



Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2018

WRITE YOUR EXAMINATION NUMBER HERE 

MUSIC – ORDINARY LEVEL
COMPOSING (100 marks)
THURSDAY 21 JUNE – AFTERNOON 3:15–4:45

CENTRE STAMP

FOR THE EXAMINER

Total marks

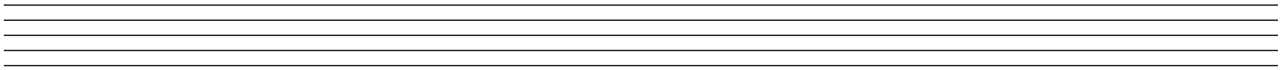
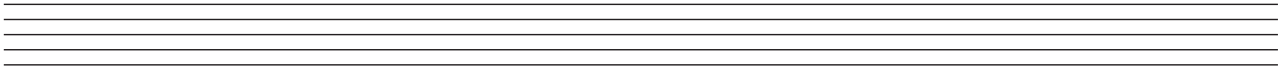
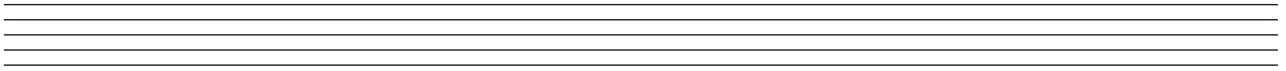
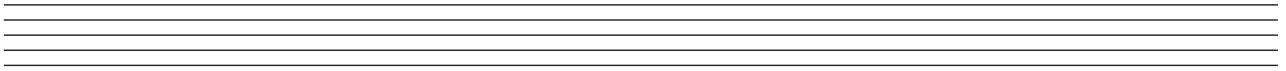
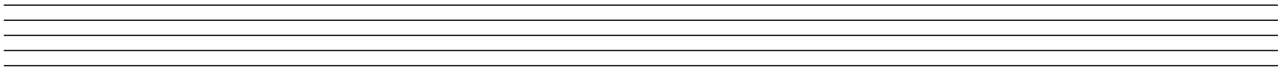
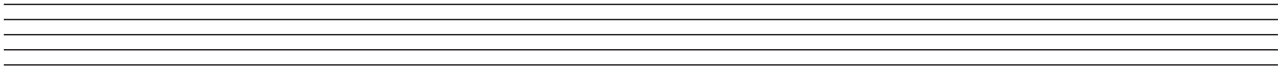
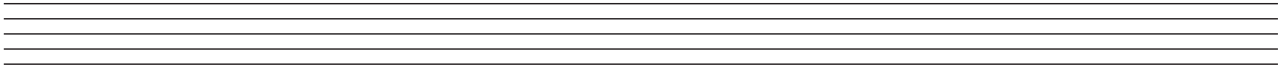
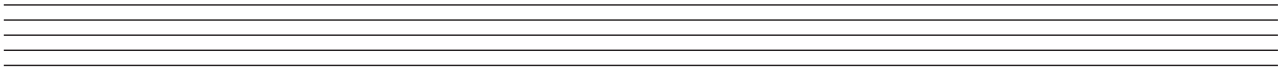
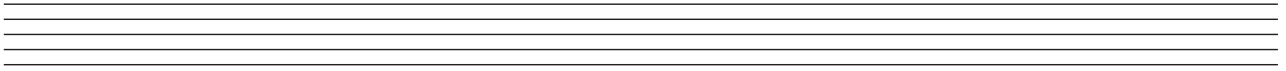
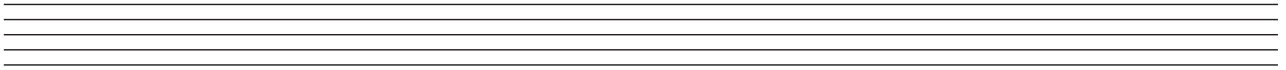
QUESTION	MARK			
1				
2				
3				
4				
5				
6				
TOTAL				
GRADE				

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



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.

