



Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2015

WRITE YOUR EXAMINATION NUMBER HERE 

MUSIC – ORDINARY LEVEL
COMPOSING (100 marks)
THURSDAY 18 JUNE – AFTERNOON 3.15–4.45

CENTRE STAMP

FOR THE EXAMINER

Total marks

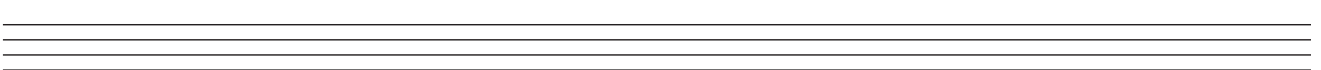
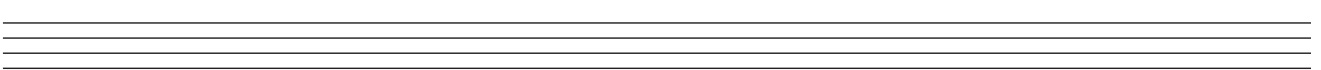
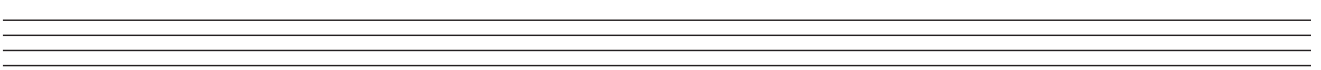
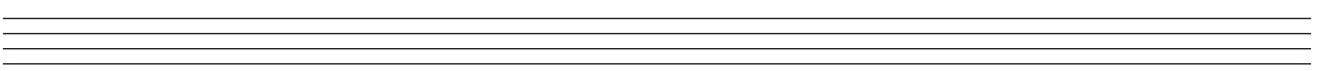
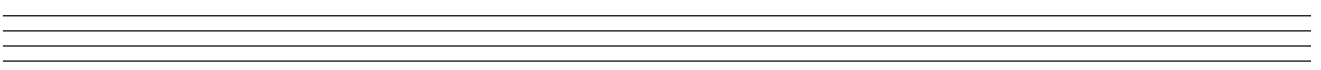
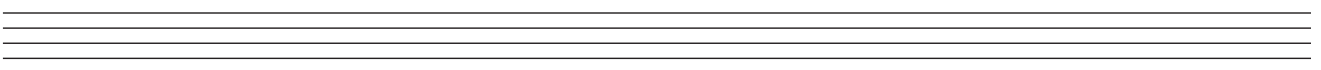
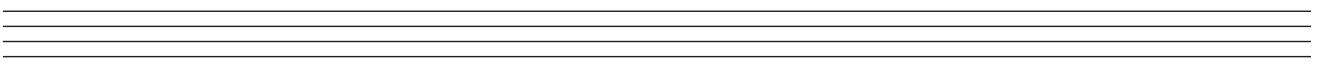
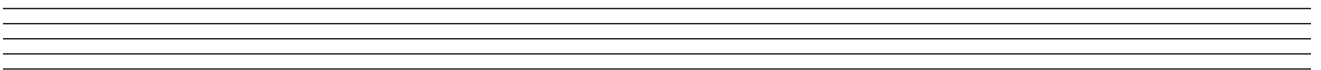
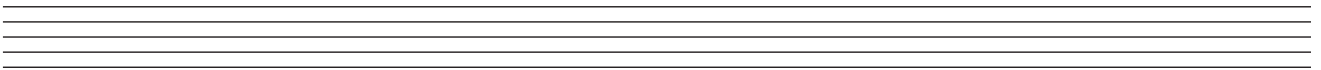
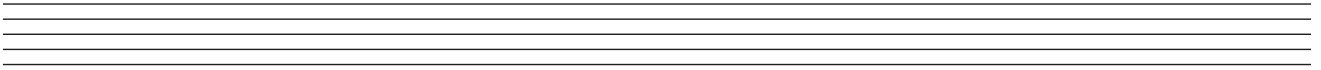
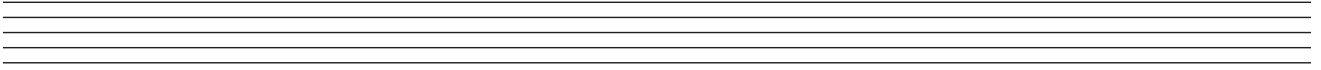
QUESTION	MARK			
1				
2				
3				
4				
5				
6				
TOTAL				
GRADE				

INSTRUCTIONS TO CANDIDATES

- Write your examination number in the box above.
 - Answer the questions in the spaces provided in this answer book.
 - Use the blank staves throughout the answer book for roughwork.
-

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.

