**Coimisiún na Scrúduithe Stáit**
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2014

**WRITE YOUR EXAMINATION NUMBER HERE** ☛

# MUSIC – HIGHER LEVEL
## COMPOSING (100 marks)
## THURSDAY 19 JUNE – AFTERNOON 3.15–4.45

STAMPA AN IONAID
(Centre Stamp)

**DON SCRÚDAITHEOIR**

Móriomlán na marcanna

| CEIST | MARC | | | |
|---|---|---|---|---|
| 1 | | | | |
| 2 | | | | |
| 3 | | | | |
| 4 | | | | |
| 5 | | | | |
| 6 | | | | |
| IOM | | | | |
| GRÁD | | | | |

## INSTRUCTIONS TO CANDIDATES

- *Write your examination number, as required, in the box above.*
- *Answer the questions in the spaces provided in this question-answer book.*
- *You may use the spaces in the middle and at the end of the question-answer book for rough work.*

| | |
|---|---|
| **1. Total of end of page totals** | |
| **2. Aggregate total of all disallowed questions** | |
| **3. Total mark awarded (1 minus 2)** | |

**ROUGH WORK**

**Answer TWO questions – ONE from Section A (Melody Composition) and ONE from Section B (Harmony)**

## SECTION A – MELODY COMPOSITION (40 marks)

*Answer* ONE QUESTION ONLY *in this section*: Q1 *or* Q2 *or* Q3

### Q.1 CONTINUATION OF A GIVEN OPENING

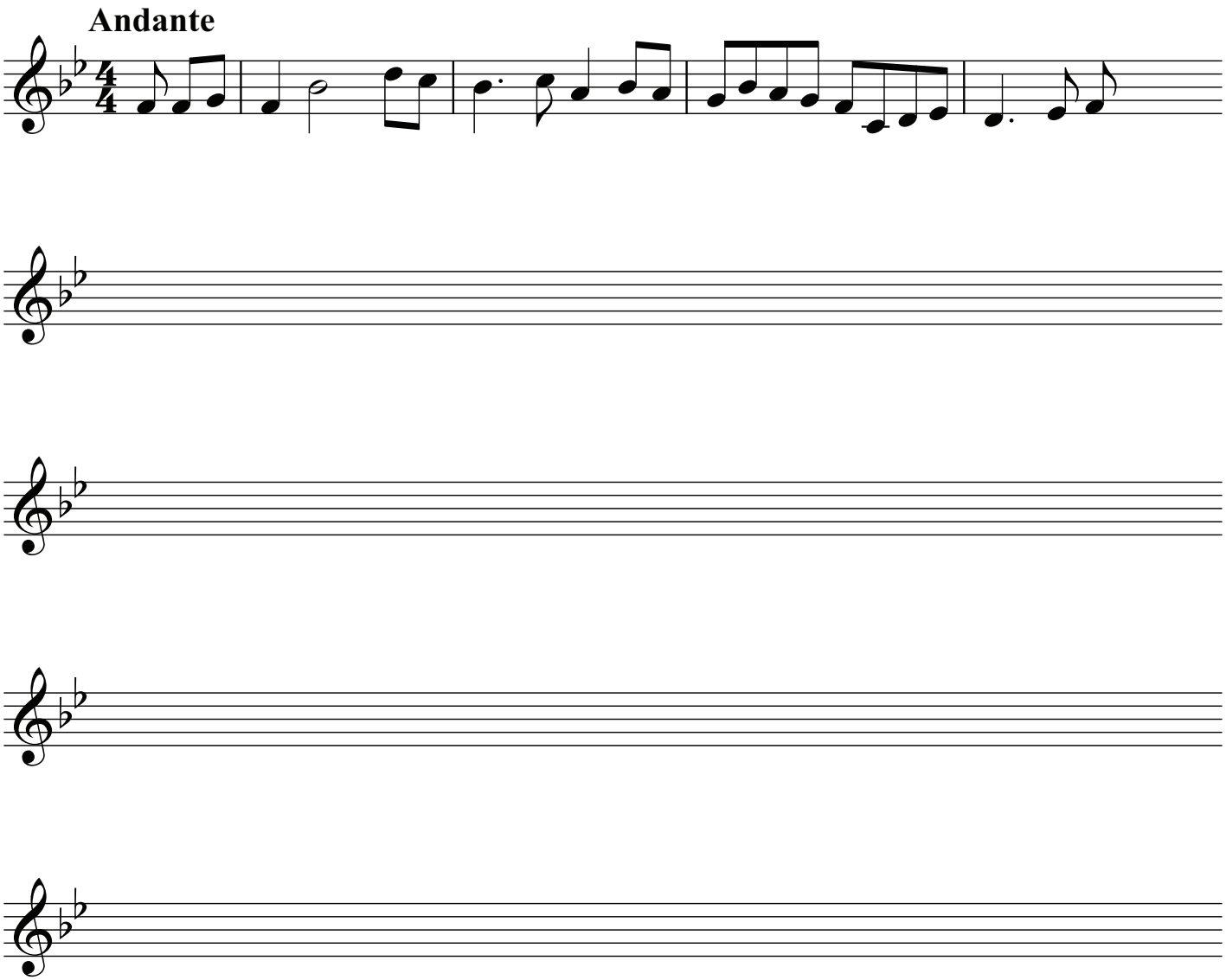
• Continue the opening below to make a 16–bar melody.

