



**Coimisiún na Scrúduithe Stáit**  
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2010

**WRITE YOUR EXAMINATION NUMBER HERE** 

**MUSIC – HIGHER LEVEL**  
**LISTENING – CORE (100 marks)**  
**THURSDAY 24 JUNE – AFTERNOON 1.30–3.00**

STAMPA AN IONAIÐ  
(Centre Stamp)

Móriomlán  
na marcanna

**DON SCRÚDAITHEOIR**

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** Three excerpts from *Seachanges with Danse Macabre* by Deane.

- 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 music played by the piano in this excerpt is printed below.**

Musical score for Excerpt 1, piano part. The score is written in grand staff notation (treble and bass clefs). It consists of two systems of two staves each. The first system is marked with a box labeled 'A' in the top right corner. The first measure of the first system is marked *ff*. The second measure of the first system is marked *f*. The second system is marked with boxes labeled 'B' and 'C' above the first and second measures respectively. The first measure of the second system is marked *ff*. The second measure of the second system is marked *f*. The third measure of the second system is marked *mf*. The fourth measure of the second system is marked *mp*. The fifth measure of the second system is marked *pp*. The sixth measure of the second system is marked *p*. The seventh measure of the second system is marked *pp*. There are dynamic markings *sfz* in the first measure of the first system, the second measure of the second system, and the fifth measure of the second system.

**Excerpt 2.**

Musical score for Excerpt 2. The score is written in treble clef notation. It consists of two systems of one staff each. The first system has four measures with time signatures 6/4, 3/4, 6/4, and 3/4. The second system has four measures with time signatures 3/4, 6/4, 6/4, and 3/4. A bracket labeled 'X' spans the first two measures of the first system. There are slurs over the notes in the third and fourth measures of the first system, and the first, second, and third measures of the second system.

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

**Excerpt 1.**

- (i) From which section of the work is this excerpt taken? \_\_\_\_\_
- (ii) Identify **three** percussion instruments heard playing in this excerpt.  
1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_  
These instruments play  harmonics  tremolo  col legno
- (iii) The piccolo is first heard at  A  B  C

**Excerpt 2.**

- (i) Insert the 5 missing melody notes at **X** on the score.
- (ii) The instrumental technique illustrated below is heard in this excerpt. Describe this technique and identify the instrument(s) with which it is associated in this excerpt.

 Technique \_\_\_\_\_  
Instrument(s) \_\_\_\_\_

- (iii) Which one of the following rhythmic figures can be heard in this excerpt?

Describe one way in which this figure is used in the work?

-----  
-----

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

- (i) Identify and describe **two** compositional features/treatments of the melody heard in this excerpt.  
Feature 1 \_\_\_\_\_  
Description \_\_\_\_\_  
Feature 2 \_\_\_\_\_  
Description \_\_\_\_\_
- (ii) Describe **one** feature of the piano part in this excerpt.  
-----  
-----
- (iii) Outline the reasons for the composer's use of the word *Seachanges* in the title of this work.  
-----  
-----  
-----

**Q. 2** 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.
- The full excerpt is 32 bars long. The outline score of bars 1–16 of the excerpt is printed below.

• Answer the following questions:

(i) From which movement of the work is this excerpt taken? \_\_\_\_\_

(ii) In bars 1–8:

Name one instrument which plays the theme. \_\_\_\_\_

State the range of this theme. \_\_\_\_\_

Identify the texture of the music in these bars. \_\_\_\_\_

(iii) Name one instrument which plays a countermelody in bars 9–16. \_\_\_\_\_

The rhythm of this countermelody is

(iv) Identify **two** ways in which the music of bars 17–32 differs from the music of bars 1–16.

1. \_\_\_\_\_

2. \_\_\_\_\_

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

\_\_\_\_\_  
\_\_\_\_\_

**(10)**

**Q. 3** An excerpt from the second movement of *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 the first eight bars of the excerpt is printed below.

• Answer the following questions:

(i) From which section of the second movement is this excerpt taken?

-----

(ii) The tonality of this excerpt is

- F# minor    
  D major    
  F# major    
  A major

(iii) Show how the treatment of the melody and accompaniment in bars 5–8 differs from that in bars 1–4. Use the grid below.

