

287

MUSIC, AURAL EXAMINATION

WEDNESDAY, 14 MAY

INSTRUCTIONS TO SUPERINTENDENTS

1. Special Notice

Superintendents are expected to make themselves thoroughly familiar with all the general and specific instructions issued by the Department before the Examination begins in order that they may know how to deal with any emergency or difficulty that may arise. In particular, the GENERAL INSTRUCTIONS FOR SUPERINTENDENTS should be strictly adhered to in every detail during the Examination.

2. Work Papers

Candidates may not bring any paper into the hall with them and must return their work papers in their entirety.

3. Replays

Where an excerpt has to be played more than once, the replays are done on the cassette itself in the proper place and time. The cassette need not be re-wound until all the tests pertaining to the examination have been given. (There is an appropriate interval and a warning pip between the excerpts that pertain to one test and those that pertain to another).

4. Intervals and Warning Pips

There is a ten-second interval between the end of the test-excerpt and the warning pip for Question 1 and there is a warning pip ten seconds before the commencement of each question. There is normally a five second interval between the various excerpts pertaining to any particular question (i.e. where there is more than one excerpt or where repetitions are involved) and an interval of ten seconds between the end of the last excerpt pertaining to one question and the warning pip separating questions.

TIME-TABLE

1.30 - 1.50

- . Ask each candidate to sign the centre roll.
- . Make sure that each candidate knows his/her examination number.
- . Tell each candidate to sit at the desk bearing his/her examination number and, at a later stage, enter this information on your plan of the hall.
- . Distribute music manuscript paper among the candidates.

1.50 - 2.00

- . Get two candidates to scrutinise the packet of examination papers and satisfy themselves that it has not been opened, and then to sign it and record the exact time of opening.
- . Take out the examination papers (and cassettes) and check carefully to make sure that each of them is the right one.
- . Now distribute the examination papers by putting them face down on the desks.
- . Candidates may not read them until they have been distributed.
- . Tell the candidates to make sure that they have been given the right papers, and to enter their examination number on their answer-book and music manuscript paper.
- . Read out carefully, and without comment, any corrections from the Errata List.
- . Now say to the candidates that they will have to do certain tests based on excerpts of music they will hear on the cassette.
- . Use the first excerpt on the cassette to test the acoustics of the room and to ensure that every candidate can hear all that is played. (This test-excerpt consists of part of the Schubert "Rosamunde" Ballet Music No. 2, the part Da Capo to the end). Set the volume and tone controls so that the low-level parts of the recording can be heard clearly without any distortion at the louder parts, particularly at the unison tutti in the middle of this excerpt. If necessary, re-wind and replay this part of the tape.
- . Finally, tell the candidates that they may begin work.

OVER→

2.00 - QUESTION 1

- . Tell the candidates to read Question 1.
- . After one minute, start the tape, and stop it when they have heard the five excerpts twice.
- . Allow them two minutes to complete what they have to write.

c. 2.12 - QUESTION 2

- . Tell the candidates to read Question 2.
- . After one minute, start the tape, and stop it when they have heard the excerpt four times.
- . After a further two minutes, restart the tape, and stop it when they have heard the excerpt once more.
- . Allow seven minutes.

c. 2.25 - QUESTION 3

- . Tell the candidates to read Question 3.
- . After one minute, start the tape, and stop it when they have heard the excerpt three times.
- . Allow seven minutes.

c. 2.41 - QUESTION 4

- . Tell the candidates to read Question 4.
- . After one minute, start the tape, and stop it when they have heard the excerpt four times.
- . Allow five minutes.

c. 2.51 - QUESTION 5

- . Tell the candidates to read Question 5.
- . After one minute, start the tape, and stop it when they have heard the excerpt three times.
- . Allow seven minutes.

c. 3.04 - QUESTION 6

- . Tell the candidates to read Question 6.
- . After one minute, start the tape, and stop it, when they have heard the three excerpts twice.
- . Allow seven minutes.

c. 3.17 - QUESTION 7

- . Tell the candidates to read Question 7.
- . After one minute, start the tape, and stop it when they have heard the excerpt four times.
- . After a further two minutes, restart the tape, and stop it when they have heard the excerpt once more.
- . Allow seven minutes.

