

EXAMINATION NUMBER



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MUSIC – HIGHER LEVEL

WRITTEN EXAMINATION (170 marks)

FRIDAY, 27 JUNE – AFTERNOON, 2.00 TO 5.00

STAMPA AN IONAIT

(Centre Stamp)

DON SCRÚDAITHEOIR

Móriomlán na
Marcanna

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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.
- Other available spaces, for example, below questions you do not select, may be used as continuation pages.
- If, then, you require extra paper or music manuscript, ask the superintendent for these sheets.
- If you use supplementary answer sheets, insert your examination number again on each one of them.
- In no circumstances should you write your name on your question-answer book or supplementary sheets.
- At the end of the examination, place any additional sheets within the question-answer book before handing it up to the superintendent.

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SPECIAL INSTRUCTIONS

Answer **FIVE** questions: **TWO** from Section A, **ONE** from Section B and **TWO** from Section C.

NO MARKS WILL BE AWARDED FOR ANSWERS IN EXCESS OF THIS NUMBER.

SECTION A - HARMONY AND COUNTERPOINT - (80 marks)

(Each question carries 40 marks)

(Answer **TWO** questions only)

1 Answer A and B

- A Study the following harmonisation and insert, in each of the boxes provided, chord symbols which will accurately indicate the harmony at the appropriate points in the music.

Tears in Heaven

Gently, moderate beat

Eric Clapton

The musical score for 'Tears in Heaven' by Eric Clapton consists of two staves: a treble staff and a bass staff. The key signature is G major (two sharps). The tempo is indicated as 'Gently, moderate beat'. The title 'Tears in Heaven' is centered above the staves. The composer's name, 'Eric Clapton', is written to the right of the bass staff. There are six empty square boxes for harmonic analysis placed above the first measure of each staff.

The musical score for 'Tears in Heaven' by Eric Clapton continues with two staves: treble and bass. The key signature remains G major (two sharps). The title 'Tears in Heaven' and composer 'Eric Clapton' are repeated above the staves. There are five empty square boxes for harmonic analysis placed above the first measure of each staff.

The musical score for 'Tears in Heaven' by Eric Clapton continues with two staves: treble and bass. The key signature remains G major (two sharps). The title 'Tears in Heaven' and composer 'Eric Clapton' are repeated above the staves. There are four empty square boxes for harmonic analysis placed above the first measure of each staff.

The musical score for 'Tears in Heaven' by Eric Clapton continues with two staves: treble and bass. The key signature remains G major (two sharps). The title 'Tears in Heaven' and composer 'Eric Clapton' are repeated above the staves. There are five empty square boxes for harmonic analysis placed above the first measure of each staff.

AND

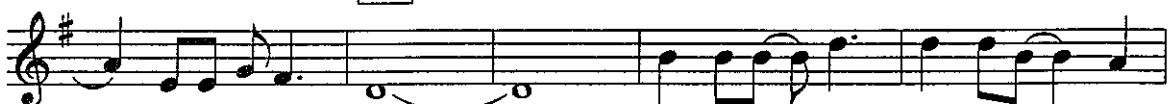
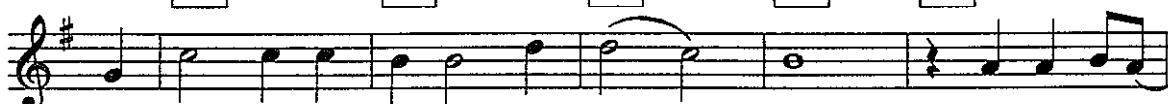
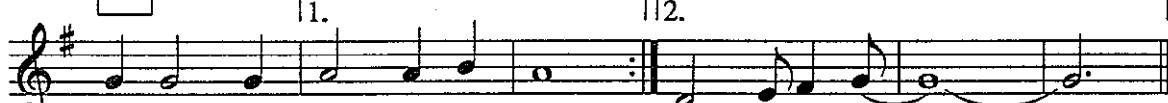
B Study the following melody and insert appropriate chord symbols in the boxes provided.

Streets of London

Ralph McTell

Moderato

Introduction :



(40 Marks)

- 2 Complete the following hymn by adding parts for ATB in the first half, SAT in the second half and modulating where appropriate.

From melody in Tochter Sion (Cöln, 1741)

Join hands, then bro-thers_ of the faith, What e'er your race may be! Who

The musical notation consists of two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). Both staves have a common time signature. The melody is simple, primarily using quarter notes and eighth notes.

serves my Fa - ther as a son Is sure - ly kin to me.

The musical notation consists of two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). Both staves have a common time signature. The melody continues from the previous section.

(40 Marks)

- 3 Complete the following chorale for SATB by adding parts for ATB in the relevant places and modulating where appropriate. Add only alto and tenor in the short section indicated in bars 2 and 3.

Chorale : Du Friedensfürst, Herr Jesu Christ J.S. Bach (1685-1750)

The musical notation consists of two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). Both staves have a common time signature. The melody begins with a series of eighth-note chords.

Add alto and tenor

The musical notation consists of two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). Both staves have a common time signature. The melody continues with eighth-note chords.

(40 Marks)

- 4 Complete the following as a duet for treble and bass instruments. Begin as indicated.

Name the (solo) instruments below. (Do not include keyboard).

1

2

Moderato

Anonymous (French 18th century)

A musical score for two instruments in 3/4 time, key of A major. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 1-4 are shown, consisting of eighth and sixteenth note patterns.

Continuation of the musical score for two instruments in 3/4 time, key of A major. Measures 5-8 are shown, continuing the eighth and sixteenth note patterns established in the first section.

(40 Marks)

-
- 5 Complete the following **two-part** extract for keyboard.

