



Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2013

WRITE YOUR EXAMINATION NUMBER HERE 

MUSIC – HIGHER LEVEL
COMPOSING (100 marks)
THURSDAY 20 JUNE – AFTERNOON 3.15–4.45

STAMPA AN IONAIID
(Centre Stamp)

DON SCRÚDAITHEOIR

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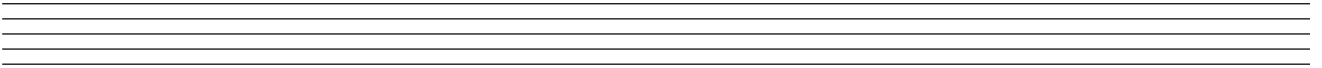
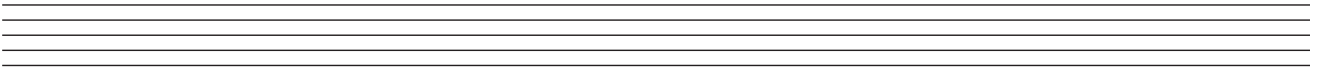
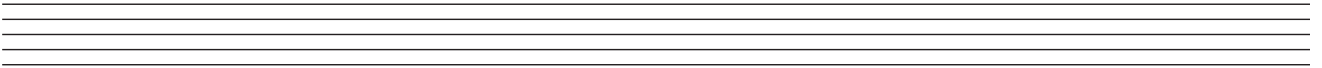
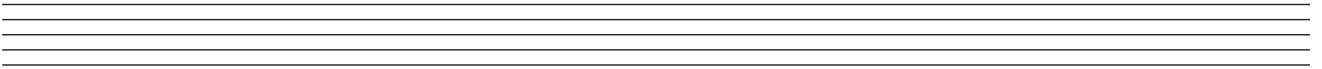
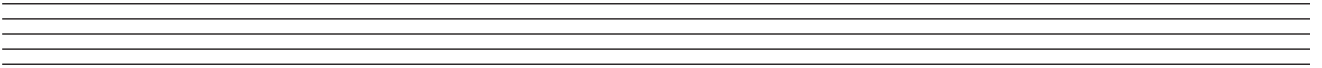
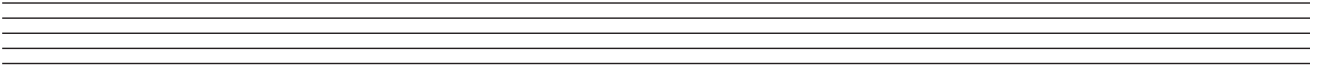
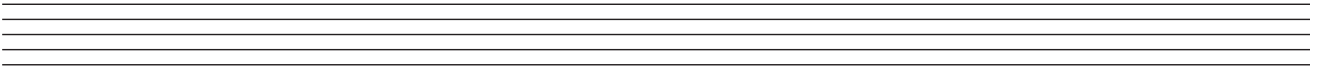
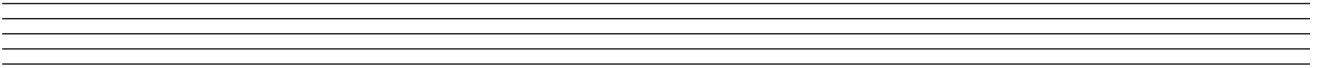
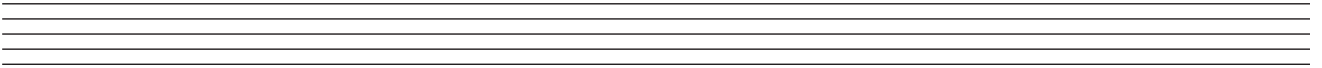
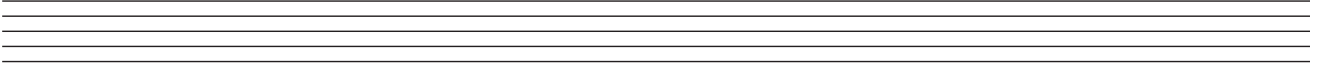
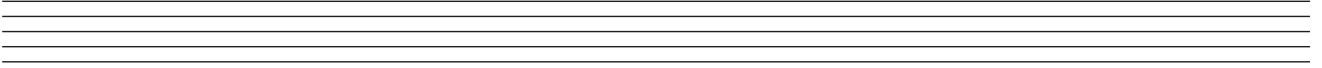
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INSTRUCTIONS TO CANDIDATES

