



**Coimisiún na Scrúduithe Stáit**  
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2017

WRITE YOUR EXAMINATION NUMBER HERE 

**MUSIC – ORDINARY LEVEL**  
**COMPOSING (100 marks)**  
**THURSDAY 22 JUNE – AFTERNOON 3.15–4.45**

CENTRE STAMP

**FOR THE EXAMINER**

Total marks

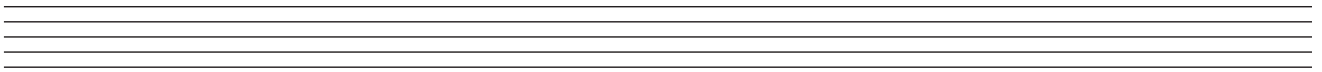
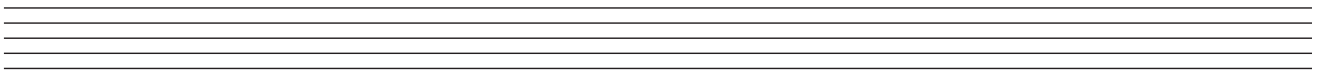
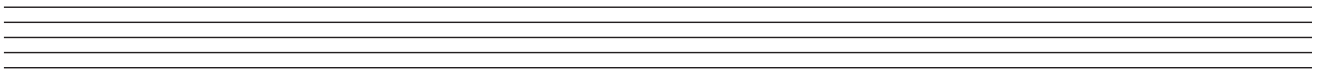
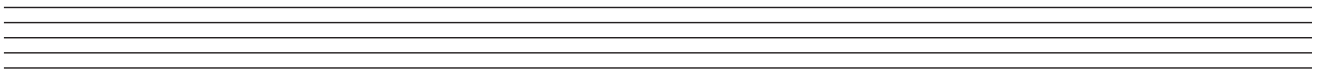
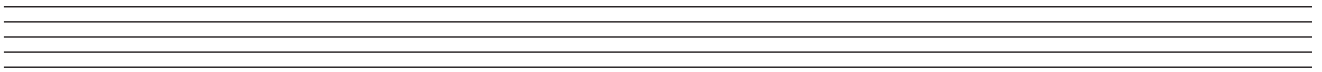
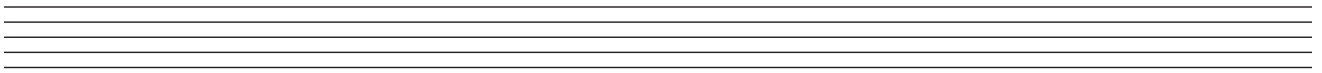
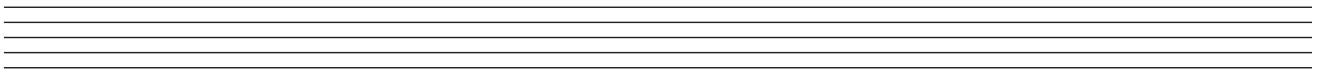
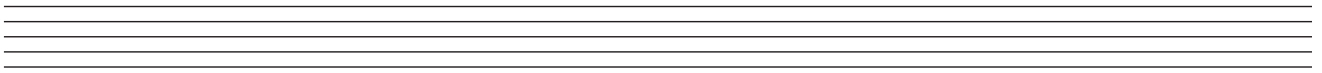
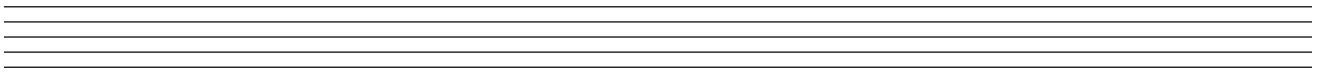
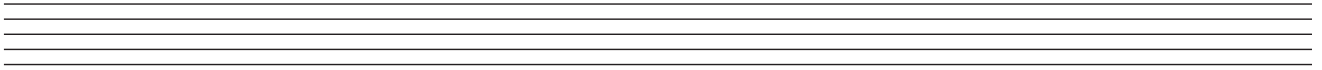
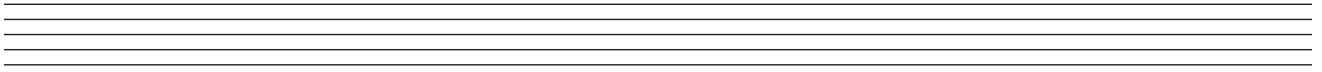
QUESTION	MARK			
1				
2				
3				
4				
5				
6				
TOTAL				
GRADE				