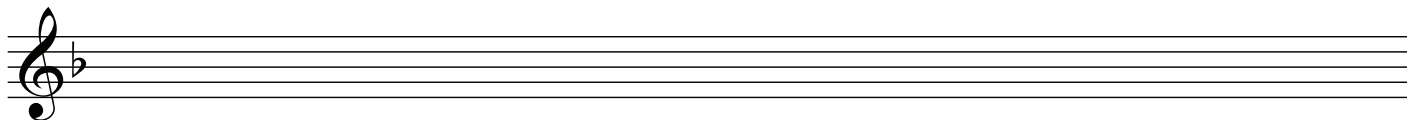
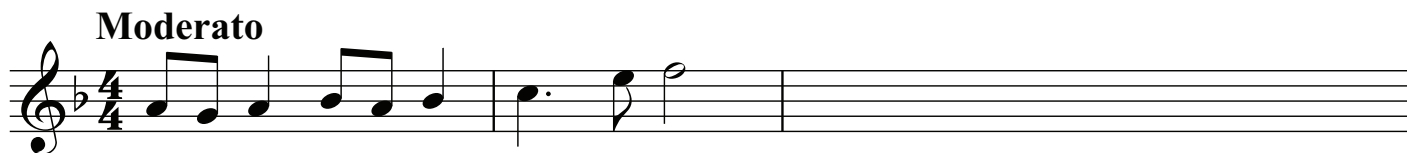
Q.1 CONTINUATION OF A GIVEN OPENING

Answer (a) and (b).

- (a)
- 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 your melody from the following list:

violin flute oboe trumpet

Moderato

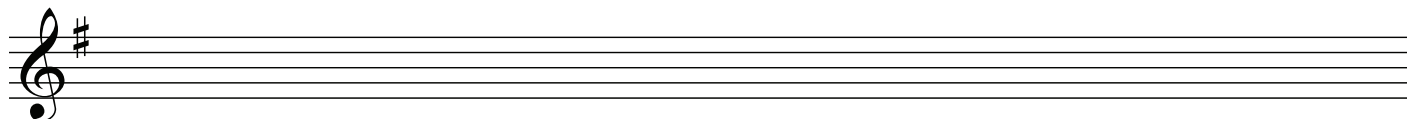


AND

- (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 your melody from the following list:

descant recorder trumpet violin clarinet

Allegretto



Q.2 SETTING MUSIC TO A GIVEN TEXT

Answer (a) *and* (b).

Here is an extract from the poem *Auguries of Innocence* by William Blake.

God appears and God is Light
 To those poor souls who dwell in Night,
 But does a Human Form display
 To those who dwell in realms of Day.

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

4/4

God ap - pears and God is ___ Light To

those poor souls who dwell in Night, But

does a Hu - man Form dis - play To

those who dwell in realms of Day.

- (b) • USING THIS RHYTHM, continue the opening below to make a melody of eight bars.
 • End on the keynote, that is, doh.
 • Write the words under the notes.
 • Add appropriate phrasing and expression marks to the melody.

God ap - pears and God is ___ Light To

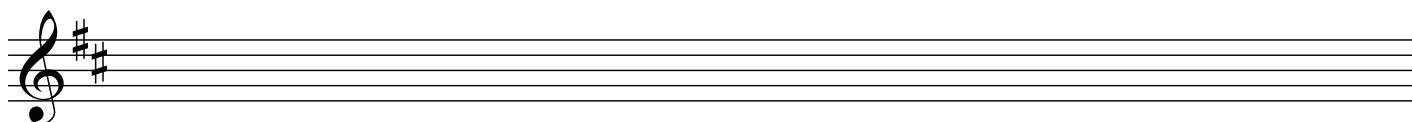
Q.3 COMPOSING TO A GIVEN DANCE RHYTHM OR METRE OR FORM

Answer (a) *and* (b).

