



**Coimisiún na Scrúduithe Stáit**  
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2010

WRITE YOUR EXAMINATION NUMBER HERE 

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

STAMPA AN IONAIÐ  
(Centre Stamp)

Móriomlán  
na marcanna

**DON SCRÚDAITHEOIR**

CEIST	MARC			
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GRÁD				

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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 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, tick 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.
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**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 for piano and consists of two systems of two staves each (treble and bass clef). The first system shows a dynamic of *ff* in the treble and *sfz* in the bass. The second system shows dynamics of *ff* and *f* in the treble, and *ff*, *f*, *mf*, *mp*, and *pp* in the bass.

**Excerpt 2.**

Musical score for Excerpt 2, consisting of two systems of a single staff in treble clef. The first system has a time signature of 6/4 and includes a bracketed section marked with an 'X'. The second system has time signatures of 3/4, 6/4, 6/4, and 3/4.

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

**Excerpt 1.**

(i) This excerpt is taken from the

- introduction                       main melody                       Totentanz

(ii) Identify **two** instruments other than the piano heard in this excerpt.

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

(iii) In this excerpt the piano mostly plays

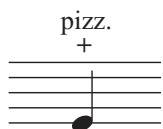
- scales                       block chords                       broken chords

**Excerpt 2.**

(i) The instrument which plays the melody at **X** is

- cello                       violin                       marimba

(ii) Identify the instrumental technique illustrated below and name one instrument with which it is associated in this work.



Technique:  col legno                       harmonics                       left hand pizzicato

Instrument:  cello                       flute                       piano

(iii) Which of these percussion instruments is heard in this excerpt?

- crotales                       maracas                       bass drum

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

(i) The melody heard in this excerpt is based on a

- 3 note cell                       5 note cell                       7 note cell

It is played  pizzicato                       staccato                       legato

(ii) In this excerpt the flute plays

- repeated notes                       chord clusters                       scales

(iii) A compositional technique used in this work is subtraction. Explain.

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**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) Name the movement from which this excerpt is taken \_\_\_\_\_

(ii) The theme heard in bars 1–8 is based on

- |                                                |                                             |
|------------------------------------------------|---------------------------------------------|
| <input type="checkbox"/> a descending arpeggio | <input type="checkbox"/> a descending scale |
| <input type="checkbox"/> an ascending arpeggio | <input type="checkbox"/> an ascending scale |

(iii) The instrument heard for the first time at X on the score is

- |                                |                                  |                                   |
|--------------------------------|----------------------------------|-----------------------------------|
| <input type="checkbox"/> flute | <input type="checkbox"/> bassoon | <input type="checkbox"/> clarinet |
|--------------------------------|----------------------------------|-----------------------------------|

(iv) In bars 17–32 of this excerpt, the theme is played on

- |                                  |                                 |                                 |
|----------------------------------|---------------------------------|---------------------------------|
| <input type="checkbox"/> violins | <input type="checkbox"/> cellos | <input type="checkbox"/> basses |
|----------------------------------|---------------------------------|---------------------------------|

The tonality of these bars is

- |                                |                                |                                |
|--------------------------------|--------------------------------|--------------------------------|
| <input type="checkbox"/> major | <input type="checkbox"/> minor | <input type="checkbox"/> modal |
|--------------------------------|--------------------------------|--------------------------------|

(v) *Symphonie Fantastique* by Berlioz is an example of programme music. Explain.

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(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 first eight bars of the excerpt is printed below.

• Answer the following questions:

(i) This excerpt is taken from the

first movement

second movement

third movement

The time signature of this movement is

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{6}{8}$

$\frac{4}{4}$

(ii) Name **one** instrument playing the melody at the start of this excerpt. \_\_\_\_\_

In which bar is the piano heard for the first time? \_\_\_\_\_

(iii) In bars 1–8, a feature of the accompaniment is

dotted rhythm

syncopation

triplets

(iv) Which **one** of the following features is heard in the music after bar 8?

pizzicato strings

descending scales

canon

(v) This excerpt is taken from a Piano Concerto. Explain.

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(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) The time signature of the music in this excerpt is

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

The instruments heard in this excerpt are

strings and guitar

strings and harpsichord

strings and harp

(ii) At the end of line 1, the violins and cellos play in

unison

contrary motion

octaves

(iii) The voices in lines 4–7 sing in

harmony

unison

counterpoint

Briefly explain your answer

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(iv) The cadence at the end of the excerpt is

perfect

plagal

imperfect

(v) Give an example of word painting as used in *She's Leaving Home*.

