



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate Examination 2022

Music

Composing

Ordinary Level

Thursday 23 June Afternoon 3:15 - 4:45

50 marks

Examination Number

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Day and Month of Birth

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For example, 3rd February
is entered as 0302

Centre Stamp

Instructions

Write your examination number and date of birth in the boxes 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 blue or black pen. You may use pencil for staff notation.
- 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 extra work clearly with the question number and part.
- This examination booklet will be scanned and your work will be presented to an examiner on screen. Anything that you write outside of the answer areas may not be seen by the examiner.

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:

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

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:

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

Moderato

mf

1

2

Question 2

(50 marks)

Setting music to a given text

Answer (a) and (b).

Here is an extract from the poem *I Wrote the Songs* by John Cooper Clarke.

I wrote the songs that nearly made
The bottom line of the hit parade
Almost anthems, shoulda been hits
Songs like . . . Puttin' off the Ritz

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

4/4

1

I wrote the songs that

2

near - ly made the

3

bot - tom line of the

4

hit par - ade

Al - most an - thems, should - a been hits

Songs like . . . Put - tin' off the Ritz

- (b)
- Using the rhythm that you composed at (a), 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

1 f

2

I wrote the songs that near - ly made the

Question 3

(50 marks)

Composing to a given dance rhythm or metre or form

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

- (a)
- Study this opening of a minuet.
 - 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:

- ☐ violin
- ☐ oboe
- ☐ trumpet
- ☐ descant recorder

Moderato

The musical notation is presented in four staves. The first staff contains the opening of a minuet in 3/4 time, key of D major. The melody begins on D4 (quarter note), followed by E4 (quarter note), F#4 (quarter note), G4 (quarter note), A4 (quarter note), B4 (quarter note), C5 (quarter note), and D5 (quarter note). The melody is marked with a 'p' (piano) dynamic. The second, third, and fourth staves are empty, each with a treble clef and a key signature of two sharps (F# and C#).

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:

- ☐ violin
- ☐ oboe
- ☐ trumpet
- ☐ descant recorder

Moderato

The musical notation shows a melody in 4/4 time, marked **Moderato** and *f*. The melody begins on G4 (first line, first space), moves to A4 (first line, second space), B4 (first line, third space), and C5 (second line, first space). This is followed by a repeat sign. After the repeat, the melody continues to D5 (second line, second space), C5 (second line, first space), B4 (first line, third space), A4 (first line, second space), and ends on G4 (first line, first space). There are three empty staves below for continuation.

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)

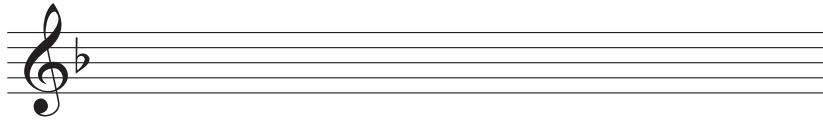
Question 4

(50 marks)

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

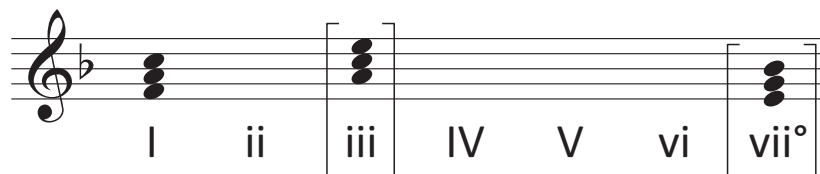
Preparatory work:

- Write out the scale of 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.
- 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 (I–V–vi)
 - At **B**, a plagal cadence with approach chord (vi–IV–I)
 - At **C**, an imperfect cadence with approach chord (I–IV–V)
 - At **D**, a perfect cadence with approach chord (ii–V–I)

A

Section A is a musical exercise in 2/4 time, key of B-flat major. It consists of two staves. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The first two measures contain a half note B-flat and a quarter note A. The next two measures are empty. The second staff begins with a bass clef, a key signature of one flat, and a 2/4 time signature. The first two measures contain a half note B-flat and a quarter note A. The next two measures are empty. Above the first staff, the letter 'A' is written, and a bracket indicates a melodic line consisting of a half note B-flat, a quarter note A, and a half note G.

