



**Coimisiún na Scrúduithe Stáit
State Examinations Commission**

LEAVING CERTIFICATE EXAMINATION 2004

M49

WRITE YOUR EXAMINATION NUMBER HERE 

**MUSIC – ORDINARY LEVEL
COMPOSING (100 marks)
THURSDAY 24 JUNE – AFTERNOON, 2.00 to 3.30**

STAMPA AN IONAIID
(Centre Stamp)

Móriomlán na
Marcanna

DON SCRÚDAITHEOIR

CEIST	MARC
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MÓRIOMLÁN	
GRÁD	

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 question(s)	
3. Total mark awarded (1 minus 2)	

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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, that is, doh.
- Add appropriate phrasing and expression marks to the complete melody.
- Choose a suitable instrument for each of your melodies from the list given:

(a) oboe violin trumpet clarinet cello

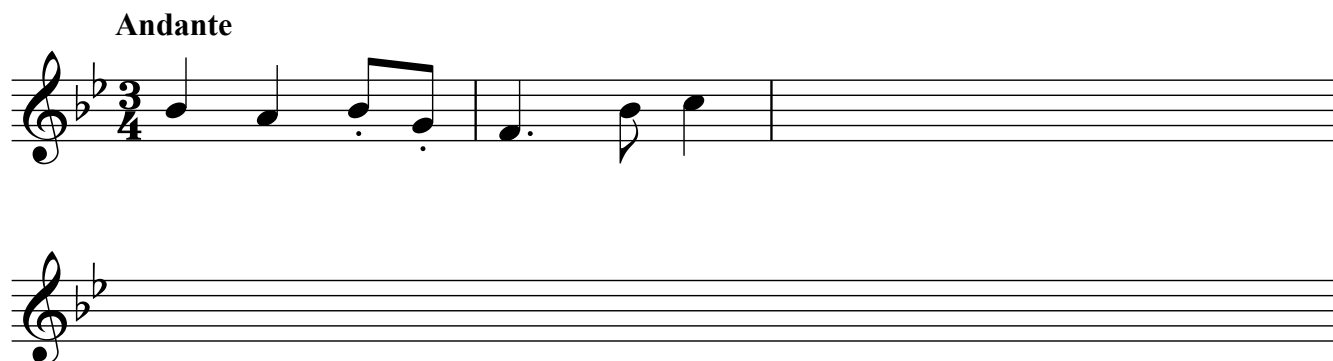
Allegro



AND

(b) oboe flute trumpet horn cello

Andante



(40)

Q2 SETTING MUSIC TO A GIVEN TEXT

Here is an extract from *The Emigrant* by Patrick Campbell

The car is yoked before the door,

And time will let us dance no more.

Come, fiddler, now, and play for me

“Farewell to barn and stack and tree”.

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

The car is yoked be - fore the door, And
time will let us dance no more.

Come, fiddler, now, and play for me

“Farewell to barn and stack and tree”.

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

The car is yoked be - fore the door,

Q3 COMPOSING TO A GIVEN DANCE RHYTHM OR METRE OR FORM

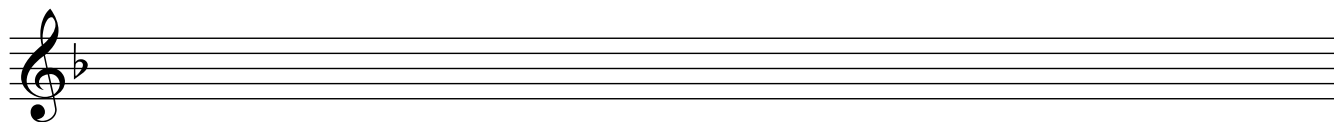
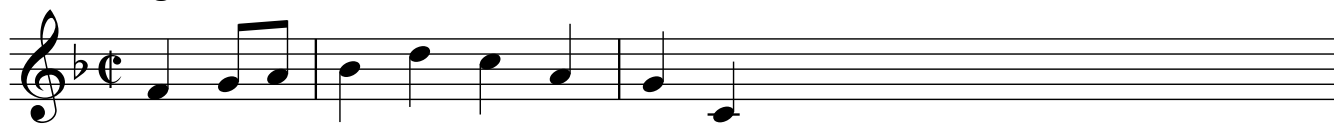
Answer (a) *and* (b).

