

**AN ROINN OIDEACHAIS AGUS EOLAÍOCHTA**

**LEAVING CERTIFICATE EXAMINATION 2001**

**M49**

**EXAMINATION NUMBER**



**1919**

**MUSIC – ORDINARY LEVEL**

**COMPOSING (100 marks)**

**THURSDAY 21 JUNE – AFTERNOON, 2.00 TO 3.30**

STAMPA AN IONAIID  
(Centre Stamp)

**DON SCRÚDAITHEOIR**

Móriomlán na  
Marcanna

CEIST	MARC
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MÓRIOMLÁN	
GRÁD	

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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.
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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.

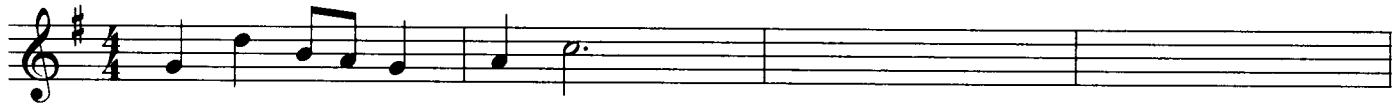
**Q1 CONTINUATION OF A GIVEN OPENING**

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

- Continue the given opening to make an eight-bar melody, ending on the keynote, that is doh.
- Add appropriate performing directions (phrasing and/or articulation and dynamics).
- Choose a suitable instrument for each of your melodies from the list given:

(a)  flute     clarinet     trumpet     descant recorder     French horn

**Andante (at a walking pace)**



AND

(b)  flute     clarinet     trumpet     descant recorder     French horn

**Moderato (at a moderate pace)**



**(40)**

## Q2 SETTING MUSIC TO A GIVEN TEXT

Here is an extract from *My Little Hen* (Anon):

I once had a little hen that never gave me eggs

So I made her a coat and put stockings on her legs

And I gave her corn that I fetched from the store

Then she laid ten big brown eggs just at my kitchen door.

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

I once had a lit - tle hen that nev - er gave me eggs So I

made her a coat and put stock - ings on her legs And I

gave her corn that I fetched from the store Then she

laid ten big brown eggs just at my kitchen door.

- 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.

I once had a lit - tle hen that nev - er gave me eggs

### 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, that is doh.
- Add expression marks.
- Choose a suitable instrument for your melody from the following list:

flute     clarinet     trumpet     descant recorder     French horn

**Moderato (at a moderate pace)**



**AND**

(b) Study this opening of a gavotte.

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

flute     clarinet     trumpet     descant recorder     French horn

**Allegro (quickly)**



**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**

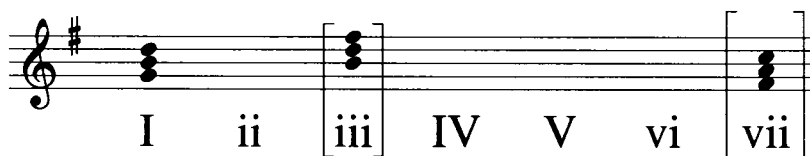
**PREPARATORY WORK**

- Write out the scale of 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 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.
- 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, 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 (ii—V—I)

The first system of music is in G major and 4/4 time. The melody consists of the notes G4, A4, B4, C5, B4, A4, G4. The bass line consists of the notes G3, B2, C3, D3, E3, F3, G3. At the end of the system, there is a bracketed area labeled 'A' containing the rhythmic pattern: a quarter note, a quarter note, and a half note.

The second system of music is in G major and 4/4 time. The melody consists of the notes G4, A4, B4, C5, B4, A4, G4. The bass line consists of the notes G3, B2, C3, D3, E3, F3, G3. At the end of the system, there is a bracketed area labeled 'B' containing the rhythmic pattern: a quarter note, a quarter note, and a half note.

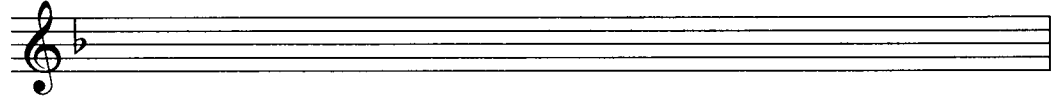
The third system of music is in G major and 4/4 time. The melody consists of the notes G4, A4, B4, C5, B4, A4, G4. The bass line consists of the notes G3, B2, C3, D3, E3, F3, G3. At the end of the system, there is a bracketed area labeled 'C' containing the rhythmic pattern: a quarter note, a quarter note, and a half note.

