



Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2006

M52

WRITE YOUR EXAMINATION NUMBER HERE 

MUSIC – HIGHER LEVEL
LISTENING – CORE (100 marks)
THURSDAY 22 JUNE – MORNING, 9.30 to 11.00

STAMPA AN IONAIID
(Centre Stamp)

DON SCRÚDAITHEOIR

Móriomlán na
Marcanna

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.

CEIST	MARC
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MÓRIOMLÁN	
GRÁD	

Q. 1 An excerpt from the Cantata *Jesu, der du meine Seele* by Bach.

- The full excerpt will be played ONCE only. Sections A, B and C, taken from this excerpt, will then be played THREE times. There is a twenty second gap between each playing of the music in this question.
- Answer the questions on page 3.

Section A, Bars 1–26



Dein Blut, so mei - ne_ Schuld durch streicht,
dein
Blut, so mei - ne_ Schuld durch streicht, macht mir_ das Her-ze wie - der leicht,
macht mir_ das Her-ze wie - der leicht und spricht mich frei, und spricht mich_ frei.

Section B, Bars 27–42



Ruft
mich der Höll - en Herr - zum Strei-te, zum Strei-te zum Strei-te zum
Strei - - - te, so ste - het Je - sus mir zu_ Sei-te daß
ich be-herzt, be-herzt, be-herzt und sieg - haft, be-herzt und sieg - haft sei

Section C, Bars 43–73. There is no printed music for this section

Section A, Bars 1–26.

- (i) From which movement is this excerpt taken? _____
- (ii) Identify the type of voice heard in this excerpt. _____
- (iii) Name the three instruments which play in this excerpt.
1. _____ 2. _____ 3. _____

Section B, Bars 27–42.

- (i) Insert the missing rests at **X** and **Y** on the score.
- (ii) Identify the cadence at the end of the excerpt (marked **Z** on the score). Do not use chord symbols or Roman numerals.

- (iii) Describe Bach's use of word painting in this excerpt.

Section C, Bars 43–73. There is no printed music for this section.

- (i) The texture for most of this excerpt (bars 43–62) is best described as
 monophonic homophonic polyphonic
Give a reason for your answer _____

 - (ii) Identify **two** features of the vocal line in this excerpt.
1. _____ 2. _____
 - (iii) Identify and describe the form of this movement.

- Name another movement from this Cantata which has the same form.

Q. 2 An excerpt from *Bohemian Rhapsody* by Freddie Mercury will be played THREE times.

- There is a twenty second gap between each playing of the music in this question.
- The opening lyrics are printed below.

1. I see a little silhouette of a man,
2. Scaramouche, Scaramouche, will you do the Fandango.
3. Thunderbolt and lightning, very, very fright'ning me.
4. Galileo. Galileo. Galileo. Galileo. Galileo Figaro Magnifico.

- Answer the following questions:

(i) Briefly describe the piano accompaniment in the opening two bars of the excerpt.

(ii) Circle the word in the lyrics where the drums are heard for the first time.

(iii) Describe **one** way in which the music reflects the lyrics in line 3.

(iv) This section has been described as operatic. Give **two** reasons to support this statement.

1. -----
2. -----

(v) Identify **two** other styles of music in *Bohemian Rhapsody*.
In each case, give **one** feature of that style which is present in the song.

Style	Feature

Q. 3 An excerpt from *Romeo and Juliet Fantasy Overture* by Tchaikovsky will be played **THREE** times.

- There is a twenty second gap between each playing of the music in this question.
- The outline score is printed below.

• Answer the following questions:

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

(ii) Name the percussion instrument in bars 1–10. _____

Describe one rhythmic feature of the percussion in bars 1–10.

(iii) Describe **one** change in the instrumentation from bar 10.

(iv) Insert the eight missing melody notes in bars 11–15 on the score above.

(v) Describe the music which immediately **follows** this excerpt in the work.

Q. 4 An excerpt from *Piano Quartet No. 1* by Gerald Barry will be played **THREE** times.

- There is a twenty second gap between each playing of the music in this question.
- The full excerpt is 32 bars long. The outline score of bars 1–16 of the excerpt is printed below.