**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.

<b>1. Total of end of page totals</b>	
<b>2. Aggregate total of all disallowed questions</b>	
<b>3. Total mark awarded (1 minus 2)</b>	

# 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:

clarinet     descant recorder     violin     trumpet

**Moderato**

The musical notation for question (a) consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a dynamic marking of *mf*. The first two bars of music are: Bar 1: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bar 2: quarter note B4, quarter note A4, quarter note G4, quarter note F#4. The bottom staff is a blank treble clef with a key signature of one sharp, intended for the student's continuation of the melody.

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:

trumpet     violin     oboe     clarinet

**Moderato**

The musical notation for question (b) consists of two staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a time signature of 3/4. It begins with a dynamic marking of *mp*. The first two bars of music are: Bar 1: quarter note G3, quarter note A3, quarter note B3. Bar 2: quarter note A3, quarter note G3, quarter note F3. The bottom staff is a blank treble clef with a key signature of two flats, intended for the student's continuation of the melody.

## Q.2 SETTING MUSIC TO A GIVEN TEXT

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

Here is an extract from the poem *Mother Doesn't Want a Dog* by Judith Voirst.

Mother doesn't want a dog.  
 Mother says they smell  
 And never sit when you say sit  
 Or even when you yell.

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

$\frac{4}{4}$  

Mo - ther does - n't want a dog.

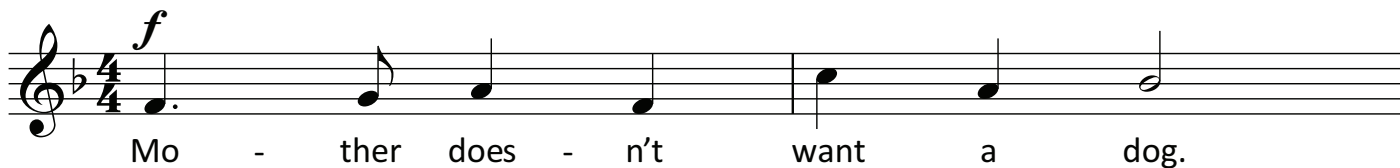
Mo - ther says they\_ smell and

ne - ver sit when you say sit or

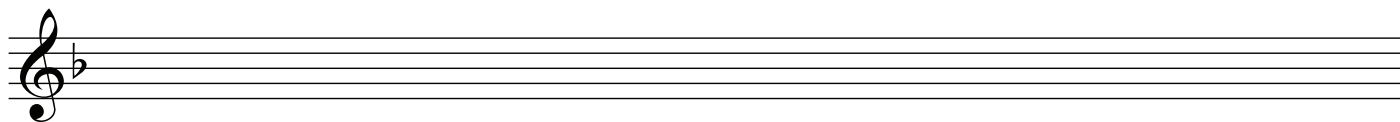
e - ven when you yell.

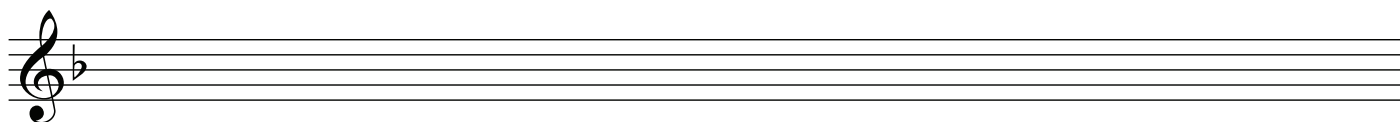
- (b) • Using this rhythm, continue the opening below to make a melody of eight bars.  
 • End on the keynote, that is, doh.  
 • Write the words under the notes.  
 • Add appropriate phrasing and expression marks to the melody.

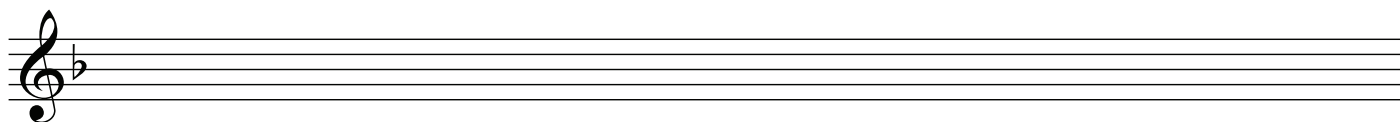
### Moderato

$\frac{4}{4}$  

Mo - ther does - n't want a dog.