The fourth system of music is in G major and 4/4 time. The melody consists of the notes G4, A4, B4, C5, B4, A4, G4. The bass line consists of the notes G3, B2, C3, D3, E3, F3, G3. At the end of the system, there is a bracketed area labeled 'D' containing the rhythmic pattern: a quarter note, a quarter note, and a half note.

# Q5 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, 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.
- 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**

# Q6 ADDING DESCANT NOTES AND CHORD INDICATIONS AT CADENCE POINTS

## PREPARATORY WORK

- Write out the scale of B<sup>b</sup> 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 <sup>b</sup>		A F D				E <sup>b</sup> C A
Chord symbol	B <sup>b</sup>		Dm				A <sup>dim</sup>
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, use *lower case* for *minor* chords (ii, vi).

**A**

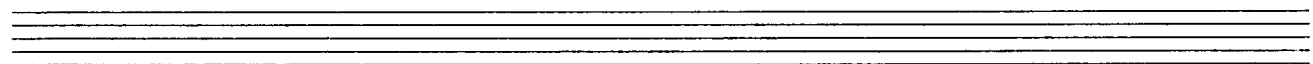
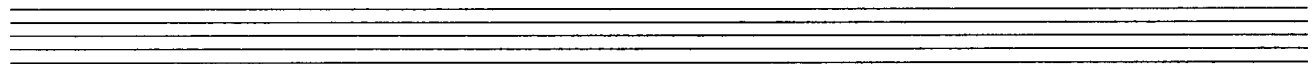
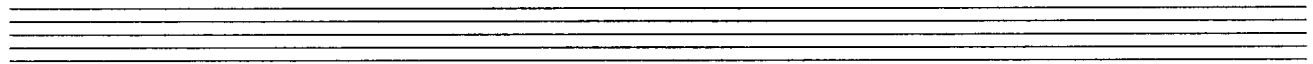
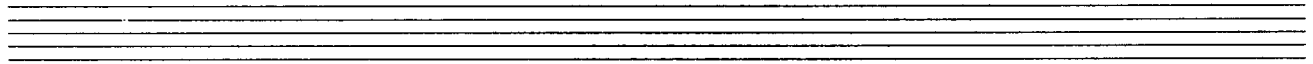
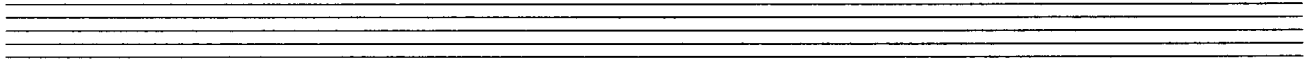
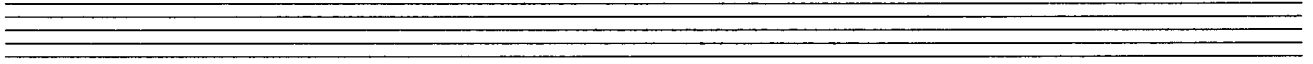
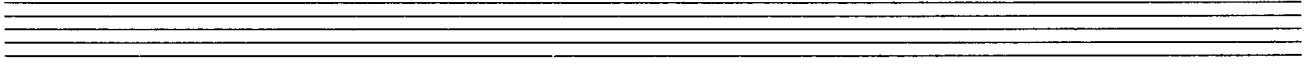
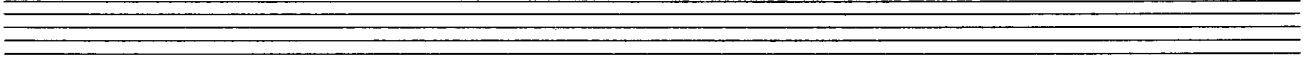
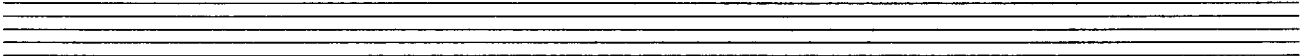
Descant  
Melody  
Bass

