



Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2011

WRITE YOUR EXAMINATION NUMBER HERE 

MUSIC – HIGHER LEVEL
LISTENING – CORE (100 marks)
THURSDAY 23 JUNE – AFTERNOON 1.30–3.00

STAMPA AN IONAIÐ
(Centre Stamp)

Móriomlán
na marcanna

DON SCRÚDAITHEOIR

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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 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.

Q. 1 Three excerpts from Cantata *Jesu, der du meine Seele* by J.S. Bach.

- Each excerpt will 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.

Excerpt 1. Bars 1–8 of the vocal line in this excerpt are printed below.

Wir ei - - - - - len mit
schwa - chen, doch em - si - gen Schrit - ten, O Je - su, O Mei - ster,
O Je - su, O Mei - ster, zu hel - fen zu dir,

Excerpt 2. There is no printed music for this excerpt.

Excerpt 3. An outline score of the instrumental music in this excerpt is printed below

piano *forte* (tr)

Excerpt 1

- (i) Name the movement from which this excerpt is taken. _____
- (ii) Identify the **two** types of voices heard in this excerpt.
1. _____ 2. _____

In which bar does the second voice enter? _____

(iii) In this excerpt, the violone moves in quavers crotchets minims

(iv) This excerpt features examples of melisma.
Explain melisma, with reference to the music heard in this excerpt.

Excerpt 2

(i) Identify and describe the type of recitative heard in this excerpt.

Type _____

Description _____

(ii) Describe one feature of the vocal line heard in this excerpt. _____

(iii) Name the continuo instruments heard in this excerpt.

These instruments read from a figured bass. Explain.

Excerpt 3

(i) Identify the tonality of this movement. _____

(ii) Identify the solo instrument heard in this excerpt. _____

This instrument plays a chaconne a walking bass an obligato

(iii) Describe Bach's use of ritornello in this movement.

(iv) Describe Bach's use of canon in this cantata. Refer to specific movements in your answer.

Q. 2 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.
- There is no printed music for this question.
- Answer the following questions:

(i) Identify the **three** instruments which play at the start of this excerpt.

1. _____ 2. _____ 3. _____

These instruments play

flautando pizzicato senza vibrato

(ii) Identify the time signature of the music at the start of this excerpt. _____

(iii) Identify and describe a compositional technique used in this excerpt.

Technique: _____

Description: _____

(iv) This excerpt features a change in texture. Explain.

(v) Describe Barry's use of Irish melodies in his *Piano Quartet No.1*.

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 of bars 1–11 of the excerpt is printed below.

The musical score consists of two staves. The first staff contains bars 1 through 5. Bar 1 starts with a treble clef, a key signature of three flats, and a common time signature. The notes are: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Bar 2: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (half). Bar 3: B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (half). Bar 4: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (half). Bar 5: F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (half). The second staff contains bars 6 through 11. Bar 6: A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (half). Bar 7: C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F1 (half). Bar 8: G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter), C1 (half). Bar 9: B1 (quarter), A1 (quarter), G1 (quarter), F1 (quarter), E1 (half). Bar 10: D1 (quarter), C1 (quarter), B1 (quarter), A1 (quarter), G1 (half). Bar 11: F1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter), B1 (half). Dynamics include 'p marc.' (bars 1-5), 'mf' (bar 5), and 'p' (bars 6-11). A crescendo hairpin is shown between bars 5 and 6. An accent (>) is placed over the final note of bar 11.

• Answer the following questions:

(i) Name the theme heard in bars 1–11 of this excerpt. _____

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

(ii) Insert the **four** missing melody notes in bar 8 of this excerpt on the score above.

(iii) Identify **two** features of the accompaniment heard in bars 1–11 of this excerpt.

1. _____

2. _____

(iv) Describe **one** feature of the music heard from bar 12 to the end of the excerpt.

(v) Identify **one** other place in the overture where this theme is heard.

Describe **one** way in which it differs from the way it is heard here.