• Include a modulation to the dominant at a suitable point.

• Add appropriate performing directions (phrasing and dynamics) to the melody.

• Choose a suitable instrument for your melody from the following list:

❒ flute ❒ clarinet ❒ violin ❒ descant recorder




**(40)**

**Q.2 SETTING MUSIC TO A GIVEN TEXT**

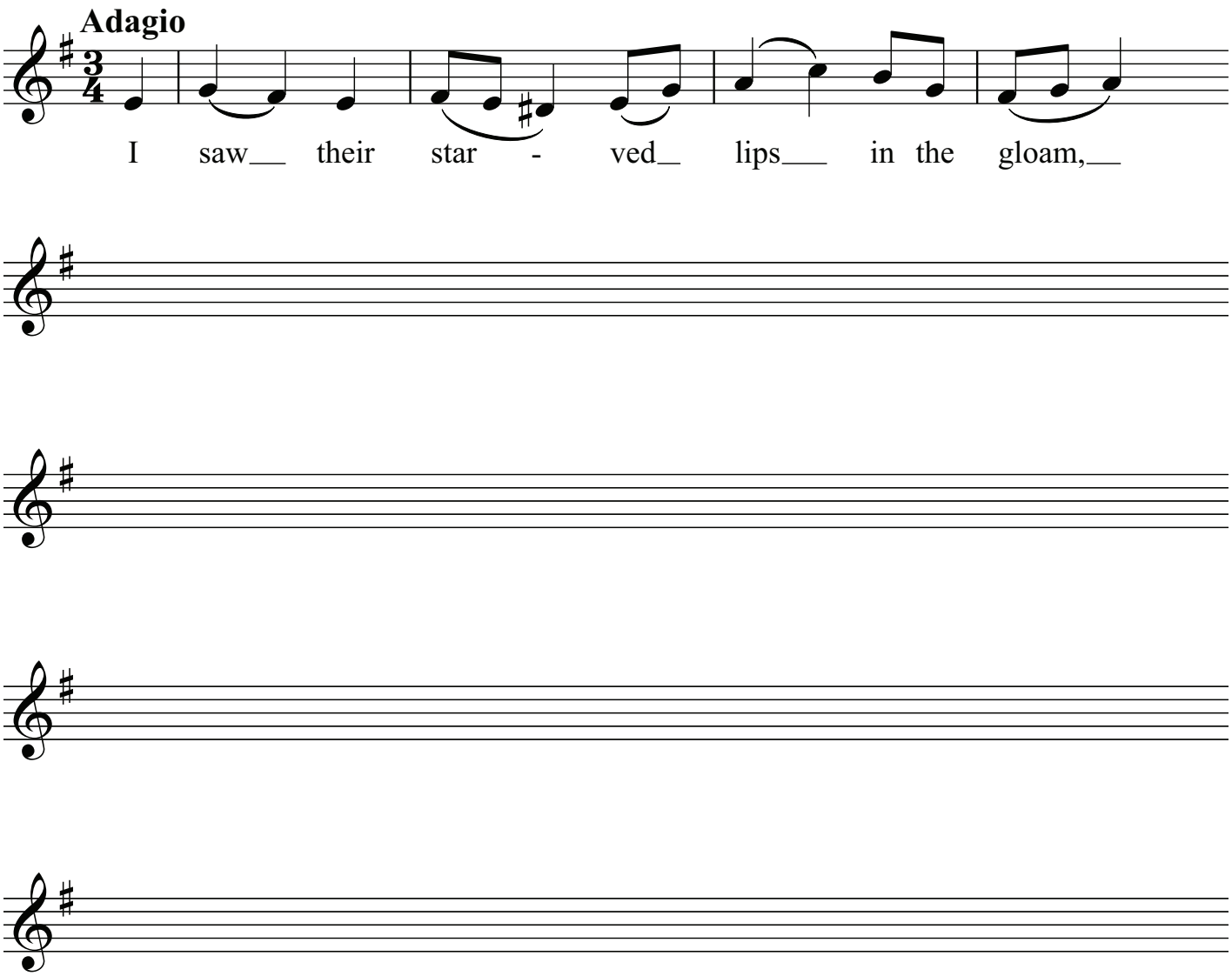
Here is an extract from *La Belle Dame Sans Merci* by John Keats.

