



Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2021

WRITE YOUR EXAMINATION NUMBER HERE 

MUSIC – ORDINARY LEVEL

COMPOSING (50 marks)

THURSDAY 24 JUNE – AFTERNOON 3:15–4:45

CENTRE STAMP

FOR THE EXAMINER

Total marks

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)	

The 2021 examination papers were adjusted to compensate for disruptions to learning due to COVID-19. This examination paper does not necessarily reflect the same structure and format as the examination papers of past or subsequent years.

Instructions

Write your examination number in the box on the front cover.

There are **two** sections in this examination paper.

Section A	Melody Composition	50 marks	3 questions
Section B	Harmony	50 marks	3 questions

- Answer as follows:
 - **one** question from Section **A** – Melody Composition

OR

- **one** question from Section **B** – Harmony
- Write your answers in the spaces provided in this booklet. There is space for extra work/rough work at the end of the booklet. Label any extra work clearly with the question number and part.

Answer **one** question only in this section:

Question 1 Continuation of a given opening (50 marks)

or

Question 2 Setting music to a given text (50 marks)

or

Question 3 Composing to a given dance rhythm or metre or form (50 marks)

Question 1
Continuation of a given opening

(50 marks)

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:

- ☐ oboe
- ☐ violin
- ☐ descant recorder
- ☐ clarinet

Moderato

mp

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:

- ☐ oboe
- ☐ violin
- ☐ descant recorder
- ☐ clarinet

Moderato

The musical notation is written on four staves. The first staff is labeled 'Moderato' and 'mf'. It contains a melody starting on a treble clef with a 3/4 time signature. The melody consists of a half note (doh), a dotted half note (doh), and a quarter note (doh). The second staff shows a melody starting on a treble clef with a mezzo-forte (mf) dynamic. The melody consists of a half note (doh), a dotted half note (doh), and a quarter note (doh). The third and fourth staves are empty for the student to continue the melody.

Question 2

(50 marks)

Setting music to a given text

Answer (a) and (b).

Here is an extract from the poem *In Memory of W. B. Yeats* by W. H. Auden.

Follow, poet, follow right
To the bottom of the night,
With your unconstraining voice
Still persuade us to rejoice;

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

1
 $\frac{4}{4}$ Foll - low, po - et, *2* foll - ow right_____

To___ the bott - om of the night,

With your un - con - strain - ing voice

Still per - suade us to re - joice;

- (b)
- Using this rhythm, continue the opening below to make a melody of eight bars.
 - End on the keynote, that is, doh.
 - Write the words under the notes.
 - Add appropriate phrasing and expression marks to the melody.

Moderato

mf

Foll - ow, po - et, foll - ow right_____

Question 3

(50 marks)

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:

- ☐ clarinet
- ☐ violin
- ☐ oboe
- ☐ trumpet

Moderato

p

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:

- ☐ clarinet
- ☐ violin
- ☐ oboe
- ☐ trumpet

Moderato

The musical notation is in 4/4 time and the key of D major (one sharp). The tempo is marked 'Moderato'. The first staff contains the following notes: D4 (dotted quarter), E4 (eighth), F#4 (eighth), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), and D5 (quarter). The melody is marked with a forte 'f' dynamic. There are first and second endings indicated by the numbers 1 and 2 above the notes. Below the first staff are three empty staves, each with a treble clef and a key signature of one sharp (F#), for the student to continue the melody.

Do not write on this page

Answer **one** question only in this section:

Question 4 Composing melody and bass notes from a set of chords at cadence points (50 marks)

or

Question 5 Adding bass notes and chord indications at cadence points (50 marks)

or

Question 6 Adding descant notes and chord indications at cadence points (50 marks)

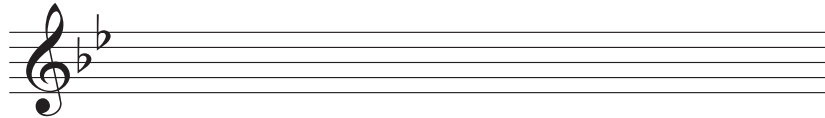
Question 4

(50 marks)

Composing melody and bass notes from a set of chords at cadence points

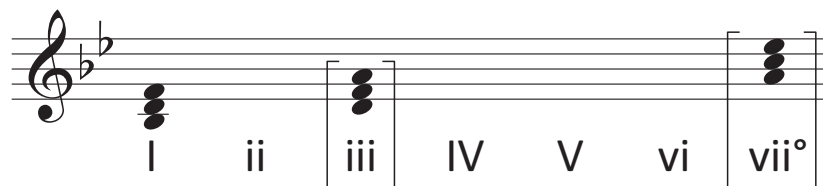
Preparatory work:

- Write out the scale of B flat 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	F D B \flat		A F D				E \flat C A
Chord symbol	B \flat		Dm				A $^{\circ}$
Roman numeral	I	ii	iii	IV	V	vi	vii $^{\circ}$



- Study the piece of music on the following page.
- 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 (I–IV–I)
 - At **B**, an IMPERFECT cadence with approach chord (vi–ii–V)
 - At **C**, an INTERRUPTED cadence with approach chord (I–V–vi)
 - At **D**, a PERFECT cadence with approach chord (IV–V–I)

A

B

C

D

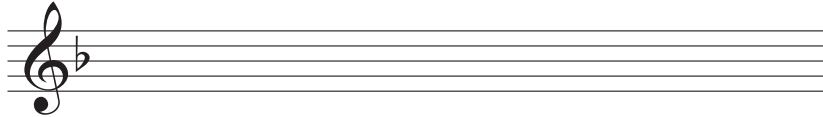
Question 5

(50 marks)

Adding bass notes and chord indications at cadence points

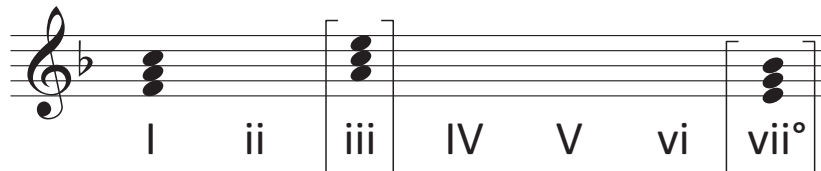
Preparatory work:

- 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 $^{\circ}$



- Study the piece of music on the following page.
- 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

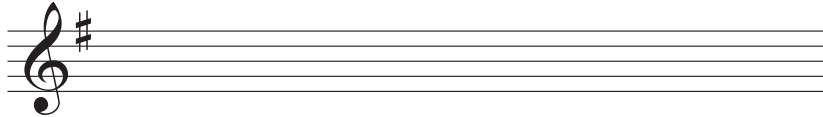
Question 6

(50 marks)

Adding descant notes and chord indications at cadence points

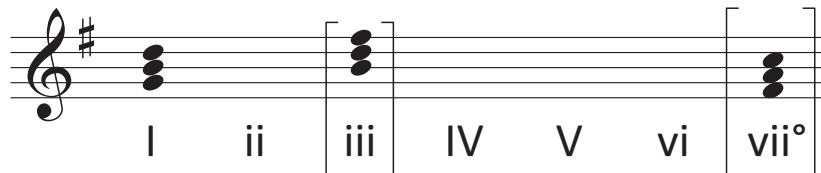
Preparatory work:

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



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



- Study the piece of music on the following page.
- 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

Extra work / Roughwork

This section provides a large area for extra work or roughwork. It contains ten sets of five horizontal lines each, spaced evenly down the page. The lines are thin and black, providing a guide for writing.

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State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2021

WRITE YOUR EXAMINATION NUMBER HERE

MUSIC – ORDINARY LEVEL
LISTENING (100 marks)
THURSDAY 24 JUNE – AFTERNOON 1:30–3:00

CENTRE STAMP

FOR THE EXAMINER

Total marks

Q	MARK			
1				
2				
3				
4				
5				
6				
TOTAL				
GRADE				

Instructions

Write your examination number in the box on the front cover.

There are **six** questions in this examination paper. Answer all questions.

- Write your answers in the spaces provided in this booklet. There is space for extra work / roughwork at the end of the booklet. Label any such extra work clearly with the question number and part.
- Before the examination begins, listen carefully to the test excerpt. If you cannot hear the recording clearly, inform the Superintendent immediately.
- There will be suitable pauses throughout for you to read and answer questions.

Question 1

(25 marks)

Six excerpts from the fourth movement of *Symphonie Fantastique* by Berlioz.

- Answer the questions on each excerpt.

Excerpt 1, played three times.

(a) The instruments playing the melody in this excerpt are

- ☐ violins
- ☐ violas
- ☐ cellos and double basses

(b) The tonality of the music in this excerpt is

- ☐ major
- ☐ minor

This question continues on the next page.

Excerpt 2, played three times.

