



EXAMINATION NUMBER



MUSIC – ORDINARY LEVEL

COMPOSING (100 marks)

THURSDAY 19 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 in the middle and at the end of the question-answer book for rough work.
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SECTION A – MELODY COMPOSITION (40 marks)

Answer ONE QUESTION ONLY in this section: Q1 or Q2 or Q3. Note that both Q1 and Q3 contain two sections.

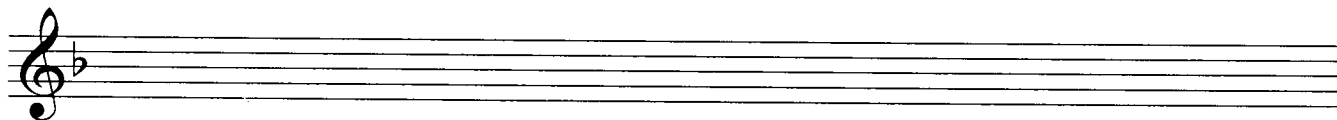
Q1 CONTINUATION OF A GIVEN OPENING

In the case of both (a) and (b),

- Continue the given opening to make an eight-bar melody, ending on the keynote, that is, doh.
- Add expression marks.
- Choose a suitable instrument for each of your melodies from the list given:

(a) oboe flute trumpet horn cello

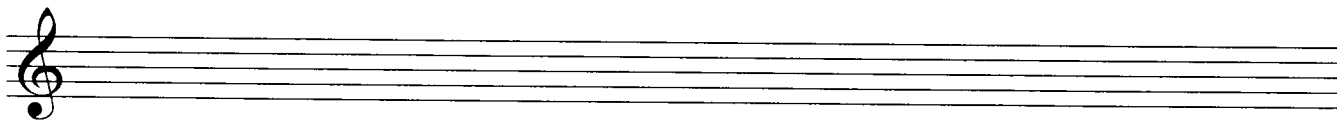
Andante (at a walking pace)



AND

(b) oboe flute trumpet horn cello

Allegro (quickly)



(40)

Q2 SETTING MUSIC TO A GIVEN TEXT

Here is an extract from *The Road Goes Ever On* (from 'The Lord of the Rings') by J.R.R. Tolkien:

The Road goes ever on and on

Down from the door where it began.

Now far ahead the Road has gone,

And I must follow, if I can.

- Compose a rhythm to fit the remaining words. The first two lines are done for you.

The Road goes ev - er on and on

Down from the door where it be - gan.

Now far ahead the Road has gone,

And I must follow, if I can.

- Using this rhythm, compose a melody of eight bars, beginning as indicated and ending on the key note or doh.

- Indicate phrasing and add expression marks.

The Road goes ev - er on and on

Q3 COMPOSING TO A GIVEN DANCE RHYTHM OR METRE OR FORM

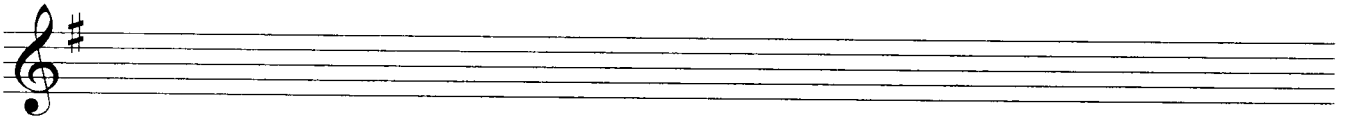
Answer (a) *and* (b).

(a) Study this opening of a waltz.

- Complete the first phrase.
- Compose an answering phrase, ending on the keynote, that is, doh.
- Add expression marks.
- Choose a suitable instrument for your melody from the following list:

oboe flute trumpet horn cello

Allegro (quickly)



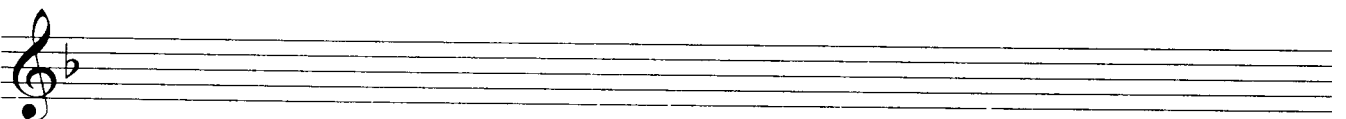
AND

(b) Study this opening of a march.

