



**Coimisiún na Scrúduithe Stáit
State Examinations Commission**

LEAVING CERTIFICATE EXAMINATION 2004

M52

WRITE YOUR EXAMINATION NUMBER HERE 

MUSIC – HIGHER LEVEL
LISTENING – CORE (100 marks)
THURSDAY 24 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 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.
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Q. 1 An excerpt from Mozart's *Piano Concerto in A major K488*

- 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 for sections A and C only. There is no printed music for section B.
- Answer the questions on page 3.

Section A, bars 1–12

Musical score for Section A, bars 1–12. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The first staff contains bars 1–6, and the second staff contains bars 7–12. A bracket labeled "Chord" spans the final two bars of the second staff.

Section B, bars 12–20 There is **NO** printed music for this section

Section C, bars 20–42

Musical score for Section C, bars 20–42. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The first staff contains bars 20–23, the second bars 24–28, the third bars 29–33, the fourth bars 34–38, and the fifth bars 39–42. Brackets labeled "X" and "Y" are placed over specific musical phrases.

Section A, bars 1–12

- (i) Identify the movement from which this excerpt is taken? _____
- (ii) Identify the key in which this excerpt is written _____
- (iii) What is the tonality of the broken chord played in bar 10? _____

This chord spans

- an octave an octave and a fifth two octaves

Section B, bars 12–20

- (i) Describe TWO features of the music in this section

- 1. _____

- 2. _____

Section C, bars 20–42

- (i) This section begins with the piano.
In which bar are more instruments added? _____

These instruments are

- strings only strings and brass strings and woodwind

- (ii) The melody introduced at **X** (bars 35–36) is repeated at **Y** (bars 39–40).
Identify ONE difference between the music heard at **X** and at **Y**.

- (iii) Briefly describe what happens in the coda of this movement.

Q. 2 An excerpt from *Sergeant Pepper's Lonely Hearts Club Band* by the Beatles will be played **THREE** times.

- There will be a suitable pause after each playing.
- The words of the excerpt are printed below.

Line 1 We're Sergeant Pepper's Lonely Hearts Club Band
 Line 2 We hope you will enjoy the show.
 Line 3 Sergeant Pepper's Lonely Hearts Club Band
 Line 4 Sit back and let the evening go.
 Line 5 Sergeant Pepper's Lonely, Sergeant Pepper's Lonely,
 Line 6 Sergeant Pepper's Lonely Hearts Club Band
 Line 7 It's wonderful to be here. It's certainly a thrill.
 Line 8 You're such a lovely audience,
 Line 9 We'd like to take you home with us, we'd love to take you home.

- Answer the questions below.

(i) Which brass instruments play in the 5-bar opening of this excerpt?

These brass instruments play

- in unison in contrary motion independent melodic lines

(ii) The music of line 1 is printed below. Fill in the missing notes in bars one and two.

We're Ser - geant Pep - pers Lone - ly Hearts Club Band. We hope you will en - joy the show...

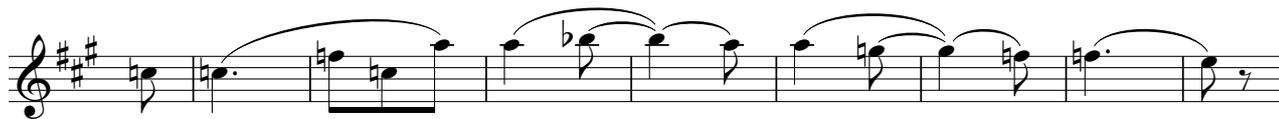
(iii) The dominant bass rhythm in lines 1–4 is

(iv) Describe **ONE** way in which the accompaniment changes in lines 7–9.

(v) The style of this song is a fusion of pop/rock and classical. Describe how both of these styles are used in this song.

Q. 3 An excerpt from *Symphonie Fantastique* by Berlioz will be played **THREE** times.

- There will be a suitable pause after each playing.
- The outline score of bars 1–8 of the excerpt is printed below.



