



Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2009

WRITE YOUR EXAMINATION NUMBER HERE 

MUSIC – HIGHER LEVEL
LISTENING – CORE (100 marks)
THURSDAY 18 JUNE – AFTERNOON 1.30–3.00

STAMPA AN IONAIÐ
 (Centre Stamp)

DON SCRÚDAITHEOIR

Móriomlán
 na marcanna

CEIST	MARC
1	
2	
3	
4	
5	
6	
IOM	
GRÁÐ	

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 An excerpt from *Sgt. Pepper's Lonely Hearts Club Band* by John Lennon & Paul McCartney.

- 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 1–12

3

6

8

10

It was twen-ty years a - go to - day_ Ser-geant
 Pep - pertaught the band to play._ They've been go - ing in and out of style_ but they're
 gua-ran-teeed to raise a smile._ So may I in - tro-duce to you_ the
 act you've known for all these years_ Ser-geant Pep - per's Lone-ly Hearts Club Band.

Section B, Bars 13–29. The lyrics of this section are printed below.

- | | |
|---------------|--|
| <i>Line 1</i> | We're Sergeant Pepper's Lonely Hearts Club Band |
| <i>Line 2</i> | We hope you will enjoy the show |
| <i>Line 3</i> | Sergeant Pepper's Lonely Hearts Club Band |
| <i>Line 4</i> | Sit back and let the evening go |
| <i>Line 5</i> | Sergeant Pepper's Lonely, Sergeant Pepper's Lonely |
| <i>Line 6</i> | Sergeant Pepper's Lonely <u>Hearts Club Band.</u> |

Section C, Bars 30–42. There is no printed music for this section.

Section A, Bars 1–12.

(i) Which **one** of the following rhythmic figures can be heard in the accompaniment in this section?



(ii) Identify **two** features of the vocal line as heard in this section.

1. _____ 2. _____

(iii) Insert the two missing chords in bar 6 on the score. You may use guitar symbols or Roman numerals.

Section B, Bars 13–29.

(i) Describe **two** ways in which the music in this section differs from the music in Section A.

1. _____

2. _____

(ii) Identify the instrument heard at the end of line 4. _____

Describe what it plays. _____

(iii) The rhythm of the underlined words in line 6 is



Section C, Bars 30–42. There is no printed music for this section.

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

- | | | |
|------------------------------------|---|--|
| <input type="checkbox"/> imitation | <input type="checkbox"/> sustained chords | <input type="checkbox"/> triplets |
| <input type="checkbox"/> clarinets | <input type="checkbox"/> crotchet chords | <input type="checkbox"/> vocal harmony |

(ii) Identify and describe **one** recording technique used in this song.

Technique _____

Description _____

(iii) Compare and contrast the style of *Sergeant Pepper's Lonely Hearts Club Band* with *She's Leaving Home*. Refer to both songs in your answer.

Q. 2 An excerpt from *Piano Concerto in A major* K488 by Mozart 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 1–15 of the excerpt is printed below.

• Answer the following questions:

(i) Insert the 6 missing melody notes at **X** on the score above.

(ii) In what key is this excerpt? _____

(iii) In which bar does the piano play the melody? _____

(iv) Which **two** of the following can be heard in this excerpt after bar 15?

chromaticism

trills

frequent key changes

canonic texture

scales

triplets

(v) Identify and describe the form of this movement.

Q. 3 An excerpt from *Symphonie Fantastique* by Berlioz 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) Name the movement from which this excerpt is taken _____

It is taken from the

- beginning middle end

(ii) This excerpt features a descending

- major scale major arpeggio minor scale minor arpeggio

It is played by _____

(iii) The texture of the excerpt is mostly

- monophonic homophonic polyphonic

Explain your answer with reference to the music heard in this excerpt.

(iv) Describe the tempo at the end of the excerpt.

(v) The last three melody notes are



(10)

Q. 4 An excerpt from *Seachanges with Danse Macabre* by Deane 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.

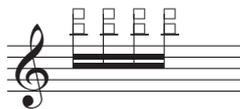
• Answer the following questions:

(i) Which theme is heard in this excerpt?

(ii) In the table below, write down the order (1–3) in which the instruments listed are heard at the start of the excerpt.

Instrument	Order
Piano	
Violin	
Maracas	

(iii) The instrumental technique illustrated below is heard in this excerpt. Describe this technique and identify the instrument(s) with which it is associated.



Technique -----

Instrument(s) -----

(iv) Describe **one** feature of the music played by the piano in this excerpt.

(v) How does Deane portray the spirit of the *Danse Macabre* in this excerpt?

