



Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2015

WRITE YOUR EXAMINATION NUMBER HERE 

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

CENTRE STAMP

FOR THE EXAMINER

Total marks

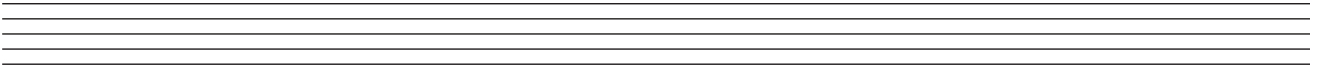
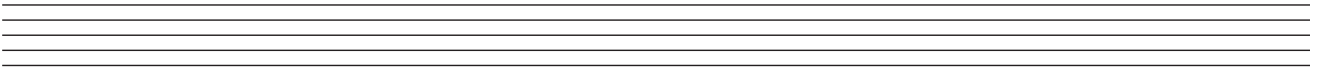
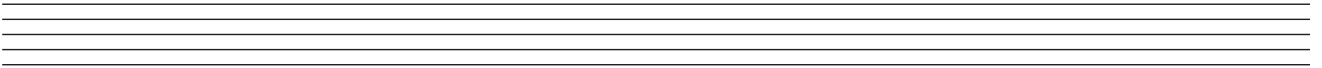
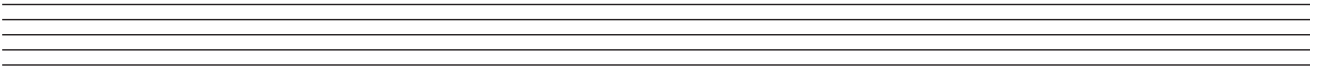
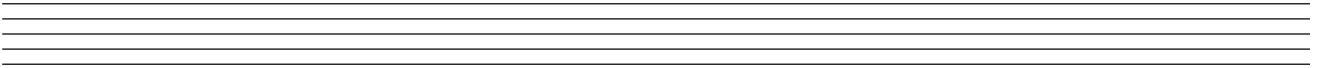
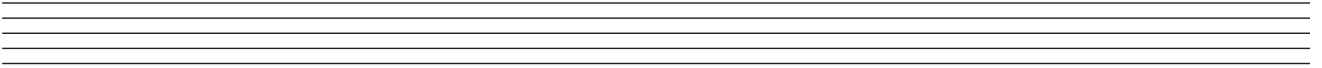
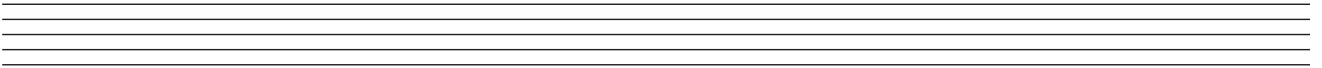
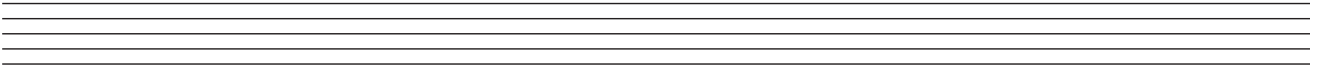
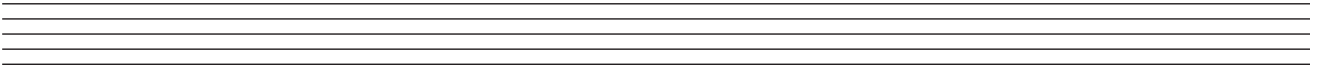
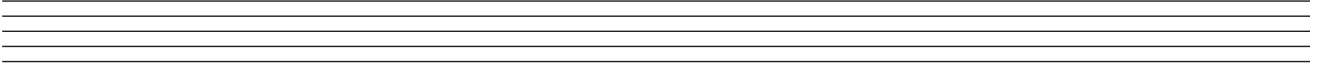
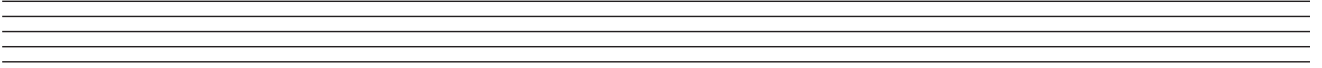
QUESTION	MARK			
1				
2				
3				
4				
5				
6				
TOTAL				
GRADE				

