

**AN ROINN OIDEACHAIS AGUS EOLAÍOCHTA**

LEAVING CERTIFICATE EXAMINATION 2000

**M49**

**EXAMINATION NUMBER**



**MUSIC – ORDINARY LEVEL**

**COMPOSING (100 marks)**

**THURSDAY 22 JUNE – AFTERNOON, 2.00 TO 3.30**

STAMPA AN IONAIID

(Centre Stamp)

**DON SCRÚDAITHEOIR**

Móriomlán na  
Marcanna

CEIST	MARC
1	
2	
3	
4	
5	
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 at the end of the book for 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. Note that both Q1 and Q3 contain two sections.

**Q1 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 i.e. doh.
- Add expression marks.
- Choose a suitable instrument for each of your melodies from the list given:

(a)  flute  clarinet  trumpet  descant recorder  French horn

**Moderato (at a moderate speed)**

(b)  flute  clarinet  trumpet  descant recorder  French horn

**Allegro (quickly)**

(40)

## Q2 SETTING MUSIC TO A GIVEN TEXT

Here is an extract from *Proverbs and Advice*:

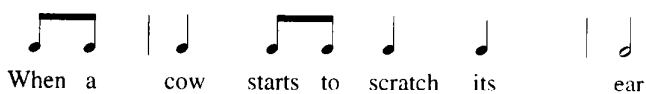
When a cow tries to scratch its ear

It means a shower be very near.

When it thumps its ribs with its tail,

Look out for thunder, lightning and hail.

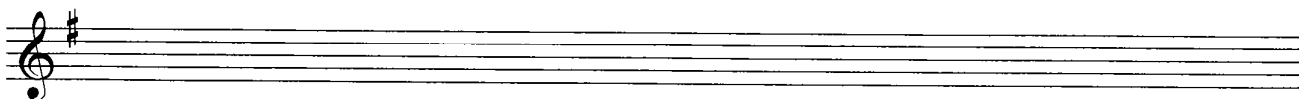
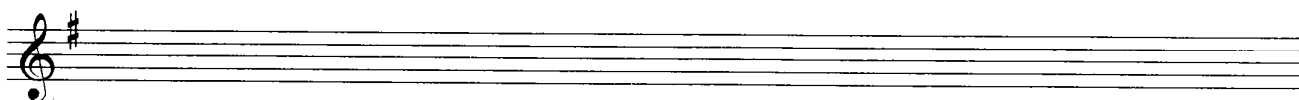
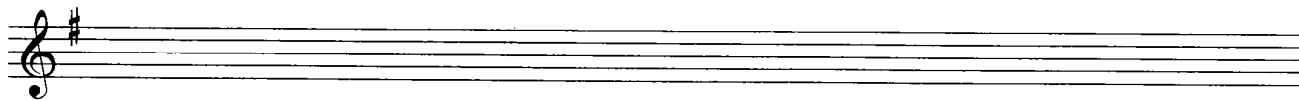
- Compose a rhythm to fit the remaining words (the first two lines are done for you).



When it thumps its ribs with its tail.

Look out for thunder, lightning and hail.

- Using this rhythm, compose a melody of eight bars, beginning as indicated and ending on the key note or doh.
- Add phrasing and expression marks.



### Q3 COMPOSING TO A GIVEN DANCE RHYTHM OR METRE OR FORM

Answer (a) *and* (b).

(a) Study this opening of a waltz.

- Complete the first phrase.
- Compose an answering phrase, ending on the keynote i.e. doh.
- Add expression marks.
- Choose a suitable instrument for your melody from the following list:

flute     clarinet     trumpet     descant recorder     French horn

**Allegro (quickly)**

Musical notation for a waltz opening in 3/4 time, key of D major. The first staff shows a melody starting with a quarter note D4, followed by quarter notes E4, F#4, G4, A4, B4, and a dotted quarter note C5. The second staff is empty for completion. A long slur covers the first six notes of the first staff, and a shorter slur covers the last two notes of the first staff.

**AND**

(b) Study this opening of a reel.