(c) This excerpt features

- ☐ a countermelody on violin
- ☐ a countermelody on cello
- ☐ a countermelody on bassoon

(d) Explain the term countermelody.

Answer:

Excerpt 3, played three times.

(e) (i) In this excerpt we hear

- ☐ a single melody line
- ☐ a melody supported by harmony
- ☐ two interweaving melodies

(ii) This means that the texture is

- ☐ homophonic
- ☐ polyphonic
- ☐ monophonic

Excerpt 4, played three times.

(f) In this excerpt the theme is played

- ☐ in unison
- ☐ in harmony
- ☐ in contrary motion

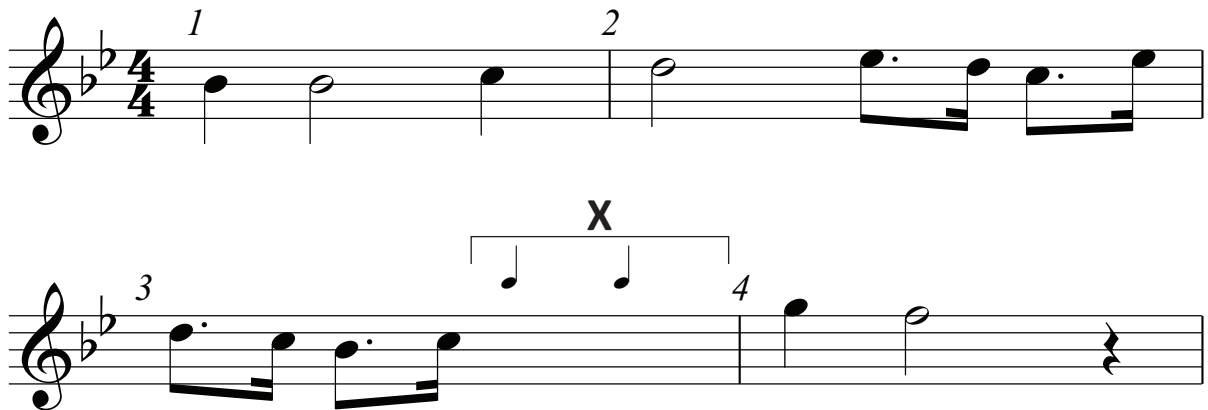
(g) (i) Towards the end of this excerpt the strings

- ☐ get louder
- ☐ get softer
- ☐ play very loud

(ii) The musical term for this is

- ☐ *crescendo*
- ☐ *diminuendo*
- ☐ *fortissimo*

Excerpt 5, played three times. An outline score of bars 1–4 of the excerpt is printed below.



(h) Insert the **two** missing notes at **X** on the score. Use the given rhythm.

This question continues on the next page.

Excerpt 5, played twice more.

(i) The theme in this excerpt is the

☐ Descending theme

☐ *idée fixe*

☐ March theme

(j) Identify one feature of the melody in this excerpt.

Feature:

Excerpt 6, played three times.

(k) Identify one way in which the music heard in this excerpt is similar to the music heard in **Excerpt 5**.

Answer:

(l) The excerpts in this question are taken from the fourth movement of *Symphonie Fantastique* by Berlioz. The title of the fourth movement is

☐ *Un Bal*

☐ *Scène aux Champs*

☐ *Marche au Supplice*

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Question 2

(10 marks)

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

- Answer the following questions:

(a) The thematic material heard in this excerpt is based on the

- ☐ Main melody
- ☐ Totentanz
- ☐ *Dies Irae*

(b) The instrument playing the melody in this excerpt is the

- ☐ marimba
- ☐ piano
- ☐ flute

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

Feature:

(d) This excerpt features

- ☐ triplets
- ☐ syncopation
- ☐ dotted rhythm

- (e) Explain one of the following techniques used by Raymond Deane in *Seachanges (with Danse Macabre)*.

Canon:

Subtraction principle:

Inversion:

Question 3

(10 marks)

Three excerpts from the second movement of *Piano Concerto in A major K488* by Mozart.

- Answer the questions on each excerpt.

Excerpt 1, played three times.

(a) This excerpt features

- ☐ rising scales
- ☐ *pizzicato*
- ☐ imitation

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

- ☐ plagal
- ☐ imperfect
- ☐ perfect

Excerpt 2, played three times.

(c) Identify two features of the music played on the piano in this excerpt.

Feature 1:

Feature 2:

Excerpt 3, played twice.

