



Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2014

WRITE YOUR EXAMINATION NUMBER HERE 

MUSIC – HIGHER LEVEL
COMPOSING (100 marks)
THURSDAY 19 JUNE – AFTERNOON 3.15–4.45

STAMPA AN IONAIID
(Centre Stamp)

DON SCRÚDAITHEOIR

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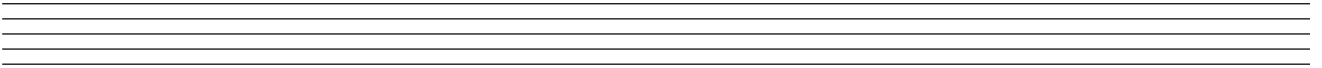
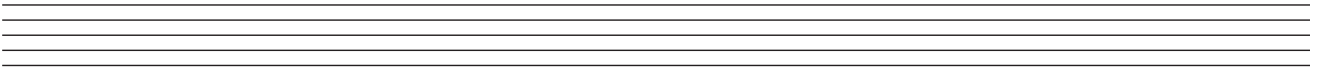
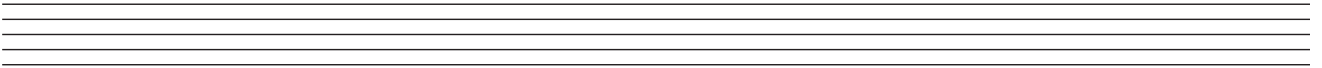
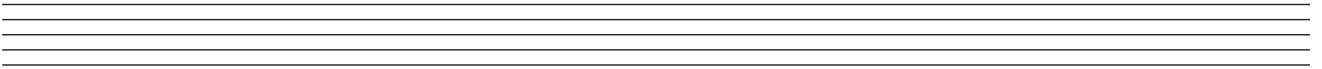
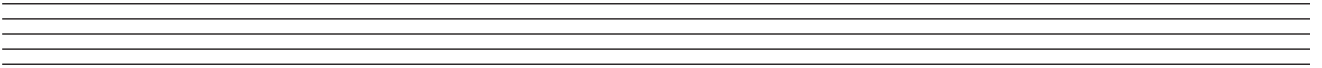
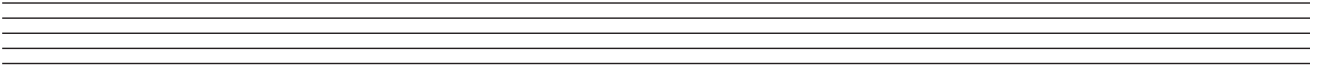
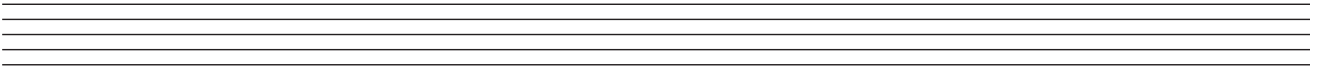
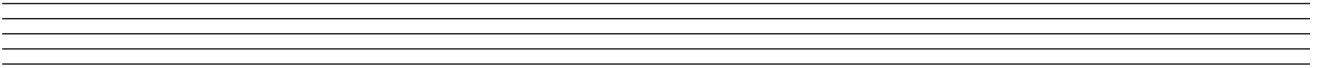
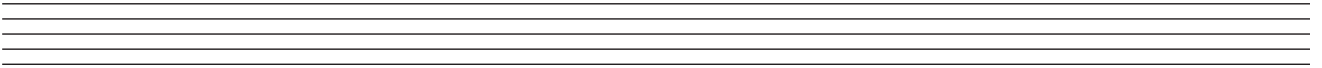
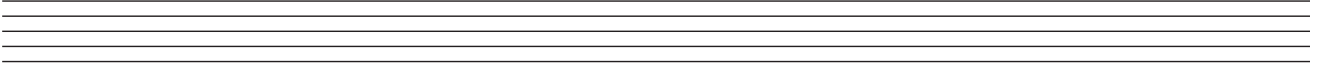
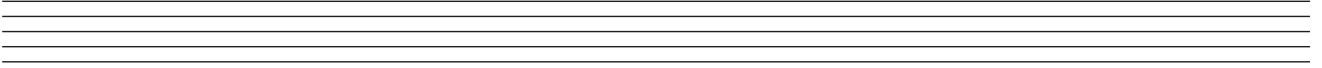
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INSTRUCTIONS TO CANDIDATES

- 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



SECTION A – MELODY COMPOSITION (40 marks)