Q. 4 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 lyrics are printed below.

1. Oooh, oooh, oooh,
2. Oooh yeah, oooh yeah
3. Nothing really matters
4. Anyone can see
5. Nothing really matters
6. Nothing really matters to me
7. Any way the wind blows.

• Answer the following questions:

(i) Describe the music played by the lead guitar in line 1 of this excerpt.

(ii) Identify and describe a recording technique heard in lines 1–2 of this excerpt.

Technique: -----

Description: -----

(iii) How does the accompaniment of line 5 differ from that of lines 3–4?

(iv) Which of the following figures is heard in the accompaniment after line 6?



Name the percussion instrument heard at the end of this excerpt. -----

(v) How does the opening section of *Bohemian Rhapsody* differ from the music heard in this excerpt?

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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. Answer the questions on each excerpt.

Excerpt 1

- (i) Identify the instrument playing in this excerpt. _____

- (ii) Identify the type of tune heard in this excerpt. _____

- (iii) Identify **two** traditional features of the music heard in this excerpt.
1. _____ 2. _____

Excerpt 2

- (i) Identify the type of dance tune heard in this excerpt and its time signature.
Dance: _____ Time signature: _____

- (ii) Write one bar of rhythm associated with this type of dance: _____

- (iii) Using letters, write down the form of this tune: _____

Excerpt 3

- (i) Identify the instrument which plays the melody in this excerpt. _____

- (ii) Describe **two** traditional features of the music heard in this excerpt.
1. _____
2. _____

- (iii) Describe **two** non-traditional features of the music heard in this excerpt.
1. _____
2. _____

B. Answer one of the following:

(i) Discuss the contribution made to the preservation of Irish music by Edward Bunting. Support your answer with references to musical examples and publications as appropriate.

or

(ii) Give an account of traditional Irish dance tunes. In your answer, refer to specific musical examples.

or

(iii) Give a concise description of the uilleann pipes and how they are played in the context of Irish traditional music. Support your answer with references to musical examples and/or performers as appropriate.

or

(iv) Discuss the céilí band tradition in the context of Irish traditional music. In your answer, refer to the instruments used and two well-known céilí bands.

(25)

Q. 6 Aural Skills. This question is based on TWO excerpts of orchestral music.

- There is a twenty second gap between each playing of the music in this question.
- Answer the questions on each excerpt.

Excerpt 1. An excerpt from the 3rd movement of a concerto by W.A. Mozart.

- The full excerpt will be played ONCE only. Bars 1–8, taken from this excerpt, will then be played THREE times.
- The outline score of bars 1–8 is printed below.

(i) Name the solo instrument heard in this excerpt. _____

(ii) Insert the missing time signature on the score above.

(iii) The three missing melody notes at X are

- The next 8 bars (bars 9–16) will now be played THREE times.

(i) Describe **one** way in which the music of bars 9–16 differs from the music of bars 1–8.

(ii) Which of the following rhythmic figures can be heard in the bass?

(iii) Identify the cadence heard at the end of the excerpt. _____

Excerpt 2. The *Flight of the Bumblebee* by Rimsky-Korsakov will be played THREE times.

(i) Describe the texture of the music heard in this excerpt.

(ii) The accompaniment features

syncopation

pizzicato

contrary motion

(iii) How does Rimsky-Korsakov illustrate the flight of the bumblebee in this excerpt?

• The excerpt will be played once more. Answer (iv) below.

(iv) From your prescribed works, select the work which, in your opinion, is closest in style to the music heard in this excerpt. Give **two** reasons for your choice.

Prescribed work: -----

Reason 1: -----

Reason 2: -----

(20)

You have three minutes to complete the examination paper.

