AN ROINN OIDEACHAIS AGUS EOLAÍOCHTA

3398

LEAVING CERTIFICATE EXAMINATION 1999 **M50**

EXAMINATION NUMBER ☛

MUSIC – HIGHER LEVEL

COMPOSITION – CORE (100 marks)

FRIDAY 25 JUNE – AFTERNOON, 2.00 TO 3.30

STAMPA AN IONAID
(Centre Stamp)

DON SCRÚDAITHEOIR

Móriomlán na Marcanna

CEIST	MARC
1	
2	
3	
4	
5	
6	
MÓRIOMLÁN	
GRÁD	

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.*

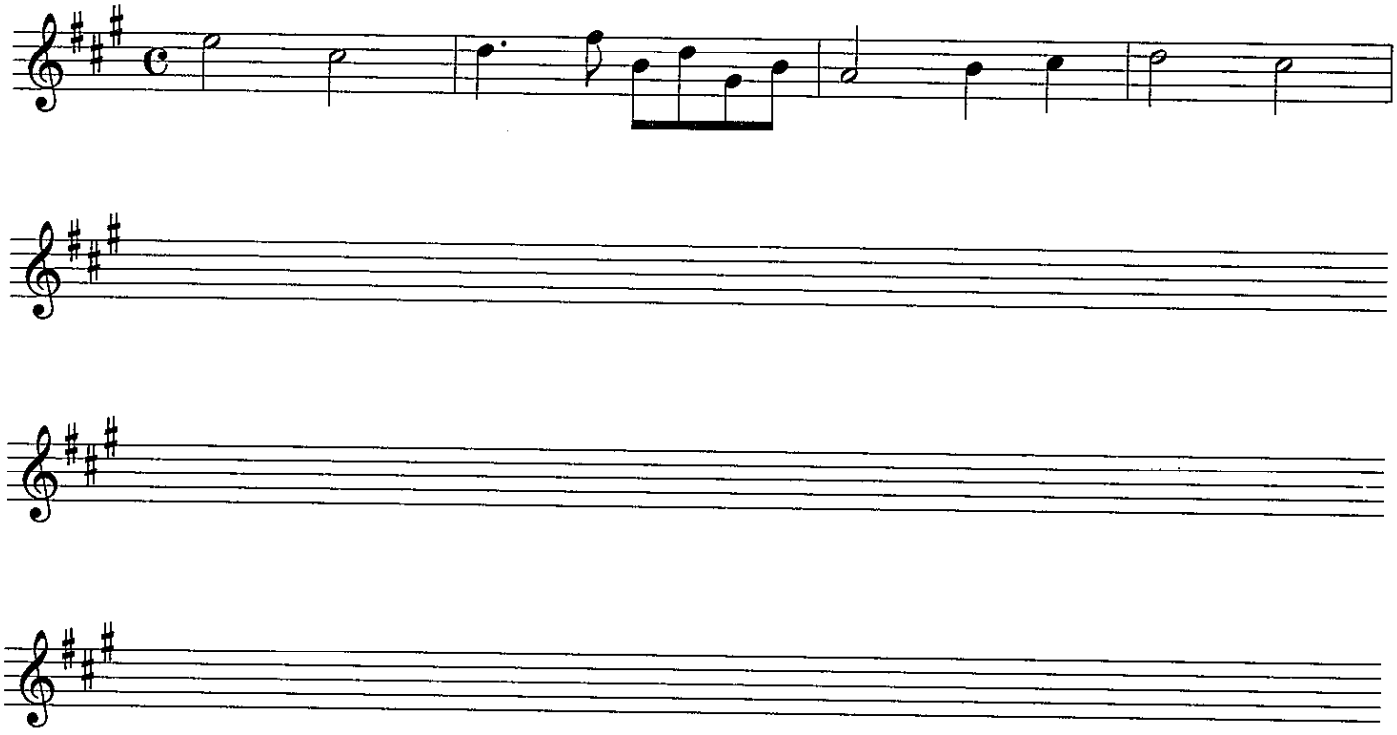
Answer TWO questions – ONE from Section A (Melody Composition) and ONE from Section B (Harmony)

