

287

MUSIC, AURAL EXAMINATION

WEDNESDAY, 14 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

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.
- . Distribute music manuscript paper among the candidates.

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.

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. 2.41 - 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. 2.51 - 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. 3.04 - 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, 1997

Write your EXAMINATION NUMBER here. 

MUSIC – ORDINARY LEVEL

AURAL EXAMINATION (110 Marks)

WEDNESDAY, 14 MAY – AFTERNOON, 2.00 to 3.30

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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.*

Ceist	Marc
1	
2	
3	
4	
5	
6	
7	
Iomlán	
Grád	

1 On this first recording, you will hear FIVE excerpts, FOUR of which are taken from your set works. Each excerpt will be played TWICE.

In the case of any THREE of the first four, 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 part of the piece is the excerpt taken?

C What is the title of the third piece?

Who composed the music?

From what movement is the excerpt taken?

D What is the title of the fourth piece?

Who composed the music?

From what part of the piece is the excerpt taken?

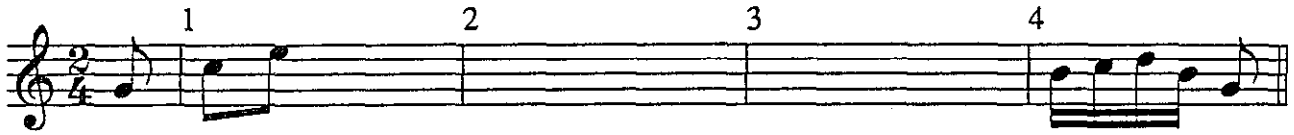
E Do not attempt this excerpt. Use the time to check excerpts 1 to 4, if you wish.

(27 marks)

- 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 quavers, is printed below.

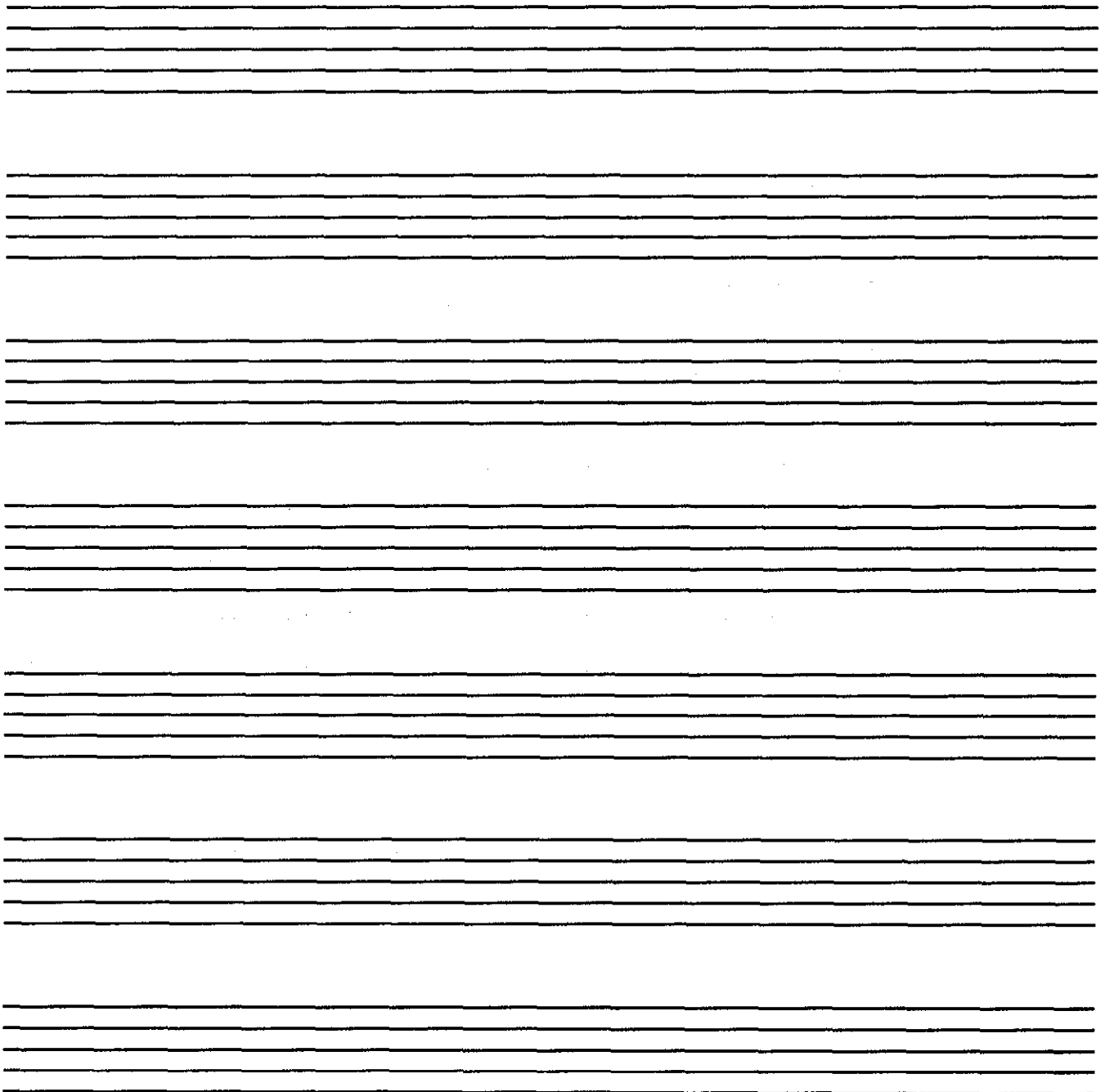
Complete the melody by writing down the pitch and the rhythm of the notes missing from bars 1, 2 and 3.