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)

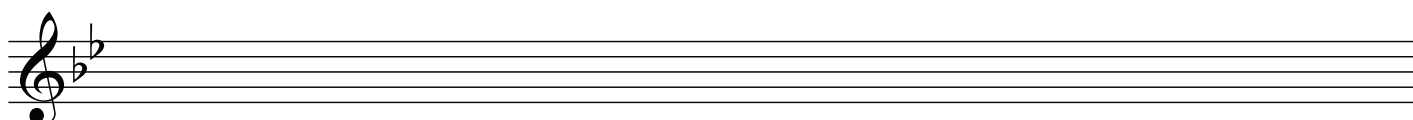
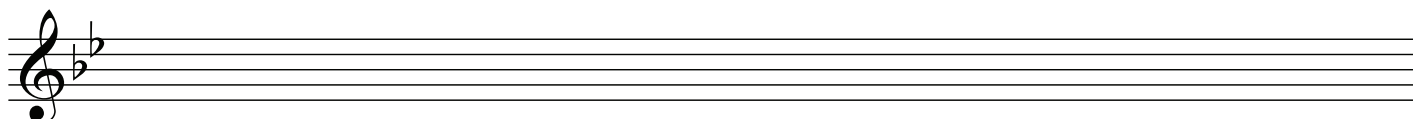
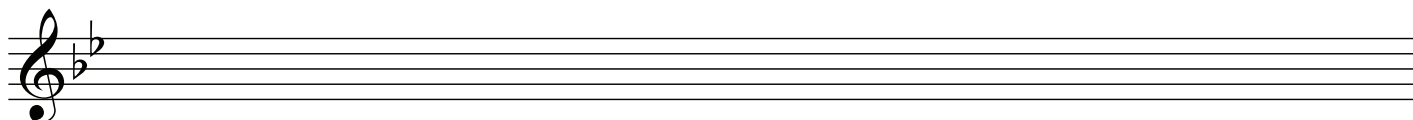
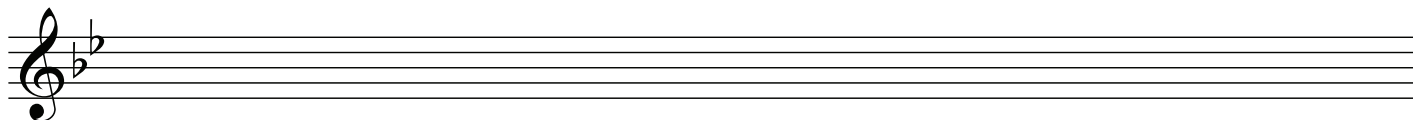
Answer ONE QUESTION ONLY in this section: Q1 or Q2 or Q3

Q.1 CONTINUATION OF A GIVEN OPENING

- 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:

violin horn flute trumpet

Moderato



Q.2 SETTING MUSIC TO A GIVEN TEXT

Here is an extract from the poem *The Rime of the Ancient Mariner* by Samuel Taylor Coleridge.

The fair breeze blew, the white foam flew,
The furrow followed free;
We were the first that ever burst
Into that silent sea.

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.

Moderato

The fair breeze blew, the white_ foam flew,

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

The opening phrase of a gavotte is given below.

