

EXAMINATION NUMBER



MUSIC – HIGHER LEVEL
COMPOSING – CORE (100 marks)
THURSDAY 20 JUNE – AFTERNOON, 2.00 TO 3.30

STAMPA AN IONAIID
(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 beginning, middle and end of the question-answer book for rough work.
-

ROUGH WORK

A series of ten blank musical staves, each consisting of five horizontal lines, arranged vertically down the page. These staves are intended for rough work or practice.

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

SECTION A – MELODY COMPOSITION (40 marks)

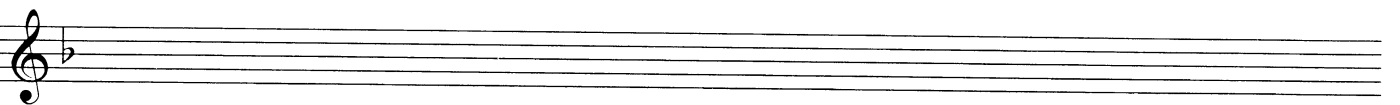
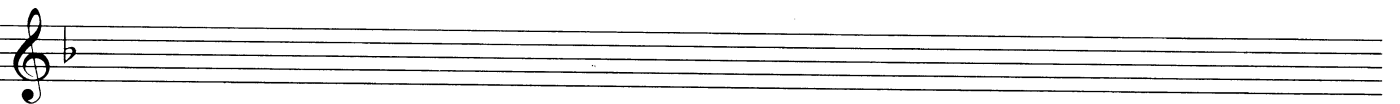
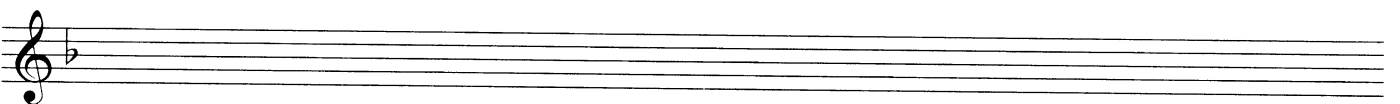
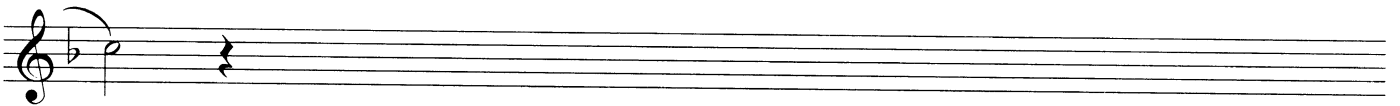
Answer ONE QUESTION ONLY in this section: Q1 or Q2 or Q3

Q1 CONTINUATION OF A GIVEN OPENING

- Continue the opening below to make a 16-bar melody.
- Include a modulation to the dominant at a suitable point.
- Add appropriate performing directions (phrasing and/or articulation and dynamics) to the melody.
- Choose a suitable instrument for your melody from the following list:

violin cello horn flute trombone bassoon trumpet

Moderato (at a moderate speed)



(40)

Q2 SETTING MUSIC TO A GIVEN TEXT

Here is an excerpt from *He Wishes for the Cloths of Heaven* by W. B. Yeats.

Had I the heavens' embroidered cloths,
Enwrought with golden and silver light,
The blue and the dim and the dark cloths,
Of night and light and the half-light,

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

Andante (at a walking pace)

