



Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2005

M51

WRITE YOUR EXAMINATION NUMBER HERE 

MUSIC – ORDINARY 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, tick 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 written on a single treble clef staff in 3/4 time. It begins with a first ending bracket over the first two bars. The piece features various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#). The section concludes with a double bar line and repeat dots.

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 written on a single treble clef staff. It begins with a whole rest in bar 53. The melody consists of eighth and sixteenth notes, with various rests. The key signature has one sharp (F#). The time signature changes from 3/4 to 2/4 at bar 58, to 5/8 at bar 63, to 3/4 at bar 67, and back to 2/4 at bar 70. The section ends with a double bar line and repeat dots.

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

Section A, Bars 1–26, and its repeat.

- (i) The tune on which this excerpt is based is
- Lord Mayo’s Delight Sí Bheag, Sí Mhór Carolan’s Concerto
- (ii) Name the four instruments playing in this excerpt
1. _____ 2. _____
3. _____ 4. _____
- (iii) Add stems to fill in the missing rhythm on the score in bars 4 and 5.

Section B, Bars 53–107.

- (i) Fill in the missing time signature on the score at the start of the excerpt.
- (ii) The instruments at the start of the excerpt play *senza vibrato*. Explain the term *senza vibrato*.
-
- (iii) Describe the technique in the piano part in this section.
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Section C, Bars 108–154. There is no printed music for this section.

- (i) The music in this section is best described as
- monophonic polyphonic homophonic
- (ii) The melody in this excerpt is heard
- twice three times four times
- (iii) Describe two features of Gerald Barry’s style of composition in his *Piano Quartet No. 1*.
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-
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(25)

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 Sund' 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) This excerpt is sung by
 sopranos sopranos and altos tenors and basses SATB choir
- (ii) This excerpt is
 a recitative an aria a chorale a chorus
- (iii) Insert the *eight* missing melody notes in bars 11 and 12 on the score.
- (iv) The cadence at X is
 Plagal (iv-I) Perfect (V-I) Imperfect (iv-V)
- (v) Name ONE other movement in this Cantata and identify the type of singer(s) in that movement.

Movement: _____

Singer(s): _____

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) This excerpt is taken from the

- introduction main song operatic section

(ii) Identify the TWO instruments from the following list which play the accompaniment in lines 1 and 2.

- snare drum piano lead guitar
- bass guitar cymbals chimes

(iii) Identify ONE way in which the accompaniment changes at the end of line 3.

(iv) The time signature of this excerpt is

- $\frac{6}{8}$ $\frac{3}{4}$ $\frac{4}{4}$

(v) Briefly describe the style of this excerpt.

Q. 4 An excerpt from *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) The excerpt is taken from the

- introduction exposition development

(ii) This melody is known as the

- Friar Lawrence theme Love theme Strife theme

(iii) This excerpt features

- pedal notes canon inversion

(iv) Insert the missing rest on the score above at X.

(v) The *Romeo and Juliet Fantasy Overture* is a good example of *programme music*. Explain.

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Q. 5 Irish Music

You will hear THREE excerpts, each played THREE times.

- Answer A, B and C

A. You will hear excerpt one played THREE times.

(i) Which TWO of the following instruments play the melody?

- | | | |
|---------------------------------|-------------------------------------|-----------------------------------|
| <input type="checkbox"/> violin | <input type="checkbox"/> concertina | <input type="checkbox"/> piano |
| <input type="checkbox"/> harp | <input type="checkbox"/> flute | <input type="checkbox"/> keyboard |

(ii) Identify the type of dance in this excerpt.

(iii) The rhythm associated with this dance is



B. You will hear excerpt two played THREE times.

(i) Identify this style of singing _____

(ii) Identify *and* describe TWO traditional features of this style of singing.

1st feature: _____

2nd feature: _____

C. You will hear excerpt three played THREE times.

(i) Name the solo instrument at the beginning of the excerpt _____

Name three other instruments heard in the excerpt.

1. _____ 2. _____ 3. _____

(ii) Identify and describe one *traditional* feature of this performance.

(iii) Identify and describe one *non-traditional* feature of this performance.

(25)

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!

- The number of bars played in the introduction *before* the choir begins to sing is
 2 3 4
- The orchestral section playing with the singers in this section is
 string woodwind brass
- Insert the two missing melody notes on the score at X.