B

Section B is a musical exercise in 2/4 time, key of B-flat major. It consists of two staves. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The first two measures contain a half note B-flat and a quarter note A. The next two measures are empty. The second staff begins with a bass clef, a key signature of one flat, and a 2/4 time signature. The first two measures contain a half note B-flat and a quarter note A. The next two measures are empty. Above the first staff, the letter 'B' is written, and a bracket indicates a melodic line consisting of a half note B-flat, a quarter note A, and a half note G.

C

Section C is a musical exercise in 2/4 time, key of B-flat major. It consists of two staves. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The first two measures contain a half note B-flat and a quarter note A. The next two measures are empty. The second staff begins with a bass clef, a key signature of one flat, and a 2/4 time signature. The first two measures contain a half note B-flat and a quarter note A. The next two measures are empty. Above the first staff, the letter 'C' is written, and a bracket indicates a melodic line consisting of a half note B-flat, a quarter note A, and a half note G.

D

Section D is a musical exercise in 2/4 time, key of B-flat major. It consists of two staves. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The first two measures contain a half note B-flat and a quarter note A. The next two measures are empty. The second staff begins with a bass clef, a key signature of one flat, and a 2/4 time signature. The first two measures contain a half note B-flat and a quarter note A. The next two measures are empty. Above the first staff, the letter 'D' is written, and a bracket indicates a melodic line consisting of a half note B-flat, a quarter note A, and a half note G.

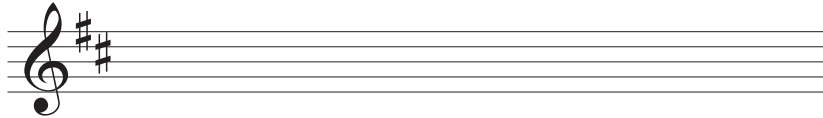
Question 5

(50 marks)

Adding bass notes and chord indications at cadence points

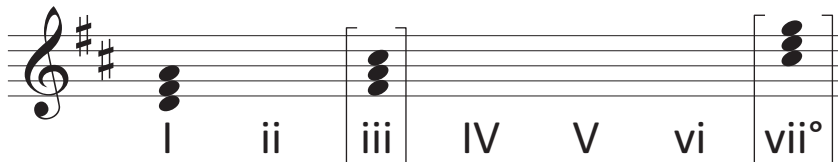
Preparatory work:

- 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#°
Roman numeral	I	ii	iii	IV	V	vi	vii°



- 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

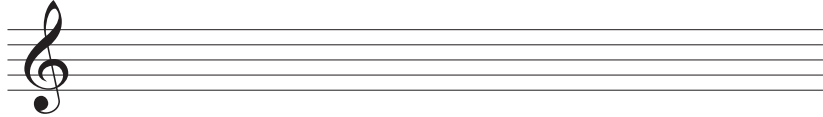
Question 6

(50 marks)

Adding descant notes and chord indications at cadence points

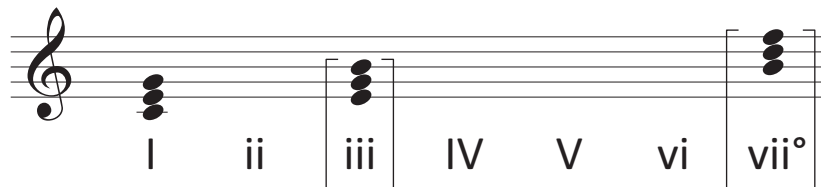
Preparatory work:

- Write out the scale of C 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	G E C		B G E				F D B
Chord symbol	C		Em				B°
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

The musical score is written for a 4-measure piece in 4/4 time. It consists of three staves: a Descant staff (treble clef), a Melody staff (treble clef), and a Bass staff (bass clef). The score is divided into four systems, each with a label (A, B, C, D) and three empty boxes for notes. The first system (A) shows the initial notes for each staff. The second system (B) continues the melody and bass. The third system (C) continues the melody and bass. The fourth system (D) concludes the piece with a double bar line.

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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Leaving Certificate – Ordinary Level

Music Composing

Thursday 23 June

Afternoon 3:15 - 4:45



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate Examination 2022

Music

Listening

Ordinary Level

Thursday 23 June Afternoon 1:30 - 3:00

100 marks

Examination Number

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Day and Month of Birth

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For example, 3rd February
is entered as 0302

Centre Stamp

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Instructions

Write your examination number and date of birth in the boxes on the front cover.