Had I the heavens' embroidered cloths,

The musical notation is on a single staff in treble clef, key of D major (two sharps), and 3/4 time. It begins with a quarter note G4, followed by a quarter note A4, a dotted quarter note B4, and a quarter note C5. The next bar contains a quarter note D5, a quarter note E5, and a quarter note F5. The third bar contains a quarter note G5, a quarter note A5, and a quarter note B5. The fourth bar contains a quarter note C6, a quarter note B5, and a quarter note A5. The fifth bar contains a quarter note G5, a quarter note F5, and a quarter note E5. The sixth bar contains a quarter note D5, a quarter note C5, and a quarter note B4. The seventh bar contains a quarter note A4, a quarter note G4, and a quarter note F4. The eighth bar contains a quarter note E4, a quarter note D4, and a quarter note C4. The ninth bar contains a quarter note B3, a quarter note A3, and a quarter note G3. The tenth bar contains a quarter note F3, a quarter note E3, and a quarter note D3. The eleventh bar contains a quarter note C3, a quarter note B2, and a quarter note A2. The twelfth bar contains a quarter note G2, a quarter note F2, and a quarter note E2. The thirteenth bar contains a quarter note D2, a quarter note C2, and a quarter note B1. The fourteenth bar contains a quarter note A1, a quarter note G1, and a quarter note F1. The fifteenth bar contains a quarter note E1, a quarter note D1, and a quarter note C1. The sixteenth bar contains a quarter note B0, a quarter note A0, and a quarter note G0.

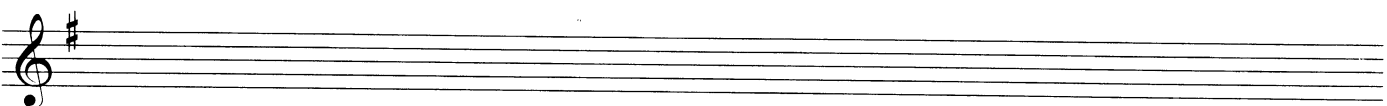
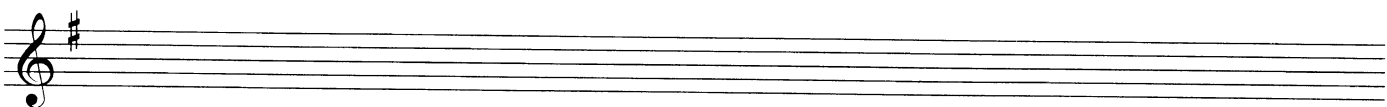
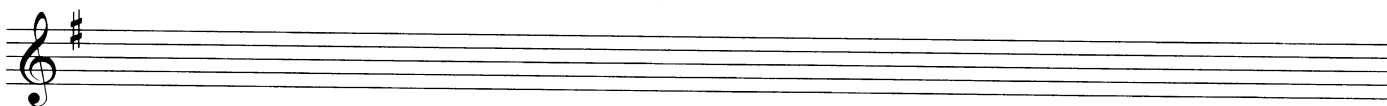
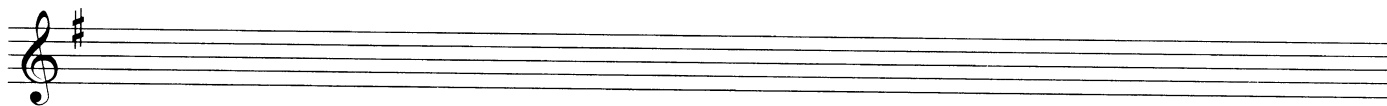
Q3 COMPOSING TO A GIVEN DANCE RHYTHM OR METRE OR FORM

The opening phrase of a minuet is given below.

- Continue the given opening to make a 16-bar melody.
- Use the form AB B'A'.
- Include a modulation to the dominant.
- Add appropriate performing directions (phrasing and/or articulation and dynamics).
- Choose a suitable instrument for your melody from the following list:

violin clarinet trumpet oboe recorder cello horn

Allegretto (fairly fast)



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

PREPARATORY WORK

- Plot the chords available in the key of C minor, either in the chord bank grid *or* on the stave below.

Notes of chord	G E \flat C	A \flat F D	B \flat G E \flat				F D B
Chord symbol	Cm	D \dim	E \flat				B \dim
Roman numeral	i	ii	III	iv	V	VI	vii

A musical staff in C minor (two flats) with a treble clef. Below the staff, Roman numerals are plotted: i, ii, III, iv, V, VI, and vii. The numerals i, ii, III, and vii are each enclosed in a bracket. Above the staff, there are three chord symbols: Cm, Ddim, and Eb, which correspond to the first three Roman numerals.