(d) At the start of this excerpt, the accompaniment features

- ☐ block chords
- ☐ *pizzicato* strings
- ☐ trills

(e) The music played on the piano in this excerpt features

- ☐ scales
- ☐ rising arpeggios
- ☐ repeated notes

Question 4

(10 marks)

An excerpt from *She's Leaving Home* by the Beatles.

- The lyrics are printed below.

Line 1	Wedn'sday morning at five o' clock as the day begins,
Line 2	Silently closing her bedroom door,
Line 3	Leaving the note that she hoped would say more.
Line 4	She goes downstairs to the kitchen clutching her handkerchief.
Line 5	Quietly turning the backdoor key,
Line 6	Stepping outside she is free.

- Answer the following questions:

(a) (i) The tonality of the introduction is

major

☐

minor

☐

(ii) The introduction is played on the _____

(b) The cello is heard for the first time in this excerpt at the end of

☐ line 1

☐ line 2

☐ line 3

(c) In Line 6, the melody moves

☐ by step only

☐ by leap only

☐ by step and by leap

(d) The accompaniment in lines 1–6 of this excerpt features

- ☐ block chords
- ☐ broken chords
- ☐ sustained chords

(e) (i) This song is a fusion of popular music and

- ☐ classical music
- ☐ rock music
- ☐ jazz music

(ii) Give a reason for your answer.

Reason:

Question 5

(25 marks)

Irish Music

You will hear three excerpts, each played three times.

- Answer the questions on each excerpt.

Excerpt 1. Two dance tunes.

(a) (i) The first dance heard in this excerpt is

a reel

☐

a jig

☐

a hornpipe

☐

(ii) The time signature of this dance is

$\frac{9}{8}$

☐

$\frac{4}{4}$

☐

$\frac{6}{8}$

☐

(b) (i) The second dance heard in this excerpt is

a reel

☐

a jig

☐

a hornpipe

☐

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



(c) An instrument playing the melody in both dance tunes is the

☐ piano

☐ flute

☐ accordion

Excerpt 2.

- (d) Identify the style of singing in this excerpt.

Answer:

- (e) Identify one feature of this style of singing, as heard in this excerpt.

Feature:

- (f) The form of this excerpt is

AABB

☐

ABBA

☐

Excerpt 3.

- (g) This excerpt features

free rhythm

☐

ornamentation

☐

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

Answer:

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

Answer:

There is a twelve minute gap before the next question.

Question 6

(20 marks)

Aural Skills

This question is based on four excerpts of music.

- Answer the questions on each excerpt.

Excerpt 1, played three times.

(a) The opening melody is played on

☐ clarinet

☐ oboe

☐ trumpet

(b) The music in this excerpt features

☐ changes of speed

☐ changes of key

☐ changes of metre

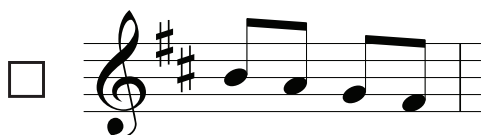
(c) Identify one **percussion** instrument playing in this excerpt.

Answer:

Excerpt 2, played three times. An outline score is printed below.



(d) The missing notes at X on the score above are



This question continues on the next page.

Excerpt 3, played three times. A verse followed by an instrumental section.

Line 1	She plays it hard, she plays it tough
Line 2	But that's enough, the love is over
Line 3	She's broke his heart and that is rough
Line 4	But in the end he'll soon recover
Line 5	The romance is over.
Line 6	This boy is cracking up.
Line 7	This boy has broken down.
Line 8	This boy is cracking up.
Line 9	This boy has broke down.
Instrumental section	

(e) The vocal music in lines 1–4 features

- ☐ long held notes
- ☐ repeated notes
- ☐ dotted rhythm

(f) The music of line 5 is

- ☐ the same pitch as line 4
- ☐ a lower pitch than line 4
- ☐ a higher pitch than line 4

(g) In the instrumental section, the music played on the piano features

- ☐ descending scales
- ☐ descending arpeggios
- ☐ block chords

Excerpt 4, played three times.

- (h)** Identify two differences between the music heard in this excerpt and the music heard in **Excerpt 3**.

1st difference:

2nd difference:

You have three minutes to complete the examination paper.

Extra work / Roughwork:

[illegible]

Roughwork

The page contains ten sets of five-line musical staves, arranged vertically. Each set consists of five horizontal lines, providing a template for musical notation. The staves are evenly spaced and cover the majority of the page area below the header.

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