 2, played three times. The lyrics are printed below.**

Line 8            Easy come, easy go, will you let me go?  
Line 9            Bismillah. No we will not let you go. Let him go.  
Line 10          Bismillah. We will not let you go. Let him go.  
Line 11          Bismillah. We will not let you go. Let me go.  
Line 12          Will not let you go. Let me go. Will not let you go. Let me go. Oh.  
Line 13          No no no no no no no.  
Line 14          Oh mama mia, mama mia. Mama mia let me go.  
Line 15          Beelzebub has a devil put aside for me, for me, for me.

**(d)** Lines 9–12 feature antiphonal dialogue. Explain.

-----  
-----

**(e)** Identify two differences between the music heard in Excerpt 2 and the music in the opening section of *Bohemian Rhapsody*.

1st difference: -----

2nd difference: -----

**(10)**

## Q. 5 Irish Music

You will hear three excerpts, each played three times.

- Answer the questions on each excerpt.

### Excerpt 1

One verse from the ballad *The Bonny Irish Maid*.

- (a) Identify one traditional feature of the music heard in this excerpt.

-----

-----

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

-----

-----

- (c) The form of the verse heard in this excerpt is

☐ AABB      ☐ ABBA      ☐ AABA

### Excerpt 2

- (d) This tune is

☐ a dance tune      ☐ a march      ☐ a slow air

- (e) The instrument playing the melody is the

☐ fiddle      ☐ uilleann pipes      ☐ low whistle

- (f) The music in this excerpt features

☐ free rhythm      ☐ a drone      ☐ ornamentation

- (g) Describe one non-traditional feature of this performance.

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**Excerpt 3**

**(h)** Name the instrument heard playing the melody in this excerpt.

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**(i)** Which one of the following can be heard in the melody in this excerpt?

☐ ornamentation

☐ triplets

☐ repeated last note

**(j)** This is a lament. How is this reflected in the music heard in the excerpt?

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**(25)**

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

**Q. 6 Aural Skills.** This question is based on four excerpts of music.

- Answer the questions on each excerpt.

**Excerpt 1, played three times. An outline score of bars 1–4 of this excerpt is printed below.**

Nun dan-ket al-le Gott mit Her-zen, Mund und Han-den.

- (a) Insert the four missing notes at **X** on the score. Use the given rhythm.

**Excerpt 1, played once more.**

- (b) The music is sung by a

☐ male voice choir ☐ female voice choir ☐ mixed voice choir

- (c) The cadence at the end of this excerpt is

☐ imperfect ☐ perfect ☐ plagal

**Excerpt 2, played three times.**

- (d) Identify two differences between the music heard in this excerpt and the music heard in Excerpt 1.

1st difference: \_\_\_\_\_

2nd difference: \_\_\_\_\_

**Excerpt 3, played three times. The lyrics are printed below.**

Line 1 It's a God-awful small affair to the girl with the mousy hair  
 Line 2 But her mummy is yelling no, and her daddy has told her to go.  
 Line 3 But her friend is nowhere to be seen, now she walks through her sunken dream  
 Line 4 To the seat with the clearest view and she's hooked to the silver screen.

(e) The vocal music of line 2 is at

- ☐ a higher pitch than line 1  
☐ the same pitch as line 1  
☐ a lower pitch than line 1

(f) Identify one change which takes place in the vocal music from line 3.

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**Excerpt 4, played twice. The lyrics are printed below.**

Line 1 <sup>A</sup>  
 Sailors fighting in the dance hall.  
 Line 2 Oh man, look at those cavemen go, it's the freakiest show.  
 Line 3 Take a look at the lawman <sup>B</sup>  
 beating up the wrong guy  
 Line 4 Oh man, wonder if he'll ever know he's in the best selling show.  
 Line 5 <sup>C</sup>  
 Is there life on Mars?

(g) Which of the following is heard in the vocal melody at A, B and C in the lyrics above?

- A ☐ an upward leap ☐ a downward leap ☐ repeated notes  
 B ☐ an upward leap ☐ a downward leap ☐ repeated notes  
 C ☐ an upward leap ☐ a downward leap ☐ repeated notes

