



EXAMINATION NUMBER



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MUSIC – ORDINARY LEVEL
LISTENING (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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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 score 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 various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout the passage.

Section B, Bars 54–93

Musical score 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. The music is characterized by a more rhythmic and melodic texture, featuring eighth and sixteenth notes. There are several slurs and accents. A trill (tr) is marked above a note in bar 84. Triplet markings (3) are present above notes in bars 58 and 60.

Section C, Bars 94–116

Musical score 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 features a melodic line with eighth and sixteenth notes, and rests. There are several slurs and accents throughout the passage.

Section A, (bars 38–54)

(i) This excerpt is taken from

- Reveries Un Bal Marche au Supplice

(ii) The music is in the style of a

- waltz gavotte minuet

(iii) Name the family of instruments which plays in this section _____

Section B, (bars 54–93)

(i) The instrument first heard in bars 54–60 is the

- harpsichord harp guitar

(ii) In bars 62–66, the lower strings are played *pizzicato*. Explain.

(iii) In bars 69–74, the instruments play

- repeated notes rising arpeggios long sustained notes

Section C, (bars 94–116)

(i) The rhythm of the melody in this section

- is syncopated is smooth and even contains triplets

(ii) Look at the score in this section and identify *one* bar which uses a crotchet *followed* by two semi-quavers.

(iii) Explain any TWO of the following terms used in this movement.

crescendo -----

rall. -----

poco f -----

dolce -----

a tempo -----

sf -----

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) Name the woodwind instrument that plays in the introduction

(ii) The lead vocalist in this song is

- John Lennon George Harrison Paul McCartney

(iii) At the end of line 2, the bass part plays an

- ascending arpeggio ascending scale descending scale

(iv) Which of the following is heard in line 6?

- chimes a xylophone a triangle

(v) Name **TWO** other tracks from the *Sergeant Pepper's Lonely Heart's Club Band* album.

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

(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) Name the movement from which this excerpt is taken

(ii) The opening melody is played by the

flute

violin

cello

(iii) Bars 1–8 of the opening melody are printed below.

Fill in the missing melody notes in bar 7.

The musical notation shows the first eight bars of the opening melody. The key signature is A major (two sharps) and the time signature is common time (C). The melody is written in treble clef. Bars 1-4 are on the first staff, and bars 5-8 are on the second staff. Bar 7 contains a gap for the student to fill in the missing notes.

(iv) Which of the following is heard in the *accompaniment* in this excerpt?

repeated notes

triplets

long sustained notes

(v) Later on in this movement, the piano plays a *cadenza*. Explain the term *cadenza*.

(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.

- Answer the following questions.

(i) This excerpt is taken from the

- Dies Irae Totentanz Main melody

(ii) Identify THREE instruments that play in this excerpt

- oboe cello harp
 maracas clarinet marimba

(iii) In bar 27, the instruments are asked to play *arco*. Explain this term.

(iv) Fill in the missing time signature on the score in bar 29.

(v) Instruments used in this work, *not* in this excerpt, are *crotales*.

What are *crotales*?

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Q.5 Irish Music

A. You will hear **THREE** excerpts, each played **THREE** times.

- Answer A, B and C.

A. Excerpt 1.

(i) Name one instrument that plays in this excerpt: _____

(ii) The time signature for this music is $\frac{6}{8}$.

Which dance tune has the same time signature?

- reel jig hornpipe

(iii) Name any Irish traditional group you have listened to as part of your course.

B. Excerpt 2. Two verses from an arrangement of *In my life*.

(i) The instrument playing the melody is the

- violin uilleann pipes low whistle

Name one instrument that plays the accompaniment: _____

(ii) The melody is played with

- no ornamentation some ornamentation much ornamentation

(iii) The form of each verse is

- AABA AABB ABBA

C. Excerpt 3. An excerpt from *Finnegan's Wake* arranged by A.J. Potter.

(i) This excerpt is played by

a ceili band

an orchestra

a traditional group

(ii) The time signature of the excerpt is

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{6}{8}$

(iii) Identify one non-traditional feature of this recording.

(25)

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)

X

7

13

19

24

(i) How many times is the four-bar theme, marked **X** in the score, heard in this section?

- 4 6 8

(ii) The instrument that plays the melody in bars 13–16 is the

- violin flute clarinet

To which family does this instrument belong? _____

(iii) How does the music in bar 23 relate to the music in bar 5?

Section B.

- There is no printed music for this section.

(i) The dynamics throughout this section are generally

- p* *f* *ff*

(ii) Identify *one* difference between the music in this section and the music in section A.

Section C.

61

71

79

(i) In this section the trumpets

- play the melody play a bass line do not play

(ii) In this section the rhythm is

- syncopated dotted smooth and even

(iii) Name one percussion instrument, *other than timpani*, that plays in bars 79–86

- All three sections A, B and C will now be played once more without a break.
- You have a few minutes to complete your answers.

(20)

ROUGH WORK

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ROUGH WORK

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