



Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2014

WRITE YOUR EXAMINATION NUMBER HERE 

MUSIC – ORDINARY LEVEL
LISTENING (100 marks)
THURSDAY 19 JUNE – AFTERNOON 1.30–3.00

STAMPA AN IONAIID
(Centre Stamp)

DON SCRÚDAITHEOIR

Móriomlán
na marcanna

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.

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GRÁD				

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 score for Excerpt 1, bars 1–16. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music consists of five staves. Bars 1–4 are marked with '1', '2', '3', and '4' respectively. A bracket labeled 'X' spans bars 3 and 4. Bars 5–6 are marked with '5' and '6' respectively. A bracket labeled 'Y' spans bars 5 and 6. Bars 7–10 are marked with '7', '8', '9', and '10' respectively. Bars 11–13 are marked with '11', '12', and '13' respectively. Bars 14–16 are marked with '14', '15', and '16' respectively. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Excerpt 2. Bars 1–16 of this excerpt are printed below.

Musical score for Excerpt 2, bars 1–16. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music consists of five staves. Bars 1–3 are marked with '1', '2', and '3' respectively. Bars 4–6 are marked with '4', '5', and '6' respectively. Bars 7–9 are marked with '7', '8', and '9' respectively. Bars 10–12 are marked with '10', '11', and '12' respectively. Bars 13–16 are marked with '13', '14', '15', and '16' respectively. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

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

Excerpt 1

- (i) This excerpt is taken from the
 exposition development cadenza
- (ii) Insert the **four** missing melody notes at **X** on the score.
- (iii) The family of instruments heard for the first time at **Y** on the score is
 woodwind brass strings

Excerpt 2

- (i) In bars 1–8 of this excerpt the piano plays
 melody only melody and accompaniment accompaniment only
- (ii) Identify **one** way in which the music in bars 9–16 differs from the music in bars 1–8.

- (iii) The cadence at the end of this excerpt is
 imperfect plagal perfect

Excerpt 3

- (i) This excerpt features
 imitation *pizzicato* triplets
Give a reason for your answer.

- (ii) In this excerpt the piano plays
 sustained notes running semiquaver passages block chords
- (iii) This movement features a *cadenza*.
In which section of the movement is the *cadenza* heard? -----
Explain *cadenza*.

(25)

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) Identify **one** feature of the vocal line as heard in lines 1–2 of this excerpt.

(ii) In which line is the piano heard for the first time? -----

It plays

- broken chords block chords scales

(iii) In line 4, the clarinets play



(iv) The vocals in line 5 are sung

- solo in unison in harmony

(v) Describe the style of this song or the style of one of the other Beatles songs on your course.

Name of song -----

Description of style -----

(10)

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) Name the family of instruments which plays in bars 1–16. _____
- (ii) What happens to the tempo at **X** on the score (bars 11–12)? _____
- (iii) At the end of the excerpt the flutes and clarinets play
- a rising arpeggio a rising scale repeated notes
- (iv) The music in this excerpt is in the style of
- a march a waltz a jig

Give a reason for your answer.

- (v) Berlioz uses an *Idée Fixe* throughout his *Symphonie Fantastique*.
What is an *Idée Fixe*?

(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) At the start of the excerpt the melody is played by _____ and violin.
They play in

- unison imitation harmony

(ii) The instrument which plays rhythm only in this excerpt is the

- maracas crotales guiro

(iii) The theme heard in this excerpt is

- the main melody Totentanz (Danse Macabre) Dies Irae

(iv) At the end of the excerpt, the piano plays chord clusters.

What is a chord cluster?

(v) Describe **one** of these techniques used by Deane in *Seachanges with Danse Macabre*.

Canon -----

Subtraction -----

Augmentation -----

(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) Name the style of singing heard in this excerpt. _____

Explain.

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

1. _____

2. _____

Excerpt 2

(i) This excerpt consists of **two** dance tunes. They are (tick **two**)

slip jig

reel

hornpipe

jig

(ii) Give a typical bar of rhythm of **one** of the dances you have ticked above in (i).

(iii) The music in this excerpt is played by

a céilí band

a pipe band

a traditional group

Give a reason for your answer

Excerpt 3

(i) Identify **three** instruments from the list below heard playing in this excerpt.

- | | | |
|---|--------------------------------|---------------------------------|
| <input type="checkbox"/> tin whistle | <input type="checkbox"/> bones | <input type="checkbox"/> guitar |
| <input type="checkbox"/> uilleann pipes | <input type="checkbox"/> piano | <input type="checkbox"/> harp |

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

Give a reason for your answer.

