



Coimisiún na Scrúduithe Stáit

State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2005

M52

WRITE YOUR EXAMINATION NUMBER HERE 

MUSIC – HIGHER LEVEL

LISTENING – CORE (100 marks)

THURSDAY 23 JUNE – MORNING, 9.30 to 11.00

STAMPA AN IONAIID
(Centre Stamp)

Móriomlán na
Marcanna

DON SCRÚDAITHEOIR

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MÓRIOMLÁN	
GRÁD	

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 recording.
 - 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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Q. 1 An excerpt from *Piano Quartet No. 1* by Gerald Barry.

- The full excerpt will be played ONCE only. Sections A, B and C, taken from this excerpt, will then be played THREE times.
- Answer the questions on page 3.

Section A, Bars 1–26, and its repeat.

Musical notation for Section A, Bars 1–26, and its repeat. The notation is in treble clef and includes various time signatures (3/4, 4/4, 3/4, 4/4). The first staff begins with a first ending bracket and a repeat sign. There are some floating notes above the staff in the first few bars.

Section B, Bars 53–107. On the recording, the melody below (bars 53-70) will be played three times. The repeats are not notated.

Musical notation for Section B, Bars 53–107. The notation is in treble clef and includes various time signatures (3/4, 2/4, 3/4, 3/4). The first staff starts with a 3/4 time signature. The second staff has a 2/4 time signature. The third staff has a 3/4 time signature. The fourth staff has a 3/4 time signature and ends with a triplet of notes.

Section C, Bars 108–154. There is no printed music for this section.

Section A, Bars 1–26, and its repeat.

- (i) Name the tune on which this excerpt is based _____
- (ii) Describe the use of canon in this excerpt.

- (iii) Fill in the missing notes, played by the violin, on the score in bars 4 and 5.

Section B, Bars 53–107.

- (i) The tune is heard three times in this excerpt. Describe two ways in which the *first* playing of the tune differs from the *third*. Refer to both playings in your answer.

- (ii) Fill in the missing time signatures in bars 60, 61 and 62.

Section C, Bars 108–154. There is no printed music for this section. On the recording the melody is played three times.

- (i) Identify and describe an instrumental technique heard in this excerpt.

- (ii) The *second* time the melody is heard, it is played
 an octave lower at the same pitch an octave higher
- (iii) Describe Barry’s use of Irish melodies in his *Piano Quartet No. 1*.

Q. 2 An excerpt from Cantata 78 *Jesu, der du meine Seele* by Bach will be played THREE times.

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

Herr, ich glau - be, hilf mir - Schwa - chen, lass mich ja ver - za - gen nicht;

5 du, du kannst mich stär - ker - ma - chen, wenn mich Sünd' und Tod an - ficht.

9 Dei - ner Gü - te will ich - trau - en, bis ich fröh - lich wer - de_ schau - en

13 dich, Herr Je - su, nach dem Streit in der süs - sen E - wig - keit.

- Answer the following questions

(i) Name the type of voice which sings the melody line in this excerpt _____

Name TWO instruments which double the melody line in this excerpt.

1. _____ 2. _____

(ii) The key of this movement is

B♭ major D minor G minor G major

(iii) Insert the missing rhythm and melody notes on the score in bars 11 and 12.

(iv) Which of the following can be heard in the *continuo* part in bars 13-14?

stepwise movement off-beat crotchets broken chords

(v) Identify the cadences at X and Y.

X _____ Y _____

Q. 3 An excerpt from *Bohemian Rhapsody* by Queen will be played THREE times.

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

1. Mama, just killed a man, Put a gun against his head,
2. Pulled my trigger, now he's dead.
3. Mama, life had just begun, But now I've gone and thrown it all away.
4. Mama, ooh, Didn't mean to make you cry.
5. If I'm not back again this time tomorrow, carry on,
6. Carry on as if nothing really matters.

- Answer the following questions

(i) Name the TWO instruments which accompany the singer in lines 1 and 2.

1. _____ 2. _____

(ii) Circle the word in the text where the cymbals are heard for the first time.

(iii) Identify TWO features of the accompaniment in this excerpt.