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! 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) At Y, there is a leap of
 a third a fifth an octave
- (ii) Place an X on the score where the timpani play for the first time in this section.
- (iii) The brass instrument which plays in this section is the
 trombone French horn trumpet

Section C

- The opening lyrics of the text are printed below.

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) Suggest a suitable dynamic marking for line 1 and line 2 of the text above

Line 1: _____ Line 2: _____

- (ii) The *first* voices which enter singing ‘And He shall reign for ever and ever’ in line 3 are

altos tenors basses

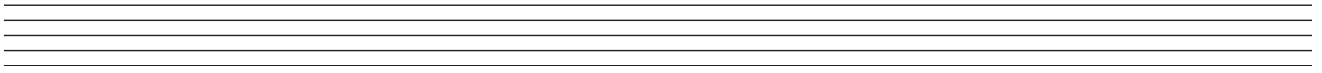
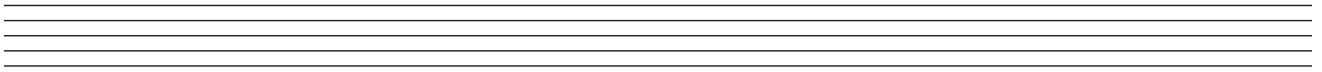
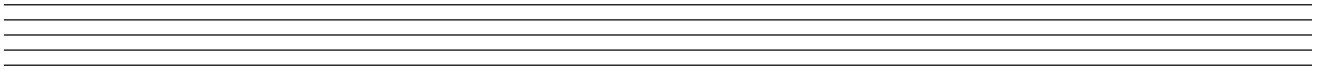
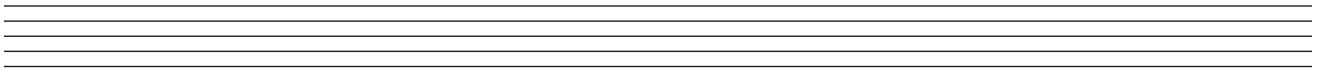
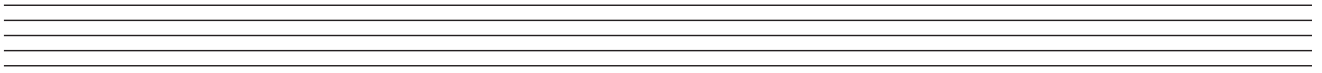
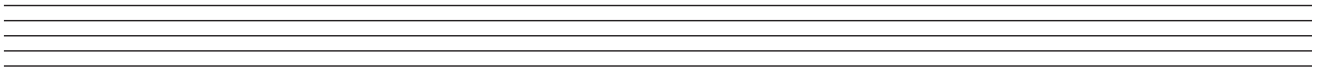
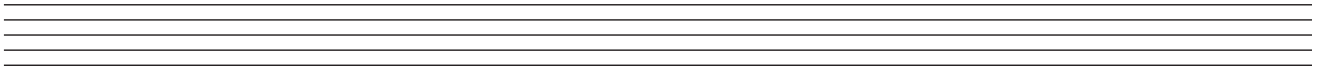
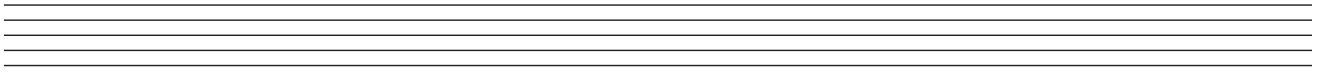
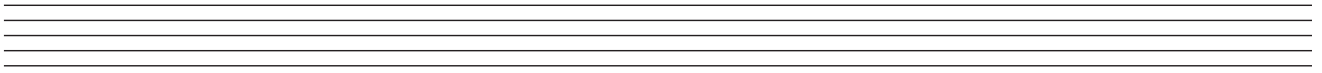
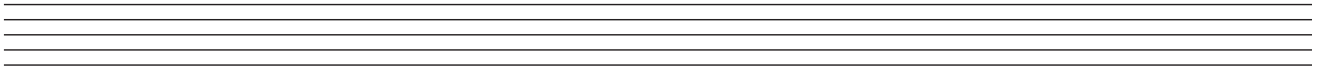
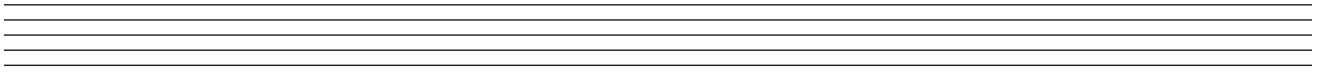
- (iii) Describe the mood that Handel creates in this section.