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: _____



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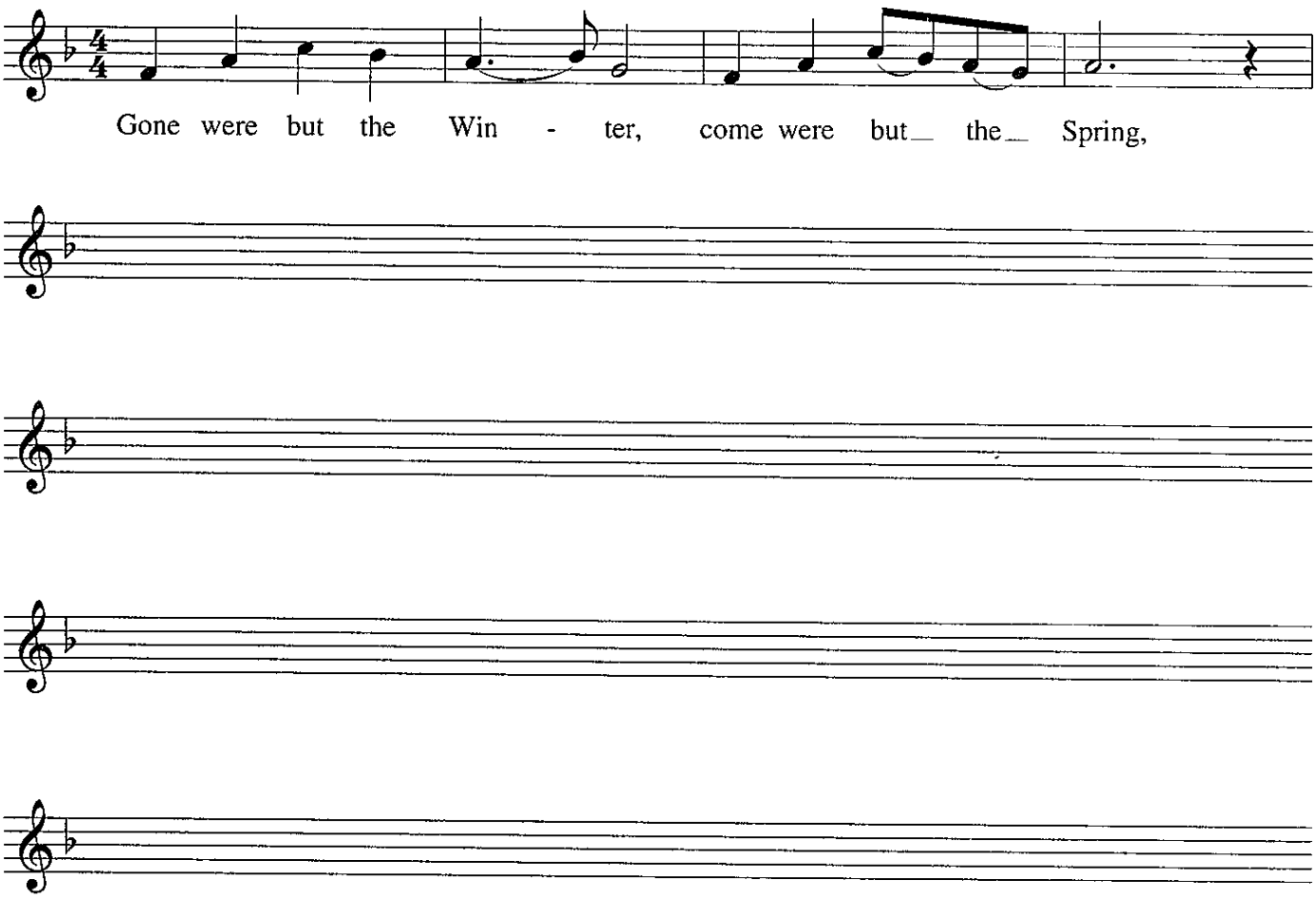
Q2 SETTING MUSIC TO A GIVEN TEXT

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

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 appropiate performing directions, namely, tempo, phrasing and dynamics.