Adagio

G.F. Handel (adapted)

A two-part keyboard extract in 6/8 time, key of G major. The top staff is in treble clef and the bottom staff is in bass clef. Measures 1-4 are shown, featuring eighth and sixteenth note patterns.

Continuation of the two-part keyboard extract in 6/8 time, key of G major. Measures 5-8 are shown, continuing the eighth and sixteenth note patterns established in the first section.

(40 Marks)

SECTION B - MELODY COMPOSITION - (30 marks)
(Answer ONE question only)

- 6 (a) Set some or all of the words from one of the following verses below to your own original melody
(b) Write the words or syllables under the appropriate notes
(c) Insert tempo and expression marks
(d) State the voice for which your melody is intended

(i) As it fell upon a day
In the merry month of May
Beasts did leap and birds did sing
Trees did grow and plants did spring
Every thing did banish moan
Save the nightingale alone.

R Barnefield (15th century)

(ii) Raghaidh mé síos i measc na ndaoine
De shiúil mo chos,
Is raghaidh mé síos anocht.
Raghaidh mé síos ag lorg daoirse
On mbiniibshaoirse
Tá ag liú anseo.

Seán Ó Ríordáin

(30 Marks)

- 7 (a) Continue one of the following opening passages (i) or (ii) to make a melody of 16 bars
(b) Include a modulation to a related key
(c) Add expression marks
(d) State the orchestral instrument (**excluding keyboard**) for which your melody is intended
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Allegretto grazioso

W.A. Mozart (1756-1791)

(i)

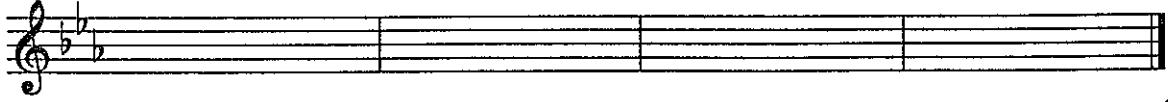
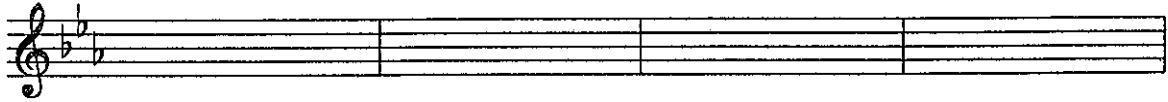
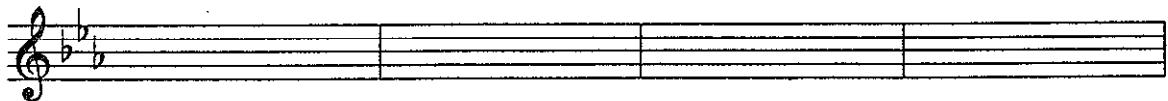


OR

Moderato

Welsh traditional melody

(ii)



(30 Marks)

SECTION C - HISTORY AND FORM - (60 marks)

(Each question carries 30 marks)

(Answer TWO questions only)

- 8** Give an account of the form of the fourth movement of Mozart's Serenade no 12 in C Minor K388 and, through musical examples, show some of the changes which the composer makes to the theme. Credit will be given for the appropriateness and accuracy of your musical quotations.

(30 Marks)

Continue your answer on another page if you wish.

9 Choose two contrasting musical sections from Purcell's *Ode on St Cecilia's Day* 1692.

Referring to your chosen sections, discuss and compare features of the composer's musical style and treatment of voice and text.

Credit will be given for the use of appropriate musical illustrations

(30 Marks)

Continue your answer on another page if you wish.

- 10 (a) Pat Mc Carr in *A Musical Journey* (1989) refers to the fun, liveliness and excitement of Copland's **El Salon Mexico** (1938). Show some of the ways in which the composer achieves such effects through aspects of his melodic, harmonic, rhythmic and orchestral style. Credit will be given for the use of appropriate musical illustrations.

OR

- (b) In the case of John Buckley's **Sonata for unaccompanied violin** (1983), identify some of the instances in which the composer has demonstrated a modern voice for the violin. Include some reference to each of the movements in your answer. Credit will be given for any appropriate illustrations.

(30 Marks)

Continue your answer on another page if you wish.

11 Write concise notes on any TWO of the following, explaining their contribution or significance to traditional Irish music.

- (a) The forms and rhythmic features of traditional Irish dances
 - (b) Modes
 - (c) Uilleann pipes
 - (d) George Petrie

Credit will be given for the use of appropriate musical illustrations.

(30 Marks)

Continue your answer on another page if you wish.

- 12 (a) Select any four of the excerpts A, B, C, D, E taken from the prescribed works on your course. In each case, write down the title of the work and the name of the composer in the spaces provided below.
- (b) In the case of any three of your selections, state in what section of the work each excerpt appears.

| | A | B | C | D | E |
|---------------------------------------------------|---|---|---|---|---|
| TITLE OF WORK (Pick four) | | | | | |
| COMPOSER | | | | | |
| SECTION OF WORK (Pick three of the four) | | | | | |

- (c) Continue any one of the excerpts A, B, C or D for at least a further two bars.

Con spirito

A

f

Allegretto scherzando

B

f sf

Andante

C

p

Andante

D

p espressivo

- (d) In the case of excerpt E, using the treble or bass clefs and ledger lines as appropriate, write down on the stave provided for them below, the actual pitches of the following:

- the notes played by the 1st and 2nd B flat clarinets in bar 1
- the notes played by the three horns in F in bar 1
- the upper note played by the double bass in bar 2
- the note played by the piccolo in bar 2
- the note played by the cor anglais in bar 4

(30 Marks)

ROUGH WORK

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