- Complete the first phrase.
- Compose an answering phrase, ending on the keynote i.e. doh.
- Choose a suitable instrument for your melody from the following list:

flute     clarinet     trumpet     descant recorder     French horn

Musical notation for a reel opening in 2/4 time, key of D major. The first staff shows a melody starting with a quarter note D4, followed by quarter notes E4, F#4, G4, A4, B4, and a dotted quarter note C5. The second staff is empty for completion.

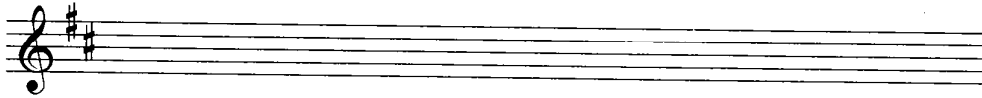
**SECTION B – HARMONY (60 marks)**

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

**Q4 COMPOSING MELODY AND BASS NOTES FROM A SET OF CHORDS**

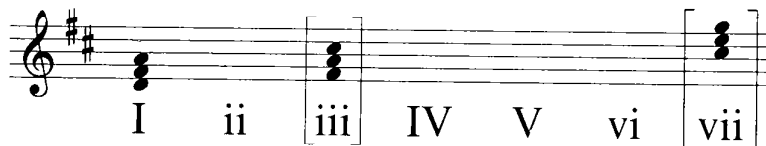
PREPARATORY WORK

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



- 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, an INTERRUPTED cadence with approach chord (IV—V—vi)
  - At B, an IMPERFECT cadence with approach chord (I—IV—V)
  - At C, a PLAGAL cadence with approach chord (vi—IV—I)
  - At D, a PERFECT cadence with approach chord (ii—V—I)

**A**

**B**

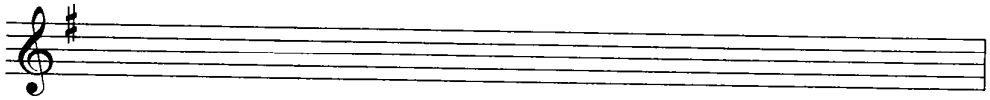
**C**

**D**

# Q5 ADDING BASS 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, 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#dim
Roman numeral	I	ii	iii	IV	V	vi	vii



- 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.

Moderato (at a moderate pace)

The musical score is in G major (one sharp) and 2/4 time. It consists of two systems of two staves each. The first system has four measures. The second system has four measures. There are four specific points labeled A, B, C, and D where cadences need to be completed. Each label is positioned above a bracket that spans three measures. The treble clef has a key signature of one sharp (F#) and a common time signature (C). The bass clef has a common time signature (C). The music is written in a simple, melodic style with some rests and eighth notes.

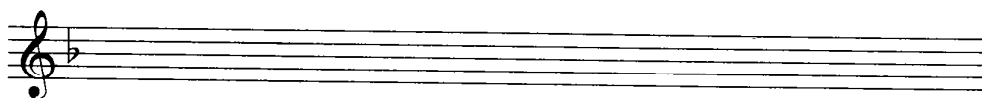
(60)



# Q6 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



- 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, you must use *lower case* for *minor* chords (ii, vi)

