



Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2019

WRITE YOUR EXAMINATION NUMBER HERE 

MUSIC - ORDINARY LEVEL
COMPOSING (100 marks)
THURSDAY 20 JUNE - AFTERNOON 3:15-4:45

CENTRE STAMP

FOR THE EXAMINER

Total marks

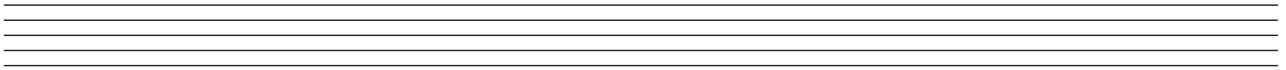
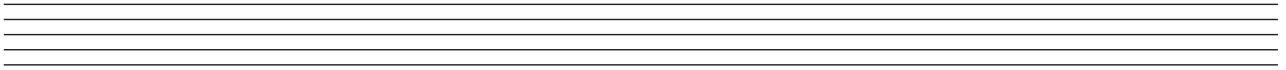
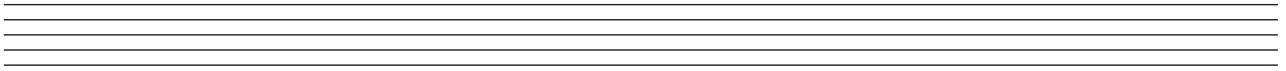
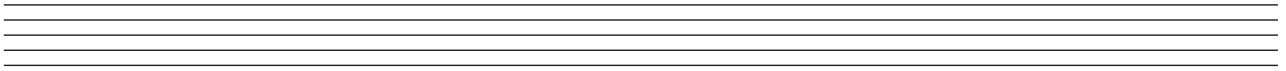
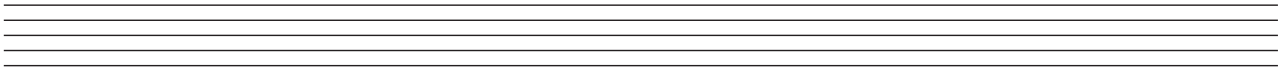
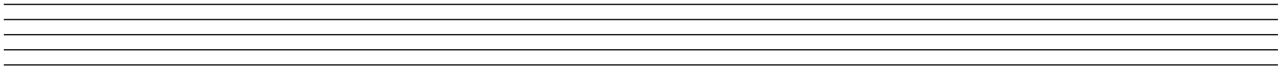
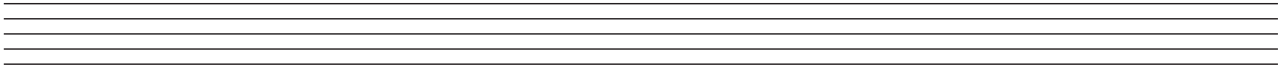
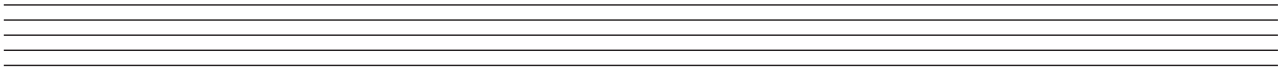
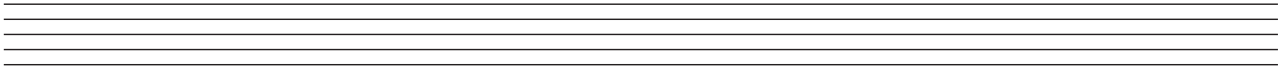
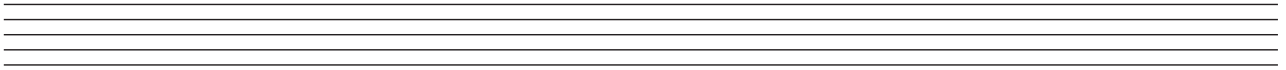
| QUESTION | MARK | | | |
|----------|------|--|--|--|
| 1 | | | | |
| 2 | | | | |
| 3 | | | | |
| 4 | | | | |
| 5 | | | | |
| 6 | | | | |
| TOTAL | | | | |
| GRADE | | | | |