- (a)
- Study this opening of a waltz.
 - 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 your melody from the following list:

clarinet violin flute descant recorder

Moderato

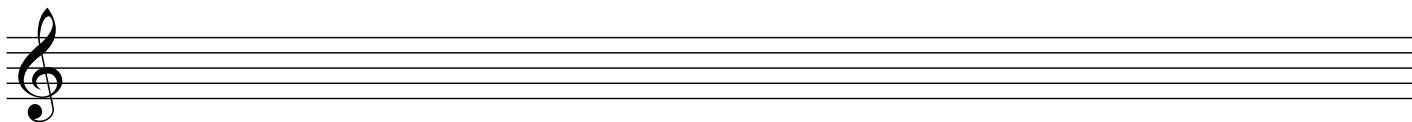


AND

- (b)
- Study this opening of a march.
 - 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 your melody from the following list:

oboe trumpet violin horn

Allegretto



(40)

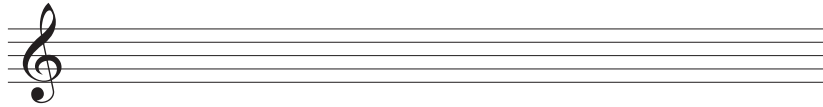
SECTION B – HARMONY (60 marks)

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

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

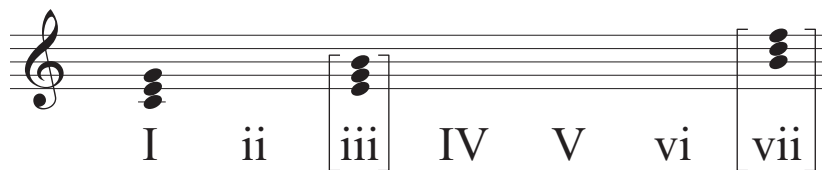
PREPARATORY WORK

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

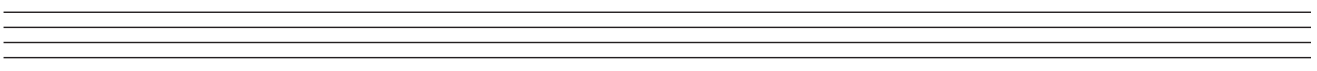
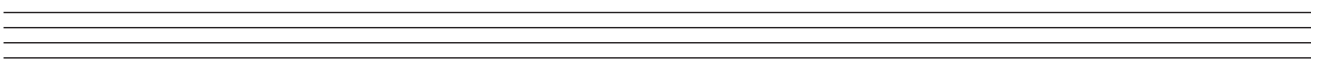
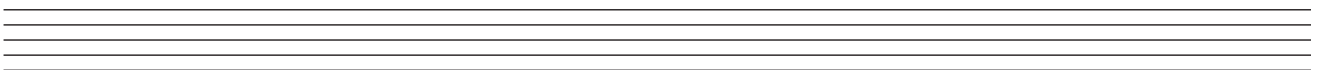


- Plot the chords available in this key (I, ii, IV, V and vi) either in the chord bank grid *or* on the staff below. The first chord is given.

Notes of chord	G E C		B G E				F D B
Chord symbol	C		Em				B ^{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 IMPERFECT cadence with approach chord (vi—IV—V)

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

(iii) At C, an INTERRUPTED cadence with approach chord (IV—V—vi)

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

Exercise A: A 3/4 time signature. The first two measures contain a melody in the treble clef (G4, A4, B4) and a bass line in the bass clef (G2, A2, B2). The third measure is marked 'A' and contains a rhythmic pattern of three quarter notes: G4, A4, B4. The fourth measure is empty.

Exercise B: A 3/4 time signature. The first two measures contain a melody in the treble clef (G4, A4, B4) and a bass line in the bass clef (G2, A2, B2). The third measure is marked 'B' and contains a rhythmic pattern of three quarter notes: G4, A4, B4. The fourth measure is empty.