(a) Study this opening of a gavotte.

- Complete the first phrase.
- Compose an answering phrase, ending on the keynote, that is, doh.
- Add appropriate phrasing and dynamics to the complete melody.
- Choose a suitable instrument for your melody from the following list:

oboe clarinet violin horn cello

Allegro



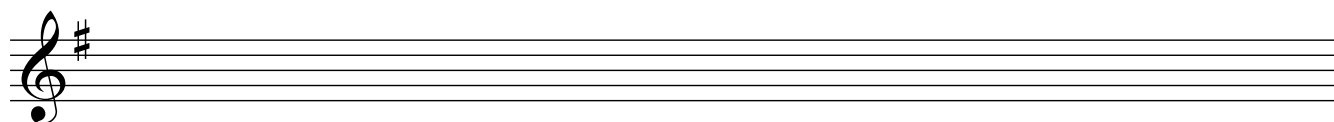
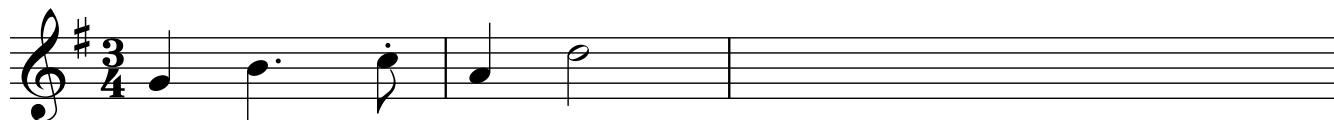
AND

(b) Study this opening of a minuet.

- Complete the first phrase.
- Compose an answering phrase, ending on the keynote, that is, doh.
- Add appropriate phrasing and dynamics to the complete melody.
- Choose a suitable instrument for your melody from the following list:

oboe flute violin horn cello

Moderato



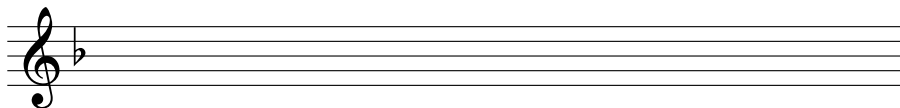
SECTION B – HARMONY (60 marks)

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

Q4 COMPOSING MELODY AND BASS NOTES FROM A SET OF CHORDS

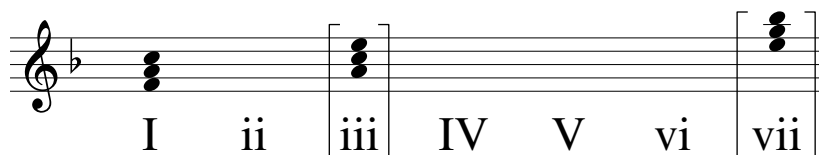
PREPARATORY WORK

- Write out the scale of F major on the staff below:

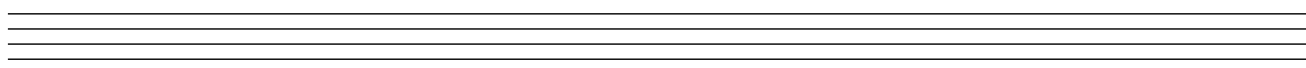
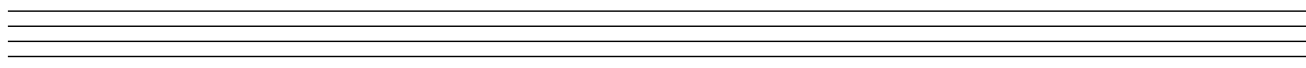
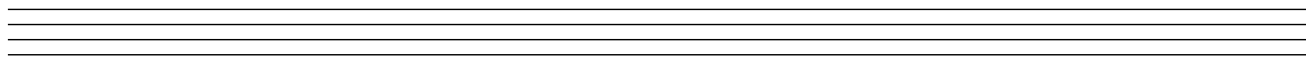


- Plot the chords available in this key (I, ii, IV, V, and vi) either in the chord bank grid *or* on the staff below. The first chord is given.