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:

descant recorder clarinet trumpet violin

Moderato

The musical notation for question (a) consists of two staves. The top staff is a treble clef with a key signature of one flat (Bb) and a time signature of 4/4. It begins with a dynamic marking of *mf*. The first two bars contain the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), and C4 (quarter). The second bar has a dotted line above the notes. The bottom staff is a blank treble clef with a key signature of one flat, 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:

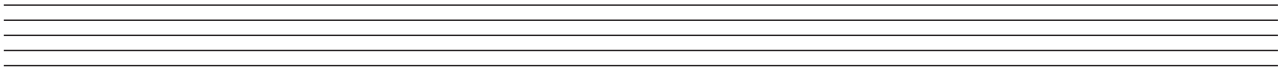
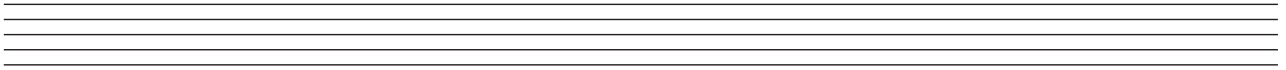
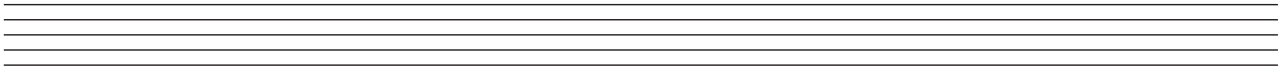
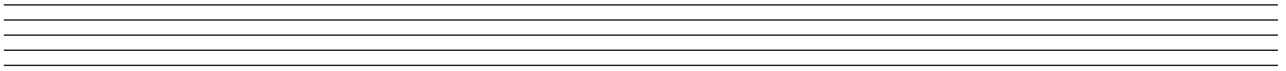
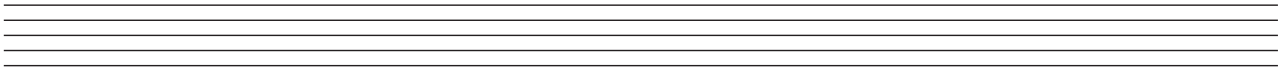
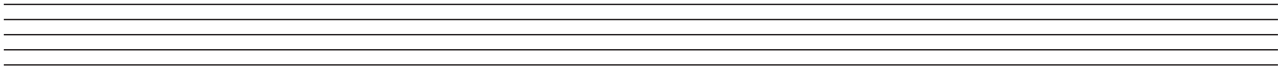
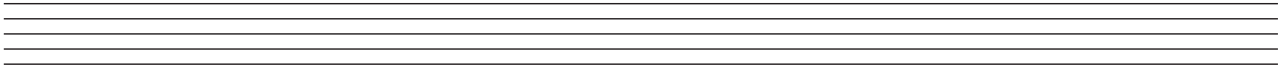
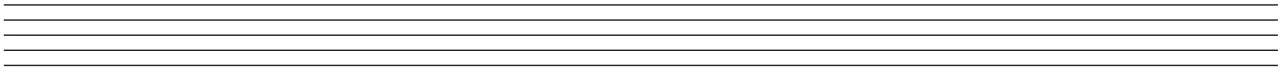
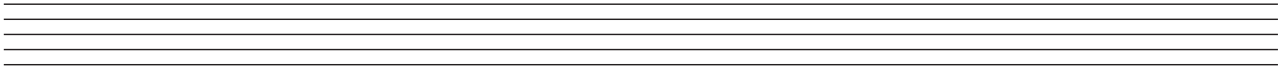
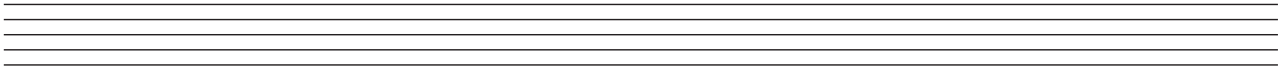
descant recorder clarinet trumpet violin

Moderato

The musical notation for question (b) consists of two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a time signature of 3/4. It begins with a dynamic marking of *mp*. The first two bars contain the following notes: D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter), and C5 (quarter). The bottom staff is a blank treble clef with a key signature of two sharps, intended for the student's continuation of the melody.