Allegro



(12 marks)

ROUGH WORK



3 An excerpt from Mozart's *Piano Concerto K.467* will now be played **THREE** times. A score is provided for you on pages (ii) and (iii) of the **INSET**.

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

A The opening melody is repeated later in the excerpt. Which instrument plays the melody the second time?

.....

B State which **THREE** families of instruments are playing at bar 8?

.....

.....

.....

C The texture of this excerpt can best be described as:

a melody with accompaniment

imitating melodies

the same melody in all instruments

D (i) Name the instruments which play *pizzicato* in bar 1.

.....

.....

(ii) State which ones play an octave lower than written in this bar.

.....

(14 marks)

4 The following (harmonised) melody will now be played FOUR times, with a pause at the end of each phrase.

Circle or underline each cadence in the table below.

- | | | | | |
|---|----------------------------------|------------------------------------|---------------------------------|--------------------------------------|
| A | <input type="checkbox"/> perfect | <input type="checkbox"/> imperfect | <input type="checkbox"/> plagal | <input type="checkbox"/> interrupted |
| B | <input type="checkbox"/> perfect | <input type="checkbox"/> imperfect | <input type="checkbox"/> plagal | <input type="checkbox"/> interrupted |
| C | <input type="checkbox"/> perfect | <input type="checkbox"/> imperfect | <input type="checkbox"/> plagal | <input type="checkbox"/> interrupted |
| D | <input type="checkbox"/> perfect | <input type="checkbox"/> imperfect | <input type="checkbox"/> plagal | <input type="checkbox"/> interrupted |

(16 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.

Mai

May

Puisque Mai tout en fleurs dans le pres nous reclame,
 Viens, ne te lasse pas de meler a ton ame
 La campagne, les bois, les ombrages charmants,

 Les larges clairs de lune au bord des flots dormants;

 Le sentier qui finit ou le chemin commence,
 Et l'air et le printemps er l'horizon immense,

 L'horizon que ce monde attache humble et joyeux,

 Comme une levre au bas de la robe des cieux.

