



Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2016

WRITE YOUR EXAMINATION NUMBER HERE 

MUSIC – ORDINARY LEVEL
LISTENING (100 marks)
THURSDAY 23 JUNE – AFTERNOON 1.30–3.00

CENTRE STAMP

FOR THE EXAMINER

Total marks

Q.	MARK			
1				
2				
3				
4				
5				
6				
TOTAL				
GRADE				

INSTRUCTIONS TO CANDIDATES

- Write your examination number in the box above.
 - Before the examination begins, listen carefully to the test excerpt. If you cannot hear the recording clearly, inform the Superintendent immediately.
 - Listen for the warning pip and announcements on the recording.
 - 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.
 - You may not make any comment, tap, hum or sing during this examination.
-

Q. 1 Three excerpts from the third movement of *Piano Concerto in A Major K488* by Mozart.

- There is a twenty second gap between each playing of the music in this question.
- Answer the questions on each excerpt.

Excerpt 1. The full 16-bar excerpt, played TWICE.

- (i) The tempo is
 andante allegro assai adagio
- (ii) The metre of the music heard in this excerpt is
 2 3 6

Bars 1–8 played THREE times.

- (iii) The melody features
 a rising scale a descending scale a rising and descending scale
- (iv) The accompaniment features
 a drone an alberti bass block chords

Bars 9–16 played THREE times.

- (v) The music in this excerpt is played by
 piano only piano and strings strings and wind

Excerpt 2, played THREE times. An outline score of bars 1–8 of the music in this excerpt is printed below.

(i) Bars 1–8 of this excerpt are played by
 piano woodwind strings

(ii) The melody in bar 3 is played *staccato*. Explain *staccato*.

(iii) The piano music from bar 9 to the end of the excerpt features
 triplets imitation rising scales

Excerpt 3, played THREE times. An outline score of bars 1–8 of the music in this excerpt is printed below.

(i) In bars 1–8 of this excerpt:
 The strings play a sustained note *pizzicato* repeated notes
 The piano plays a sustained note *pizzicato* repeated notes

(ii) Identify the form of each movement of *Piano Concerto in A Major, K488* by Mozart.

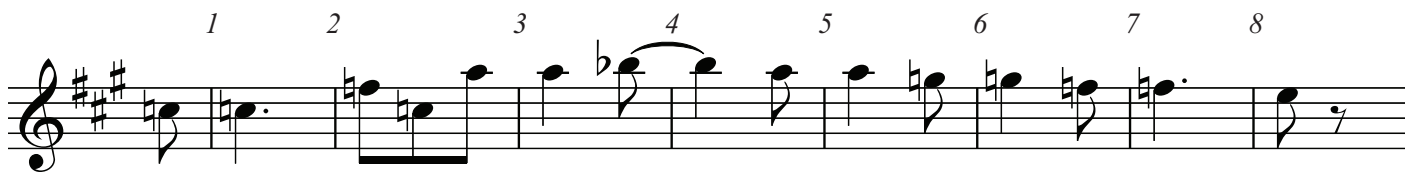
First movement	<input type="checkbox"/> sonata-rondo	<input type="checkbox"/> sonata	<input type="checkbox"/> ternary
Second movement	<input type="checkbox"/> sonata-rondo	<input type="checkbox"/> sonata	<input type="checkbox"/> ternary
Third movement	<input type="checkbox"/> sonata-rondo	<input type="checkbox"/> sonata	<input type="checkbox"/> ternary

Q. 2 An excerpt from *Symphonie Fantastique* by Berlioz.

- There is a twenty second gap between each playing of the music in this question.

Bars 1–15 of the excerpt, played THREE times.

- An outline score of bars 1–8 of the excerpt is printed below.



(i) This excerpt is taken from

- Marche au Supplice Un Bal

(ii) One of the instruments playing the theme in this excerpt is the

- violin flute cello

(iii) Identify ONE feature of the accompaniment heard in this excerpt.