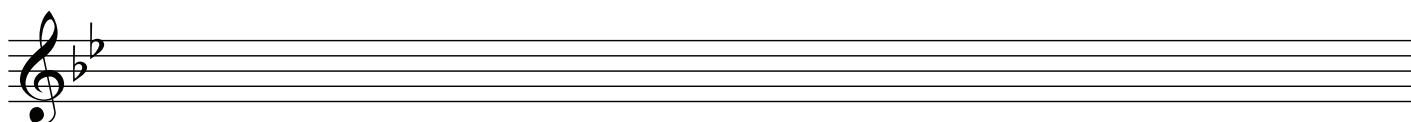
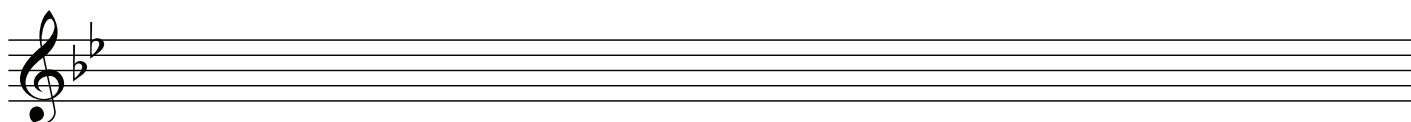
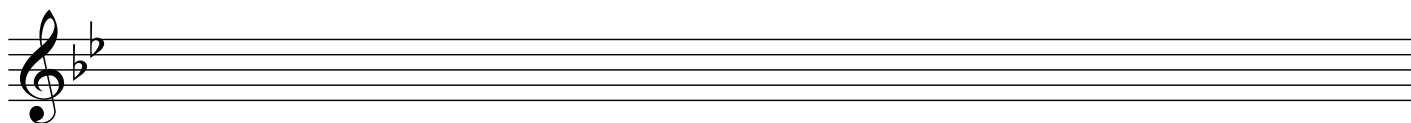
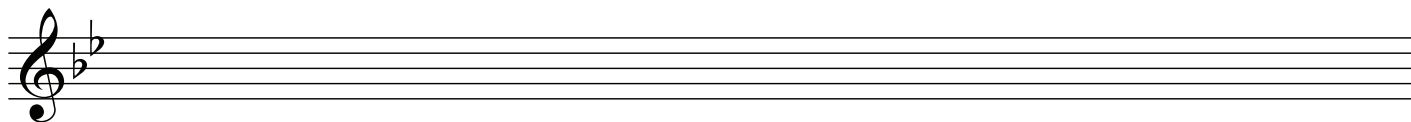
Answer ONE QUESTION ONLY in this section: Q1 or Q2 or Q3

Q.1 CONTINUATION OF A GIVEN OPENING

- Continue the opening below to make a 16-bar melody.
- 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:

flute clarinet violin descant recorder

Andante



Q.2 SETTING MUSIC TO A GIVEN TEXT

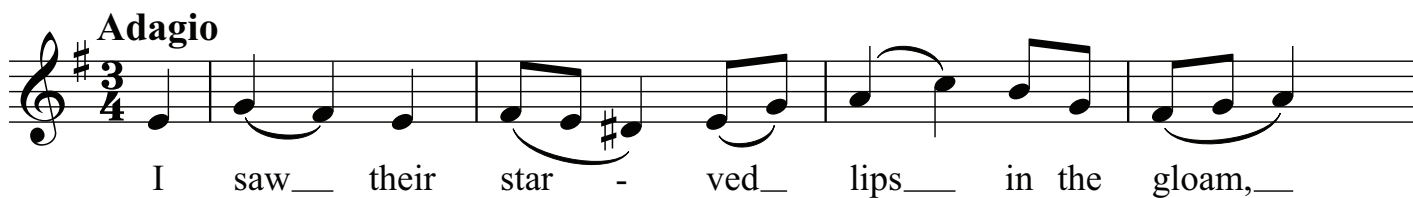
Here is an extract from *La Belle Dame Sans Merci* by John Keats.

I saw their starved lips in the gloam,
With horrid warning gaped wide,
And I awoke and found me here,
On the cold hill's side.