(20)

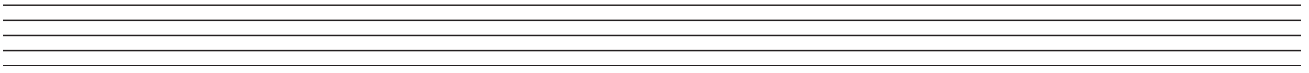
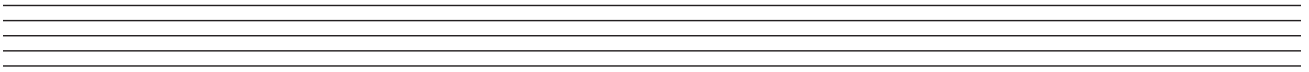
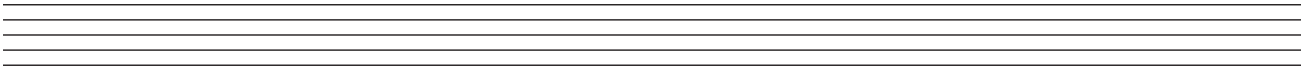
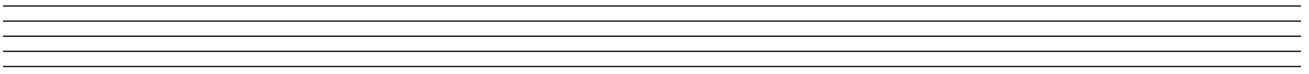
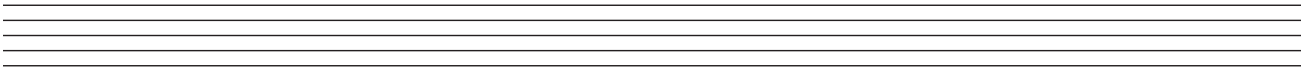
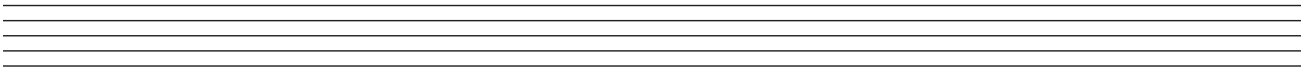
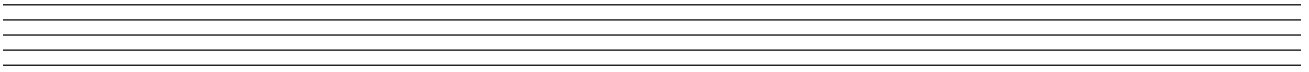
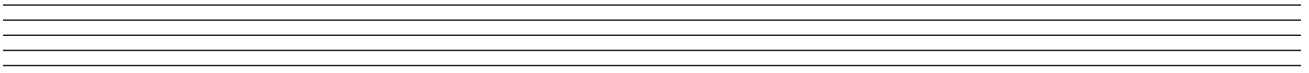
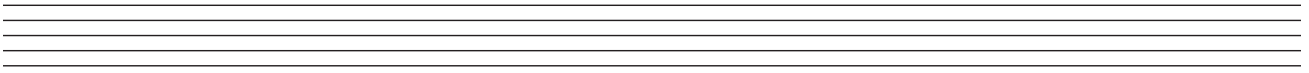
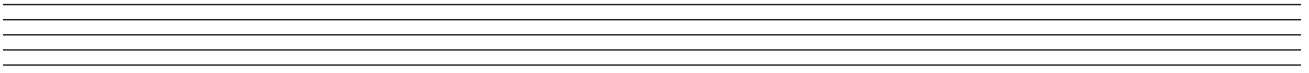
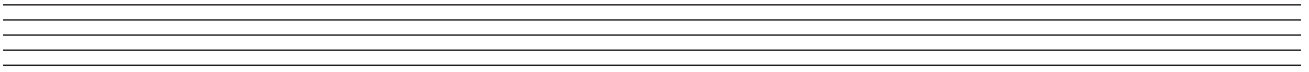
ROUGH WORK

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ROUGH WORK



ROUGH WORK



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