

EXAMINATION NUMBER

**MUSIC – HIGHER LEVEL**  
**COMPOSITION – CORE (100 marks)**  
**FRIDAY 25 JUNE – AFTERNOON, 2.00 TO 3.30**

STAMPA AN IONAIID  
(Centre Stamp)

**DON SCRÚDAITHEOIR**

Móriomlán na  
Marcanna

CEIST	MARC
1	
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MÓRIOMLÁN	
GRÁD	

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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 at the end of the book for rough work.
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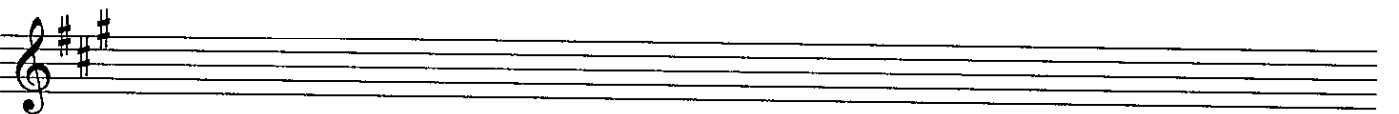
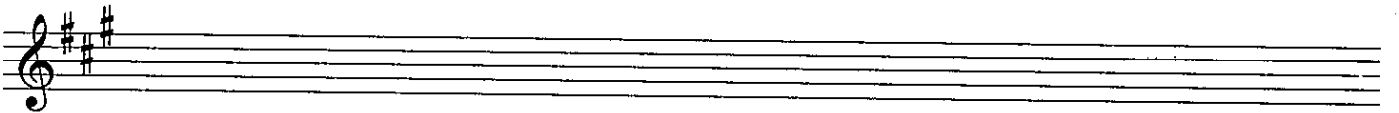
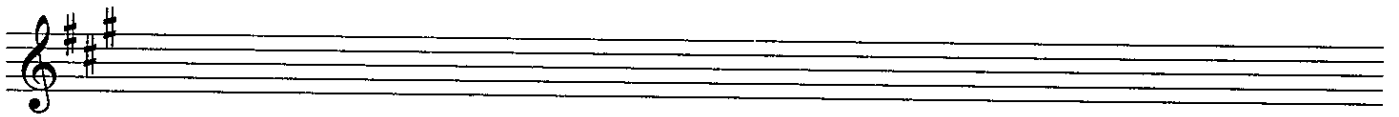
Answer TWO questions – ONE from Section A (Melody Composition) and ONE from Section B (Harmony)

**SECTION A – MELODY COMPOSITION (40 marks)**

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

**Q1 CONTINUATION OF A GIVEN OPENING**

- Continue the opening below to make a 16-bar melody.
- Include a modulation.
- Add appropriate performing directions, namely, tempo, phrasing and dynamics.
- Suggest a suitable instrument for your melody: -----



(40)

## Q2 SETTING MUSIC TO A GIVEN TEXT

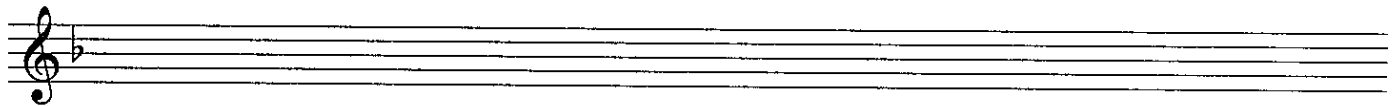
Here is an extract from a poem *Spring Quiet* by Christina Rossetti:

Gone were but the Winter, come were but the Spring,  
I would go to a covert where the birds sing.  
Where in the whitethorn singeth a thrush,  
And a robin sings in the holly bush.


- The opening line has been set to music below.
- Set the remaining words to make a complete melody of 16 bars. (You may exceed this number of bars, and include a modulation, if you wish).
- Add appropriate performing directions, namely, tempo, phrasing and dynamics.



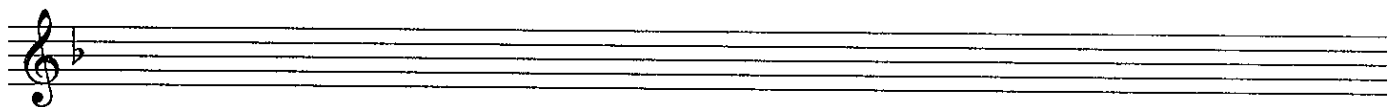
Musical notation for the first line of the poem: "Gone were but the Win - ter, come were but the Spring,". The notation is on a single staff in 4/4 time, starting with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter notes for "Gone", "were", "but", and "the", followed by a dotted half note for "Win - ter,". The second half begins with a quarter note for "come", followed by quarter notes for "were", "but", and "the", and ends with a quarter note for "Spring,".