The remainder of the excerpt, played THREE times.

(iv) The texture of the music in this excerpt is polyphonic. Explain.

The full excerpt, ONCE only.

(v) What name did Berlioz give the theme heard in this excerpt? _____

What does this theme represent in *Symphonie Fantastique*?

(10)

Q. 3 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 of the excerpt are printed below.

1. Send me a postcard, drop me a line stating point of view.
2. Indicate precisely what you mean to say
3. Yours sincerely wasting away.
4. Give me your answer, fill in a form, mine forever more.
5. Will you still need me, will you still feed me
6. When I'm sixty-four?

- Answer the following questions:

(i) Name the instrument which enters at the start of line 2. _____

It plays

- block chords broken chords sustained chords

(ii) In line 4 of this excerpt the clarinet plays

- the same melody as the singer
 in harmony with the singer
 a countermelody

(iii) Identify ONE feature of the vocal part as heard in line 6 of this excerpt.

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

- plagal perfect imperfect

(v) Identify a recording technique used in this song.

(10)

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

- There is a twenty second gap between each playing of the music in this question.
- There is no printed music for this question.
- Answer the following questions:

(i) Name the theme heard in this excerpt. _____

(ii) Name TWO percussion instruments heard in this excerpt.

1. _____ 2. _____

(iii) In this excerpt the piano plays

- chord clusters broken chords scales

(iv) Throughout this excerpt, a fast moving countermelody is heard on the _____

(v) Match each of the compositional techniques listed below with the correct description in the grid:

- Techniques
- inversion
 - canon
 - augmentation

Description	Technique
Strict imitation between two or more instruments or parts	
Lengthening of note values	
Turning a melody upside down	

(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 hornpipe

a jig

a reel

(ii) The time signature of this dance is

$\frac{4}{4}$

$\frac{6}{8}$

$\frac{9}{8}$

(iii) A typical bar of rhythm associated with this dance is



Excerpt 2

A verse from *Galway Bay*.

(i) The form of the verse heard in this excerpt is

AABA

AABB

ABBA

(ii) The vocal melody features

a sequence

free rhythm

repeated final note

(iii) The accompaniment features

a countermelody

a drone

broken chords

Excerpt 3

(i) The instrument playing the melody in this excerpt is

the fiddle

the accordion

the flute

(ii) Other than instrument, identify ONE traditional feature of this performance.

(iii) Describe ONE non-traditional feature of this performance.

(25)

There is a twelve minute gap before the next question.

Q. 6 Aural Skills. This question is based on excerpts of music taken from *Danse Macabre* by Saint-Saens.

- There is a twenty second gap between each playing of the music in this question.
- Answer the questions on each excerpt.

Excerpt 1, played FOUR times.

(i) Name the instrument which plays the melody. _____

(ii) The accompaniment is played by

woodwind brass strings

It is played

arco *pizzicato* tremolo

(iii) The metre of the music heard in this excerpt is

2 3 4

Excerpt 2, played THREE times.

Identify TWO ways in which the music heard in this excerpt differs from the music heard in Excerpt 1.

1. _____

2. _____

Excerpt 3, played THREE times.

The texture of the music heard in this excerpt is polyphonic. Explain.

Excerpt 4, played THREE times.

Describe TWO ways in which Saint-Saens conveys a feeling of death in the music heard in this excerpt.

1. -----

2. -----

(20)

You have four minutes to complete the examination paper.