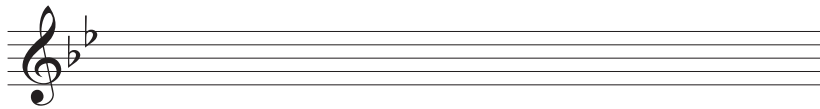
Exercise C: A 3/4 time signature. The first two measures contain a melody in the treble clef (G4, A4, B4) and a bass line in the bass clef (G2, A2, B2). The third measure is marked 'C' and contains a rhythmic pattern of three quarter notes: G4, A4, B4. The fourth measure is empty.

Exercise D: A 3/4 time signature. The first two measures contain a melody in the treble clef (G4, A4, B4) and a bass line in the bass clef (G2, A2, B2). The third measure is marked 'D' and contains a rhythmic pattern of three quarter notes: G4, A4, B4. The fourth measure is empty.

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

PREPARATORY WORK

- Write out the scale of B^b major on the staff below:

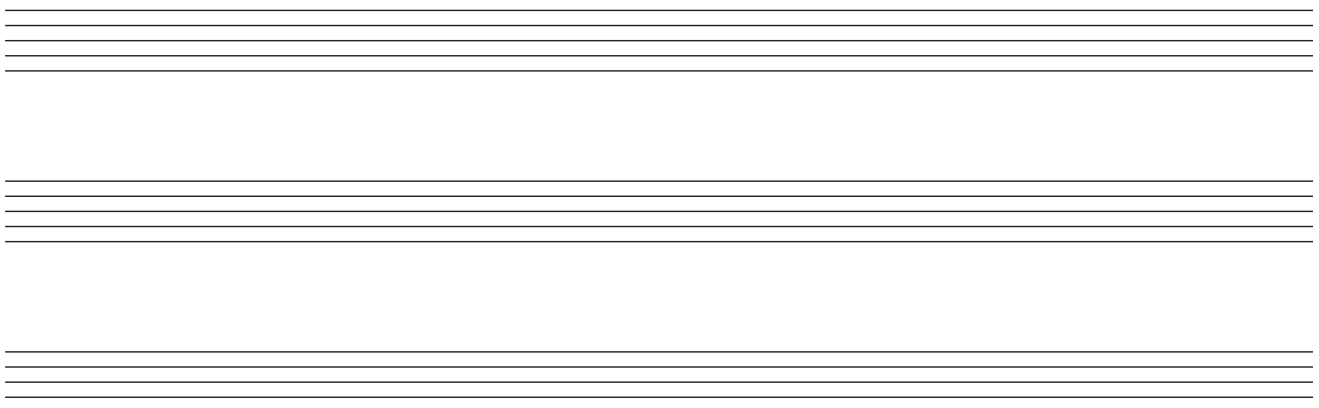


- Plot the chords available in this key (I, ii, IV, V and vi) either in the chord bank grid *or* on the staff below. The first chord is given.

Notes of chord	F D B ^b		A F D				E ^b C A
Chord symbol	B ^b		Dm				A ^{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.
- Do not repeat the same chord in adjacent boxes.

A

B

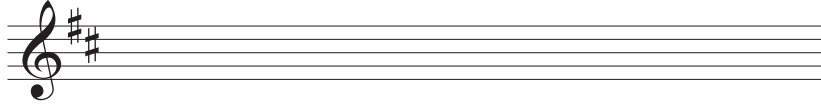
C

D

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

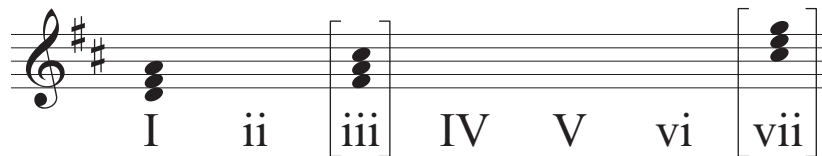
PREPARATORY WORK

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

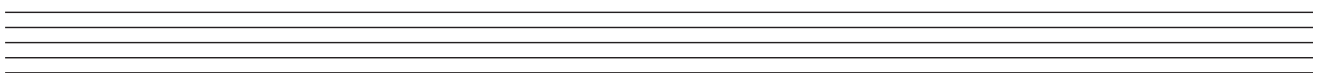
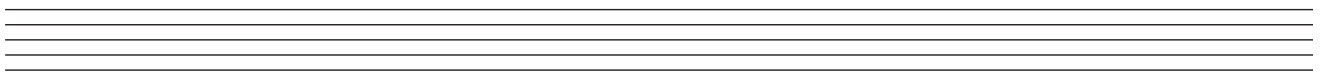


- Plot the chords available in this key (I, ii, IV, V and vi) either in the chord bank grid *or* on the staff below. The first chord is given.

