



**Coimisiún na Scrúduithe Stáit**  
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2005

**M49**

**WRITE YOUR EXAMINATION NUMBER HERE** 

**MUSIC – ORDINARY LEVEL**  
**COMPOSING (100 marks)**  
**THURSDAY 23 JUNE – AFTERNOON, 2.00 to 3.30**

STAMPA AN IONAIID  
(Centre Stamp)

Móriomlán na  
Marcanna

**DON SCRÚDAITHEOIR**

CEIST	MARC
1	
2	
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6	
<b>MÓRIOMLÁN</b>	
<b>GRÁD</b>	

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**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.

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

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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       horn

**Andante (at a walking pace)**

Musical notation for part (a) showing a treble clef, 3/4 time signature, and a melody starting with a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The first two bars are marked *mp*. Below the staff is a blank staff for the continuation.

AND

(b)  violin       trumpet       flute       clarinet       horn

**Allegro (quickly)**

Musical notation for part (b) showing a treble clef, key signature of one sharp (F#), 4/4 time signature, and a melody starting with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The first two bars are marked *mf*. Below the staff is a blank staff for the continuation.

(40)

## Q.2 SETTING MUSIC TO A GIVEN TEXT

Here is an extract from *John-John* by Thomas MacDonagh.

I dreamt last night of you, John-John,

And thought you called to me;

And when I woke this morning, John,

Yourself I hoped to see.

- Compose a rhythm to fit the remaining words. The first two lines are done for you below.

I \_\_\_\_\_ dreamt last night of you, John - John, and

thought you \_\_\_\_\_ called \_\_\_\_\_ to \_\_\_\_\_ me; And

when I woke this morn - ing, John, Your -

self I hoped to see.

- 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.

*mf*

I \_\_\_\_\_ dreamt last night of you, John - John,

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

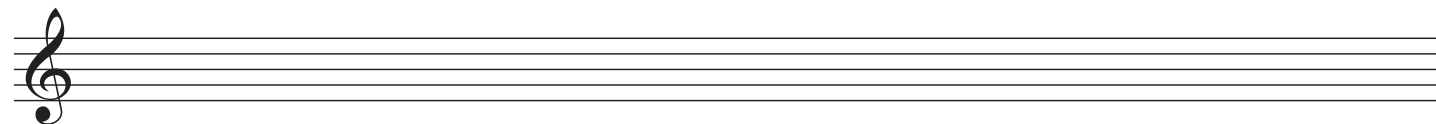
Answer (a) *and* (b).

(a) Study this opening in  $\frac{4}{4}$  time.

- Complete the first phrase.
- Compose an answering phrase, ending on the keynote, that is, lah.
- Add appropriate phrasing and dynamics to the melody.
- Choose a suitable instrument for your melody from the following list:

flute     trumpet     violin     clarinet     horn

**Moderato (at a moderate pace)**



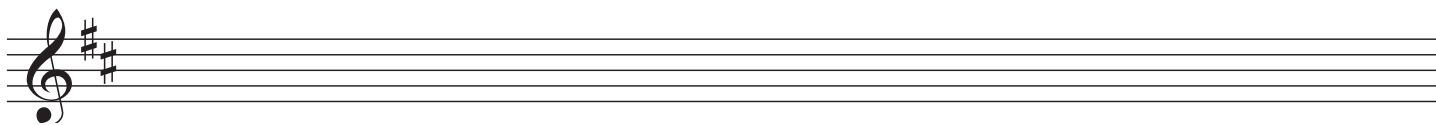
**AND**

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

flute     trumpet     violin     clarinet     horn

**Andante (at a walking pace)**



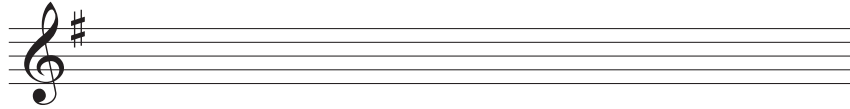
## SECTION B – HARMONY (60 marks)

