

EXAMINATION NUMBER



MUSIC – ORDINARY LEVEL

LISTENING (100 marks)

THURSDAY 20 JUNE – MORNING, 9.30 TO 11.00

STAMPA AN IONAIID
(Centre Stamp)

DON SCRÚDAITHEOIR

Móriomlán na
Marcanna

CEIST	MARC
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MÓRIOMLÁN	
GRÁD	

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 the Beatles' *She's Leaving Home*

- 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 56–71

56

Fa - ther snores as his wife gets in - to her dress - ing gown.

62

2

Picks up the let - ter that's ly - ing there.

68

Stand - ing a - lone at the top of the stairs

Section B, bars 72–87

72

X

She breaks down and cries to her hus - band, "Dad - dy, our ba - by's gone!

77

Y

3

81

Why would she treat us so thought - less - ly.

84

How could she do this to me?"

Section C, bars 88–106

88

She is leav - ing

96

home. She's leav - ing home af - ter

102

liv - ing a - lone for so man - y years.

Section A, (bars 56–71)

(i) The vocalist in this section is

- John Lennon Paul McCartney Ringo Starr George Harrison

(ii) In this section, the strings are played

- staccato* *pizzicato* *legato*

(iii) Insert the missing time signature on the score.

Section B, (bars 72–87)

(i) Fill in the missing notes on the score at X.

(ii) The instrument that plays the melody at Y is the

- viola cello double bass

(iii) The melody notes in bar 81 form the chord of

- E major A major A minor

Section C, (bars 88–106)

(i) In this section the voices are singing

- in unison in harmony in imitation

(ii) Identify and describe a recording technique used in this section.

(iii) Explain the term 'word painting' and give an example of how it is used in *She's Leaving Home*.

Q. 2 An excerpt from *Symphonie Fantastique* by Berlioz will be played **THREE** times.

- There will be a suitable pause after each playing.
- The outline score is printed below. It is divided into three sections. (A, B and C).
- Answer the questions on page 5.

41 **A**



46 **B**



50



56



62 **C**



66



(i) The title of the movement from which this excerpt is taken is:

- Reveries Un Bal Marche au Supplice

(ii) Identify and describe the instrumental technique in section B

(iii) In bars 56–58 there is a

- rallentando* *diminuendo* *crescendo*

(iv) What instrument(s) emphasise the pulse in section C?

(v) Which of the following best describes the instrumentation in sections A, B & C?
Circle your answer.

- | | | | |
|---------------------------------------|---|---|---|
| woodwind, brass and percussion | A | B | C |
| strings and percussion | A | B | C |
| woodwind and strings | A | B | C |

(10)

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) This excerpt is taken from the

- first movement second movement third movement

(ii) The opening melody is



(iii) Which one of the following features in the accompaniment?

- scale passages sustained chords pedal notes

(iv) The texture of this excerpt is

- monophonic polyphonic homophonic

Explain your answer.

(v) This excerpt is taken from a piano concerto. Explain the term *Concerto*.

(10)

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Q. 4 An excerpt from *Seachanges* by Raymond Deane will be played THREE times.

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

The musical score consists of nine staves of music, numbered 93 through 117. The notation is as follows:

- Staff 93:** Treble clef, 7/8 time signature. A melodic line with eighth and sixteenth notes.
- Staff 97:** Treble clef. Continuation of the melodic line.
- Staff 101:** Treble clef. Continuation of the melodic line.
- Staff 104:** Treble clef. Continuation of the melodic line.
- Staff 107:** Treble clef. Continuation of the melodic line.
- Staff 110:** Treble clef. Continuation of the melodic line.
- Staff 113:** Treble clef. Labeled "8va" with a dashed line above the staff. Contains a series of chords.
- Staff 115:** Treble clef. Continuation of the chordal texture.
- Staff 117:** Bass clef. Continuation of the chordal texture.

A bracket labeled "X" spans the bottom of staves 115 and 117.

