



**Coimisiún na Scrúduithe Stáit**  
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2014

**WRITE YOUR EXAMINATION NUMBER HERE** 

**MUSIC – HIGHER LEVEL**  
**LISTENING – CORE (100 marks)**  
**THURSDAY 19 JUNE – AFTERNOON 1.30–3.00**

STAMPA AN IONAIÐ  
(Centre Stamp)

**DON SCRÚDAITHEOIR**

Móriomlán  
na marcanna

CEIST	MARC			
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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, 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 the first movement of *Piano Concerto in A major K488* by Mozart.

- 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 1–16 of this excerpt are printed below.

Musical notation for Excerpt 1, bars 1–16. The music is in treble clef with a key signature of three sharps (F#, C#, G#). The notation is spread across five staves. Bar numbers 1 through 16 are indicated above the notes. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and a final whole note in bar 16.

**Excerpt 2.** Bars 1–8 of this excerpt are printed below.

Musical notation for Excerpt 2, bars 1–8. The music is in treble clef with a key signature of three sharps (F#, C#, G#). The notation is spread across three staves. Bar numbers 1 through 8 are indicated above the notes. A bracket labeled 'X' spans bars 2 and 3. The music consists of eighth and sixteenth notes, with some rests and a final whole note in bar 8.

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

**Excerpt 1**

- (i) From which section of the movement is this excerpt taken? \_\_\_\_\_
- (ii) The opening bars of this excerpt feature an *Alberti Bass*.  
Explain, with reference to the music heard in this excerpt.  
\_\_\_\_\_  
\_\_\_\_\_
- (iii) This excerpt begins with piano only. In which bar are more instruments added? \_\_\_\_\_  
These instruments are  
 strings only       strings and woodwind       strings and brass
- (iv) Identify the cadence at the end of the excerpt. \_\_\_\_\_

**Excerpt 2**

- (i) The tonality of this excerpt is       A major       B major       E major
- (ii) Insert the eight missing melody notes at X on the score.
- (iii) Identify **two** instruments which play the melody from bar 9.  
1. \_\_\_\_\_      2. \_\_\_\_\_
- (iv) Describe **one** feature of the piano music from bar 9 to the end of the excerpt.  
\_\_\_\_\_  
\_\_\_\_\_

**Excerpt 3**

- (i) From which section of the movement is this excerpt taken? \_\_\_\_\_
- (ii) Which **two** of the following can be heard in this excerpt?  
 pedal note       *pizzicato*       triplets  
 trills       imitation       tremolo
- (iii) Describe **one** way in which the music played by the soloist contrasts with the music played by the orchestra in this excerpt.  
\_\_\_\_\_  
\_\_\_\_\_
- (iv) Identify and describe the form of this movement.  
Form      \_\_\_\_\_  
Description      \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Q. 2** An excerpt from *When I'm Sixty Four* by John Lennon and 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.

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 following questions:

(i) How many bars of music are heard in the introduction? \_\_\_\_\_

Identify **three** different instruments that play in the introduction.

1. \_\_\_\_\_            2. \_\_\_\_\_            3. \_\_\_\_\_

(ii) Identify **two** features of the vocal melody heard in lines 1–2 of this excerpt.

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

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

(iii) Which **one** of the following can be heard in the accompaniment in line 3?



(iv) Describe the texture of the music in lines 5–6.

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(v) Identify and describe the style of *When I'm Sixty Four*.

Style            \_\_\_\_\_

Description    \_\_\_\_\_

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**Q. 3** An excerpt from the second movement of *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 outline score of bars 1–16 of the excerpt is printed below.

• Answer the following questions:

(i) In bars 1–16.

Identify the instrument playing the melody. \_\_\_\_\_

Describe the accompaniment.

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(ii) From bar 17 to the end of the excerpt, the music features

- melody on flute       *rallentando*       *pizzicato* broken chords

(iii) Describe **one** way in which the music heard from bar 17 to the end of the excerpt differs from the music heard in bars 1–16.

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(iv) The final chord in this excerpt is the

- Tonic (I)       Subdominant (IV)       Dominant (V)

(v) Describe the music which immediately follows this excerpt in the movement.

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(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) Identify the theme heard in this excerpt. \_\_\_\_\_

(ii) In the table below, write down the order in which the instruments listed are heard at the start of the excerpt.