- Continue the given opening to make a 16-bar melody.
- Use the form AA¹BB¹.
- 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:

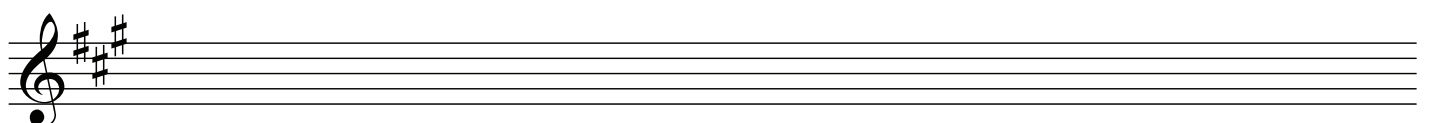
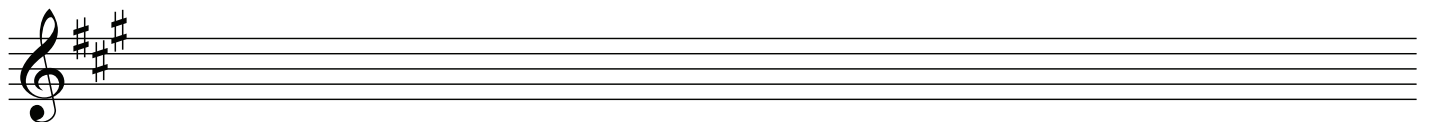
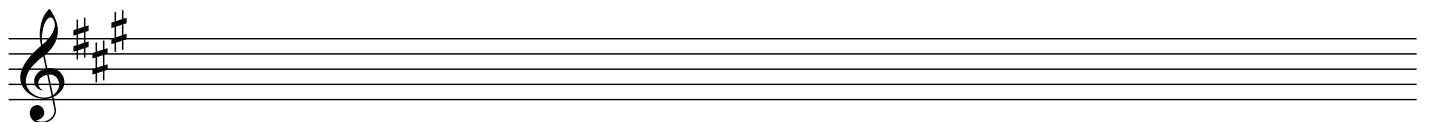
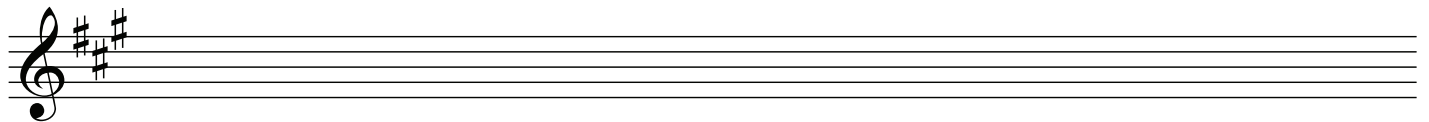
flute

clarinet

violin

descant recorder

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 E major, either in the chord bank grid *or* on the staff below.

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

I ii [iii] IV V vi [vii]

ROUGH WORK

FOR THE EXAMINER

Bass notes				
Bass quality				
Melody				

• Study the piece of music below.

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

Chords: E, E/G#, B/D#, E, A, E/G#, A, B

Chords: E, F#m, B, E, A, B, C#m

Chords: B/D#, E, A, C#m, A/C#, E/B, B

Chords: C#m, F#m, B, E, F#m/A, B7, E

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

PREPARATORY WORK

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

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

I ii [iii] IV V vi [vii]

ROUGH WORK

FOR THE EXAMINER

Chord				
Chord progression quality				
Bass notes				
Bass quality				

- Study the piece of music below.
- Insert suitable bass notes and chord indications in the style of the given opening.
- Do *not* use the same chord *in the same position* in adjacent boxes.
- You may use either chord symbols or Roman numerals, but not both.

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

PREPARATORY WORK

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

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

ROUGH WORK

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

FOR THE EXAMINER

Chords				
Descant				

- 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.
- Do *not* use the same chord *in the same position* in adjacent boxes.
- You may use either chord symbols or Roman numerals, but not both.

