

MUSIC, AURAL EXAMINATION

WEDNESDAY, 15 MAY

INSTRUCTIONS TO SUPERINTENDENTS

1. Special Notice

Superintendents are expected to make themselves thoroughly familiar with all the general and specific instructions issued by the Department before the Examination begins in order that they may know how to deal with any emergency or difficulty that may arise. In particular, the GENERAL INSTRUCTIONS FOR SUPERINTENDENTS should be strictly adhered to in every detail during the Examination.

2. Work Papers

Candidates may not bring any paper into the hall with them and must return their work papers in their entirety.

3. Replays

Where an excerpt has to be played more than once, the replays are done on the cassette itself in the proper place and time. The cassette need not be re-wound until all the tests pertaining to the examination have been given. (There is an appropriate interval and a warning pip between the excerpts that pertain to one test and those that pertain to another).

4. Intervals and Warning Pips

There is a ten-second interval between the end of the test-excerpt and the warning pip for Question 1 and there is a warning pip ten seconds before the commencement of each question. There is normally a five second interval between the various excerpts pertaining to any particular question (i.e. where there is more than one excerpt or where repetitions are involved) and an interval of ten seconds between the end of the last excerpt pertaining to one question and the warning pip separating questions.

TIME-TABLE

2.00 - 2.20

- . Ask each candidate to sign the centre roll.
- . Make sure that each candidate knows his/her examination number.
- . Tell each candidate to sit at the desk bearing his/her examination number and, at a later stage, enter this information on your plan of the hall.
- . Distribute music manuscript paper among the candidates.

2.20 - 2.30

- . Get two candidates to scrutinise the packet of examination papers and satisfy themselves that it has not been opened, and then to sign it and record the exact time of opening.
- . Take out the examination papers (and cassettes) and check carefully to make sure that each of them is the right one.
- . Now distribute the examination papers by putting them face down on the desks.
- . Candidates may not read them until they have been distributed.
- . Tell the candidates to make sure that they have been given the right papers, and to enter their examination number on their answer-book and music manuscript paper.
- . Read out carefully, and without comment, any corrections from the Errata List.
- . Now say to the candidates that they will have to do certain tests based on excerpts of music they will hear on the cassette.
- . Use the first excerpt on the cassette to test the acoustics of the room and to ensure that every candidate can hear all that is played. (This test-excerpt consists of part of the Schubert "Rosamunde" Ballet Music No. 2, the part Da Capo to the end). Set the volume and tone controls so that the low-level parts of the recording can be heard clearly without any distortion at the louder parts, particularly at the unison tutti in the middle of this excerpt. If necessary, re-wind and replay this part of the tape.
- . Finally, tell the candidates that they may begin work.

OVER→

2.00 - QUESTION 1

- . Tell the candidates to read Question 1.
- . After one minute, start the tape, and stop it when they have heard the five excerpts twice.
- . Allow them two minutes to complete what they have to write.

c. 2.12 - QUESTION 2

- . Tell the candidates to read Question 2.
- . After one minute, start the tape, and stop it when they have heard the excerpt four times.
- . After a further two minutes, restart the tape, and stop it when they have heard the excerpt once more.
- . Allow seven minutes.

c. 2.25 - QUESTION 3

- . Tell the candidates to read Question 3.
- . After one minute, start the tape, and stop it when they have heard the excerpt three times.
- . Allow seven minutes.

c. 2.38 - QUESTION 4

- . Tell the candidates to read Question 4.
- . After one minute, start the tape, and stop it when they have heard the excerpt four times.
- . Allow eight minutes.

c. 2.50 - QUESTION 5

- . Tell the candidates to read Question 5.
- . After one minute, start the tape, and stop it when they have heard the excerpt three times.
- . Allow seven minutes.

c. 3.03 - QUESTION 6

- . Tell the candidates to read Question 6.
- . After one minute, start the tape, and stop it, when they have heard the three excerpts twice.
- . Allow seven minutes.

c. 3.17 - QUESTION 7

- . Tell the candidates to read Question 7.
- . After one minute, start the tape, and stop it when they have heard the excerpt four times.
- . After a further two minutes, restart the tape, and stop it when they have heard the excerpt once more.
- . Allow seven minutes.