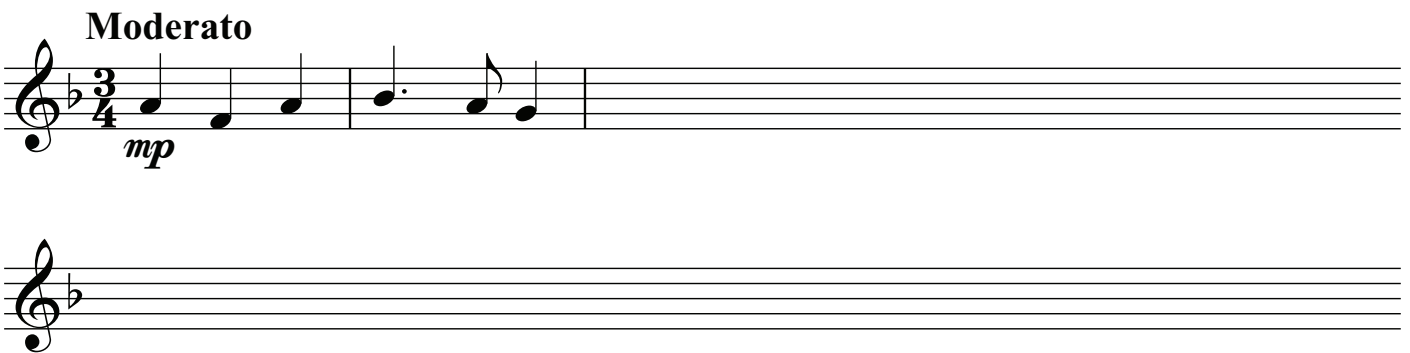
### Q.3 COMPOSING TO A GIVEN DANCE RHYTHM OR METRE OR FORM

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:

descant recorder     oboe     flute     violin

**Moderato**

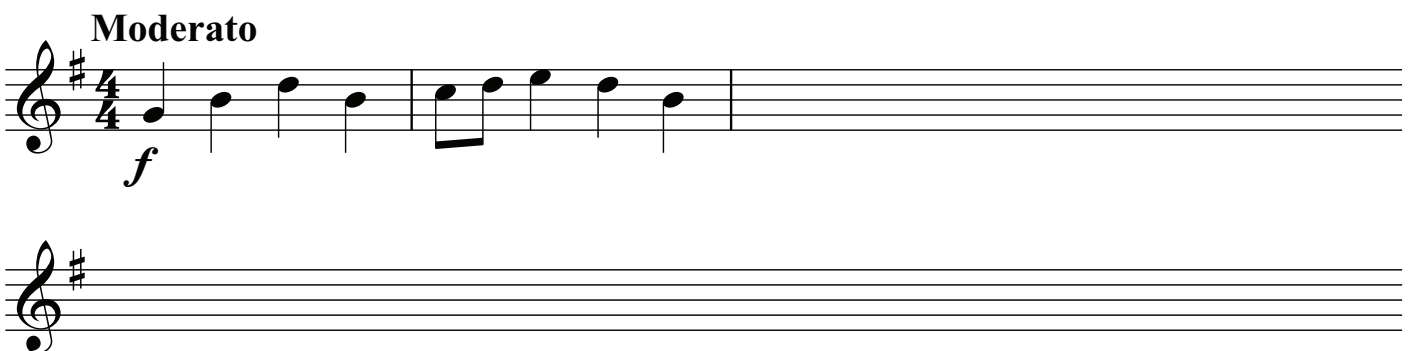


**and**

- (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:

clarinet     flute     violin     oboe

**Moderato**



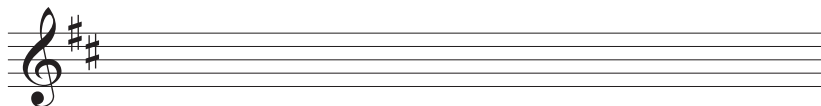
## SECTION B – HARMONY (60 marks)