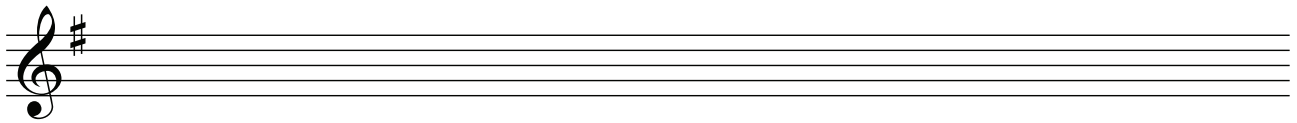
Q.1 CONTINUATION OF A GIVEN OPENING

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:

flute descant recorder violin clarinet

Andante

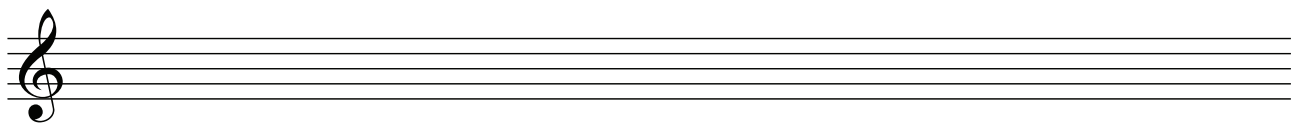
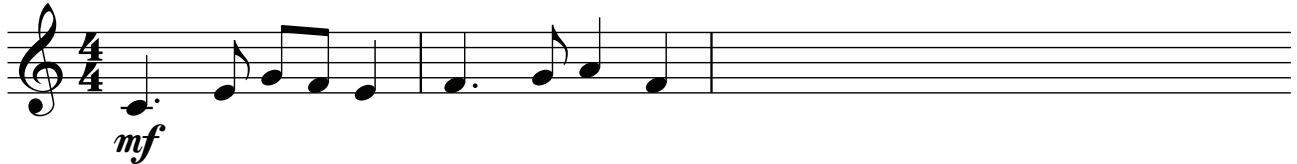


and

- (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:

flute descant recorder violin clarinet

Moderato



(40)

Q.2 SETTING MUSIC TO A GIVEN TEXT

Answer (a) and (b).

Here is an extract from the poem *The Ballad of Fr. Gilligan* by W. B. Yeats.

The old priest Peter Gilligan
 Was weary night and day;
 For half his flock were in their beds,
 Or under green sods lay.

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

4/4

The old priest Pe - ter Gill - i - gan Was
 wear - y night and day; For

half his flock were in their beds, Or
 un - der green sods lay.

- (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.

Moderato

mf

The old priest Pe - ter Gill - i - gan Was

(40)

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

Answer (a) **and** (b).

- (a)
- 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:

flute descant recorder violin clarinet

Moderato

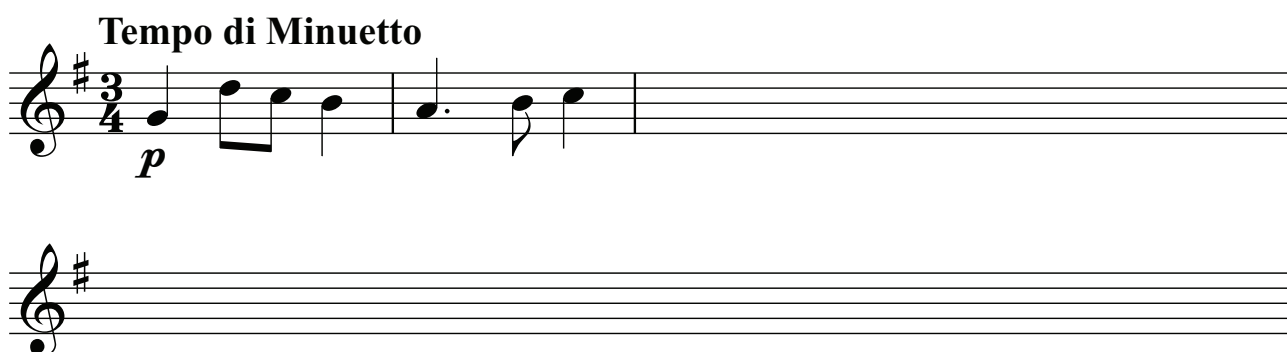


and

- (b)
- Study this opening of a minuet.
 - 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:

flute descant recorder violin clarinet

Tempo di Minuetto



(40)

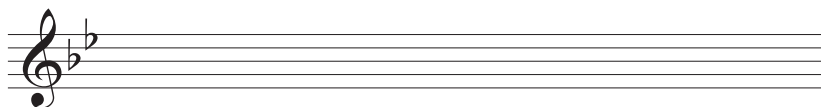
SECTION B – HARMONY (60 marks)

Answer **one** question only in this section: Q4 or Q5 or Q6.

