



**Coimisiún na Scrúduithe Stáit**  
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2012

WRITE YOUR EXAMINATION NUMBER HERE 

**MUSIC – HIGHER LEVEL**  
**COMPOSING (100 marks)**  
**THURSDAY 21 JUNE – AFTERNOON 3.15–4.45**

STAMPA AN IONAIID  
(Centre Stamp)

Móriomlán  
na marcanna

**DON SCRÚDAITHEOIR**

CEIST	MARC		
1			
2			
3			
4			
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6			
IOM			
GRÁD			

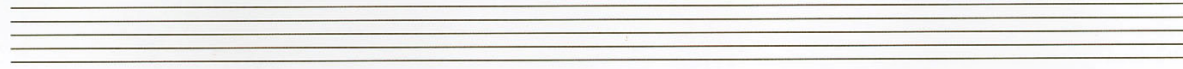
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**INSTRUCTIONS TO CANDIDATES**

- 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 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 questions	
3. Total mark awarded (1 minus 2)	

**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     clarinet     descant recorder

**Allegretto**



(40)

## Q.2 SETTING MUSIC TO A GIVEN TEXT

Here is an extract from *The Road Not Taken* by Robert Frost.

Two roads diverged in a yellow wood  
And sorry I could not travel both  
And be one traveller, long I stood  
And looked down one as far as I could.

- 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) to the melody.

**Andante**

Two roads di - verged in a yel - low wood

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

The opening phrase of a gavotte is given below.

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

violin

clarinet

flute

trumpet

**Moderato**

**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 minor, either in the chord bank grid *or* on the stave below.

Notes of chord	F# D B	G E C#	A# F# D				E C# A#
Chord symbol	Bm	C#dim	Daug				A#dim
Roman numeral	i	ii	III	iv	V	VI	vii

**ROUGH WORK**

Four sets of empty musical staves for rough work, each consisting of a treble clef staff and a bass clef staff.

B				
BQ				
MEL				

- Study the piece of music below.
- Using the chords indicated, compose melody and bass notes to complete the piece in the given style.

Bm Em Bm F# G C#dim/E F#

Bm Em F# Bm F# G

C#dim/E F# Em F# Bm Em F#

G Em Bm Em C#dim/E F#7 Bm

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

#### PREPARATORY WORK

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

Notes of chord	C A $\flat$ F	D $\flat$ B $\flat$ G	E C A $\flat$				B $\flat$ G E
Chord symbol	Fm	Gdim	A $\flat$ aug				E $\dim$
Roman numeral	i	ii	III	iv	V	VI	vii

i    ii    [ III ]    iv    V    VI    [ vii ]

#### ROUGH WORK

Blank musical staves for rough work, consisting of five sets of five-line staves.

C				
CH Q				
B				
BQ				



- Study the piece of music below.
- 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.

The musical score is in 6/8 time and consists of five systems. The first system shows the following chord symbols above the right-hand staff:  $\boxed{i}$  (Fm),  $\boxed{V}$  (C),  $\boxed{i}$  (Fm), and  $\boxed{iv}$  (Bbm). The second system has six empty boxes above the right-hand staff. The third system has six empty boxes above the right-hand staff. The fourth system has six empty boxes above the right-hand staff. The fifth system has six empty boxes above the right-hand staff. The left-hand staff in all systems contains a bass line with eighth and sixteenth notes.

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

### PREPARATORY WORK

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

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

I    ii    [iii]    IV    V    vi    [vii]

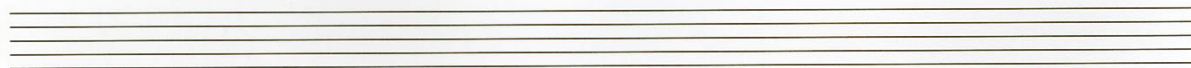
### ROUGH WORK

Five sets of empty musical staves for writing the counter melody or descant.

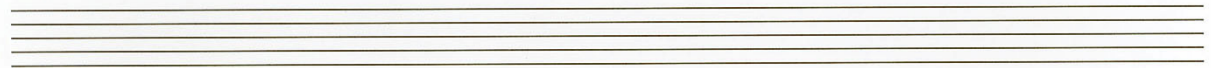
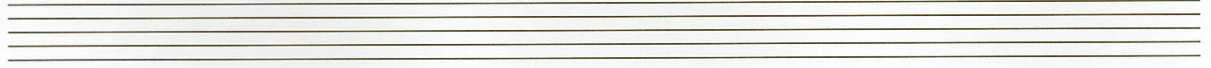
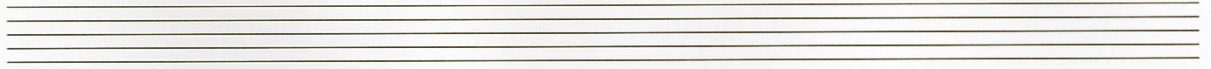
CH				
CAD				
DESC				

- Study the piece of music below.
- 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.
- Do not repeat the same chord *in the same position* in adjacent boxes.

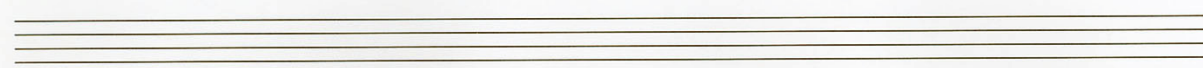
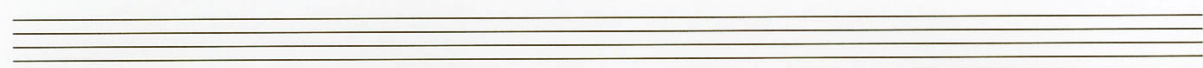
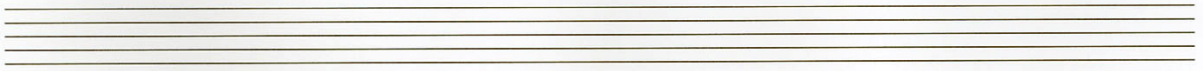
**ROUGH WORK**



**ROUGH WORK**



**ROUGH WORK**



**ROUGH WORK**



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