ROUGH WORK

Four sets of empty musical staves for rough work, each consisting of a five-line staff with a treble clef and a key signature of two flats (Bb, Eb).

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

Andante (at a walking pace)

Chords: Cm Cm/E \flat A \flat Fm Fm/A \flat G7

Chords: Cm Cm/E \flat A \flat A \flat /C Fm G

Chords: A \flat Fm Fm/A \flat Cm/G G Cm G7

Chords: Cm/E \flat A \flat A \flat /C Fm Cm G G7

Chords: A \flat A \flat /C G G7/B \sharp Cm Cm/G G7 Cm

Q5 COMPOSING BASS NOTES AND CHORD INDICATIONS TO A GIVEN TUNE

PREPARATORY WORK

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

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

ROUGH WORK

Four sets of empty musical staves for rough work, each consisting of five lines.

Study the following song and insert suitable bass notes and chord indications in the style of the given opening.

- Do *not* repeat the same chord *in the same position* in adjacent boxes.
- You may use chord symbols or Roman numerals, but not both.
- If you choose Roman numerals, use *lower case* for *minor* chords.

Moderato (at a moderate speed)

The musical score is in B-flat major (two flats) and 4/4 time. It is marked 'Moderato'. The first system shows the following chord symbols: I (Bb), V (F), vi (Gm), and IV (Eb). The rest of the score consists of five systems, each with an empty box above the treble clef for chord notation. The bass line is partially filled with notes in the first system and empty in the others.

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

PREPARATORY WORK

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

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

I ii [iii] IV V vi [vii]

ROUGH WORK

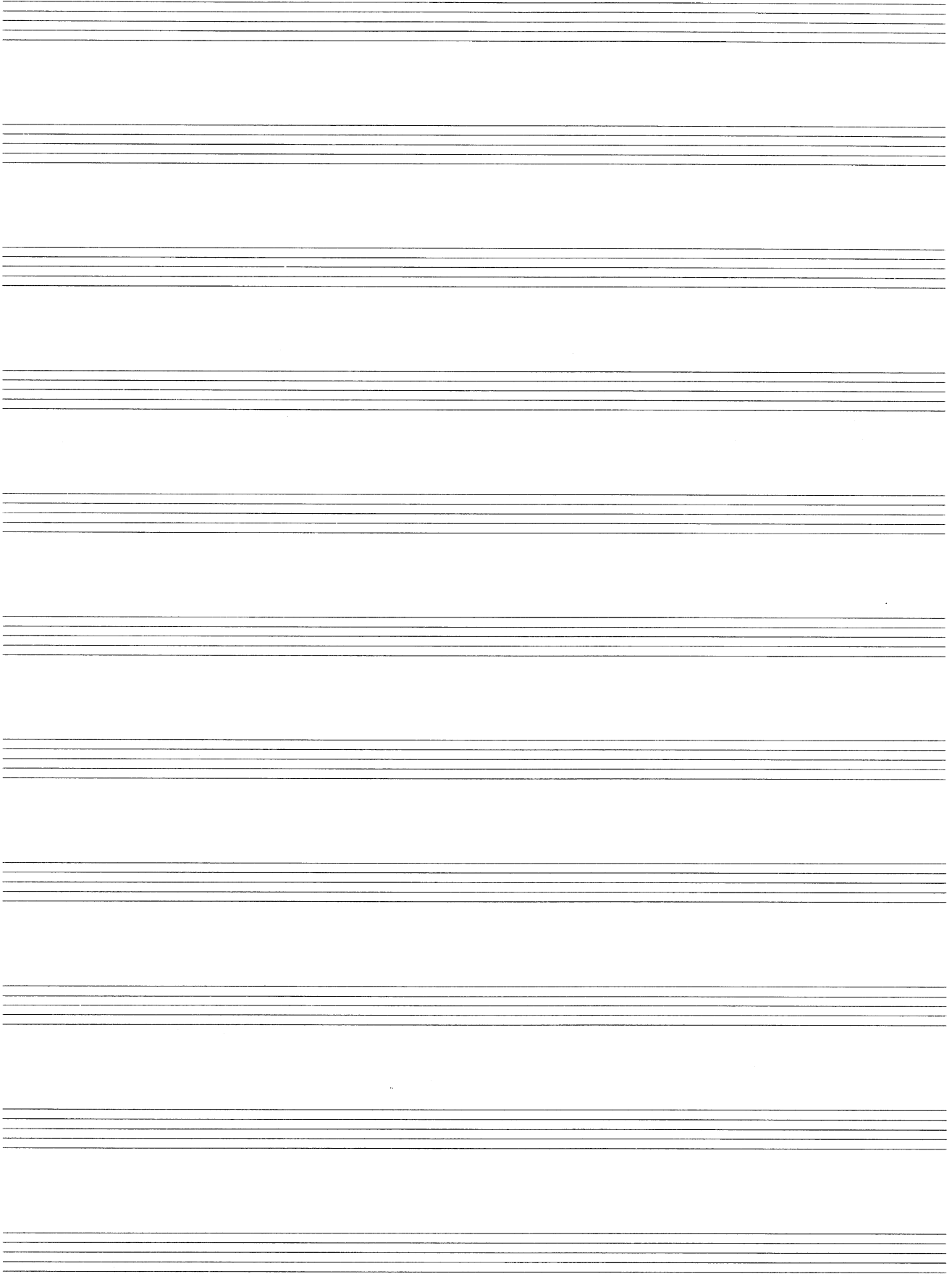
Four sets of empty musical staves for rough work, each consisting of a treble clef, a key signature of one sharp (F#), and a blank staff.