Notes of chord	C		E				B \flat
	A		C				G
	F		A				E
Chord symbol	F		Am				E \dim
Roman numeral	I	ii	iii	IV	V	vi	vii



ROUGH WORK

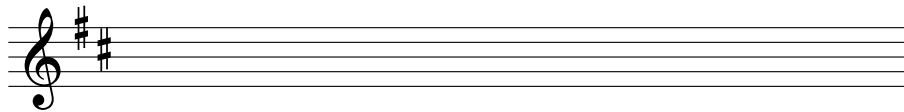


- Study the following piece of music.
- Using the given rhythms, add melody and bass notes to complete the cadences and approach chords as follows:
 - At A, a PLAGAL cadence with approach chord (vi—IV—I)
 - At B, an INTERRUPTED cadence with approach chord (ii—V—vi)
 - At C, an IMPERFECT cadence with approach chord (IV—I—V)
 - At D, a PERFECT cadence with approach chord (ii—V—I)

Q5 ADDING BASS NOTES AND CHORD INDICATIONS AT CADENCE POINTS

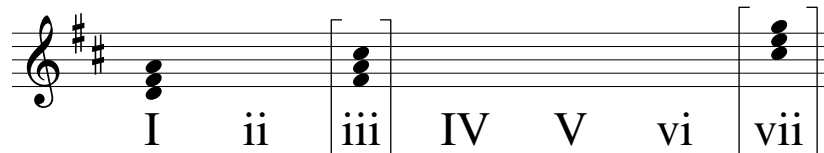
PREPARATORY WORK

- Write out the scale of D major on the staff below:

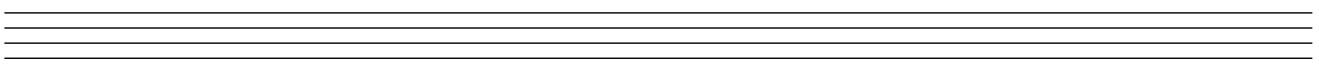
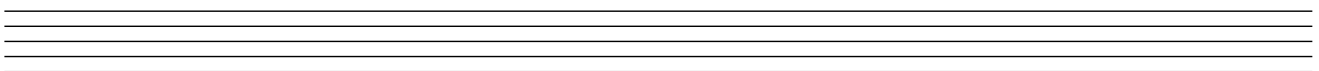
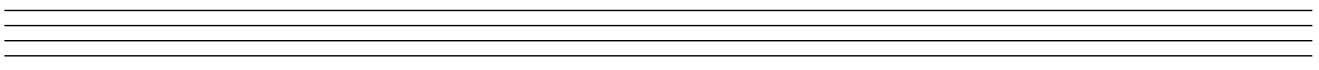


- Plot the chords available in this key (I, ii, IV, V, vi) either in the chord bank grid *or* on the staff below. The first chord is given.

Notes of chord	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



ROUGH WORK



- 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).

Moderato

A

B

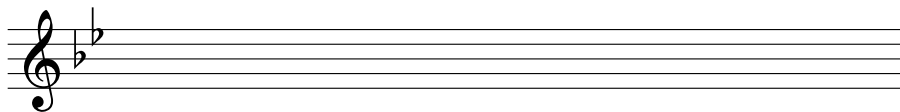
C

D

Q6 ADDING DESCANT NOTES AND CHORD INDICATIONS AT CADENCE POINTS

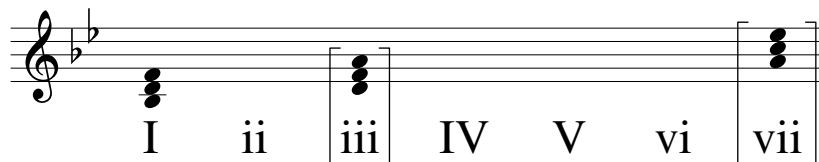
PREPARATORY WORK

- Write out the scale of B \flat major on the staff below:

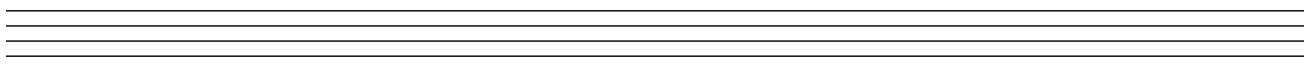
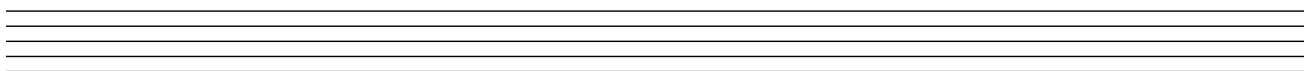
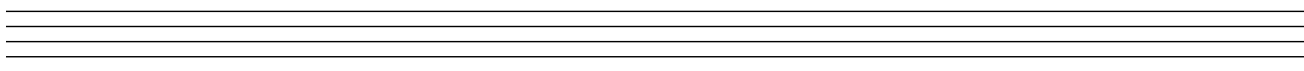


- Plot the chords available in this key (I, ii, IV, V, vi) either in the chord bank grid *or* on the staff below. The first chord is given.

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



ROUGH WORK



- 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).

Descant

Melody

Bass

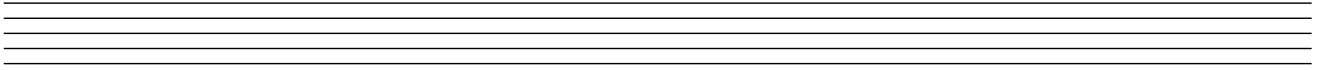
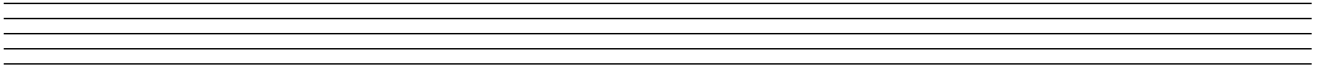
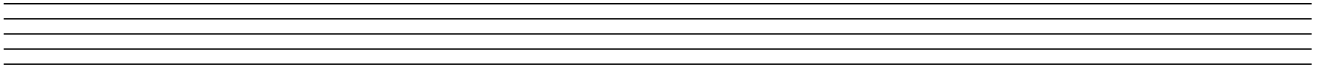
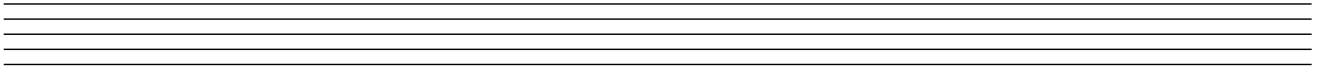
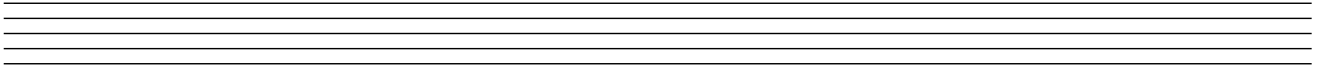
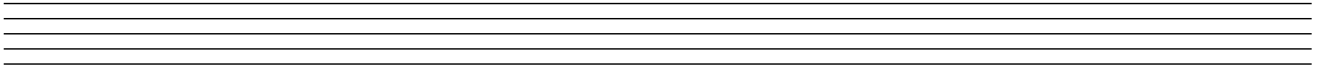
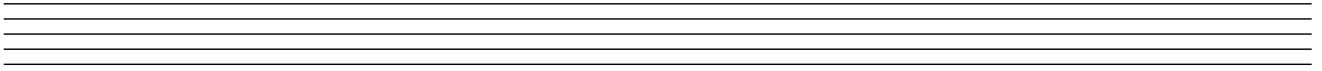
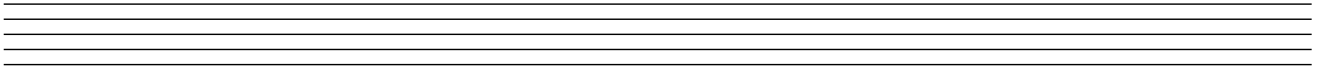
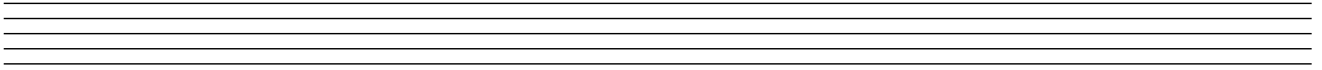
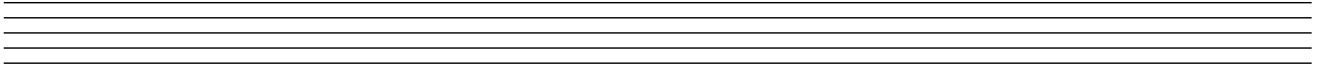
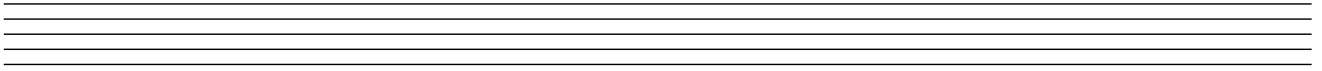
A