I saw their starved lips in the gloam,
With horrid warning gaped wide,
And I awoke and found me here,
On the cold hill's side.

The opening line has been set to music below.

- Set the remaining words to make a melody of 16 bars. (You may exceed this number of bars, and include a modulation, if you wish.)

- Add appropriate performing directions (phrasing and dynamics) to the melody.




**(40)**

## Q.3 COMPOSING TO A GIVEN DANCE RHYTHM OR METRE OR FORM

The opening phrase of a gigue is given below.

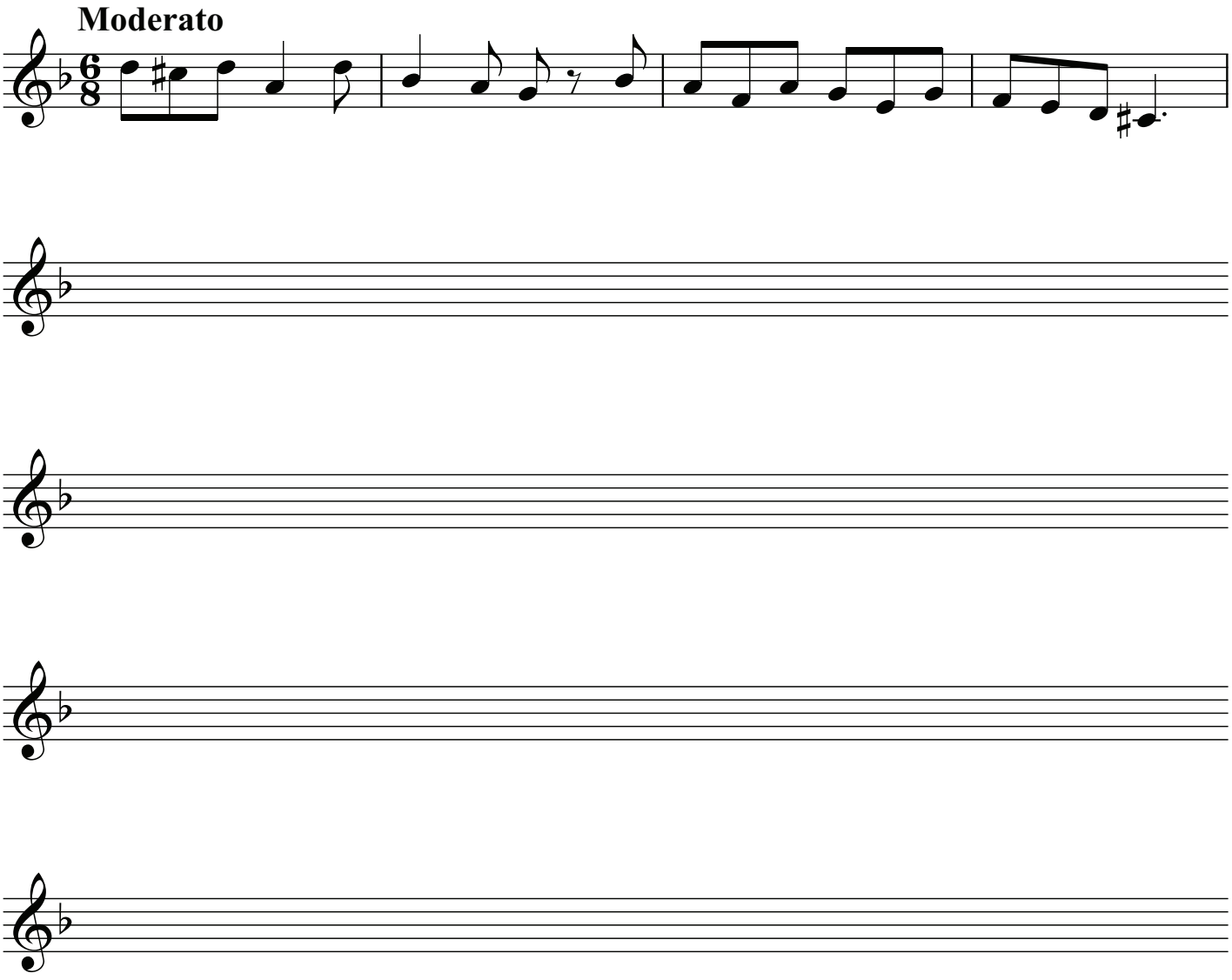
• Continue the given opening to make a 16-bar melody.

