

MUSIC, AURAL EXAMINATION

WEDNESDAY, 13 MAY

INSTRUCTIONS TO SUPERINTENDENTS

0721

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

1.30 - 1.50

- . 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.

1.50 - 2.00

- . 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.

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. 2.13 - 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. 2.26 - 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. 2.39 - 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 five minutes.

c. 2.49 - 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. 3.02 - 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. 3.16 - 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 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, 1998

2286

Write your EXAMINATION NUMBER here. 

MUSIC - HIGHER LEVEL

AURAL EXAMINATION (130 Marks)

WEDNESDAY, 13 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 on Page 3 and 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 part of the piece 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 section of the work is the excerpt taken?

(30)

- 2 A phrase from one of your set works 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 minims and crotchets, is printed below.

Complete the melody by writing down the pitch and the rhythm of the notes missing from bars 1 to 6.

Grandioso

1 2 3 4 5 6

(15)

ROUGH WORK

3 An excerpt from Grieg's *Symphonic Dance op. 64 no. 2* will now be played **THREE** times.
A score is provided for you on pages (ii) and (iii) of the **INSET**.

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) List the instruments which play the accompaniment in bars 3 to 20 of the excerpt.

(ii) List the **additional** instruments which play the accompaniment in bars 21 to 30 of the excerpt.

B (i) Identify and explain **TWO** string markings used in the excerpt.

(ii) Identify and explain **THREE** tempo markings used in the excerpt.

C (i) Which **TWO** of the following are heard in bars 1 to 8 of the excerpt?

ornamentation ground bass modulation fugato

(ii) Explain your answers in relation to bars 1 to 8.

D (i) Which instruments repeat the opening melody later in the excerpt?

(ii) What is the form of the excerpt? Use letters and give bar numbers in your answer.

E (i) In which style is this music written?

nationalist impressionist classical baroque

(ii) Give a reason for your answer.

(15)

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

- 5 You will now hear part 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.

Der Einsame

Wenn meine Grillen schwirren, bei Nacht, am spät erwärmten Herd,
Dann sitz' ich mit vergnügtem Sinn vertraulich zu der Flamme hin, (2)
So leicht, so unbeschwert, so leicht, so unbeschwert.

Ein trautes stilles Stündchen bleibt man noch gern am Feuer wach,
Man schürt, wenn sich die Lohe senkt, die Funken auf, und sinnt und denkt,
Nun abermal ein Tag, num abermal ein Tag!

The Recluse

When I'm in mood for dreaming, at night, while firelight ruddy gleams,
I sit with heart and mind content before the glowing embers bent (2)
All lost in tender dreams, all lost in tender dreams.

A cosy hour in quiet, so by the fire is quickly flown,
One stirs when all too low it sinks, the dying blaze,
And dreams, and thinks, another day is gone, another day is gone.

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 baritone a conter-tenor a bass a tenor

- (ii) What is the range of the vocal part?

two octaves one octave an octave and a fourth
 a sixth

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

minor bitonal major modal

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

a recitative a tritone an arpeggio semiquavers

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

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

broken chords octave leaps sostenuto imitation

D (i) To which period does the song belong?

(ii) Give a reason for your answer.

E (i) The form of the excerpt is:

binary ternary variation free

(ii) What is the function of the passages for solo piano? Briefly comment on the piano part.

(12)

6 You will 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.

- Britten: Four Sea Interludes (no. 1)
- Haydn: Symphony no. 100 (2nd movement)
- Puccini: *Tosca* (Aria)
- Debussy: *La Mer*
- Tchaikovsky: Symphony no. 6 (1st movement)
- Bach: *Christmas Oratorio* (Air)

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)

7 The following excerpt from a piece by Fauré 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.

Andante

1 2 3 4

(15)

ROUGH WORK

MUSIC – HIGHER LEVEL

AURAL EXAMINATION (130 Marks)

WEDNESDAY, 13 MAY – AFTERNOON, 2.00 to 3.30

INSET

- An excerpt from Symphonic Dance op. 64 no. 2 by Grieg*
- This excerpt is for Question 3 only.*
- See Page 4 of 11 and Page 5 of 11 of the QUESTION-ANSWER BOOK.*

Allegretto grazioso (♩=60)

Flauti grandi

Oboi *1. Solo*
p

Clarinetti in A

Fagotti

Triangolo *p*

Arpa *p*

Violini I

Violini II

Viola *div.*
p

Violoncelli *div.*
p

Contrabassi *pizz.*
p

Fl.

Ob. *pp* *cresc. 3*

Cl. in A

Fag.

Triang.

Arpa *pp* *cresc.*

Vln.

Vla. *pp* *cresc.*

Vlc. *pp* *cresc.*

Ch. *pp*

17

poco rit. a tempo

Fl.

Ob.

Cl. in A

Fag.

Triang.

Arpa

Vlu.

Vle.

Vlc.

Cb.

f ben ten

cresc.

dim

f

dim e poco rit

p

p

p

p

sfz

dim e poco rit

dim e poco rit

cresc.

f

dim e poco rit

a tempo

p

p

pizz.

a tempo

P

pizz.

arco

arco

p

23

Fl.

Ob.

Cl. in A

Fag.

Triang.

Arpa

Vlu.

Vle.

Vlc.

Cb.