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

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

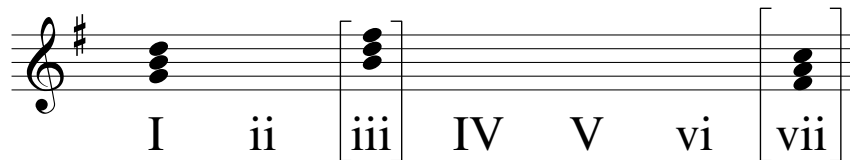
#### PREPARATORY WORK

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

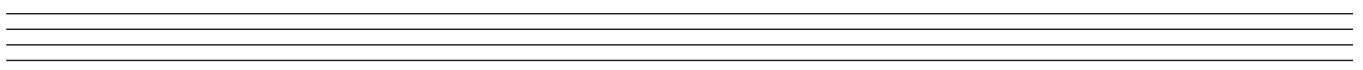
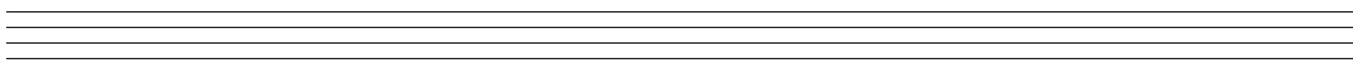
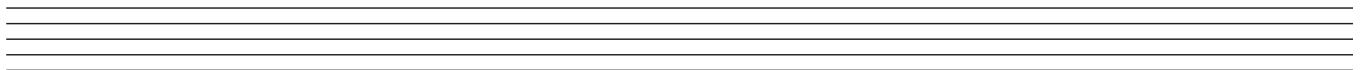


- Plot the chords available in this key (I, ii, IV, V, and vi) either in the chord bank grid *or* on the staff below. The first chord is given.

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



#### ROUGH WORK



• Study the following piece of music.

• Using the given rhythms, add melody and bass notes to complete the cadences and approach chords as follows:

(i) At A, a PERFECT cadence with approach chord (ii—V—I)

(ii) At B, an INTERRUPTED cadence with approach chord (IV—V—vi)

(iii) At C, an IMPERFECT cadence with approach chord (I—IV—V)

(iv) At D, a PLAGAL cadence with approach chord (vi—IV—I)

Exercise A: Musical notation in 4/4 time, key of D major. The first two measures contain a melody in the treble clef and a bass line in the bass clef. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The bass line consists of quarter notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3. The third measure is a blank staff with a bracket above it labeled 'A' and a rhythm of quarter, quarter, and half notes. The fourth and fifth measures are also blank staves.

Exercise B: Musical notation in 4/4 time, key of D major. The first two measures contain a melody in the treble clef and a bass line in the bass clef. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The bass line consists of quarter notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3. The third measure is a blank staff with a bracket above it labeled 'B' and a rhythm of quarter, quarter, and half notes. The fourth and fifth measures are also blank staves.

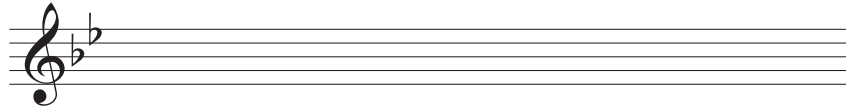
Exercise C: Musical notation in 4/4 time, key of D major. The first two measures contain a melody in the treble clef and a bass line in the bass clef. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The bass line consists of quarter notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3. The third measure is a blank staff with a bracket above it labeled 'C' and a rhythm of quarter, quarter, and half notes. The fourth and fifth measures are also blank staves.

Exercise D: Musical notation in 4/4 time, key of D major. The first two measures contain a melody in the treble clef and a bass line in the bass clef. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The bass line consists of quarter notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3. The third measure is a blank staff with a bracket above it labeled 'D' and a rhythm of quarter, quarter, and half notes. The fourth and fifth measures are also blank staves.

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

### PREPARATORY WORK

- Write out the scale of B $\flat$  major on the staff below:

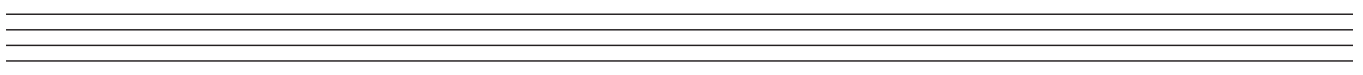
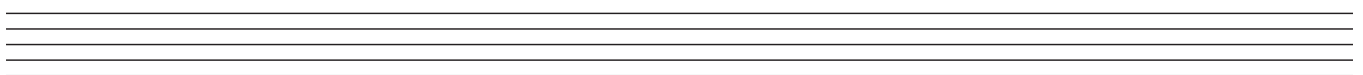
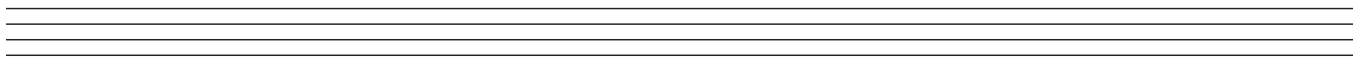


- Plot the chords available in this key (I, ii, IV, V, vi) either in the chord bank grid *or* on the staff below. The first chord is given.