(iv) Describe TWO ways in which the music of the *next* verse differs from the verse heard in this excerpt. Refer to *both* verses in your answer.

1. _____

2. _____

(v) Identify TWO recording techniques used in *Bohemian Rhapsody*.

1. _____ 2. _____

Q. 4 An excerpt from the *Romeo and Juliet Fantasy Overture* by Tchaikovsky will be played **THREE** times.

- There will be a suitable pause after each playing.
- The outline score of bars 1-4 of the excerpt is printed below.



- Answer the following questions

(i) From which section of the work is this excerpt taken? _____

(ii) The theme heard in this excerpt is known as _____

(iii) Describe ONE rhythmic feature of this theme.

(iv) A canon is heard towards the end of the excerpt. Identify TWO instruments which play in canon.

1. _____ 2. _____

Which of the following is played by the violins during the canon?

- broken chords semiquaver scale passages syncopated rhythms

(v) The style of this work is Romantic. Identify and describe two features of this style which are present in this overture.

(10)

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Q. 5 Irish Music. Answer A and B. Note that B contains a choice of questions.

A. You will hear THREE excerpts, each played THREE times.

Excerpt 1

(i) Name the two instruments playing the melody.

1. _____ 2. _____

Name one instrument playing the accompaniment _____

(ii) Identify this type of dance tune and its time signature.

Dance: _____ Time signature: _____

(iii) Write two bars of rhythm associated with this type of dance.

Excerpt 2

(i) Identify the style of singing in this excerpt _____

(ii) Name three features of this style of singing heard *in this excerpt*.

1. _____

2. _____

3. _____

(iii) The range of the music in this excerpt is

a sixth

an octave

more than an octave

Excerpt 3

(i) Using letters, write down the form of the verse _____

(ii) Identify four instruments in this excerpt. 1. _____ 2. _____

3. _____ 4. _____

(iii) Describe TWO differences between the arrangements of verse 1 and verse 2. You must refer to *both* verses in your answer.

B. Answer ONE of the following.

(i) Discuss regional performing styles in the context of Irish traditional music. In your answer, refer to a performer from each of the regions which you mention and to specific musical examples.

OR

(ii) Give an account of the Irish jig, reel and hornpipe. In each case, refer to the time signature, rhythm and structure. Include a musical example for each dance.

OR

(iii) Write an account of a group you have studied in the context of Irish traditional music. In your answer, refer to the style of music performed by the group and to specific musical examples.

OR

(iv) Discuss some of the developments that have taken place in Irish traditional music in the 20th century. In your answer, refer to specific musical examples.

Q. 6 Aural Skills. This question is based on the *Hallelujah* chorus from Handel's oratorio *Messiah*.

- The full excerpt will be played ONCE only. Sections A, B and C, taken from this excerpt, will then be played THREE times.
- Answer the questions on each section.

Section A

- The first 8 bars sung by SATB choir are printed below. They are preceded by an orchestral introduction.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah!

(i) How many bars of music are played in the introduction before the choir begins to sing?

(ii) The rhythm of the bass part at X is

(iii) Circle one bar on the score above where syncopation occurs.

Section B

- The first 11 bars of the second section are printed below.

For the Lord God Om - ni - po - tent reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah! For the Lord God Om - ni - po - tent reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah! For the Lord Hal - le - lu - jah, Hal - le - lu - jah!

- (i) The voices in bar 12 sing in
 unison thirds fifths
- (ii) Complete the eight missing melody notes in bars 17–19 on the score.
- (iii) Which brass instrument sometimes doubles the melody in this section?

Section C

- The opening lyrics of the text are printed below.
- There is no printed music for this section.

Line 1: The Kingdom of this world is become
 Line 2: The Kingdom of our Lord and of His Christ, and of His Christ
 Line 3: And He shall reign for ever and ever ...

- (i) Identify two ways in which the music of line 2 differs from the music of line 1.

- (ii) In which order do the voices (sopranos, altos, tenors, basses) enter starting at line three-
 ‘And He shall reign for ever and ever’?

