



Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2014

WRITE YOUR EXAMINATION NUMBER HERE 

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

STAMPA AN IONAIID
(Centre Stamp)

DON SCRÚDAITHEOIR

Móriomlán
na marcanna

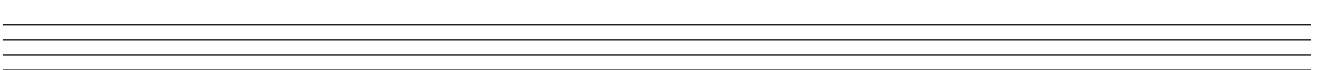
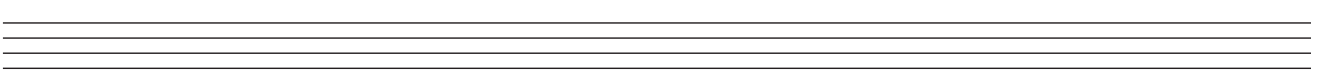
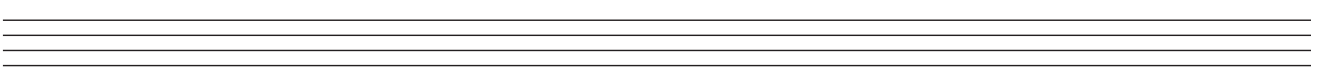
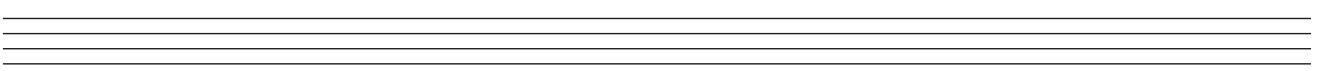
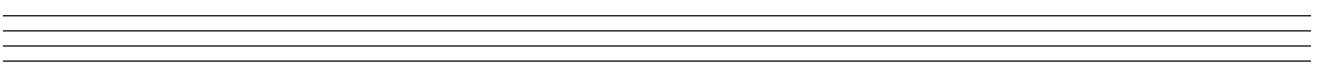
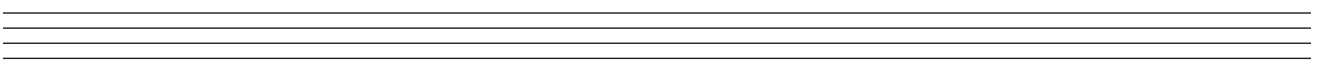
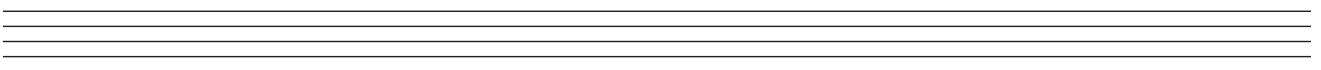
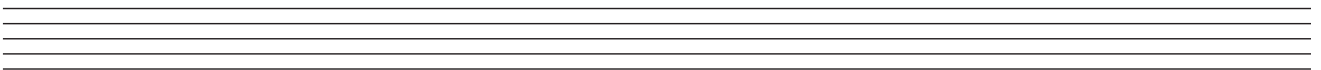
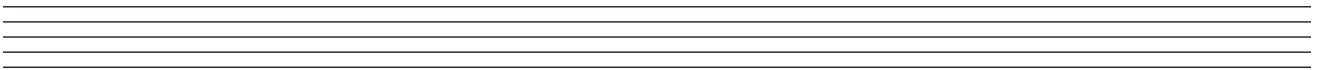
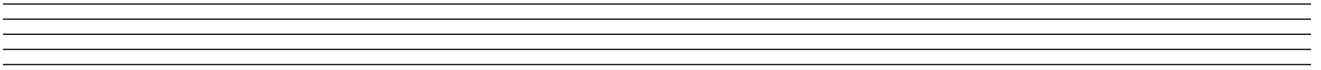
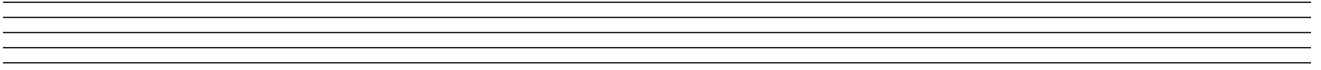
CEIST	MARC			
1				
2				
3				
4				
5				
6				
IOM				
GRÁD				

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.
-

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. Note that both Q1 and Q3 contain two sections.