As May all in flower calls us to the meadows,
 Come, do not cease to bring close to your heart
 The countryside, the woods, the charming
 shades,
 The vast reflection of the moon over the shores
 of sleepy rivers;
 The path that ends where the road begins,
 And the air, the Spring and the immense
 horizon
 The horizon, modest and cheerful, which the
 world places
 As a lip at the bottom of the gown of the skies.

Answer the following questions about the song:

- A This song is sung by a soprano an alto a tenor a bass
- B This song was written
 around 1665 1765 1865 1965
- C The composer is Haydn Bach Fauré Schumann
- D Briefly describe the role of the piano in the song.

(12 marks)

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

Identify any **TWO** of the **THREE** excerpts and write down their names in the spaces provided. In each case, give **ONE** reason for your choice.

Sibelius	Symphony no. 2 (<i>Finale</i>)
Bartok	Violin Concerto no. 2 (2 nd movement)
Rossini	Overture <i>The Italian Girl in Algiers</i>
Haydn	Symphony no. 102 (3 rd movement)
Handel	Overture <i>Messiah</i>
Vivaldi	<i>The Four Seasons: Winter</i> (2 nd movement)

A Name of the piece: _____

Reason for your choice: _____

B Name of the piece: _____

Reason for your choice: _____

C Name of the piece: _____

Reason for your choice: _____

(15 marks)

7 The following excerpt from a piece by Schubert will be played FIVE times on the piano with suitable intervals between each playing. Part of the excerpt is printed below.

A Fill in the missing time signature.

B Complete the rhythmic notation of bars 1, 2 and 3 on the staff below.