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

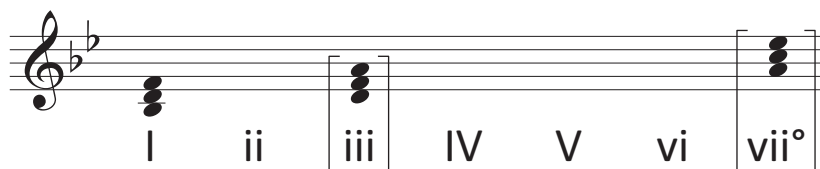
PREPARATORY WORK

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

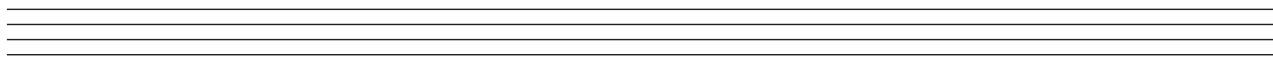


- Plot the chords available in this key (I, ii, IV, V and vi) either in the chord bank grid or on the staff below. The first chord is given.

Notes of chord	F		A				E \flat
	D		F				C
	B \flat		D				A
Chord symbol	B \flat		Dm				A $^{\circ}$
Roman numeral	I	ii	iii	IV	V	vi	vii $^{\circ}$



ROUGH WORK



FOR THE EXAMINER

Grid				
Bass notes				
Bass quality				
Melody notes				
Quality of melody				

- 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 (IV—ii—V)
- (ii) At B, a **plagal** cadence with approach chord (vi—IV—I)
- (iii) At C, an **imperfect** cadence with approach chord (vi—IV—V)
- (iv) At D, a **perfect** cadence with approach chord (ii—V—I)

A

B

C

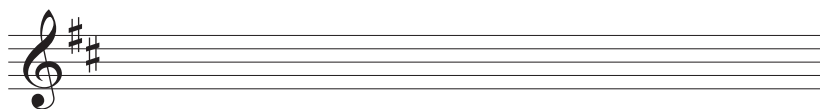
D

(60)

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

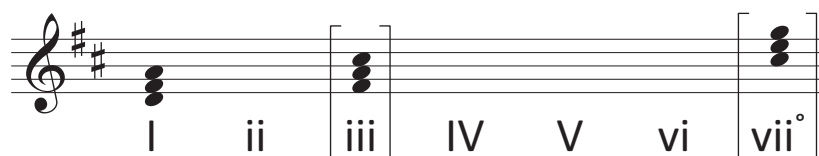
PREPARATORY WORK

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



- Plot the chords available in this key (I, ii, IV, V 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#°
Roman numeral	I	ii	iii	IV	V	vi	vii°



ROUGH WORK

Two sets of blank musical staves for rough work.

FOR THE EXAMINER

Grid				
Chords				
Chord progression quality				
Bass notes				
Bass quality				

- 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

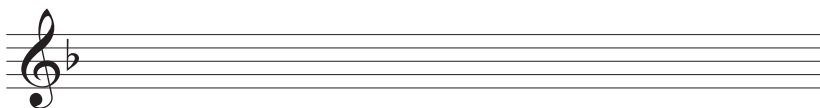
D

(60)