A

Descant

Melody

Bass

B

Descant

Melody

Bass

C

Descant

Melody

Bass

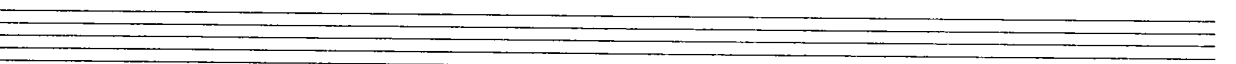
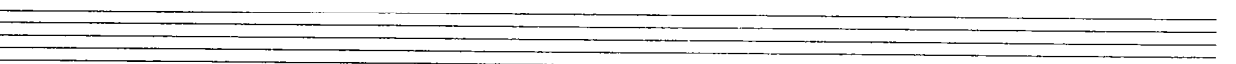
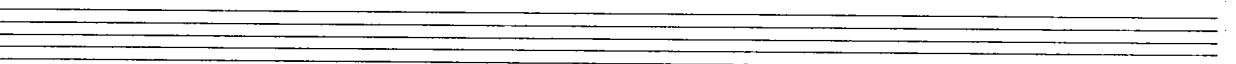
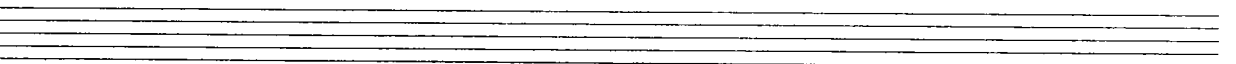
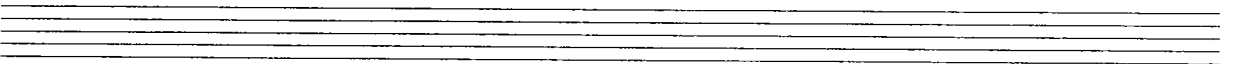
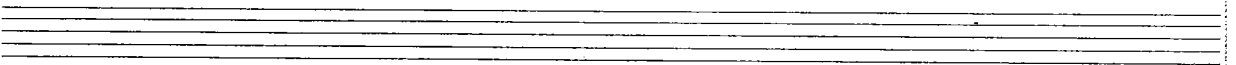
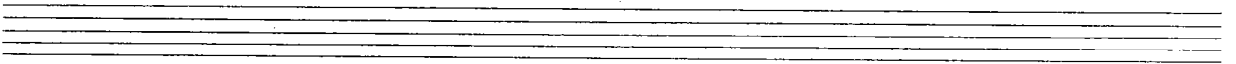
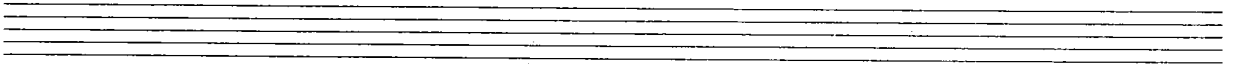
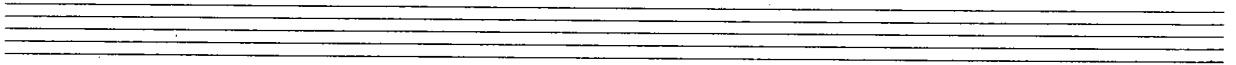
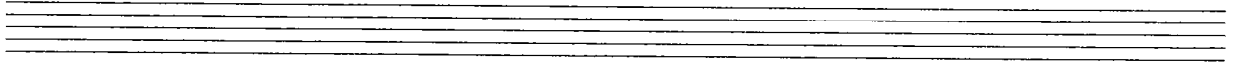
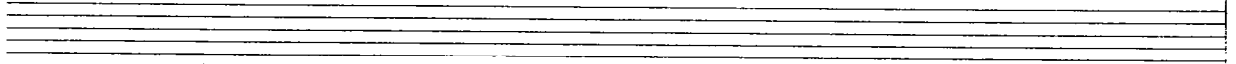
D

