

AN ROINN OIDEACHAIS AGUS EOLAÍOCHTA

LEAVING CERTIFICATE EXAMINATION 1999

M52

EXAMINATION NUMBER



**MUSIC – HIGHER LEVEL**  
**LISTENING – CORE (100 marks)**  
**FRIDAY 25 JUNE – MORNING, 9.30 TO 11.00**

STAMPA AN IONAIID  
(Centre Stamp)

**DON SCRÚDAITHEOIR**

Móriomlán na  
Marcanna

CEIST	MARC
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2	
3	
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6	
MÓRIOMLÁN	
GRÁD	

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**INSTRUCTIONS TO CANDIDATES**

- Write your examination number, as required, in the box above.
  - Before the examination begins, listen carefully to the test excerpt. If you cannot hear the recording clearly, speak to the Superintendent now.
  - Listen for the warning pip and announcements on the tape.
  - 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. In questions where there is a choice, place a tick in the appropriate box.
  - Use the spaces inside the back cover for rough work.
  - 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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**Q1** An excerpt from Tchaikovsky's *Romeo and Juliet Fantasy Overture*

- You will hear it without a break and then each section (A, B and C) will be played again, **THREE** times.
- The music is given as a reduced, single line score below.
- Answer the questions on page 3.

**Section A, Bars 367–388**

367

374

382

**Section B, Bars 389–410**

389

396

404

**Section C, Bars 411–419**

411

**Section A, (Bars 367–388)**

(i) What instrument plays the melody in bars 369 to 381? \_\_\_\_\_

(ii) Which two of the following can be heard in the accompaniment in this section?

- arpeggios    chromatic scales    repeated triplets  
 repeated notes    off-beat crotchet rests    staccato

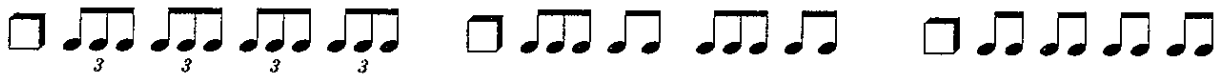
(iii) In bars 380–382, the cello part plays

- ascending notes    descending notes    a single sustained note

**Section B, (Bars 389–410)**

(i) Which family of the orchestra plays the melody? \_\_\_\_\_

(ii) Which one of the following repeated rhythmic figures occurs in the accompaniment throughout this section?



(iii) Complete the missing notes in the score in bars 390 and 391

**Section C, (Bars 411–419)**

(i) Name the percussion instrument that joins in at bar 411 \_\_\_\_\_

(ii) Mention two ways in which the melody in this section differs from the melody in **Section B**.

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(iii) Briefly describe how Tchaikovsky contrasts the Love theme and the Strife theme in the overture.

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Q2 An excerpt from Bach's *Canata* 78 will be played THREE times.

- There will be a suitable pause after each playing
- The outline score is printed below.

Die Wun - den Nä - gel, Kron und Grab, - die Schlä - ge, so man  
 dort dem Hei - land gab, sind ihm nun - meh - ro Sie - ges - zei - chen und kön - nen mir er - neu - te Kräf - te  
 rei - chen. Wenn ein er - schreck - li - ches Ge - richt den Fluch für die Ver - damm - ten spricht, so  
 kehrest du ihn in Se - gen. Mich kann kein Schmerz und kei - ne Pein be - weg - en, weil sie mein Hei - land  
 kennt, und da dein Herz für mich in Lie - be brennt, so le - ge ich hin - wie - der das  
 mei - ne vor dir nie - der.

• Answer the following questions:

(i) What instruments accompany the singer in the excerpt?

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(ii) The excerpt begins with a held (pedal) note in the bass part of the accompaniment. On which word does the note change? -----

(iii) The rhythmic motif played by the accompaniment in bars 8 and 9 (the vivace section) is:

(iv) The cadence at the end of this excerpt is:

- plagal       perfect       interrupted

(v) This is an example of a recitative. Mention **one** similarity and **one** difference between this movement and the other movement in this cantata that is in recitative form?

Similarity: -----

Difference: -----

Q3 An excerpt from *Bohemian Rhapsody* will be played THREE times.

- There will be a suitable pause after each playing.
- The lyrics are printed below.

