



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 IONAIÐ
(Centre Stamp)

Móriomlán na
Marcanna

DON SCRÚDAITHEOIR

CEIST	MARC
1	
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MÓRIOMLÁN	
GRÁD	

INSTRUCTIONS TO CANDIDATES

- ☐ Write your examination number, as required, in the box above.
- ☐ Answer the questions in the spaces provided in this question-answer book.
- ☐ You may use the spaces in the middle and at the end of the question-answer book for rough work.

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

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Answer TWO questions – ONE from Section A (Melody Composition) and ONE from Section B (Harmony)

SECTION A – MELODY COMPOSITION (40 marks)

Answer ONE QUESTION ONLY in this section: Q1 or Q2 or Q3. Note that both Q1 and Q3 contain two sections.

Q.1 CONTINUATION OF A GIVEN OPENING

In the case of both (a) *and* (b),

- Continue the given opening to make an eight-bar melody, ending on the keynote, that is, doh.
- Add appropriate phrasing and expression marks to the melody.
- Choose a suitable instrument for each of your melodies from the list given:

(a) ☐ violin ☐ trumpet ☐ flute ☐ clarinet ☐ horn

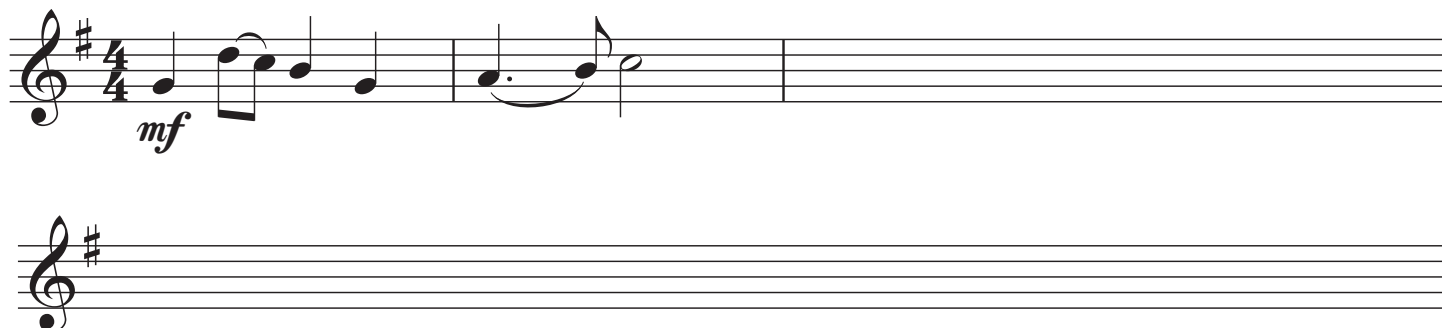
Andante (at a walking pace)



AND

(b) ☐ violin ☐ trumpet ☐ flute ☐ clarinet ☐ horn

Allegro (quickly)



(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

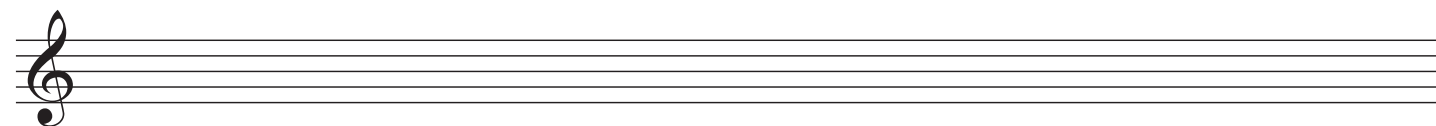
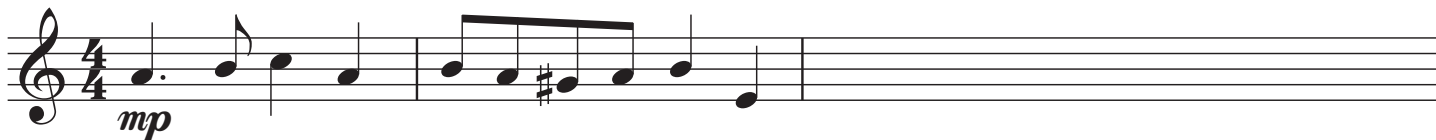
☐ trumpet

☐ 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

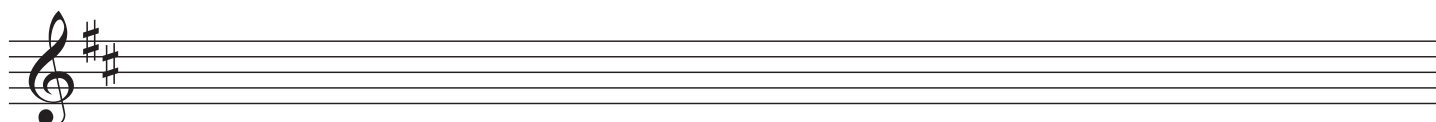
☐ trumpet

☐ violin

☐ clarinet

☐ horn

Andante (at a walking pace)