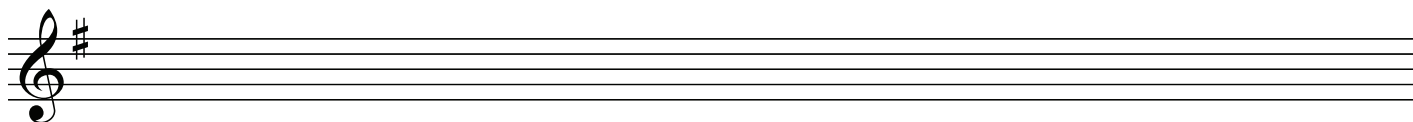
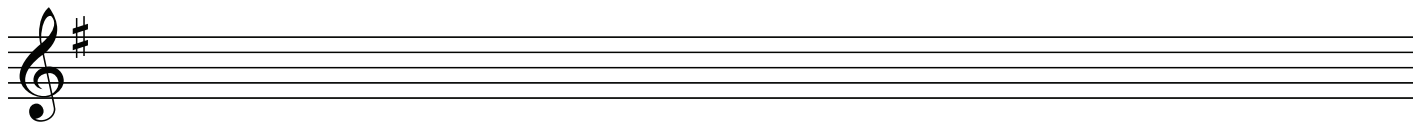
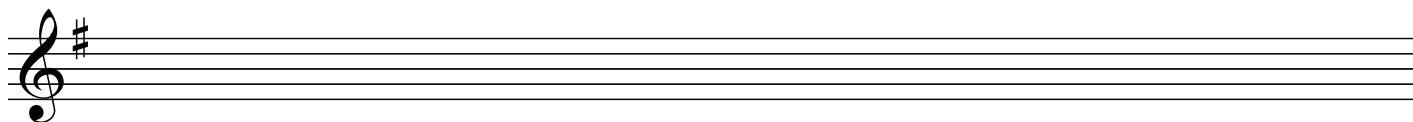
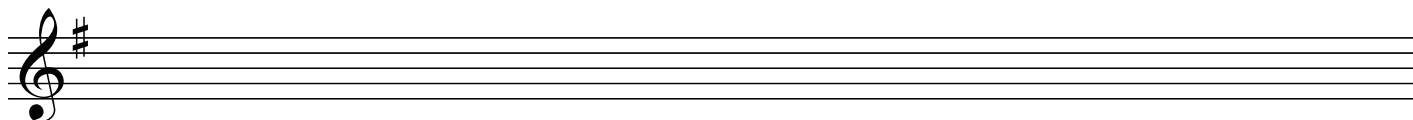
The opening line has been set to music below.

- 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.

Adagio



I saw__ their star - ved__ lips__ in the gloam,__



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' BB'.
- Add appropriate performing directions (phrasing and dynamics) to the melody.
- Choose a suitable instrument for your melody from the following list:

violin trumpet oboe descant recorder

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

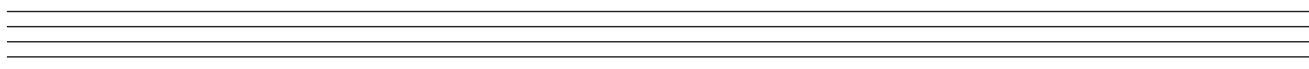
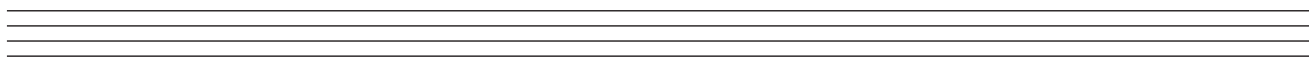
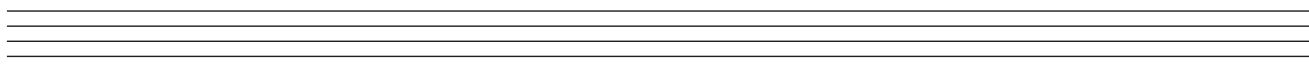
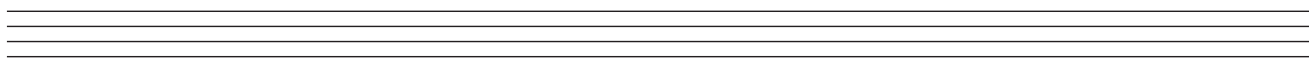
PREPARATORY WORK

- Plot the chords available in the key of 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				Edim
Roman numeral	i	ii	III	iv	V	VI	vii