Feature	Bars 1–4	Bars 5–8
Melody		
Accompaniment		

(iv) Which **two** of the following can be heard in this excerpt after bar 8?

- ascending chromatic scale    
  ornamentation    
  canon  
 monophonic texture    
  pizzicato strings    
  descending scales

(v) Describe the music that immediately follows this excerpt in the movement.

-----  
 -----

(10)

**Q. 4** An excerpt from *She's Leaving Home* by John Lennon & Paul McCartney will be played THREE times.

- There is a twenty second gap between each playing of the music in this question.
- The lyrics are printed below.

1. Friday morning at nine o'clock she is far away.
2. Waiting to keep the appointment she made.
3. Meeting the man from the motor trade.
4. She (What did we do that was wrong?)
5. Is having (We didn't know it was wrong.)
6. Fun (Fun is the one thing that money can't buy.)
7. Something inside that was always denied, (Bye, bye) for so many years.
8. She's leaving home. (Bye bye.)

• Answer the following questions:

(i) Identify the time signature of the music in this excerpt. \_\_\_\_\_

(ii) Briefly describe the music played by the strings immediately after line 1.

-----  
-----

(iii) Which **three** of the following features can be heard in the music in lines 2–3?

- |                                    |   |  |
|------------------------------------|---|--|
| <input type="checkbox"/> tremolo   | <input type="checkbox"/> dotted rhythm      | <input type="checkbox"/> sequences       |
| <input type="checkbox"/> imitation | <input type="checkbox"/> homophonic texture | <input type="checkbox"/> crotchet chords |

(iv) Describe the vocal texture in lines 4–7.

-----  
-----

(v) The last two notes of the vocal line are:

<input type="checkbox"/> 	<input type="checkbox"/> 	<input type="checkbox"/> 
--	---	--

Identify the cadence at the end of 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) The dance tune heard in this excerpt is played on

- guitar                       harp                       harpsichord

The form of the dance tune heard in this excerpt is

- ABBA                       ABAB                       AABB

**Excerpt 2**

(i) Identify **two** instruments which play the melody in this excerpt.

1. \_\_\_\_\_ 2. \_\_\_\_\_

(ii) Identify **two** traditional features of the music heard in this excerpt.

1. \_\_\_\_\_

2. \_\_\_\_\_

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

\_\_\_\_\_  
\_\_\_\_\_

**Excerpt 3**

This excerpt 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 \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



**Q. 6 Aural Skills.** This question is based on THREE excerpts of popular 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 Introduction and first verse of *One Day I'll Fly Away* by Will Jennings/Joe Sample will be played THREE times. The words of the verse only are printed below.

1. I make it alone
2. When love is gone
3. Still you made your mark
4. Here in my heart

- (i) Insert the pitch and rhythm of the 5 missing notes at X played by the oboe in the introduction.

- (ii) Describe the music played by the violins at the end of each line of the verse.

-----  
 -----

- (iii) The form of the verse is

- AA<sup>1</sup>BA       ABB<sup>1</sup>A       ABAB<sup>1</sup>

**Excerpt 2**

- The introduction and first verse of *It's Not Unusual* by Les Reed/Gordon Mills will be played THREE times. The words only are printed below.

1. It's not unusual to be loved by anyone
2. It's not unusual to have fun with anyone
3. But when I see you hanging about with anyone
4. It's not unusual to see me cry, I wanna die.

- (i) The melodic figure heard in the introduction is

It is played by

-----

(ii) Identify the tonality of this excerpt. \_\_\_\_\_

(iii) Describe one rhythmic feature of the vocal line as heard in this excerpt.

\_\_\_\_\_

### Excerpt 3

- The first verse of *Bridge Over Troubled Water* by Paul Simon will be played THREE times. The words are printed below.

- When you're weary, feeling small
- When tears are in your eyes, I will dry them all
- I'm on your side, oh, when times get rough
- And friends just can't be found
- Like a bridge over troubled water, I will lay me down
- Like a bridge over troubled water, I will lay me down

(i) The accompaniment in line 1 features

a countermelody       arpeggios       a pedal note

(ii) In which line is the following melody heard?



Line \_\_\_\_\_

(iii) Describe the texture of the excerpt.