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

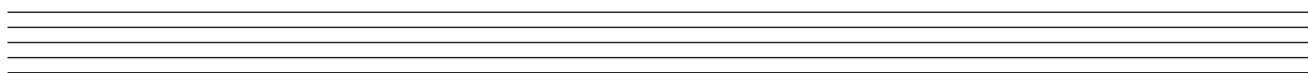
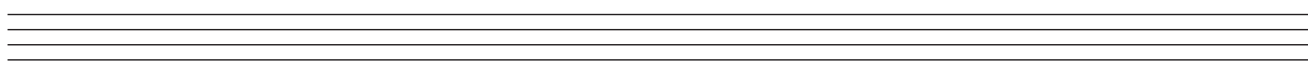
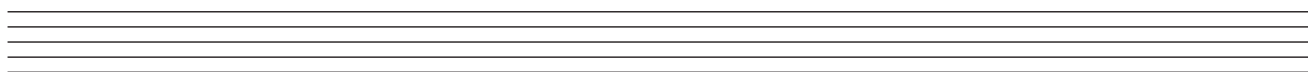
- Write out the scale of D major on the staff below:



- 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



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

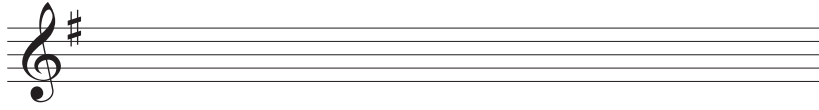
The image contains four musical exercises, each consisting of a two-measure partial melody and bass line in 3/4 time, key of D major. Above each exercise is a rhythm line with three quarter notes. The exercises are labeled A, B, C, and D.

- Exercise A:** The partial melody starts with a quarter note D4, followed by eighth notes E4 and F4, and a quarter note G4. The partial bass line starts with a half note D3, followed by a quarter note E3. The rhythm line shows three quarter notes.
- Exercise B:** The partial melody starts with a quarter note D4, followed by eighth notes E4 and F4, and a quarter note G4. The partial bass line starts with a half note D3, followed by a quarter note E3. The rhythm line shows three quarter notes.
- Exercise C:** The partial melody starts with a quarter note D4, followed by eighth notes E4 and F4, and a quarter note G4. The partial bass line starts with a half note D3, followed by a quarter note E3. The rhythm line shows three quarter notes.
- Exercise D:** The partial melody starts with a quarter note D4, followed by eighth notes E4 and F4, and a quarter note G4. The partial bass line starts with a half note D3, followed by a quarter note E3. The rhythm line shows three quarter notes.

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

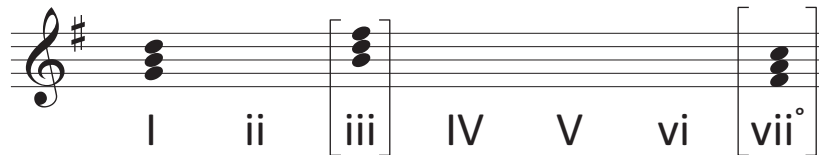
### PREPARATORY WORK

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

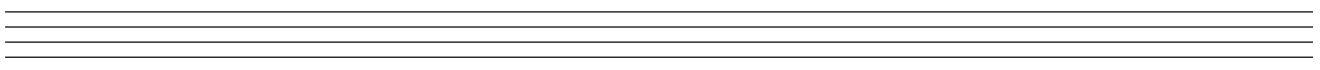
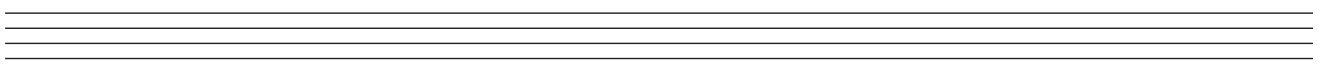


- Plot the chords available in this key (I, ii, IV, V and vi) either in the chord bank grid or on the staff below. The first chord is given.