3.30 - END OF EXAMINATION

- . After one and a half hours of examination time have elapsed, tell the candidates to leave their question/answer books and music manuscript on their desks and leave the examination hall.
- . Separate the question/answer books into Higher and Ordinary levels.
- . Ensure that each candidate has his/her examination number written on the cover of his/her question/answer book.
- . Finally, arrange the question/answer books in numerical order, and complete the advice note in accordance with the directions given on the advice note itself.

LEAVING CERTIFICATE EXAMINATION, 1996

2411

Write your EXAMINATION NUMBER here. 

MUSIC - HIGHER LEVEL

AURAL EXAMINATION (130 Marks)

WEDNESDAY, 15 MAY - AFTERNOON, 2.00 to 3.30

INSTRUCTIONS TO CANDIDATES

- *Before the Aural Examination begins, listen carefully to the test-excerpt. If you cannot hear the recording clearly, speak to the Superintendent now.*
- *He/she will tell you each time a recording for a new question begins. Listen, also, for the warning pip and the announcement of each question on the cassette.*
- *You may write your answers when you wish, either during a recording or during the pauses.*
- *Write all your answers in this QUESTION/ANSWER BOOK in the spaces provided.*
- *Use the spaces inside the back cover for rough work.*
- *If, then, you need any extra paper or music manuscript, ask the Superintendent.*
- *Do not bring any other papers into the examination hall.*
- *You may not make any comment, tap, hum, or sing during this examination.*

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1 *On this first recording, you will hear FIVE excerpts from your set works. Each excerpt will be played TWICE.*

In the case of each one, write down, in the order in which the excerpts are played, answers to the following questions in the spaces provided.

A What is the title of the first piece? -----
Who composed the music ? -----
From what movement is the excerpt taken ? -----

B What is the title of the second piece? -----
Who composed the music ? -----
From what movement is the excerpt taken? -----

C What is the title of the third piece? -----
Who composed the music ? -----
From what part of the piece is the excerpt taken ? -----

D What is the title of the fourth piece? -----
Who composed the music ? -----
From what movement is the excerpt taken? -----

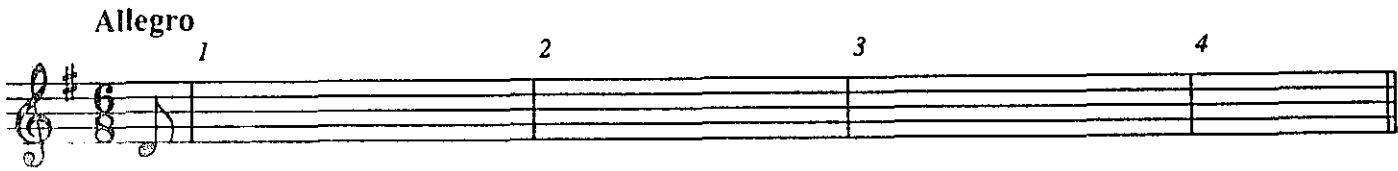
E What is the title of the fifth piece? -----
Who composed the music ? -----
From what movement is the excerpt taken ? -----

(30 marks)

- 2 A phrase from the Finale of Haydn's Symphony no. 100 will now be played FIVE times, on the piano and the oboe alternately, with suitable intervals between each playing. The keynote and the TONIC chord will be sounded beforehand each time. An incomplete score of the melody, which is mainly in quavers, is printed below.