- 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.
-

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)

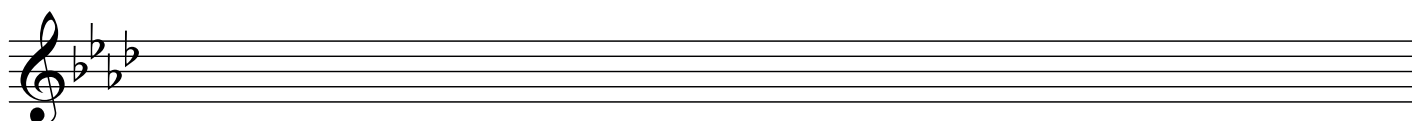
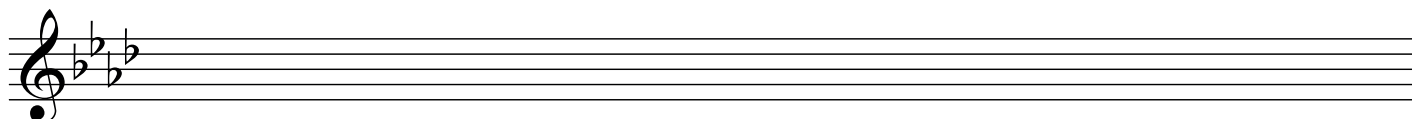
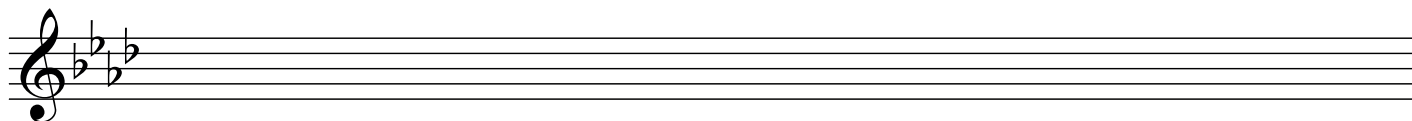
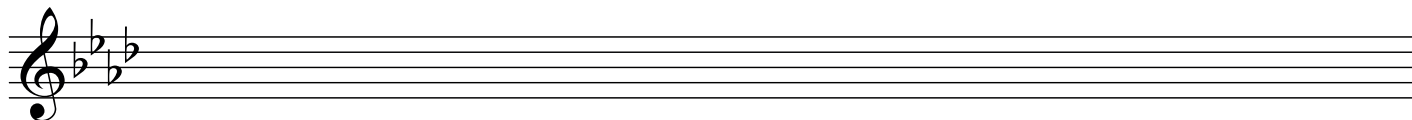
Answer ONE QUESTION ONLY in this section: Q1 or Q2 or Q3

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:

trumpet oboe violin flute

Moderato



Q.2 SETTING MUSIC TO A GIVEN TEXT

Here is an extract from *The Bees* by Monk Gibbon.

Come you, unto our aid, come sages, honey-fed;
You who roam far and wide, many-winged, many eyed.
Who, out of all your sort, show the most anxious thought,
Building the sixfold cell wondrously, very well.

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.

Andante

Come _ you, un - to our aid, ___ come sa - ges hon - ey fed; ___

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

The opening phrase of a gigue is given below.