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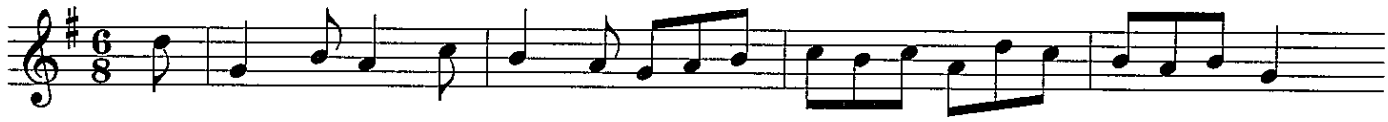
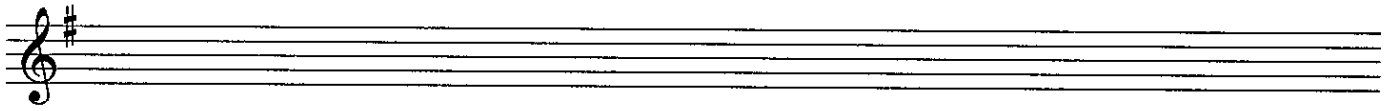
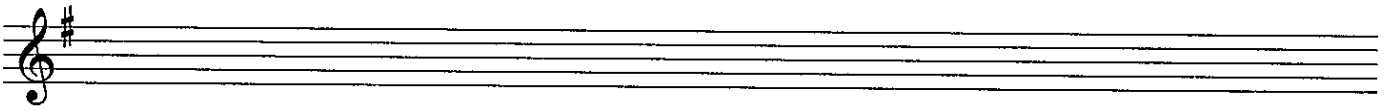
Q3 COMPOSING TO A GIVEN DANCE RHYTHM OR METRE OR FORM

The opening phrase of a gigue is given below.

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







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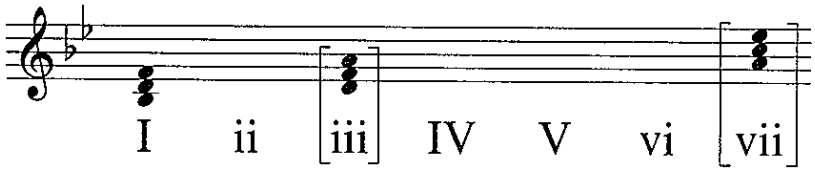
SECTION B – HARMONY (60 marks)