• Answer the following questions:

- (i) The texture of bars 1–16 is polyphonic. Explain with reference to the excerpt.

- (ii) Insert the missing time signatures on the score in bars 13, 14 and 15.

- (iii) Identify **two** features which are present in this excerpt from the following list:

- | | | |
|---------------------------------------|--|------------------------------------|
| <input type="checkbox"/> augmentation | <input type="checkbox"/> retrograde | <input type="checkbox"/> canon |
| <input type="checkbox"/> harmonics | <input type="checkbox"/> senza vibrato | <input type="checkbox"/> flautando |

- (iv) Describe **two** ways in which the music in bars 1–16 differs from the music in bars 17–32. Refer to both sections in your answer.

1. -----

2. -----

- (v) Describe your personal response to Barry's *Piano Quartet No. 1*. Refer to features of the work in your answer.

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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. There is a twenty second gap between each playing of the music in this question.

Excerpt 1 – Two verses of *Ó Bhéal go Béal*.

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

Name **two** features of this style of singing as heard **in this excerpt**.

1. _____

2. _____

(ii) Identify the tonality of the excerpt. _____

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

Excerpt 2

(i) Identify the type of dance in this excerpt and its time signature.

Dance: _____ Time signature: _____

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

(iii) Name **three** other types of dance found in Irish traditional music. In each case, give the appropriate time signature.

1. _____ 2. _____ 3. _____

Excerpt 3

(i) Identify three different instruments which play the **melody** in the order in which they enter.

1. _____ 2. _____ 3. _____

(ii) Identify the two **percussion** instruments in the order in which they enter.

1. _____ 2. _____

(iii) Identify two **non-traditional** features of the style of music in this excerpt.

1. _____

2. _____

Q. 6 Aural Skills. This question is based on two versions of the song *Michelle* by Lennon and McCartney.

- The music in each section will be played **THREE** times. There is a twenty second gap between each playing of the music in this question.
- Answer the questions on each section.

Section A

- The lyrics of this section are printed below.

┌─── A ──┐
┌─── B ──┐
 Michelle, ma belle, these are words that go together well, my Michelle

┌─── C ──┐
 Michelle, ma belle, sont les mots qui vont très bien ensemble, très bien ensemble

(i) The excerpt is in $\frac{4}{4}$ time. How many bars of music are played in the introduction, before the vocals begin?

(ii) The rhythm in the introduction moves in

crotchets quavers semiquavers

(iii) Which of the following features is heard at **A**, **B** and **C** in the lyrics above?

A	<input type="checkbox"/> triplet rhythm	<input type="checkbox"/> downward leap of a 4th	<input type="checkbox"/> syncopation
B	<input type="checkbox"/> triplet rhythm	<input type="checkbox"/> downward leap of a 4th	<input type="checkbox"/> syncopation
C	<input type="checkbox"/> triplet rhythm	<input type="checkbox"/> downward leap of a 4th	<input type="checkbox"/> syncopation

Section B

- The outline score is printed below.

- (i) Mark clearly on the score with an **X** where backing vocals are heard for the first time in this section.
- (ii) Which of the following is heard in the accompaniment at **Y**?
 - descending arpeggio
 - descending chromatic line
 - descending glissando
- (iii) Identify the cadence at **Z**. Do not use chord symbols or Roman numerals.

Section C

- Another version of *Michelle* by Lennon and McCartney. There is no printed music for this section.