• Use the form $AA^1BB^1$.

• Add appropriate performing directions (phrasing and dynamics) to the melody.

• Choose a suitable instrument for your melody from the following list:

❒ violin ❒ trumpet ❒ oboe ❒ descant recorder




**(40)**

## SECTION B – HARMONY (60 marks)

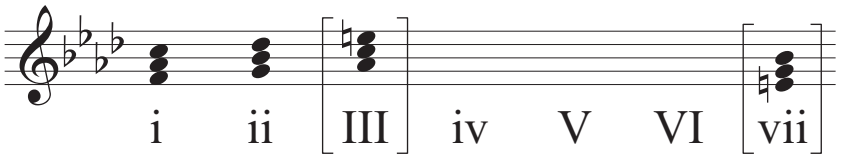
*Answer* ONE QUESTION ONLY *in this section*: Q4 *or* Q5 *or* Q6

### Q.4 COMPOSING MELODY AND BASS NOTES FROM A SET OF CHORDS

PREPARATORY WORK

• Plot the chords available in the key of F minor, either in the chord bank grid *or* on the stave below.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Notes of chord | C<br>A♭<br>F | D♭<br>B♭<br>G | E<br>C<br>A♭ | | | | B♭<br>G<br>E |
| Chord symbol | Fm | Gdim | A♭aug | | | | Edim |
| Roman numeral | i | ii | III | iv | V | VI | vii |