(40)

ROUGH WORK



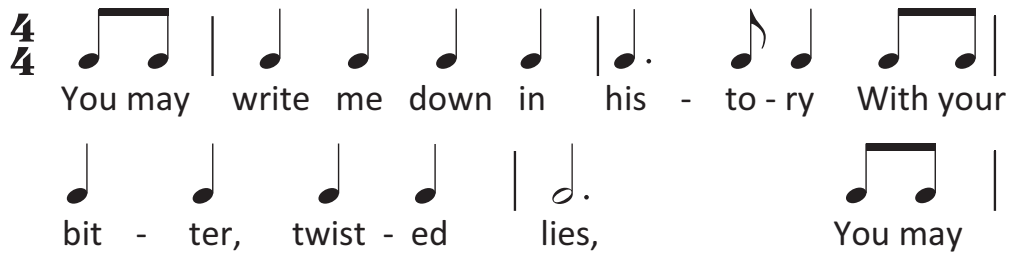
Q.2 SETTING MUSIC TO A GIVEN TEXT

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

Here is an extract from the poem *Still I Rise* by Maya Angelou.

You may write me down in history
 With your bitter, twisted lies,
 You may trod me in the very dirt
 But still, like dust, I'll rise.

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

$\frac{4}{4}$ 

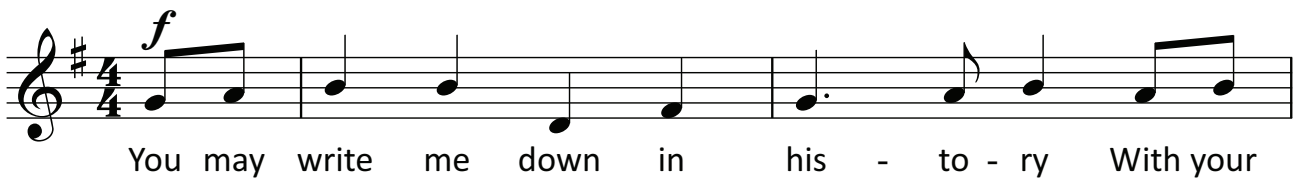
You may write me down in his - to - ry With your
 bit - ter, twist - ed lies, You may

trod me in the ve - ry dirt But

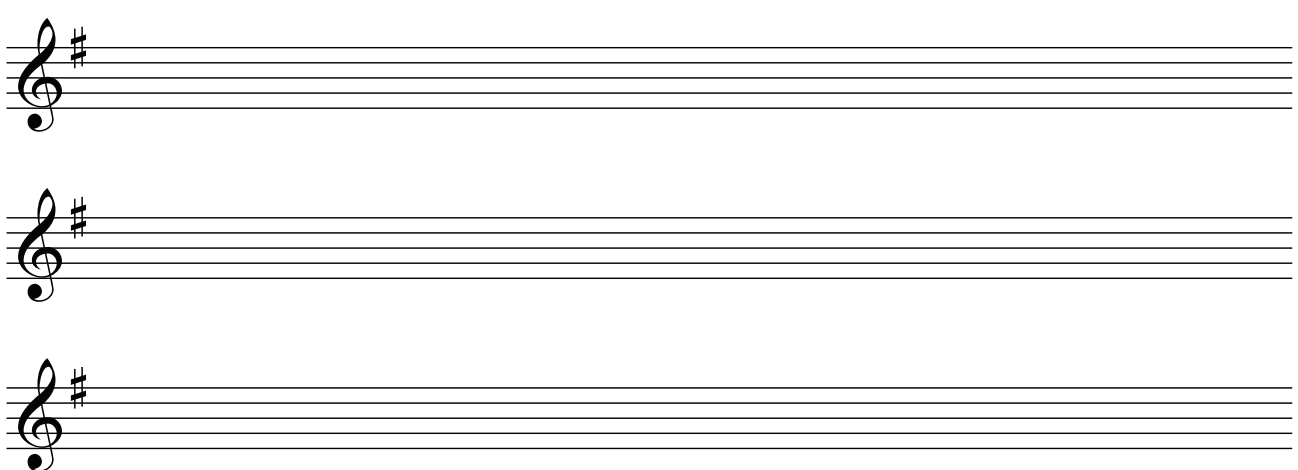
still, like dust, I'll rise.