**Excerpt 4, played twice more.**

(h) The accompaniment in this excerpt features

- ☐ trills ☐ descending scales ☐ pedal notes

**(20)**

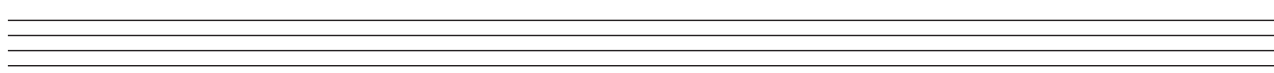
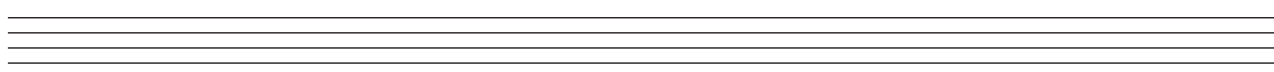
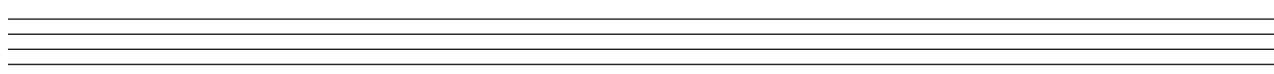
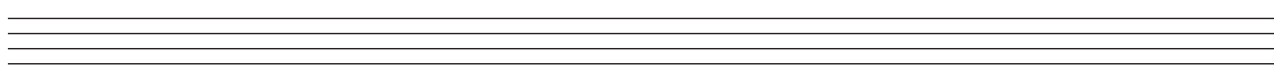
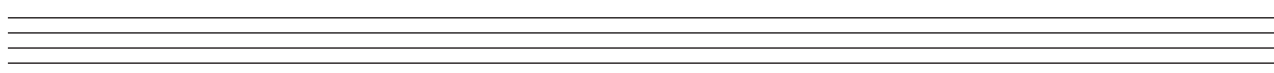
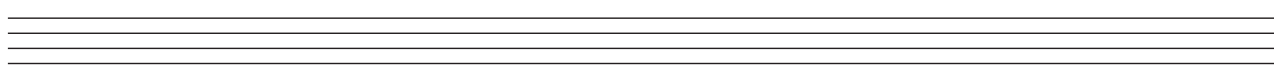
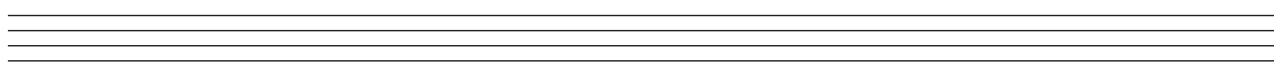
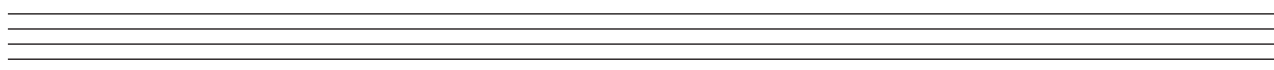
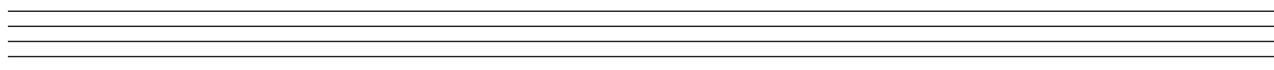
**You have three minutes to complete the examination paper.**

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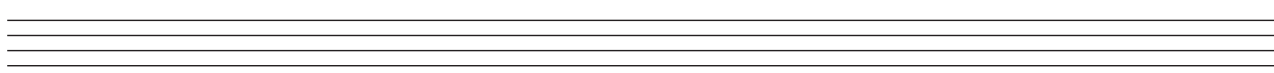
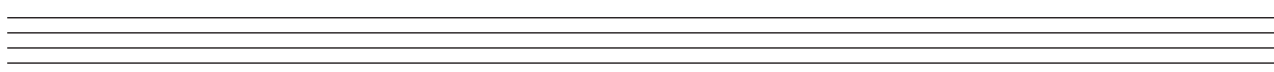
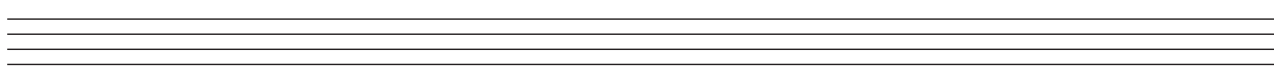
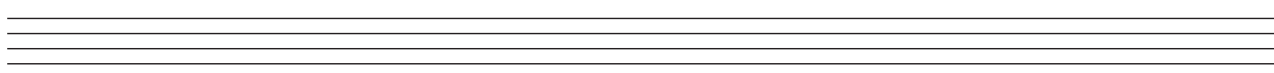
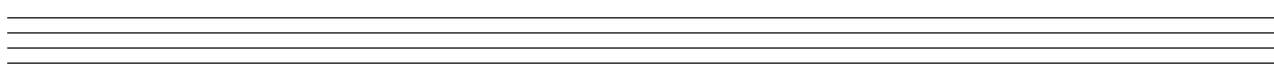
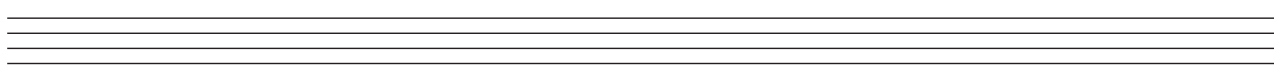
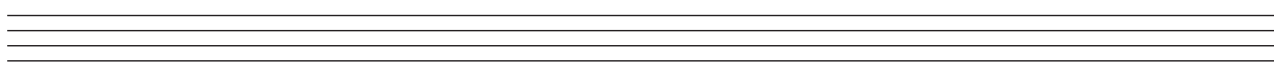
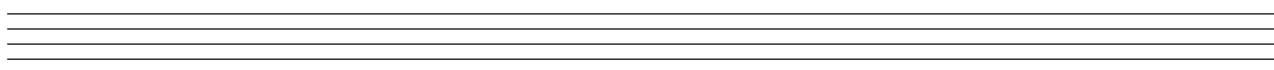
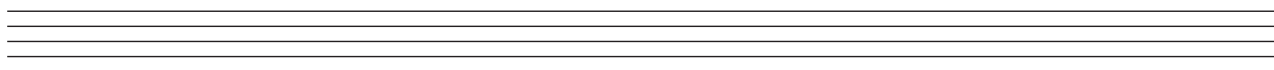
## ROUGH WORK

Handwriting practice area with 20 sets of dashed lines for rough work.

## ROUGH WORK



## ROUGH WORK



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