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

- Write your answers in blue or black pen. You may use pencil for staff notation.
- 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.
- This examination booklet will be scanned and your work will be presented to an examiner on screen. Anything that you write outside of the answer areas may not be seen by the examiner.
- There will be suitable pauses throughout for you to read and answer questions.

Question 1

(25 marks)

Five excerpts from the first movement of *Piano Concerto in A major K488* by Mozart.

- Answer the questions on each excerpt.

Excerpt 1, played three times.

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

Answer:

- (b) (i) The metre of the music in this excerpt is

☐ 3

☐ 4

- (ii) The tonality of the music in this excerpt is

☐ major

☐ minor

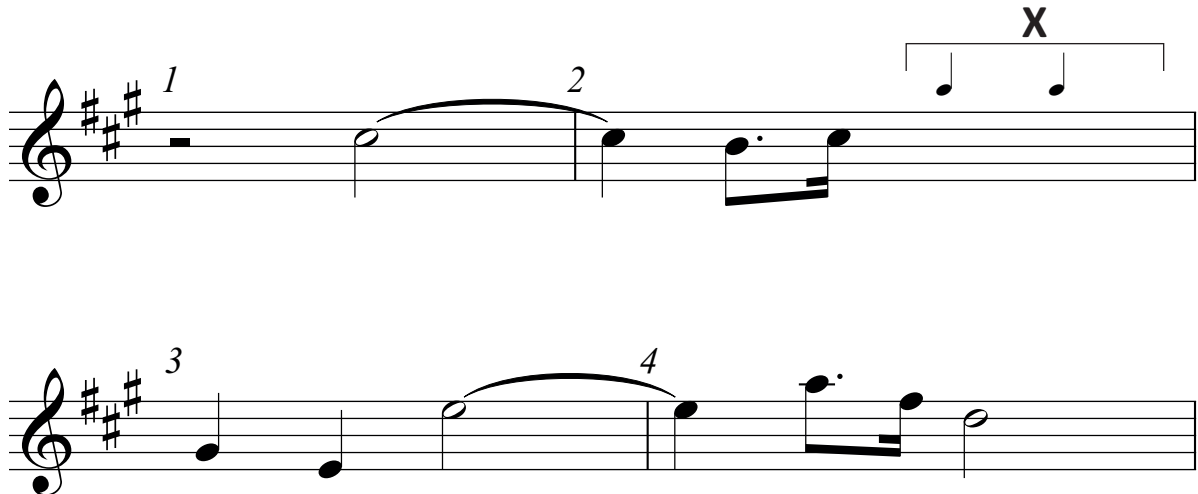
Excerpt 2, played three times.

- (c) Describe one difference between the music in this excerpt and the music in **Excerpt 1**. Refer to both excerpts in your answer.

Answer:

This question continues on the next page.

Excerpt 3, played three times. An outline score of bars 1–4 of the excerpt is printed below.



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

Excerpt 4, played three times.

(e) (i) At the start of the excerpt the texture of the solo piano music is

- ☐ monophonic
- ☐ homophonic
- ☐ polyphonic

(ii) The melody is then played by

- ☐ clarinets and bassoons
- ☐ cellos and double basses

Excerpt 5, played three times.

(f) (i) The soloist in this excerpt plays the

☐ piano

☐ violin

☐ flute

(ii) This excerpt ends with

☐ an imperfect cadence

☐ a plagal cadence

☐ a perfect cadence

(g) Identify one way in which the music heard in this excerpt is similar to the music heard in **Excerpt 4**.

Answer:

Question 2

(10 marks)

Three excerpts from *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

- ☐ trumpets
- ☐ French horns
- ☐ trombones and ophicleides

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

- ☐ march theme
- ☐ descending theme
- ☐ *idée fixe*

Excerpt 2, played three times.

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

Feature:

(d) This excerpt features *tremolo* strings. Explain the term *tremolo*.

Answer:

Excerpt 3, played three times.

(e) (i) In this excerpt the theme is played

- ☐ smoothly
- ☐ short and detached
- ☐ slowly

(ii) The musical term for this is

- ☐ *staccato*
- ☐ *adagio*
- ☐ *legato*

Question 3

(10 marks)

Two excerpts from *Seachanges (with Danse Macabre)* by Raymond Deane.