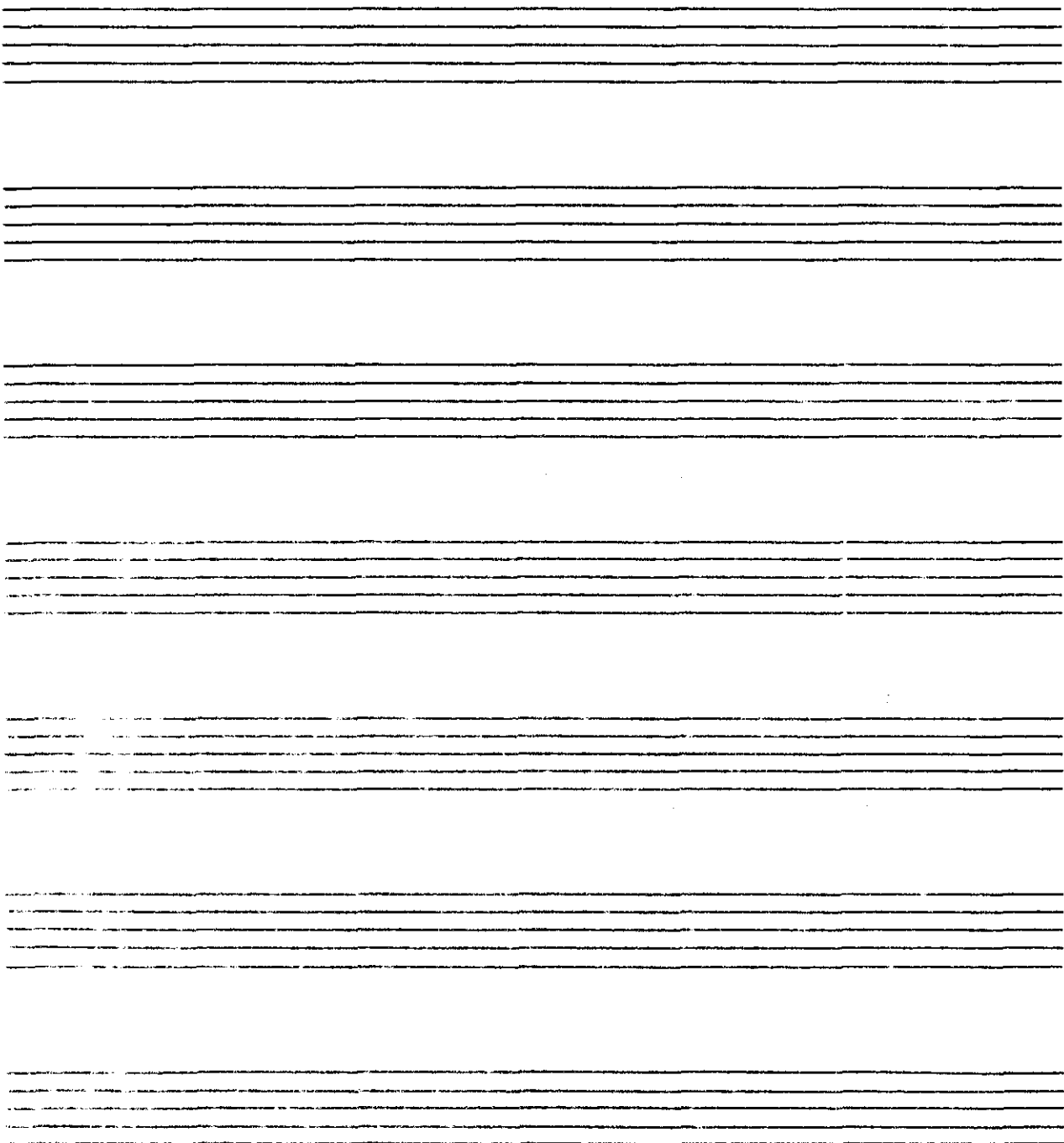
Complete the melody by writing down the pitch and the rhythm of the notes missing from bars 1 to 4.

Allegro



(15 marks)

ROUGH WORK



3 An excerpt from the second movement of Prokofiev's 'Classical Symphony' will now be played THREE times. A score is provided for you.

Answer any THREE of the following questions about the excerpt. In statements where there is a choice, circle or underline the most appropriate answers.

A (i) Which of the following textures is heard in bars 1 to 4 (before 30)?

- polyphonic homophonic monophonic rhythmic

(ii) Give a reason for your answer.

B (i) Which TWO of the following techniques of composition are heard in bars 8 to 11?

- sequence counter melody *stretto* *ostinato*

(ii) Explain.

C (i) Name the instruments playing the melody in bars 13 - 16 (from 31).

(ii) Which instruments play the bass part in the same bars?

(iii) In the case of (ii), state whether the instruments are playing:

- a fifth apart in unison an octave apart

D Comment on any ONE of the following in relation to the excerpt:

- (a) trills
- (b) repetition
- (c) dynamics

E (i) In which **combination** of styles is this music written:

- | | |
|---|--|
| <input type="checkbox"/> baroque and romantic | <input type="checkbox"/> traditional and popular |
| <input type="checkbox"/> classical and modern | <input type="checkbox"/> impressionist and jazz |

(ii) Give reasons for your answer.