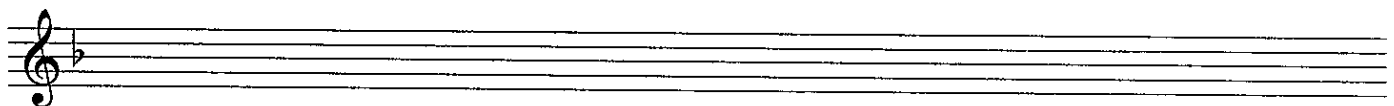
An empty musical staff with a treble clef and a key signature of one flat (B-flat).



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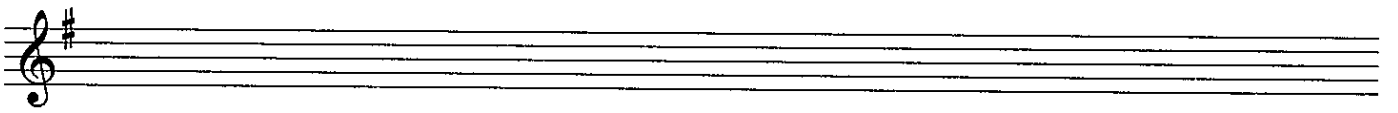
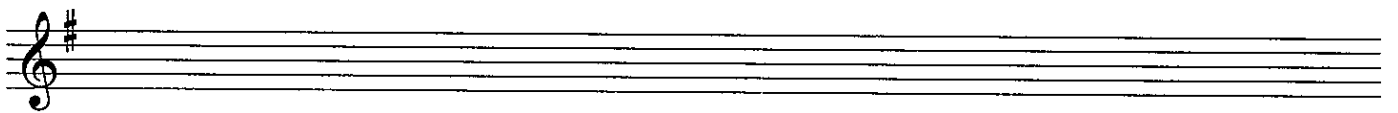
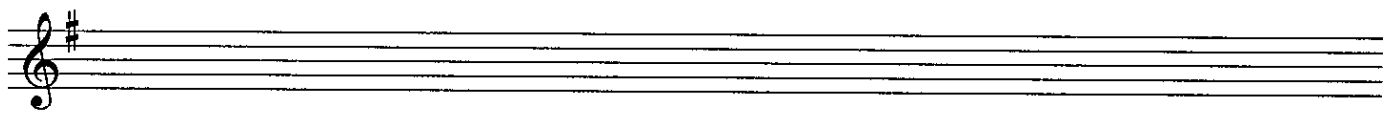
An empty musical staff with a treble clef and a key signature of one flat (B-flat).

(40)

### Q3 COMPOSING TO A GIVEN DANCE RHYTHM OR METRE OR FORM

The opening phrase of a jig is given below.

- Continue the given opening to make a 16-bar melody, using the form  $\Lambda\Lambda'$   $BB'$ .
- Include a modulation.
- Add appropriate performing directions, namely tempo, phrasing and dynamics.
- Suggest an instrument for your melody \_\_\_\_\_



(40)

**SECTION B – HARMONY (60 marks)**

Answer ONE QUESTION ONLY in this section: Q4 or Q5 or Q6

**Q4 COMPOSING MELODY AND BASS NOTES FROM A SET OF CHORDS**

- Plot the chords available in the key of B $\flat$  major, either in the chord bank grid *or* on the staff below. The first chord is given.

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

I    ii    [iii]    IV    V    vi    [vii]

- Study the following piece of music.
- Using the chords indicated, compose melody and bass notes to complete the piece.

Chords:  $B\flat$        $E\flat$        $F$   $F/A$   $B\flat$        $E\flat$        $F$

Chords:  $B\flat/D$        $Gm$        $E\flat$        $Cm$        $F$        $F/A$

Chords:  $Gm$        $F$        $B\flat$        $F$        $C$        $F$

Chords:  $B\flat$        $Gm$        $Cm$        $F$        $F7$

Chords:  $B\flat$        $E\flat$        $Cm$        $F7$        $B\flat$

## Q5 COMPOSING BASS NOTES AND CHORD INDICATIONS TO A GIVEN TUNE

- Plot the chords available in the key of G major, 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#dim
Roman numeral	I	ii	iii	IV	V	vi	vii

A musical staff in G major (one sharp) showing seven chord positions. The first position (I) is filled with a triad of notes (G, B, D). The other positions (ii, iii, IV, V, vi, vii) are empty. The Roman numerals are written below the staff.