1. So you think you can stone me and spit in my eye
2. So you think you can love me and leave me to die
3. Oh baby, can't do this to me baby
4. Just gotta get out, just gotta get right outta here.

- Answer the following questions:

(i) In the opening played by the guitar and bass there is:

- a rising sequence     a falling sequence     an exact repeat

(ii) How many times is the crash cymbal played between the words 'die' and 'Oh'?

- three     four     five

(iii) How would you describe the style of this extract?

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(iv) In this recording:

- there are no backing vocals     the backing vocals are singing in harmony with the singer     the backing vocals are singing in unison with the singer and the main vocal line is multitracked

(v) Identify and briefly explain two production techniques used in the recording of *Bohemian Rhapsody*?

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(10)

Q4 An excerpt from *Piano Quartet No 1* by Gerald Barry will be played THREE times.

- There will be a suitable pause after each playing.
- The outline score is printed below.
- Answer the following questions:

Note: On the recording, the melody below is played **three** times. The repeats are **NOT** notated.

(i) Name the two instruments which play at the beginning of the extract.

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(ii) In the opening four bars, the lower instrument repeats a

- two-note motif     three-note motif     five-note motif

(iii) On the first repeat, the three instruments are playing

- legato             staccato             sostenuto

(iv) Briefly describe how the piano is being played.

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(v) Name and explain an instrumental technique that is used elsewhere in the quartet (**not** in this section).

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(10)

**Q5 Irish Music.** Three excerpts, each played THREE times. Each excerpt is based on a version of the tune *The Rights Of Man*.

- Answer **A** and **B**. Note that **B** contains a choice of questions.

**A.** In the case of each excerpt:

- Identify the instrument(s) playing the melody and the instrument(s) playing the accompaniment.
- Describe briefly how the tune is played, commenting specifically on the traditional Irish music features and/or other influences, as appropriate.

<b>Excerpt 1</b>	<b>Instrument(s) playing:</b>
Melody	
Accompaniment	
<b>Treatment of the tune / influences / style:</b>	
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<b>Excerpt 2</b>	<b>Instrument(s) playing:</b>
Melody	
Accompaniment	
<b>Treatment of the tune / influences / style:</b>	
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<b>Excerpt 3</b>	<b>Instrument(s) playing:</b>
Melody	
Accompaniment	
<b>Treatment of the tune / influences / style:</b>	
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**Q6 Aural Skills.** This question is based on **two** excerpts from the musical *Les Miserables* by Claude-Michel Schönberg.

- Answer **A** and **B** and **C**.

**A.** From the features listed below, choose **three features** which are common to both excerpts. Each excerpt is played **TWICE**.

Musical Features	Tick the box if common to both extracts
<i>Unison singing</i>	
<i>A capella singing</i>	
<i>Mixed chorus</i>	
<i>Syncopation</i>	
<i>Dotted rhythm</i>	
$\frac{4}{4}$ time	

**B.** The first excerpt will now be played **THREE** times. The lyrics of the excerpt are printed below. Answer the questions which follow.

1. Do you hear the people sing, singing a song of angry men?
2. It is the music of a people who will not be slaves again.
3. When the beating of your heart echoes the beating of the drums
4. There is life about to start when tomorrow comes.
5. Will you join in our crusade? Who will be strong and stand with me?
6. Beyond the barricade is there a world you long to see?
7. Then join in the fight that will give you the right to be free.
8. Do you hear . . .

(i) What type of voice is singing at the beginning of the excerpt? -----

(ii) Identify **one** change which occurs in the music at line five.

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(iii) What rhythmic effect occurs four times in line seven?

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(iv) In line 1 below, the words at which the chords change are underlined. Underline the three words in line 2 at which the chords change

1. Do you hear the people sing, singing a song of angry men?
2. It is the music of a people who will not be slaves again.

C. The second excerpt will now be played THREE times. The lyrics of the excerpt are printed below. Answer the questions which follow.

1. Drink with me to days gone by.
2. To the life that used to be.
3. At the shrine of friendship never say die.
4. Let the wine of friendship never run dry.
5. Here's to you and here's to me.

(i) The melodies of lines 1 and 2 are an example of

- a sequence       imitation       repetition

(ii) Lines 3 and 4 contain an example of

- a sequence       imitation       repetition

(iii) Using the given rhythm, add the pitch of the missing notes for lines 3 and 4.

