



EXAMINATION NUMBER



MUSIC – HIGHER LEVEL
LISTENING – CORE (100 marks)
THURSDAY 19 JUNE – MORNING, 9.30 TO 11.00

STAMPA AN IONAIID
(Centre Stamp)

DON SCRÚDAITHEOIR

Móriomlán na
Marcanna

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MÓRIOMLÁN	
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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.

Q1 An excerpt from *Symphonie Fantastique* by Berlioz

- 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 39–54

Musical notation for Section A, Bars 39–54. The score is written on a single treble clef staff in the key of D major (two sharps). It begins at bar 39 and ends at bar 54. The music features a melodic line with eighth and sixteenth notes, often beamed together, and includes some rests. The key signature is D major.

Section B, Bars 54–93

Musical notation for Section B, Bars 54–93. The score is written on a single treble clef staff in the key of D major. It begins at bar 54 and ends at bar 93. This section is characterized by a more rhythmic and melodic texture, featuring many beamed eighth and sixteenth notes. There are triplets indicated by a '3' above the notes in bars 68 and 72. A trill is marked with 'tr' above a note in bar 84. The key signature is D major.

Section C, Bars 94–116

Musical notation for Section C, Bars 94–116. The score is written on a single treble clef staff in the key of D major. It begins at bar 94 and ends at bar 116. The music consists of a series of eighth and sixteenth notes, some beamed together, with occasional rests. The key signature is D major.

Section A, (bars 38–54)

- (i) From which movement is this excerpt taken? _____
- (ii) Name the instruments playing the melody _____
- (iii) The accompaniment is provided by
- strings and woodwind strings and brass strings only

Section B, (bars 54–93)

- (i) Name the instruments playing pizzicato in bars 54–93

- (ii) In which bar is the woodwind first heard in this section? _____
- (iii) What rhythmic figure is played by the harps in bars 85–87?

Section C, (bars 94–1116)

- (i) In bars 94–96, the repeated bass note is







- (ii) Describe ONE way in which the music in this section differs from that in Section A

- (iii) What musical idea is heard immediately *after* this excerpt?

Q. 2 An excerpt from *When I'm 64* 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 When I get older, losing my hair, many years from now
Line 2 Will you still be sending me a valentine, birthday greetings, bottle of wine?
Line 3 If I'd been out till quarter to three, would you lock the door?
Line 4 Will you still need me, will you still feed me, when I'm sixty-four?
Line 5 Ooh____ You'll be older too.
Line 6 Ah_____ And if you say the word, I could stay with you.

- Answer the questions below.

(i) How many bars of music are played in the introduction? -----

(ii) How does the melody move in line 2?

(iii) In line 3, the clarinets play

- the melody with the singer crotchets in harmony a countermelody

(iv) Which *two* of the following can be heard in lines 5–6?

- off-beat bass rhythm syncopated melody line change of time signature
- chimes French horns minor chords

(v) In which line is the following idea heard?



Line -----

Q. 3 An excerpt from Mozart's *Piano Concerto in A major K488* will be played **THREE** times.

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

(i) Name the movement and the section of the movement from which this excerpt is taken
movement ----- section -----

(ii) The opening is played by

- strings and woodwind woodwind and French horn strings only

It is repeated by

- strings and woodwind woodwind and French horn strings only

(iii) The first eight bars of the excerpt are printed below.

Fill in the missing melody notes in bar 3 and bar 7.

The musical notation shows the first eight bars of an excerpt. The key signature is A major (two sharps) and the time signature is common time (C). The notation is in treble clef. Bars 1 and 2 are complete. Bar 3 has a missing note. Bar 4 is complete. Bar 5 is complete. Bar 6 is complete. Bar 7 has missing notes. Bar 8 is complete.

(iv) Name a transposing instrument used in this excerpt -----

(v) Which of these words most accurately describes the form of the movement?

- rondo sonata fugue binary

(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.
- The outline score is printed below.

21

24

28

32

- Answer the following questions.

(i) The theme heard in this excerpt is taken from the

- Dies Irae
 Totentanz
 Main melody

(ii) Name the instrument that plays a rising scale in bars 25–26 _____

(iii) Identify a compositional technique used in bars 27–31. Explain your answer.

Technique _____

Explanation _____

(iv) The rhythm played by the maracas in bars 28–33 is

-

(v) During the excerpt the cello plays . Explain.

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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

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

1. _____ 2. _____ 3. _____

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

- changes of key
- free rhythm
- repeated final note

(iii) This music is an example of a

- reel
- jig
- hornpipe

Excerpt 2

An arrangement of *In my life*

(i) Name the instrument playing the melody. _____

(ii) Name **TWO** accompanying instruments.

1. _____ 2. _____

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

Excerpt 3

An excerpt from *Finnegan's Wake* arranged by A.J. Potter.

(i) Give the order in which the oboe, trumpet and clarinet are heard playing the melody.

1. _____ 2. _____ 3. _____

(ii) Identify **TWO** non-traditional features of this recording.

1. _____
2. _____

Q.6 Aural Skills. This question is based on the Finale from the *Firebird Suite* by Stravinsky.

- Each section (A, B and C) will be played **THREE** times, the full excerpt will then be played once only.
- There is printed music for Section A and Section C only.
- Answer the questions on each section.

Section A. (Bars 1–27)

(i) Identify the **THREE different** instruments that play the melody at A, B and C in the score.

A. _____ B. _____ C. _____

(ii) Which one of the following can be heard in this section?

- alberti bass rising scale dischords

(iii) In which bar are the timpani heard for the first time in this section? _____

Section B.

- There is no printed music for this section.