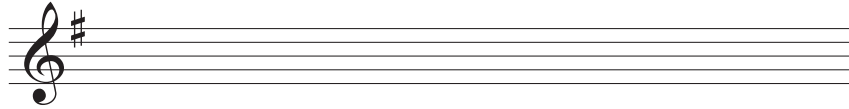
SECTION B – HARMONY (60 marks)

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

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

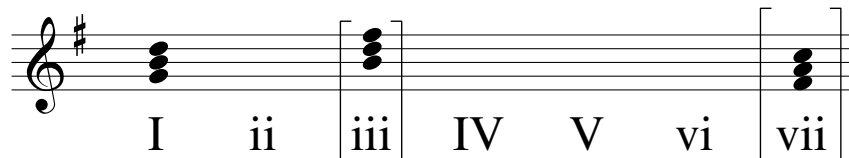
PREPARATORY WORK

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

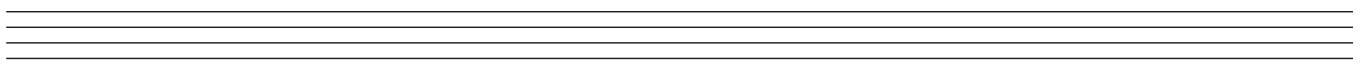
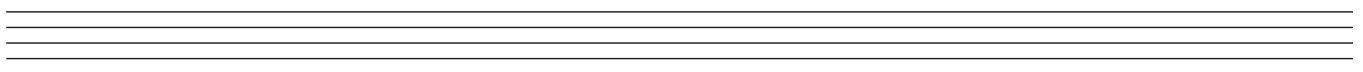
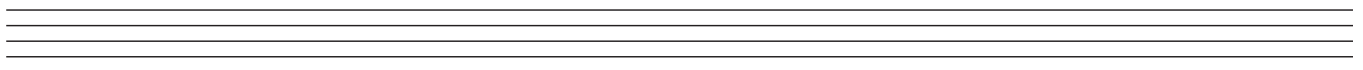


- Plot the chords available in this key (I, ii, IV, V, and vi) either in the chord bank grid *or* on the stave below. The first chord is given.

Notes of chord	D B G		F# D B				C A F#
Chord symbol	G		Bm				F#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:
 - At A, a PERFECT cadence with approach chord (ii—V—I)
 - At B, an INTERRUPTED cadence with approach chord (IV—V—vi)
 - At C, an IMPERFECT cadence with approach chord (I—IV—V)
 - At D, a PLAGAL cadence with approach chord (vi—IV—I)

A

B

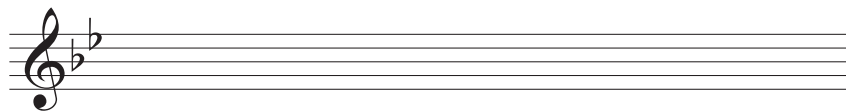
C

D

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

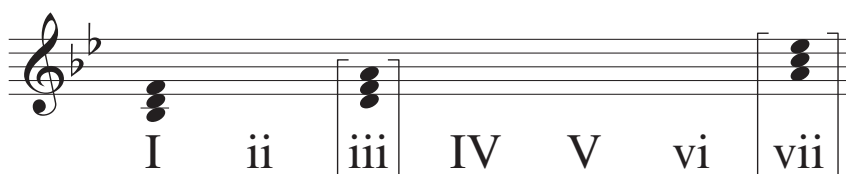
PREPARATORY WORK

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

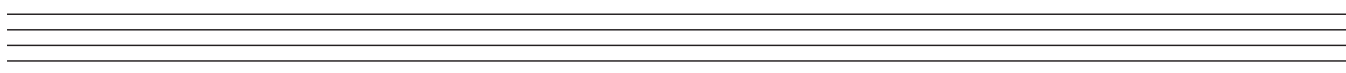
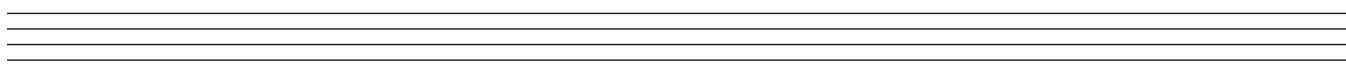
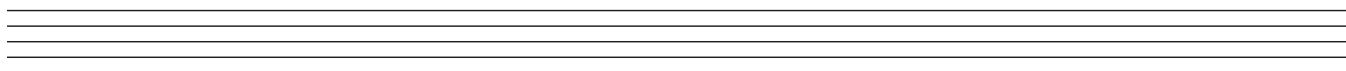


- Plot the chords available in this key (I, ii, IV, V, vi) either in the chord bank grid *or* on the staff below. The first chord is given.