<b>Instrument</b>	<b>Order</b>
Violin	
Guiro	
Marimba	

(iii) Name the compositional technique used in this excerpt. \_\_\_\_\_

Describe how this technique is used in this excerpt.

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(iv) In this excerpt the cello plays *sul pont.* Explain.

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(v) Describe some of the Mexican influences evident in *Seachanges with Danse Macabre*.

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**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. Answer the questions on each excerpt.

**Excerpt 1**

(i) Identify the style of singing heard in this excerpt. \_\_\_\_\_

(ii) Identify **three** features of this style of singing as heard in this excerpt.

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

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

3. \_\_\_\_\_

(iii) The music heard in this excerpt features

flattened 7th       repeated final note       wide range

**Excerpt 2**

This excerpt consists of two dance tunes. In the case of each one:

(i) Identify the type of dance tune.

(ii) Identify its time signature.

(iii) Write out one bar of rhythm associated with the type of dance.

Dance 1 \_\_\_\_\_ Time signature \_\_\_ Bar of rhythm \_\_\_\_\_

Dance 2 \_\_\_\_\_ Time signature \_\_\_ Bar of rhythm \_\_\_\_\_

**Excerpt 3**

(i) Identify **two** traditional features of the music heard in this excerpt.

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

(ii) Identify and describe one non-traditional feature of the music heard in this excerpt.

Feature \_\_\_\_\_

Description \_\_\_\_\_

\_\_\_\_\_



**B. Answer **one** of the following:**

- (i)** Discuss regional styles in Irish traditional singing. Refer to singers and their repertoires as appropriate.
- or**
- (ii)** Discuss some of the ways in which Irish Folk music has influenced the folk music of North America. Refer to specific pieces of music and/or songs in your answer.
- or**
- (iii)** Write an account of the Céilí band tradition in the context of Irish traditional music.
- or**
- (iv)** Write a concise account of either the fiddle or uilleann pipes. Refer to a performer of this instrument in your answer and comment on their performing style.

Please indicate your choice of question (i)  (ii)  (iii)  (iv)

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**Q. 6 Aural Skills.** This question is based on three excerpts of music.

- 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 each excerpt.

**Excerpt 1.** An excerpt from *All That Jazz* by Fred Ebb and John Kander.

- The outline score of the verse is printed below.

1 2 3 4 X

Come on babe, why don't we paint the town? And all that jazz!\_ I'm gon-na

5 6 7 8

rouge my knees and roll my stock-ings down. And all that jazz!\_

9 10 11 12

Start the car\_ I know a whoop - ee spot\_ where the gin is cold\_ but the pi - an-o's hot\_ it's just a

13 14 15 16 17

nois - y hall\_ where there's a night - ly brawl\_ and all that jazz!

- (i) How many bars of music are heard in the introduction before the voice enters? \_\_\_\_\_
- (ii) The missing notes at X on the score are

- (iii) In bars 13–14 the bass line consists of
- repeated notes     an arpeggio     chromatic movement

- (iv) Describe **one** feature of jazz music heard in this excerpt.
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**Excerpt 2.** An excerpt from *Try to Remember* by Tom Jones and Harvey Schmidt.

- The lyrics are printed below.

Line 1	Try to remember the kind of September
Line 2	When life was slow and oh, so mellow
Line 3	Try to remember the kind of September
Line 4	When grass was green and grain was yellow
Line 5	Try to remember the kind of September
Line 6	When you were a tender and callow fellow
Line 7	Try to remember and if you remember, then follow.

(i) The metre of this excerpt is  2  3  4

(ii) Describe **one** feature of the accompaniment in lines 1–4.

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(iii) The vocal music of lines 5–6 features

a sequence  an ostinato  imitation

(iv) In which line is the following melody heard?

 Line \_\_\_\_\_

**Excerpt 3.** A version of *You'll Never Walk Alone* by Rogers and Hammerstein.

- The lyrics are printed below.

