



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 IONAIÐ
(Centre Stamp)

Móriomlán na
Marcanna

DON SCRÚDAITHEOIR

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
1	
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6	
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.

6

13

- 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.

1
5
11
16

- 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:

☐ augmentation

☐ retrograde

☐ canon

☐ harmonics

☐ senza vibrato

☐ 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. _____

B. Answer **one** of the following:

(i) Discuss some of the changes which took place in Irish traditional music in the 20th century. In your answer, refer to specific musical examples*, as appropriate.

OR

(ii) Discuss the use of ornamentation in Irish traditional instrumental music. In your answer, refer to specific musical examples* and performers, as appropriate.

OR

(iii) Give an account of one of the great collectors of Irish traditional music. In your answer, refer to publications and specific musical examples*, as appropriate.

OR

(iv) Discuss the influence of Irish traditional music on the music of North America. In your answer, refer to performers and to specific musical examples*, as appropriate.

*Specific musical examples may include: names of pieces or songs, musical quotations, examples of ornamentation.

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 ☐ triplet rhythm

☐ downward leap of a 4th

☐ syncopation

B ☐ triplet rhythm

☐ downward leap of a 4th

☐ syncopation

C ☐ triplet rhythm

☐ downward leap of a 4th

☐ syncopation

Section B

- The outline score is printed below.

13 3 3 3

I love you I love you I love you that's all I want to say

17 Y

Un - til I find a way I will say the on - ly

20 Z

words I know that you'll un - der - stand.

- (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:

(a) Instrumentation: ----- ----- ----- -----
(b) Texture: ----- ----- ----- -----
(c) Style: ----- ----- ----- -----

ROUGH WORK

A series of horizontal dashed lines for rough work.

ROUGH WORK

Handwriting practice lines consisting of 24 horizontal dashed lines.

ROUGH WORK

ROUGH WORK

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M50

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MUSIC – HIGHER LEVEL
COMPOSING (100 marks)
THURSDAY 22 JUNE – AFTERNOON, 2.00 to 3.30

STAMPA AN IONAIID
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Marcanna

DON SCRÚDAITHEOIR

CEIST	MARC
1	
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MÓRIOMLÁN	
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INSTRUCTIONS TO CANDIDATES

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- ☐ Answer the questions in the spaces provided in this question-answer book.
- ☐ You may use the spaces in the middle and at the end of the question-answer book for rough work.

1. Total of end of page totals	
2. Aggregate total of all disallowed question(s)	
3. Total mark awarded (1 minus 2)	

ROUGH WORK

SECTION A – MELODY COMPOSITION (40 marks)

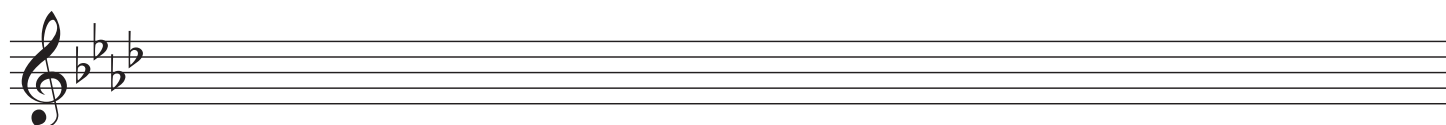
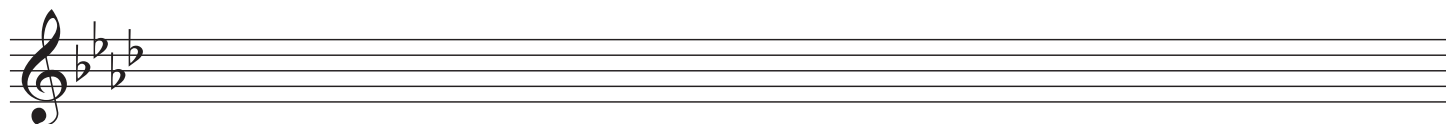
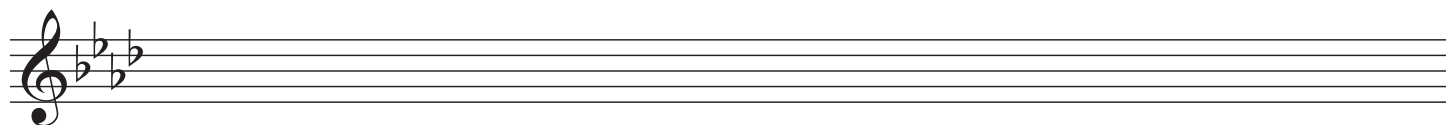
Answer ONE QUESTION ONLY in this section: Q1 or Q2 or Q3

