



**Coimisiún na Scrúduithe Stáit**  
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2005

**M50**

**WRITE YOUR EXAMINATION NUMBER HERE** 

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<p><b>MUSIC – HIGHER LEVEL</b> <b>COMPOSING (100 marks)</b> <b>THURSDAY 23 JUNE – AFTERNOON, 2.00 to 3.30</b></p>
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<p>STAMPA AN IONAIID (Centre Stamp)</p>
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**DON SCRÚDAITHEOIR**

Móriomlán na  
Marcanna

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<b>MÓRIOMLÁN</b>	
<b>GRÁD</b>	

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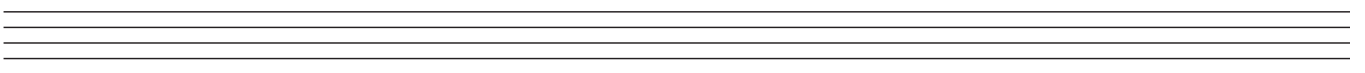
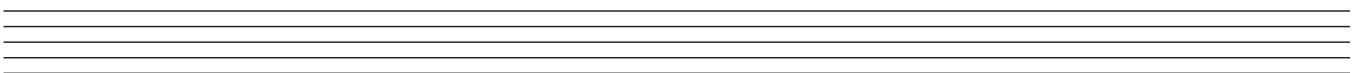
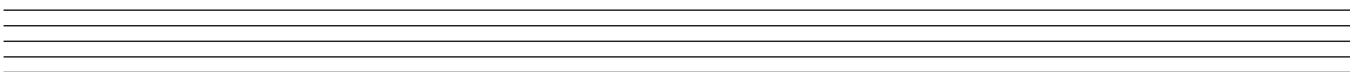
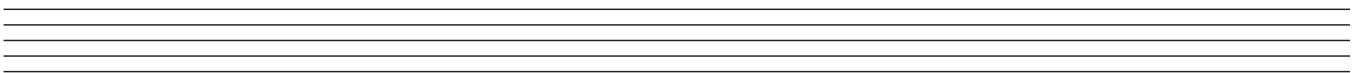
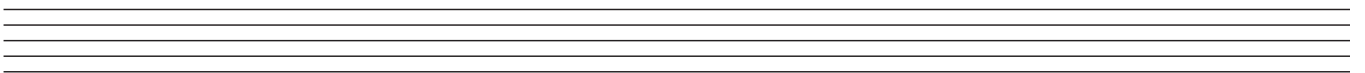
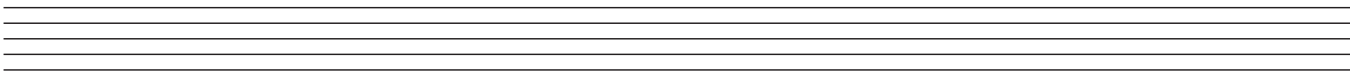
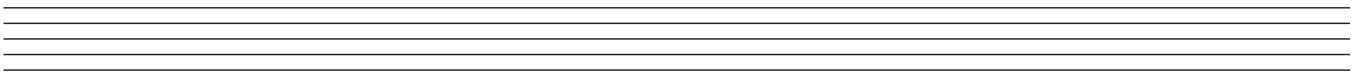
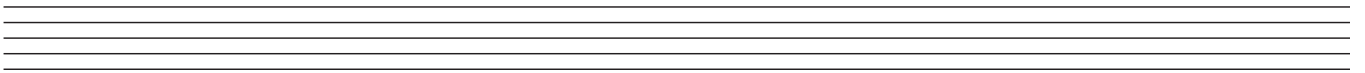
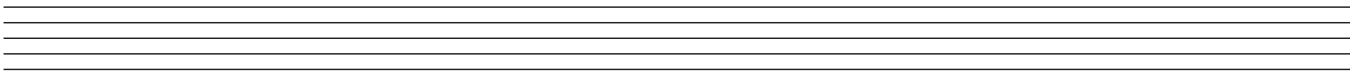
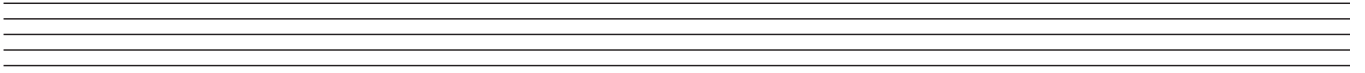
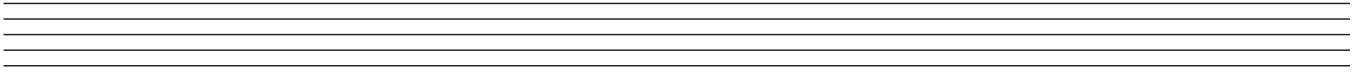
**INSTRUCTIONS TO CANDIDATES**