- Answer the following questions.

(i) From which movement is this excerpt taken? _____

(ii) Name **BOTH** instruments which play the *Idée Fixe* theme in bars 1–8

1. _____ 2. _____

These instruments are playing

in unison in 5ths in octaves

(iii) The theme is played in

A major F major C major

(iv) Describe any **TWO** features of the accompaniment in this excerpt

1. _____

2. _____

(v) Identify **ONE** other place where the *Idée Fixe* theme is played in *Symphonie Fantastique* and describe **ONE** way in which it differs from the excerpt played here.

(10)

Q. 4 An excerpt from *Seachanges (with Danse Macabre)* by Raymond Deane will be played THREE times.

- There will be a suitable pause after each playing.
- Answer the following questions.

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

(ii) Which of these percussion instruments is heard first?

tambourine

maracas

bass drum

(iii) Describe the manner in which the piano plays towards the end of the excerpt.

(iv) Which of the following is the correct notation for 'play the harmonic'?



Explain the term harmonic and name any instrument which plays harmonics in this excerpt.

Explanation _____

Instrument _____

(v) State ONE way in which this excerpt contrasts with the next section of this 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.

Excerpt 1 An arrangement of *Down By The Sally Gardens* by WB Yeats.

(i) This recording is a fusion of traditional music with

- pop folk classical

Give a reason for your answer

(ii) Using letters, write down the form of the *verse* -----

Excerpt 2

(i) Name the instrument playing the melody. -----

(ii) Which **ONE** of the following can be heard in the recording?

- changing dynamics free rhythm minor melody

(iii) This melody is an example of a

- polka march lament

Give a reason for your answer

Excerpt 3

(i) Name **THREE** instruments which play the melody in this excerpt.

1. ----- 2. ----- 3. -----

(ii) This recording is a fusion of two different styles. Identify and describe **BOTH** styles, as heard in this excerpt.

Q. 6 Aural Skills. This question is based on a piece of film music, *The Dambusters*, by the British composer, Eric Coates.

- The full excerpt will be played ONCE only. Sections A, B and C, taken from this excerpt, will then be played THREE times, unless otherwise stated.
- Answer the questions on each section.

Section A

- The first 16 bars of the first theme are printed below.

(i) What word best describes the way in which the melody is predominantly played?

- doloroso* *staccato* *tenuto*

(ii) The melody is imitated by lower strings. Indicate clearly on the score with an X above the exact point at which the imitation begins.

(iii) What effect does the rhythm at Y create?

Section B

- All of the second theme is printed below.

(i) Which THREE of the following can be heard in this section?

- countermelody woodwind figures tremolo
 legato playing pizzicato bass line pedal notes

(ii) Complete the melody by filling in the missing notes at X on the score.

• This theme is now repeated, played differently. It will be played TWICE. Answer part (iii).

(iii) Identify TWO ways in which this music differs from the first time it was heard.

1. -----
2. -----

Section C

• The music for the final section is printed below.

The musical score consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The key signature has one flat. The score contains several phrases with slurs and ties. Marking X is above a phrase on the first staff. Marking Y is above a phrase on the third staff. Marking Z is above a phrase on the fifth staff.