**B**

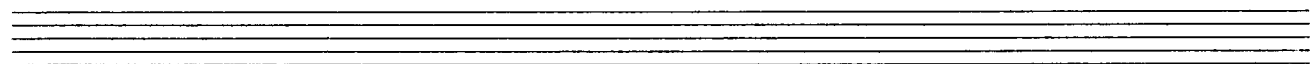
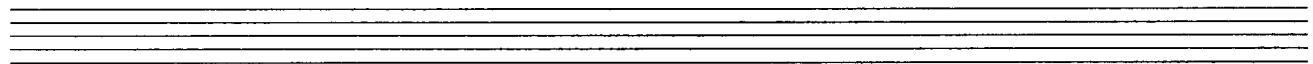
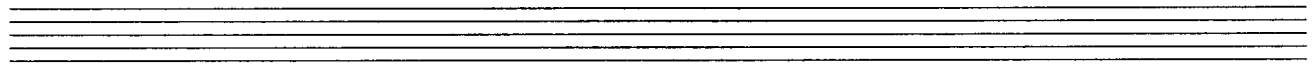
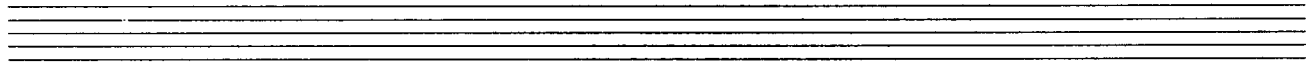
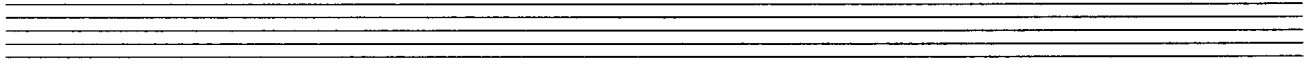
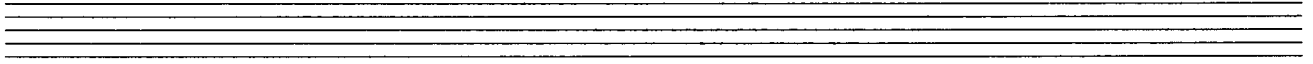
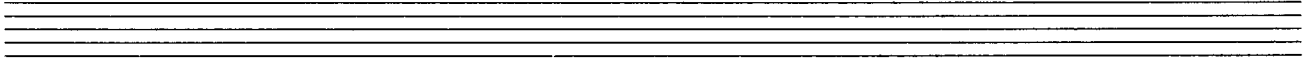
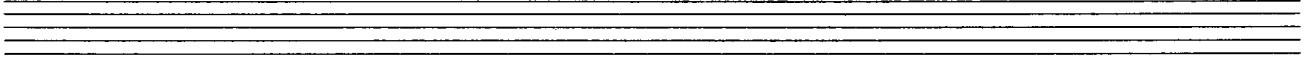
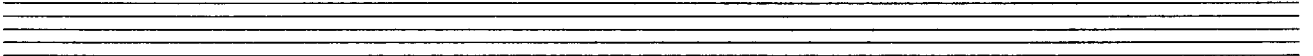
**C**

**D**

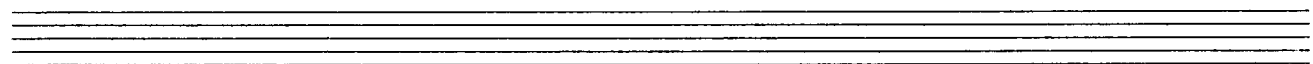
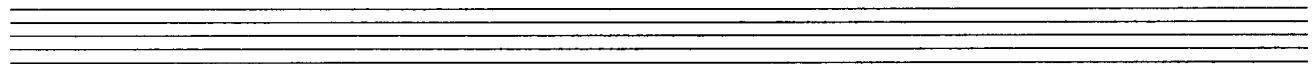
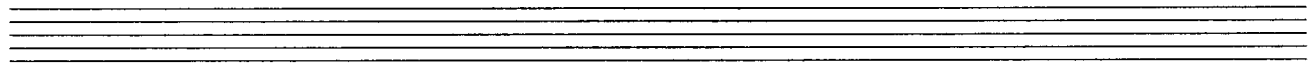
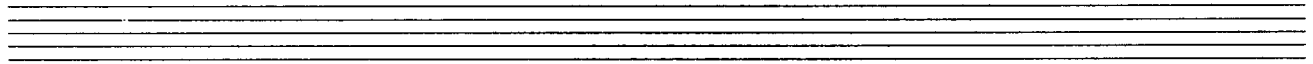
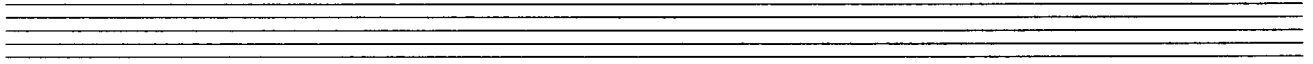
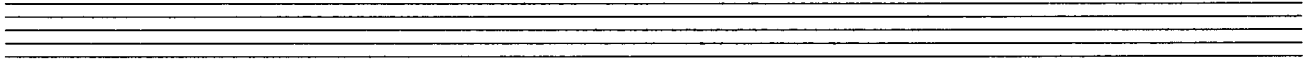
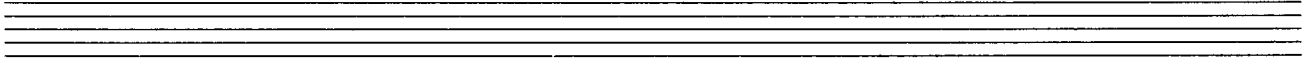
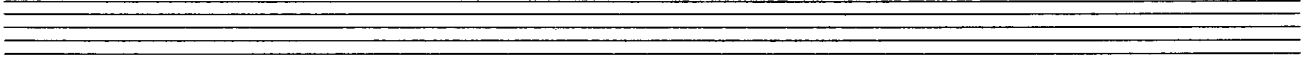
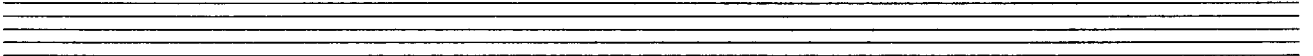
# ROUGH WORK