B

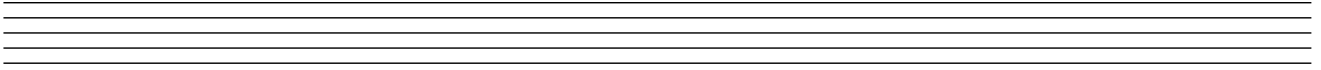
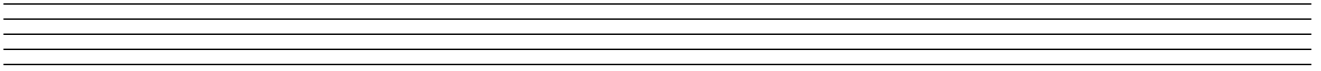
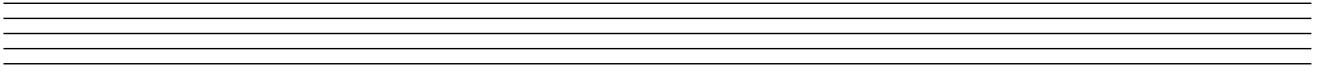
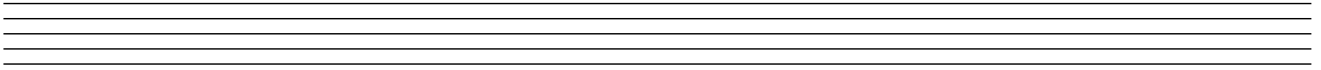
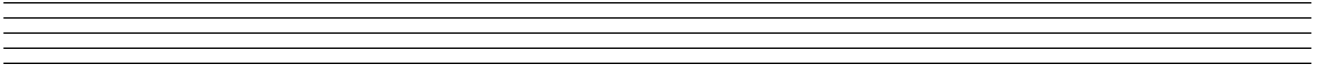
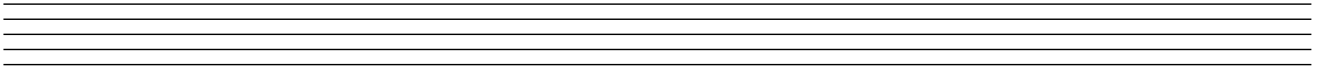
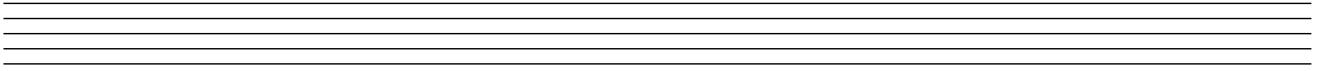
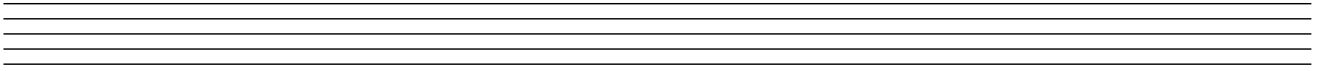
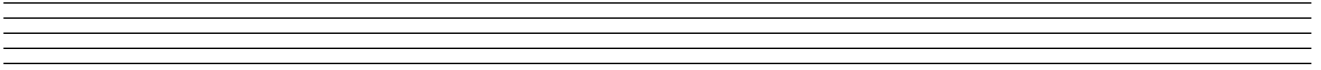
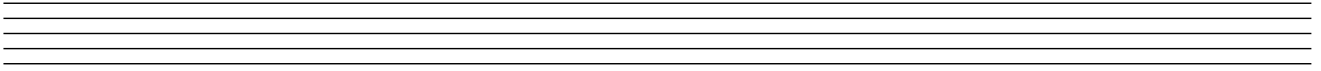
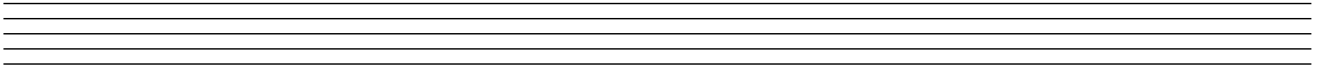