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<input type="text" value="Bm"/>	<input type="text" value="C#dim/E"/>	<input type="text" value="F#"/>	<input type="text" value="Bm"/>	<input type="text" value="G"/>	<input type="text" value="Em"/>	<input type="text" value="F#"/>

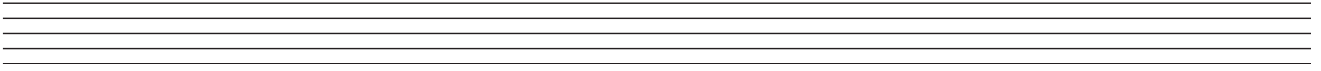
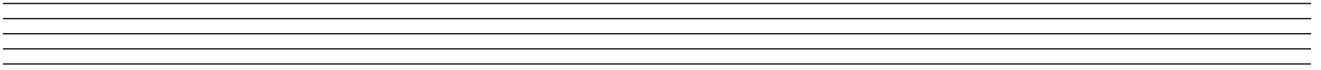
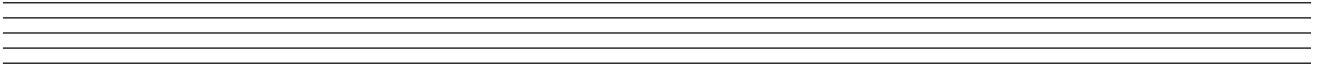
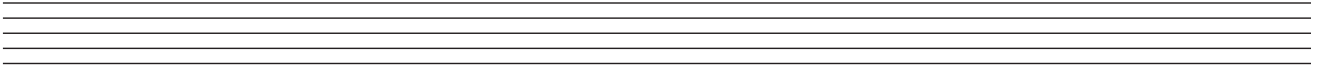
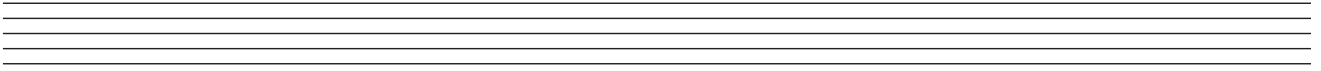
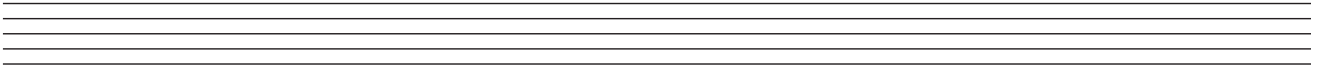
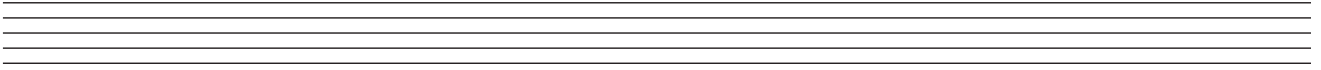