- Study the following piece of music.
- Insert suitable chord indications in the boxes provided and continue the descant part in the given style to complete the piece.
- You may use either chord symbols or Roman numerals but not both.
- If you choose Roman numerals, use *lower case* for *minor* chords.
- Do not repeat the same chord *in the same position* in adjacent boxes.

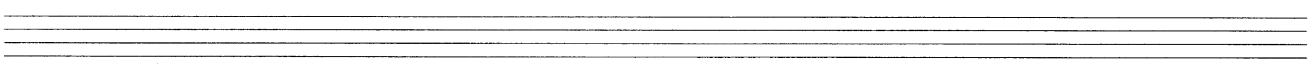
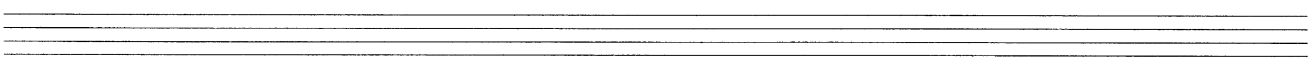
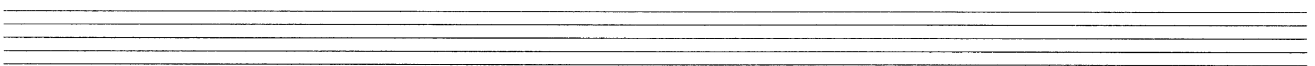
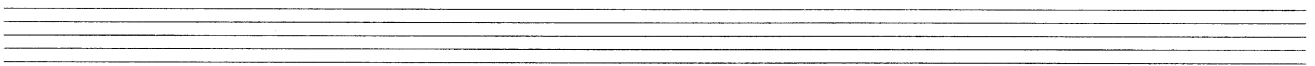
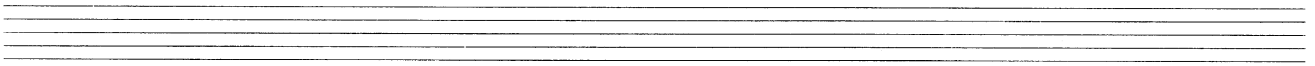
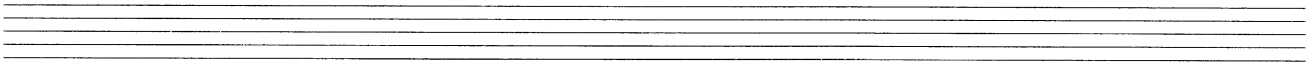
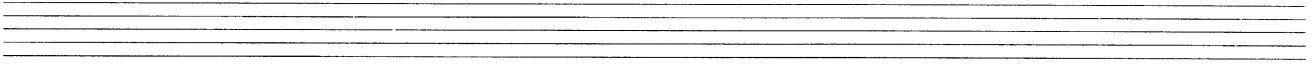
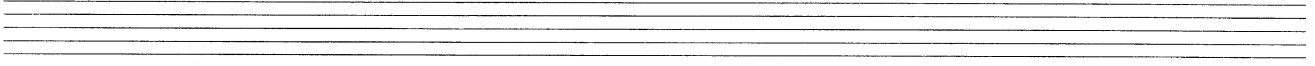
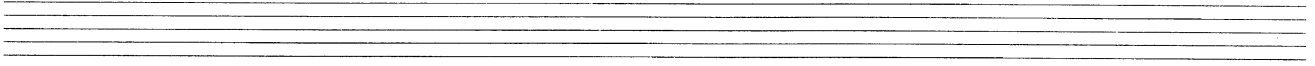
Allegretto (fairly fast)