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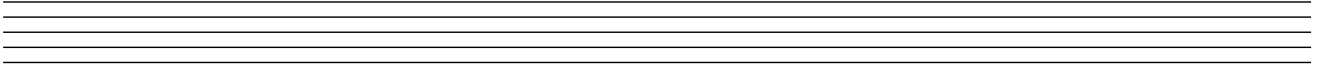
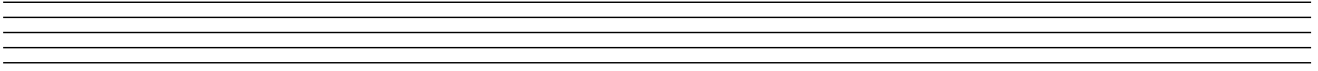
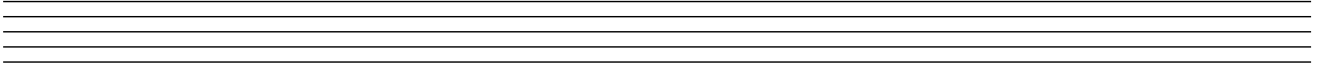
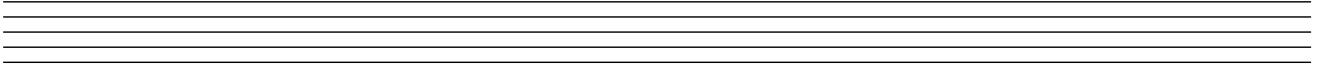
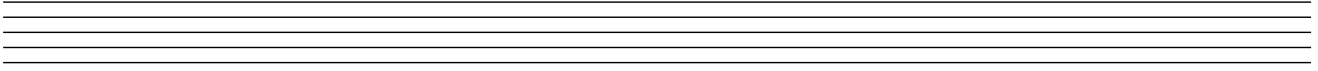
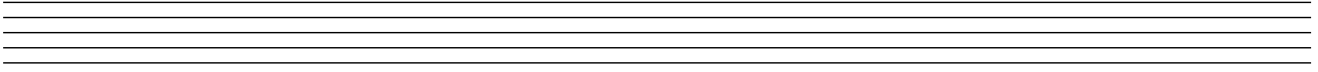
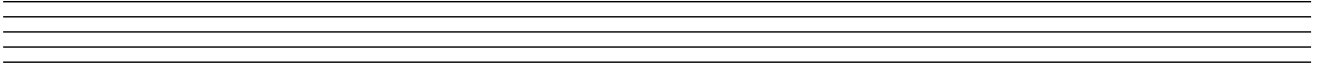
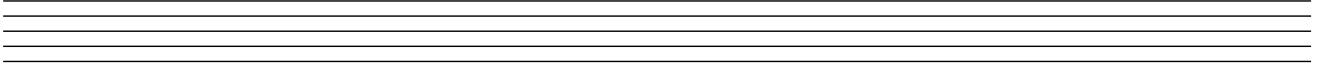
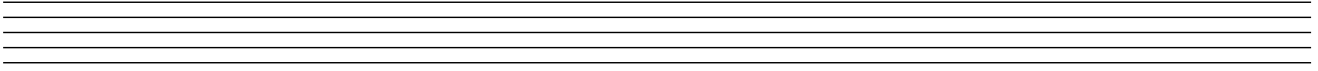
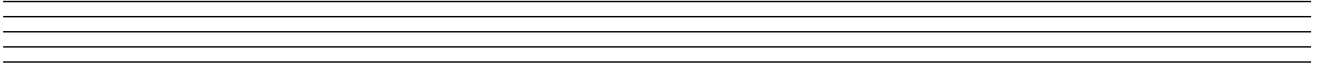
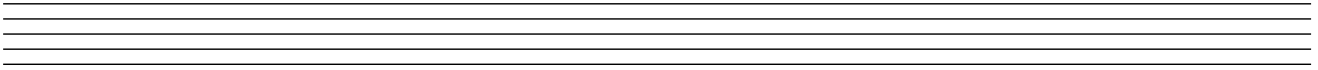
ROUGH WORK