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

Give a reason for your answer.

(25)

There is a twelve minute gap before the next question.

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 Come on babe, why don't we paint the town? 2 3 4 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?

- 2 4 8

In these bars, the music

- gets louder gets softer does not change in volume

(ii) The missing notes at **X** on the score are

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

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) The vocal music of lines 1–2 and lines 3–4 is
 the same similar completely different
- (iii) What instrument plays a *glissando* (slide) at the end of line 4? _____
- (iv) How does the composer convey a calm mood in this excerpt?

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) The introduction is played by
 harp guitar piano
 It plays
 scales broken chords long notes
- (ii) The singer is
 a soprano an alto a tenor a bass
- (iii) In line 5 the vocal melody of the underlined words
 ascends by leap ascends by step ascends by leap and step
- (iv) The music reaches a climax or high point in line 8. Circle the word below where this occurs.
And you'll never walk alone, you'll never walk alone
- (v) Identify **one** way in which the music of lines 9–10 differs from the music of lines 7–8.

(20)

You have three minutes to complete the examination paper.

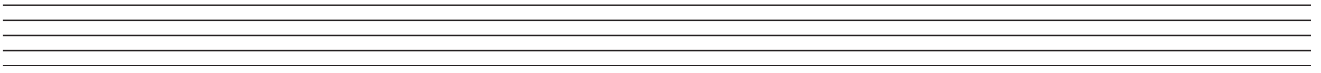
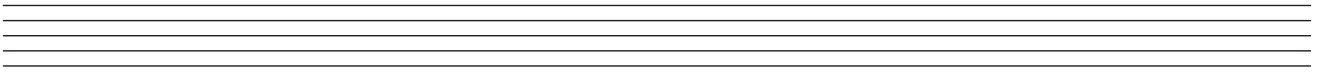
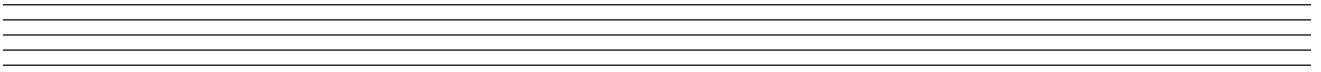
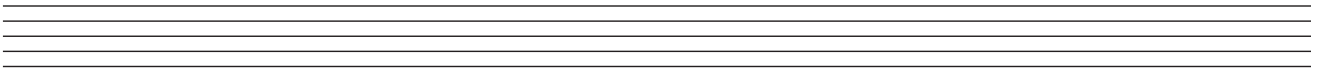
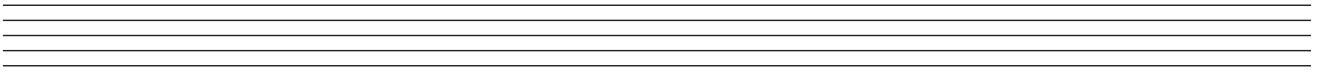
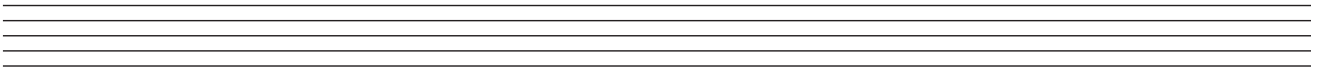
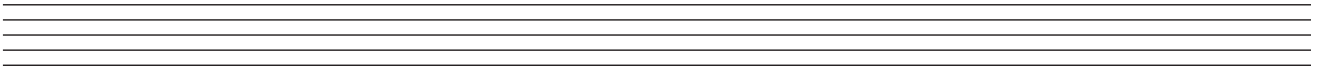
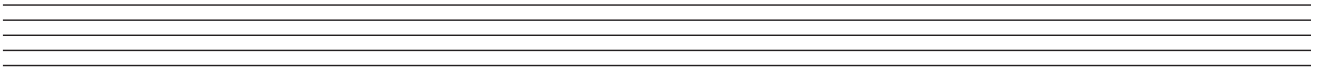
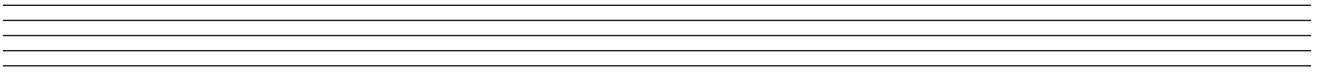
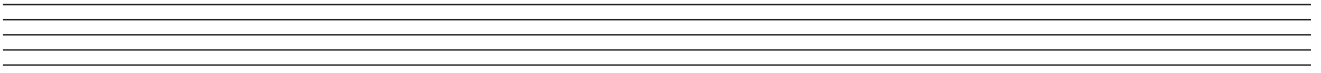
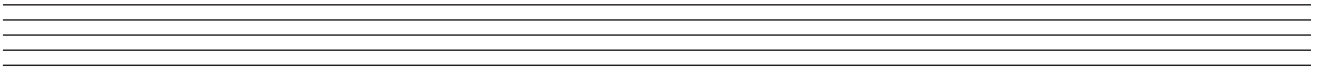
ROUGH WORK