Descant

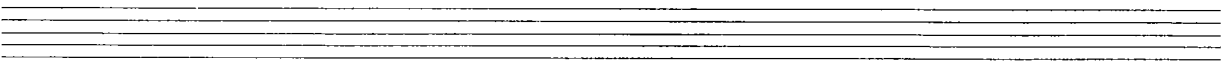
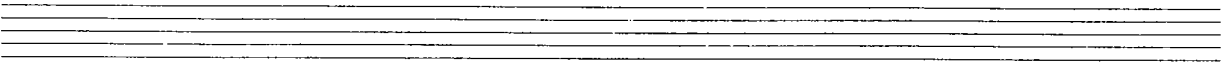
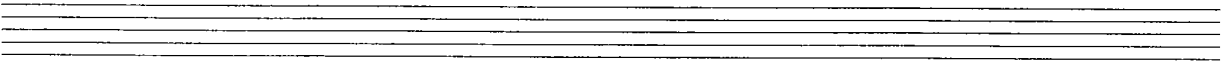
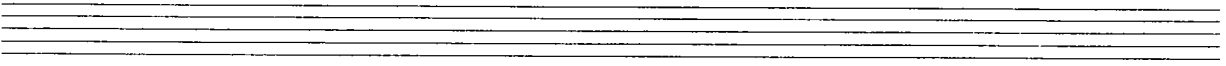
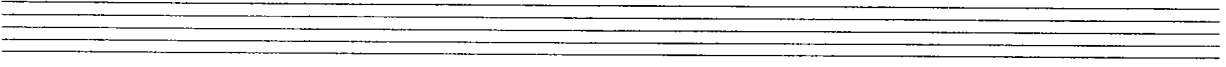
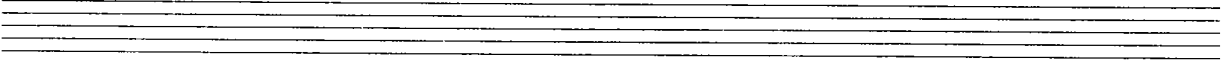
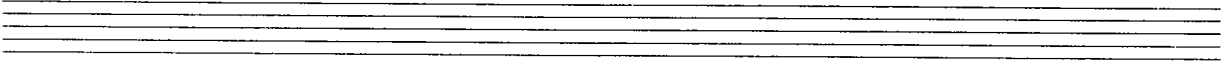
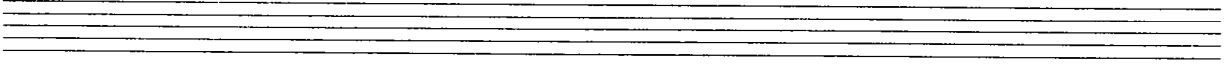
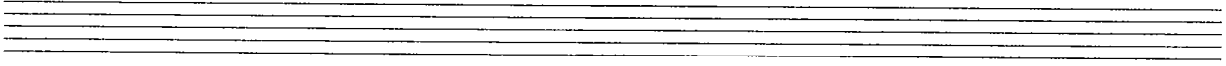
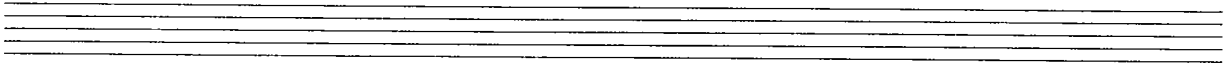
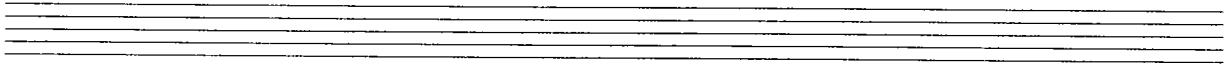
Melody

Bass

**ROUGH WORK**



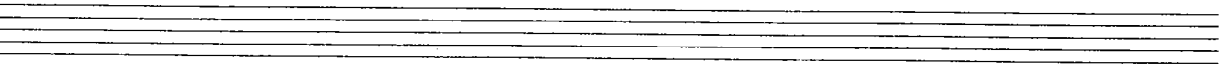
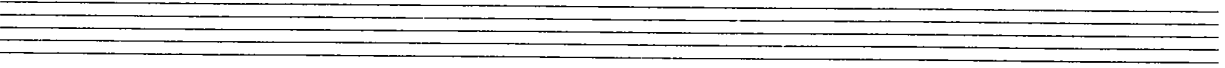
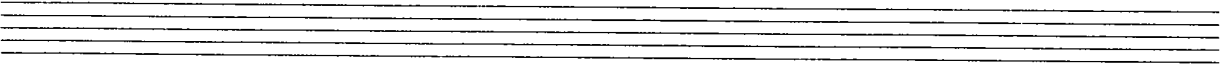
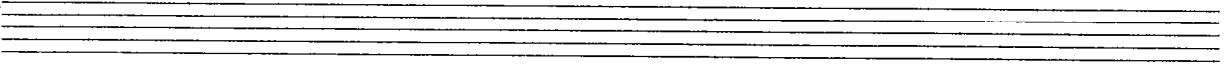
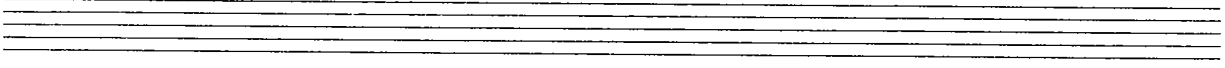
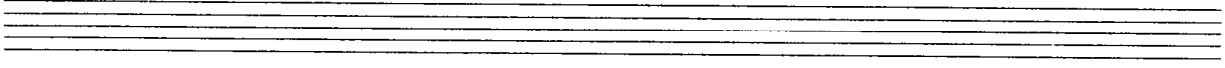
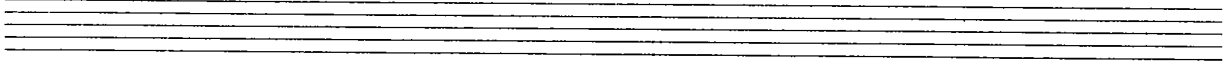
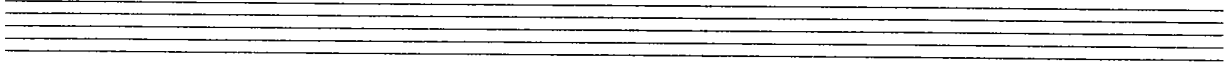
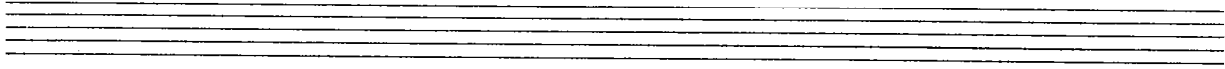
# ROUGH WORK