## Q6 ADDING A COUNTERMELODY OR DESCANT AND CHORDAL SUPPORT TO A GIVEN TUNE

- Plot the chords available in the key of F major, either in the chord bank grid *or* on the staff below. The first chord is given.

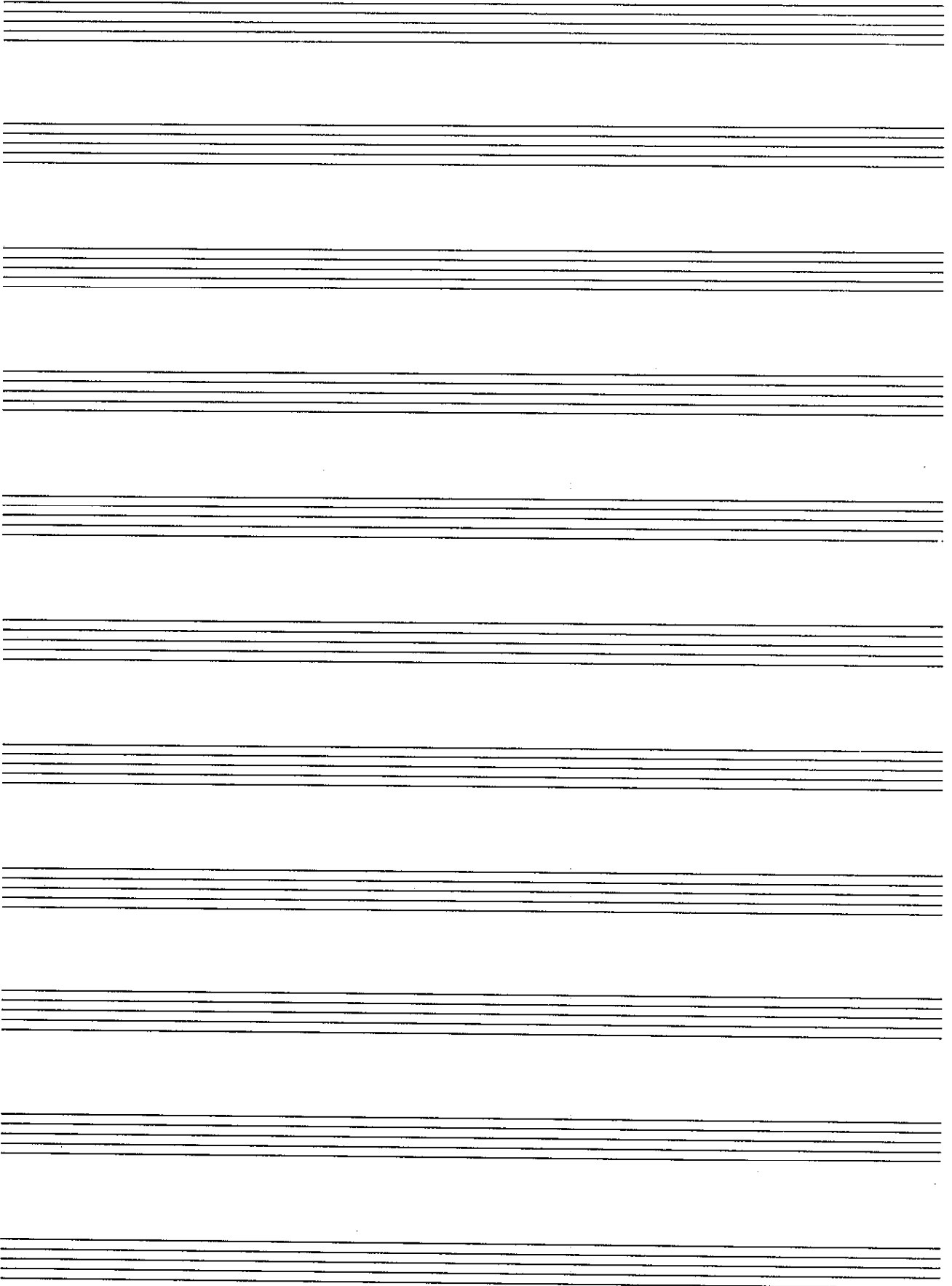
Notes of chord	C A F		E C A				B $\flat$ G E
Chord symbol	F		Am				E $\dim$
Roman numeral	I	ii	iii	IV	V	vi	vii

A musical staff in treble clef with a key signature of one flat (F major). Below the staff, Roman numerals I through vii are listed. Above the staff, the notes for the first, third, and seventh chords are indicated by vertical lines with dots representing the notes: I (C, E, G), iii (E, G, B $\flat$ ), and vii (B $\flat$ , D, F).