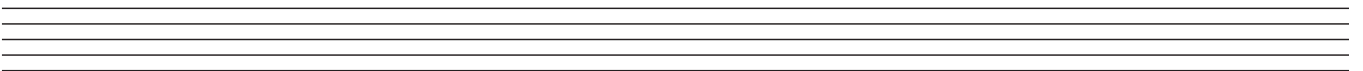
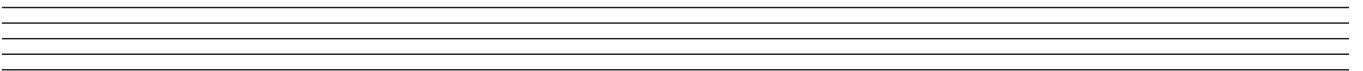
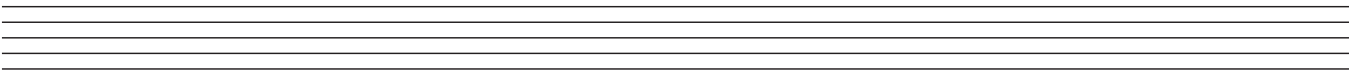
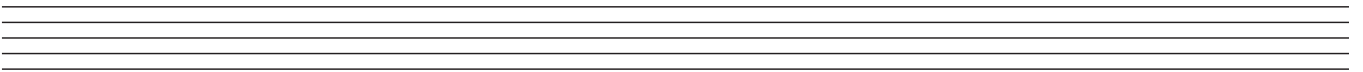
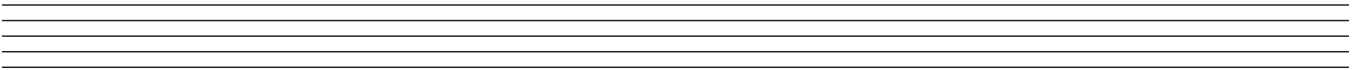
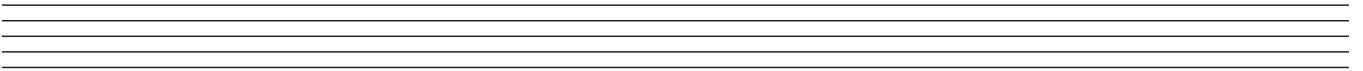
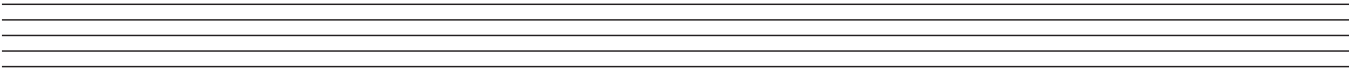
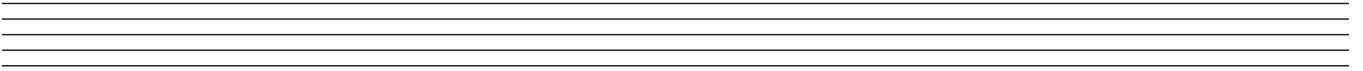
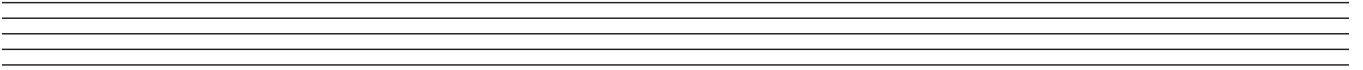
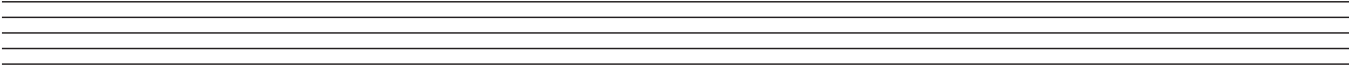
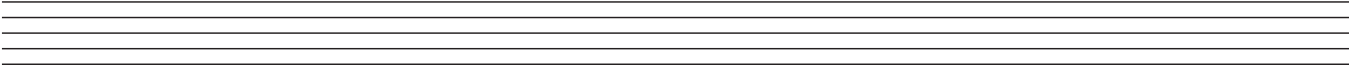
- (i) Describe the music heard in this except under each of the following headings:

<p>(a) Instrumentation: -----</p> <p>-----</p> <p>-----</p> <p>-----</p>
<p>(b) Texture: -----</p> <p>-----</p> <p>-----</p> <p>-----</p>
<p>(c) Style: -----</p> <p>-----</p> <p>-----</p> <p>-----</p>