- (b) • Using the rhythm at (a), 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

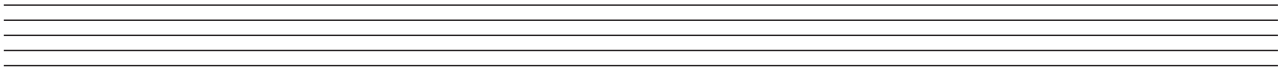
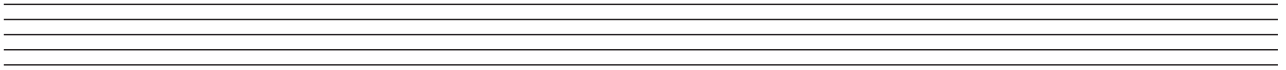
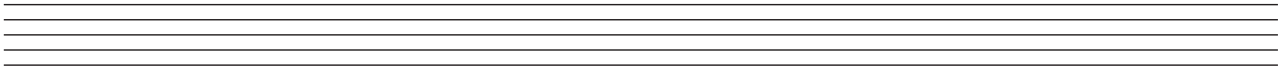
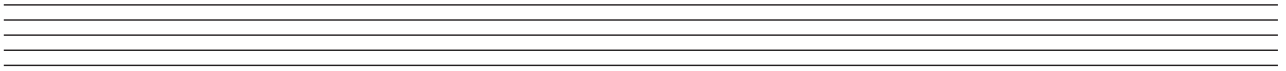
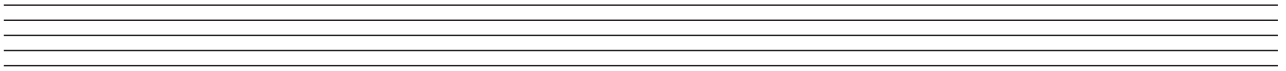
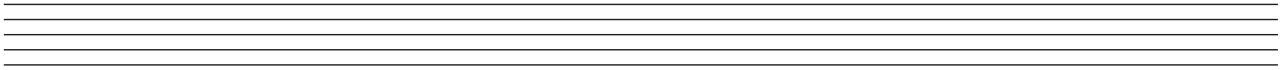
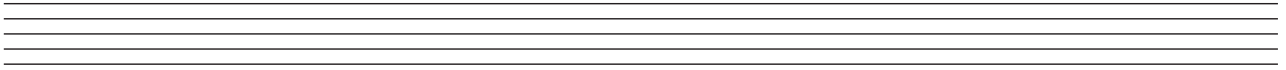
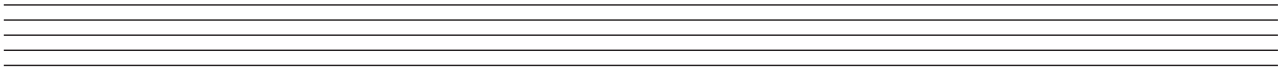
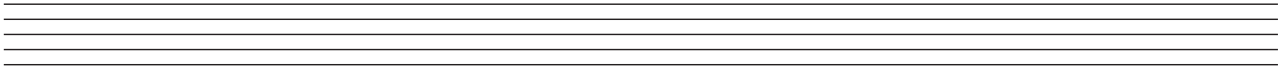
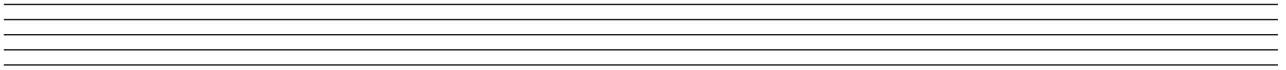