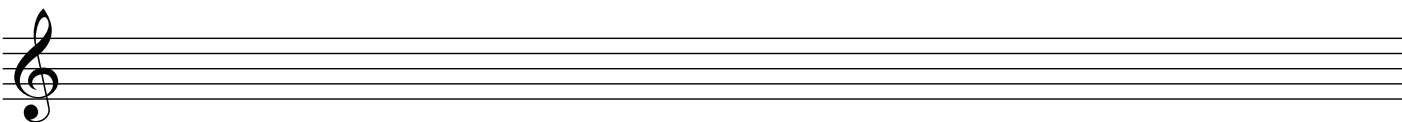
Q.1 CONTINUATION OF A GIVEN OPENING

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 melody.
- Choose a suitable instrument for each of your melodies from the list given.

(a) oboe violin descant recorder trumpet

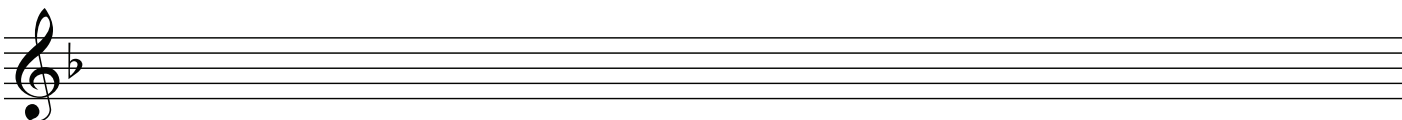
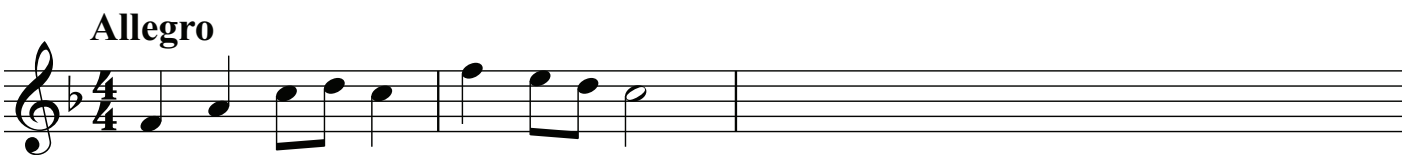
Andante



AND

(b) clarinet flute trumpet descant recorder

Allegro



Q.2 SETTING MUSIC TO A GIVEN TEXT

Answer (a) and (b).

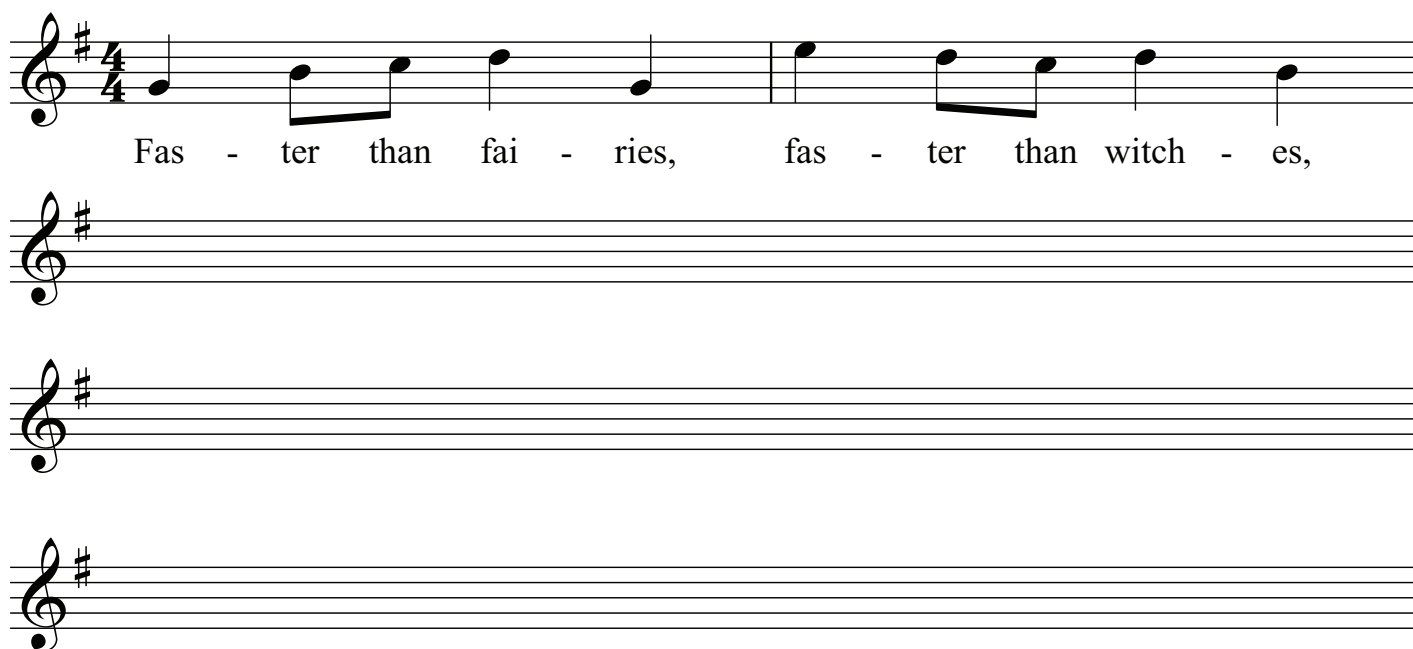
Here is an extract from *From A Railway Carriage* (edited version) by Robert Louis Stevenson.