i ii III iv V VI vii

ROUGH WORK

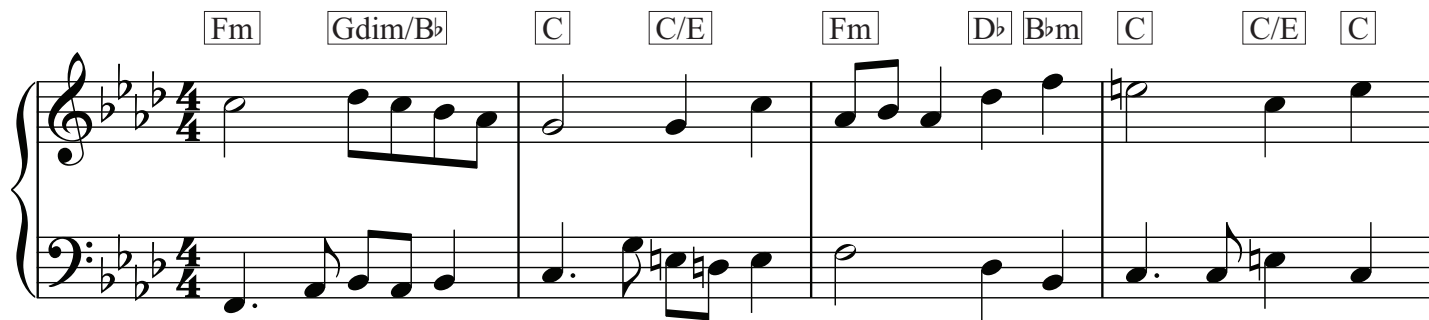


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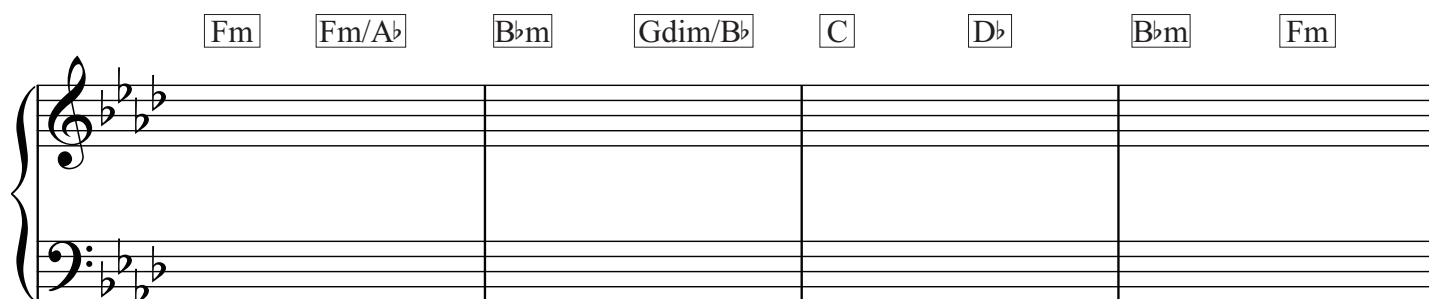
• Study the piece of music below.

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

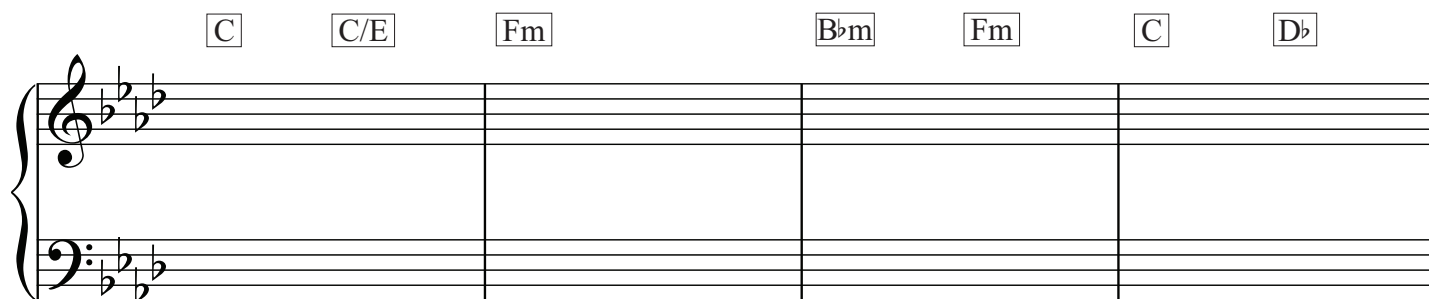
Fm Gdim/B \flat C C/E Fm D \flat B \flat m C C/E C



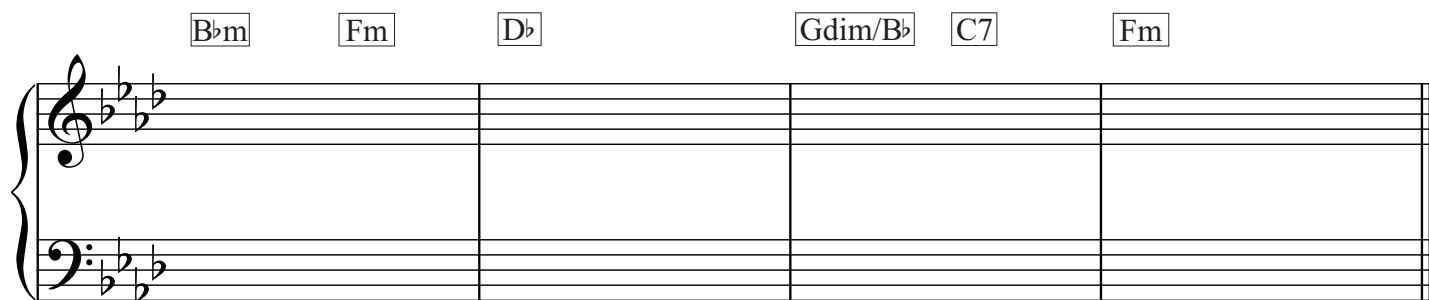
Fm Fm/A \flat B \flat m Gdim/B \flat C D \flat B \flat m Fm