Line 1            When you walk through a storm, hold your head up high,  
Line 2            And don't be afraid of the dark,  
Line 3            At the end of the storm is a golden sky,  
Line 4            And the sweet, silver song of a lark.  
Line 5            Walk on through the wind, walk on through the rain,  
Line 6            Though your dreams be tossed and blown  
Line 7            Walk on, walk on, with hope in your heart,  
Line 8            And you'll never walk alone, you'll never walk alone  
Line 9            Walk on, walk on, with hope in your heart,  
Line 10           And you'll never walk alone, you'll never walk alone.

(i) At the start of the excerpt we hear

repeated block chords  broken chords  sustained chords

They are played by \_\_\_\_\_

(ii) Describe the music played by the violins while the underlined words of line 3 are being sung.

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(iii) How does the music describe “silver song of a lark” at the end of line 4?

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(iv) Describe **one** way in which the music of lines 9–10 differs from the music of lines 7–8.

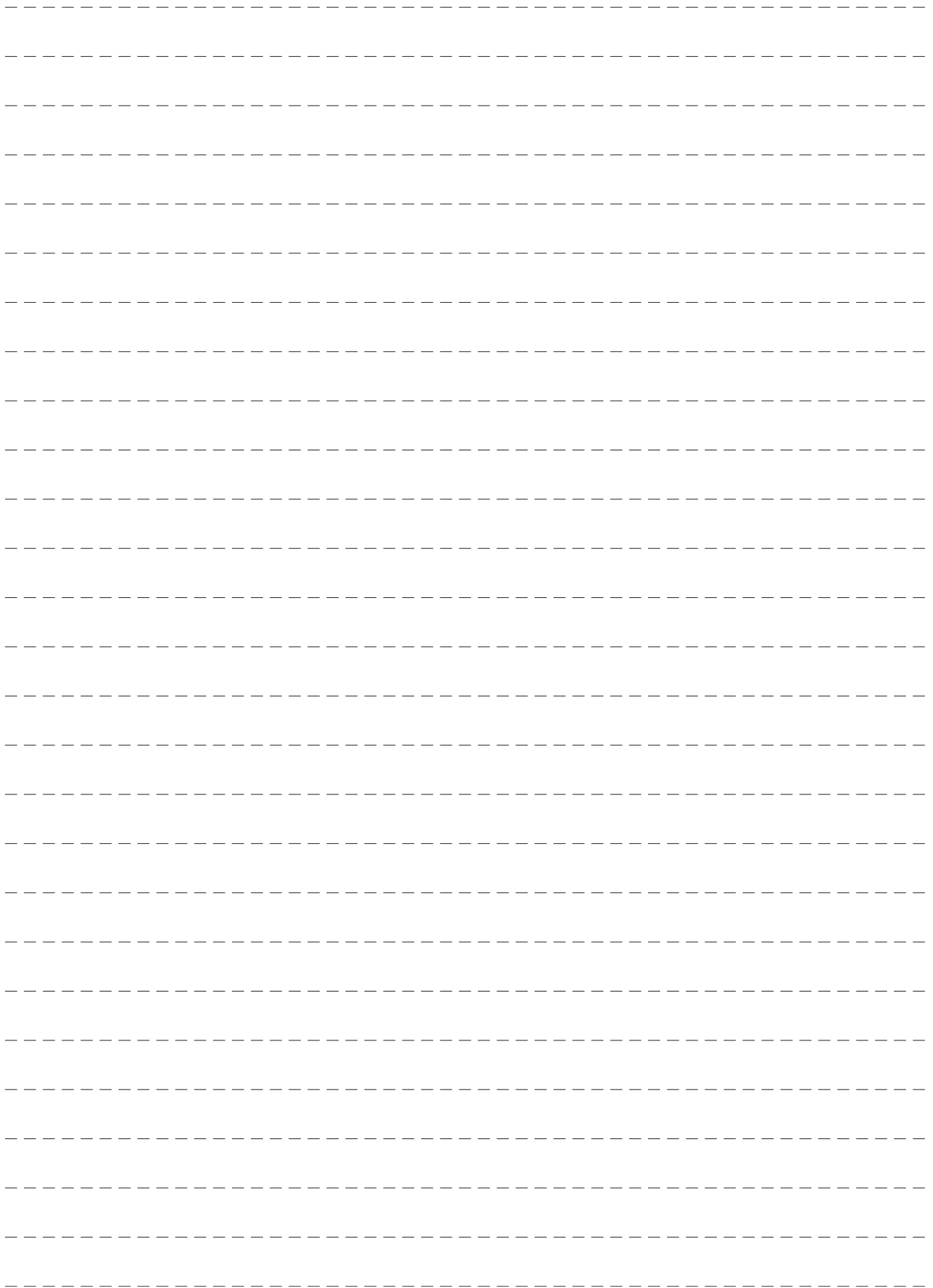
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**You have three minutes to complete the examination paper**