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.

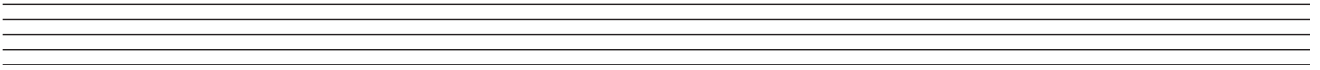
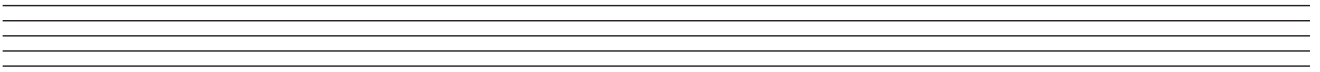
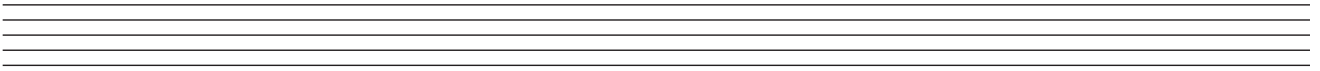
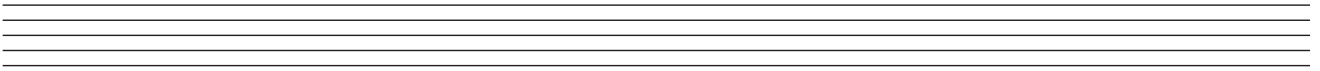
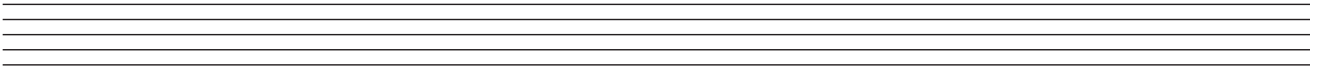
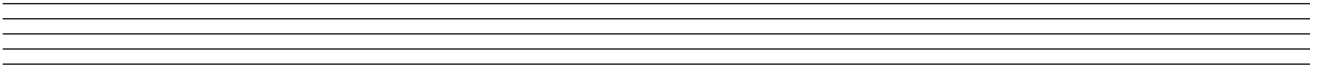
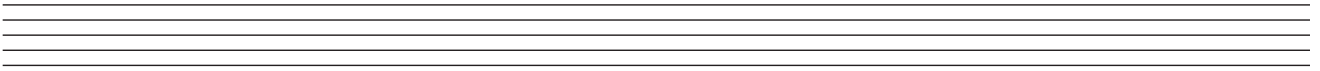
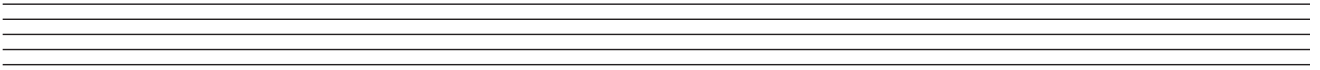
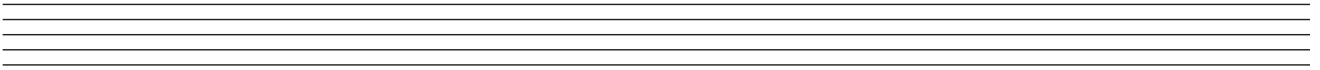
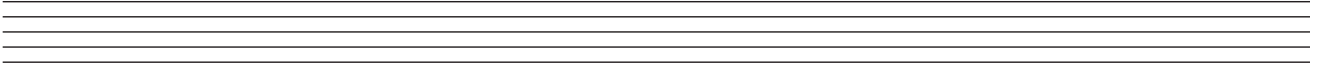
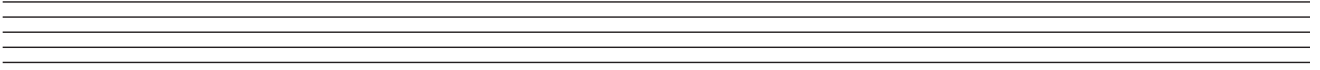
A