I vi IV V
G Em C D

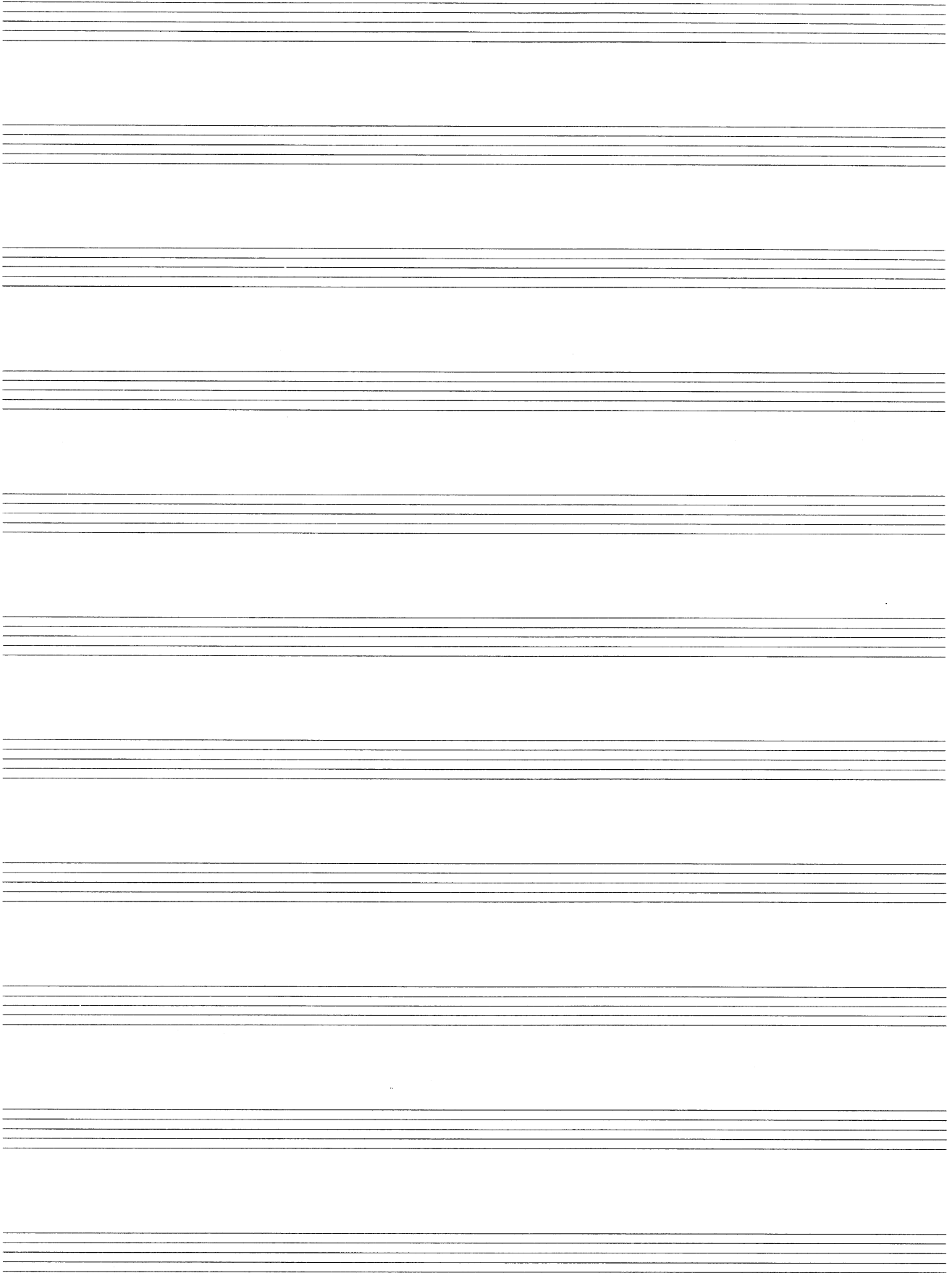
ROUGH WORK



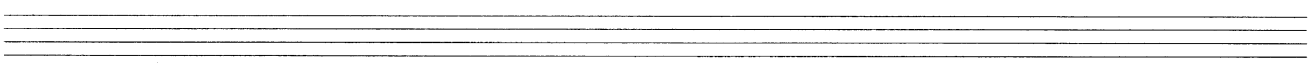
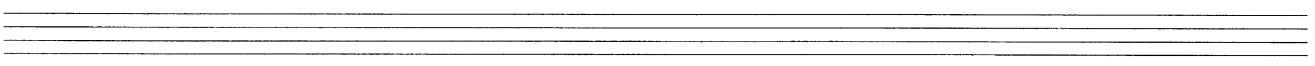
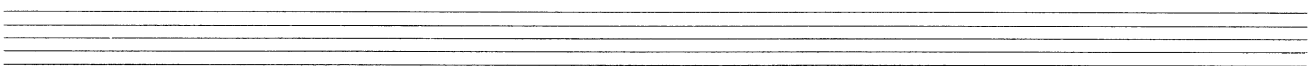