Moderato

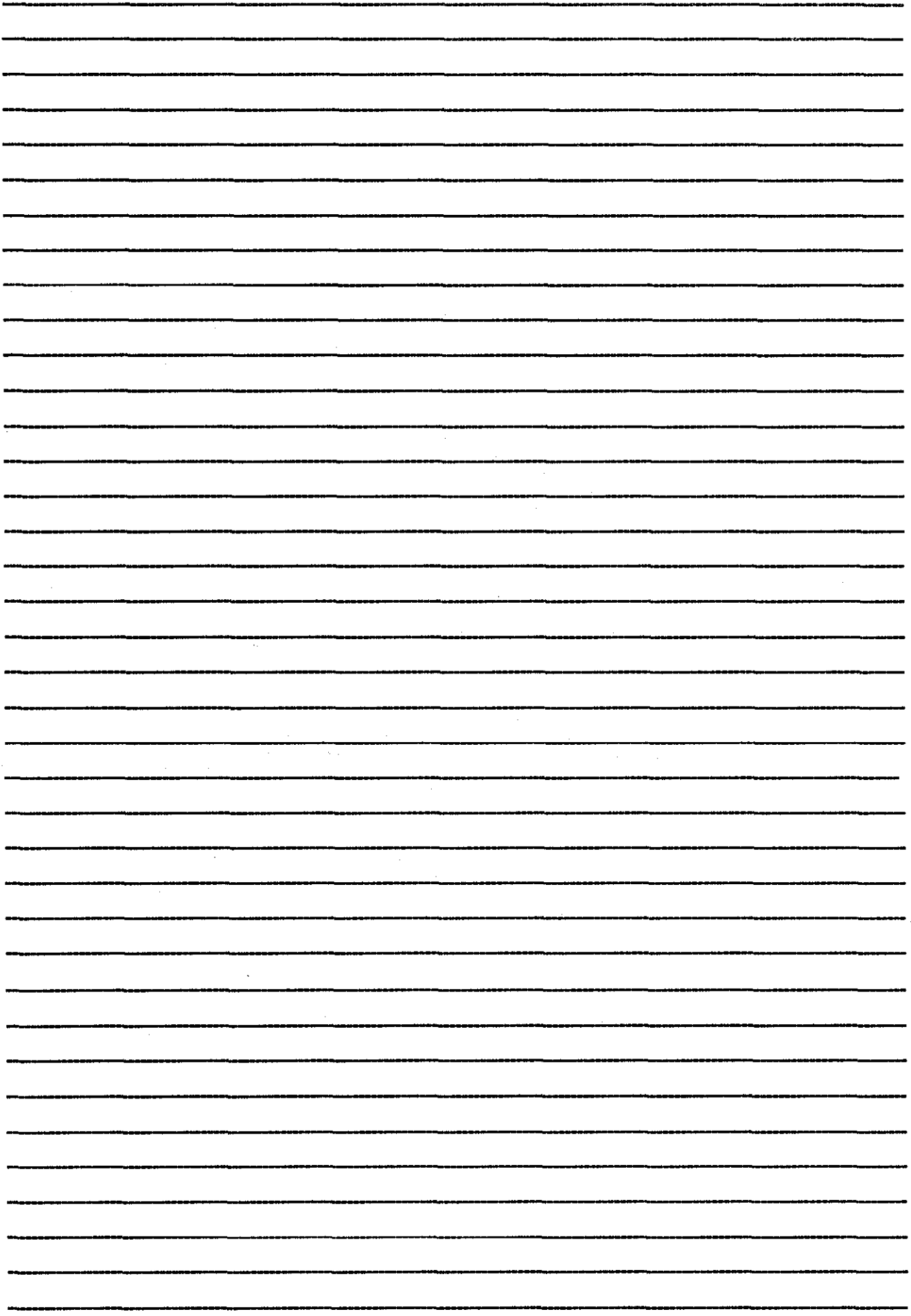


(14 marks)

ROUGH WORK

Handwriting practice lines consisting of multiple sets of three horizontal dashed lines.

Blank lined writing area consisting of multiple sets of horizontal lines.



Blank lined page for writing.

LEAVING CERTIFICATE EXAMINATION, 1997

2528

MUSIC – ORDINARY LEVEL

AURAL EXAMINATION (110 Marks)

WEDNESDAY, 14 MAY – AFTERNOON, 2.00 to 3.30

INSET

- An excerpt from Piano Concerto K.467 by Mozart*
- This excerpt is for Question 3 only.*
- See Page 4 of 11 of the QUESTION-ANSWER BOOK.*

Andante

TUTTI

2

3

4

5

6

7

Flauto
2 Oboi
2 Fagotti
2 Corni in F
Klavier

Violino I
Violino II
Viola
Violoncello e Contrabbasso

Con Sordino
p
pizz.

Fl.
Ob.
Fag.
Cor (F)
Vln.
Vla.
Vic. e Cb.

8 9 10 11 12 13

sfp
ff
f
f
f
f
f

Fl.
Ob.
Fag.
Cor (F)
Vln.
Vla.
Vic. e Cb.

14 15 16 17 18

1.

19 20 21 22

Fl.
Ob.
Fag.
Cor (F)
Vln.
Vla.
Vlc. e Cb.

Detailed description: This system contains measures 19 through 22. The woodwinds (Flute, Oboe, Bassoon, and Cor Anglais) play a melodic line with triplets and slurs. The strings (Violins, Violas, and Cellos/Double Basses) provide a rhythmic accompaniment with eighth notes and triplets. The piano part features a complex texture with triplets and slurs.

23 SOLO 24 25

Fl.
Ob.
Fag.
Cor (F)
Klav.
Vln. pizz.
Vla. pizz.
Vlc. e Cb. pizz.

Detailed description: This system contains measures 23 through 25. Measures 23-25 are marked as a 'SOLO' for the Flute. The woodwinds (Oboe, Bassoon, and Cor Anglais) are silent. The piano part continues with its complex texture. The strings (Violins, Violas, and Cellos/Double Basses) play a pizzicato accompaniment.

26 27 28 29

Klav.
Vln.
Vla.
Vlc. e Cb.

Detailed description: This system contains measures 26 through 29. The piano part continues with its complex texture. The strings (Violins, Violas, and Cellos/Double Basses) play a pizzicato accompaniment.