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**(10)**

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## Q. 5 Irish Music

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) The dance tune heard in this excerpt is a

jig                       reel                       hornpipe

- (ii) A typical bar of rhythm associated with this type of dance is



- (iii) Name the instrument playing in this excerpt. \_\_\_\_\_

### Excerpt 2

- (i) Name **one** instrument which plays the melody in this excerpt. \_\_\_\_\_

- (ii) The performance of the melody features

free rhythm                       ornamentation                       pizzicato

- (iii) Which **two** of the following can be heard in the accompaniment?

scales                       syncopation                       strummed chords  
 a counter melody                       percussion instruments                       key changes



### Excerpt 3

(i) The music in this excerpt is played by

an orchestra

a céili band

a traditional group

(ii) The accompaniment at the beginning features

bodhrán

snare drum

bones and spoons

(iii) Identify **one** traditional feature of the music heard in this excerpt.

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

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(25)

**There is a twelve minute gap before the next question.**

**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 4 missing melody notes at X played by the oboe in the introduction.

- (ii) Name the instruments (other than piano) which are heard at the end of each line

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These instruments play

- scales       arpeggios       long sustained notes


- (iii) Identify one feature of the vocal line as heard in this excerpt.

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**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 rhythmic figure  is played in the introduction. It is heard

- 6 times       7 times       8 times

- (ii) The melody of lines 1 and 2 is
- the same       similar       completely different
- (iii) The tonality of the music heard in this excerpt is
- major       minor       modal

**Excerpt 3**

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

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

- (i) Name the instrument which plays the accompaniment in this excerpt. \_\_\_\_\_
- (ii) The melody of the underlined words in line 3 moves by
- leap       step       combination of both leap and step
- (iii) The texture of the music in this verse is
- monophonic       homophonic       polyphonic

Explain

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- 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) Identify **two** differences between verse 3 and verse 1.

1. -----

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2. -----

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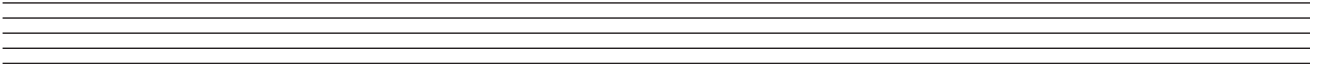
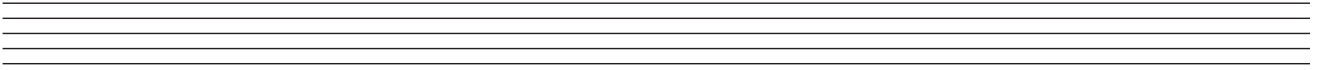
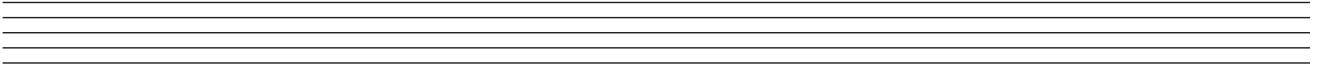
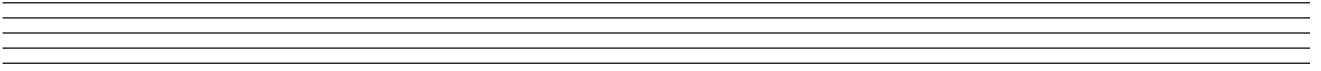
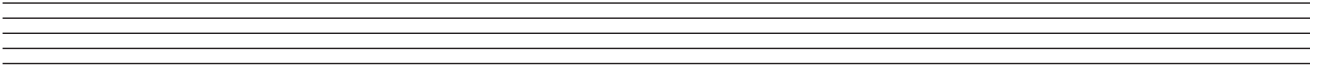
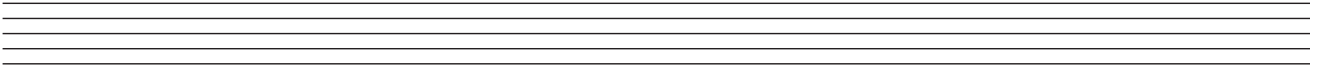
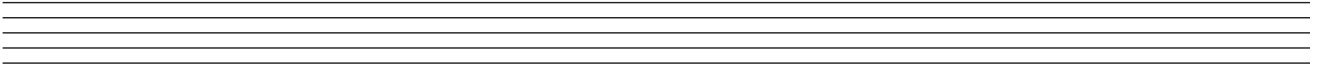
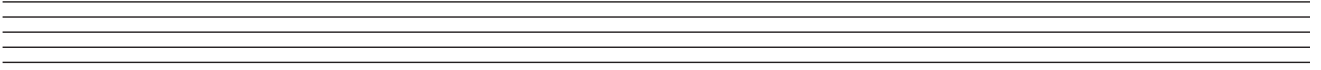
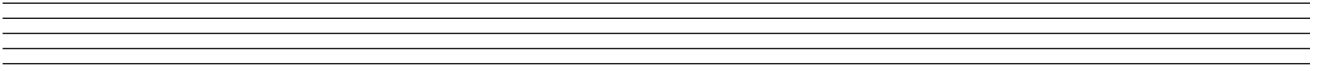
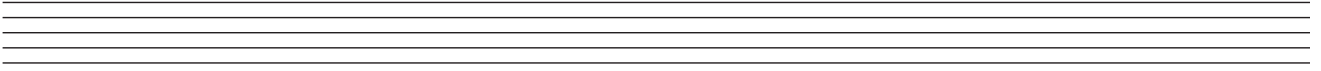
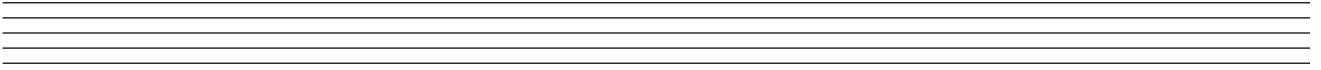
## ROUGH WORK