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

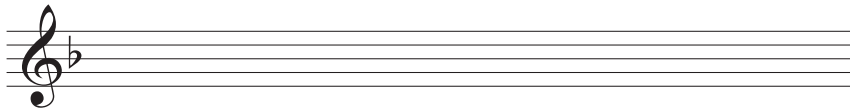
C

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

- 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

C

D

ROUGH WORK

ROUGH WORK

ROUGH WORK

ROUGH WORK

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Coimisiún na Scrúduithe Stáit

State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2005

M51

WRITE YOUR EXAMINATION NUMBER HERE 

MUSIC – ORDINARY LEVEL

LISTENING – CORE (100 marks)

THURSDAY 23 JUNE – MORNING, 9.30 to 11.00

STAMPA AN IONAIÐ
(Centre Stamp)

DON SCRÚDAITHEOIR

Móriomlán na
Marcanna

INSTRUCTIONS TO CANDIDATES

- ☐ Write your examination number, as required, in the box above.
- ☐ Before the examination begins, listen carefully to the test excerpt. If you cannot hear the recording clearly, speak to the Superintendent now.
- ☐ Listen for the warning pip and announcements on the recording.
- ☐ You may write your answers when you wish, either during a recording or during the pauses.
- ☐ Write all your answers in this question-answer book in the spaces provided. In questions where there is a choice, tick the appropriate box.
- ☐ Use the spaces inside the back cover for rough work.
- ☐ Do not bring any other papers into the examination hall.
- ☐ You may not make any comment, tap, hum or sing during this examination.

CEIST	MARC
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MÓRIOMLÁN	
GRÁD	

Q. 1 An excerpt from *Piano Quartet No. 1* by Gerald Barry

- The full excerpt will be played ONCE only. Sections A, B and C, taken from this excerpt, will then be played THREE times.
- Answer the questions on page 3.

Section A, Bars 1–26, and its repeat.

1

6

12

17

22

**Section B, Bars 53–107. On the recording the melody below (bars 53–70) will be played three times.
The repeats are not notated.**

53

58

63

67

Section C, Bars 108–154. There is no printed music for this section.

Section A, Bars 1–26, and its repeat.

- (i) The tune on which this excerpt is based is

☐ Lord Mayo's Delight ☐ Sí Bheag, Sí Mhór ☐ Carolan's Concerto

- (ii) Name the four instruments playing in this excerpt

1. _____ 2. _____
3. _____ 4. _____

- (iii) Add stems to fill in the missing rhythm on the score in bars 4 and 5.

Section B, Bars 53–107.

- (i) Fill in the missing time signature on the score at the start of the excerpt.

- (ii) The instruments at the start of the excerpt play *senza vibrato*. Explain the term *senza vibrato*.

- (iii) Describe the technique in the piano part in this section.

Section C, Bars 108–154. There is no printed music for this section.

- (i) The music in this section is best described as

☐ monophonic ☐ polyphonic ☐ homophonic

- (ii) The melody in this excerpt is heard

☐ twice ☐ three times ☐ four times

- (iii) Describe two features of Gerald Barry's style of composition in his *Piano Quartet No. 1*.

(25)

Q. 2 An excerpt from Cantata 78 *Jesu, der du meine Seele* by Bach will be played THREE times.

- There will be a suitable pause after each playing.
- The outline score is printed below.

Herr, ich glau - be, hilf mir - Schwa - chen, lass mich ja ver - za - gen nicht;

5 du, du kannst mich stär - ker - ma - chen, wenn mich Sund' und Tod an - ficht.

9 Dei - ner Gü - te will ich - trau - en, bis ich fröh - lich wer - de_ schau-en

13 dich, Herr Je - su, nach dem Streit in der süs - sen E - wig - keit.

X

- Answer the following questions

- (i) This excerpt is sung by
☐ sopranos ☐ sopranos and altos ☐ tenors and basses ☐ SATB choir
- (ii) This excerpt is
☐ a recitative ☐ an aria ☐ a chorale ☐ a chorus
- (iii) Insert the *eight* missing melody notes in bars 11 and 12 on the score.
- (iv) The cadence at X is
☐ Plagal (iv-I) ☐ Perfect (V-I) ☐ Imperfect (iv-V)
- (v) Name ONE other movement in this Cantata and identify the type of singer(s) in that movement.