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

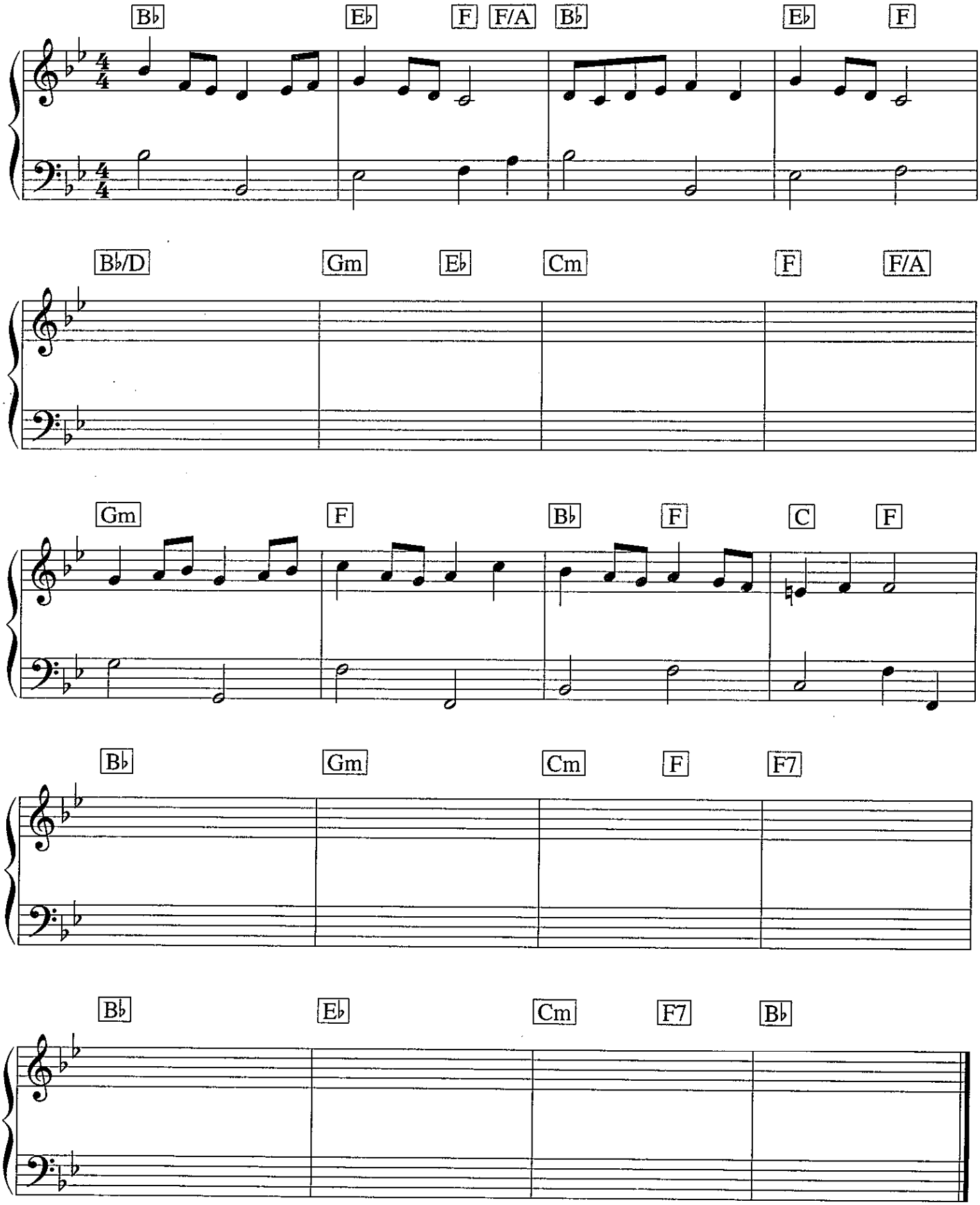
Q4 COMPOSING MELODY AND BASS NOTES FROM A SET OF CHORDS

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

Notes of chord	F D B♭		A F D				E♭ C A
Chord symbol	B♭		Dm				Adim
Roman numeral	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.



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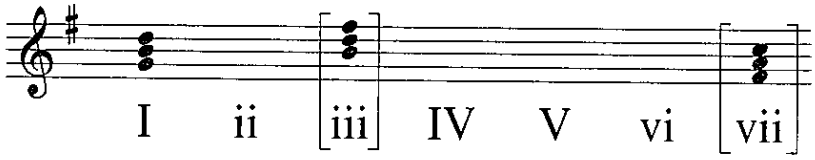
Q5 COMPOSING BASS NOTES AND CHORD INDICATIONS TO A GIVEN TUNE

