

AN ROINN OIDEACHAIS AGUS EOLAÍOCHTA

LEAVING CERTIFICATE EXAMINATION 2001

M51

2191

EXAMINATION NUMBER



MUSIC – ORDINARY LEVEL

LISTENING (100 marks)

THURSDAY 21 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 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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MÓRIOMLÁN	
GRÁD	

Q1 An excerpt from Bach's *Jesu, der du Meine Seele*

- 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 49–73)

49

aus des Teu-fels finst - rer_ Höh - - aus des Teu-fels finst - rer_ Höh - (- - - le,)

57

le und der schwe-ren See-len - not, ___ und der ___ schwe - ren ___ See - len - und der (- not,)

66

schwe - ren ___ See - len - not

Section B (Bars 73–89)

73

kräf-tig - lich her-aus-ge - ris - sen, kräf-tig-lich her - aus - - - - ge - ris -

79

- sen, her-aus - - - - ge - ris-sen, her - aus, ___ her - aus, ___

83

her - aus, ___ her-aus - ge - ris-sen,

Section C (Bars 89–99)

89

und mich Sol-ches las-sen wis-sen, mich Sol - - - - ches las-sen wis - sen, mich Sol -

93

- - - ches las - sen wis - und mich sol - ches las - sen wis - sen, (- sen,)

Section A, (Bars 49–73)

(i) From which movement is the excerpt taken?

- 1st 2nd 3rd

(ii) The voice which enters at bar 49 is

- a soprano an alto a tenor

(iii) In bar 53, a woodwind instrument plays the same melody as the soprano voice.
This instrument is the

- flute oboe bassoon

Section B, (Bars 73–89)

(i) Which of the following voices enters at the beginning of bar 81?

- a tenor an alto a soprano

(ii) Fill in the missing rhythm on the score in bars 85, 86 and 87.

(iii) The cadence that finishes this section is

- perfect (V–I) imperfect (I–V) interrupted (V–vi)

Section C, (Bars 89–99)

(i) A new, independent melodic idea begins at bar 89, on the words ‘und mich’.
It is based on

- a rising 2nd a rising 4th a rising 6th

(ii) The cadence at the end of the excerpt (between bars 89 and 90) is

- imperfect (I–V) plagal (IV–I) perfect (V–I)

(iii) Explain the following terms:

(a) Pedal note _____

(b) Figured bass _____

Q. 2 An excerpt from *Romeo and Juliet* Fantasy Overture by Tchaikovsky will be played **THREE** times.

- There will be a suitable pause after each playing.
- There is no printed music for this section.

• Answer the following questions:

(i) The melody in this section is known as:

- The Love theme The Strife theme The Friar Lawrence theme

(ii) Which family of instruments plays the melody in the opening bars?

(iii) Describe how the accompanying instruments are played in the opening bars of the excerpt.

(iv) Identify the percussion instrument(s) heard at the end of the excerpt:

- cymbal timpani snare drum

(v) In the excerpt, the harp:

- plays broken chords
 plays a simple melodic line
 does not play

(10)

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. Is this the real life? Is this just fatasy?
2. Caught in a land-slide, no escape from reality.
3. Open your eyes, look up to the skies and see.
4. I'm just a poor boy, I need no sympathy.
5. Because I'm easy come, easy go.
6. Little high, little low.
7. Anyway the wind blows doesn't really matter to me. To me.

- Answer the following questions:

(i) The performance style of the vocal section of this excerpt is best described as

- hard rock pop ballad slow rock

(ii) Lines 1 and 2 of the lyric are performed *a capella*. What does this mean?

(iii) What instrument enters on the third line of the lyrics?

(iv) What instrument enters on line seven of the lyrics?

(v) Briefly describe the music immediately *after* this excerpt.

(10)

Q. 4 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.

458

463

(i) How many instruments are playing in this excerpt?

2

3

4

(ii) Fill in the missing time signature in bar 458.

(iii) The word *flautando* appears on the score. What does this mean?

(iv) Identify one bar in this excerpt where each of the following appears:

Triplet quavers -----

Three quaver beats in a bar -----

(v) Mention two features of Gerald Barry's style of composition in this excerpt, apart from those mentioned above.

(10)

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Q.5 Irish Music. This question is based on three excerpts.

- Answer A, B and C.

A. You will hear excerpt one played **THREE** times.

(i) This piece is an example of

- a reel a jig a hornpipe a polka

(ii) Name two instruments playing the melody in this excerpt.