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

# 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

**Q.1 CONTINUATION OF A GIVEN OPENING**

- Continue the opening below to make a 16–bar melody.
- Add appropriate performing directions (phrasing and dynamics) to the melody.
- Choose a suitable instrument for your melody from the following list:

- flute     violin     oboe     accordion     horn     trumpet

**Allegro**

The opening melody is written on a single staff in 4/4 time, key of B-flat major. It begins with a half note G2 (mf), followed by a quarter note A2, a quarter note Bb2, and a quarter note C3. The next two bars contain a half note D3, a half note E3, and a half note F3. The third bar has a half note G3, a quarter note A3, and a quarter note Bb3. The fourth bar has a half note C4, a quarter note D4, and a quarter note E4. The fifth bar has a half note F4, a quarter note G4, and a quarter note A4. The sixth bar has a half note Bb4, a quarter note C5, and a quarter note D5. The seventh bar has a half note E5, a quarter note F5, and a quarter note G5. The eighth bar has a half note A5, a quarter note Bb5, and a quarter note C6. The ninth bar has a half note D6, a quarter note E6, and a quarter note F6. The tenth bar has a half note G6, a quarter note A6, and a quarter note Bb6. The eleventh bar has a half note C7, a quarter note D7, and a quarter note E7. The twelfth bar has a half note F7, a quarter note G7, and a quarter note A7. The thirteenth bar has a half note Bb7, a quarter note C8, and a quarter note D8. The fourteenth bar has a half note E8, a quarter note F8, and a quarter note G8. The fifteenth bar has a half note A8, a quarter note Bb8, and a quarter note C9. The sixteenth bar has a half note D9, a quarter note E9, and a quarter note F9. The notation includes dynamics markings: *mf* at the start, *f* at the beginning of the eighth bar, and *p* at the end of the sixteenth bar.

## Q.2 SETTING MUSIC TO A GIVEN TEXT

Here is an excerpt from *The Road Goes Ever On* (*The Lord of the Rings*) by J.R.R. Tolkien.

The Road goes ever on and on  
Down from the door where it began.  
Now far ahead the Road has gone,  
And I must follow if I can.

- The opening line has been set to music below.
- Set the remaining words to make a melody of 16 bars. (You may exceed this number of bars, and include a modulation, if you wish.)
- Add appropriate performing directions (phrasing and dynamics).