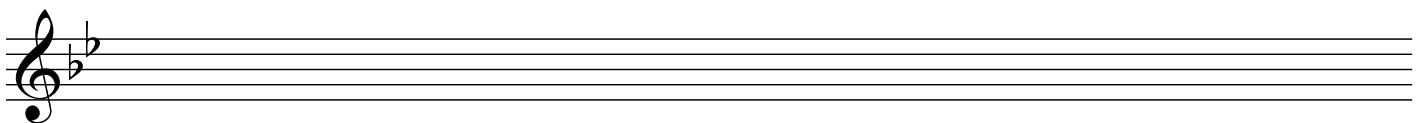
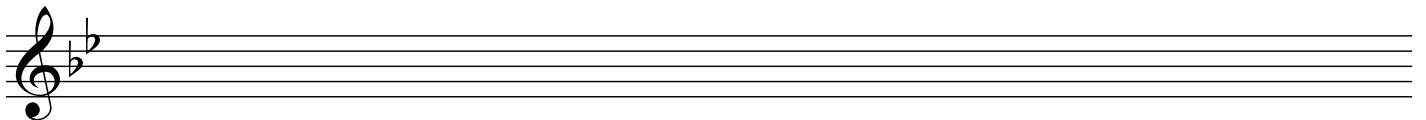
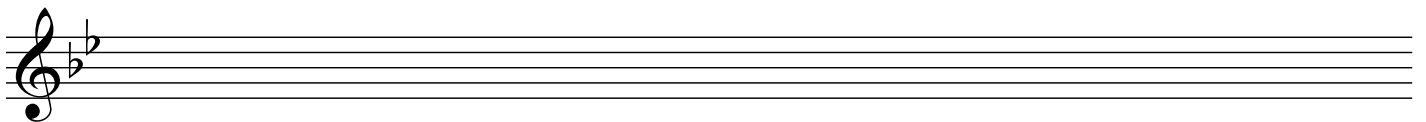
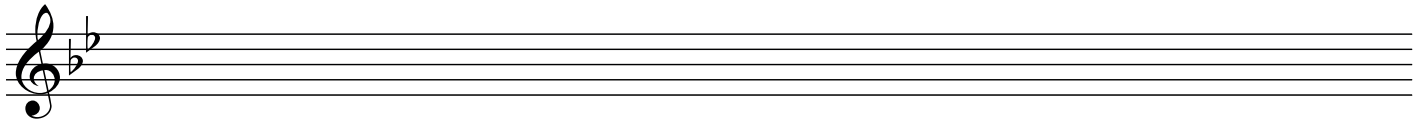
- Continue the given opening to make a 16-bar melody.
- Use the form AA¹BB¹.
- Include a modulation to the dominant at a suitable point.
- Add appropriate performing directions (phrasing and dynamics) to the melody.
- Choose a suitable instrument for your melody from the following list:

flute

violin

piccolo

oboe



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

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

I ii [iii] IV V vi [vii]

ROUGH WORK

Four sets of empty musical staves for rough work, each consisting of a five-line staff with a treble clef and a key signature of three sharps (F#, C#, G#).

B				
BQ				
MEL				

• Study the piece of music below.

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

Chords: A, A/C#, D, Bm, E, A, D, E

Chords: A/C#, A, Bm, F#m, D, A, E, F#m

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

Chords: A, Bm, E, E7, A

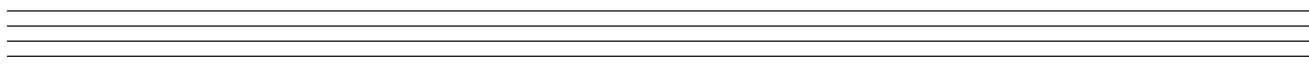
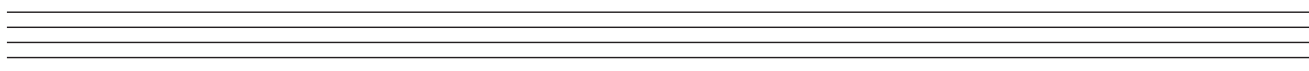
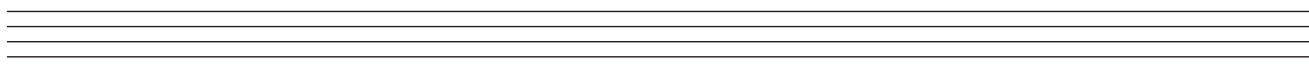
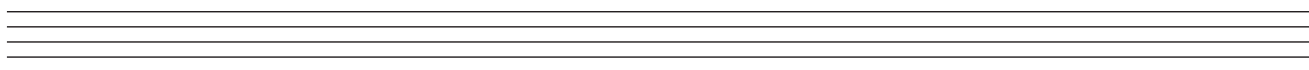
Q.5 COMPOSING BASS NOTES AND CHORD INDICATIONS TO A GIVEN TUNE

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 F#	D B G#	E# C# A				B G# E#
Chord symbol	F#m	G#dim	Aaug				E#dim
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.