You may write me down in his - to - ry With your



(40)

ROUGH WORK



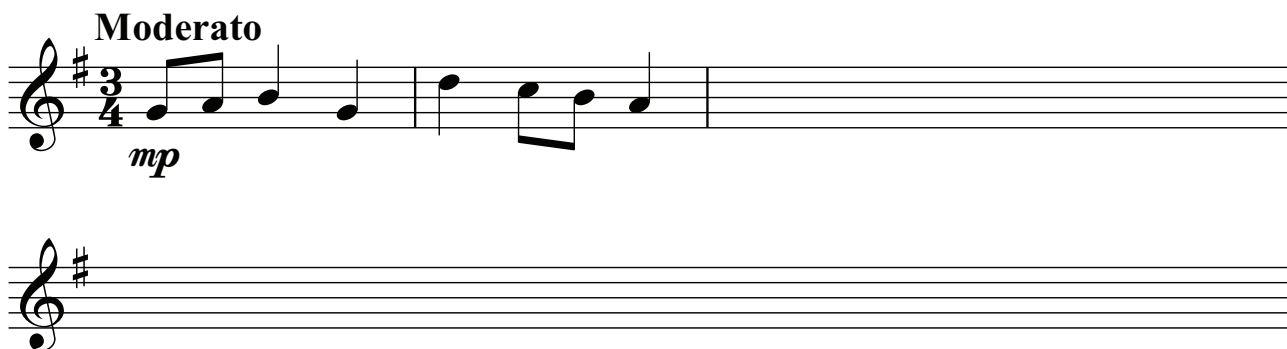
Q.3 COMPOSING TO A GIVEN DANCE RHYTHM OR METRE OR FORM

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 clarinet trumpet 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:

descant recorder clarinet trumpet violin

Moderato



(40)

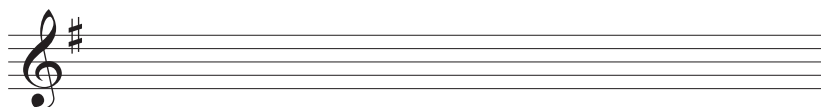
SECTION B – HARMONY (60 marks)

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

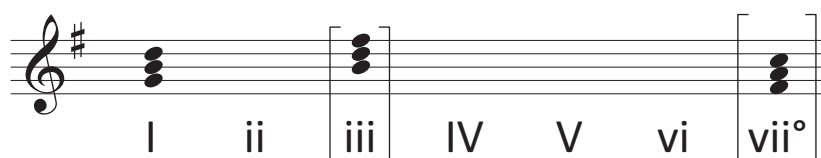
PREPARATORY WORK

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

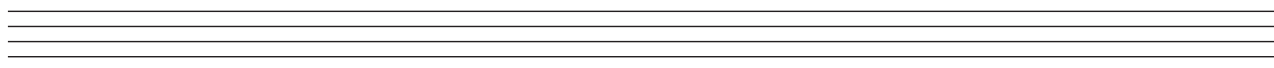


- Plot the chords available in this key (I, ii, IV, V and vi) either in the chord bank grid or on the staff below. The first chord is given.

| | | | | | | | |
|----------------|---|----|-----|----|---|----|------|
| Notes of chord | D | | F# | | | | C |
| | B | | D | | | | A |
| | G | | B | | | | F# |
| Chord symbol | G | | Bm | | | | F#° |
| Roman numeral | I | ii | iii | IV | V | vi | vii° |