**Andante**  
*mf*

The \_ Road \_\_\_ goes ev - er on \_\_\_ and on

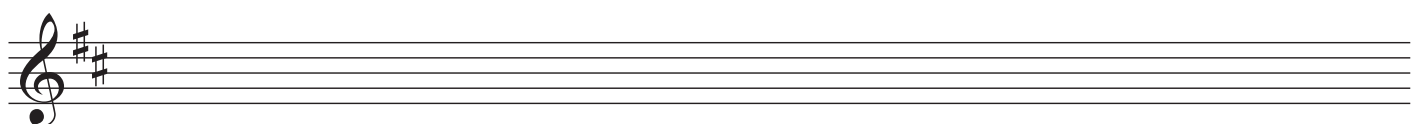
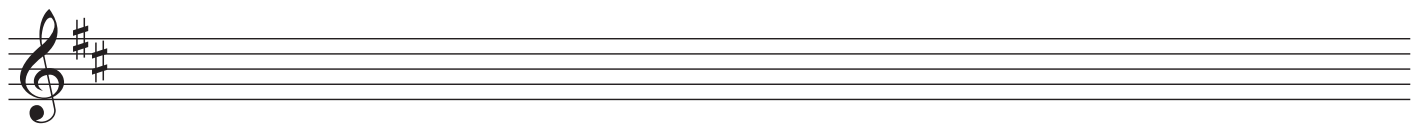
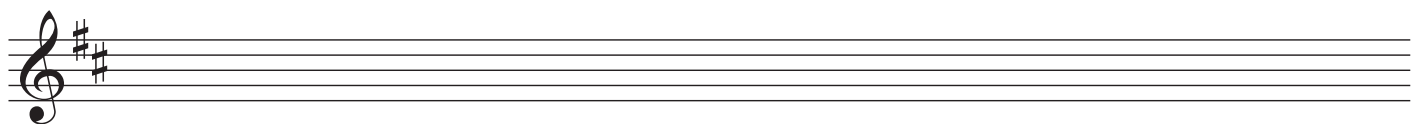
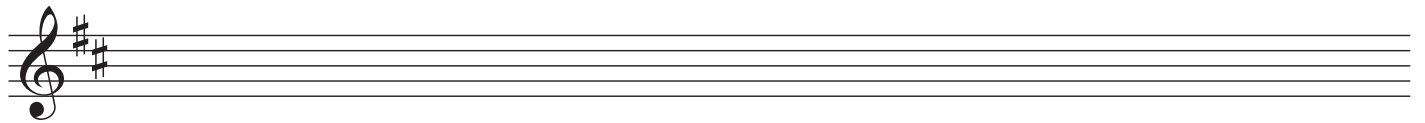
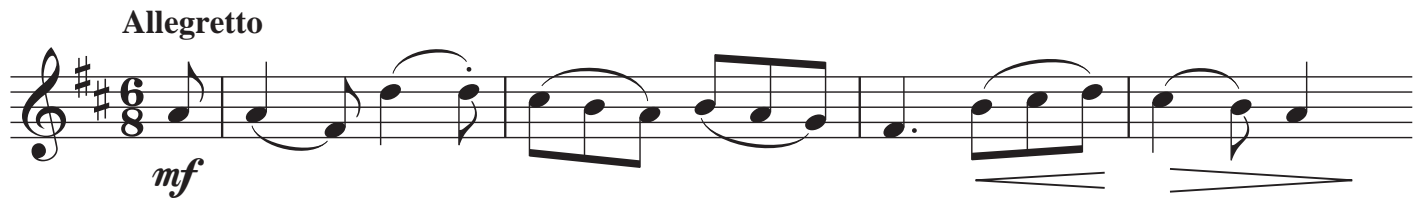
### Q.3 COMPOSING TO A GIVEN DANCE RHYTHM OR METRE OR FORM

The opening phrase of a gigue is given below.

- Continue the given opening to make a 16-bar melody.
- Use the form AA<sup>1</sup>BB<sup>1</sup>.
- Include a modulation to the dominant at a suitable point.
- Add appropriate performing directions (phrasing and dynamics).
- Choose a suitable instrument for your melody from the following list:

violin     oboe     flute     glockenspiel     piccolo

*Allegretto*



**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

- Plot the chords available in the key of B $\flat$  major, either in the chord bank grid *or* on the staff below.

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

I    ii    [iii]    IV    V    vi    [vii]

**ROUGH WORK**

Blank musical staves for rough work.

• Study the following piece of music.

• Using the chords indicated, compose melody and bass notes to complete the piece in the given style.

B $\flat$  F/A B $\flat$  F7 Gm E $\flat$  F

The first system of music is a piano introduction in B-flat major, 4/4 time. It consists of four measures. The first measure has a B-flat in the bass and a half note in the treble. The second measure has a B-flat in the bass and a quarter note in the treble. The third measure has a B-flat in the bass and a quarter note in the treble. The fourth measure has a B-flat in the bass and a quarter note in the treble. The fifth and sixth measures are empty.

B $\flat$ /D B $\flat$  Gm E $\flat$  Cm F Gm

The second system of music consists of seven empty measures, corresponding to the chords B-flat/D, B-flat, Gm, E-flat, Cm, F, and Gm.

E $\flat$  Cm F B $\flat$ /D E $\flat$  E $\flat$ /G F

The third system of music consists of seven empty measures, corresponding to the chords E-flat, Cm, F, B-flat/D, E-flat, E-flat/G, and F.

B $\flat$  B $\flat$ /D E $\flat$  F Gm E $\flat$  B $\flat$

The fourth system of music consists of seven empty measures, corresponding to the chords B-flat, B-flat/D, E-flat, F, Gm, E-flat, and B-flat.