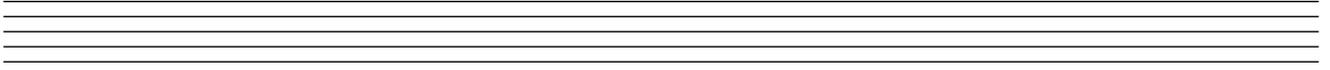
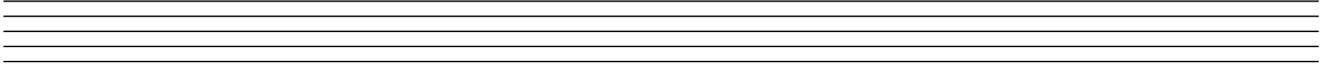
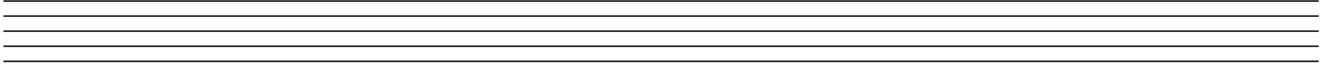
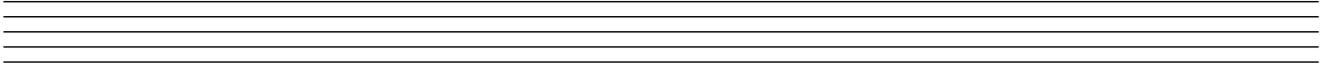
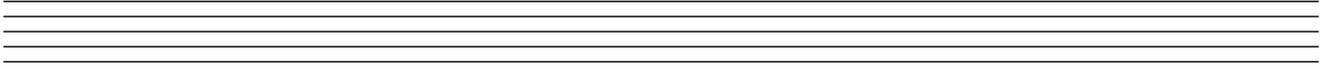
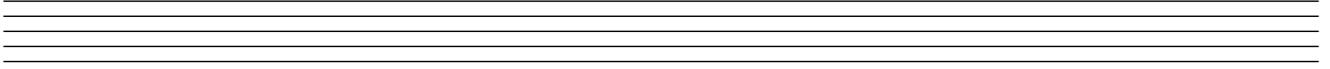
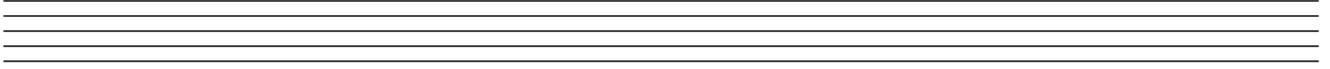
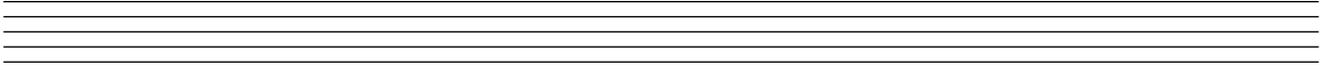
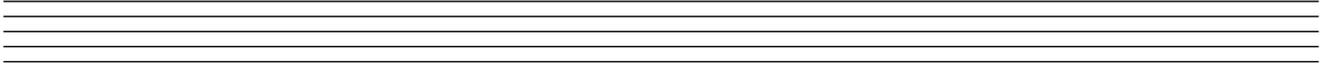
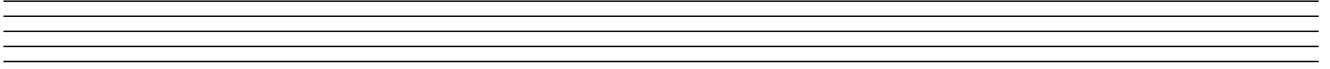
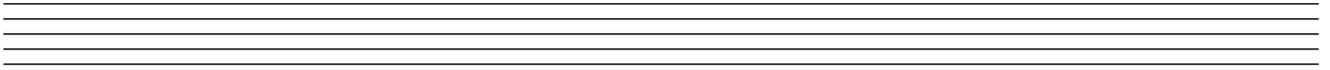
(i) Which type of drum plays a roll at X -----