Notes of chord	F D B $\flat$		A F D				E $\flat$ C A
Chord symbol	B $\flat$		Dm				A $\dim$
Roman numeral	I	ii	iii	IV	V	vi	vii



### ROUGH WORK





- Study the following piece of music.
- 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.
- If you choose Roman numerals, use *lower case* for *minor* chords (ii, vi).

A

B

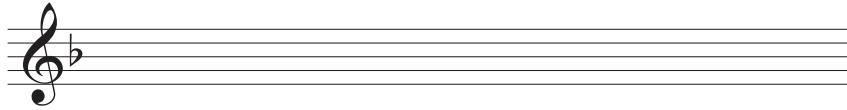
C

D

## Q.6 ADDING DESCANT 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, 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 $\dim$
Roman numeral	I	ii	iii	IV	V	vi	vii

### ROUGH WORK

Three sets of blank musical staves for rough work, each consisting of five lines.

- Study the following piece of music.
- 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.
- If you choose Roman numerals, use *lower case* for *minor* chords (ii, vi).

Descant

Melody

Bass

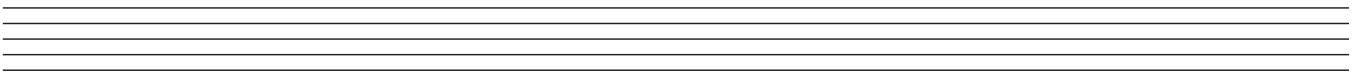
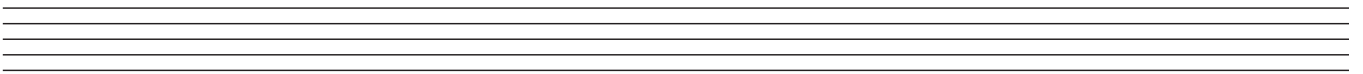
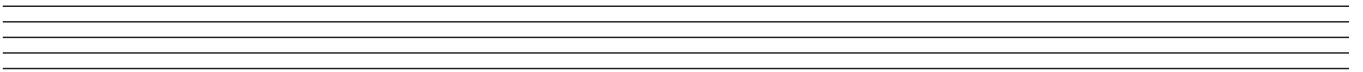
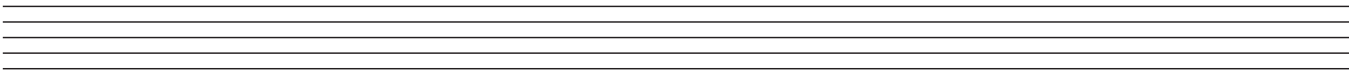
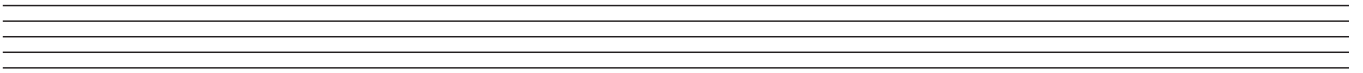
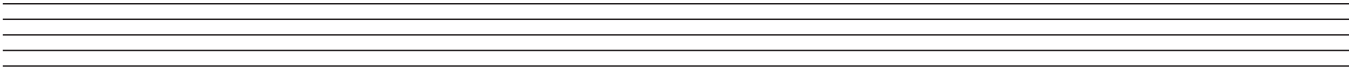
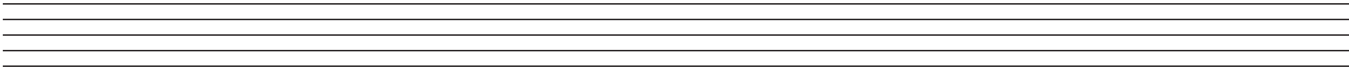
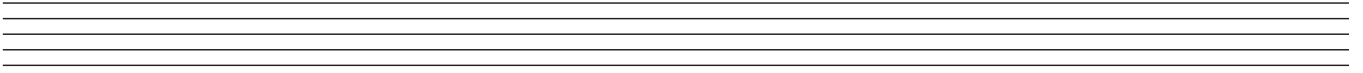
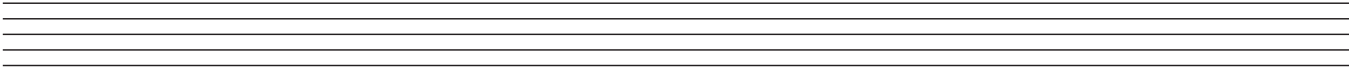
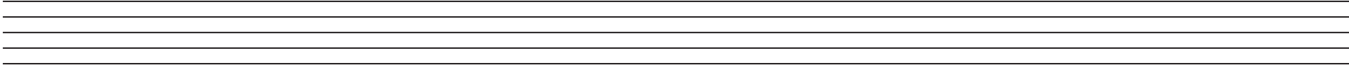
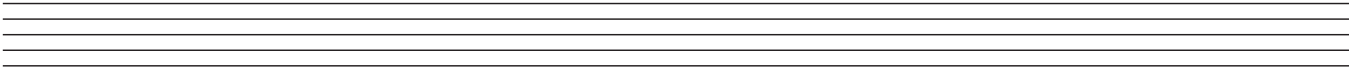
A