## Q.5 COMPOSING BASS NOTES AND CHORD INDICATIONS TO A GIVEN TUNE

### PREPARATORY WORK

- Plot the chords available in the key of  $A\flat$  major, either in the chord bank grid *or* on the staff below.

Notes of chord	$E\flat$		$G$				$D\flat$
	$C$		$E\flat$				$B\flat$
	$A\flat$		$C$				$G$
Chord symbol	$A\flat$		$Cm$				$Gdim$
Roman numeral	I	ii	iii	IV	V	vi	vii

I    ii    [iii]    IV    V    vi    [vii]

### ROUGH WORK

Blank musical staves for rough work.



Study the following song and insert suitable bass notes and chord indications in the style of the given opening.

- Do *not* repeat the same chord *in the same position* in adjacent boxes.
- You may use chord symbols or Roman numerals, but not both.
- If you choose Roman numerals, use *lower case* for *minor* chords.

## Q.6 ADDING A COUNTERMELODY OR DESCANT AND CHORDAL SUPPORT TO A GIVEN TUNE

### PREPARATORY WORK

- Plot the chords available in the key of D major, either in the chord bank grid *or* on the staff below.

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

A musical staff in the key of D major (two sharps) showing the seven diatonic chords. The chords are labeled with Roman numerals: I, ii, iii, IV, V, vi, vii. The iii and vii chords are enclosed in brackets, and above each bracket is a chord diagram showing the notes of the chord on a five-line staff.

### ROUGH WORK

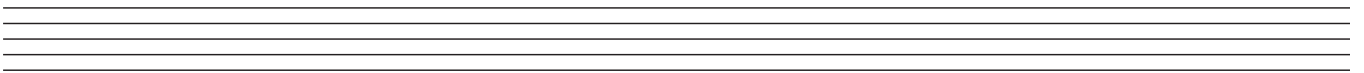
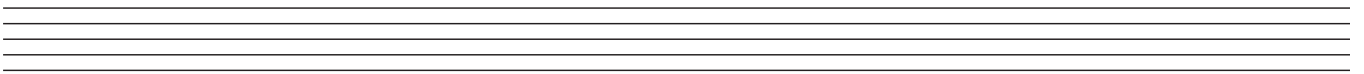
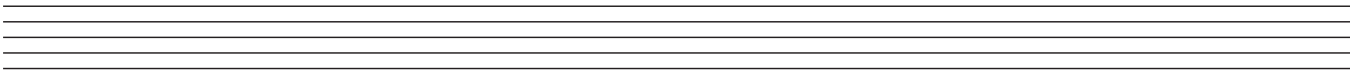
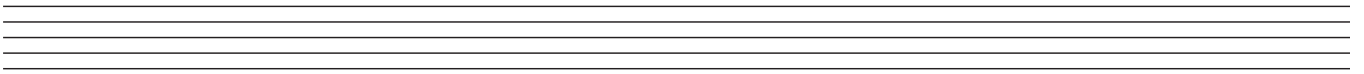
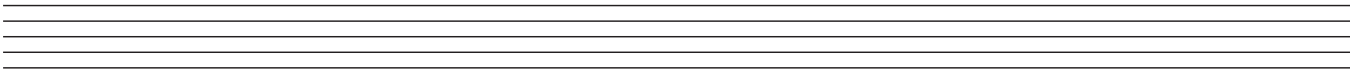
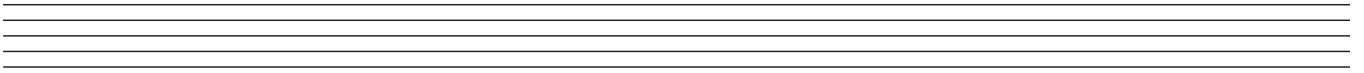
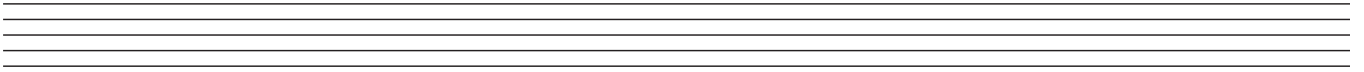
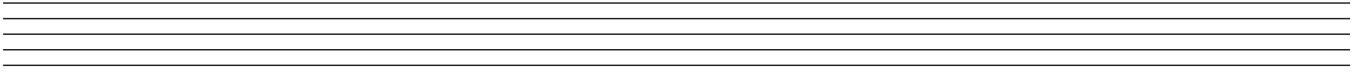
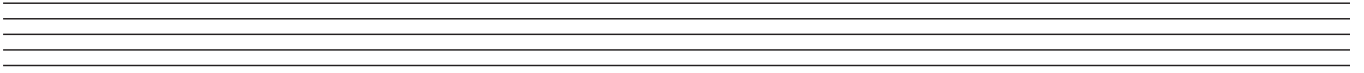
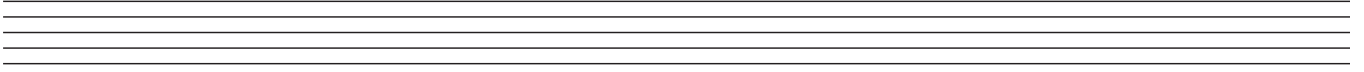
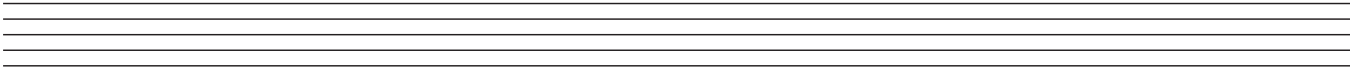
Five sets of empty musical staves for rough work, each consisting of a five-line staff.