**ROUGH WORK**

This block contains 12 blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically down the page, providing a space for students to practice or sketch musical notation.

**ROUGH WORK**



EXAMINATION NUMBER



**MUSIC – ORDINARY LEVEL**

**LISTENING (100 marks)**

**THURSDAY 22 JUNE – MORNING, 9.30 TO 11.00**

STAMPA AN IONAIID

(Centre Stamp)

**DON SCRÚDAITHEOIR**

Móriomlán na  
Marcanna

CEIST	MARC
1	
2	
3	
4	
5	
6	
<b>MÓRIOMLÁN</b>	
<b>GRÁD</b>	

**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 tape.
- 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 place a tick in 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.

**Q1** An excerpt from Bach's *Cantata 78*

- You will hear it without a break and then each section (A, B, and C) will be played again, **THREE** times.
- The music is given as a reduced, single line score below.
- Answer the questions on page 3.

**A (Bars 1-8)**

6 5/3 6/4 6 6/5 5/3 6/5 5/3

5 6 6/4 6/5 6 6 6/5 6/5 6/4 5/3

**B (Bars 8-36)**

Wir ei - - - - - len mit schwa - chen, doch em - si - gen

Schrit - ten, O Je - su, O Mei - ster, O Je - su, O Mei - ster, zu hel - fen zu dir, O

Je - su, O Mei - ster, wir ei - - - - - len, wir

ei - - - - - len mit schwa - chen, doch em - si - gen Schrit - ten, O Je - su, O

Mei - ster, zu hel - fen zu dir, O Je - su, O Mei - ster, wir ei - - - - -

- - - - - len mit schwa - chen, doch em - si - gen Schrit - ten, O Je - su, O Mei - ster, zu hel - fen zu dir.

**C (Bars 36-50)**

36 zu dir, zu dir, wir ei - len mit schwa - chen, doch em - si - gen

40 Schrit - ten, O Je - su, O Mei - ster, zu hel - fen zu dir, zu dir!

44 6/4 6 6/5 6/5 5/3

47 6 6/4 6/5 6 6/5 6/5 6/4 5/3



**Section A, (Bars 1–8)**

(i) From which movement is the excerpt taken?

- 1st       2nd       4th

(ii) The three instruments playing in these opening bars are:

- organ, cello and violin       harpsichord, cello and bassoon       piano, cello and violin

(iii) The figures underneath the notes are called *figured bass*. Explain.

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**Section B, (Bars 8–36)**

(i) The first voice you hear (bar 9) is the

- alto       tenor       soprano

(ii) Fill in the missing rhythm on the score in bars 25 and 26

(iii) The cadence that finishes this section is:

- perfect (V—I)       imperfect (I—V)       interrupted (V—vi)

**Section C, (Bars 36–50)**

(i) At the words ‘*zu dir*’ in bar 42, the accompaniment is:

- silent       holding a long note       playing quick notes

(ii) How is the bass part played throughout the movement?