Faster than fairies, faster than witches,
 Bridges and houses, hedges and ditches,
 Here is a mill and there is a river,
 Each a glimpse and gone forever.

- (a) • The first two lines have been set to a rhythm. Compose a rhythm to fit the remaining words.

$\frac{4}{4}$ 

- (b) • Using this rhythm, compose a melody of eight bars, beginning as indicated below and ending on the key note, that is, doh. Write the words under the notes.
 • Add appropriate phrasing and expression marks to the melody.



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

Answer (a) *and* (b).

(a) Study this opening of a waltz.

- Continue this opening to make an eight-bar melody, ending on the keynote, that is, doh.
- Add appropriate phrasing and expression marks to the melody.
- Choose a suitable instrument for your melody from the following list:

flute oboe descant recorder violin

Andante



AND

(b) Study this opening of a march.

- Continue this opening to make an eight-bar melody, ending on the keynote, that is, doh.
- Add appropriate phrasing and expression marks to the melody.
- Choose a suitable instrument for your melody from the following list:

violin flute clarinet trumpet

Moderato



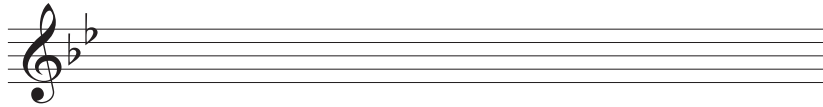
SECTION B – HARMONY (60 marks)

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

Q.4 COMPOSING MELODY AND BASS NOTES FROM A SET OF CHORDS

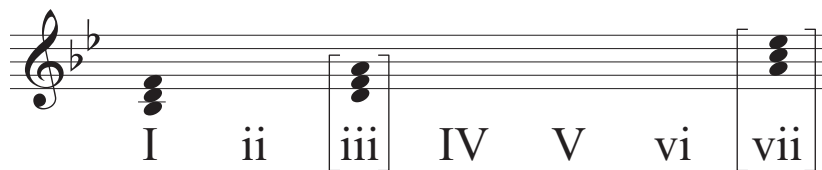
PREPARATORY WORK

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

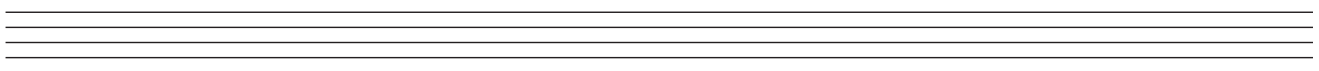
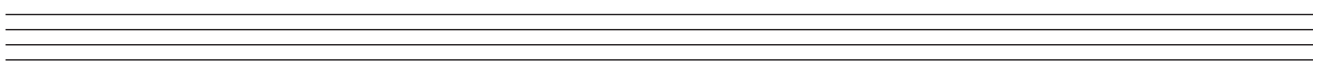
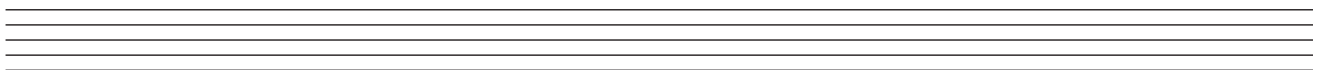


- Plot the chords available in this key (I, ii, IV, V and vi) either in the chord bank grid *or* on the staff below. The first chord is given.

Notes of chord	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 piece of music below.