- Study the following piece of music.
- Insert suitable chord indications in the boxes provided and continue the descant part in the given style to complete the piece.
- You may use either chord symbols or Roman numerals but not both.
- If you choose Roman numerals, use *lower case* for *minor* chords.
- Do not repeat the same chord *in the same position* in adjacent boxes.

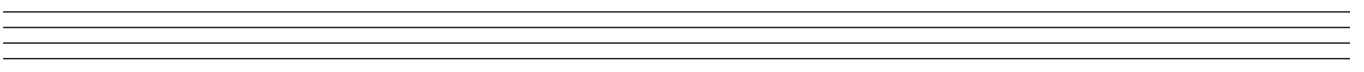
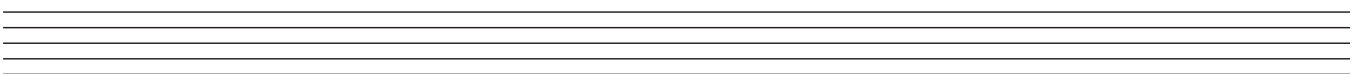
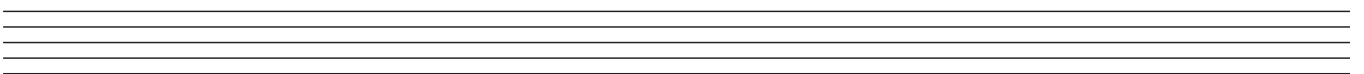
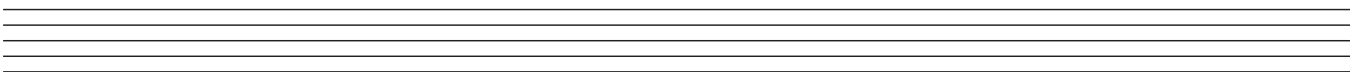
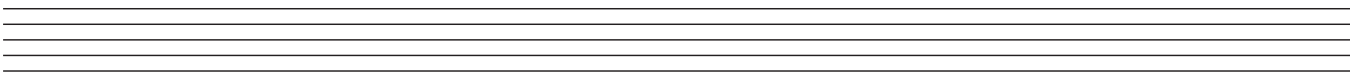
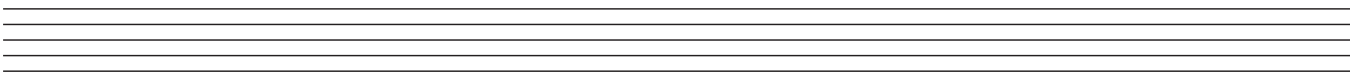
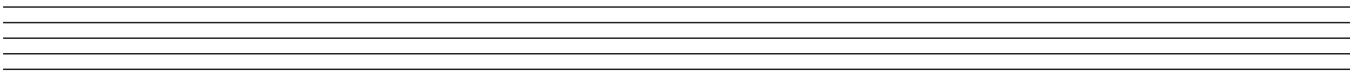
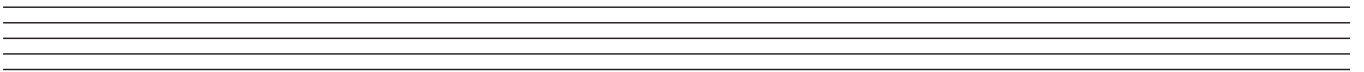
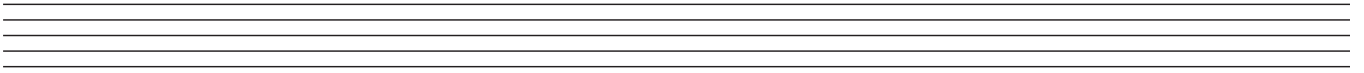
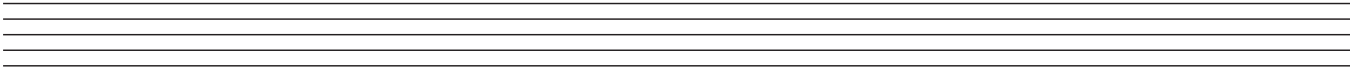
**Andante**