At the shrine of friend - ship nev - er say die. Let the wine of friend - ship nev - er run dry.

(iv) The music is written in the key of F. Line 5 is printed below. In the boxes provided write the correct chords. You may use chord symbols or Roman numerals as you wish.

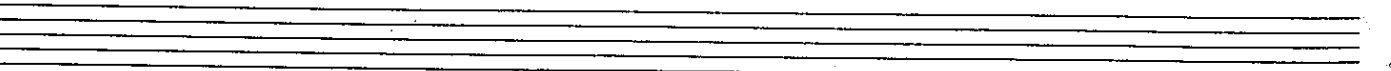
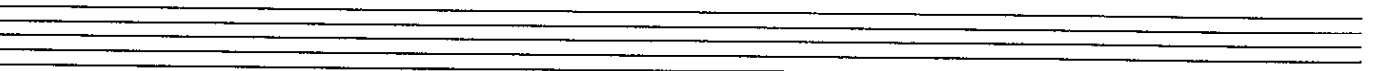
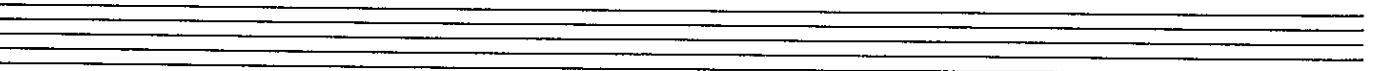
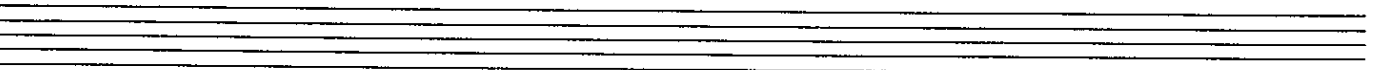
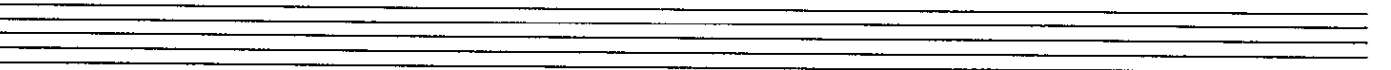
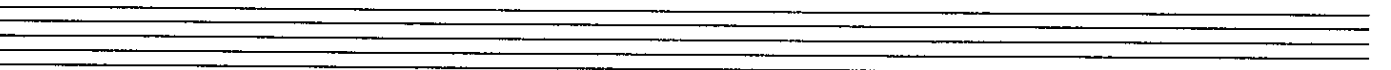
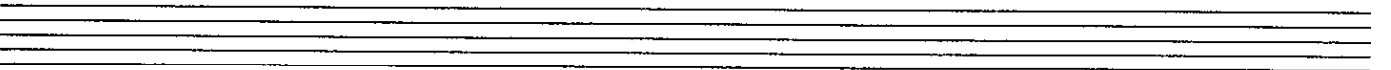
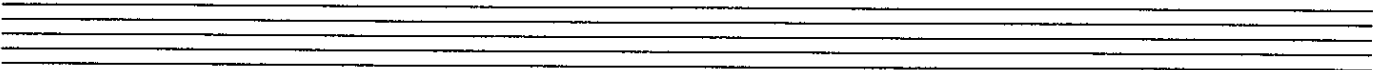
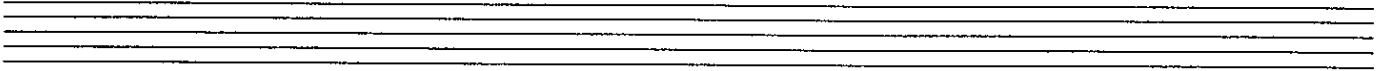
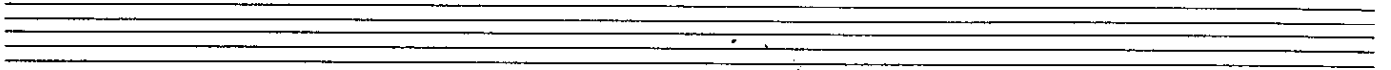
5. Here's to you and here's to me.

(20)

**ROUGH WORK**

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# ROUGH WORK



**ROUGH WORK**

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ROUGH WORK