C C/E Fm B \flat m Fm C D \flat



B \flat m Fm D \flat Gdim/B \flat C7 Fm



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

PREPARATORY WORK

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

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

ROUGH WORK

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 4/4 time and the key signature has three flats (E-flat major). The first system provides the original melody and bass line with the following chord symbols: I ($A\flat$), V ($E\flat$), $V\flat$ ($E\flat/G$), and I ($A\flat$). The subsequent five systems are for a student to complete, with empty boxes above the treble clef staff for chord notation and empty bass staves for bass notes.

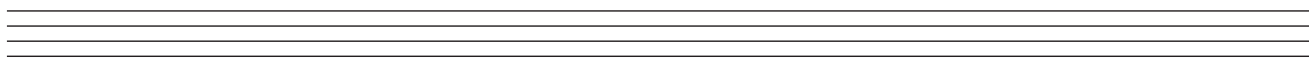
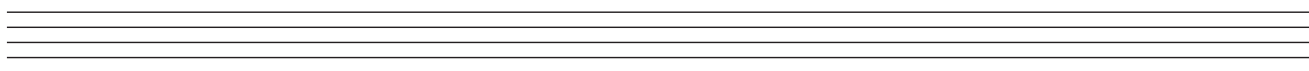
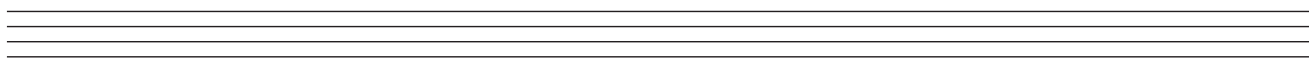
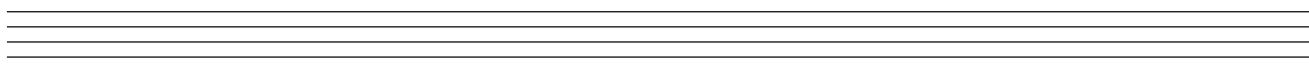
Q.6 ADDING A COUNTERMELODY OR DESCANT AND CHORDAL SUPPORT TO A GIVEN TUNE

PREPARATORY WORK

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

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

ROUGH WORK



CH				
CAD				
DESC				

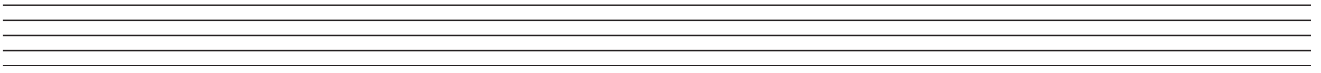
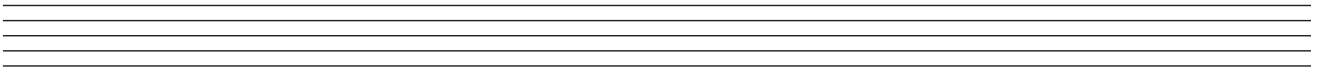
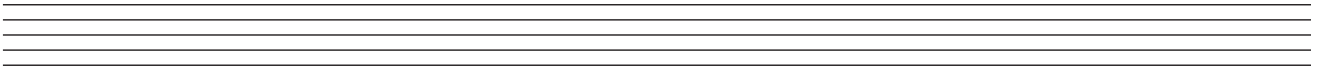
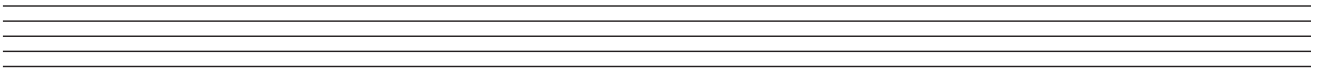
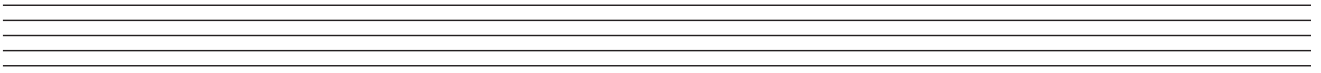
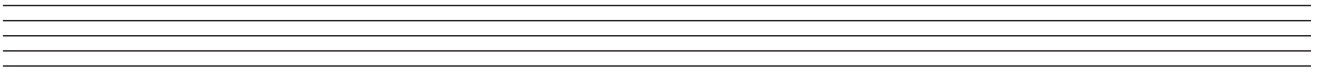
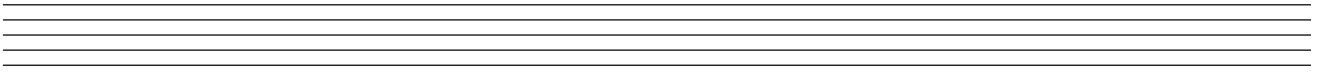
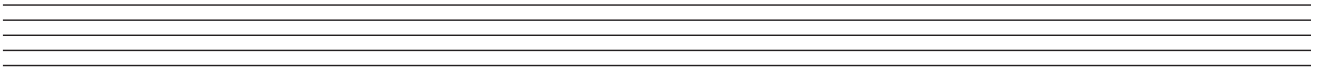
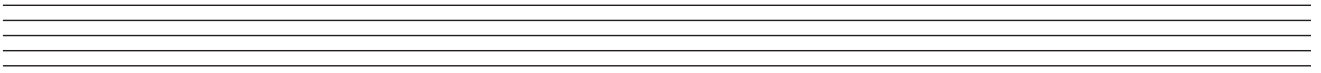
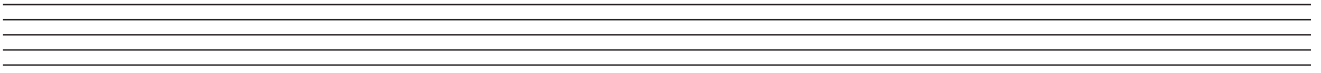
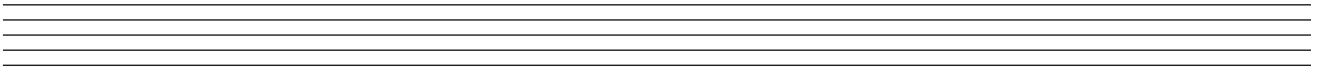
- Study the piece of music below.
- Insert suitable chord indications in the boxes provided and continue the descant part in the given style to complete the piece.
- You may use either chord symbols or Roman numerals, but not both.
- Do *not* repeat the same chord *in the same position* in adjacent boxes.