(ii) Identify the cadence heard at Y -----

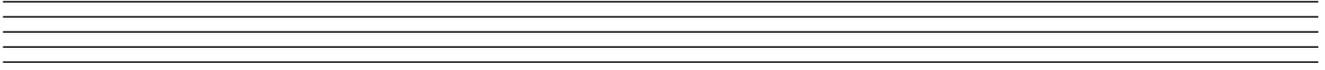
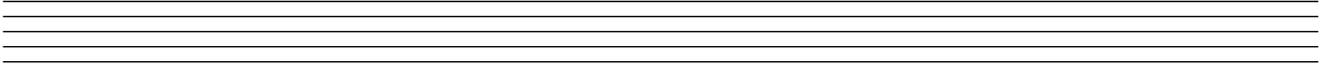
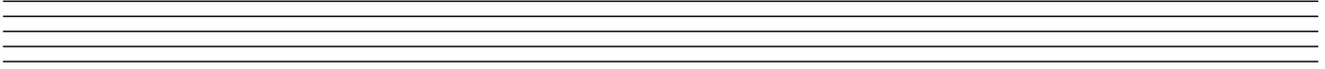
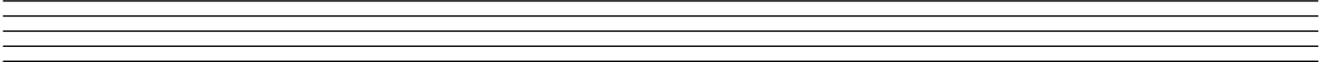
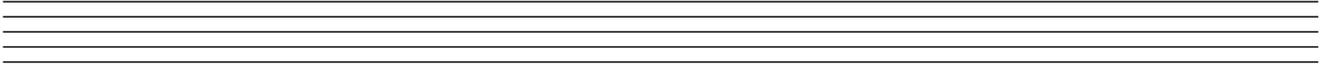
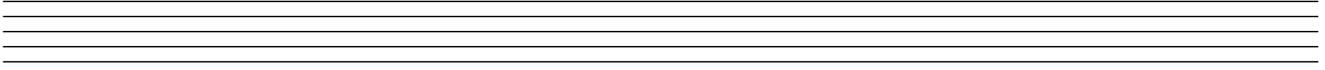
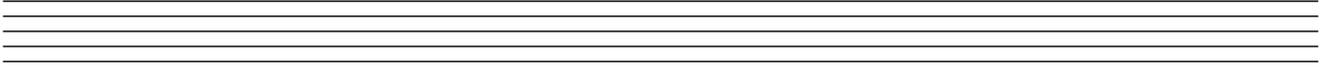
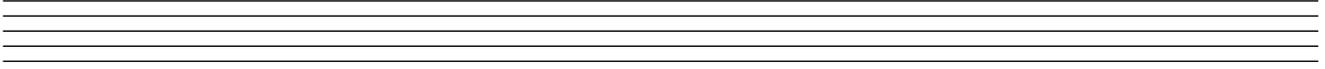
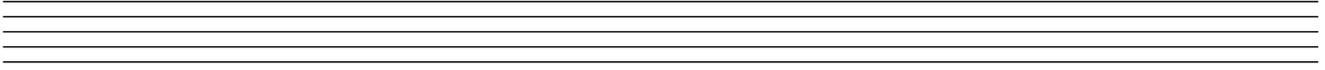
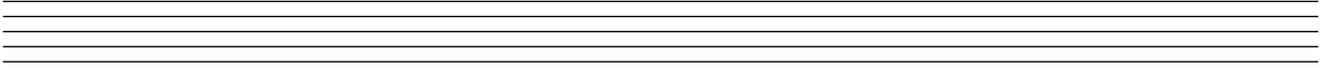
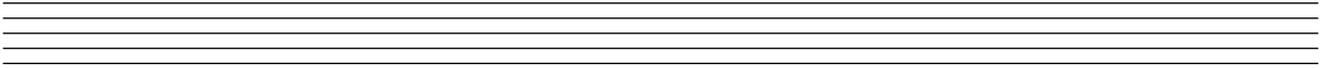
(iii) The notes repeatedly played by the timpani at Z are

