

EXAMINATION NUMBER



MUSIC – HIGHER LEVEL

LISTENING – CORE (100 marks)

THURSDAY 21 JUNE – MORNING; 9.30 TO 11.00

STAMPA AN IONAIID
(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 tape.
- ☐ 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.

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GRÁD	

Q1 An excerpt from Bach's *Jesu, der du meine Seele*

- You will hear it without a break and then each section (A, B, and C) will be played again, **THREE** times.
- The music is given as a reduced, single line score below.
- Answer the questions on page 3.

Section A (Bars 49–73)

49

Section A, (Bars 49–73)

(i) From which movement is the excerpt taken?

(ii) In which order do the voices (soprano, alto, tenor, bass) enter in bars 49–53?

(iii) Describe the instrumentation in bars 65–73.

Section B, (Bars 73–89)

(i) Which voice enters at the beginning of bar 81?

(ii) What instrument plays the same melody as this voice at bars 81–85?

(iii) Fill in the missing melody notes in bars 85, 86 and 87.

Section C, (Bars 89–99)

(i) Which one of the following rhythmic figures appears in the continuo part in bars 89–92?

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(ii) Identify the two chords that form the cadence at the end of the excerpt (bars 98–99) and name the cadence that they form.

Chords: ----- Cadence: -----

(iii) Describe briefly three features of Bach’s style that can be heard in this movement.

Q. 2 An excerpt from *Romeo and Juliet* Fantasy Overture by Tchaikovsky will be played THREE times.

- There will be a suitable pause after each playing.
- There is no printed music for this section.

• Answer the following questions:

(i) From what part of the work is this excerpt taken?

(ii) Identify the instruments playing the melody at the beginning of the excerpt:

(iii) Name and explain the instrumental technique used in the accompaniment at the beginning of the excerpt.

(iv) Briefly describe the instrumentation of the excerpt.

(v) Mention two ways in which this statement of the Friar Lawrence Theme differs from its presentation when first heard in the Overture.

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

• Answer the following questions:

(i) Write down the rhythm for the words 'Is this the real life?' in line one.

(ii) Describe the musical features heard at the opening of the excerpt.

(iii) Identify and describe the style of this excerpt.

(iv) Identify and explain two production techniques used in this excerpt.

(v) Mention four other features of Queen's style used in *Bohemian Rhapsody* (excluding those referred to above).

Q. 4 An excerpt from *Piano Quartet No. 1* by Gerald Barry will be played THREE times.

- There will be a suitable pause after each playing.
- The outline score is printed below.
- Answer the following questions.

458

463

- (i) Name the instruments playing in this excerpt.
-
- (ii) Identify and briefly explain the instrumental technique used at the beginning of the excerpt.
-
-
- (iii) Fill in the missing time signatures in bars 458, 460 and 462.
- (iv) Describe the texture of this excerpt.
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-
- (v) Identify and briefly describe two other features of 20th century music employed by Barry in his *Piano Quartet No. 1*.
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Q.5 Irish Music. Three excerpts, each played THREE times.

Answer A and B. Note that B contains a choice of questions.

A. In the case of each excerpt:

- (i) Identify the instrument(s) playing the melody and the instrument(s) playing the accompaniment, as appropriate.
- (ii) Describe briefly how the piece is performed, commenting specifically on the Irish traditional music features and/or other influences, as appropriate.

Excerpt 1	Instrument(s):
Melody	
Accompaniment	
Treatment of the tune / influences / style, as appropriate.	
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Excerpt 2	Instrument(s):
Melody	
Accompaniment	
Treatment of the tune / influences / style, as appropriate.	
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Excerpt 3	Instrument(s):
Melody	
Accompaniment	
Treatment of the tune / influences / style, as appropriate.	
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B. Answer ONE of the following. Refer to specific musical examples and performers.

(i) Briefly describe a performance or recording of Irish traditional music.

OR

(ii) Write a note on *sean-nós* singing.

OR

(iii) Describe regional performing styles in the context of Irish traditional music.

OR

(iv) Write a note on any composer or performer who has combined Irish traditional music with other influences.

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Q.6 Aural Skills. This question is based on *Pie Jesu (Requiem)* by Fauré (Excerpt 1) and Lloyd Webber (Excerpt 2). Each excerpt will be played THREE times.

- Answer A and B.

A. This excerpt will be played THREE times.

1
Pi - e Je - su Do - mi-ne. Do - na_ e - is re - qui-em, Do - na_ e - is

7
re - qui-em. Pi - e Je - su Do - mi-ne,

13
do - na_ e - is re - qui-em do - na_ e - is re - qui-em, do -

19
- na_ e - is Do - mi-ne, do - na_ e - is re - qui-em, sem - pi - ter - nam re - qui-em,

25
sem - pi - ter - nam re - qui-em sem - pi - ter - nam re - qui-em, Pi - e, pi - e Je - su.

(i) Using the given rhythm, add the pitch of the missing notes in bars 5 and 6.

(ii) What is the musical connection between bars 5/6 and 14/15?

(iii) Circle a bar on the score where the melody clearly modulates to the dominant key by way of a perfect cadence.

(iv) Describe the accompaniment, referring to instrumentation and texture.

B. This excerpt will now be played THREE times.

(i) Describe the instrumentation in this excerpt.

(ii) What type of voices are singing in this excerpt?

(iii) Which of the following is the rhythmic motif of the words "Pie Jesu"?



(iv) Compare excerpts A and B, noting similarities and differences in their musical features.

(20)

ROUGH WORK

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