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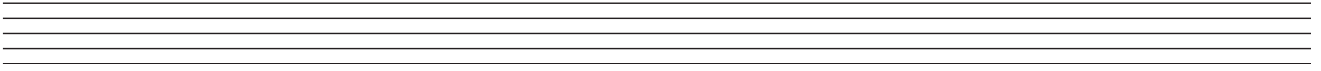
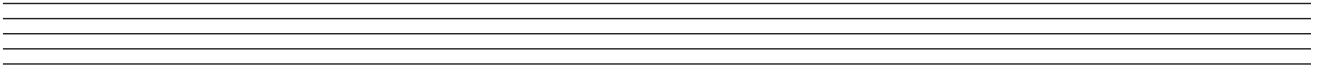
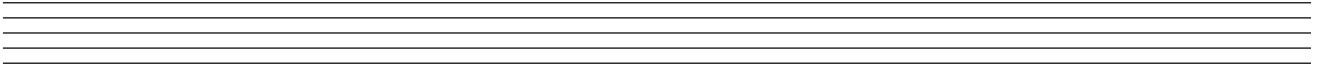
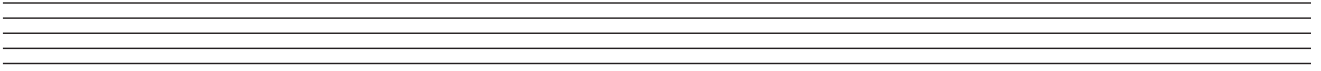
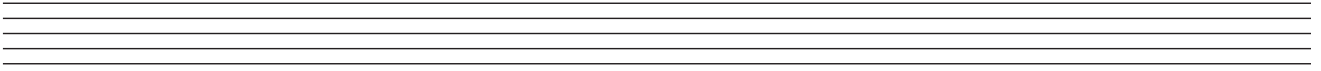
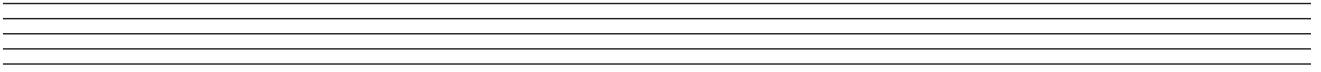
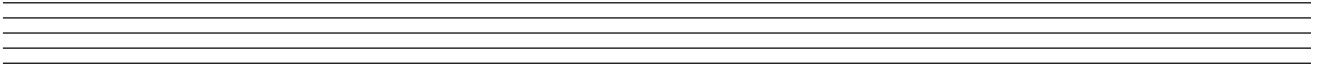
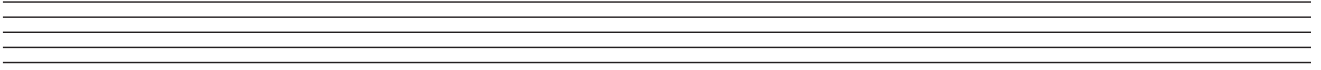
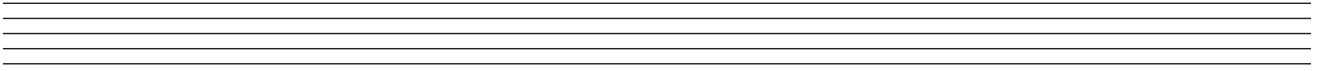
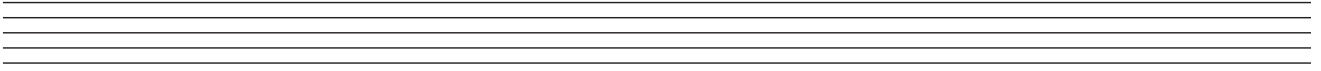
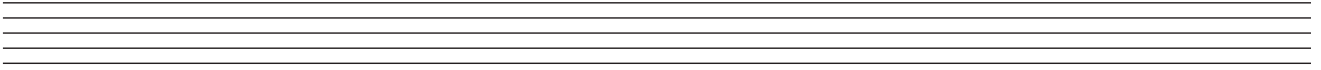