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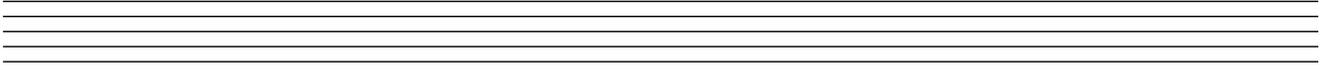
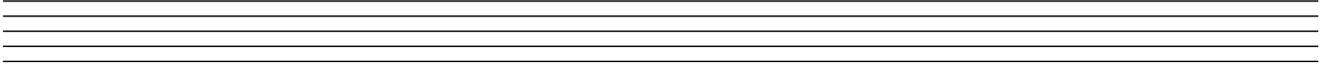
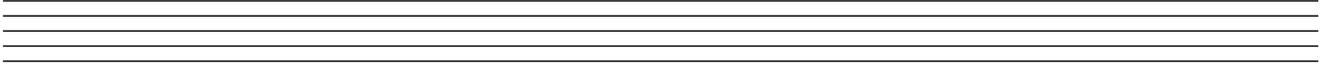
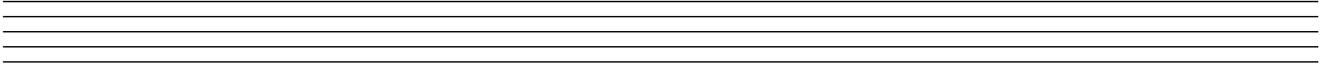
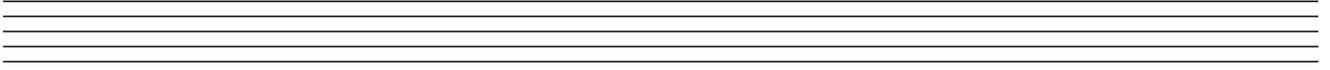
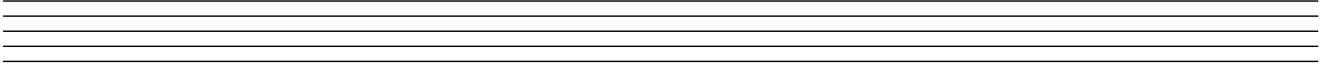
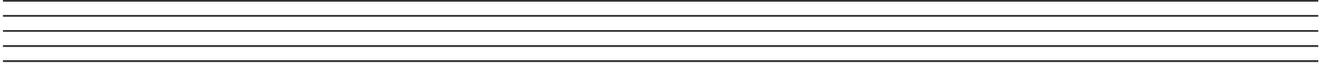
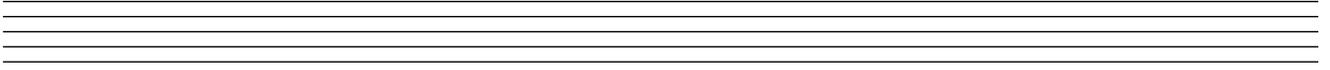
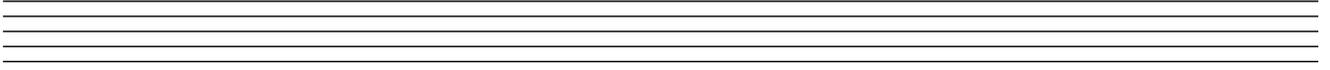
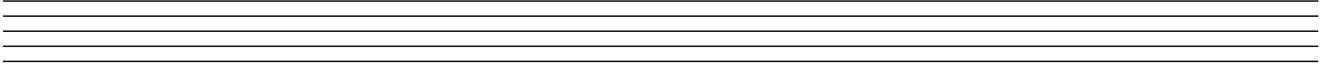
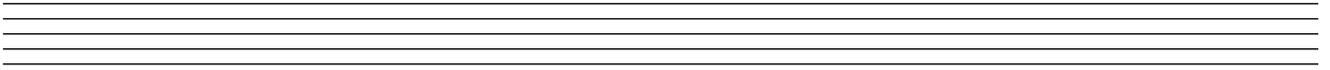