- Study the following piece of music.
- Continue the descant in the given style to complete the piece.
- Insert suitable chord indications in the boxes provided, some of which are not in root position. You may use either chord symbols or Roman numerals, as you wish.

I                      V                      IV<sup>b</sup>                      V  
F                              C                              B<sup>b</sup>/D                      C

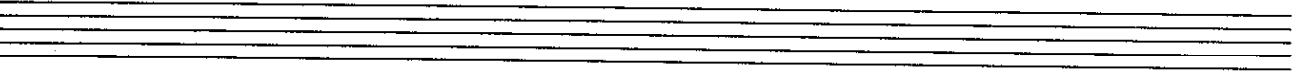
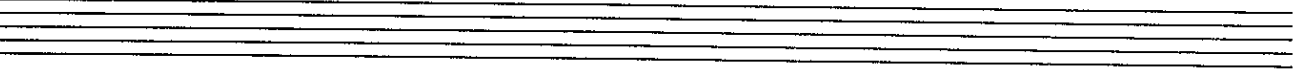
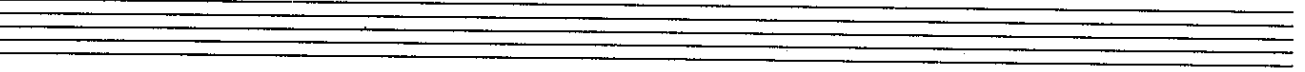
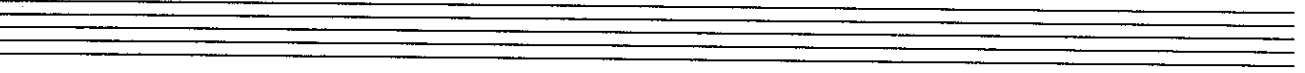
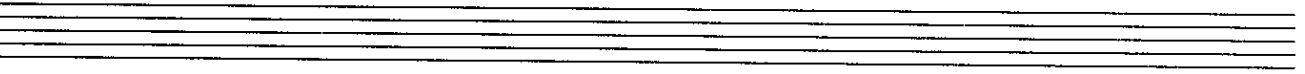
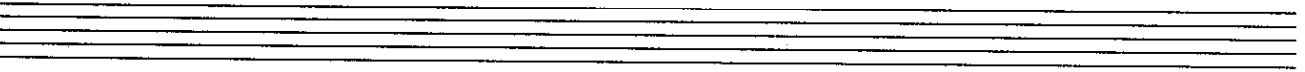
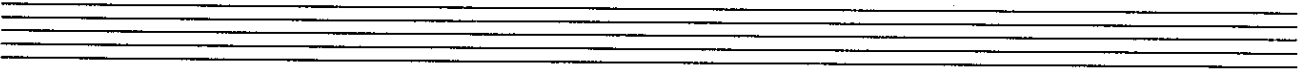
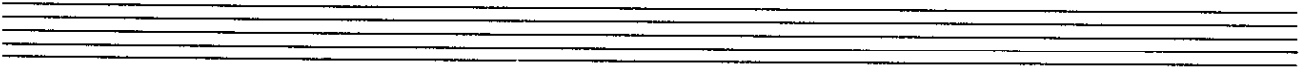
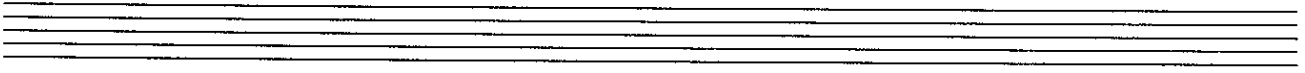
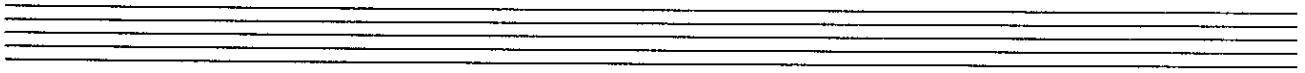
**ROUGH WORK**



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The page contains ten sets of blank musical staves, arranged vertically. Each set consists of five horizontal lines, providing a template for writing musical notation. The staves are completely empty, intended for rough work or practice.

# ROUGH WORK



**ROUGH WORK**