I                      IV                      V                      I                      V  
D                      G                      A                      D                      A

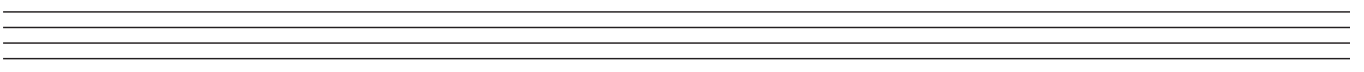
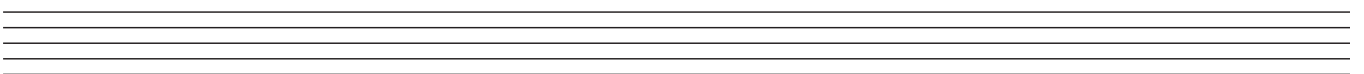
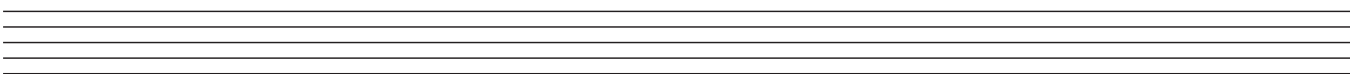
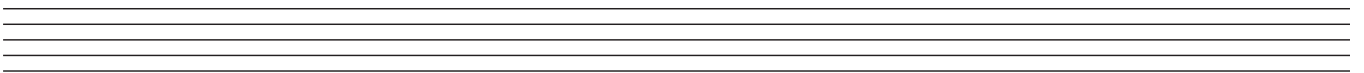
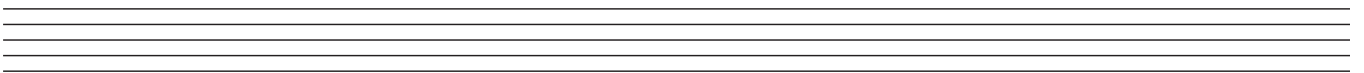
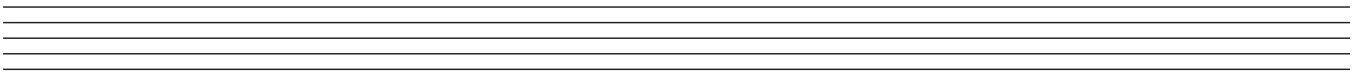
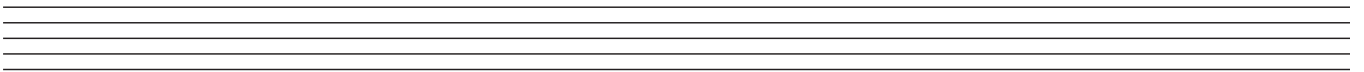
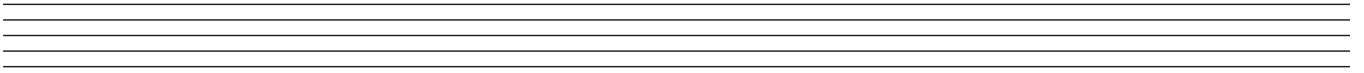
