



Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2008

WRITE YOUR EXAMINATION NUMBER HERE 

MUSIC – HIGHER LEVEL
LISTENING – CORE (100 marks)
THURSDAY, 19 JUNE – AFTERNOON, 3.15 to 4.45

STAMPA AN IONAIID
(Centre Stamp)

Móriomlán na
Marcanna

DON SCRÚDAITHEOIR

CEIST	MARC
1	
2	
3	
4	
5	
6	
IOM	
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 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 *Symphonie Fantastique* by Berlioz.

- 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, Bars 62–77

62

68

73

Excerpt 2, Bars 105–122. There is no printed music for this section.

Excerpt 3, Bars 123–143

123

129

135

140

Excerpt 1, Bars 62–77.

- (i) From which movement is this excerpt taken? _____
- (ii) Identify two features of the melody in this excerpt.
1. _____
2. _____
- (iii) In this excerpt strings play in
- bar 68 bar 69 bar 70
- They play
- a rising scale sustained notes short chords

Excerpt 2, Bars 105–122. There is no printed music for this section.

Describe three ways in which the music in this excerpt differs from the music in Excerpt 1.

1. _____
2. _____
3. _____

Excerpt 3, Bars 123–143.

- (i) Insert the 5 missing melody notes at X on the score.
- (ii) Describe two features of the music heard in this excerpt. You may refer to rhythm, melody, texture, instrumental technique or any other notable features in your answer.
1. _____
2. _____
- (iii) Describe how this movement comes to a close.
- _____
- _____
- _____

Q. 2 An excerpt from *When I'm Sixty Four* 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. I could be handy mending a fuse
2. When your lights have gone.
3. You can knit a sweater by the fireside,
4. Sunday mornings, go for a ride.
5. Doing the garden, digging the weeds;
6. Who could ask for more?
7. Will you still need me, will you still feed me
8. When I'm sixty-four?

• Answer the following questions:

(i) Identify the time signature of the music in this excerpt _____

(ii) In which line does the piano enter? _____

Describe what it plays _____

(iii) Identify two features of the melody in this excerpt.

1. _____

2. _____

(iv) Describe two features of the accompaniment in this excerpt.

1. _____

2. _____

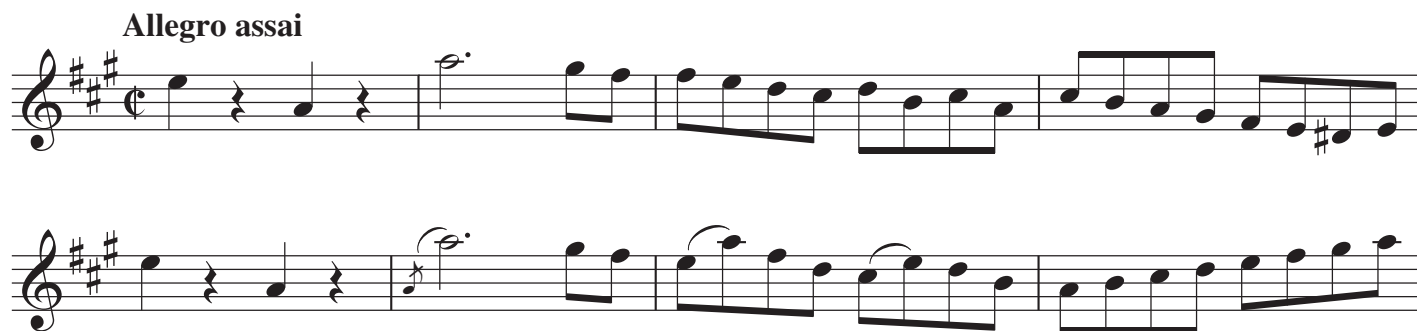
(v) Contrast the style of *When I'm 64* with the other two songs by the Beatles on your course. Refer to all three songs in your answer.

(10)

Q. 3 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 the opening music in the excerpt is printed below.

Allegro assai



• Answer the following questions:

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

(ii) The tonality of this excerpt is

F# minor

A minor

A major

(iii) Bars 1–8 of this excerpt are played by the piano only. Identify one feature of the melody and one feature of the accompaniment as heard in these bars.

Melody _____

Accompaniment _____

(iv) Comment on the texture of the music from bar 9.

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

(10)

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.

Excerpt 1

- (i) Identify the type of tune heard in this excerpt. _____
- (ii) Identify the instrument which plays the melody. _____
- (iii) Identify **two** features of Irish traditional music which can be heard in this excerpt.
 - 1. _____
 - 2. _____

Excerpt 2

- (i) Identify the type of dance tune heard in this excerpt and its time signature.
Dance _____ Time signature _____
- (ii) Name **one** instrument which plays the melody in this excerpt. _____
- (iii) Describe **two** features of this type of dance.
 - 1. _____
 - 2. _____

Excerpt 3

- (i) Identify the instrument which plays the melody. _____
- (ii) Describe how this piece is performed. Comment specifically on the traditional Irish features of the piece and other influences as appropriate.