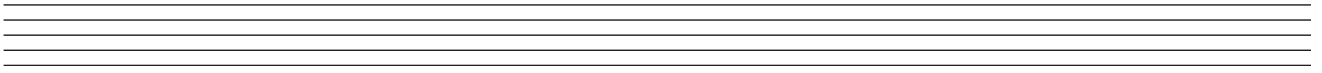
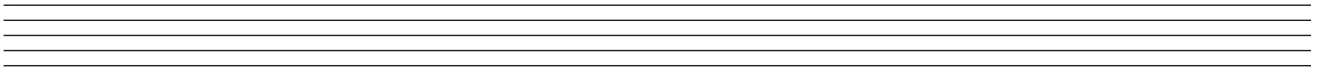
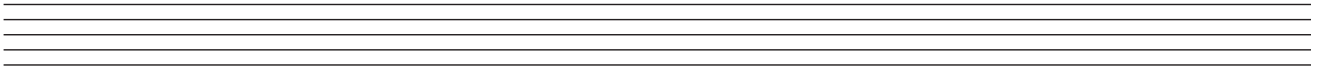
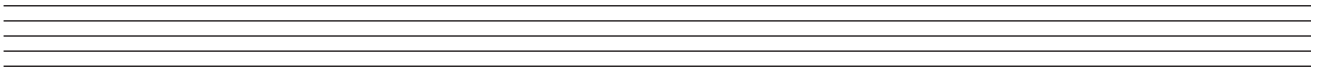
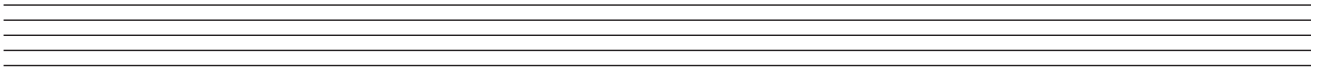
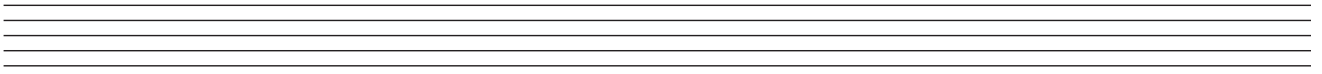
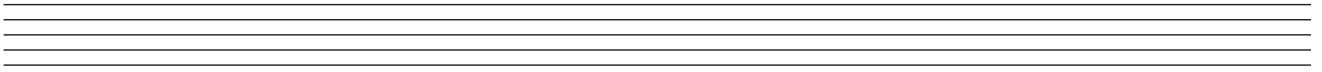
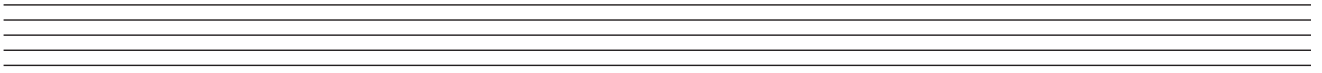
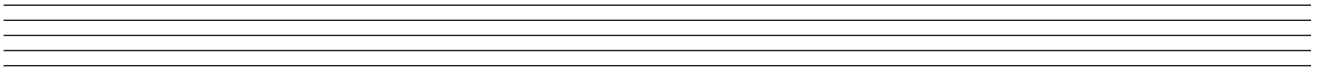
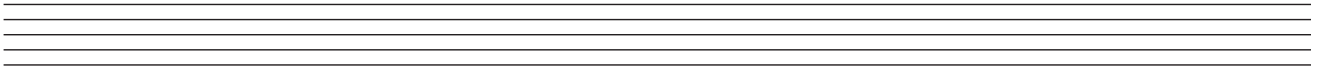
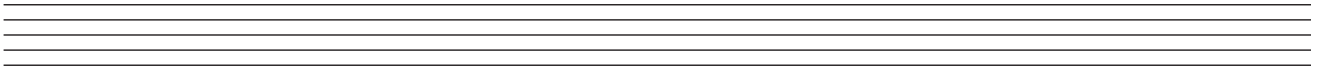
ROUGH WORK