B

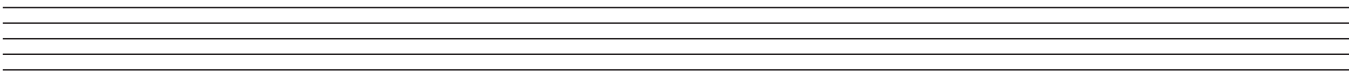
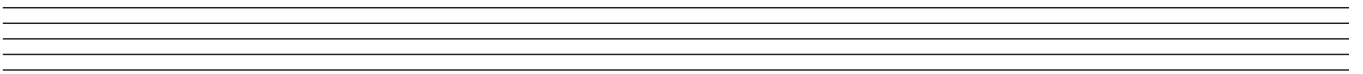
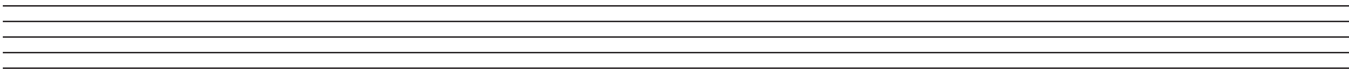
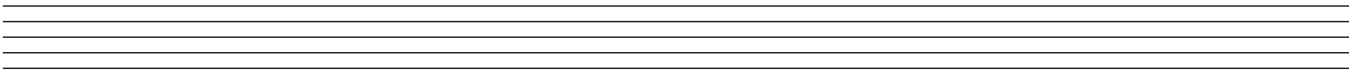
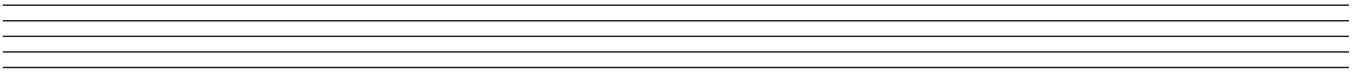
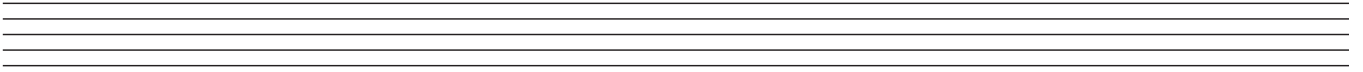
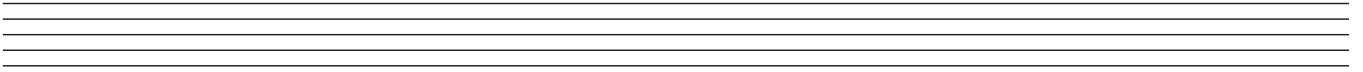
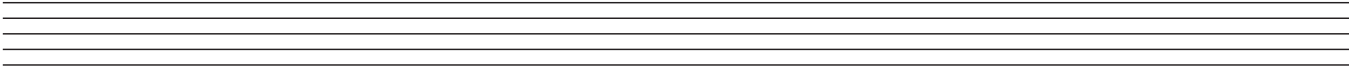
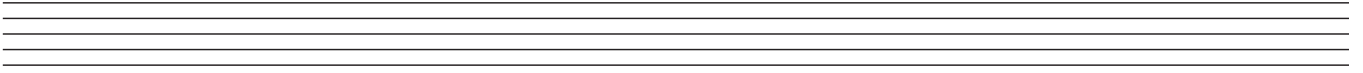
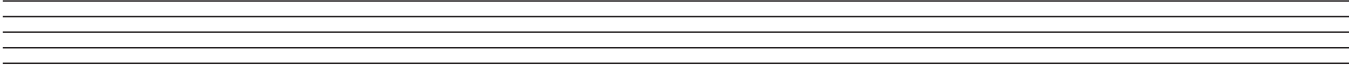
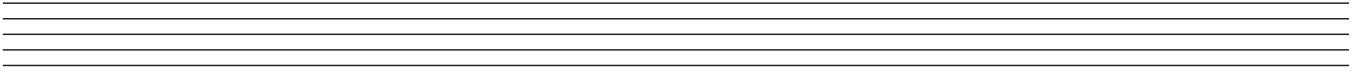
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D