Q.1 CONTINUATION OF A GIVEN OPENING

- Continue the opening below to make a 16-bar melody.
- Add appropriate performing directions (phrasing and dynamics) to the melody.
- Choose a suitable instrument for your melody from the following list:

☐ violin ☐ horn ☐ clarinet ☐ trumpet

Moderato



Q.2 SETTING MUSIC TO A GIVEN TEXT

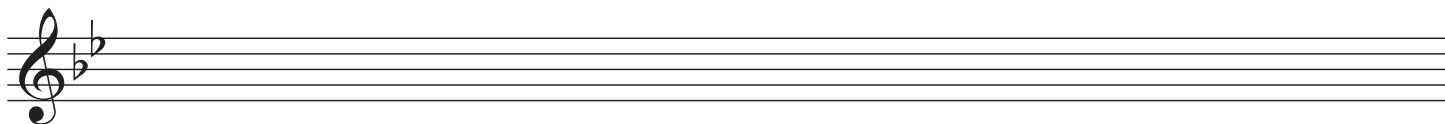
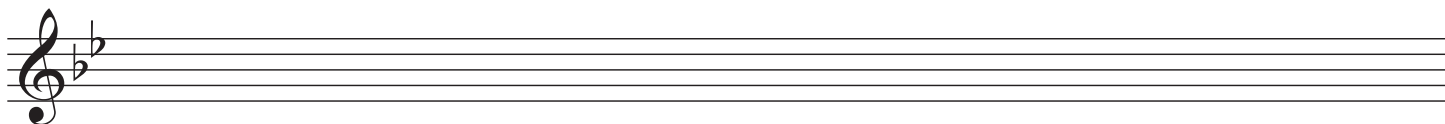
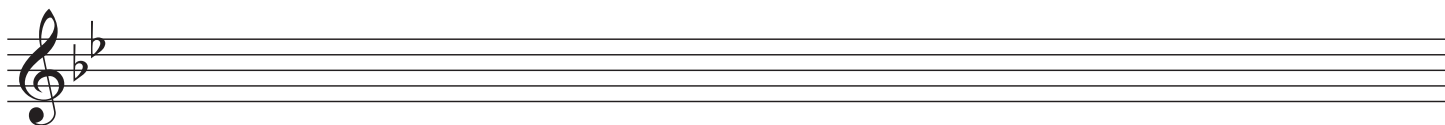
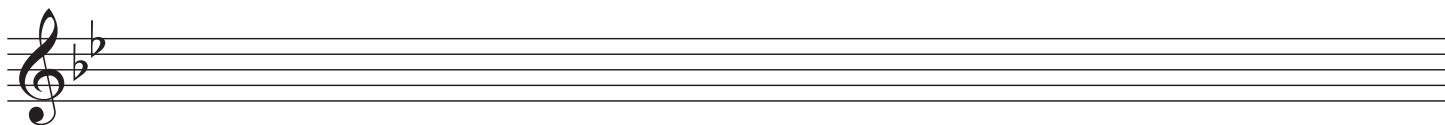
Here is an excerpt from *First Fig* by Edna St. Vincent Millay.

My candle burns at both ends
It will not last the night;
But ah, my foes, and oh, my friends
It gives a lovely light!

- The opening line has been set to music below.
- Set the remaining words to make a melody of 16 bars. (You may exceed this number of bars, and include a modulation, if you wish.)
- Add appropriate performing directions (phrasing and dynamics).