Notes of chord	D B G		F# D B				C A F#
Chord symbol	G		Bm				F#°
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**

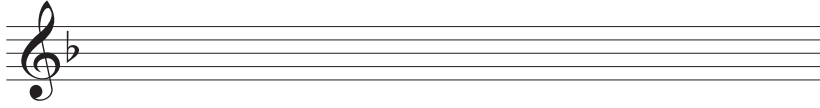
**C**

**D**

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

### PREPARATORY WORK

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

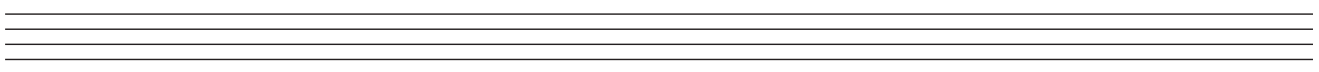
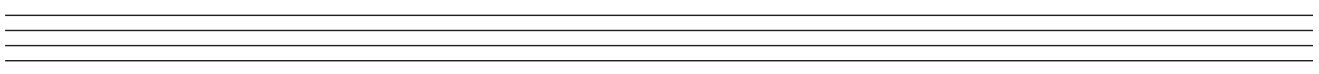
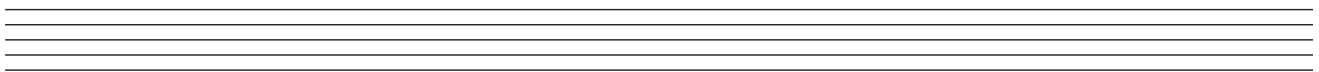


- Plot the chords available in this key (I, ii, IV, V and vi) either in the chord bank grid or on the staff below. The first chord is given.

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



- 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

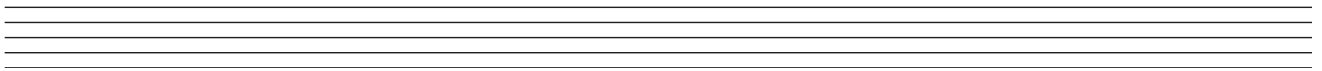
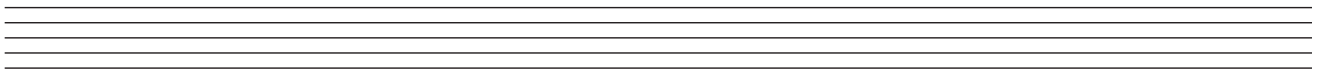
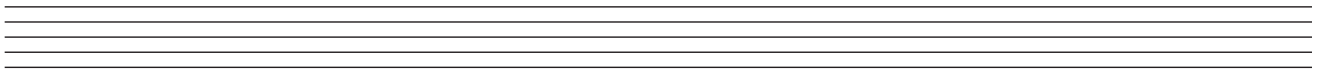
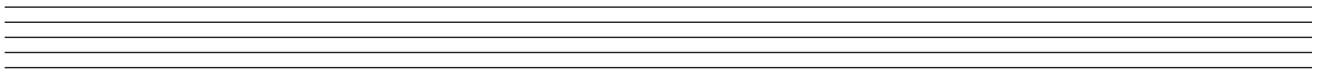
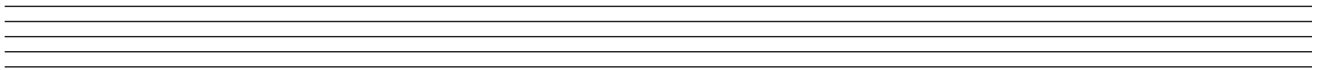
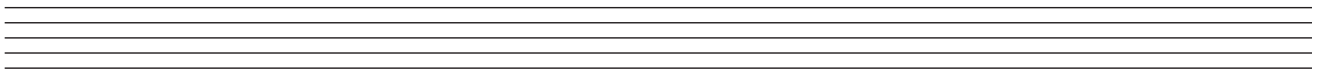
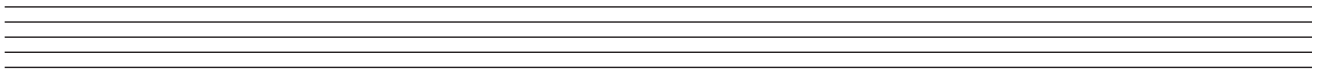
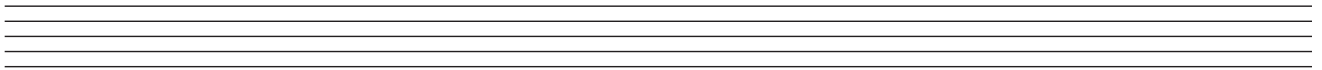
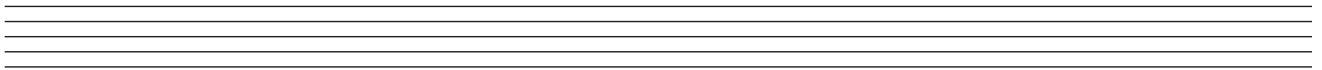
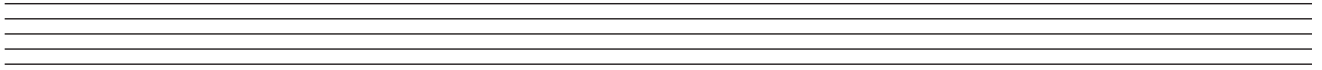
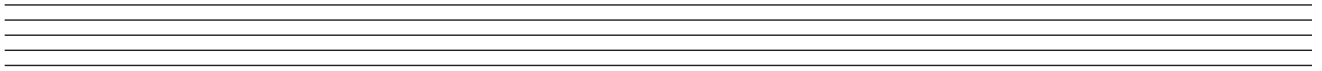
A