B

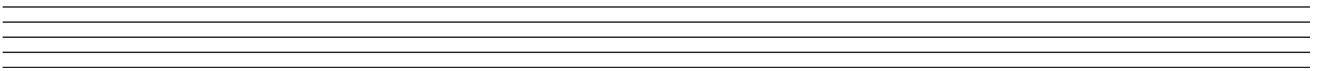
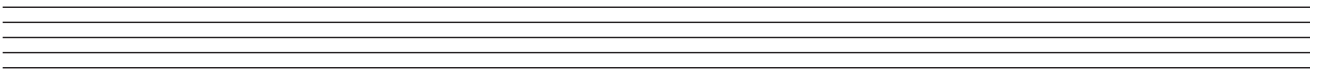
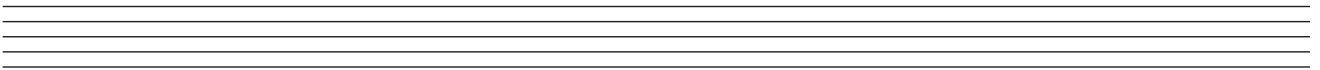
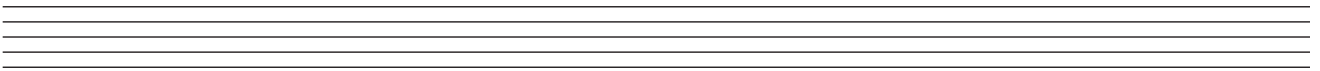
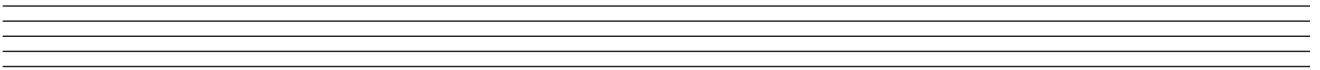
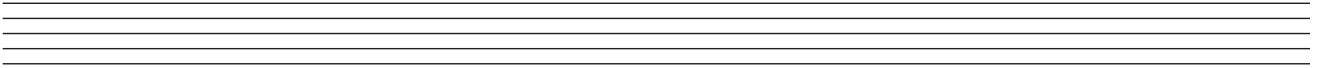
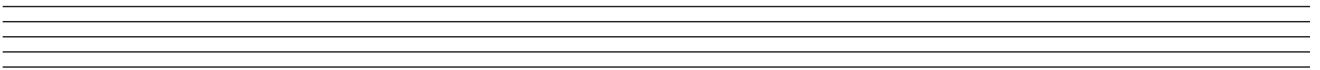
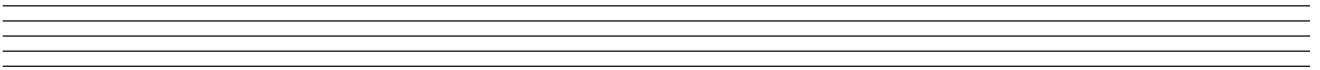
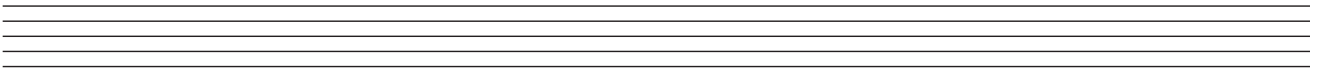
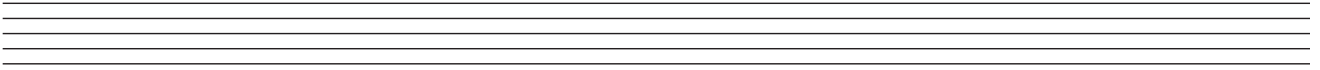
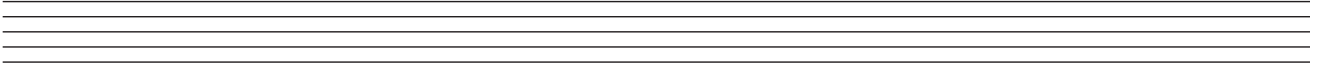
C