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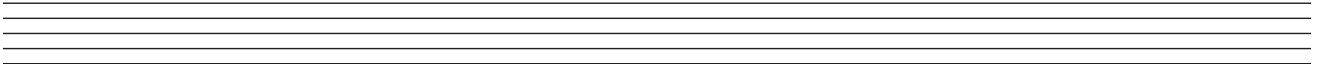
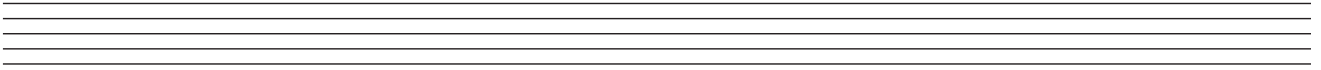
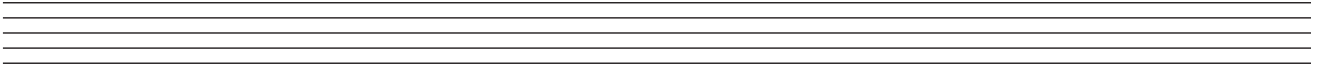
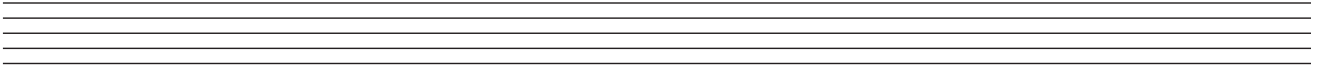
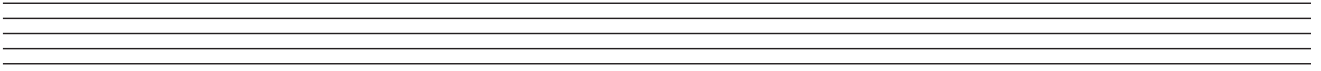
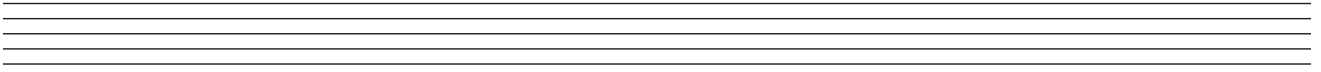
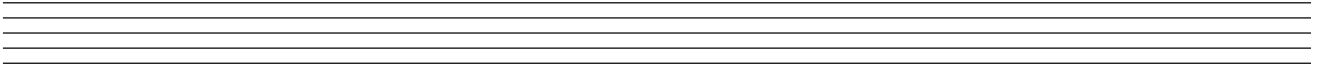
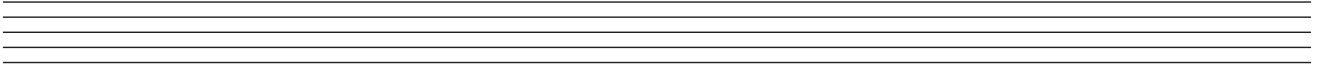
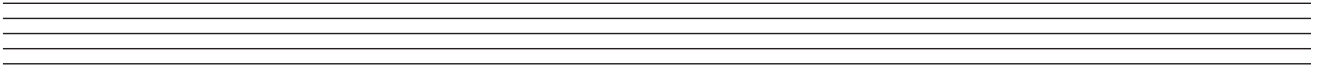
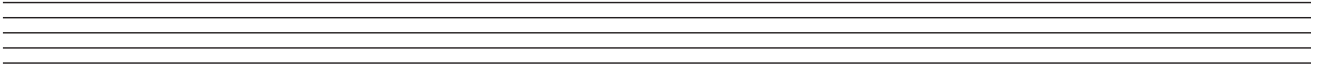
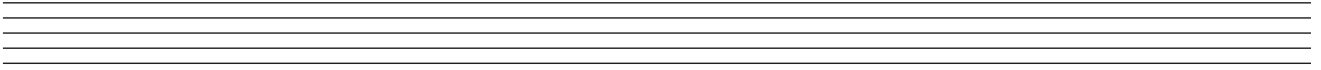
**ROUGH WORK**