B

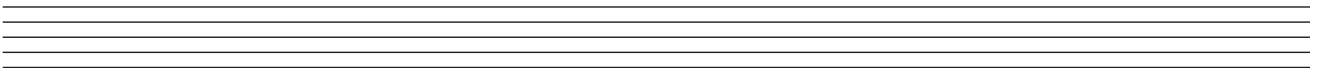
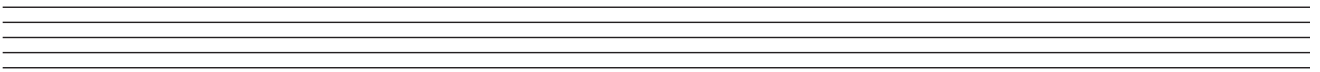
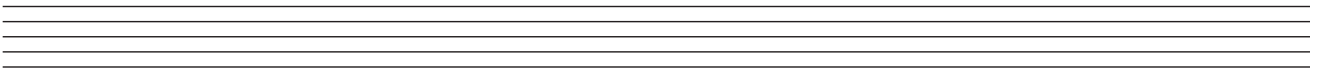
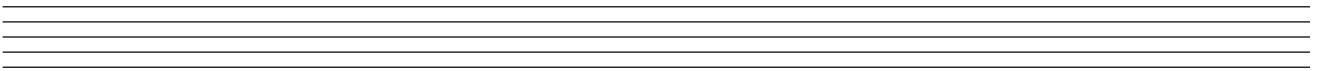
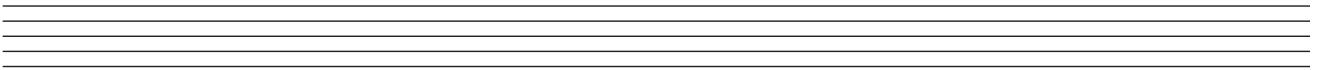
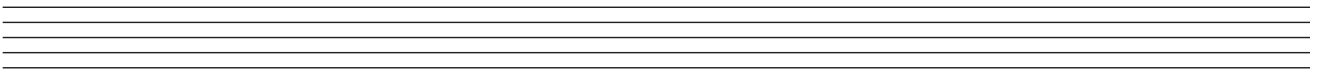
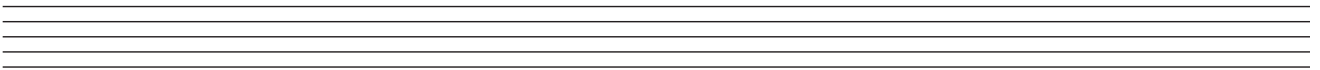
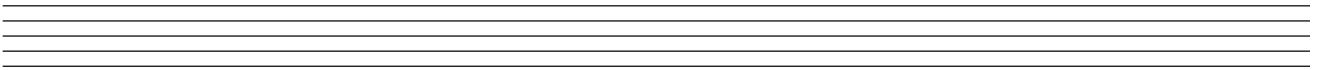
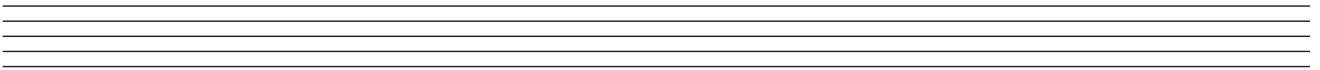
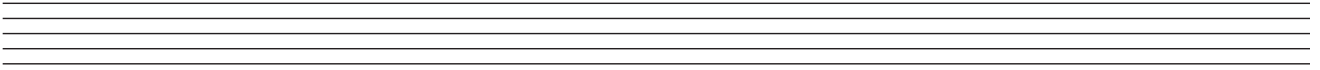
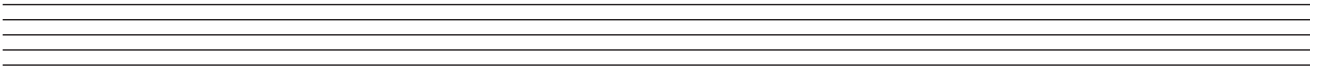
C

