

• **Post-Primary Music Teachers Association - Revision Day - 2000**
Leaving Cert - [REDACTED] - Higher level - 40 marks

Q1 Continuation of a given opening to make a 16-bar melody. Include a modulation

Bar 1 - given	Bar 2 - given	Bar 3 - given	Bar 4 - given
Bar 5 -	Bar 6 -	Bar 7 - (modulate)	Bar 8 - (new key)
Bar 9 (old key)(seq-----)	Bar 10 -----uence)	Bar 11 -	Bar 12 -
Bar 13 -	Bar 14 -	Bar 15 -	Bar 16 -

- Is it in a **Major** or a **Minor** key? Write out the **scale** on the Rough Work Manuscript. Write in the Tonic Solfa names if you are used to working with them.
- Work out the modulation to the Dominant key - *fe, s* - (Leading Note to Tonic in the new key). For a Minor melody, simply go to the relative Major.
- Decide on the Form - the most popular structure is **A A1 B A2** as it allows you to develop given ideas, invent something 'original' and modulate at a suitable point.
- **Sing the given phrase a few times** - this is where Tonic Solfa helps!
- Pick out obvious motifs: *dms* - short descending scale passage - repeated note over a barline - repeated note on 2nd and 3rd beats - upward leap of a 6th - syncopation

Answering phrase - A1 - Bars 5 to 8

- Bars 5 to 8 (2nd phrase) should resemble the given phrase in some way.
- Use Bars 5 and 6 to show how well you can work the given material :
- - you could fill in an **interval** - *d-m* becomes *drm*
- - you could **invert** some notes - *msd* becomes *dsm*, *fml* could become *lmf*
- - **rhythm** could be developed a little - eg turn a crotchet into 2 quavers ...
- - **extend** the opening upwards - eg *dms* ... could become *dml* ... or *msd* ...
- - perhaps follow the *outline* of the given melody but **retain** the rhythm.

- Place the raised Subdominant - *fe* - towards the end of Bar 7.
- Aim for a long Dominant - *s* - in Bar 8. Do not allow this bar to be 'fussy'

The contrasting phrase - B - Bars 9 to 12

- A **sequence** is useful. To show some unity, pick out a piece of rhythm (eg a dotted note) or some other motif from the opening phrase and use this as part of your sequence. Leaps that might sound out of place elsewhere often work well as part of a sequence eg ... *f-t* ... *m-l*
- The sequence usually lasts from Bar 9 to Bar 10 and in Bars 11 and 12 you should try to reach a climax - maybe some high notes! Good notes to end the phrase on are *t* or *r* although *s* can also be useful for getting back into an A phrase.

The final phrase - A2 - Bars 13 to 16

- Bars 13 and 14 refer back to Bars 1 and 2, again with some development of a *scale passage* ending on *high d* or you could approach the final tonic *from above*.

Think carefully about the **Instrument** you've chosen for your melody. Do you know the **lowest** note it can reach? If the given phrase goes below middle C, this already excludes several Woodwind instruments. (Do **not** choose Piano for your melody as this would require both *treble* and *bass* staves.)

The **tempo** mark at the start of the Melody must make sense.

The **dynamics** should follow the progression of the tune – don't overdo the louds and softs! Decide where your climax is, write in the sign and compare the remainder of the tune to this. Have a reference point before you start adding in *crescendoes*.

Phrasing / Structure: All phrases usually begin on the same beat in a bar. If the given phrase starts on the 1st beat of a Bar, your next 3 phrases will probably do the same. If the given phrase starts on an upbeat, check out Bar 4. You will have to complete it before you go to Bar 5 and will balance the upbeat start in bar 16.

Slurs will enhance the tune. Check out the style of the opening phrase. Allow breathing space for Wind players!

Minor Melodies:

Modulation to the **Minor** will **not** be required if the given phrase is in a Minor key.

Write out the Minor scale on a staff in your Rough Work paying attention to the raised 7th. The tonic solfa names are *l-t-d-r-m-f-se-l*

~~Keep checking your tune to see if you've forgotten to put in the sharp or the natural!~~

It is **not** a good idea to approach the raised 7th from the note below it as the interval between the 6th and the raised 7th sounds strange. The best way to avoid this interval is to

- approach it from the note above (*l-se-l*)
- approach it from another note in Chord V (*m-t*)
- change the interval between the 6th and the raised 7th by raising the 6th as well (*fe-se*)!
- Do not become obsessed by the raised 7th – you don't need to use it all over the place just to prove you are able to use it!
- In a Major key, the two strong notes are *d* and *s*.
- In a Minor key, the two strong notes are *l* and *m*. End the Melody on *l*.

Modulation in a Minor melody:

The Relative Major is the most effective key for this modulation.

Simply cancel the raised 7th - *se* is now called *s*

Use *t* at the end of Bar 7 and a long *d* in Bar 8.

This is not the only method for doing the 16-bar Melody. If your Teacher has worked out a different formula that produces a good tune, use it!

Q2 Setting Music to a given text:

Unless you have had plenty of practice, it would be unwise to attempt this option in June. The words must be scanned and placed on appropriate beats in the bar. Words are divided into syllables – this is not a random thing – and the mood of the text must be reflected in your tune. All the usual guidelines for good melody-writing apply.