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

A

B

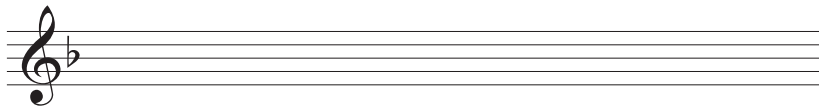
C

D

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

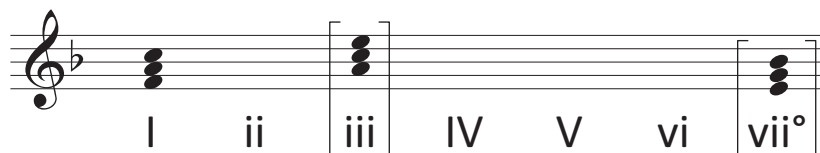
PREPARATORY WORK

- 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

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

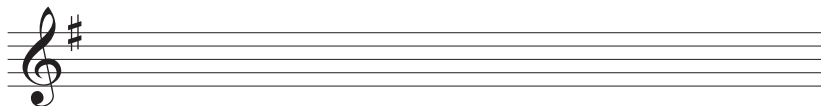
D

(60)

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

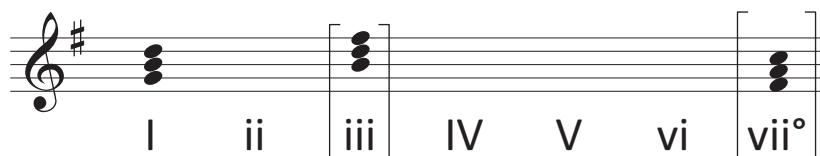
PREPARATORY WORK

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

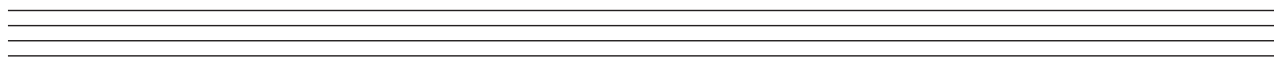
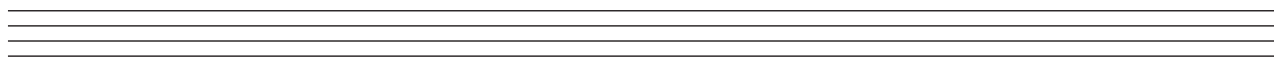


- Plot the chords available in this key (I, ii, IV, V and vi) either in the chord bank grid or on the staff below. The first chord is given.

| | | | | | | | |
|----------------|---|----|-----|----|---|----|------|
| Notes of chord | D | | F# | | | | C |
| | B | | D | | | | A |
| | G | | B | | | | F# |
| Chord symbol | G | | Bm | | | | F#° |
| Roman numeral | I | ii | iii | IV | V | vi | vii° |



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

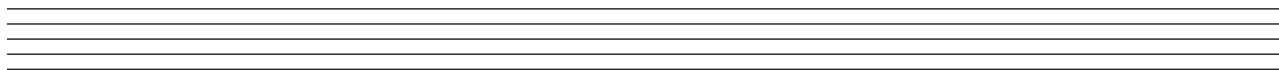
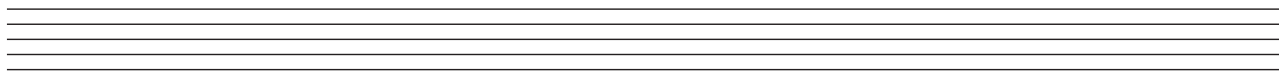
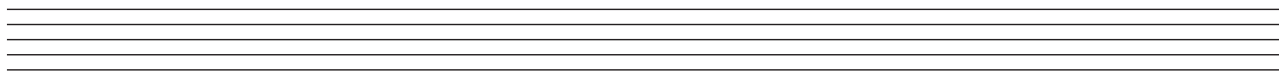
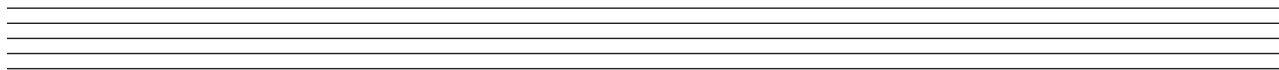
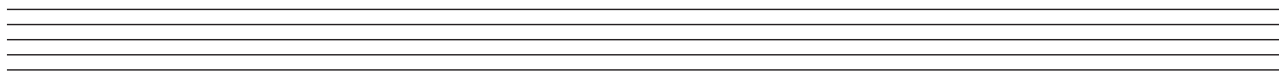
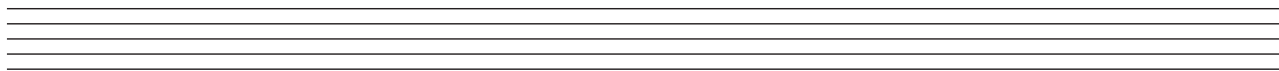
B