• Using the given rhythms, add melody and bass notes to complete each phrase with cadence and approach chords as follows:

(i) At A, an INTERRUPTED cadence with approach chord (I—V—vi)

(ii) At B, a PLAGAL cadence with approach chord (vi—IV—I)

(iii) At C, an IMPERFECT cadence with approach chord (IV—ii—V)

(iv) At D, a PERFECT cadence with approach chord (ii—V—I)

Exercise A: Musical notation in 3/4 time, key of B-flat major. The first two measures are filled with a melody in the treble clef and a bass line in the bass clef. The melody consists of a half note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, and a quarter note A4. The bass line consists of a half note G3, a quarter note F3, a quarter note E3, and a quarter note D3. The third measure is marked with 'A' and contains a rhythmic pattern of a quarter note G4, a quarter note A4, and a quarter note Bb4. The fourth and fifth measures are empty staves for completion.

Exercise B: Musical notation in 3/4 time, key of B-flat major. The first two measures are filled with a melody in the treble clef and a bass line in the bass clef. The melody consists of a half note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, and a quarter note A4. The bass line consists of a half note G3, a quarter note F3, a quarter note E3, and a quarter note D3. The third measure is marked with 'B' and contains a rhythmic pattern of a quarter note G4, a quarter note A4, and a quarter note Bb4. The fourth and fifth measures are empty staves for completion.

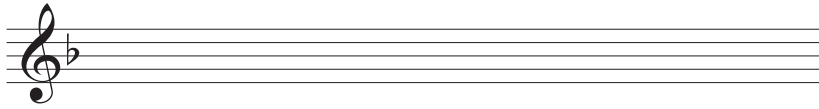
Exercise C: Musical notation in 3/4 time, key of B-flat major. The first two measures are filled with a melody in the treble clef and a bass line in the bass clef. The melody consists of a half note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, and a quarter note A4. The bass line consists of a half note G3, a quarter note F3, a quarter note E3, and a quarter note D3. The third measure is marked with 'C' and contains a rhythmic pattern of a quarter note G4, a quarter note A4, and a quarter note Bb4. The fourth and fifth measures are empty staves for completion.

Exercise D: Musical notation in 3/4 time, key of B-flat major. The first two measures are filled with a melody in the treble clef and a bass line in the bass clef. The melody consists of a half note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, and a quarter note A4. The bass line consists of a half note G3, a quarter note F3, a quarter note E3, and a quarter note D3. The third measure is marked with 'D' and contains a rhythmic pattern of a quarter note G4, a quarter note A4, and a quarter note Bb4. The fourth and fifth measures are empty staves for completion.

Q.5 ADDING BASS NOTES AND CHORD INDICATIONS AT CADENCE POINTS

PREPARATORY WORK

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

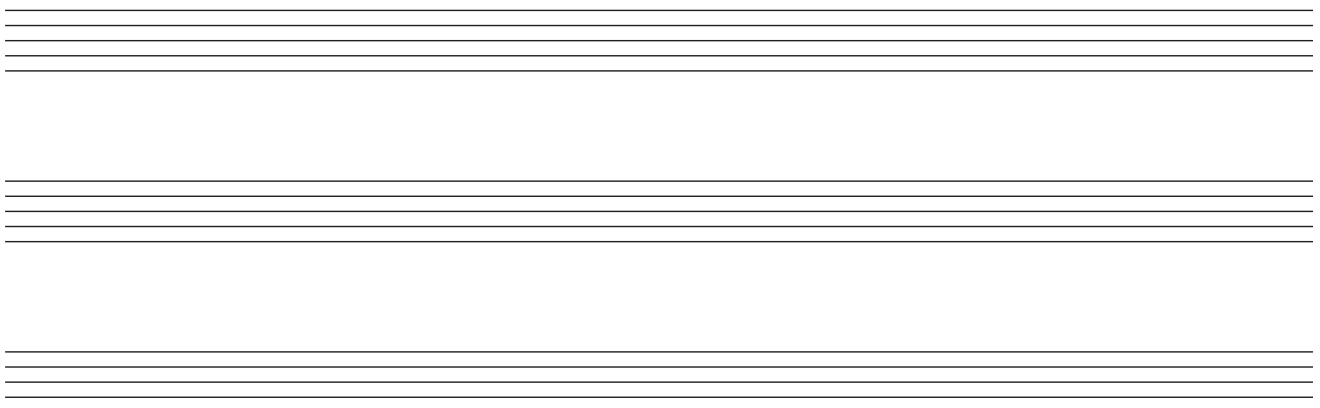


- Plot the chords available in this key (I, ii, IV, V and vi) either in the chord bank grid *or* on the staff below. The first chord is given.