D

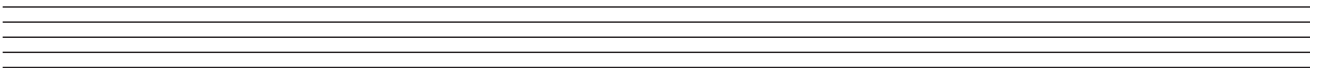
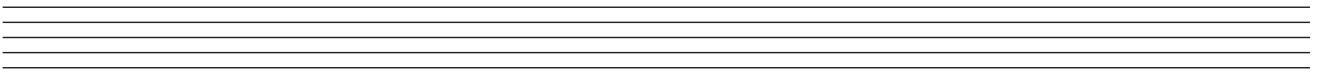
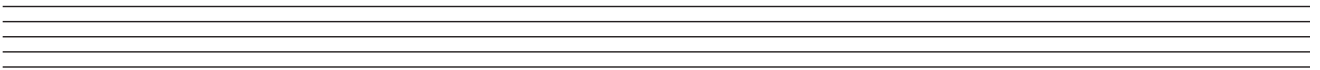
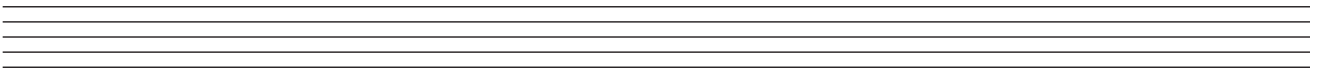
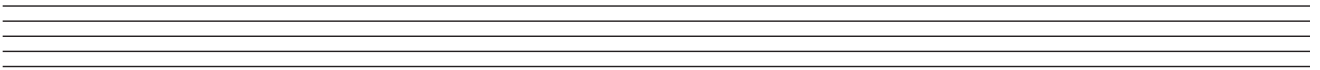
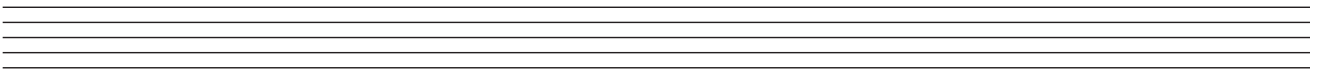
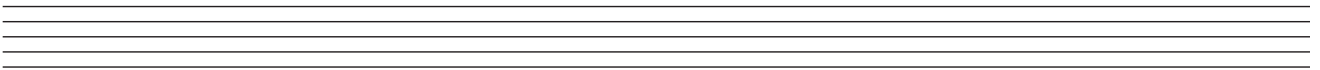
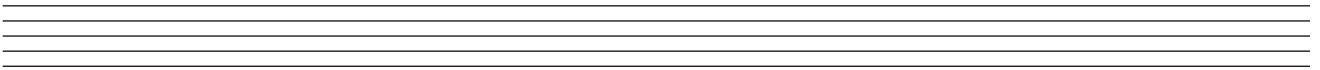
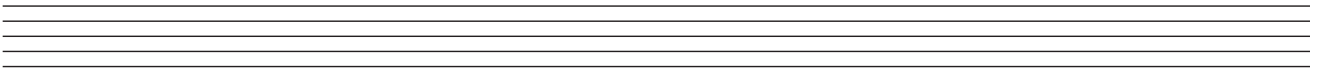
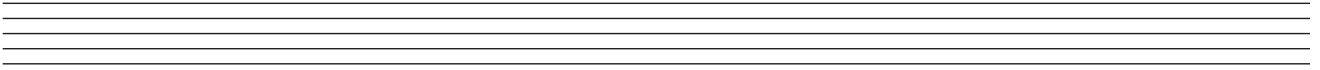
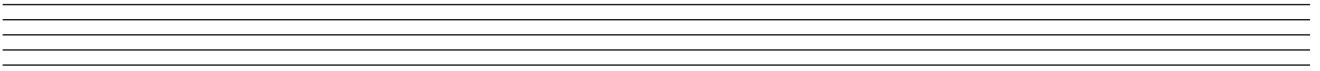
ROUGH WORK



