



2012. M52

Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2012

WRITE YOUR EXAMINATION NUMBER HERE 

MUSIC – HIGHER LEVEL
LISTENING – CORE (100 marks)
THURSDAY 21 JUNE – AFTERNOON 1.30–3.00

STAMPA AN IONAID
(Centre Stamp)

DON SCRÚDAITHEOIR

Móriomlán
na marcanna

CEIST	MARC		
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2			
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IOM			
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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 *Bohemian Rhapsody* by Freddie Mercury.

- 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. The lyrics of this excerpt are printed below.

Line 1 Is this the real life? Is this just fantasy?
Line 2 Caught in a landslide, no escape from reality.
Line 3 Open your eyes, look up to the skies and see,
Line 4 I'm just a poor boy, I need no sympathy,
Line 5 Because I'm easy come, easy go, little high, little low,
Line 6 Any way the wind blows, doesn't really matter to me, to me.

Excerpt 2. An outline score of the music for this excerpt is printed below.

1 2 3
Ma - ma, just killed a man, put a gun a - gainst his head, pulled my
trigger, now he's dead. X
4 5 6
Ma - ma, life had just be-gun but
now I've gone and thrown it all a - way. Ma - ma, ooh,
7 8 9
did-n't mean to make you cry. If I'm not back a - gain this time to -
10 11 12
- mor-row, car-ry on, car-ry on as if no-thing real - ly mat - ters.

Excerpt 3. There is no printed music for this excerpt.

Excerpt 1

Excerpt 2

- (i) Describe the bass guitar part heard in bars 1–6 of this excerpt.

- (ii) Insert the five missing melody notes at **X** on the score.
(iii) Describe the style of music heard in this excerpt.

Excerpt 3

- (i) From which section of the song is this excerpt taken? _____

(ii) The vocals in this excerpt are

a capella antiphonal contrapuntal

- (iii) How is the word 'no' emphasised in this excerpt?

- (iv) Describe **two** ways in which the music heard in the remainder of the song, contrasts with the music heard in this excerpt.

1. _____

2. _____

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

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

(ii) Name the theme heard at the start of this excerpt. _____

It is played by

- clarinets bassoons French horns

(iii) Which of the following rhythmic figures is heard on the violins in this excerpt?



Describe the music heard on the woodwind and brass instruments against this rhythmic figure.

(iv) The tonality of this excerpt is

- major minor modal

(v) *Romeo and Juliet Fantasy Overture* is an example of Programme music. Discuss

(10)

Q. 3 An excerpt from the cantata *Jesu, der du meine Seele* by J.S. Bach 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) From which movement is this excerpt taken? _____

The first voice to enter is the

soprano alto tenor bass

(ii) Name **one** instrument which doubles the soprano melody line. _____

Identify another movement in this cantata where the same melody line is heard. _____

(iii) The texture of the music heard in this excerpt is

monophonic homophonic polyphonic

Explain.

(iv) This excerpt features

an obligato a Tierce de Picardie a chaconne

Explain.

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

(10)

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 outline score of bars 1–7 of the excerpt is printed below.

- Answer the following questions:

- (i) This excerpt is taken from

the beginning of the work the middle of the work the end of the work

Insert the missing time signatures in bars 2, 4 and 5 on the score above.

- (ii) The music is played

pizzicato with accents legato

- (iii) This excerpt features

inversion augmentation retrograde

Explain.

- (iv) Identify and describe the texture of this excerpt.

Texture: -----

Description: -----

- (v) Describe the music which immediately follows this excerpt in the work.

(10)

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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 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) This excerpt features

free rhythm a drone syncopation

Excerpt 2

- (i) Identify **two** features of the vocals heard in this excerpt.

1. _____

2. _____

- (ii) Identify **two** traditional instruments heard in this excerpt

1. _____ 2. _____

- (iii) Describe **one** non-traditional feature of the music heard in this excerpt.

Excerpt 3

- (i) Name **two** instruments heard in this excerpt

1. _____ 2. _____

- (ii) This recording is a fusion of two different styles. Identify both styles and describe features of both styles as heard in this excerpt.

Style 1 _____ Style 2 _____

Features of style 1. _____

Features of style 2. _____

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

- (i) Describe some of the ways in which Irish music was preserved in the 18th and/or 19th century.
In your answer refer to events and/or publications as appropriate.
- or**
- (ii) Discuss regional styles in both Irish traditional instrumental music and Irish sean-nós singing.
In your answer, refer to specific musical examples and performers, as appropriate.
- or**
- (iii) Discuss the Irish song tradition, making reference to at least four different types of songs.
Describe two of these types of songs in detail. Refer to specific songs in your answer.
- or**
- (iv) Discuss some of the changes that took place in Irish traditional music during the 20th century.
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Q. 6 Aural Skills. This question is based on THREE excerpts of music.