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



ROUGH WORK



- Study the piece of music below.
- 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.

A

B

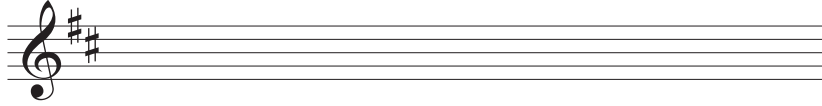
C

D

Q.6 ADDING DESCANT NOTES AND CHORD INDICATIONS AT CADENCE POINTS

PREPARATORY WORK

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

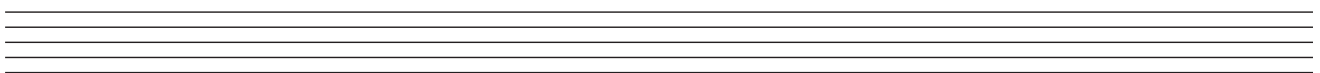
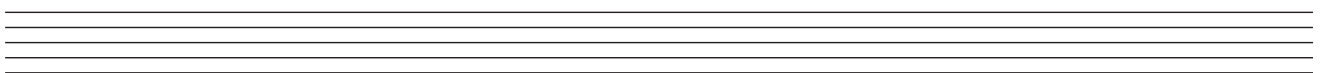
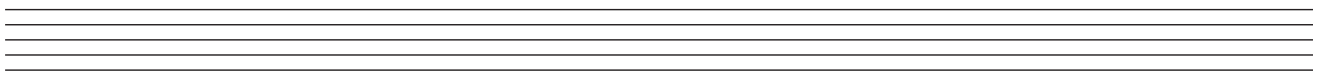


- Plot the chords available in this key (I, ii, IV, V and vi) either in the chord bank grid *or* on the staff below. The first chord is given.

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 piece of music below.
- 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.

Descant

Melody

Bass

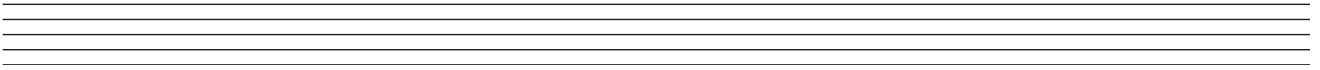
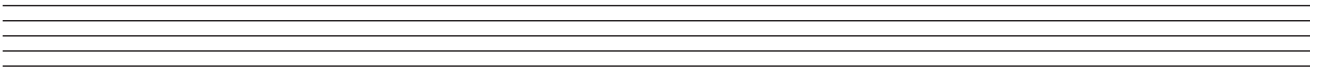
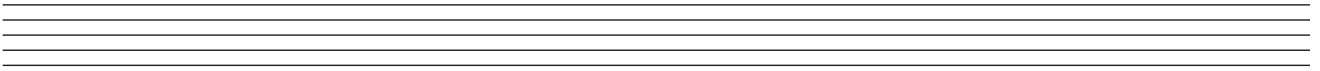
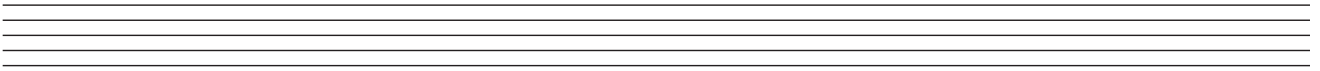
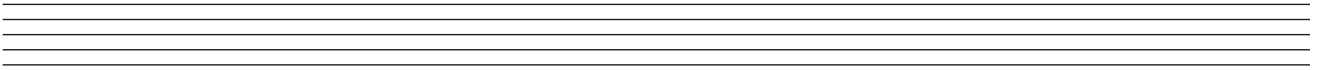
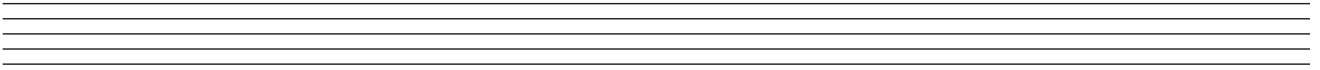
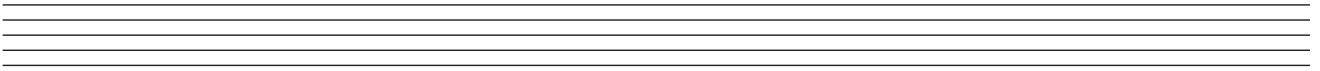
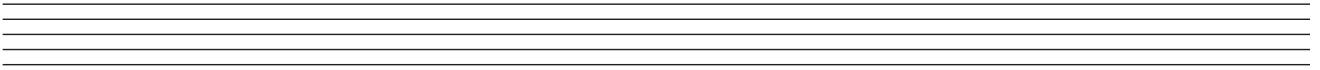
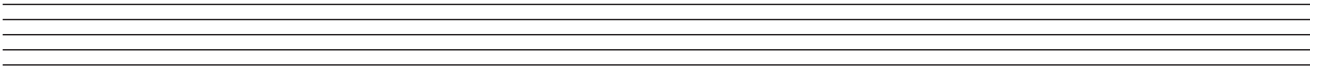
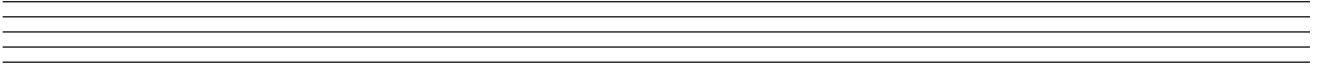
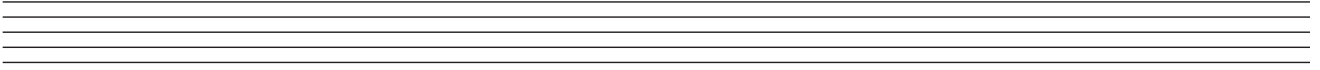
A