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

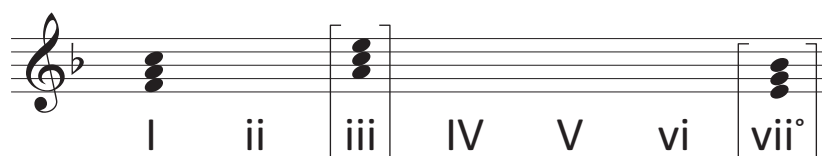
PREPARATORY WORK

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

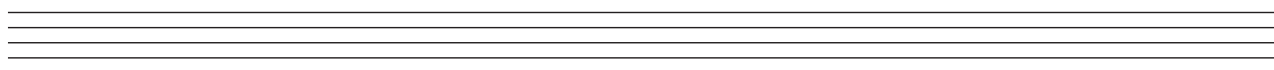
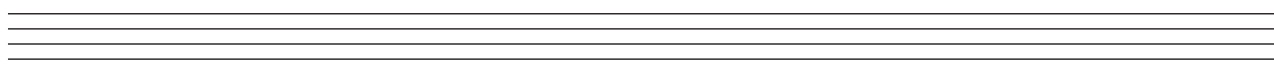


- Plot the chords available in this key (I, ii, IV, V and vi) either in the chord bank grid or on the staff below. The first chord is given.

Notes of chord	C A F		E C A				B \flat G E
Chord symbol	F		Am				E $^{\circ}$
Roman numeral	I	ii	iii	IV	V	vi	vii $^{\circ}$



ROUGH WORK



FOR THE EXAMINER

Grid				
Chords				
Chord progression quality				
Descant notes				
Descant quality				

- 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

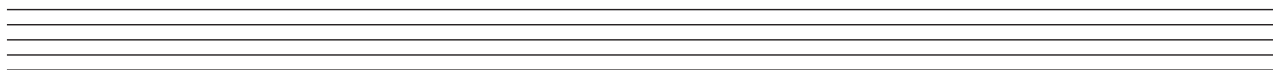
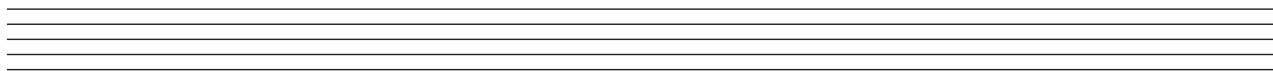
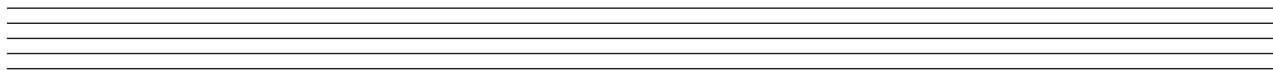
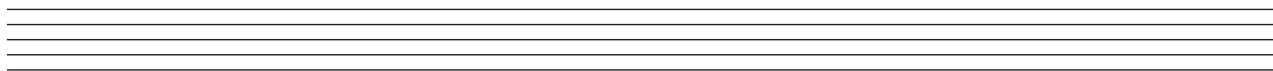
B

C

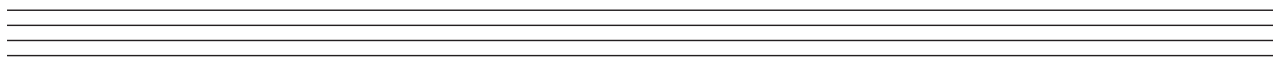
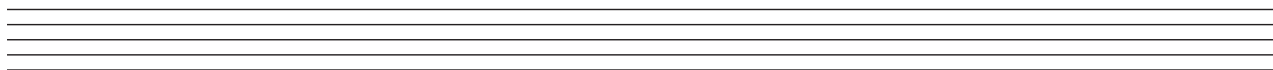
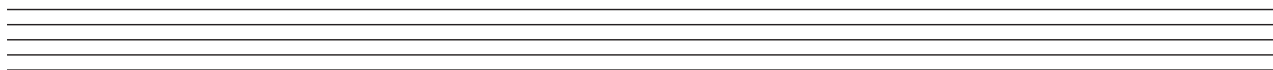
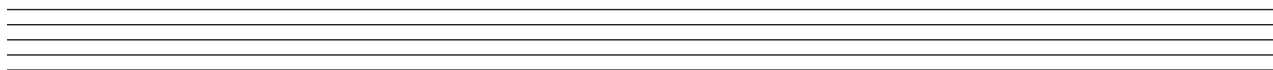
D