(i) This section of the work is called

the main melody

Totentanz

Dies Irae

(ii) The two instruments which play the melody in bars 93–98 are

cello and piccolo

marimba and violin

piano and guiro

(iii) Identify one bar in this extract which has a time signature of $\frac{7}{4}$ -----

(iv) Name the instrument that plays for the first time at X (in bar 115) -----

(v) Explain any two of the following used by Deane in *Seachanges*.

15^{ma} -----

glissando -----

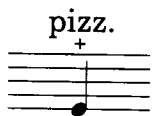


Ped -----



col legno -----

fz -----



sul ponticello -----

(10)

Q.5 Irish Music. This question is based on three excerpts.

- Answer A, B and C.

A. You will hear excerpt one played **THREE** times.

(i) This excerpt is based on a tune by

- O’Riada Bunting Carolan

(ii) Name one instrument playing the melody and one instrument playing the accompaniment.

melody: -----

accompaniment: -----

(iii) The melody in this excerpt

- has no ornamentation
 has some ornamentation
 is highly ornamented

B. You will hear excerpt two played **THREE** times.

(i) What is this style of singing called?

Identify two features of this style of singing which are present in this recording.

(ii) The instrument providing a drone-like accompaniment is

- the uilleann pipes the cello the accordion

(iii) This song is an example of

- a working song an *aisling* a lament

C. You will hear excerpt three played THREE times.

(i) Name two traditional instruments playing in this excerpt.

(ii) This piece is based on which of the following?

- a hornpipe a jig a polka a reel

(iii) This recording has been influenced by

- classical music popular music jazz

Give a reason for your answer

(25)

Q.6 Aural Skills. This question is based on the song *Never had a dream come true* by Simon Ellis and Cathy Dennis.

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

Section A

Introduction, Verse 1 and Chorus 1

Ooh, ooh._____ Ooh._____

1. Ev - 'ry - bo - dy's got some - thing they had to leave_____ be - hind._____

One re - gret from yes - ter - day, that just seems to grow_____ with time._____ There's no

X

use look - in' back or won - der - ing how it could be_____ now or might have been. All

this I know but still I can't find ways to let you_____ go. I nev - er had a

dream come true 'til the day that I found_____ you. Ev - en though_____

I pre - tend_____ that I've moved_ on, you'll al - ways be my ba - by. I nev - er found the

compare melody with bar 13

words to say you're the one I think a - bout_____ each day. And I know no

mat - ter where_____ life takes me_____ to, a part of me will al - ways be

with_____ you,_____ yeah.

A. Introduction, Verse 1 and Chorus 1

- (i) Identify two instruments which play in the introduction.

- (ii) Which of the following is heard for the first time at X?

hi-hat crash cymbal tambourine

- (iii) The three notes boxed in bar 11 form the chord of

F minor F major A minor

- (iv) The melody in bar 17 has been omitted. Compare this bar with bar 13.
They are

exactly the same similar totally different

B. A contrasting section

- There is no printed music for this section.

- (i) In the first line *You'll always be the dream that fills my head*, which of the following can be heard in the bass line?

an ascending scale

an ascending arpeggio

a descending scale

a descending arpeggio

- (ii) In this section the backing singers are

male female both male and female

- (iii) At the very end of this section there is a change of

tempo key time signature

C. Last Chorus and Coda.

- The lyrics for this section are printed below.

Line 1 I never had a dream come true
Line 2 'Til the day that I found you
Line 3 Even though I pretend that I've moved on
Line 4 You'll always be my baby
Line 5 I never found the words to say
Line 6 You're the one I think about each day
Line 7 And I know no matter what life takes me to
Line 8 A part of me will always be, a part of me will always be
Line 9 With you. Ooh_____

- (i) How many chords are there in lines 5 and 6? _____
- (ii) Name one instrument which does not play in line 9 but which is playing elsewhere in the extract.