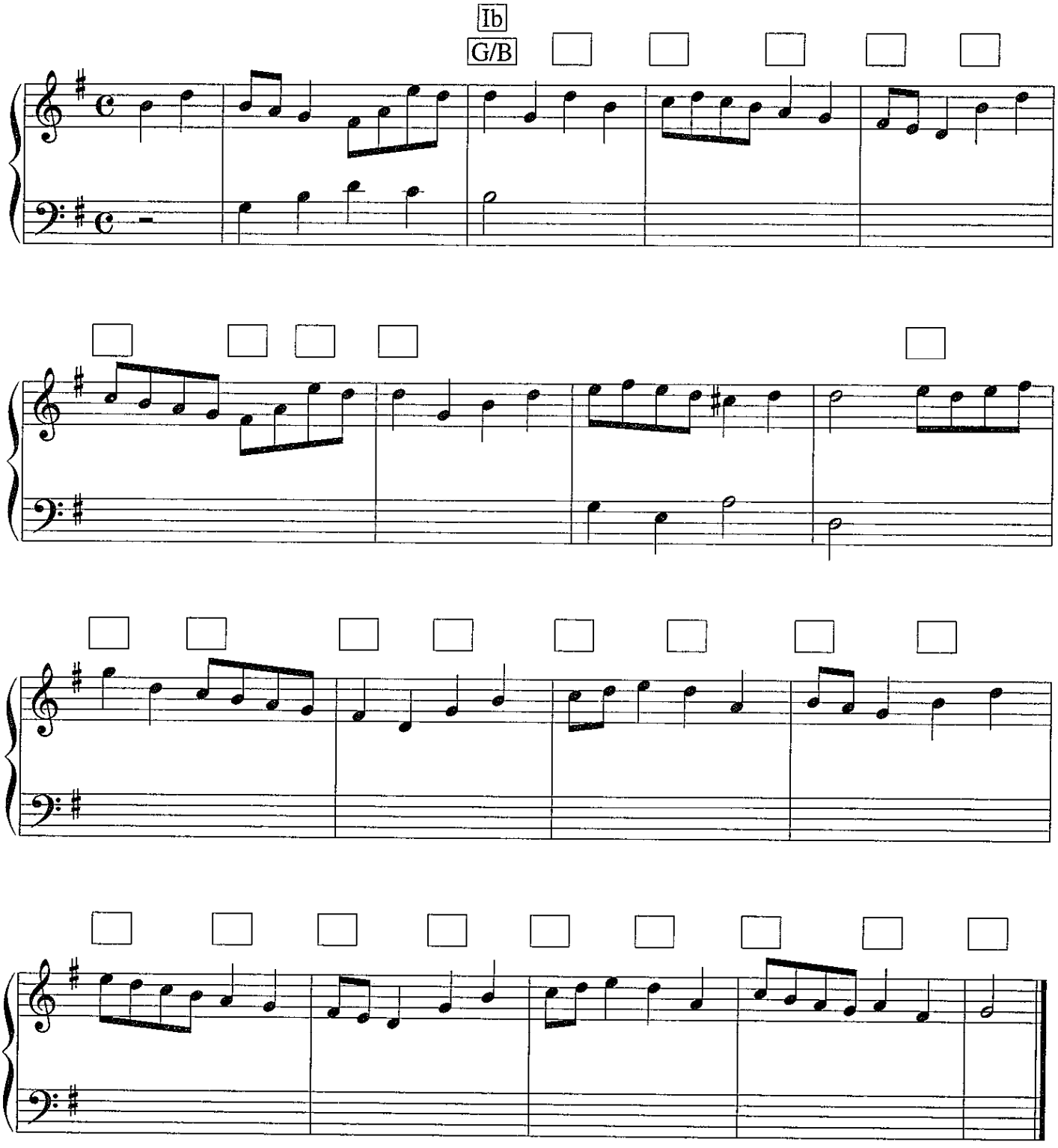
- Plot the chords available in the key of G major, either in the chord bank grid *or* on the stave below. The first chord is given.

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



Study the following piece of music:

- Add suitable bass notes and chord indications.
- Do <u>not</u> repeat the same chord *in the same position* in adjacent boxes.
- You may use chord symbols or Roman numerals, as you wish.