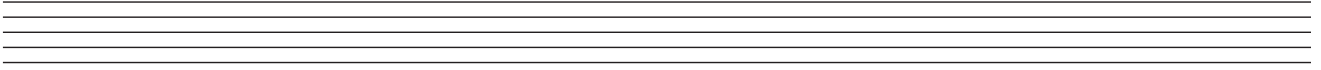
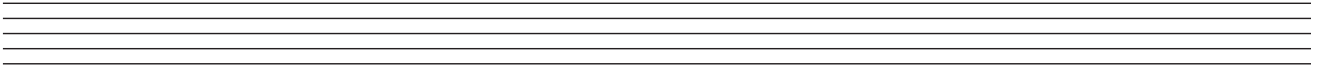
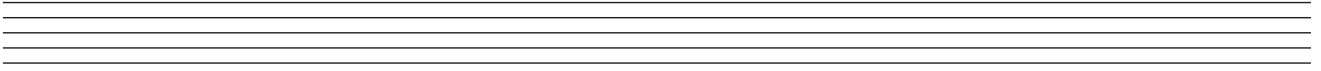
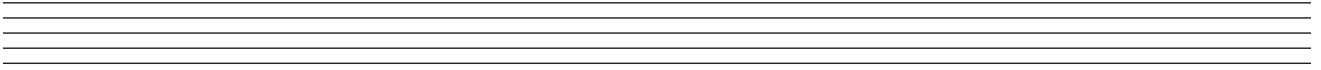
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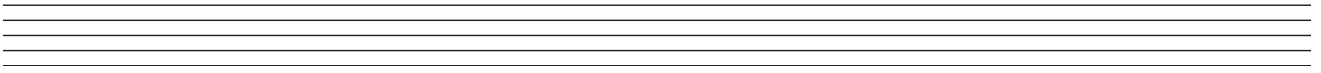
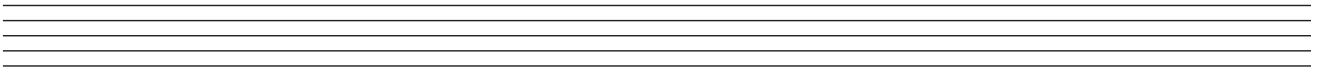
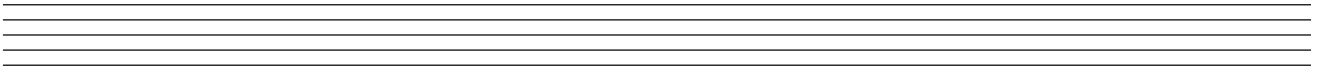
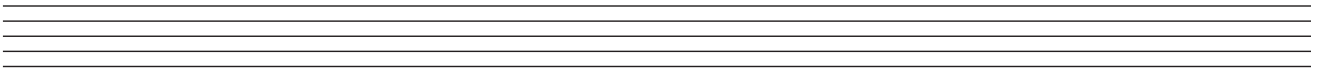
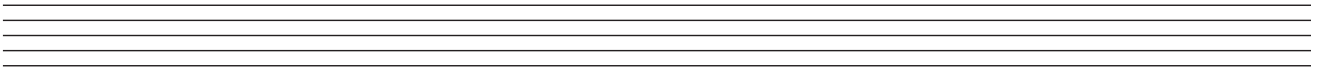
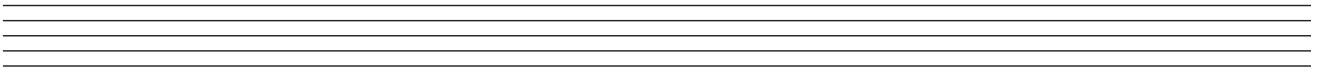
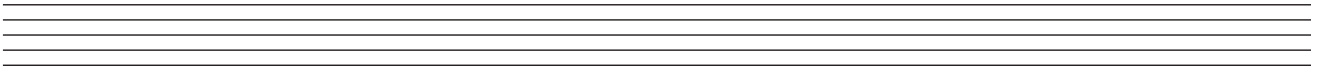
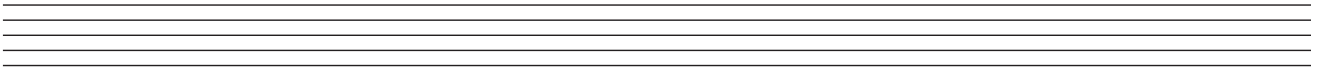
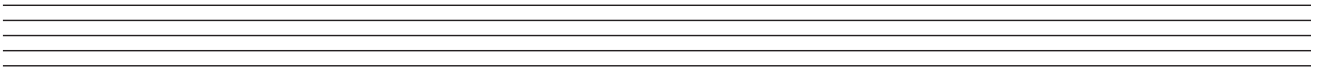