(15 marks)

4 The following (harmonised) melody will now be played FOUR times, with a pause at the end of each phrase. Note that the chords may not always be in root position and that they may last for more than one beat.

- (i) Write down, in the order in which they are played, the name of each cadence in the spaces provided.
- (ii) Circle or underline the two appropriate chords which make up each cadence.

A

Chords: I ii IV V vi I V vi

Cadence:

B

Chords: I ii IV V vi I V vi

Cadence:

C

Chords: I ii IV V vi I V vi

Cadence:

D

Chords: I ii IV V vi I V vi

Cadence:

(28 marks)

- 5 You will now hear ONE verse of a song THREE times with a short interval after the first playing, and a longer interval between the second and third playings. The text of the song (with an English translation) is printed below.

Morgengruss

Guten Morgen schöne Müllerin,
wo steckst du gleich das Köpfchen hin
als wär dir was geschehen?

Verdriesst dich denn mein Gruss so schwer,
verstört dich denn mein Blick so sehr
So muss ich wieder gehen, wieder gehen.

Morning Greeting

Good morning lovely miller's maid
Why hide your head as if afraid
That charming face concealing?

Say, does my greeting vex you so
And does my look perplex you so
Then hence must I be stealing, must I be
stealing.

Answer any THREE of the following questions. In statements where there is a choice, circle or underline the most appropriate answer.

- A (i) The singer is:

a soprano an alto a tenor a bass

- (ii) State why this is a suitable voice for the song.

- B (i) The tonality of the song is:

major minor modal atonal

- (ii) Which THREE of the following are heard in the melody?

repeated notes syncopation sequence
 triplets an octave leap regular phrasing

- C (i) What is the general mood of the song?

- (ii) Which THREE of the following are heard in the piano part?

scales chords arpeggios
 staccato tremolando tonic pedal

D (i) To which of the following periods does the song belong?

impressionist classical modern baroque

(ii) Give a reason for your answer.

E (i) Using letter names, write out the form of the song.

(ii) Comment briefly on the structure of the phrases.

(12 marks)

6 You will now hear THREE excerpts which are among the pieces listed below. Each excerpt will be played TWICE.

Identify each of the three excerpts and write down their names in the spaces provided. In each case, give two reasons for your choice.

- Haydn: *Symphony no. 94 (Minuet)*
- Stravinsky: *Petrouchka (Valse)*
- Debussy: *L'Après-Midi d'un Faune*
- Brahms: *Violin Concerto (1st movement)*
- Schubert: *Octet (3rd movement)*
- Corelli: *Concerto Grosso op. 6 (Allegro)*

A Name of the piece: _____

Reasons for your choice: 1 _____

2 _____

B Name of the piece: _____

Reasons for your choice: 1 _____

2 _____

C Name of the piece: _____

Reasons for your choice: 1 _____

2 _____

(15 marks)

7 The following excerpt from one of your set works will be played FIVE times on the piano with suitable intervals between each playing. The opening is printed below.

- A Fill in the missing time signature.
- B Complete the **rhythmic** notation of the rest of the excerpt on the staff below.

Moderato

1 2 3

4 5 6 7

(15 marks)

ROUGH WORK

Handwriting practice lines consisting of 18 horizontal dashed lines.

Blank handwriting practice lines (top section).

Blank handwriting practice lines (second section).

Blank handwriting practice lines (third section).

Blank handwriting practice lines (fourth section).

Blank handwriting practice lines (fifth section).

Blank handwriting practice lines (sixth section).

Blank handwriting practice lines (seventh section).

Blank handwriting practice lines (eighth section).

Blank handwriting practice lines (ninth section).

Blank handwriting practice lines (bottom section).

Larghetto. $\text{♩} = 54$ 30

2 Flauti

2 Oboi

2 Clarinetti

2 Fagotti

2 Trombe

2 Corni

Timpani

ppp

Larghetto. $\text{♩} = 54$ 30

Violino I

pp *p* *pp* *pp* molto dolce

Violino II

pp *p* *pp* *pp* senza espressione

Viola

pp *p* *pp* *pp*

Violoncello

pp *p* *pp* *pp*

Contrabbasso

arco *pp* *p* *pp* *pp*

div. pizz. arco *pp*