(60)

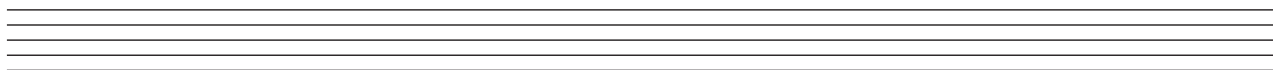
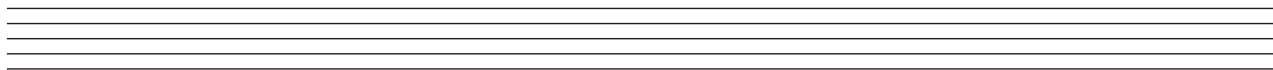
ROUGH WORK



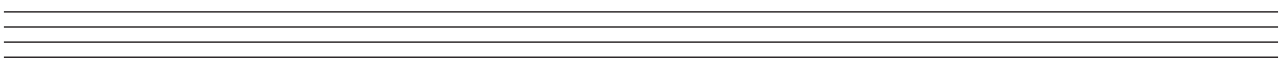
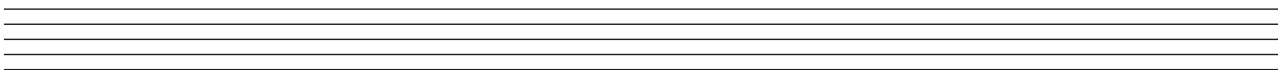
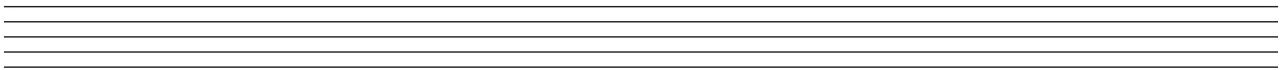
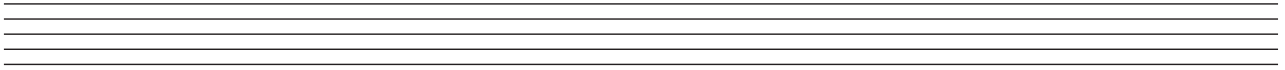
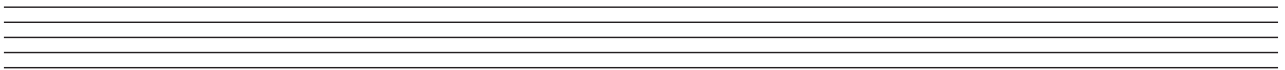
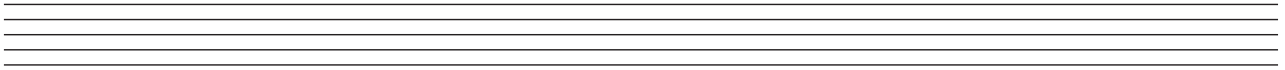
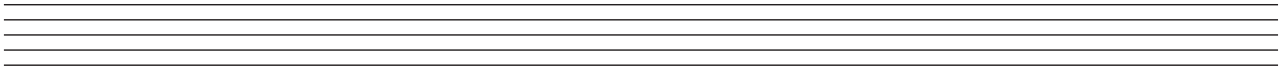
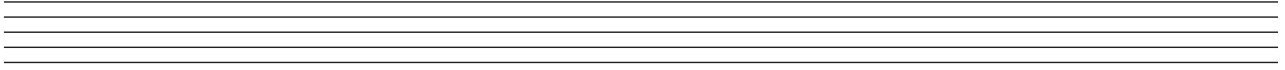
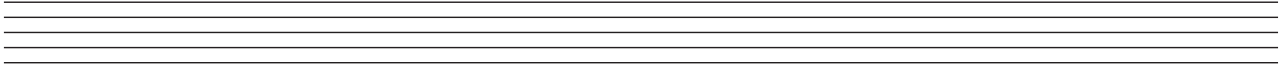
ROUGH WORK



ROUGH WORK



ROUGH WORK



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