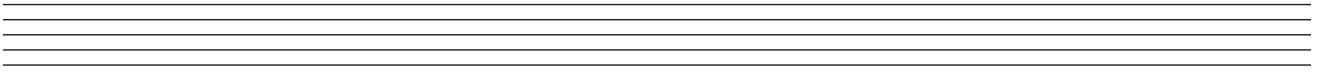
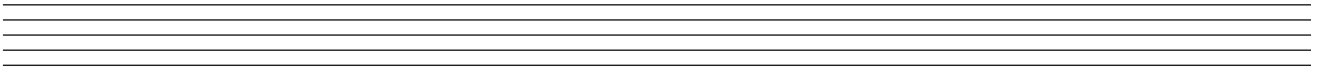
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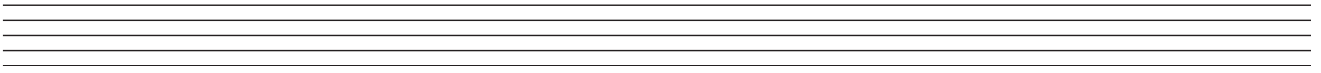
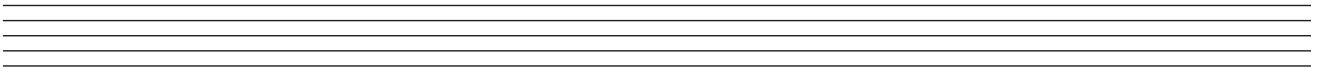
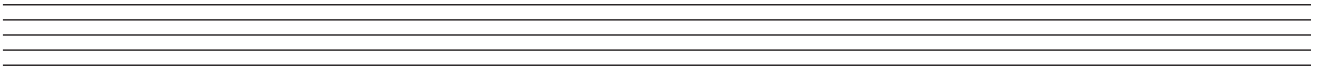
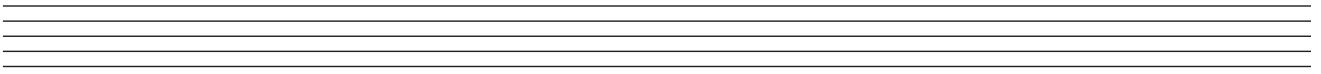
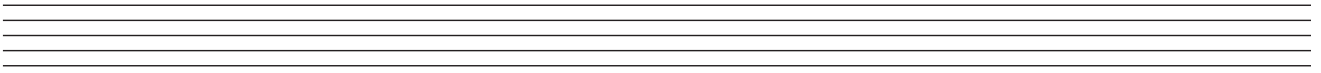
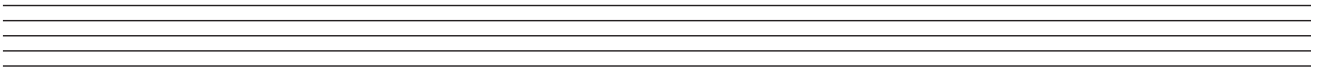
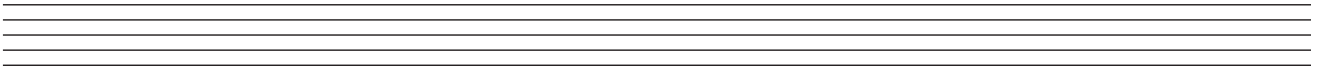
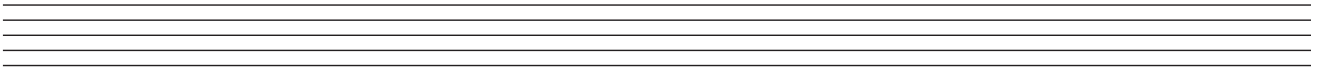
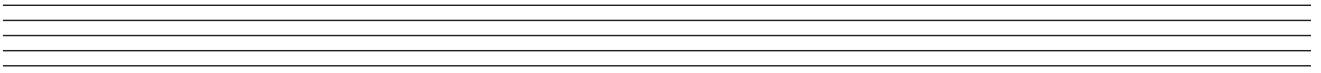
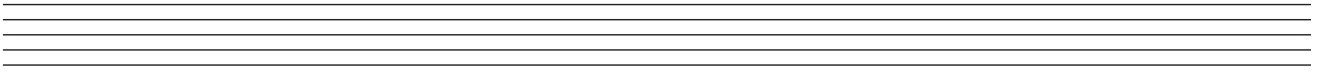
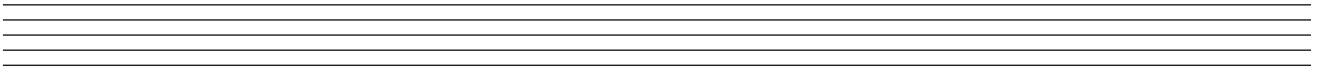
ROUGH WORK