Q. 6 Aural Skills. This question is based on TWO excerpts from concertos by Felix Mendelssohn and George Gershwin.

- The music in each section will be played THREE times. There is a twenty second gap between each playing of the music in this question.
- Answer the questions on each section.

Section A

- An excerpt (bars 1–8) from a concerto by Mendelssohn. The outline score is printed below.

- (i) Name the solo instrument. _____
- (ii) Insert the missing time signature on the score above.
- (iii) Insert the five missing notes at X on the score above.

Section B

- An excerpt (bars 9–17) from the same concerto by Mendelssohn. There is no printed music for this section.

- (i) Identify **one** way in which the music in this section differs from that of Section A.

- (ii) Describe the texture of the excerpt.

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

There is a two minute gap before the next section.

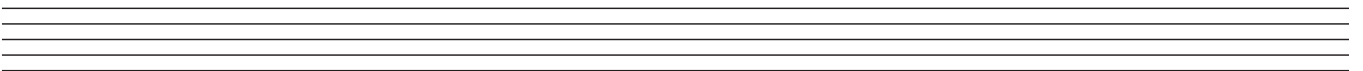
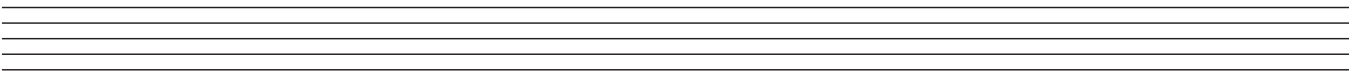
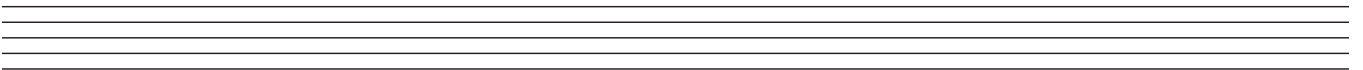
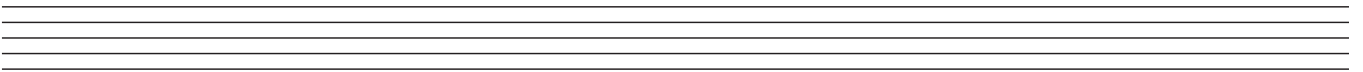
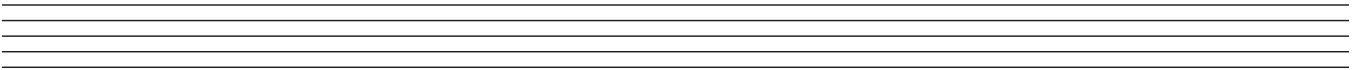
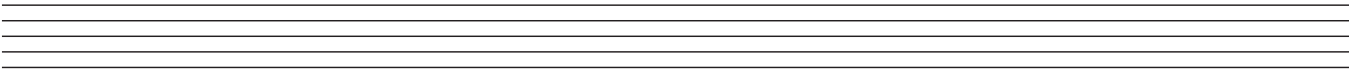
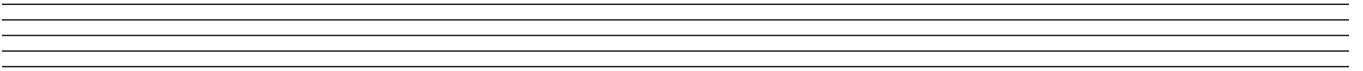
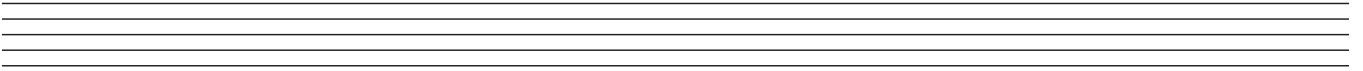
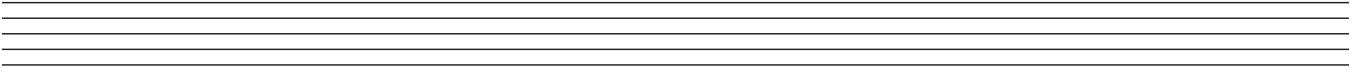
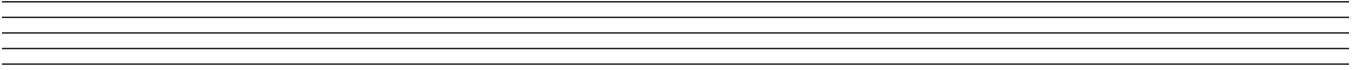
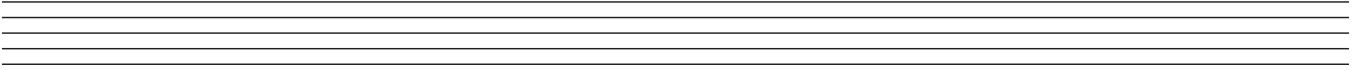
ROUGH WORK

A series of horizontal dashed lines for writing.