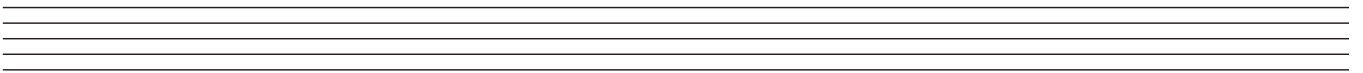
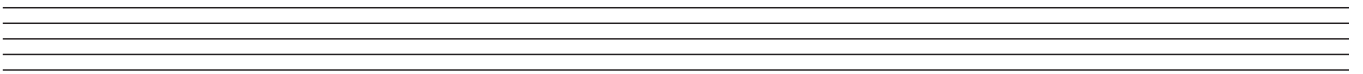
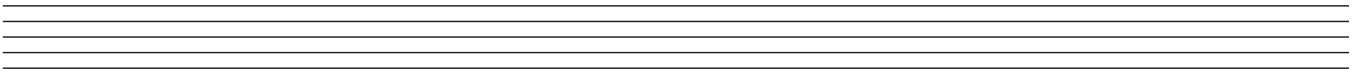
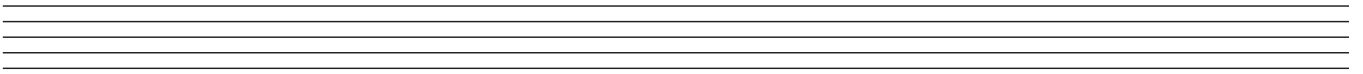
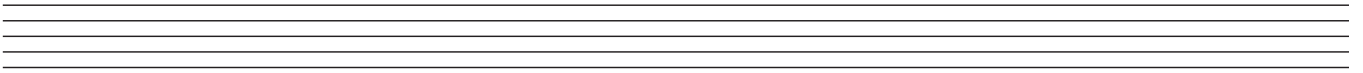
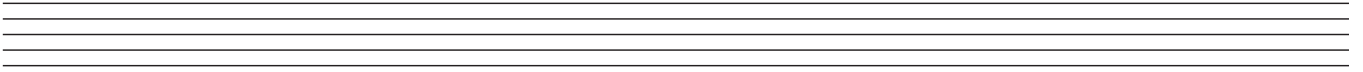
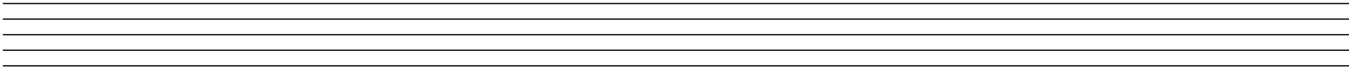
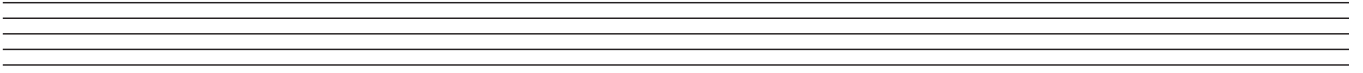
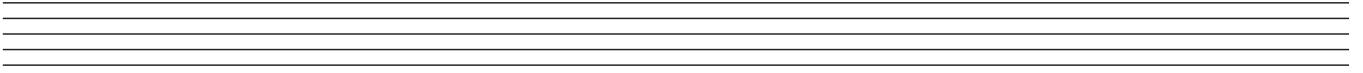
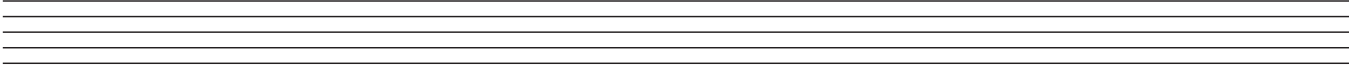
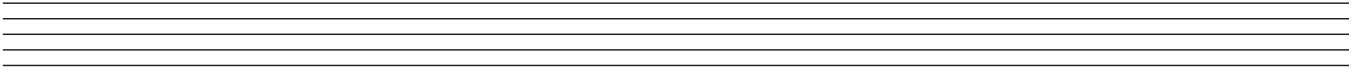
# ROUGH WORK