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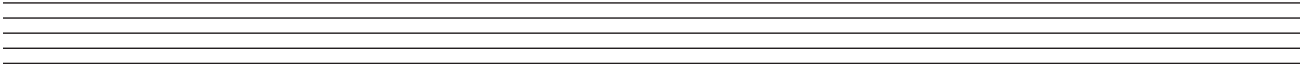
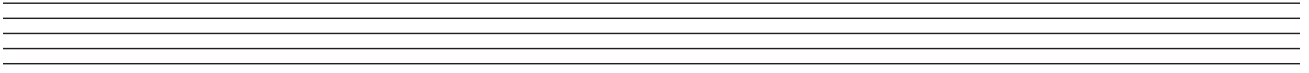
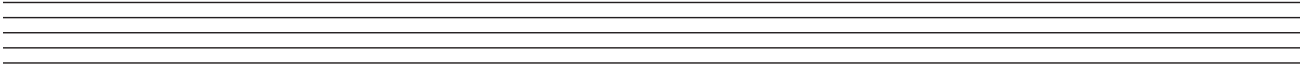
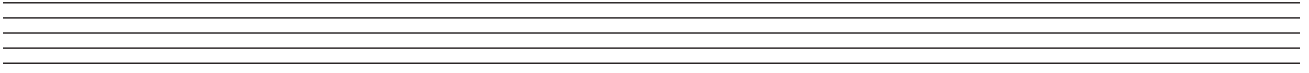
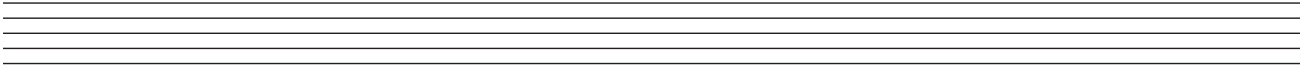
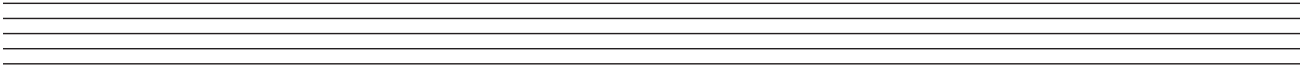
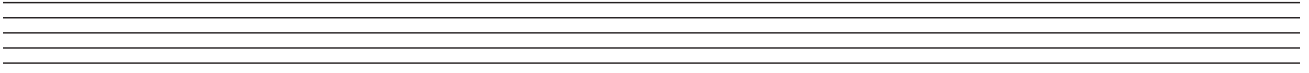
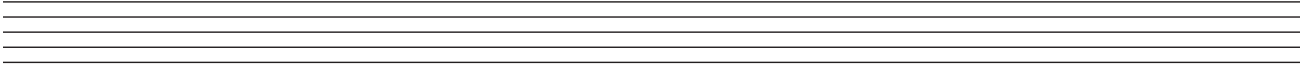
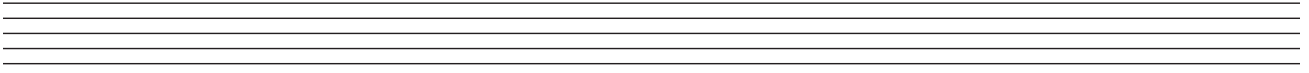
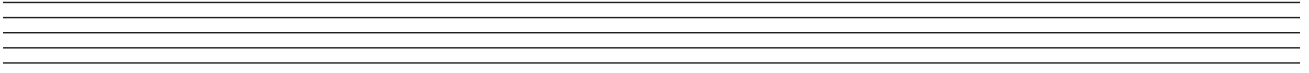
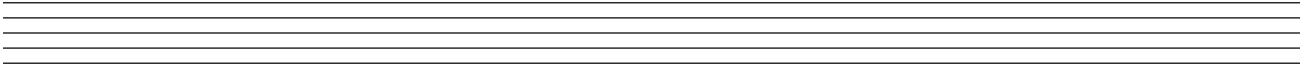
## ROUGH WORK

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# ROUGH WORK



# ROUGH WORK



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