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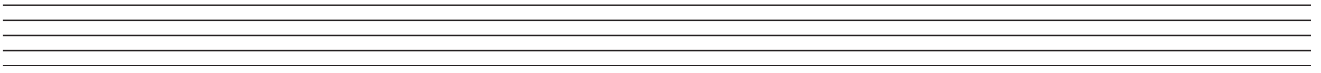
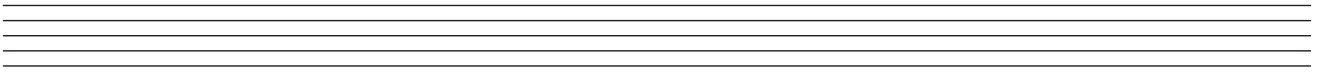
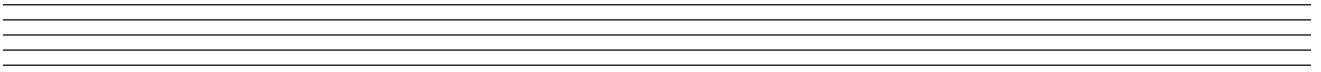
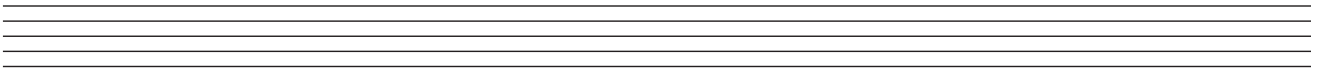
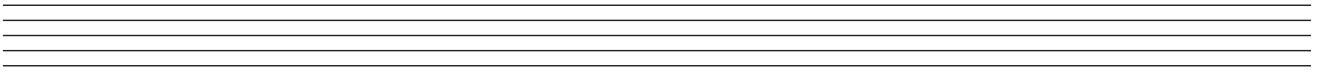
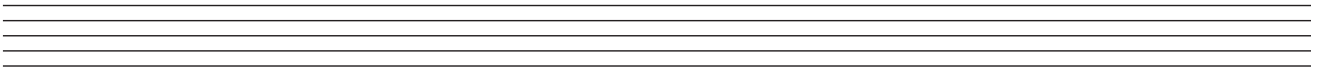
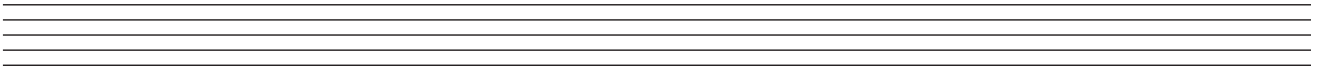
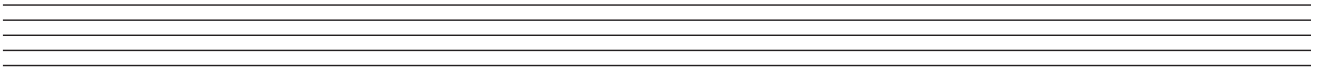
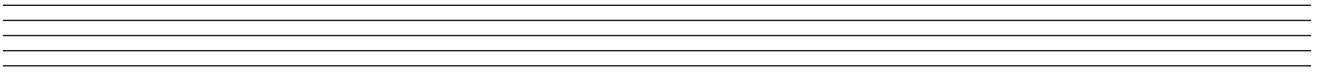
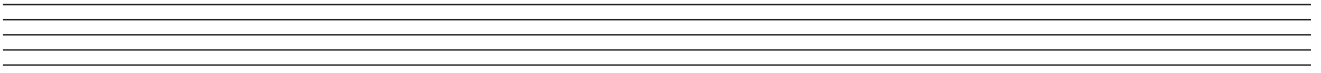
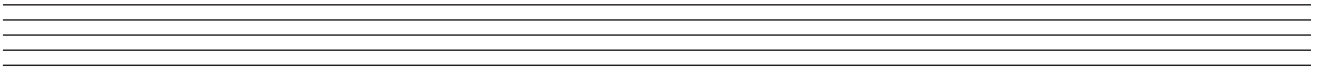
ROUGH WORK