3.30 - END OF EXAMINATION

- . After one and a half hours of examination time have elapsed, tell the candidates to leave their question/answer books and music manuscript on their desks and leave the examination hall.
- . Separate the question/answer books into Higher and Ordinary levels.
- . Ensure that each candidate has his/her examination number written on the cover of his/her question/answer book.
- . Finally, arrange the question/answer books in numerical order, and complete the advice note in accordance with the directions given on the advice note itself.

LEAVING CERTIFICATE EXAMINATION, 1997

Write your EXAMINATION NUMBER here. 

MUSIC - HIGHER LEVEL

AURAL EXAMINATION (130 Marks)

WEDNESDAY, 14 MAY - AFTERNOON, 2.00 to 3.30

INSTRUCTIONS TO CANDIDATES

- Before the Aural Examination begins, listen carefully to the test-excerpt. If you cannot hear the recording clearly, speak to the Superintendent now.
- He/she will tell you each time a recording for a new question begins. Listen, also, for the warning pip and the announcement of each question on the cassette.
- 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.
- Use the spaces on Page 3 and inside the back cover for rough work.
- If, then, you need any extra paper or music manuscript, ask the Superintendent.
- Do not bring any other papers into the examination hall.
- You may not make any comment, tap, hum, or sing during this examination.

DON SCRÚDAITHEOIR

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1 On this first recording, you will hear FIVE excerpts from your set works. Each excerpt will be played TWICE.

In the case of each one, write down, in the order in which the excerpts are played, answers to the following questions in the spaces provided.

A What is the title of the first piece? -----
Who composed the music? -----
From what movement is the excerpt taken? -----

B What is the title of the second piece? -----
Who composed the music? -----
From what part of the piece is the excerpt taken? -----

C What is the title of the third piece? -----
Who composed the music? -----
From what movement is the excerpt taken? -----

D What is the title of the fourth piece? -----
Who composed the music? -----
From what part of the piece is the excerpt taken? -----

E What is the title of the fifth piece? -----
Who composed the music? -----
From what movement is the excerpt taken? -----

(30 marks)

- 2 A phrase from one of your set works will now be played FIVE times, on the piano and the oboe alternately, with suitable intervals between each playing. The KEYNOTE and the TONIC CHORD will be sounded beforehand each time. An incomplete score of the melody, which is mainly in quavers, is printed below.

Complete the melody by writing down the pitch and the rhythm of the notes missing from bars 1 to 4.

Allegro

Musical notation showing a 4-measure phrase in 2/4 time. The first measure contains a treble clef, a 2/4 time signature, and a quarter note on G4. The following three measures are empty. The measures are numbered 1, 2, 3, and 4 above the staff.

(15 marks)

ROUGH WORK

Ten sets of empty musical staves for rough work.

- 3** *An excerpt from Mozart's Piano Concerto K.467 will now be played THREE times. A score is provided for you on pages (ii) and (iii) of the INSET.*

Answer any THREE of the following questions about the excerpt. In statements where there is a choice, circle or underline the most appropriate answers.

- A** (i) List the instruments which play the accompaniment in bars 2 to 7 of the excerpt.

- (ii) At what bar is the opening melody repeated in the excerpt?

- B** (i) Name TWO string techniques which are used in the excerpt.

- (ii) Explain the dynamic markings of the first beat of bars 8 and 10 in the wind instruments.

- C** (i) Which TWO of the following techniques of composition are heard in bars 12 to 16?

dominant pedal canon sequence augmentation

- (ii) Explain your answer in relation to bars 12 to 16.

D (i) Which instruments play the melody in bars 17 to 19?

(ii) What instruments play the melody in bars 20 to 22?

E (i) In which style is the music written?

romantic impressionist classical baroque

(ii) Give a reason for your answer.

(15 marks)

4 The following (harmonised) melody will now be played FOUR times, with a pause at the end of each phrase. Note that the chords may not always be in root position and that some last for more than one beat.

(i) Write down, in the order in which they are played, the name of each cadence in the spaces provided.

(ii) Circle or underline the two appropriate chords which make up each cadence.