-----

(iii) Name another movement from this cantata:

-----

Identify one difference between the movement you have named and the movement heard on the tape.

-----

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

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

528

535

542

545

550

• Answer the following questions:

(i) The two instruments which play at the beginning of the excerpt are:

- viola and cello       violin and piano       violin and cello

(ii) These two instruments are playing in canon. Explain.

-----  
 -----

(iii) What instrument joins in at bar 542?

-----

(iv) The players are asked to play *molto flautando*. Explain.

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(v) This section is based on the tune *Lord Mayo's Delight*. Name another Irish tune that Barry uses elsewhere in the work.

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

• There will be a suitable pause after each playing.

• Answer the following questions:

(i) Name the instrument that plays the instrumental solo:

-----

(ii) Name any four backing instruments heard in this excerpt:

-----

(iii) Name and briefly explain any instrumental technique used in this solo.

-----  
-----

(iv) The style of this excerpt is best described as:

jazz       rock       ballad       operatic

(v) The overall structure of *Bohemian Rhapsody* is given below.  
Indicate where this excerpt occurs:

- introduction
- main song
- bridge passage
- operatic section
- bridge passage
- second song
- recap and coda

**(10)**

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 music is given as a reduced single line score below.



• Answer the following questions:

(i) The two instruments which play the melody in this excerpt are:

- French horn and cello       cor anglais and viola       bassoon and violin

(ii) Which *two* instruments are played pizzicato (plucked) in this excerpt?

-----

(iii) This theme is called:

- The Friar Lawrence theme       The Strife theme       The Love theme

(iv) In this excerpt the horns play:

- arpeggios       syncopated chords       scale passages

(v) The instrumentation of the excerpt is:

- full orchestra  
 strings, brass and woodwind  
 strings, brass and percussion

(10)

**Q.5 Irish Music.** This question is based on three versions of the tune *Ansacht na nAnsacht*. The tune is printed below. Answer **A**, **B** and **C**.

A mh'-an - sacht na n-an - sacht a dtug mé m'an - sacht go

léir duit. S'nach cuimhin leat mo mheall - adh, is

rinn' tú'n fheall orm 'na dhéidh sin.

**A.** You will hear excerpt one played **THREE** times.

(i) This piece is an example of:

- a ballad     a sean-nós song     a pop song     a modern folksong

(ii) The form of the song is:

- AABB     ABBA     ABCD     AAAB

(ii) Identify one feature of the style of singing in the excerpt:

-----  
 -----

**B.** You will hear excerpt two played **THREE** times.

(i) The singing in this excerpt:

- has no ornamentation     has some ornamentation     is highly ornamented

(ii) Which instrument plays the solo part at the beginning of the excerpt?

- low whistle     fiddle     accordion     keyboard

(iii) Name three other instruments on the recording:

-----

C. You will hear excerpt three played THREE times.

(i) This recording has been most influenced by:

jazz       pop       Irish traditional       classical

(ii) Give two reasons for your answer:

-----  
-----  
-----  
-----

(iii) This recording was made in the:

1920s       1960s       1990s

(25)

**Q.6 Aural Skills.** This question is based on **two** excerpts from the overture to the musical *Annie Get Your Gun* by Irving Berlin.

- Answer **A** and **B**.

**A.** This excerpt will be played **THREE** times.

(i) Name one instrument which plays the melody:

-----

(ii) The music is in the key of F major. Insert the missing key signature and time signature on the score.

(iii) The chord in the opening bar (bar 21) is:

- F                       Dm                       B $\flat$

(iv) The opening phrase is marked on the score. Place an 'X' on the score where this phrase is repeated (with one note changed).

(v) The cadence at the end of the excerpt is:

- perfect (V-I)                       plagal (IV-I)                       interrupted (V-vi)

B. This excerpt will now be played THREE times.

The musical score consists of three staves of music. The first staff begins at measure 115 and contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff begins at measure 120 and contains: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The third staff begins at measure 125 and contains: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A bracket labeled 'Cadence' spans measures 129 and 130, which contain the notes G4 and A4.