(iii) Identify two features of Irish traditional music in this excerpt.

B. You will hear excerpt two played **THREE** times.

(i) Name the instrument playing the melody in this excerpt.

(ii) Name any four accompanying instruments in the excerpt.

(iii) This recording has been most influenced by

- jazz pop rock classical

Give a reason for your answer.

C. You will hear excerpt three played **THREE** times.

(i) This piece is an example of

a jig a reel a hornpipe an air

(ii) Name two traditional instruments playing in this excerpt.

(iii) Identify two features of this excerpt not normally found in Irish traditional music

(25)

Q.6 Aural Skills. This question is based on *Pie Jesu (Requiem)* by Fauré (Excerpt A) and Lloyd Webber (Excerpt B). Each excerpt will be played **THREE** times.

• Answer A and B.

A. This excerpt will be played **THREE** times.

Pi - e Je - su Do - mi-ne. Do - na_ e - is re - qui-em, Do - na_ e - is
 re - qui - em. Pi - e Je - su Do - mi - ne,
 do - na_ e - is re - qui-em do - na_ e - is re - qui-em, do -
 - na_ e - is Do - mi - ne, do - na e - is re - qui-em, sem - pi - ter - nam re - qui-em,
 sem - pi - ter - nam re - qui-em, sem - pi - ter - nam re - qui-em, Pi - e, pi - e Je - su.

(i) The soloist is

- a boy soprano
 an alto
 a tenor
 a bass

(ii) Add stems and beams to complete the rhythms under the brackets in bars 4, 5 and 6.

(iii) The tempo (speed) is best described as

- Allegro
 Adagio
 Moderato

(iv) Describe briefly what you hear in bars 8, 9 and 10.

(v) How does the music reflect the text '*Holy Jesus . . . give them rest.*'?

B. This excerpt will now be played **THREE** times.

(i) The vocal part is performed by

- a soprano a boy soprano and a female soprano a soprano, an alto and a tenor

(ii) Name two instruments playing the accompaniment.

(iii) The time signature of the excerpt is

- $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

(iv) Identify one difference between the first and second verse.

(v) The texture of the excerpt is best described as:

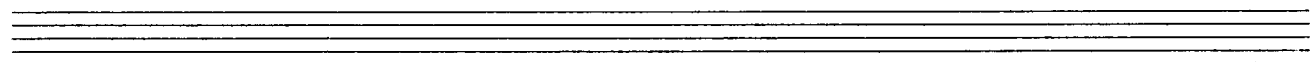
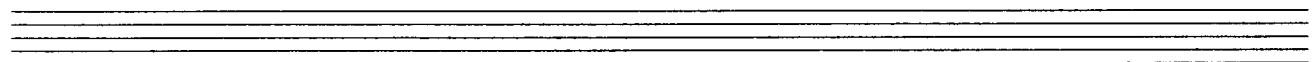
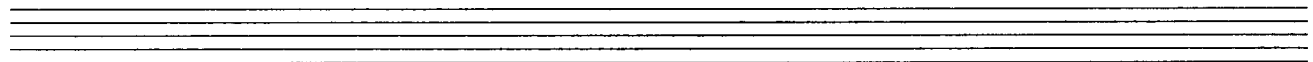
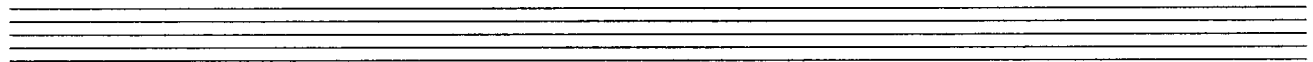
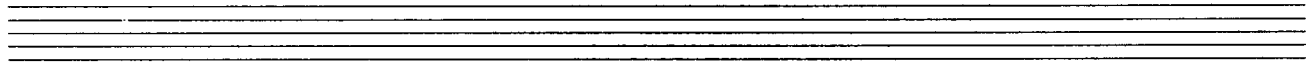
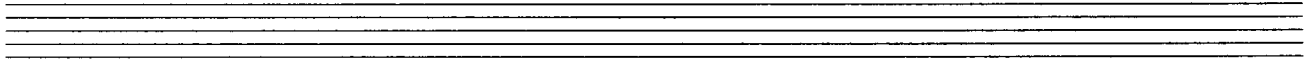
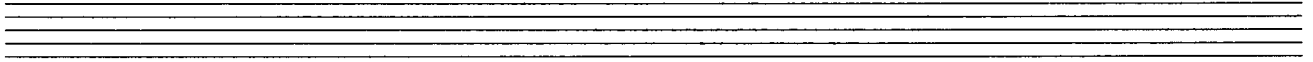
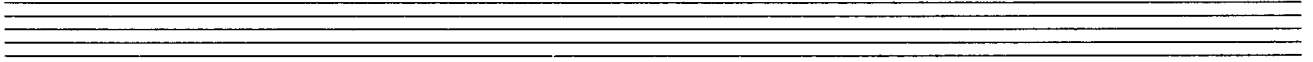
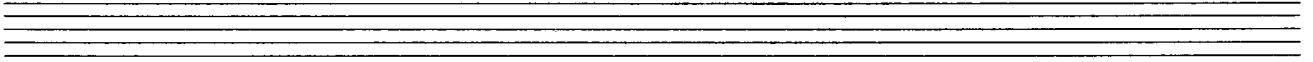
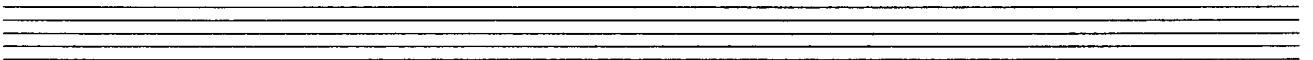
- monophonic – a single line melody
 polyphonic – melodies combining and imitating one another
 homophonic – melody supported by chordal accompaniment