1. ----- 2. -----
 3. ----- 4. -----

- (iii) Describe how Handel conveys a triumphant mood in this section.

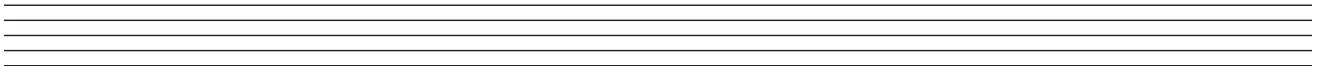
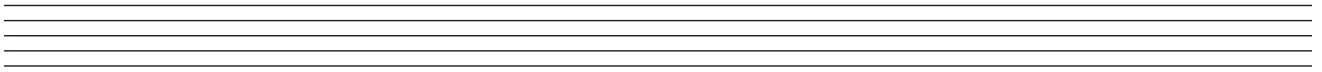
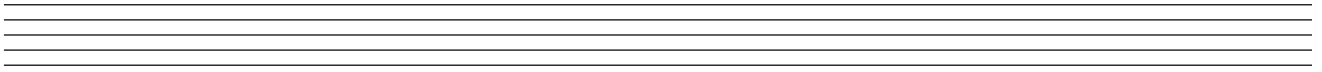
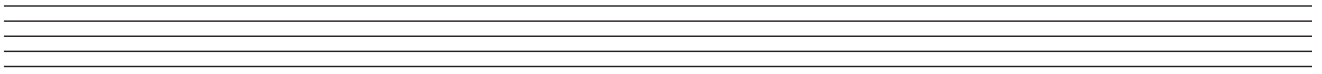
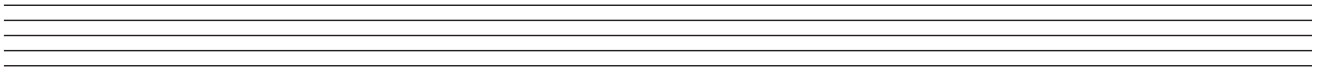
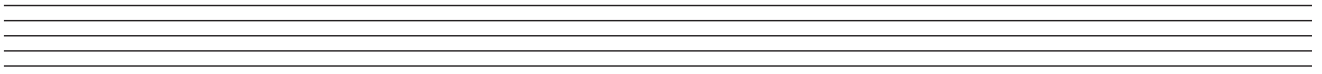
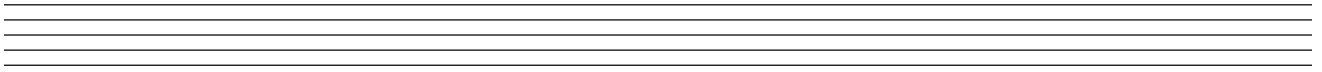
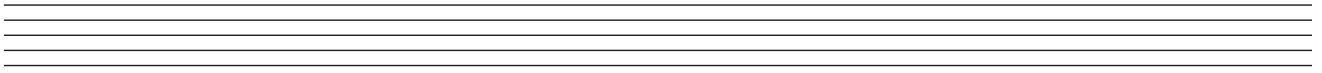
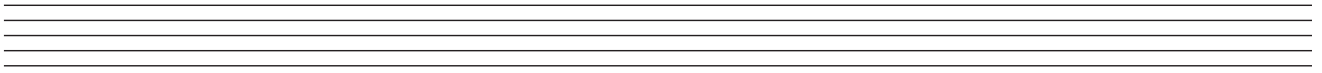
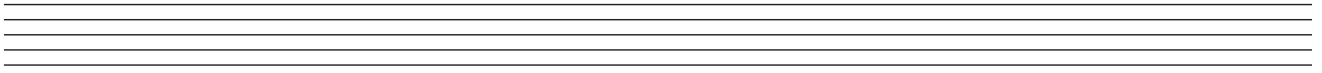
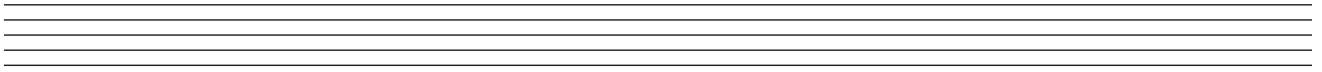
ROUGH WORK