C

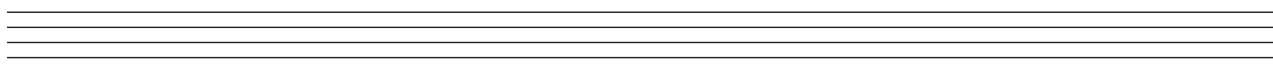
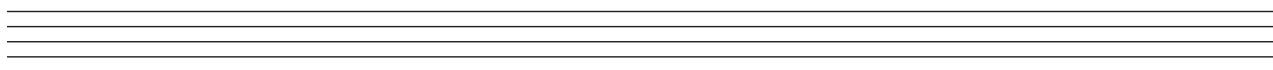
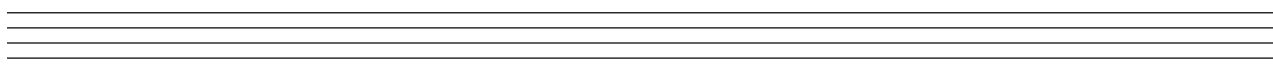
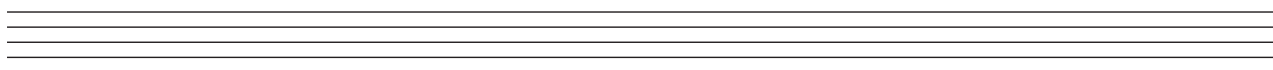
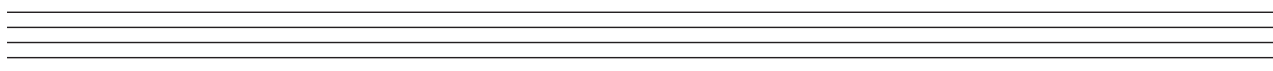
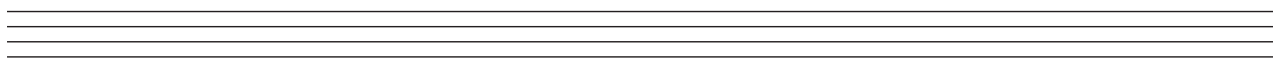
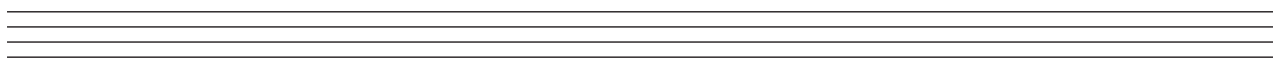
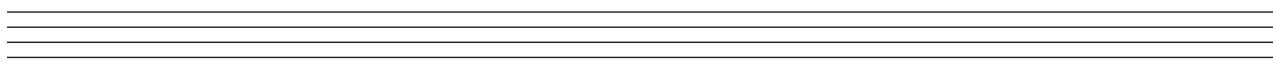
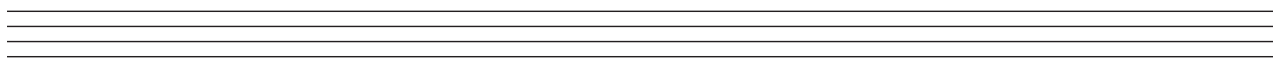
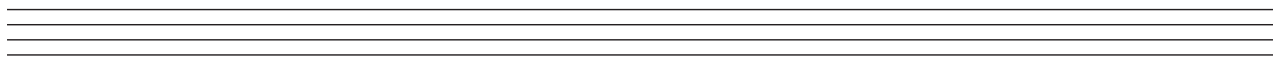
D

(60)

ROUGH WORK



ROUGH WORK



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