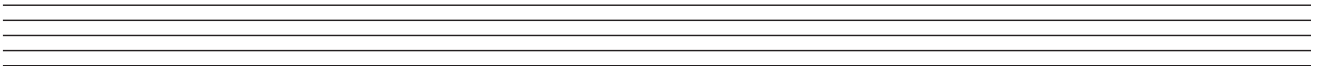
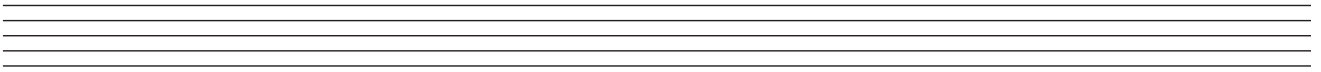
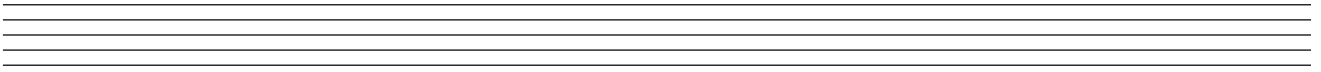
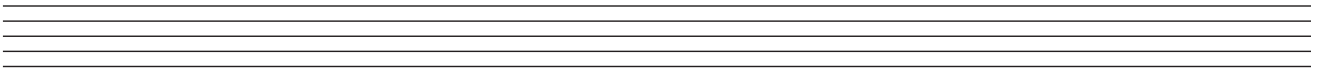
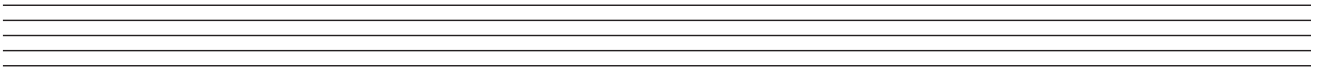
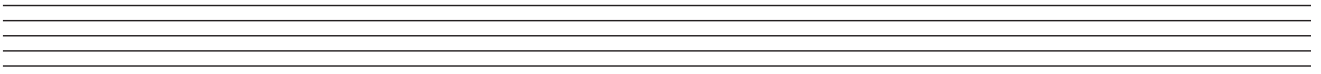
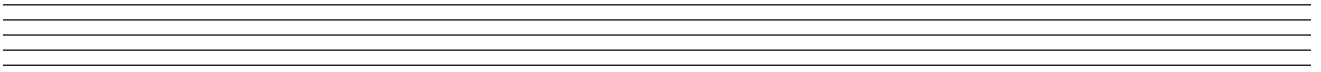
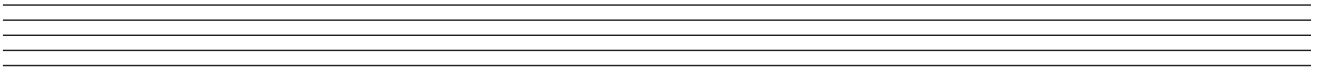
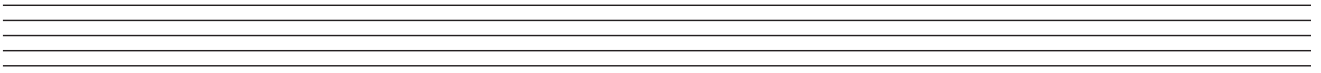
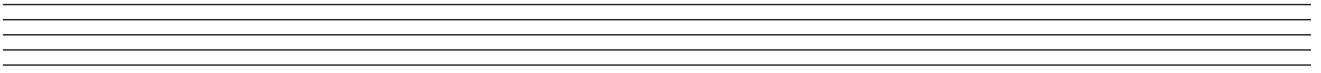
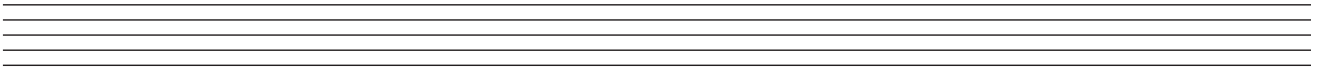
ROUGH WORK



ROUGH WORK



ROUGH WORK



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