\_\_\_\_\_  
\_\_\_\_\_

- Now listen to a later excerpt from the song (verse 3) which is not printed here. It will be played TWICE. Answer (iv) below.

(iv) Describe three ways in which verse 3 differs from verse 1.

1. \_\_\_\_\_

\_\_\_\_\_

2. \_\_\_\_\_

\_\_\_\_\_

3. \_\_\_\_\_

\_\_\_\_\_

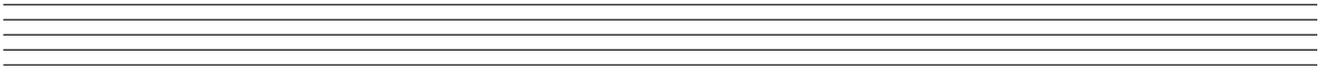
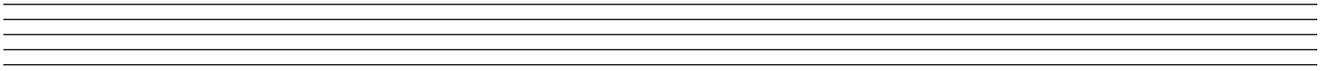
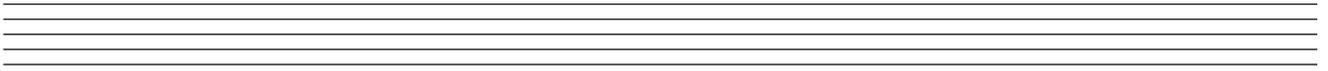
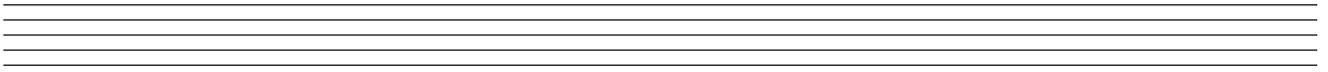
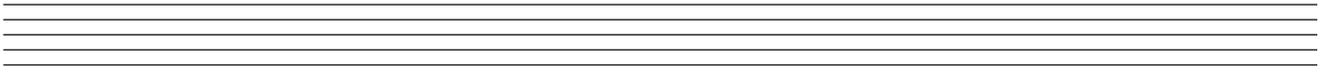
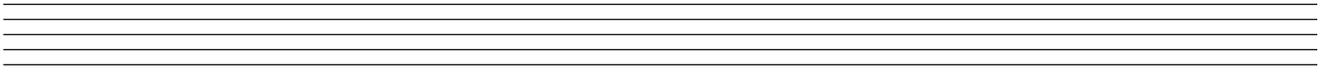
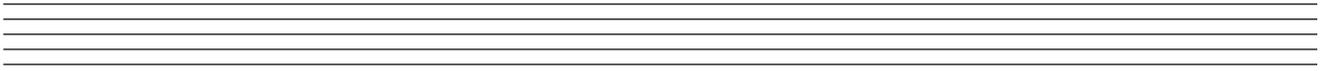
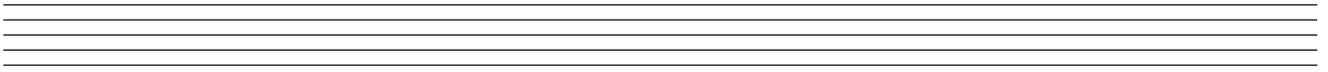
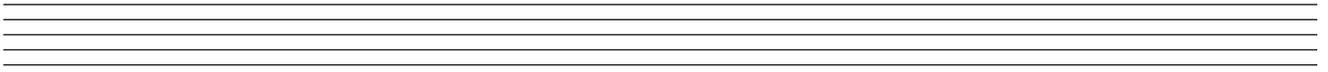
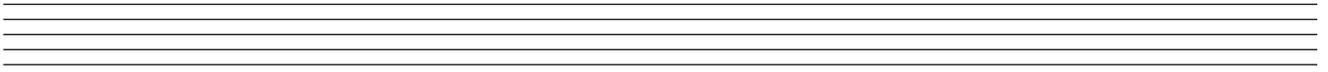
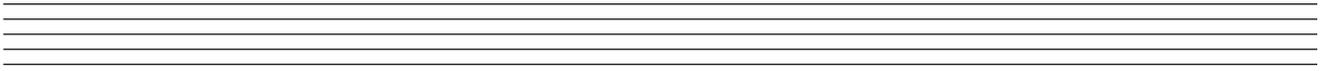
(20)

You have three minutes to complete the examination paper.