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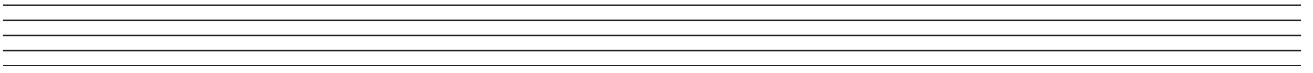
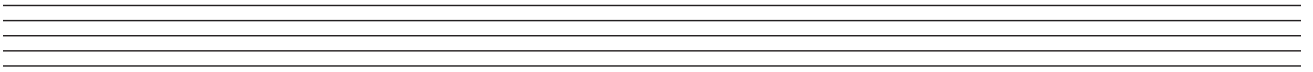
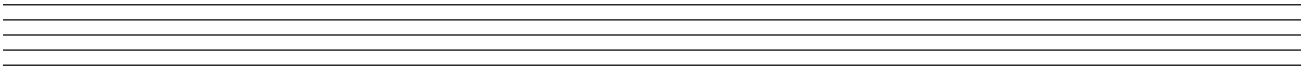
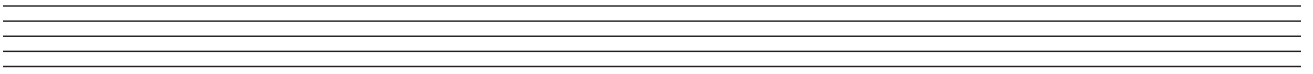
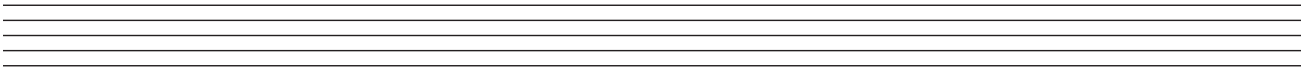
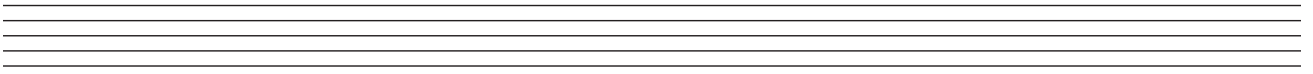
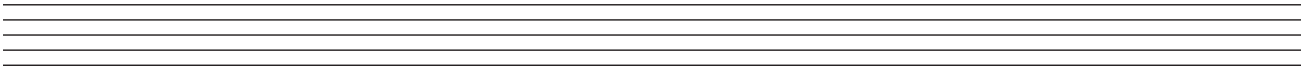
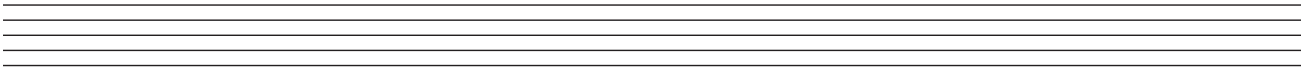
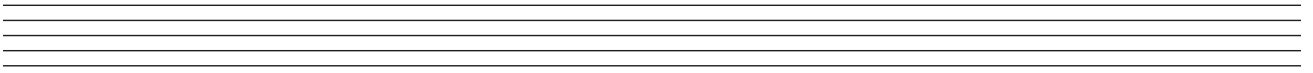
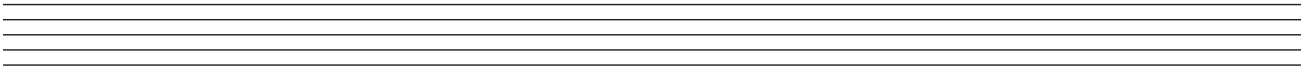
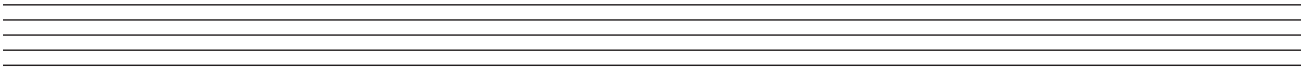
# ROUGH WORK

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# ROUGH WORK



# ROUGH WORK



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