

# AN ROINN OIDEACHAIS AGUS EOLAÍOCHTA

LEAVING CERTIFICATE EXAMINATION 2002

M52

EXAMINATION NUMBER



4033

**MUSIC – HIGHER LEVEL**  
**LISTENING – CORE (100 marks)**  
**THURSDAY 20 JUNE – MORNING, 9.30 TO 11.00**

STAMPA AN IONAIID  
(Centre Stamp)

Móriomlán na  
Marcanna

**DON SCRÚDAITHEOIR**

CEIST	MARC
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MÓRIOMLÁN	
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 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.
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**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

Cello

Why would she treat us so

82

thought - less - ly 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 57–71)**

- (i) For which instruments is this section scored?

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- (ii) Circle one bar where syncopation can clearly be heard in the accompaniment.

- (iii) In which bars does this rhythm feature?  -----

Name the instrument which plays this rhythm in those bars -----

**Section B, (bars 72–87)**

- (i) Describe the bass line at X

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- (ii) Which two of the following can be heard in this section?

- uneven phrasing       *pizzicato*       tremolo  
 octave leaps       ornamentation       falling thirds

- (iii) How does the music describe the lyrics ‘Daddy, our baby’s gone’?

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- (iv) Fill in the missing cello part at Y on the score.

**Section C, (bars 88–106)**

- (i) Describe the texture in bars 88–95

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- (ii) Which two of the following chords are used in bars 100–106?

- C#       C#m(7)       F#(7)       F#m

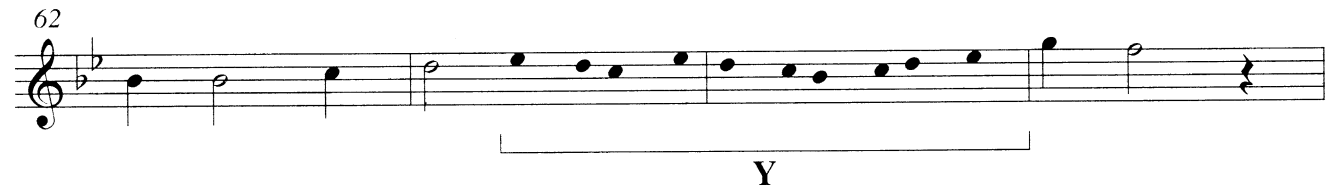
- (iii) Identify and explain a recording technique used in this section.

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**(25)**

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.
- Answer the questions on page 5.



(i) What is the range of the opening descending theme? \_\_\_\_\_

In which key is this opening theme played? \_\_\_\_\_

Identify the cadence at X. \_\_\_\_\_

(ii) What instruments play the counter melody in bars 49–61?

\_\_\_\_\_

(iii) What melodic device is in bars 49–56? \_\_\_\_\_

Explain your answer.

\_\_\_\_\_

\_\_\_\_\_

(iv) The harmony in bars 62–65 moves in

3rds

5ths

6ths

(v) Add stems and beams to complete the rhythm at Y.

**(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) From which section of the movement is this excerpt taken? \_\_\_\_\_

(ii) The rhythm of the opening melody played on the piano is



This melody is repeated by

- woodwind       woodwind, violins and piano       strings

(iii) Describe one way in which the soloist and the orchestra contrast in this section.

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(iv) Which two of the following can be heard in the excerpt?

- imitation       triplets       octave leaps  
 polyphony       tonic pedal       discords

(v) Describe two ways in which the themes played by the soloist in this excerpt differ from the way in which they are first heard in this movement.

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**(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 page 9.

The image displays a musical score for an excerpt from 'Seachanges' by Raymond Deane, spanning measures 93 to 117. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'S<sup>ra</sup>' (Sforzando) and 'X' (Crescendo). The score is divided into several systems, with measure numbers 93, 97, 101, 104, 107, 110, 113, 115, and 117 clearly marked at the beginning of their respective lines. The final system, starting at measure 117, includes a change in clef to bass clef for the latter part of the excerpt.

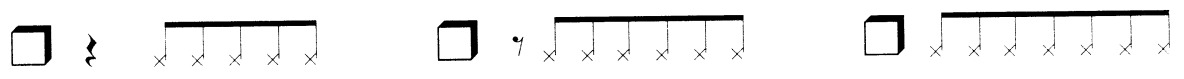


(i) Name the two instruments playing the melody in imitation at the beginning of the excerpt.