Moderato

Chord symbols shown: i (F#m), VI (D), iv (Bm)

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

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

I ii [iii] IV V vi [vii]

ROUGH WORK

Blank musical staves for 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.

Chord symbols above the staff: $I_{E\flat}$, ii_{Fm} , $V7_{B\flat7}$, $I_{E\flat}$

Labels: Descant, Melody

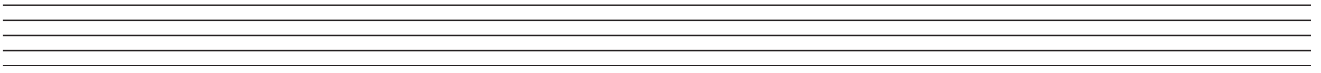
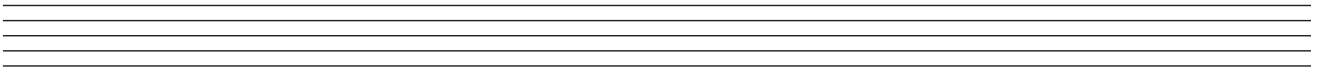
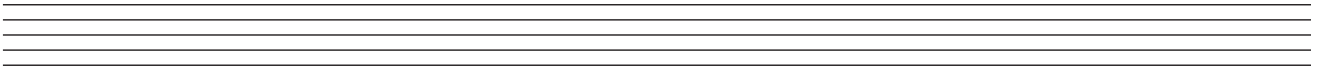
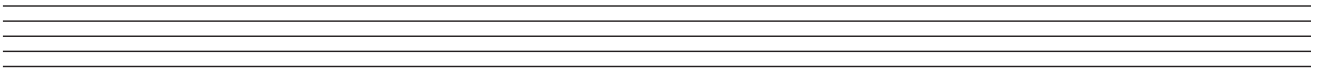
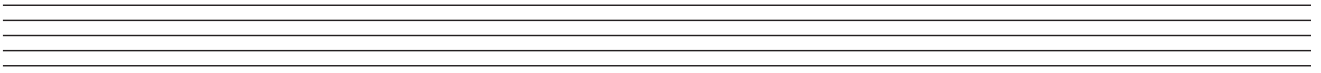
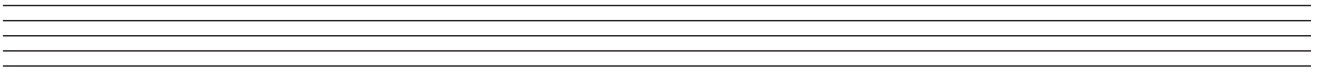
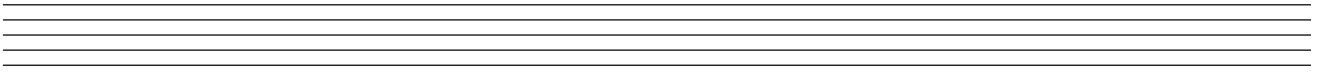
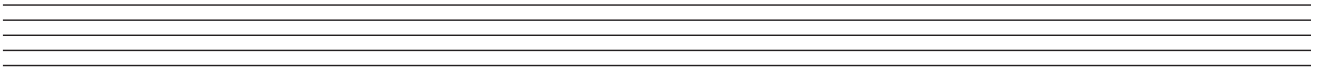
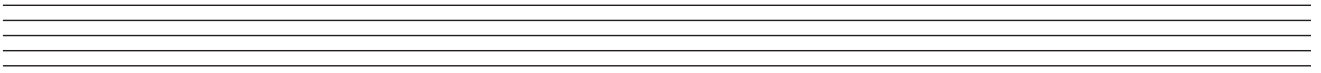
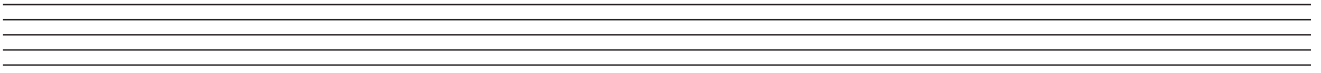
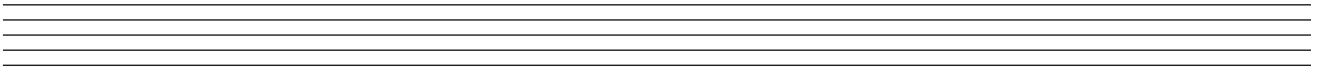
Empty boxes for chord notation:

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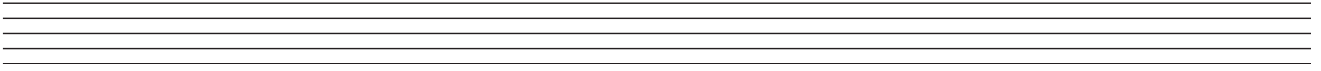
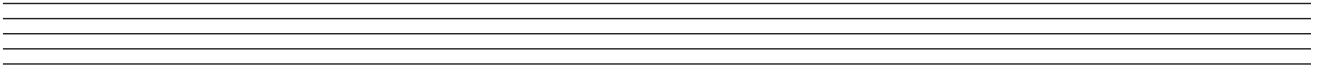
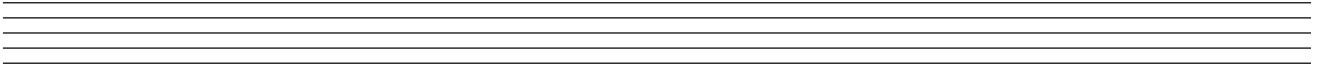
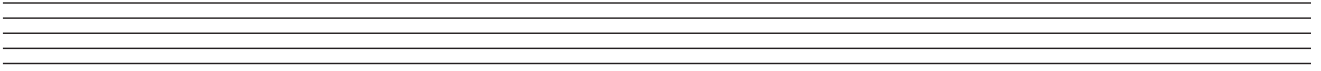
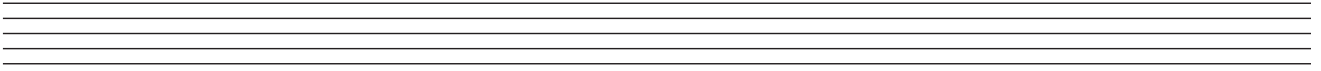
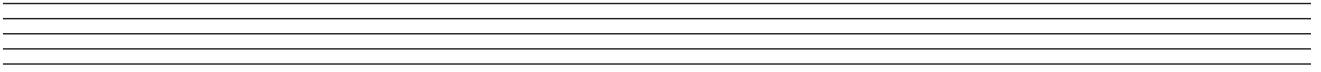
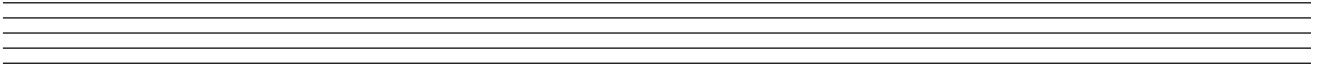
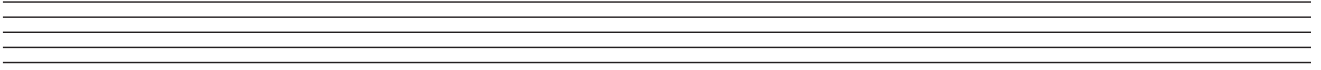
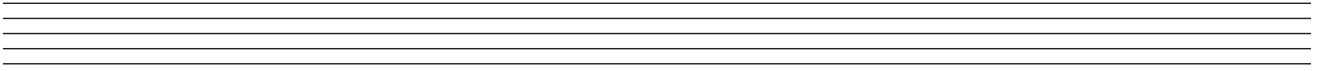
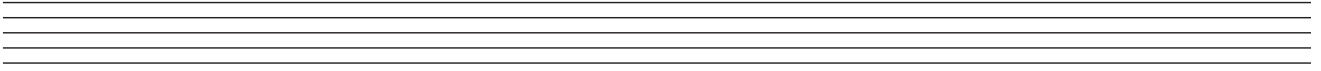
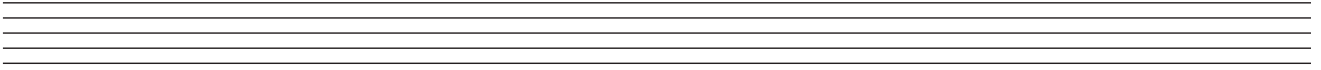