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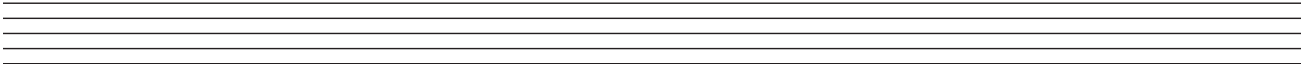
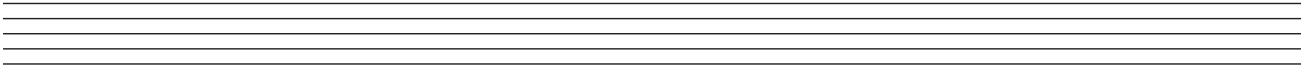
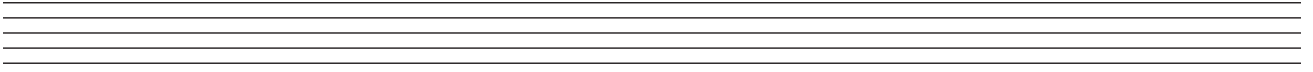
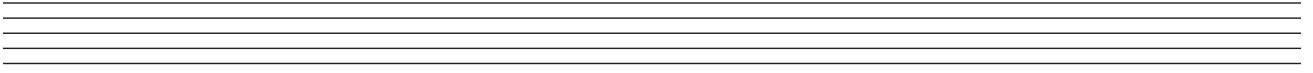
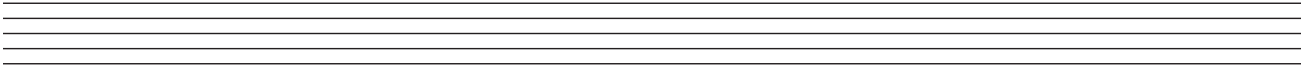
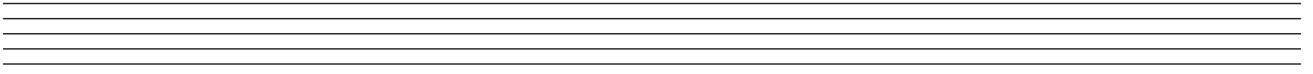
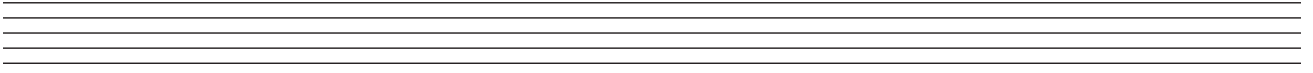
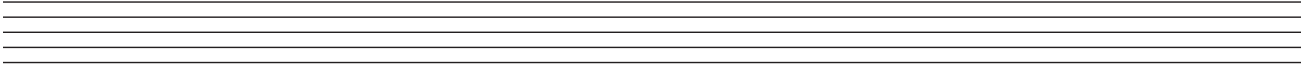
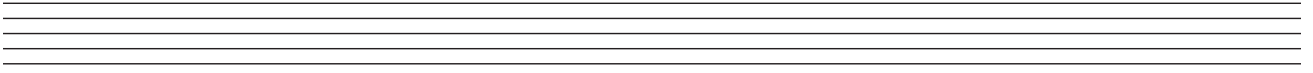
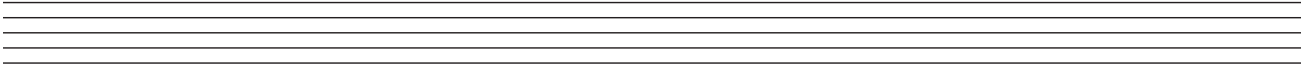
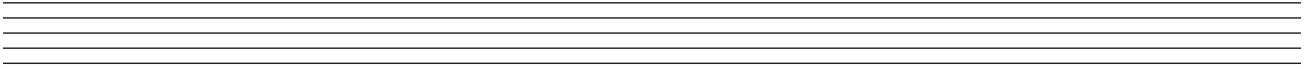
ROUGH WORK

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