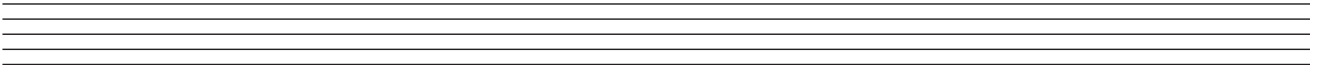
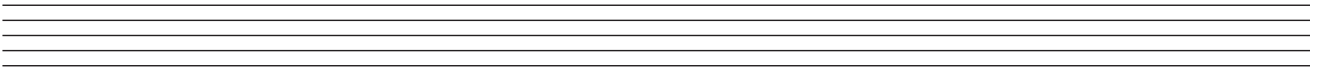
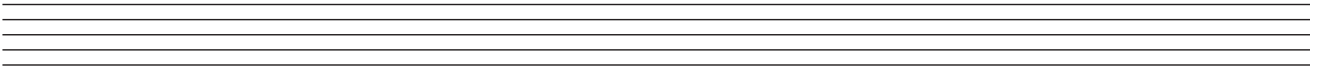
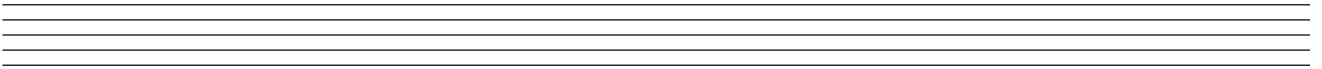
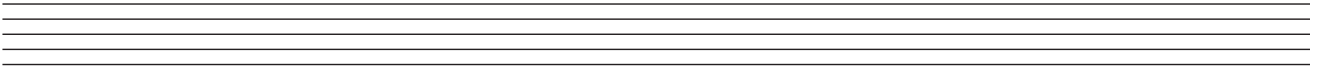
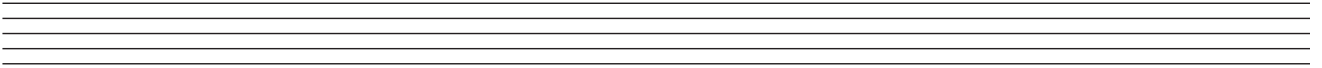
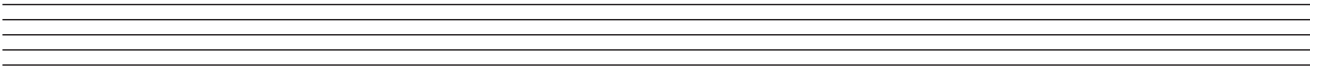
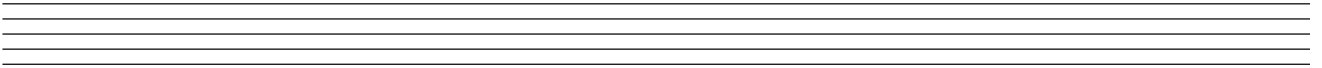
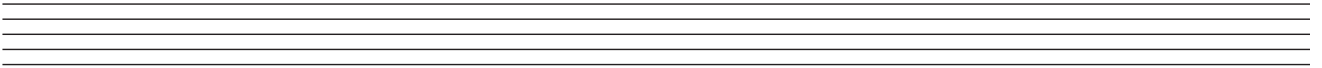
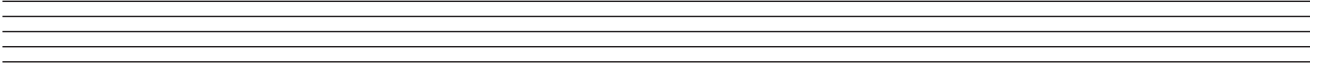
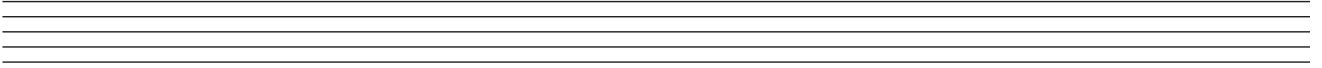
ROUGH WORK



ROUGH WORK



ROUGH WORK



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