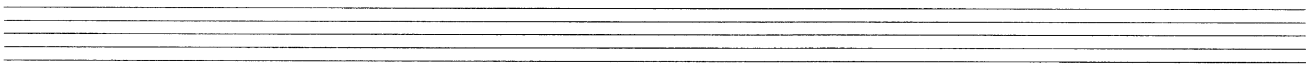
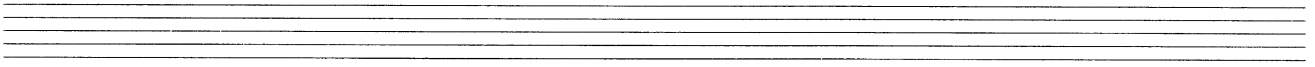
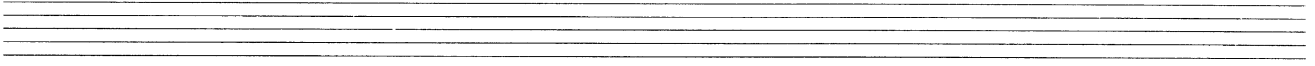
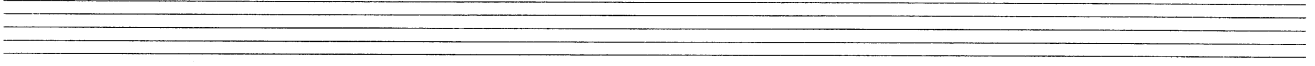
ROUGH WORK



ROUGH WORK



ROUGH WORK



BLANK PAGE