A

Chords : I ii IV V vi | I V vi

Cadence :

B

Chords : I ii IV V vi | I V vi

Cadence :

C

Chords : I ii IV V vi | I V vi

Cadence :

D

Chords : I ii IV V vi | I V vi

Cadence :

(28 marks)

- 5 You will now hear ONE verse of a song THREE times with a short interval after the first playing, and a longer interval between the second and third playings. The text of the song (with an English translation) is printed below.

Mai

May

Puisque Mai tout en fleurs dans le pres nous reclame,
Viens, ne te lasse pas de meler a ton ame
La campagne, les bois, les ombrages charmants,

As May all in flower calls us to the meadows,
Come, do not cease to bring close to your heart
The countryside, the woods, the charming
shades,

Les larges clairs de lune au bord des flots dormants;

The vast reflection of the moon over the shores
of sleepy rivers;

Le sentier qui finit ou le chemin commence,
Et l'air et le printemps er l'horizon immense,

The path that ends where the road begins,
And the air, the Spring and the immense
horizon

L'horizon que ce monde attache humble et joyeux,

The horizon, modest and cheerful, which the
world places

Comme une levre au bas de la robe des cieux.

As a lip at the bottom of the gown of the skies.

Answer any THREE of the following questions. In statements where there is a choice, circle or underline the **most appropriate** answer.

- A (i) The singer is:

a soprano an alto a tenor a bass

- (ii) What is the range of the vocal part?

a sixth an octave an octave and a fifth
 two octaves

- B (i) The tonality of the song is:

major minor modal atonal

- (ii) Which TWO of the following are heard in the melody?

repeated notes a sequence a perfect 5th an up-beat

- C (i) What is the general mood of the song?

- (ii) Which TWO of the following are heard in the piano part?

broken chords alberti bass tonic pedal glissando

D (i) To which of the following periods does the song belong?

baroque classical romantic modern

(ii) Give a reason for your answer.

E (i) The form of the verse is:

ternary binary free

(ii) What are the TWO most common phrase lengths in the melody?

2-bar 3-bar 4-bar 5-bar 6-bar

(12 marks)

7 The following excerpt from a piece by Schubert will be played FIVE times on the piano with suitable intervals between each playing. The opening is printed below.

A Fill in the missing time signature.

B Complete the rhythmic notation of the rest of the excerpt on the staff below.

Moderato



(15 marks)

ROUGH WORK

Handwriting practice lines consisting of 18 sets of horizontal dashed lines.

Blank lined writing area consisting of multiple sets of horizontal lines.

AN ROINN OIDEACHAIS**SCRÚDÚ ARDTEISTIMÉIREACHTA, 1997****M.52AT****CEOL - ARDLEIBHÉAL****CLUAS-SCRÚDÚ (130 Marc)****DÉ CÉADAOIN, 14 BEALTAINE - TRÁTHNÓNA, 2.00 go dtí 3.30****INTLIS**

- Sliocht as an gCoinséartó Pianó K.467 de chuid Mozart*
- Baineann an sliocht seo le Ceist 3 amháin.*
- Féach Leathanach 4 de 11 agus Leathanach 5 de 11 i LEABHAR NA GCEISTEANNA AGUS NA BHFREAGRAÍ.*

Andante
TUTTI

2 3 4 5 6 7

Flauto

2 Oboi

2 Fagotti

2 Corni
in F

Klavier

Violino I
Con Sordino

Violino II
Con Sordino

Viola
p Con Sordino

Violoncello
e
Contrabasso
pizz.
p

8 9 10 11 12 13

Fl.
sfp

Ob.
sfp

Fag.
sfp

Cor.
(F)
sfp

Vln.
sf p

Vla.
sf p

Vic.
e Cb.
f p

14 15 16 17 18

Fl.

Ob.

Fag.

Cor.
(F)

Vln.

Vla.

Vic.
e Cb.

19 20 21 22

Fl.

Ob.

Fag.

Cor (F)

Vln.

Vla.

Vlc. e Cb.

23 SOLO 24 25

Fl.

Ob.

Fag.

Cor (F)

Klav.

Vln. pizz.

Vla. pizz.

Vlc. e Cb. pizz.

26 27 28 29

Klav.

Vln.

Vla.

Vlc. e Cb.