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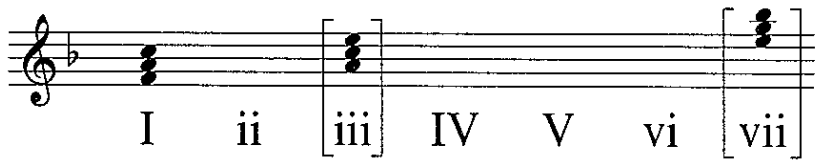
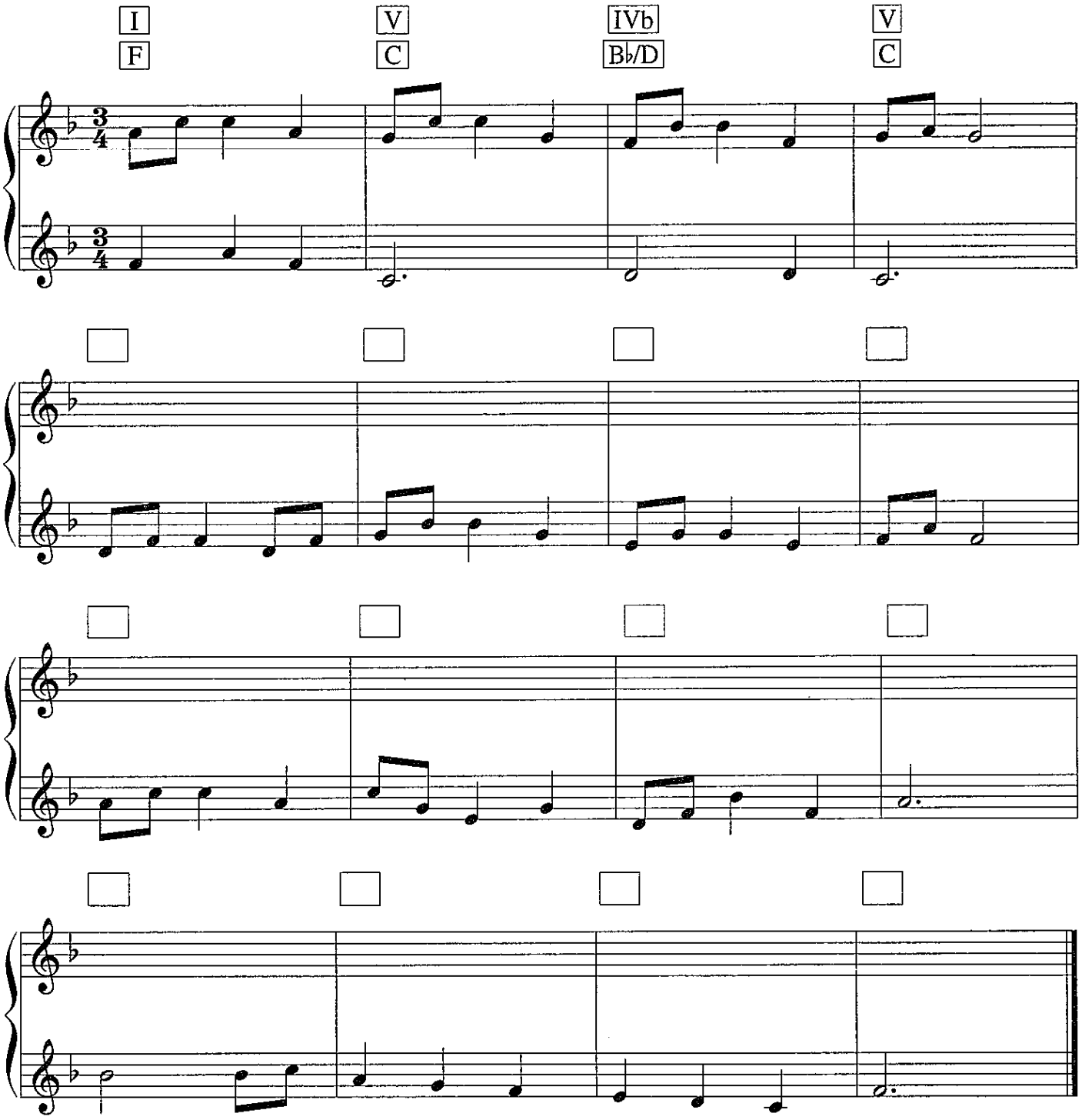
Q6 ADDING A COUNTERMELODY OR DESCANT AND CHORDAL SUPPORT TO A GIVEN TUNE

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

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



- 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.



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ROUGH WORK

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