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(ii) In which bar of the excerpt is the guiro first heard? -----

The rhythm first played by the guiro is



(iii) Describe the texture of the excerpt.

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(iv) In which bar does the time signature change? -----

Insert the new time signature on the score.

(v) Identify and describe two instrumental techniques in this excerpt, excluding pizzicato and arco.

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(10)

**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.

**Excerpt 1**

(i) Name the instrument(s) playing the melody. -----

(ii) Name the instrument(s) playing the accompaniment. -----

(iii) What features of Irish traditional music are in this recording?  
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(iv) Identify and describe the style of this recording.  
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**Excerpt 2**

(i) Identify two features of this style of singing which are in this excerpt.  
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(ii) What instrument provides the continuous drone-like accompaniment ?  
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(iii) This song is an example of  
 an *aisling*       a lament       a love song

(iv) Name a well-known performer of this style of singing.  
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**Excerpt 3**

(i) Name the instruments playing the melody. -----

(ii) Name the instruments playing the accompaniment.  
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(iii) The metre of this excerpt is four. What Irish dance tune has the same metre and a similar rhythmic pattern?

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Give two bars of rhythm associated with this type of dance.

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**B.** Answer ONE of the following.

- (i) Discuss the music of a twentieth-century composer in the context of Irish traditional music. Refer to specific musical examples in your answer.

**OR**

- (ii) Give an account of four different types of Irish song. In each case, give an appropriate example of a song you have studied.

**OR**

- (iii) Discuss the use of ornamentation in Irish traditional instrumental music. Refer to regional performing styles and support your answer with specific musical examples.

**OR**

- (iv) Briefly describe some of the ways in which Irish traditional music has influenced the music of North America. Refer to performers and specific musical examples in your answer.

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**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

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

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.

## Section A. Introduction, Verse 1 and Chorus 1

(i) Identify four instruments which play in the introduction.

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(ii) Mark clearly on the score with X, Y and Z respectively where each of the following are heard for the *first* time.

backing vocals (X)      drums (Y)      tambourine (Z)

(iii) The rhythmic figure in the accompaniment in bars 13 and 14 is



(iv) The chord on beats 1 and 2 in bar 19 is a

major (seventh)       minor (seventh)       diminished (seventh)

## Section B. A contrasting section

• There is no printed music for this section.

(i) How many bars of music are there in this section? -----

(ii) Identify one musical change which takes place in the last line, the lyrics of which are:  
*I just can't say goodbye, no, no, no, no.*

-----

(iii) Place these three string figures (A, B and C) in the order in which they are heard.



First string figure is -----

Second string figure is -----

Third string figure is -----

**Section 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) Identify the cadences at the end of lines 1 and 2 (underlined). In the case of each cadence, name the chords used.

cadence at end of line 1    \_\_\_\_\_          chords \_\_\_\_\_  
 cadence at end of line 2    \_\_\_\_\_          chords \_\_\_\_\_

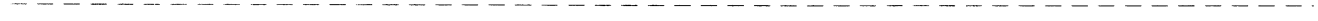
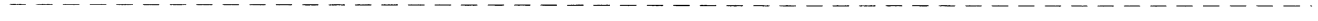
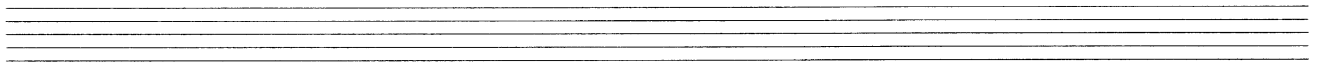
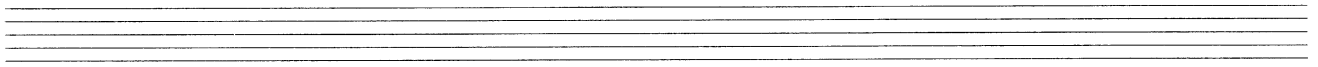
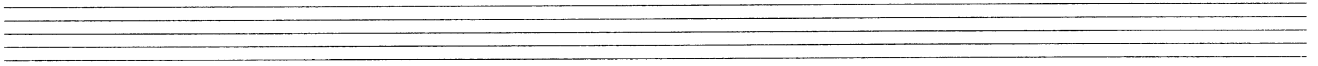
- (ii) Describe the music of the backing singers in lines 5 and 6.

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- (iii) In which line do the drums play for the last time? \_\_\_\_\_

**(20)**

# ROUGH WORK



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