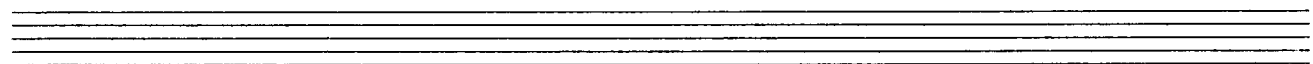
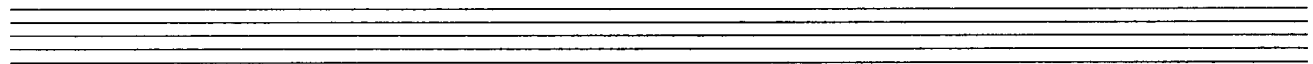
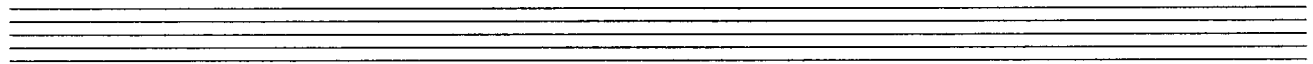
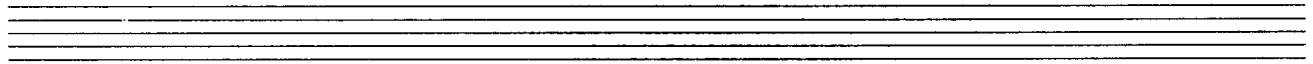
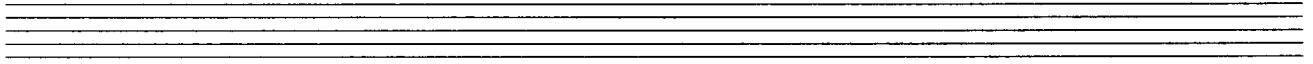
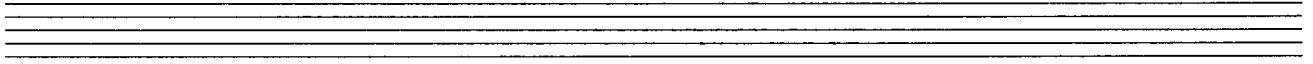
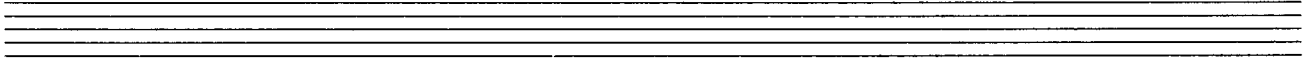
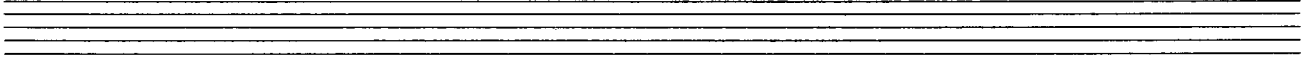
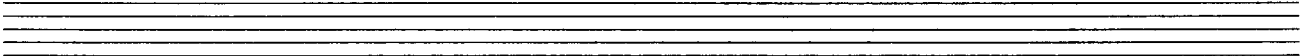
# ROUGH WORK



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