Andante

My_ can - dle burns_____ at_ both_____ ends



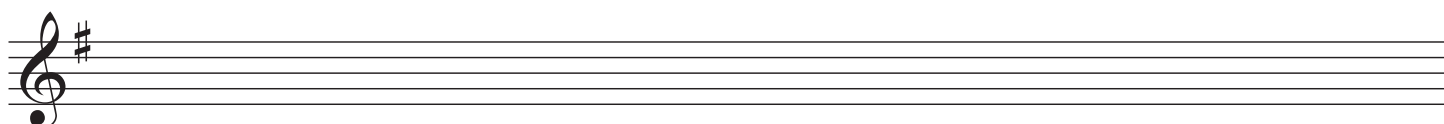
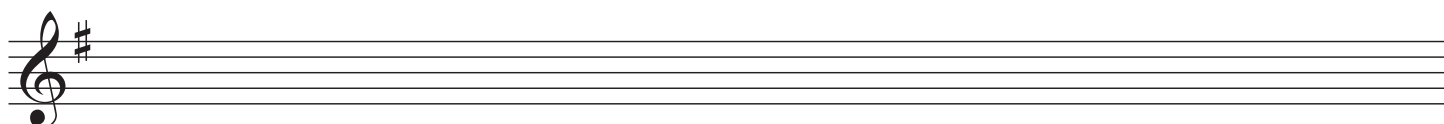
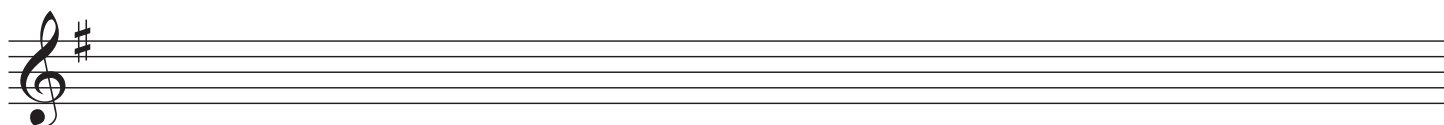
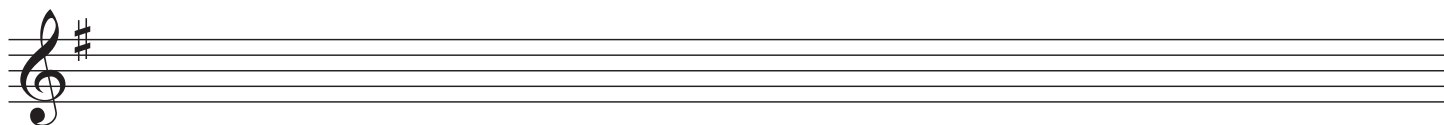
Q.3 COMPOSING TO A GIVEN DANCE RHYTHM OR METRE OR FORM

The opening phrase of a gavotte is given below.

- Continue the given opening to make a 16-bar melody.
- Use the form AA¹BA².
- Add appropriate performing directions (phrasing and dynamics).
- Choose a suitable instrument for your melody from the following list:

☐ violin ☐ treble recorder ☐ flute ☐ trumpet

Moderato



SECTION B – HARMONY (60 marks)

Answer ONE QUESTION ONLY in this section: Q4 or Q5 or Q6

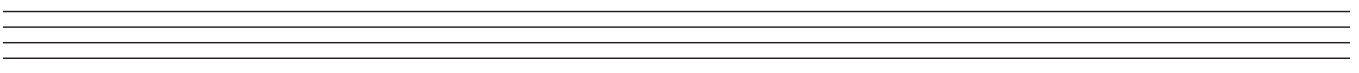
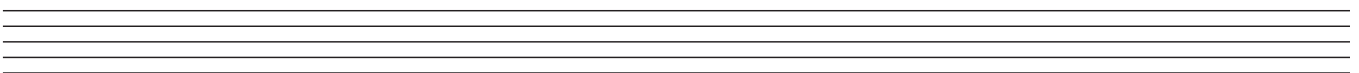
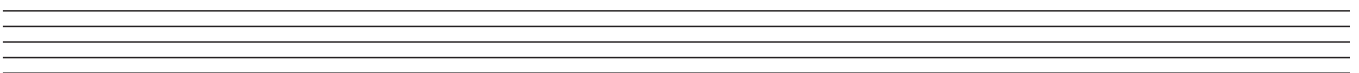
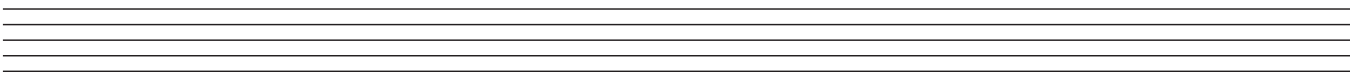
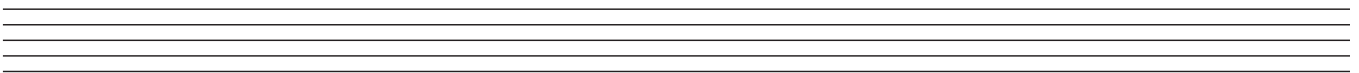
Q.4 COMPOSING MELODY AND BASS NOTES FROM A SET OF CHORDS

PREPARATORY WORK

- Plot the chords available in the key of A major, either in the chord bank grid *or* on the stave below.

Notes of chord	E C# A		G# E C#				D B G#
Chord symbol	A		C#m				G#dim
Roman numeral	I	ii	iii	IV	V	vi	vii

ROUGH WORK



• Study the following piece of music.

• Using the chords indicated, compose melody and bass notes to complete the piece in the given style.