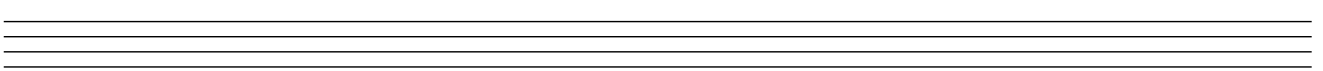
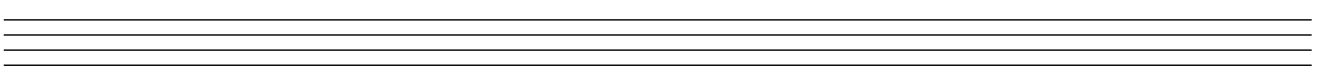
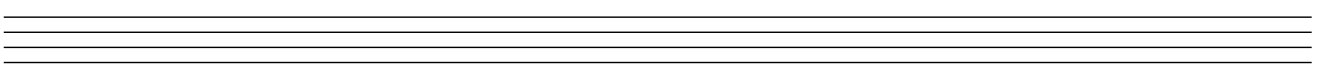
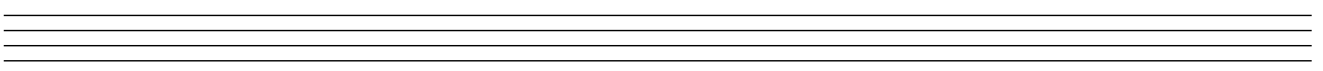
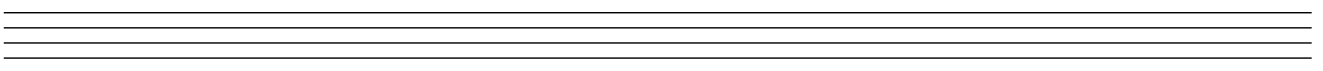
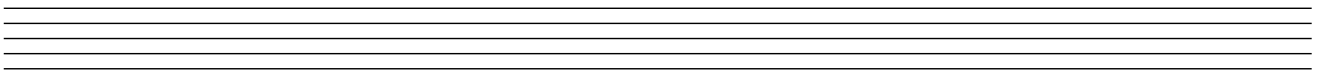
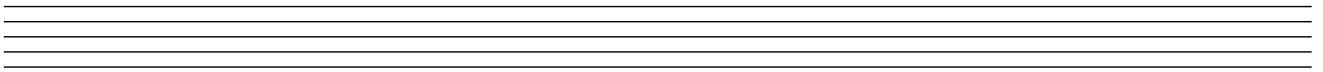
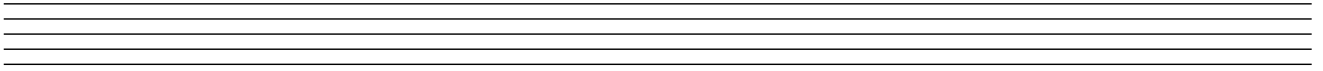
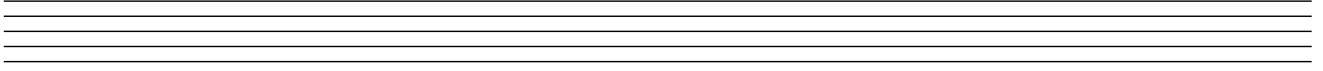
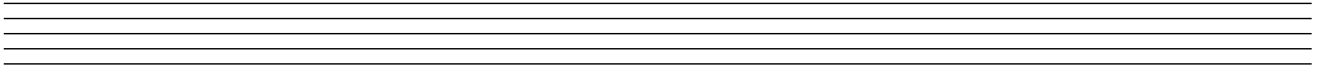
ROUGH WORK



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