Movement: _____

Singer(s): _____

Q. 3 An excerpt from *Bohemian Rhapsody* by Queen will be played THREE times.

- There will be a suitable pause after each playing.
- The lyrics are printed below.

1. Mama, just killed a man, Put a gun against his head,
2. Pulled my trigger, now he's dead.
3. Mama, life had just begun, But now I've gone and thrown it all away.
4. Mama, ooh, Didn't mean to make you cry.
5. If I'm not back again this time tomorrow, carry on,
6. Carry on as if nothing really matters.

- Answer the following questions

(i) This excerpt is taken from the

☐ introduction

☐ main song

☐ operatic section

(ii) Identify the TWO instruments from the following list which play the accompaniment in lines 1 and 2.

☐ snare drum

☐ piano

☐ lead guitar

☐ bass guitar

☐ cymbals

☐ chimes

(iii) Identify ONE way in which the accompaniment changes at the end of line 3.

(iv) The time signature of this excerpt is

☐ $\frac{6}{8}$

☐ $\frac{3}{4}$

☐ $\frac{4}{4}$

(v) Briefly describe the style of this excerpt.

Q. 4 An excerpt from *Romeo and Juliet Fantasy Overture* by Tchaikovsky will be played THREE times.

- There will be a suitable pause after each playing.
- The outline score of bars 1-4 of the excerpt is printed below.



- Answer the following questions

(i) The excerpt is taken from the

☐ introduction

☐ exposition

☐ development

(ii) This melody is known as the

☐ Friar Lawrence theme

☐ Love theme

☐ Strife theme

(iii) This excerpt features

☐ pedal notes

☐ canon

☐ inversion

(iv) Insert the missing rest on the score above at X.

(v) The *Romeo and Juliet Fantasy Overture* is a good example of *programme music*. Explain.

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Q. 5 Irish Music

You will hear THREE excerpts, each played THREE times.

- Answer A, B and C

A. You will hear excerpt one played THREE times.

(i) Which TWO of the following instruments play the melody?

☐ violin

☐ concertina

☐ piano

☐ harp

☐ flute

☐ keyboard

(ii) Identify the type of dance in this excerpt.

(iii) The rhythm associated with this dance is



B. You will hear excerpt two played THREE times.

(i) Identify this style of singing -----

(ii) Identify *and* describe TWO traditional features of this style of singing.

1st feature: -----

2nd feature: -----

C. You will hear excerpt three played THREE times.

(i) Name the solo instrument at the beginning of the excerpt _____

Name three other instruments heard in the excerpt.

1. _____ 2. _____ 3. _____

(ii) Identify and describe one *traditional* feature of this performance.

(iii) Identify and describe one *non-traditional* feature of this performance.

(25)

Q. 6 Aural Skills. This question is based on the *Hallelujah* chorus from Handel's oratorio *Messiah*.

- The full excerpt will be played **ONCE** only. Sections A, B and C, taken from this excerpt, will then be played **THREE** times.
- Answer the questions on each section.

Section A

- The first 8 bars sung by SATB choir are printed below. They are preceded by an orchestral introduction.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah!

- The number of bars played in the introduction *before* the choir begins to sing is
☐ 2 ☐ 3 ☐ 4
- The orchestral section playing with the singers in this section is
☐ string ☐ woodwind ☐ brass
- Insert the two missing melody notes on the score at X.

Section B

- The first 11 bars of the second section are printed below.

For the Lord God Om - ni - po - tent reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah! For the Lord God Om - ni - po - tent reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah! For the Lord Hal - le - lu - jah, Hal - le - lu - jah!

- (i) At **Y**, there is a leap of
☐ a third ☐ a fifth ☐ an octave
- (ii) Place an X on the score where the timpani play for the first time in this section.
- (iii) The brass instrument which plays in this section is the
☐ trombone ☐ French horn ☐ trumpet

Section C

- The opening lyrics of the text are printed below.

Line 1: The Kingdom of this world is become

Line 2: The Kingdom of our Lord and of His Christ, and of His Christ

Line 3: And He shall reign for ever and ever . . .

- (i) Suggest a suitable dynamic marking for line 1 and line 2 of the text above

Line 1: _____ Line 2: _____

- (ii) The *first* voices which enter singing ‘And He shall reign for ever and ever’ in line 3 are

☐ altos ☐ tenors ☐ basses

- (iii) Describe the mood that Handel creates in this section.

(20)

ROUGH WORK

Handwriting practice lines consisting of 28 horizontal dashed lines.

ROUGH WORK

Handwriting practice lines consisting of 25 horizontal dashed lines.

ROUGH WORK

ROUGH WORK

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