B

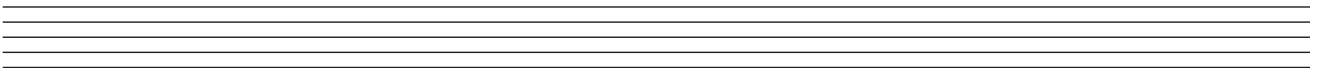
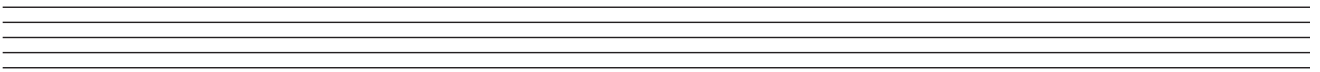
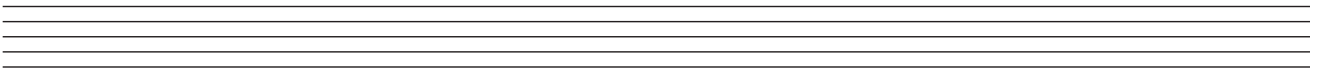
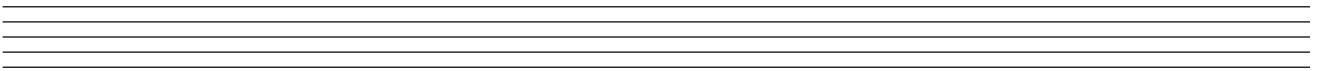
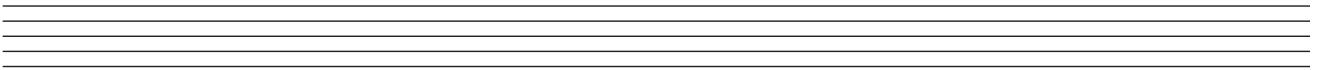
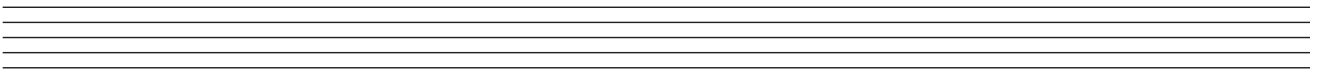
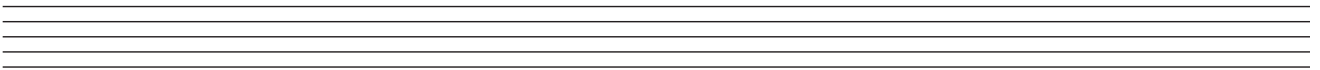
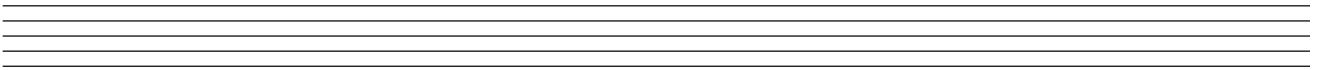
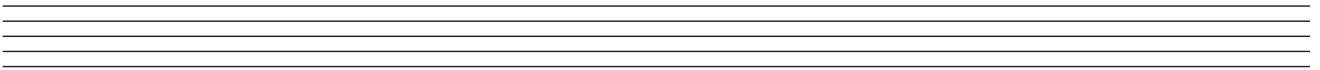
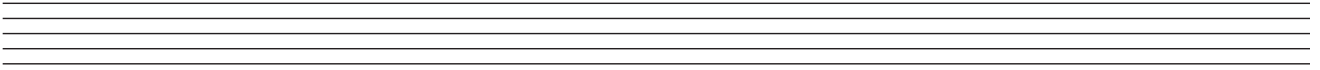
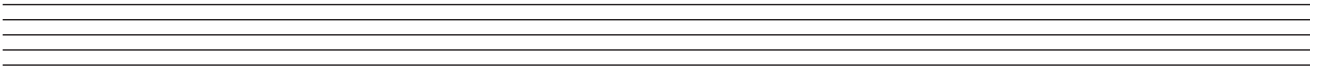
C