BLANK PAGE

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) Using letters, write down the form of this dance tune. _____

Excerpt 2

(i) Identify the style of singing in this excerpt. _____

(ii) Describe **three** features of this style of singing as heard in the excerpt.

1. _____

2. _____

3. _____

Excerpt 3

(i) Identify **three** instruments heard playing in this excerpt.

1. _____ 2. _____ 3. _____

(ii) Describe how the music is performed.

(iii) Describe **one** change which takes place in the excerpt.

(i) Identify **one** feature of the melody line as heard in the introduction (bars 1–16).

(ii) In which bar does the second voice enter? -----

Describe the vocal texture at this point.

(iii) Bars 17–36 feature a change in

tempo key texture

Explain.

Excerpt 3

- An excerpt from *Quoniam tu solus Sanctus*. There is no printed music for this section.

(i) Describe **two** differences between the music in this excerpt and the music in excerpt 2.

1. -----

2. -----

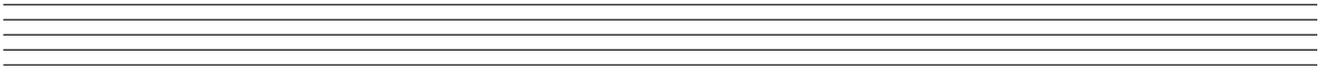
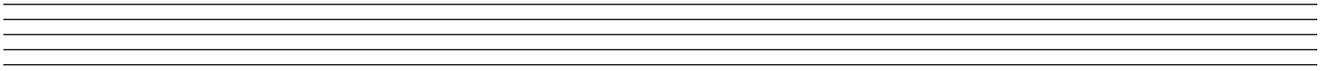
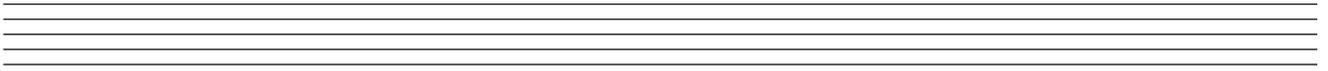
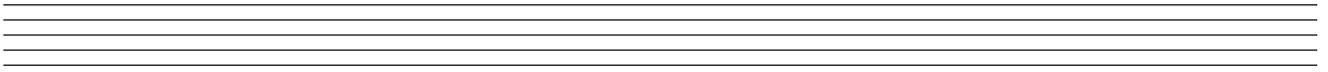
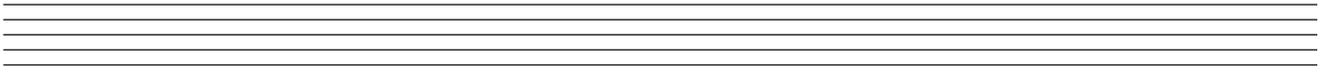
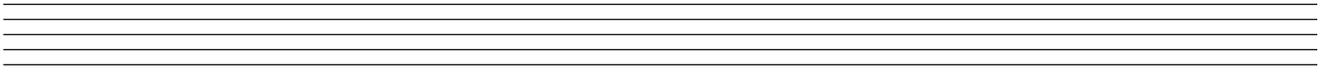
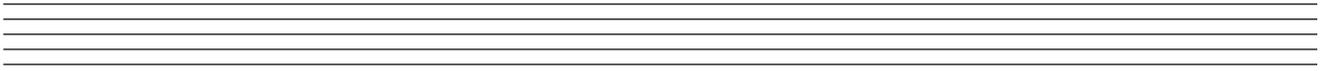
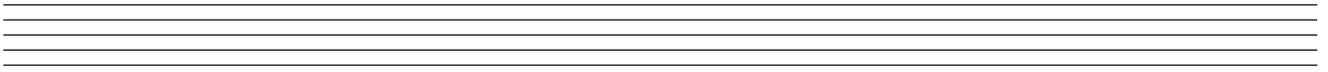
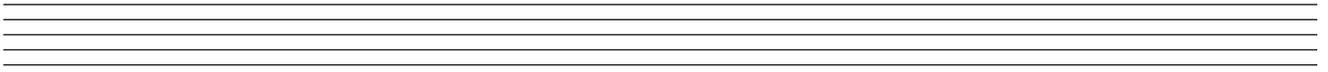
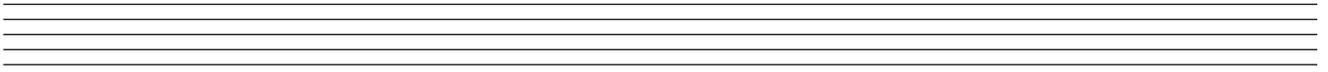
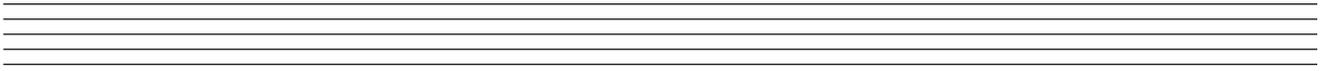
(ii) The last four notes in the top vocal line are.