D

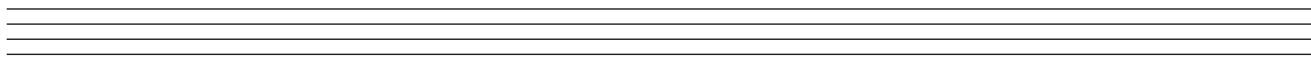
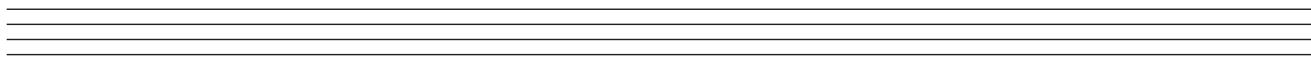
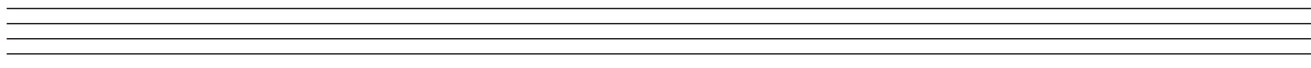
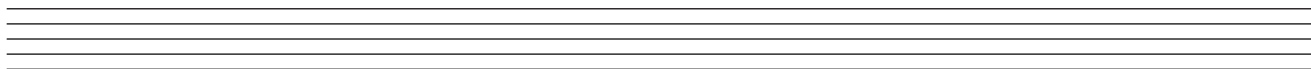
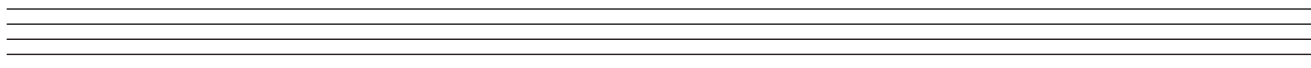
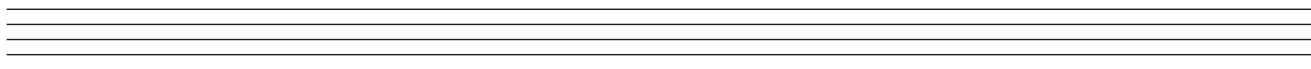
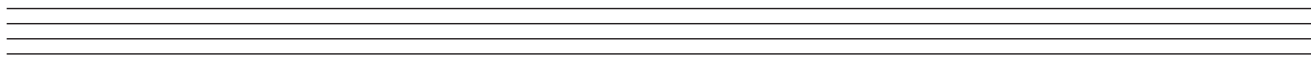
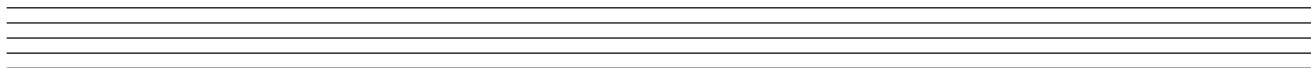
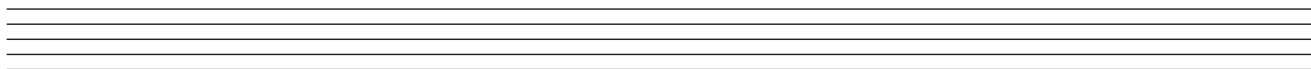
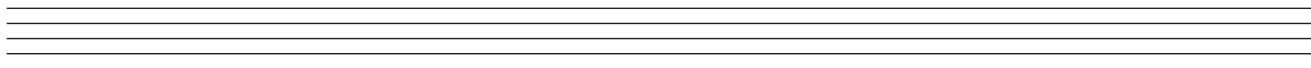
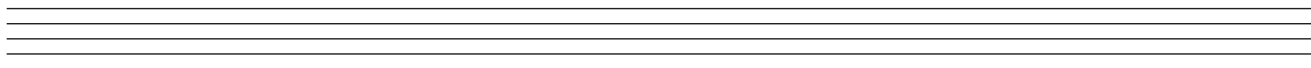
# ROUGH WORK