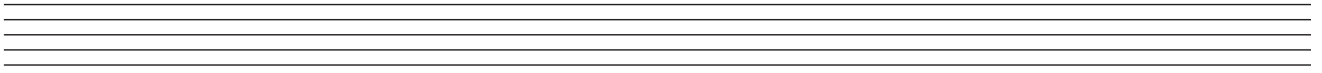
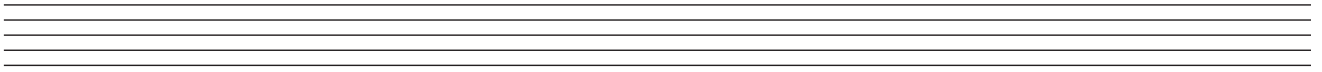
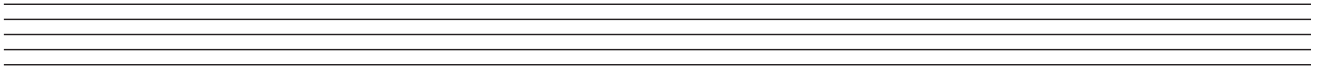
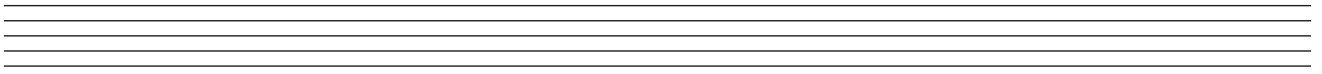
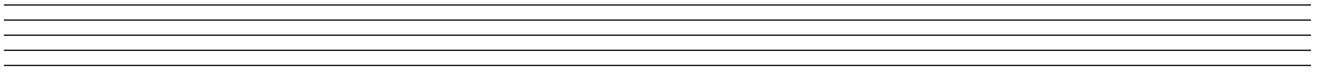
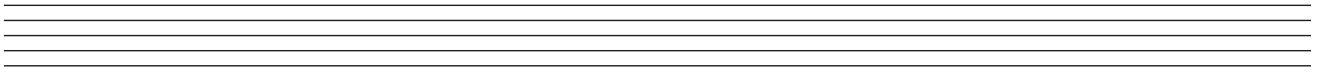
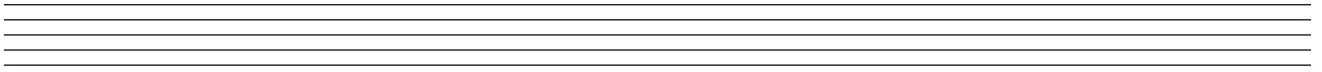
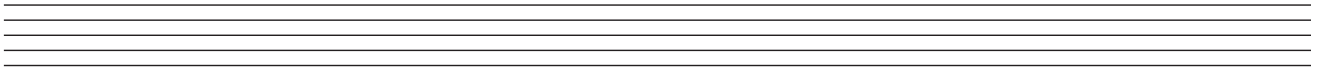
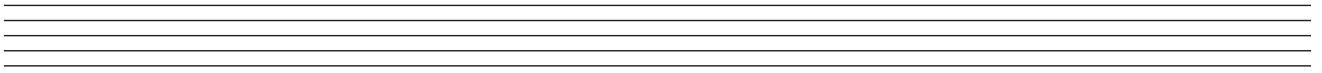
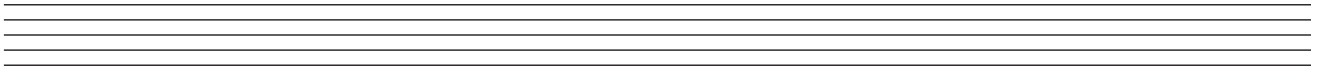
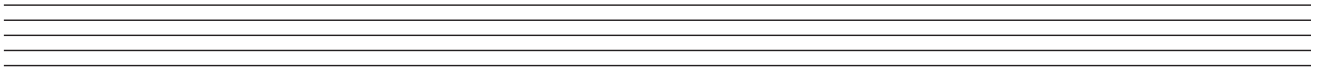
ROUGH WORK