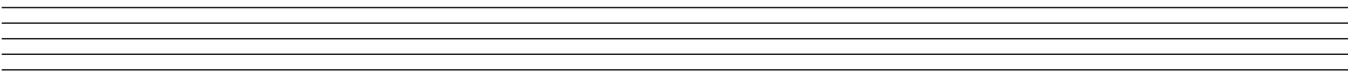
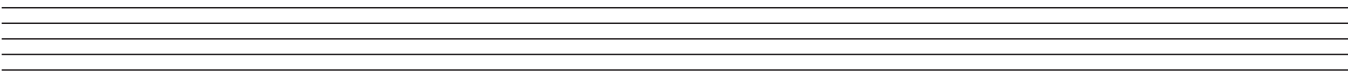
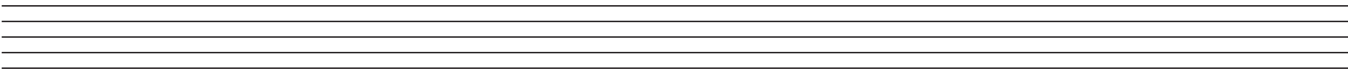
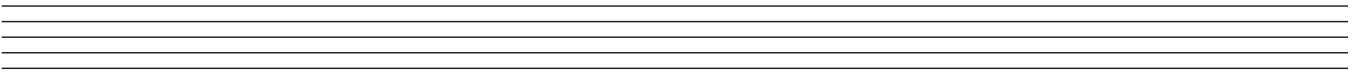
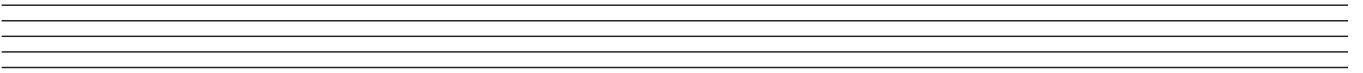
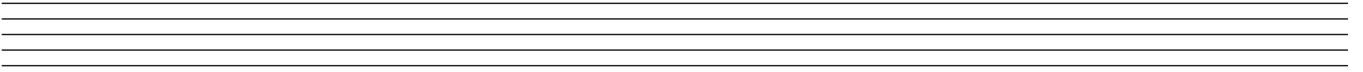
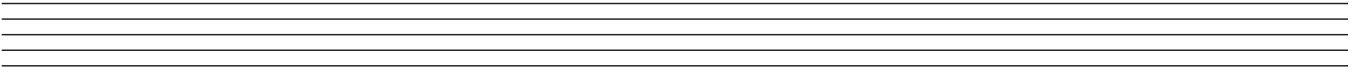
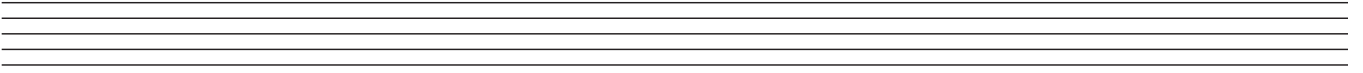
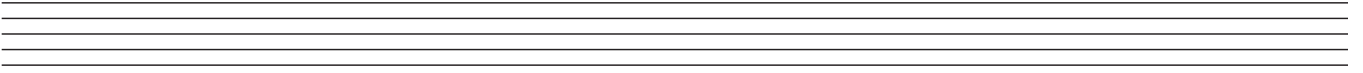
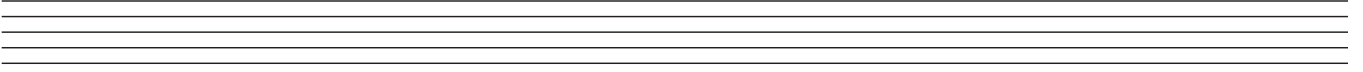
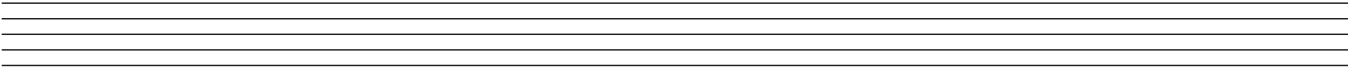
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