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

Excerpt 1

- The full excerpt will be played ONCE only. The introduction (bars 1–7), taken from this excerpt, will then be played THREE times.
- The outline score of the introduction is printed below.

The image shows a musical score for a harp. The score consists of seven bars, labeled 1 through 7 above the staves. Bar 1 starts with a single note followed by a sixteenth-note pattern. Bar 2 begins with a sixteenth-note pattern. Bars 3 through 7 show a repeating eighth-note pattern. The music is in common time (indicated by 'C') and has a key signature of one sharp (F#). The harp has two staves, each with five lines and four spaces.

- (i) Name the instrument which plays the melody in bars 1–7. _____
- (ii) Describe **one** feature of the harp accompaniment in bars 1–7.

- The rest of the excerpt will now be played TWICE. Answer (iii) below.

- (iii) The form of the music heard in this section is

AAA¹B

ABA¹B¹

AA¹BB¹

Excerpt 2

- The excerpt will be played THREE times.

- (i) Identify the time signature of the music heard in this excerpt. _____

- (ii) Which rhythmic figure can be heard in the accompaniment?



- (iii) Identify and describe the texture of the music heard in this excerpt.

Texture: _____

Description: _____

Excerpt 3

- The full excerpt will be played ONCE only. Bars 1–16 will then be played THREE times.
- The melody of bars 1–16 is printed below.

X

Y

Z

(i) Identify the cadences at **X** and **Z**.

Cadence at **X** _____ Cadence at **Z** _____

(ii) Insert the **four** missing notes at **Y** on the score.

(iii) Identify the tonality of the excerpt. _____

- The full excerpt will now 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)

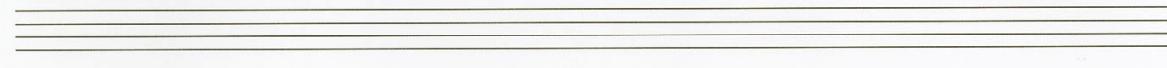
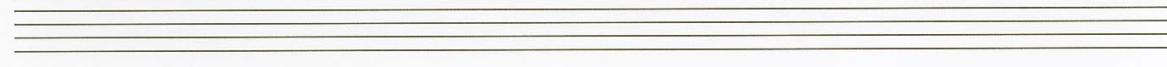
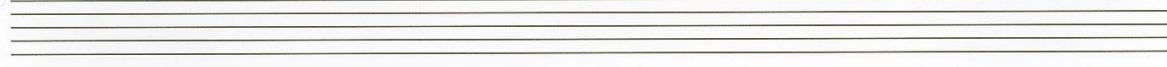
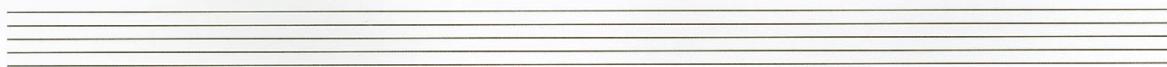
You have three minutes to complete the examination paper.

ROUGH WORK

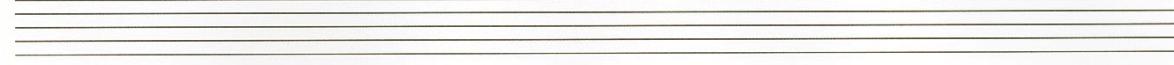
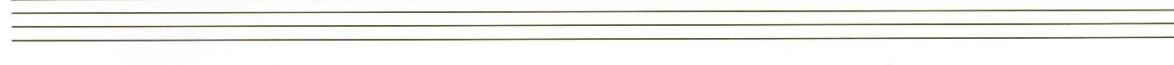
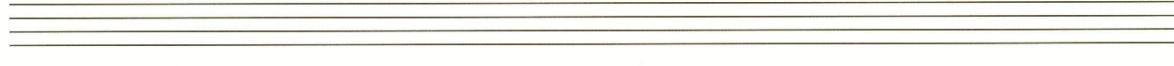
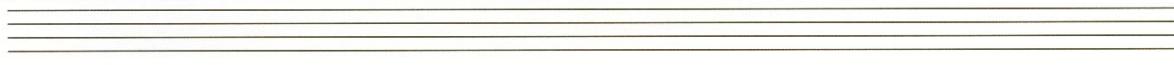
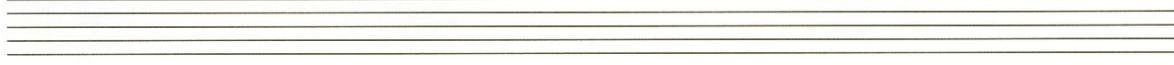
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