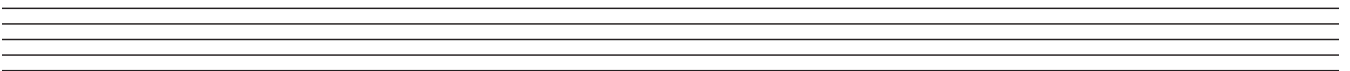
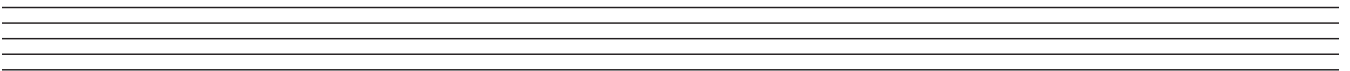
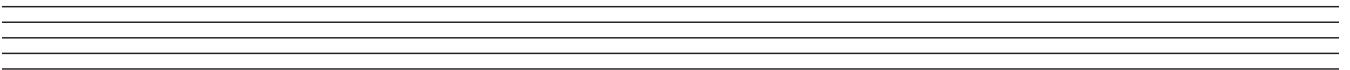
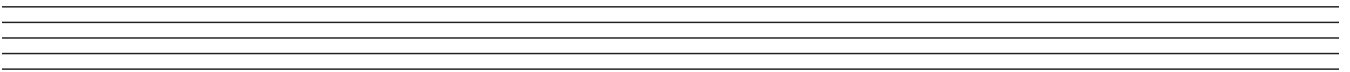
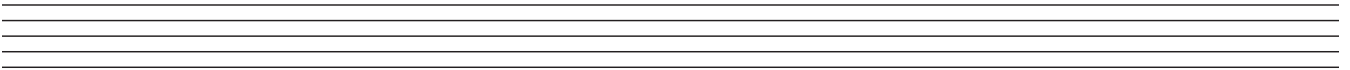
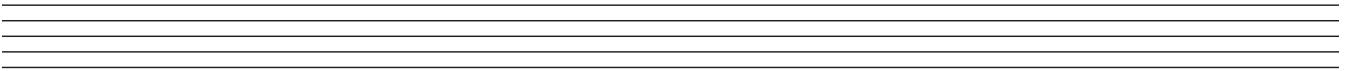
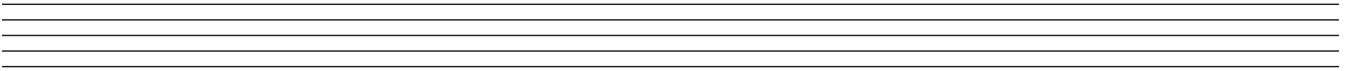
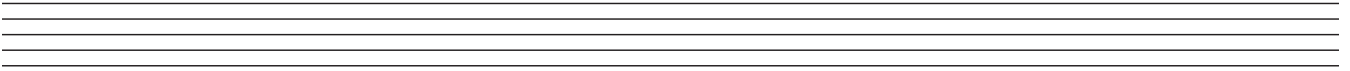
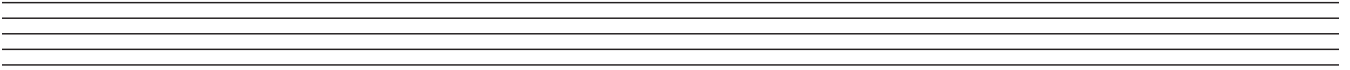
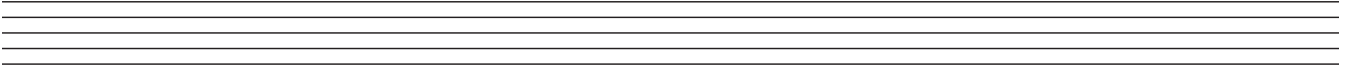
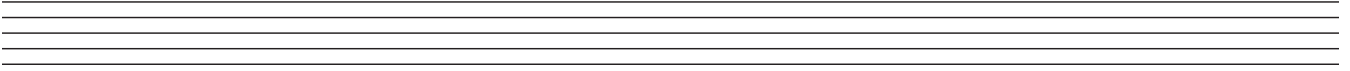
ROUGH WORK

A series of 25 horizontal dashed lines for writing.

ROUGH WORK



ROUGH WORK



BLANK PAGE