Q3 Composing to a given Dance Rhythm or Metre or Form – AA₁ BB₁

This is similar to Q1 except for the Form (the last phrase is a B₁ instead of an A₂ phrase) and the rhythm of the Dance must be retained. (1999 paper: Gigue)

If you have used a Sequence in bars 9 and 10 (the B phrase) don't repeat it in Bars 13 and 14 (the B phrase). A variation of the sequence might work – allowing the listener hear the similarity between the two B phrases.

Bar 13 might be almost identical to Bar 9 (again to show the link) but Bar 14 could move forward, not in sequence, but developing a motif from the other B phrase.

In any case, end the whole piece firmly on the Tonic. Don't stray into strange rhythms.

Be aware of the style of the 6 dances that could be tested:

- **gavotte** – in $\frac{4}{4}$ time, each phrase beginning on the 3rd beat of the bar.
- **reel** – in $\frac{4}{4}$ or $\frac{2}{2}$ time, with mainly quaver movement. Irish flavour.
- **minuet** – in $\frac{3}{4}$ time, dainty.
- **waltz** – in $\frac{3}{4}$ time, with a strong emphasis on the first beat of each bar.
- **gigue** – in $\frac{6}{8}$ time, quavers are in threes, crotchet-quaver and dotted crotchet movement
- **jig** – also in Compound time (quavers are in groups of three). Irish flavour

Follow the 'clues' in the opening phrase of the dance, keep the rhythm steady (no sudden long notes that would inhibit the flow of the dance), begin each phrase on the appropriate beat of the bar and make the tune Binary – the question will probably tell you this. Check out some examples to get an idea of the style of these dances.

-
1. Write in the bar numbers.
 2. Make sure you have the correct number of beats in each bar – check Bars 4 and 16.
 3. Practise singing the tunes you write, from now on. Which are the leaps that work?
 4. Try to avoid leaping about too much in quavers and semiquavers – sounds bumpy.
 5. Don't use too narrow a range of notes – the tune should not meander aimlessly around the same few notes. Use an 8ve anyway. Aim for something in each phrase.
 6. Practise writing in $\frac{2}{4}$ time – the notes have a smaller rhythmic value than you may be used to.
 7. Try out a few bars of $\frac{3}{8}$ time. Don't wait until you're in the Exam to experiment!
 8. Can you cope with $\frac{6}{8}$ time? Check out the examples you're shown.
 9. Have you worked out possible **sequences** in the various time signatures? Using tonic solfa will enable you to use these in different keys. Don't continue the sequence to the point of monotony.
 10. Usually it is best to turn back a step after a wide leap. Don't keep moving in the same direction. (After a scale passage in one direction, it can be quite weak to leap in the same direction again. Turn back.)
 11. The first beat of a bar is the strong one. The overall Melody will benefit if the strong notes in the scale 'land' on those beats – try not to over-emphasize the weaker notes.
 12. Repeating a note without a good reason can create a dull effect.
 13. No, you don't get more marks if you keep on modulating!
 14. Watch out for syncopation – it can sound out of place if not handled carefully.

16-bar Melody for Flute

(Add phrasing)

Moderato

Musical score for 16-bar Melody for Flute (Moderato). The score is written in treble clef, key of D major (two sharps), and 4/4 time. It consists of four staves of music. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff is marked with a '5' at the beginning. The third staff is marked with a '9' and a forte (*f*) dynamic. The fourth staff is marked with a '13' at the beginning. The melody is composed of eighth and quarter notes, with some phrasing slurs. The piece ends with a double bar line.

16-bar Melody for Flute (2)

(Add phrasing)

Allegretto

Musical score for 16-bar Melody for Flute (2) (Allegretto). The score is written in treble clef, key of D major (two sharps), and 4/4 time. It consists of four staves of music. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff is marked with a '5' at the beginning. The third staff is marked with a '9' and a mezzo-forte (*mf*) dynamic. The fourth staff is marked with a '13' at the beginning and a forte (*f*) dynamic. The melody is composed of eighth and quarter notes, with some phrasing slurs. The piece ends with a double bar line.

16-bar melody from Mock (1)

Moderato Major

This musical score is for a 16-bar melody in 2/4 time, major key. It is marked 'Moderato'. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The melody is divided into four measures, each starting with a measure number (1, 5, 9, 13). The first measure starts with a mezzo-forte (mf) dynamic. The second measure ends with a crescendo hairpin. The third measure ends with a forte (f) dynamic. The fourth measure ends with a mezzo-forte (mf) dynamic. The piece concludes with a 'cresc' (crescendo) hairpin.

mf

5

9

13

f

mf

cresc

16-bar Melody from Mock (2)

Andante Major

This musical score is for a 16-bar melody in 2/4 time, major key. It is marked 'Andante'. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The melody is divided into four measures, each starting with a measure number (1, 5, 9, 13). The first measure starts with a mezzo-piano (mp) dynamic. The second measure ends with a mezzo-forte (mf) dynamic. The third measure ends with a forte (f) dynamic. The fourth measure ends with a forte (f) dynamic.

mp

5

9

13

mf

f

f

16-bar Minor melody

Modulates in 2nd phrase. Check out the raised 6th in bar 13. Also, there is no sequence



16-bar Minor melody

Add performing indications (tempo, slurs, dynamics) to suit the tune - but play it first!



Gigue (1) - A¹ABB¹

(Add phrasing)

Moderato

6

10

14

f *mf* *dim.* *cresc.* *f*

Gigue (2) - A¹ABB¹

Modulation is in the 3rd phrase. Instrument?

Allegretto

5

9

13