Moderato

Chords: A, E/G#, A, F#m, E

Chords: D, A/C#, D, Bm, A/E, E

Chords: A, F#m, E/G#, A, D, E, F#m

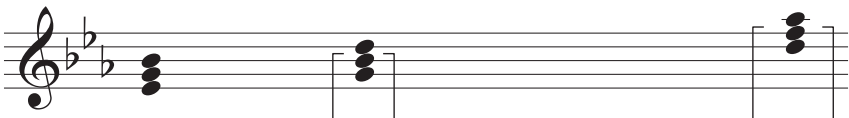
Chords: D, D/F#, Bm/D, E, F#m, Bm, E7, A

Q.5 COMPOSING BASS NOTES AND CHORD INDICATIONS TO A GIVEN TUNE

PREPARATORY WORK

- Plot the chords available in the key of E^b major, either in the chord bank grid *or* on the staff below.

Notes of chord	B ^b		D				A ^b
	G		B ^b				F
	E ^b		G				D
Chord symbol	E ^b		G ^m				D ^{dim}
Roman numeral	I	ii	iii	IV	V	vi	vii



I ii [iii] IV V vi [vii]

ROUGH WORK

Study the following piece and insert suitable bass notes and chord indications in the style of the given opening.

- Do *not* repeat the same chord *in the same position* in adjacent boxes.
- You may use chord symbols or Roman numerals, but not both.
- If you choose Roman numerals, use *lower case* for *minor* chords.

Andante

The musical score is for a piece in E-flat major, 4/4 time, marked Andante. It consists of six systems of grand staves. The first system includes chord boxes above the staff: I (E-flat) and V (B-flat). The remaining systems have empty boxes for student input. The melody is in the right hand, and the bass line is in the left hand. The piece ends with a double bar line.

Q.6 ADDING A COUNTERMELODY OR DESCANT AND CHORDAL SUPPORT TO A GIVEN TUNE

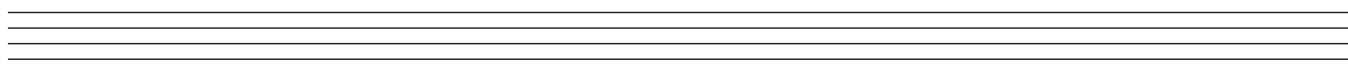
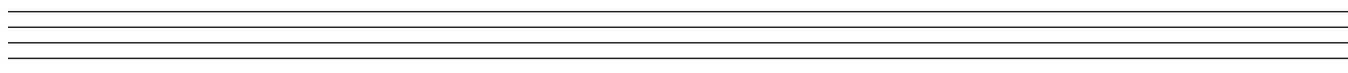
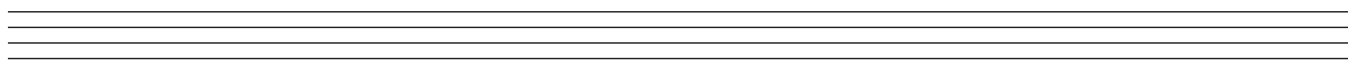
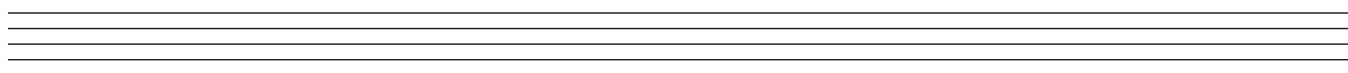
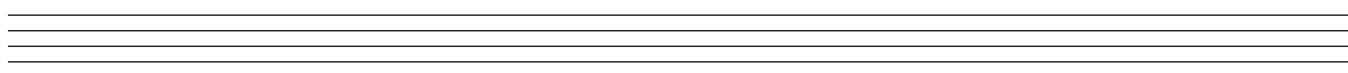
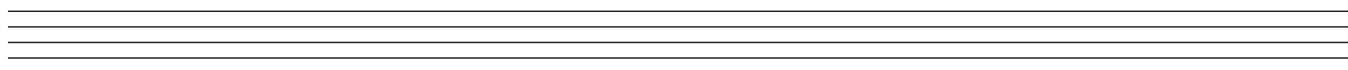
PREPARATORY WORK

- Plot the chords available in the key of F major, either in the chord bank grid *or* on the stave below.

Notes of chord	C A F		E C A				B $\flat$ G E
Chord symbol	F		Am				E ^{dim}
Roman numeral	I	ii	iii	IV	V	vi	vii



ROUGH WORK



- Study the following piece of music.
- Insert suitable chord indications in the boxes provided and continue the descant part in the given style to complete the piece.
- You may use either chord symbols or Roman numerals, but not both.
- If you choose Roman numerals, use *lower case* for *minor* chords.
- Do not repeat the same chord *in the same position* in adjacent boxes.

Allegretto

Chord boxes: I IV V⁷ I
F B^b C7 F

Descant

Melody

ROUGH WORK

ROUGH WORK

ROUGH WORK

ROUGH WORK

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