- Answer the questions on each excerpt.

Excerpt 1, played three times.

(a) (i) The instruments playing the melody at the start of the excerpt are

- ☐ marimba and piano
- ☐ marimba and violin
- ☐ marimba and piccolo

(ii) These instruments play

- ☐ in canon
- ☐ in harmony
- ☐ in unison

(b) This excerpt features *sul ponticello*. Explain *sul ponticello*.

Answer:

Excerpt 2, played three times.

(c) Identify one feature of the music played by the flute in this excerpt.

Answer:

(d) In this excerpt the piano plays

- ☐ a countermelody
- ☐ chord clusters
- ☐ broken chords

(e) Identify one difference between the music heard in this excerpt and the music heard in **Excerpt 1**. Refer to both excerpts in your answer.

Answer:

Question 4

(10 marks)

An excerpt from *Sergeant Pepper's Lonely Hearts Club Band* by the Beatles will be played three times.

- The lyrics are printed below.

Line 1	We're Sergeant Pepper's Lonely Hearts Club Band.
Line 2	We hope you will enjoy the show.
Line 3	Sergeant Pepper's Lonely Hearts Club Band,
Line 4	Sit back and let the evening go.
Line 5	Sergeant Pepper's Lonely, Sergeant Pepper's Lonely,
Line 6	Sergeant Pepper's Lonely <u>Hearts Club Band</u> .
Line 7	It's wonderful to be here,
Line 8	It's certainly a thrill,
Line 9	You're such a lovely audience,
Line 10	We'd like to take you home with us,
Line 11	We'd love to take you home.

- Answer the following questions:

(a) There is 2-part and 3-part harmony in this excerpt. It is heard in the

- ☐ rhythm guitar
- ☐ bass guitar
- ☐ vocals

(b) The instrumental figure at the end of line 4 is played by the

- ☐ French horn
- ☐ rhythm guitar
- ☐ bass guitar

(c) In Line 6, the underlined words feature

- ☐ syncopation
- ☐ dotted rhythm
- ☐ triplets

(d) In lines 7–9 of this excerpt

- ☐ the French horns double the vocal line
- ☐ the French horns play a countermelody
- ☐ the French horns play block chords

(e) Identify one rock feature and one classical feature of the music in *Sergeant Pepper's Lonely Hearts Club Band*.

Rock feature:

Classical feature:

Question 5

(25 marks)

Irish Music

You will hear three excerpts, each played three times.

- Answer the questions on each excerpt.

Excerpt 1.

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

a reel

☐

a jig

☐

a hornpipe

☐

(ii) The time signature of this dance is

$\frac{3}{4}$

☐

$\frac{6}{8}$

☐

$\frac{4}{4}$

☐

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



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

☐ fiddle

☐ banjo

☐ accordion

Excerpt 2.

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

Answer:

- (d) Identify two features of this style of singing, as heard in this excerpt.

Feature 1:

Feature 2:

Excerpt 3.

- (e) Identify the type of tune heard in this excerpt.

Answer:

- (f) Identify the instrument playing the tune in this excerpt.

Answer:

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

Answer:

There is a twelve minute gap before the next question.

Question 6

(20 marks)

Aural Skills

This question is based on six excerpts of music.

- Answer the questions on each excerpt.

Excerpt 1, played three times.

(a) At the start of this excerpt the melody is played on

- ☐ strings
- ☐ woodwind
- ☐ brass

(b) The music in this excerpt features

- ☐ triplets
- ☐ repeated notes
- ☐ sustained notes

Excerpt 2, played three times.

(c) Identify one feature of the piano music heard in this excerpt.

Answer:

Excerpt 3, played three times.

- (d)** The music in this excerpt is taken from a dance of death. How does the composer portray a dance of death in the music heard in this excerpt?

Answer:

This question continues on the next page.

Excerpt 4, played three times. An outline score is printed below.

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

☐

☐

☐

Excerpt 5 and Excerpt 6, played three times.

- (f)** Identify one difference between the music heard in **Excerpt 5** and the music heard in **Excerpt 6**. Refer to both excerpts in your answer.

Answer:

You have three minutes to complete the examination paper.

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Leaving Certificate – Ordinary Level

Music Listening

Thursday 23 June

Afternoon 1:30 - 3:00