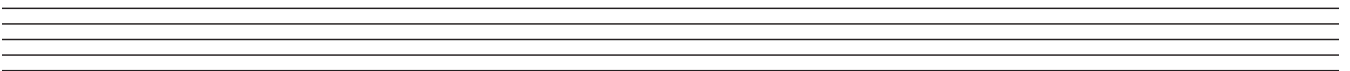
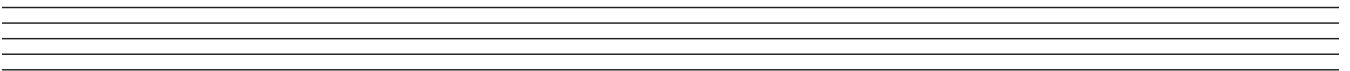
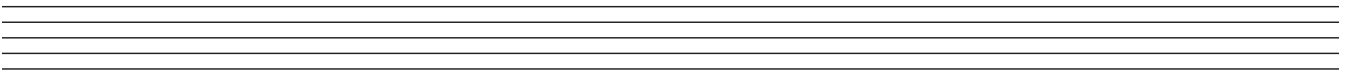
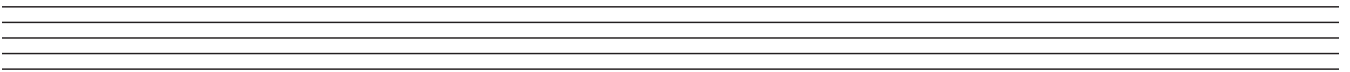
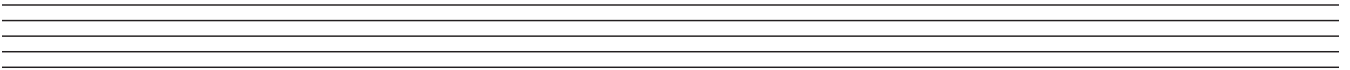
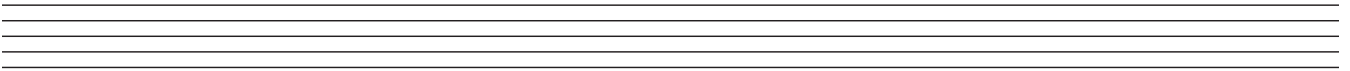
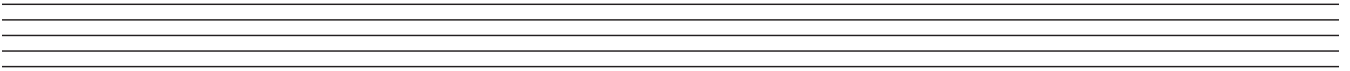
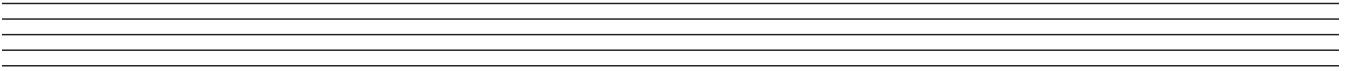
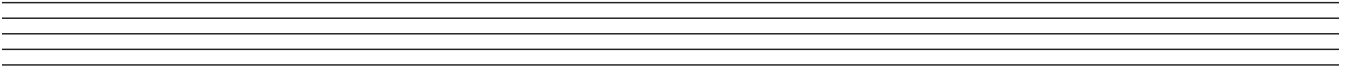
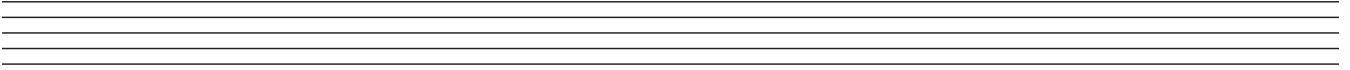
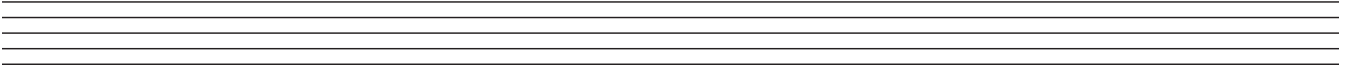
ROUGH WORK

A series of 25 horizontal dashed lines spanning the width of the page, intended for rough work or calculations.

ROUGH WORK



ROUGH WORK



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