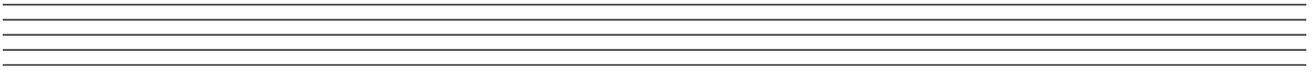
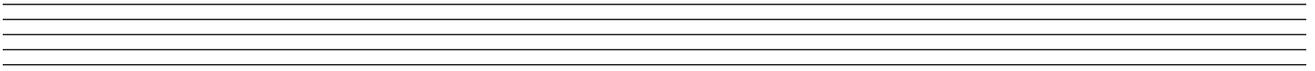
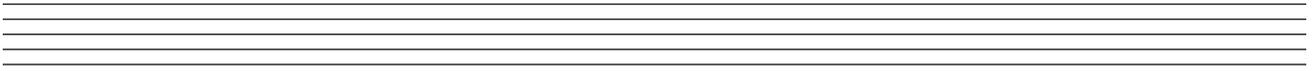
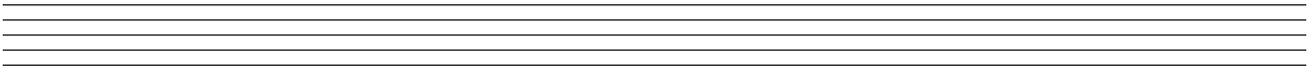
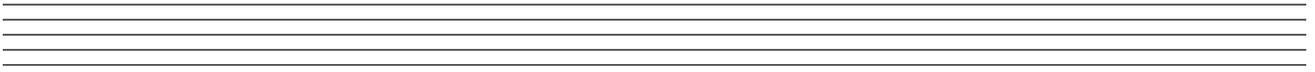
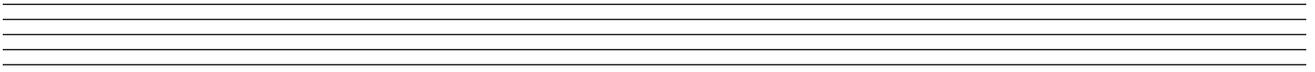
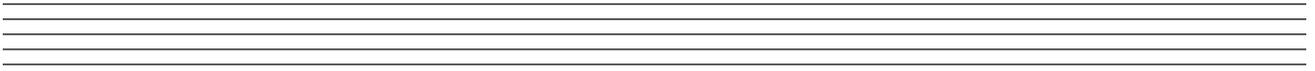
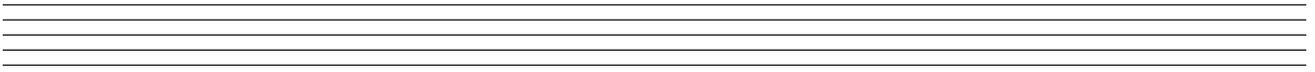
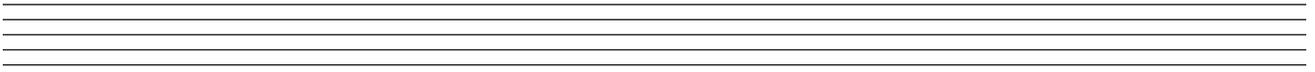
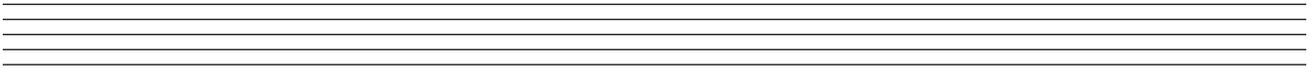
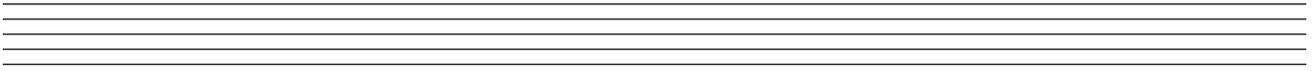
Je - su Chris - te Je - su Chris - te Je - su Chris - te

(iii) Identify the cadence at the end of the excerpt. Do not use chord symbols or Roman numerals.

ROUGH WORK



ROUGH WORK



BLANK PAGE