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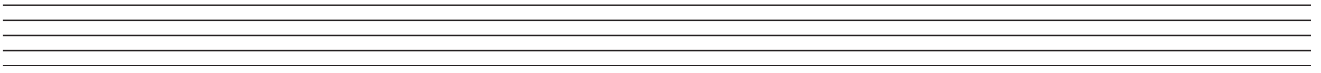
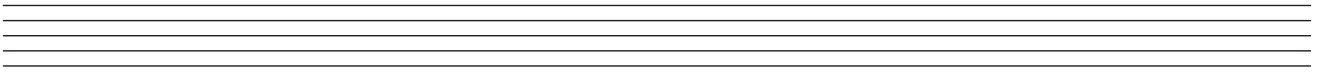
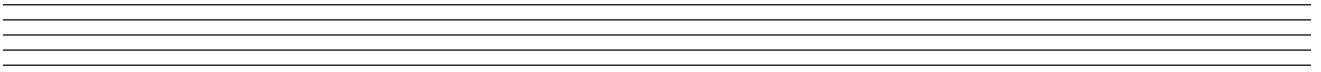
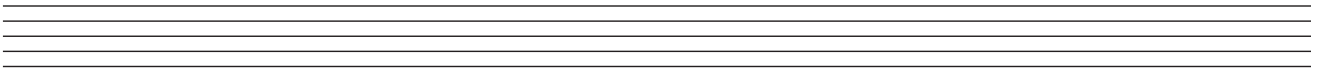
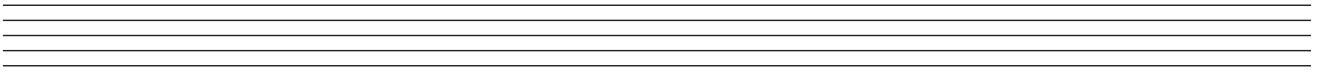
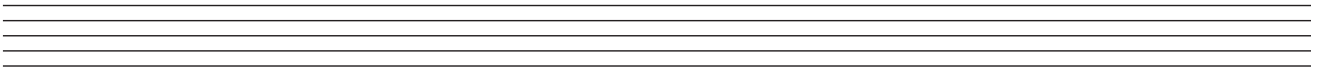
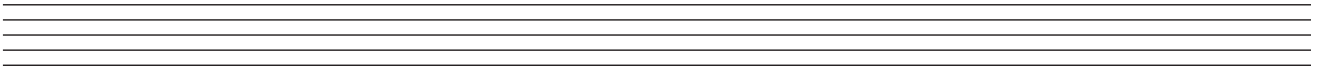
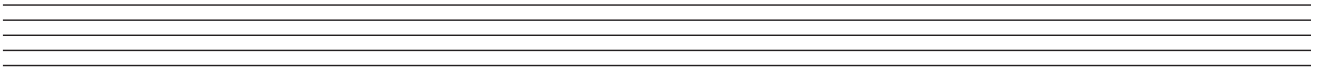
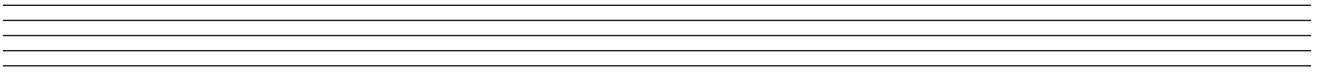
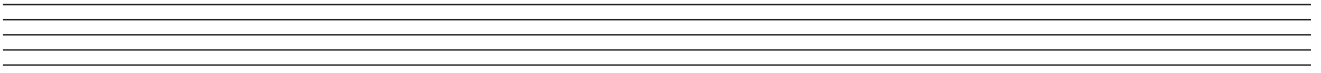
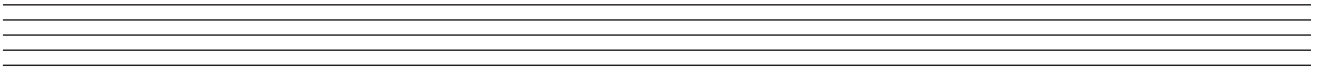
ROUGH WORK