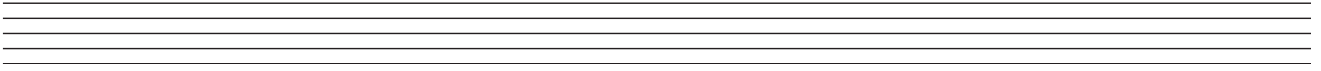
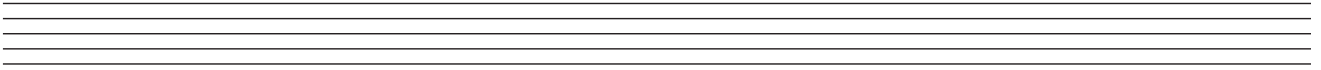
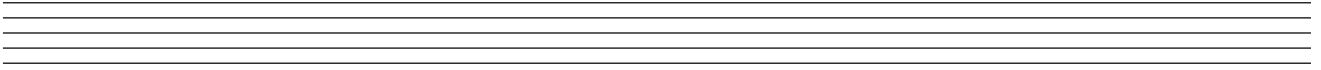
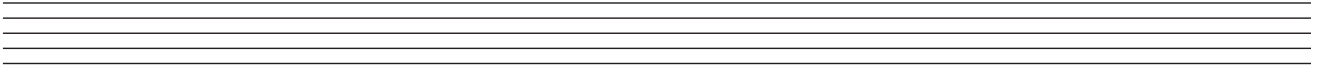
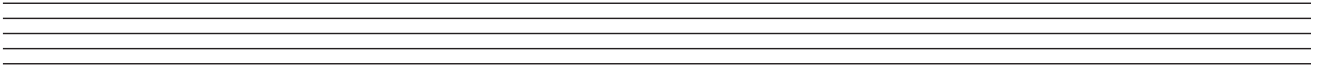
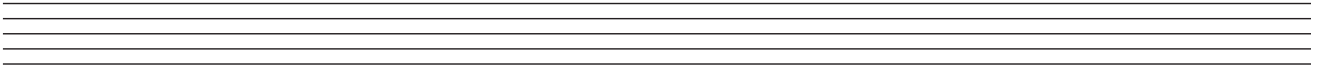
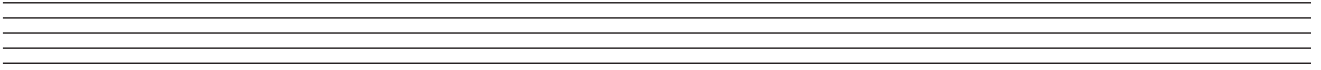
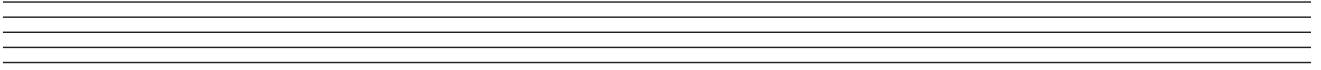
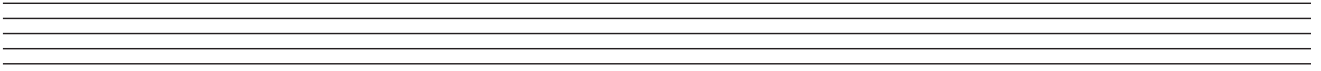
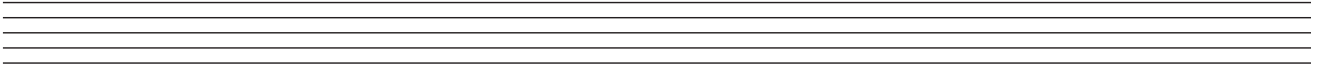
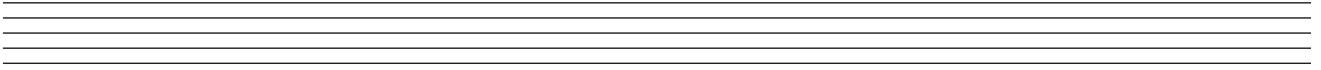
ROUGH WORK



ROUGH WORK



ROUGH WORK



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