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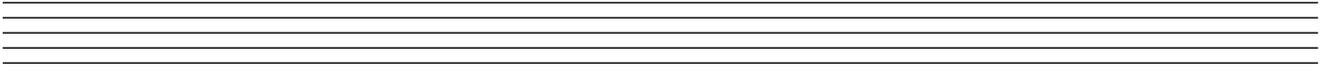
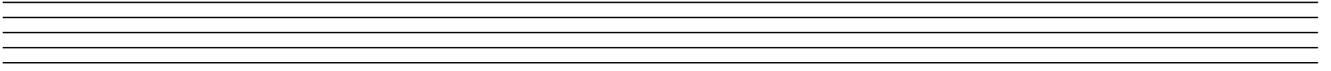
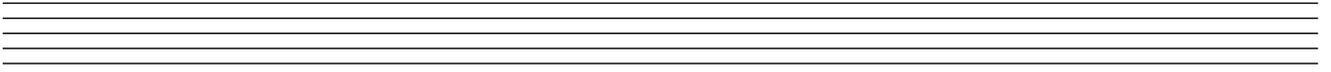
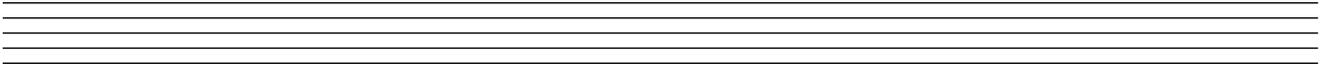
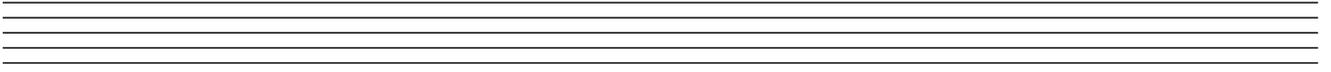
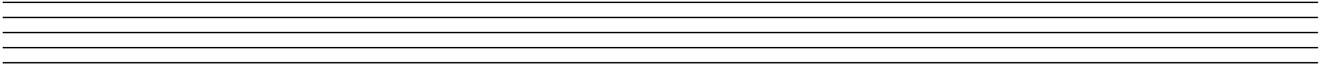
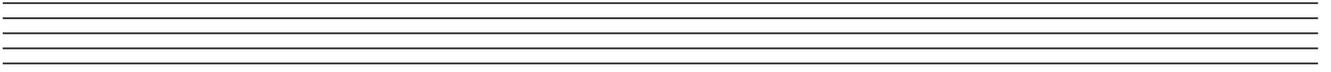
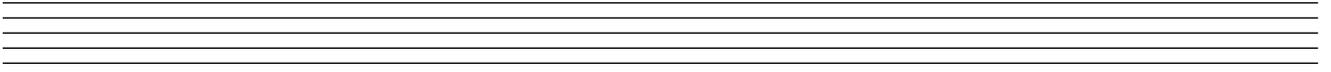
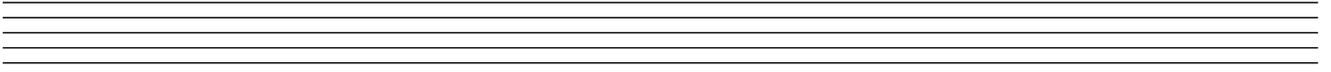
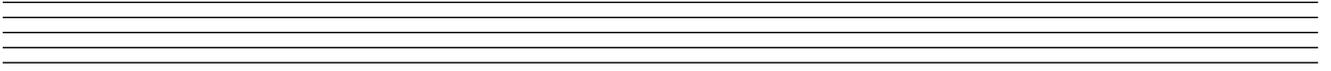
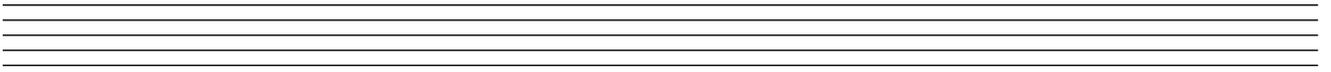
ROUGH WORK



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