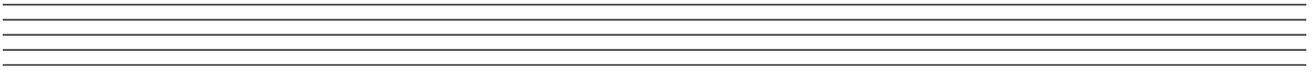
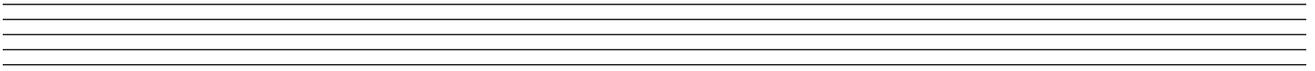
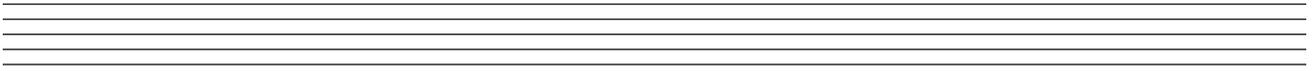
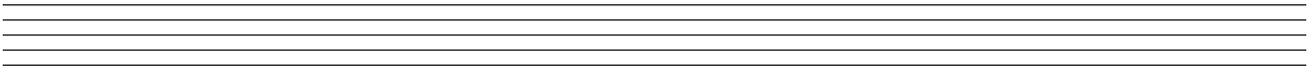
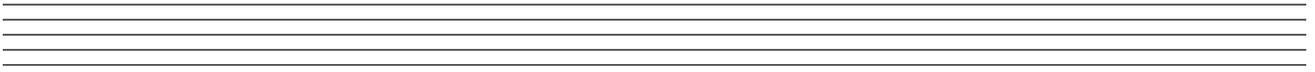
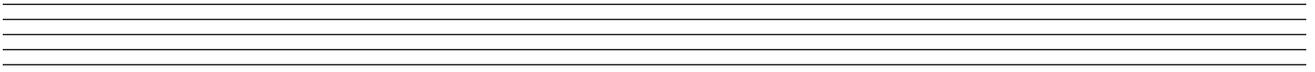
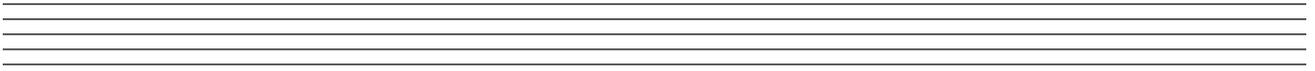
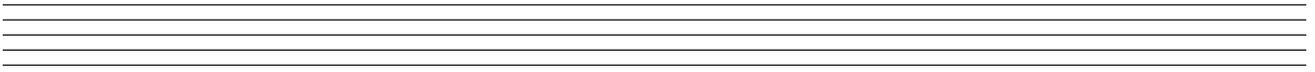
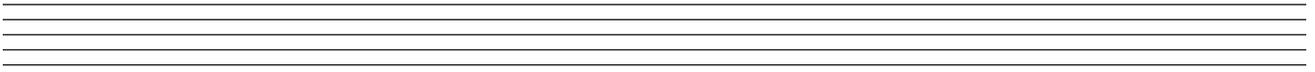
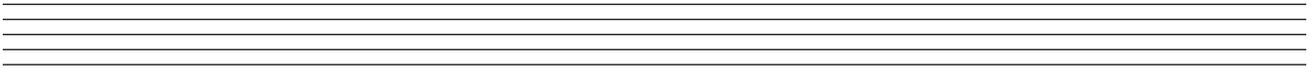
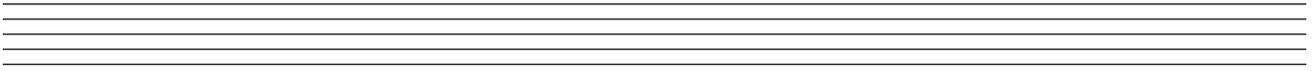




# ROUGH WORK



# ROUGH WORK



**BLANK PAGE**