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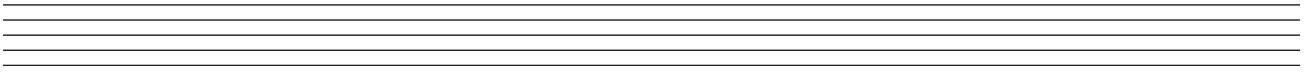
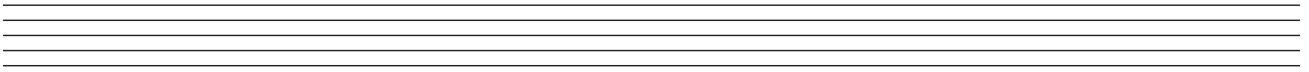
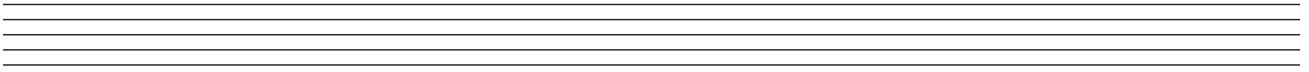
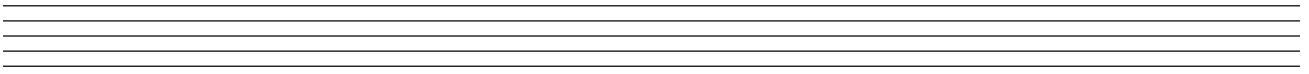
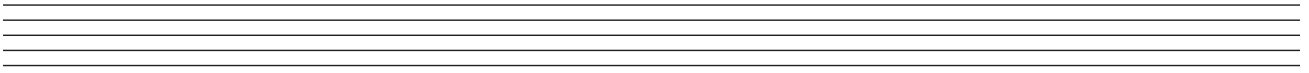
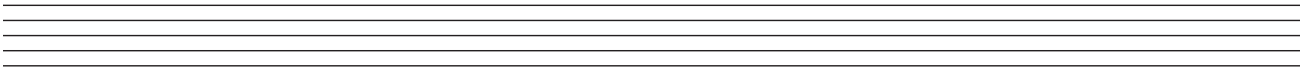
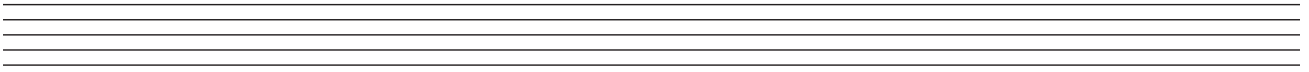
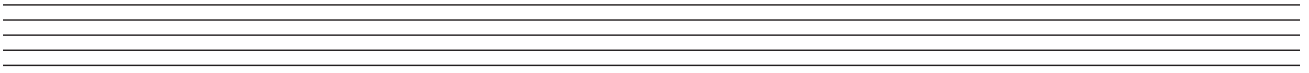
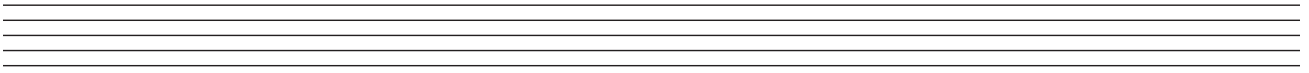
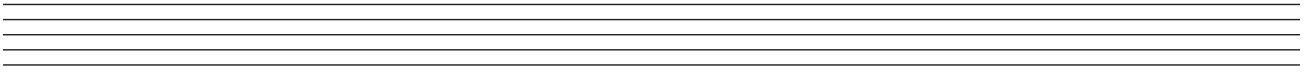
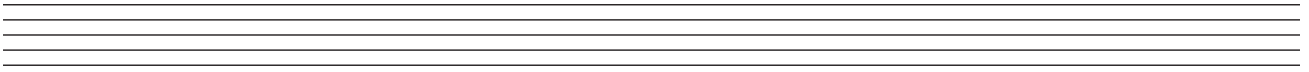
ROUGH WORK

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ROUGH WORK



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