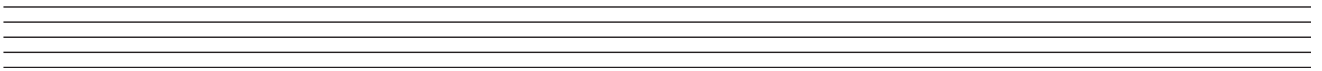
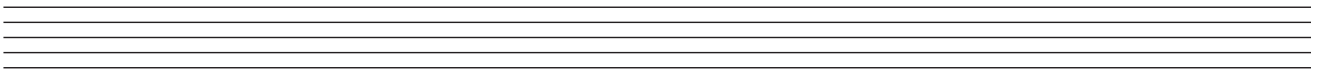
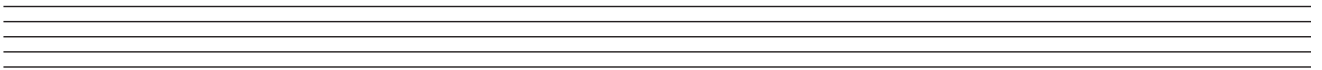
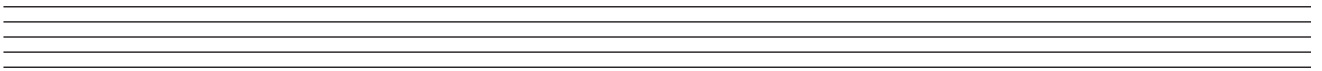
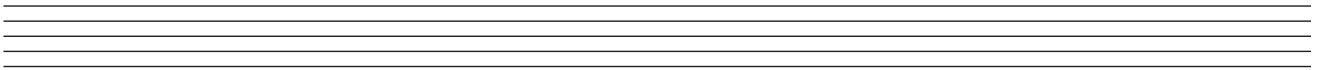
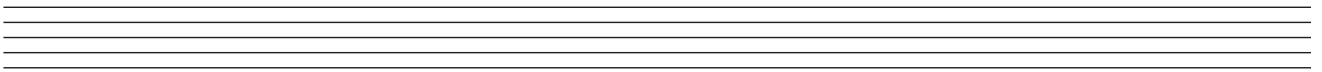
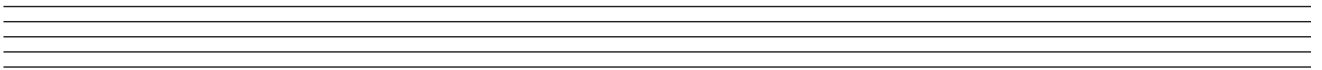
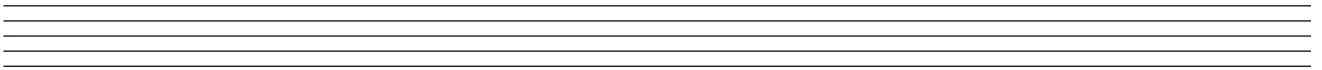
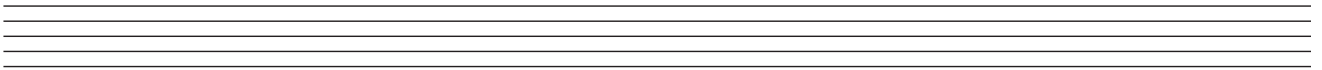
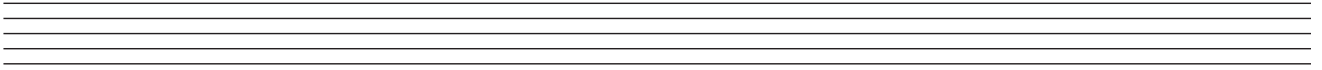
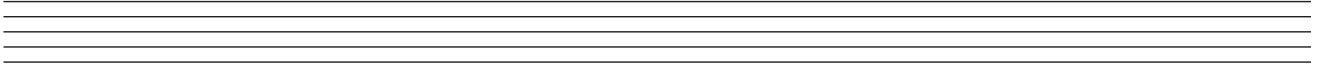
# ROUGH WORK



# ROUGH WORK



# ROUGH WORK



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