- (iii) The final cadence in the excerpt is

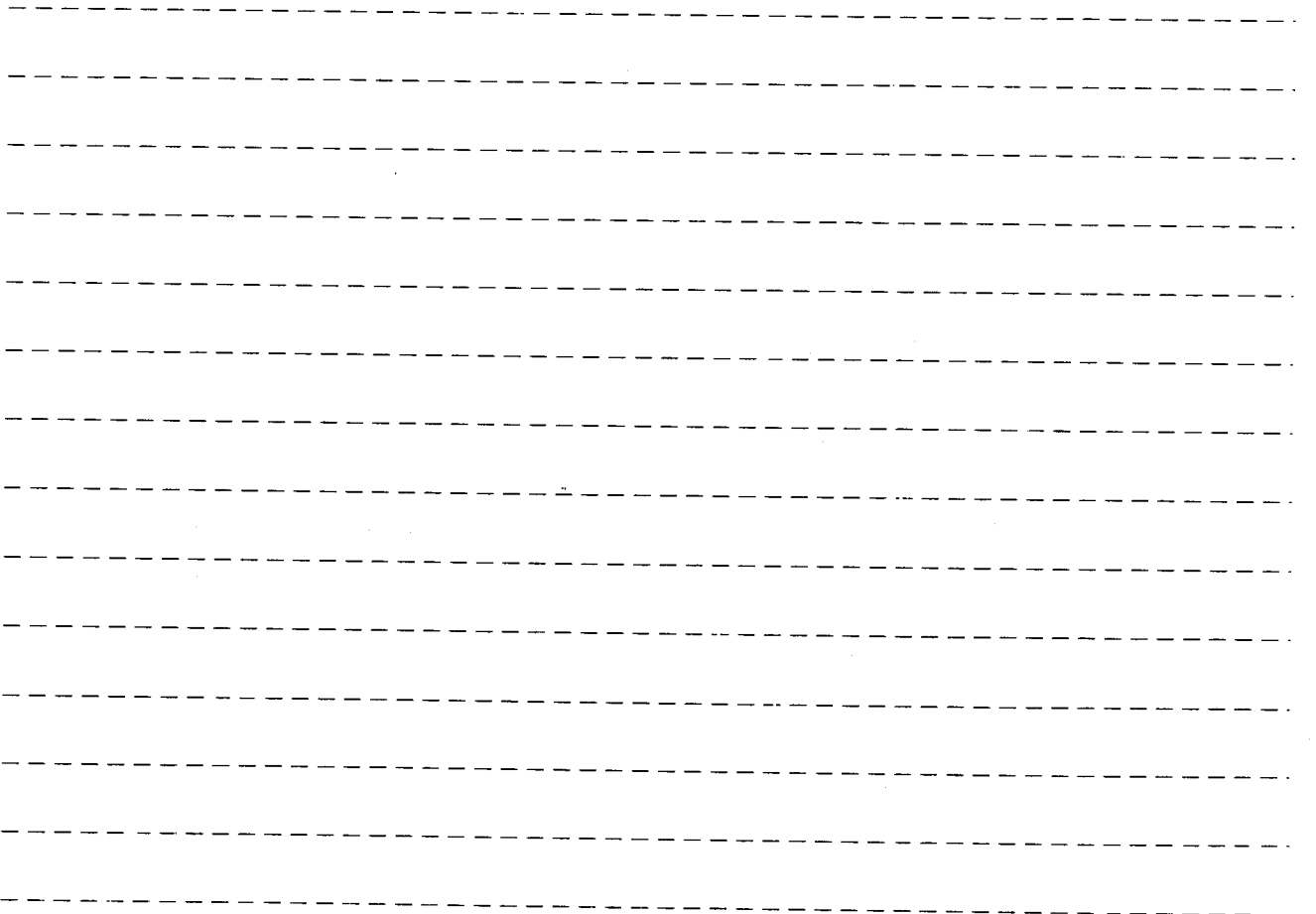
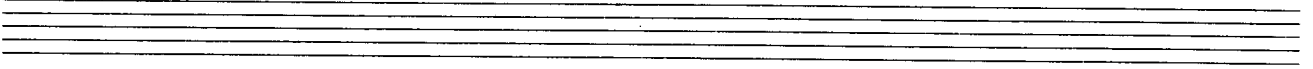
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The two chords which make up this cadence are

I - V V - I IV - I

(20)

ROUGH WORK



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