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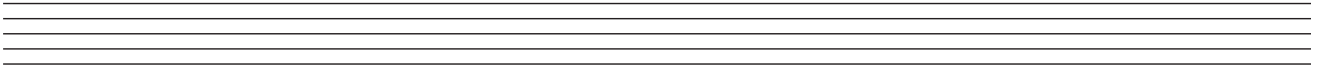
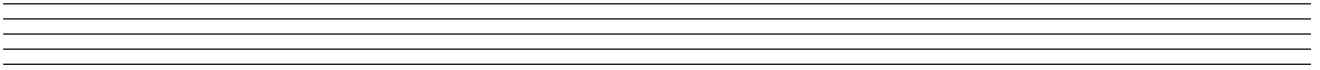
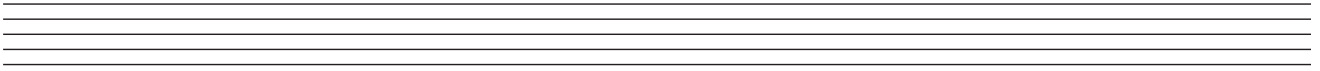
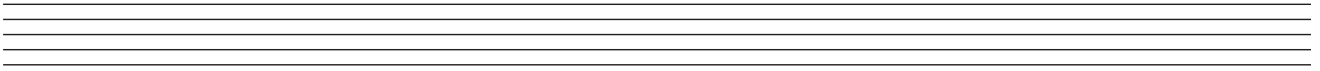
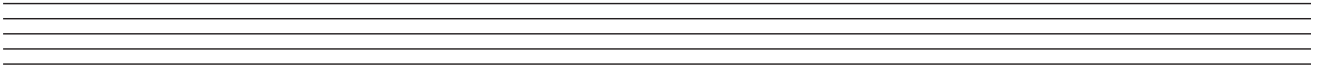
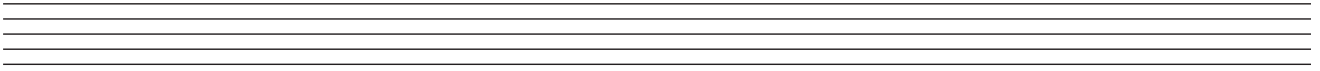
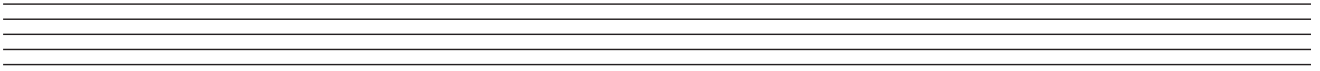
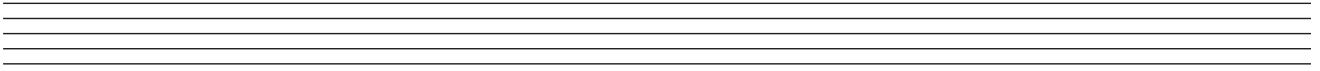
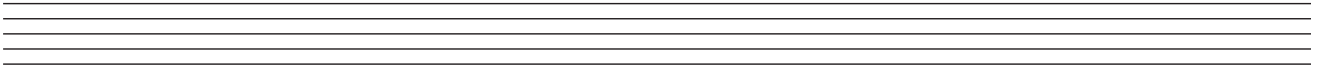
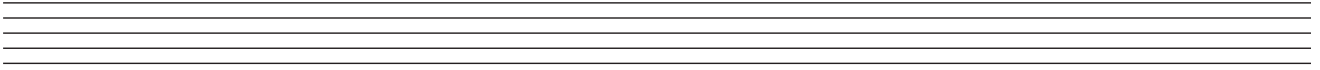
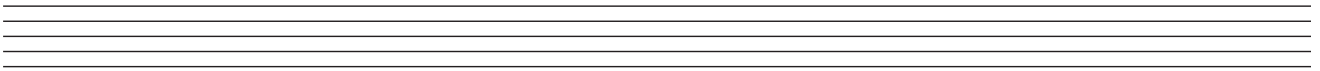
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