(i) Within this section, there is a change in

- texture key instrumentation

(ii) Identify two differences between the music in this section and the music in Section A.

1. _____
2. _____

Section C. (Bars 61–86)

61



71



79



The image shows three staves of musical notation. The first staff (bars 61-70) features a melody in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/2 time signature. The second staff (bars 71-78) continues the melody. The third staff (bars 79-86) shows a slower, more melodic line with long notes and ties, also in treble clef and 2/2 time.

(i) Name TWO percussion instruments that play in this section.

1. _____ 2. _____

(ii) In this section there is

a *rallentando* a *diminuendo* an *accelerando*

(iii) What is the tonality of the final chord? _____

• Listen to the full excerpt played once only and answer (iv).

(iv) This movement is based on a four-bar idea (bars 1–4) which is repeated throughout the excerpt many times. How does Stravinsky maintain musical interest in this movement?

(20)

ROUGH WORK

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ROUGH WORK

This page contains ten sets of blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically down the page, providing space for students to practice or write musical notation.

ROUGH WORK

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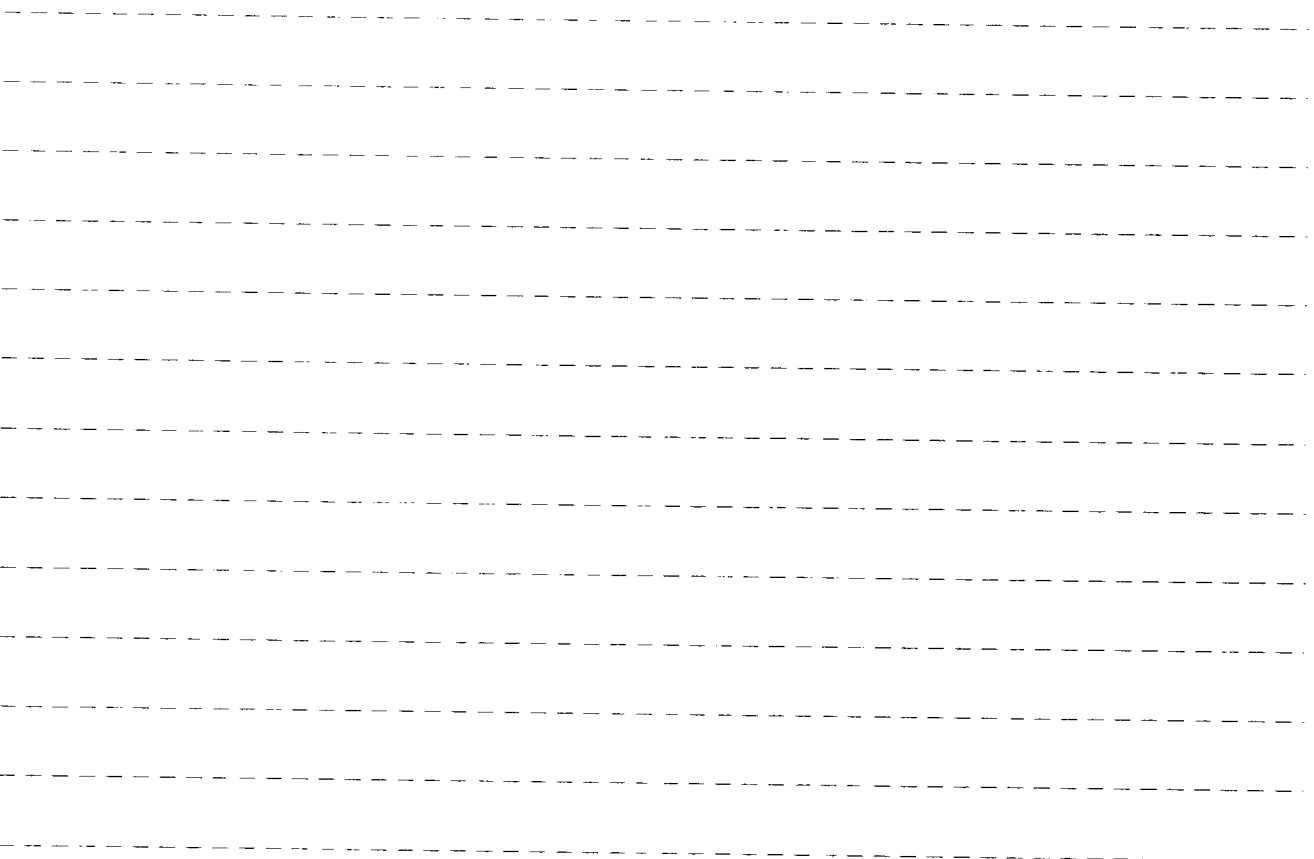
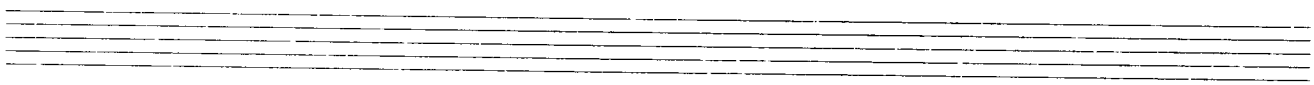
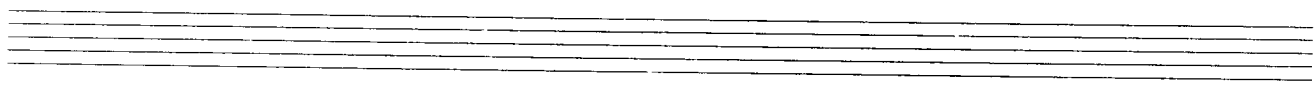
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