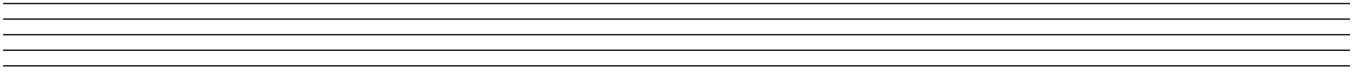
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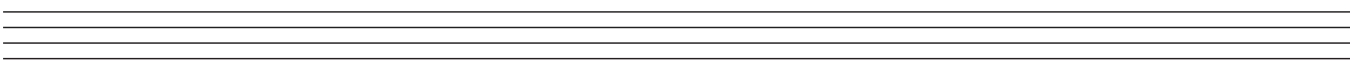
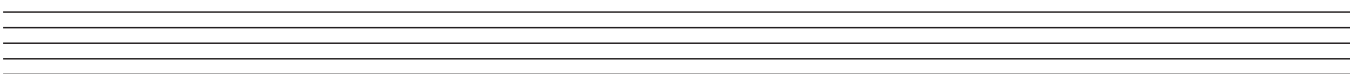
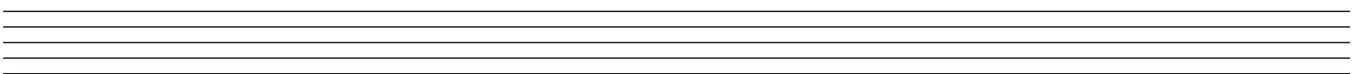
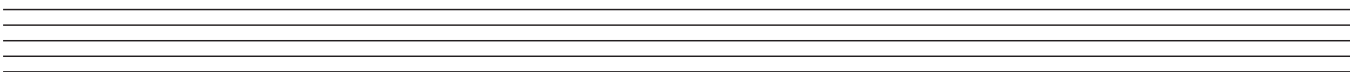
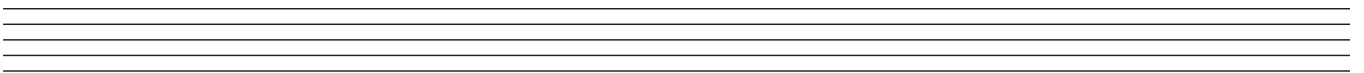
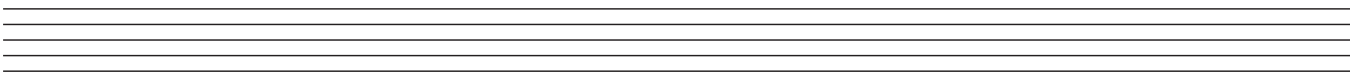
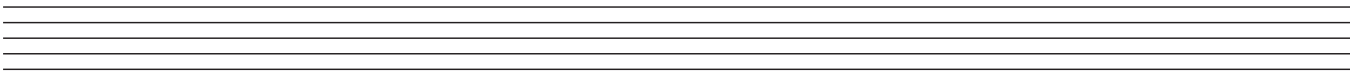
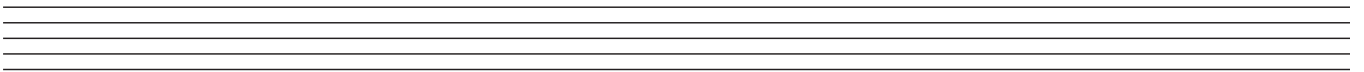
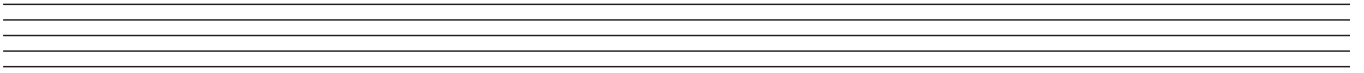
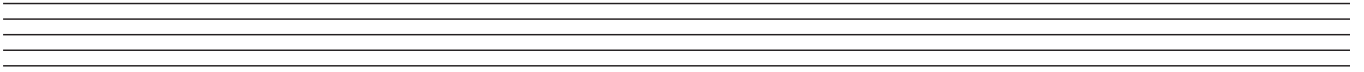
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