D

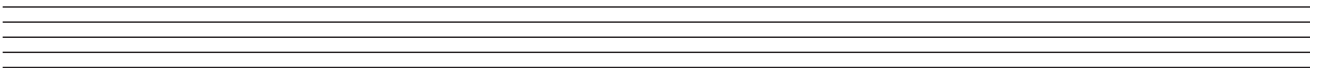
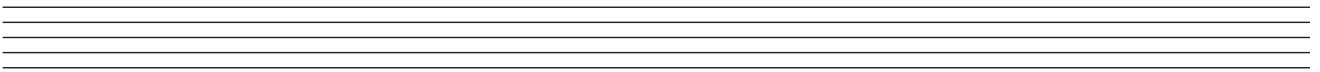
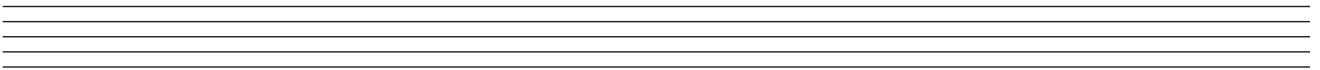
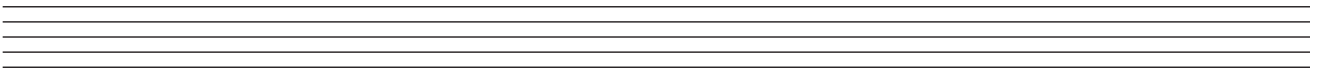
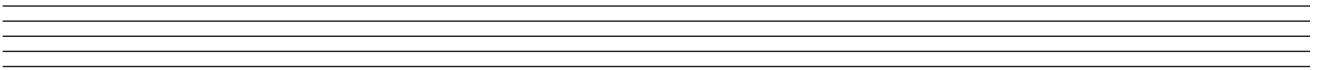
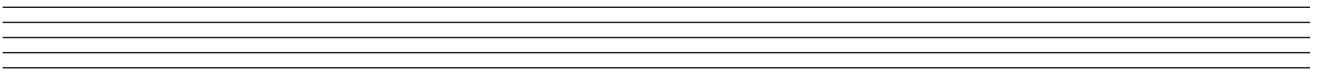
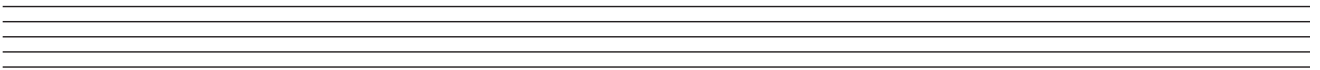
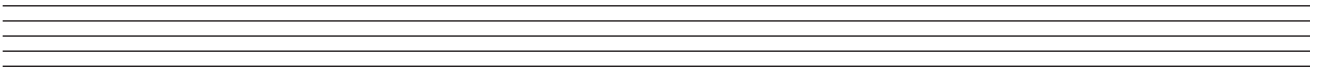
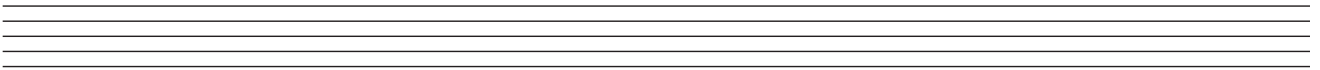
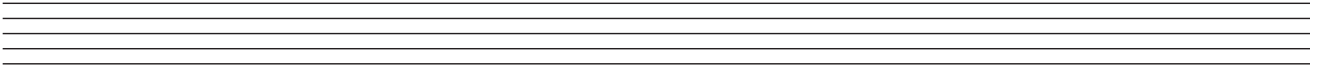
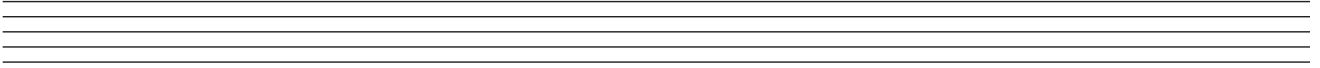
ROUGH WORK