(20)

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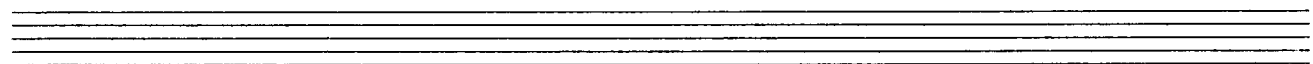
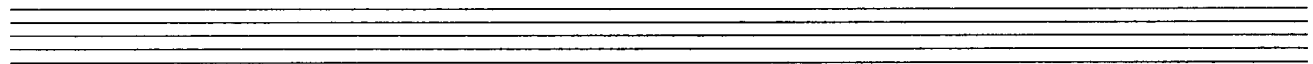
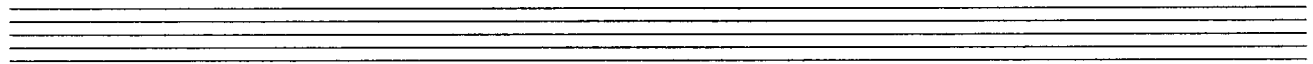
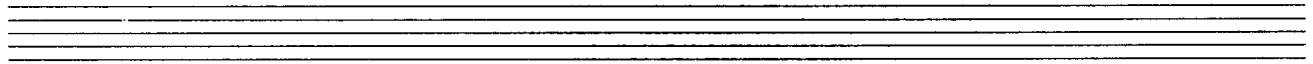
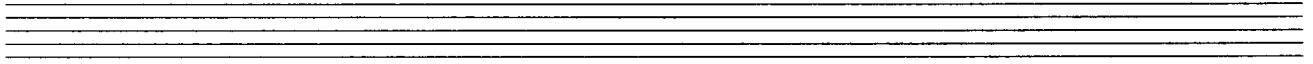
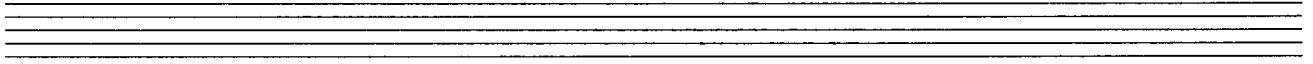
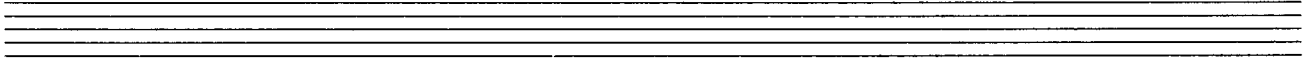
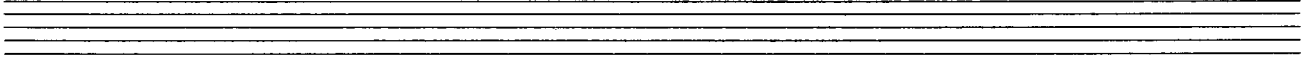
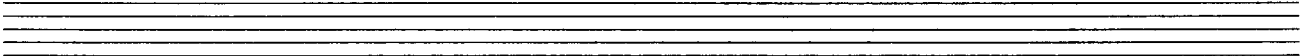
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