(i) The melody is written in the key of D major. Insert the missing key signature and time signature on the score.

(ii) This excerpt is in the style of a:

- waltz     jig     march     hornpipe

(iii) Using the given rhythm, add the pitch for the four missing notes in bars 118 and 123.

(iv) The cadence from bars 129 to 130 is:

- perfect (V-I)     imperfect (I-V)     interrupted (V-vi)

(v) The glissando (slide) is played by the:

- piano     harp     violin     guitar

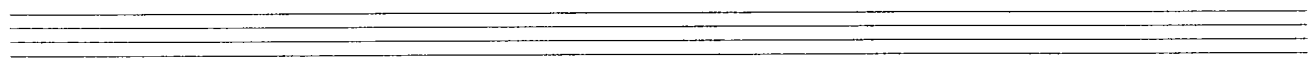
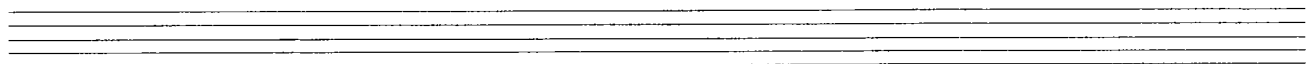
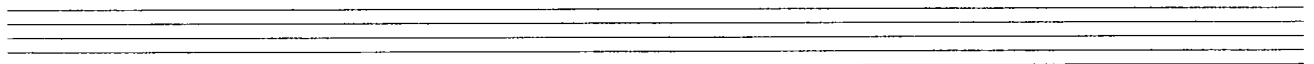
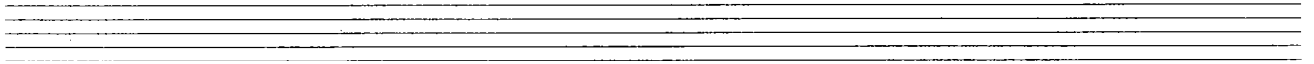
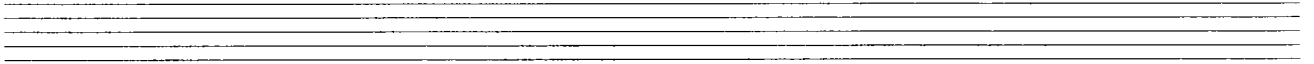
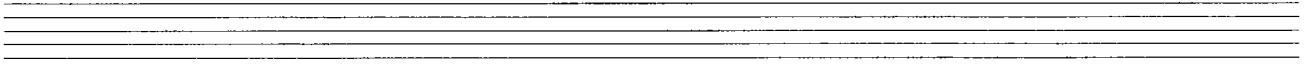
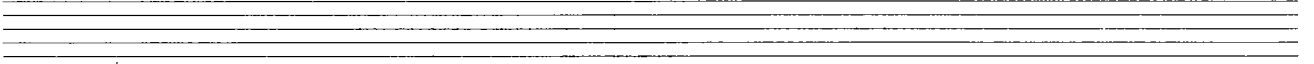
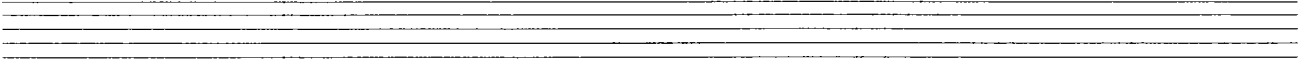
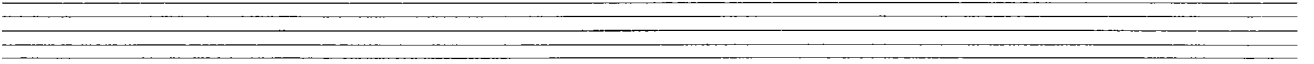
(20)



# ROUGH WORK

A series of horizontal dashed lines spanning the width of the page, intended for rough work or calculations. There are 25 lines in total, evenly spaced from top to bottom.

**ROUGH WORK**



# ROUGH WORK

A series of 20 horizontal dashed lines spanning the width of the page, intended for rough work or calculations.

# ROUGH WORK