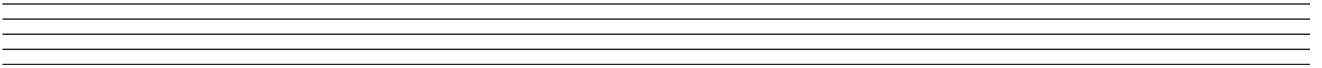
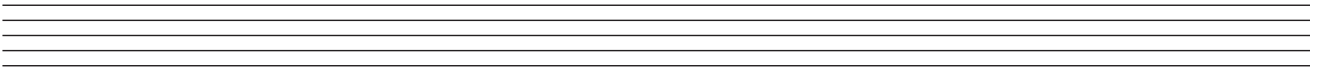
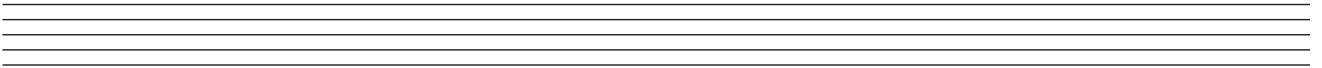
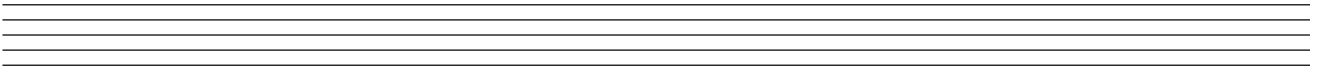
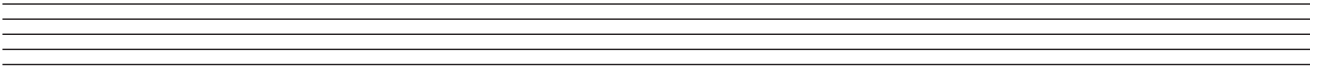
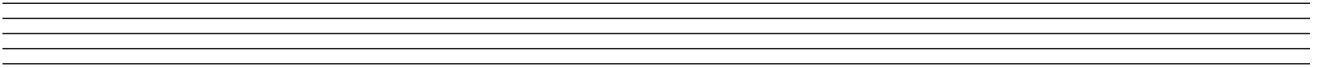
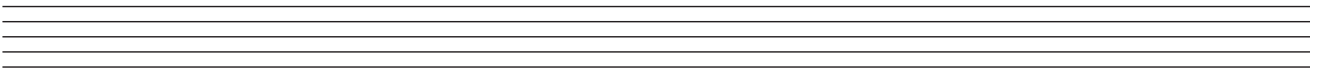
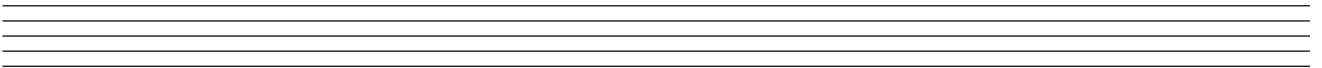
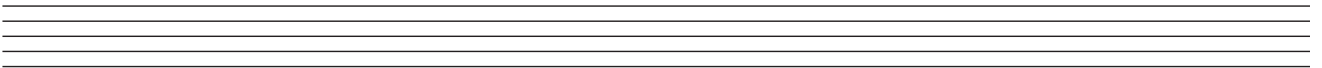
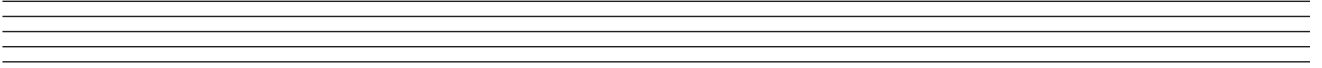
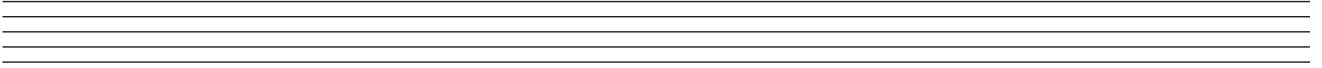
ROUGH WORK



ROUGH WORK



ROUGH WORK



BLANK PAGE