

Candidate's name

Total Marks 100

**N.B.** Answer **either** question 1a or 1b. Do **not** answer both questions.

**1a** Using this opening, compose a 16-bar melody. Include a modulation to any closely related key. Phrase the completed melody. Add tempo and expression marks. (Copy to the staves below.)



Or

**1b** Compose a tune for this verse. Write each syllable under the note(s) to which it is to be sung.

There we sit upon the rocks  
And see the shepherds feed their flocks,  
By shallow rivers, to whose falls  
Melodious birds sing madrigals.

Christopher Marlowe

Four blank musical staves in treble clef, each with a five-line staff and a single ledger line below, for writing the melody for question 1b.

- 2 Choose suitable chords to accompany the following melody. Indicate the chords by roman numerals. Write in the complete bass line adding some passing or auxiliary notes where suitable (no inner parts needed).

Numerals \_\_\_\_\_

Numerals \_\_\_\_\_

15

- 3 Analyse the chording implied by the given soprano and bass lines by using roman numerals. Complete the harmonisation by adding parts for alto and tenor voices.

Numerals \_\_\_\_\_

- 4 Complete the treble over the given bass to create a simple two-part texture.

15

5 Study this chorale harmonisation for SATB. Then answer the questions that follow.

a (i) The tonic key being G major, name the key to which the music modulates in bars 3 - 4.

\_\_\_\_\_

(ii) Name also the key to which the music modulates in bar 6.

\_\_\_\_\_

b Fully analyse the 5 chords marked with \*. Use roman numerals and include b, c, or d to indicate any inversions used. All are in the tonic key.

bar 1 \_\_\_\_\_ bar 2 \_\_\_\_\_ bar 3 \_\_\_\_\_ bar 7(beat 3) \_\_\_\_\_ bar 7(beat 4) \_\_\_\_\_

c (i) In the bass line, circle an **unaccented** passing note and mark it **X**.

(ii) In the bass line, circle an **accented** passing note and mark it **Y**.

(iii) Name the type of decorative note already circled in the alto in bar 6. \_\_\_\_\_.

### Score Extract

This musical score extract is for a Grade 8 ensemble. It features ten staves for different instruments: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B ♭)), Bassoon (Fag.), Cor in F (Cor. (F)), Timp., Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The music is in 3/4 time and consists of two measures. The first measure is marked with a first ending bracket and a first ending number '1.'. The second measure is marked with a first ending bracket and a first ending number '1.'. Dynamics include *f* (forte), *p* (piano), *pp* (pianissimo), and *p dolce* (piano dolce). Crescendos are marked with *cresc.* in the lower strings. The Flute, Oboe, and Clarinet parts have first ending brackets and first ending numbers '1.' above the notes. The Bassoon part has a first ending bracket and first ending number '1.' above the notes. The Cor part has a first ending bracket and first ending number '1.' above the notes. The Timp. part has a first ending bracket and first ending number '1.' above the notes. The Violin I and II parts have a first ending bracket and first ending number '1.' above the notes. The Viola, Violoncello, and Contrabass parts have a first ending bracket and first ending number '1.' above the notes.

6 Study the short orchestral score extract printed on page 4, then answer the following questions.

a Give the full name in English for each of these abbreviations:

Fag. \_\_\_\_\_ Cor. \_\_\_\_\_ Cb. \_\_\_\_\_

b Explain the meaning of **1.** written above the flute and oboe parts.

\_\_\_\_\_

c The melodic fragment played by the flutes in bar 3 is repeated at the end of the extract by the \_\_\_\_\_ and the \_\_\_\_\_.

d The horns are pitched in F. Give the letter-name of the note(s) sounded at concert pitch by the horns in the first bar: \_\_\_\_\_.

e Bearing in mind that clarinets are transposing instruments, name another instrument which plays the same melody throughout as the **first** clarinets an octave higher: \_\_\_\_\_.

f Rewrite on the bass stave, at the correct pitch, bars 2 and 3 played by the violas.  
Include the key signature.



7 Answer questions a, b and c.

a For each of the following types of composition suggest the name of a **Romantic** composer who contributed to the form. Then give the title of a work by each named composer.

	composer	work
Opera	_____	_____
Ballet music	_____	_____
Orchestral music	_____	_____
Lieder	_____	_____

b Name the composer of any **four** of the following works.

Elijah	_____
Swan Lake	_____
German Requiem	_____
The Ring	_____
Rigoletto	_____
Hebrides Overture	_____

c Give the nationality of each of the following well-known composers:

Mendelssohn	_____
Verdi	_____
Prokofiev	_____