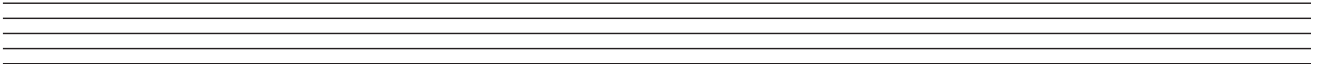
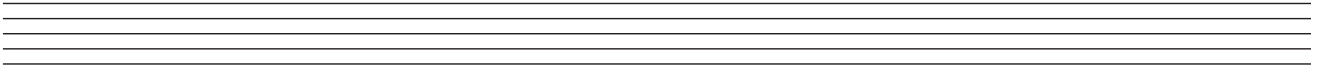
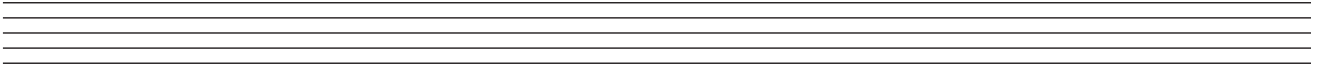
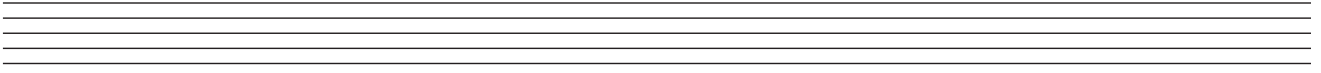
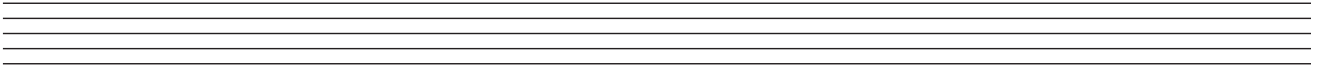
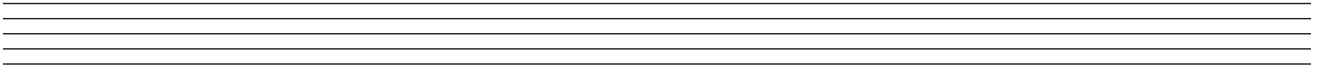
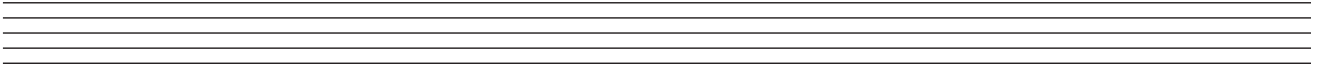
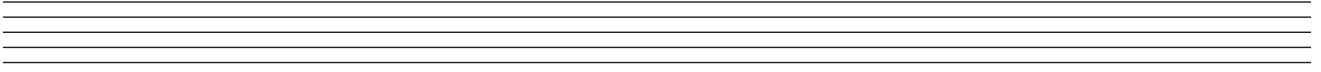
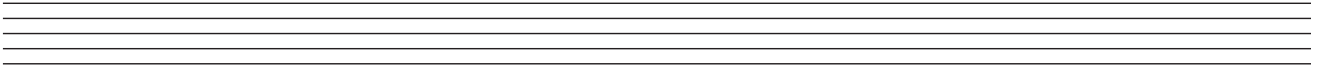
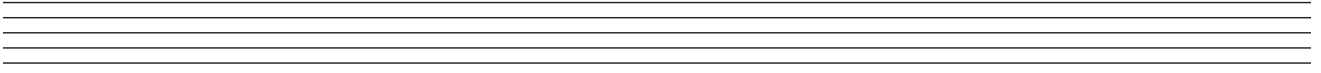
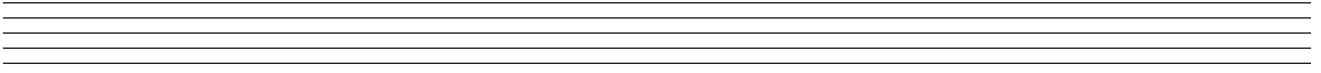
ROUGH WORK



ROUGH WORK



ROUGH WORK



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