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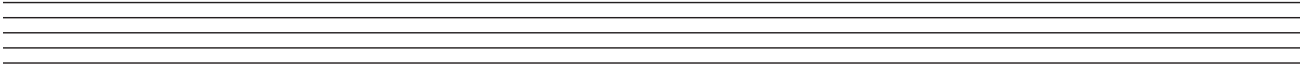
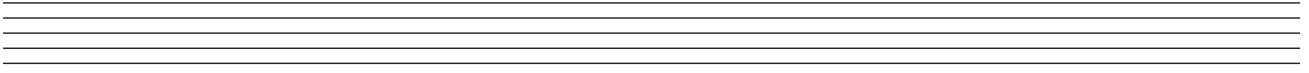
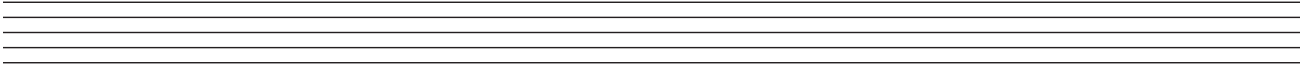
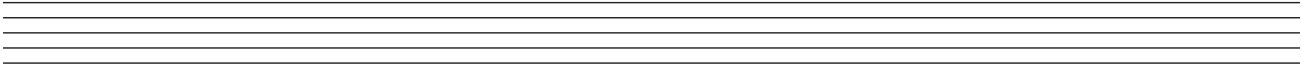
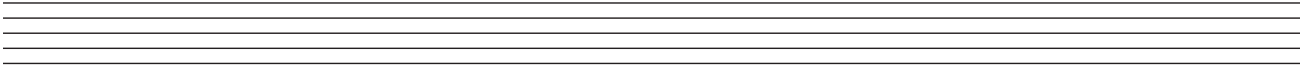
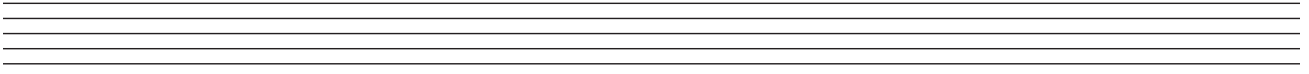
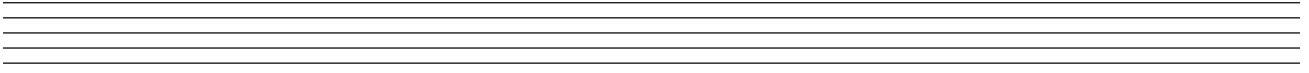
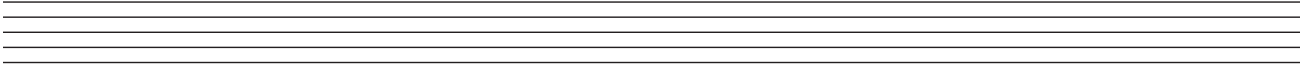
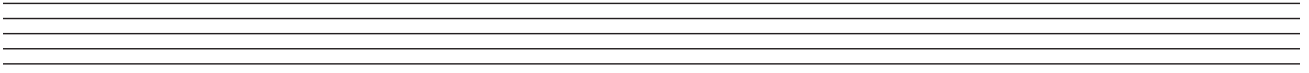
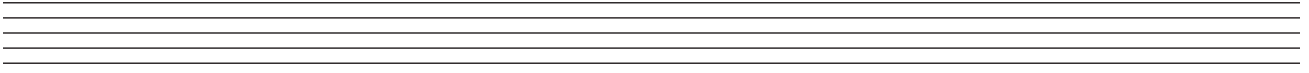
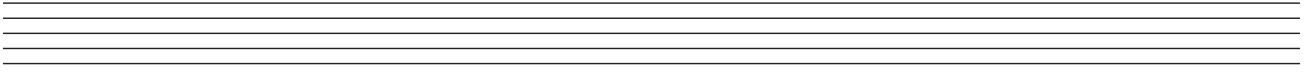
ROUGH WORK

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ROUGH WORK



ROUGH WORK



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