- Complete the first phrase.
- Compose an answering phrase, ending on the keynote, that is, doh.
- Add expression marks.
- Choose a suitable instrument for your melody from the following list:

oboe flute trumpet horn cello

Andante (at a walking pace)



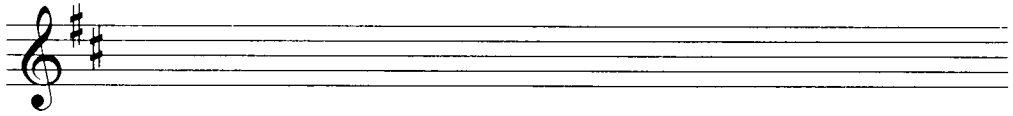
SECTION B – HARMONY (60 marks)

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

Q4 COMPOSING MELODY AND BASS NOTES FROM A SET OF CHORDS

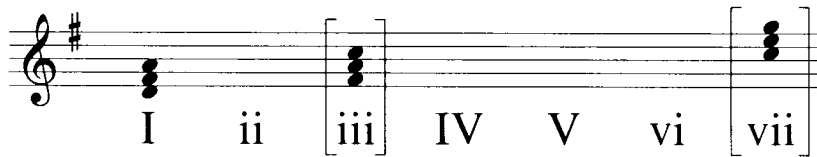
PREPARATORY WORK

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

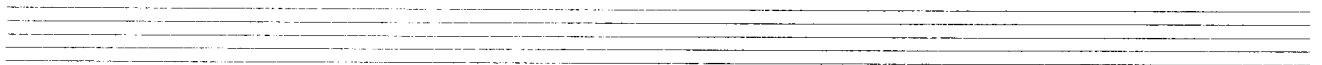
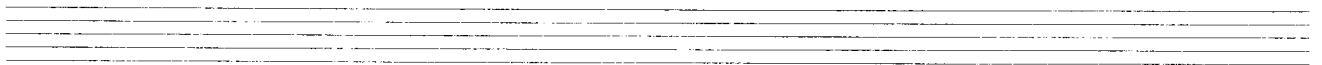
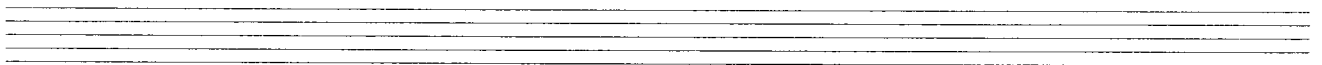


- Plot the chords available in this key (I, ii, IV, V, and vi) either in the chord bank grid *or* on the staff below. The first chord is given.

Notes of chord	A F# D		C# A F#				G E C#
Chord symbol	D		F#m				C#dim
Roman numeral	I	ii	iii	IV	V	vi	vii



ROUGH WORK

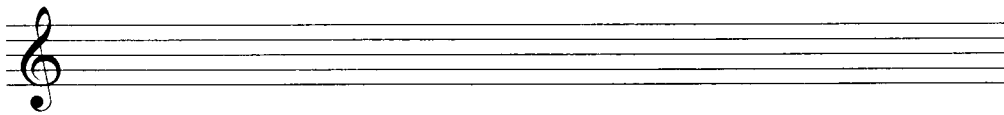


- Study the following piece of music.
- Using the given rhythms, add melody and bass notes to complete the cadences and approach chords as follows:
 - At A, an IMPERFECT cadence with approach chord (I—IV—V)
 - At B, an INTERRUPTED cadence with approach chord (ii—V—vi)
 - At C, an IMPERFECT cadence with approach chord (V—I—V)
 - At D, a PERFECT cadence with approach chord (ii—V—I)

Q5 ADDING BASS NOTES AND CHORD INDICATIONS AT CADENCE POINTS

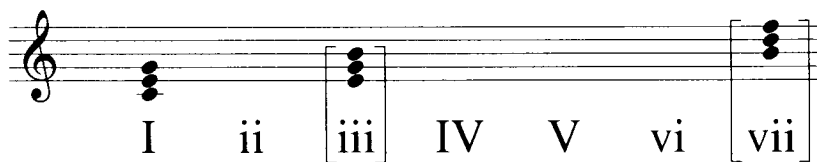
PREPARATORY WORK

- Write out the scale of C major on the stave below:

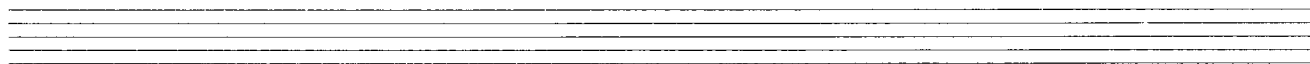
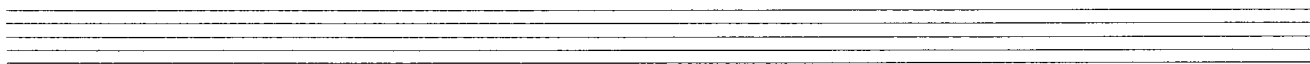


- Plot the chords available in this key (I, ii, IV, V, vi) either in the chord bank grid *or* on the stave below. The first chord is given.

Notes of chord	G E C		B G E				F D B
Chord symbol	C		Em				B ^{dim}
Roman numeral	I	ii	iii	IV	V	vi	vii



ROUGH WORK



- Study the following piece of music.
- 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.
- If you choose Roman numerals, use *lower case* for *minor* chords (ii, vi).

Exercise A: A 4-measure phrase in 4/4 time. The first two measures contain a treble clef melody and a bass clef accompaniment. The final two measures end with a half note in the treble and a whole note in the bass. Above the treble staff, three empty boxes are provided for chord symbols or Roman numerals.

Exercise B: A 4-measure phrase in 4/4 time. The first two measures contain a treble clef melody and a bass clef accompaniment. The final two measures end with a half note in the treble and a whole note in the bass. Above the treble staff, three empty boxes are provided for chord symbols or Roman numerals.

Exercise C: A 4-measure phrase in 4/4 time. The first two measures contain a treble clef melody and a bass clef accompaniment. The final two measures end with a half note in the treble and a whole note in the bass. Above the treble staff, three empty boxes are provided for chord symbols or Roman numerals.

Exercise D: A 4-measure phrase in 4/4 time. The first two measures contain a treble clef melody and a bass clef accompaniment. The final two measures end with a half note in the treble and a whole note in the bass. Above the treble staff, three empty boxes are provided for chord symbols or Roman numerals.

Q6 ADDING DESCANT NOTES AND CHORD INDICATIONS AT CADENCE POINTS

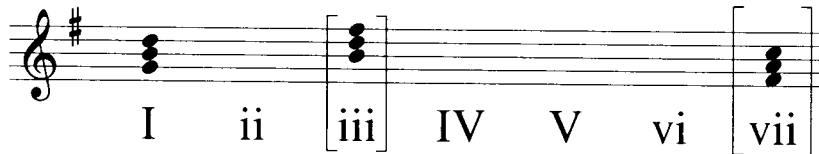
PREPARATORY WORK

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

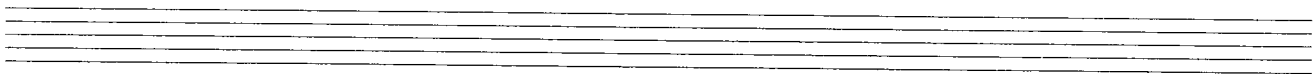


- Plot the chords available in this key (I, ii, IV, V, vi) either in the chord bank grid *or* on the staff below. The first chord is given.

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



ROUGH WORK



- Study the following piece of music.
- 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.
- If you choose Roman numerals, use *lower case* for *minor* chords (ii, vi).

Descant

Melody

Bass

A

B

C

D

ROUGH WORK

Blank lined area for rough work, consisting of multiple sets of horizontal lines.

ROUGH WORK

The page contains ten sets of blank musical staves, each consisting of five horizontal lines. These staves are arranged vertically down the page, providing space for rough work or practice.

ROUGH WORK

Blank lined paper for rough work, consisting of multiple sets of horizontal lines.

ROUGH WORK

Blank lined area for rough work, consisting of multiple sets of horizontal lines.

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