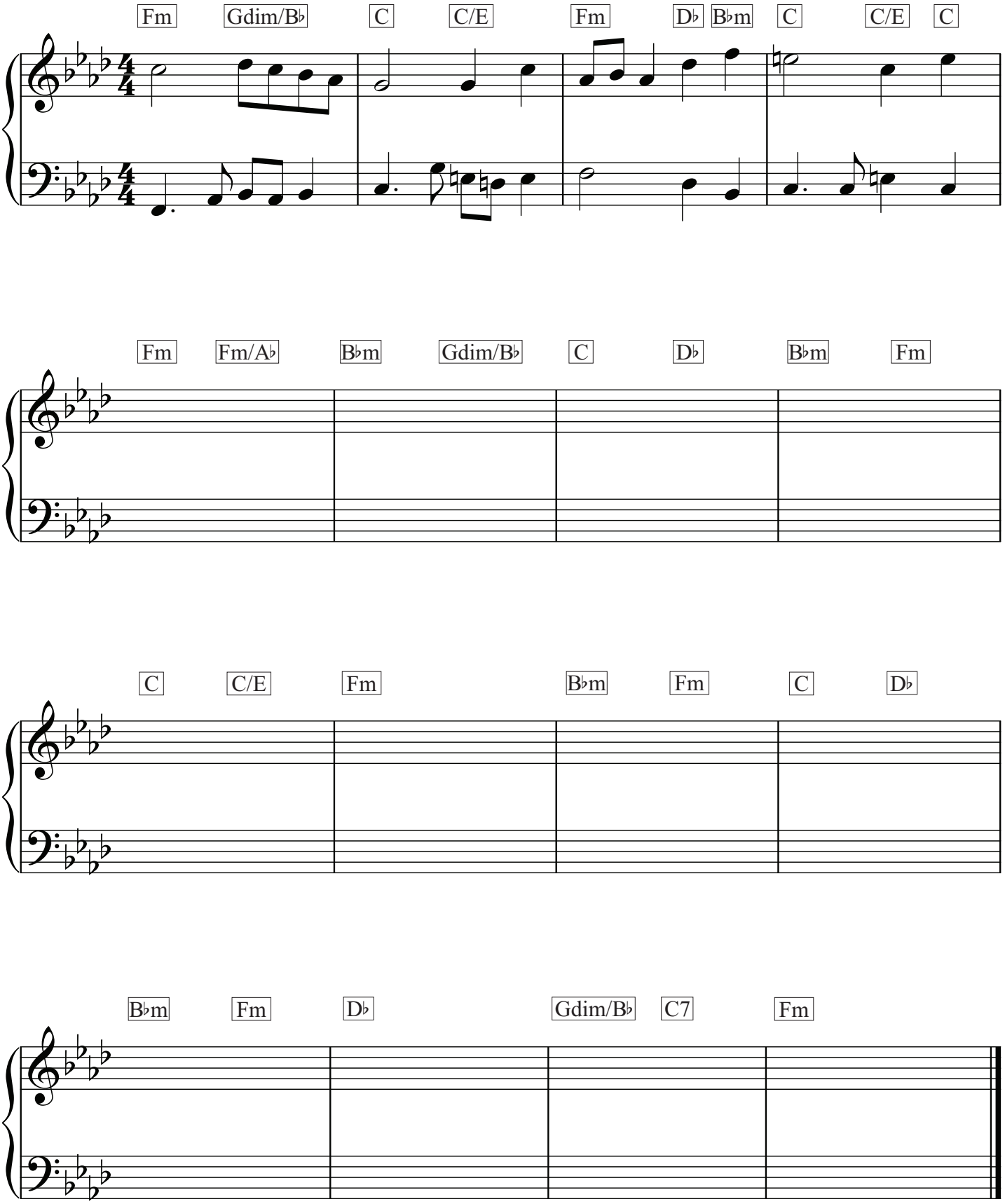



**ROUGH WORK**

| | | | | |
|---|---|---|---|---|
| B | | | | |
| BQ | | | | |
| MEL | | | | |

• Study the piece of music below.

• Using the chords indicated, compose melody and bass notes to complete the piece in the given style.



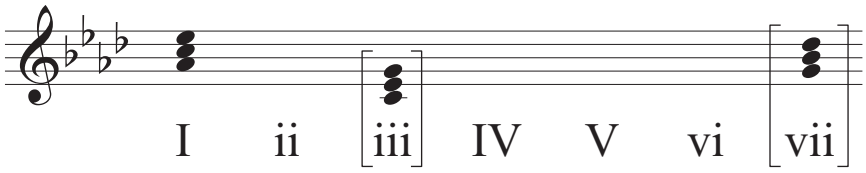

**(60)**

## Q.5 COMPOSING BASS NOTES AND CHORD INDICATIONS TO A GIVEN TUNE

PREPARATORY WORK

• Plot the chords available in the key of A♭ major, either in the chord bank grid *or* on the stave below.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Notes of chord | E♭<br>C<br>A♭ | | G<br>E♭<br>C | | | | D♭<br>B♭<br>G |
| Chord symbol | A♭ | | Cm | | | | Gdim |
| Roman numeral | I | ii | iii | IV | V | vi | vii |




**ROUGH WORK**

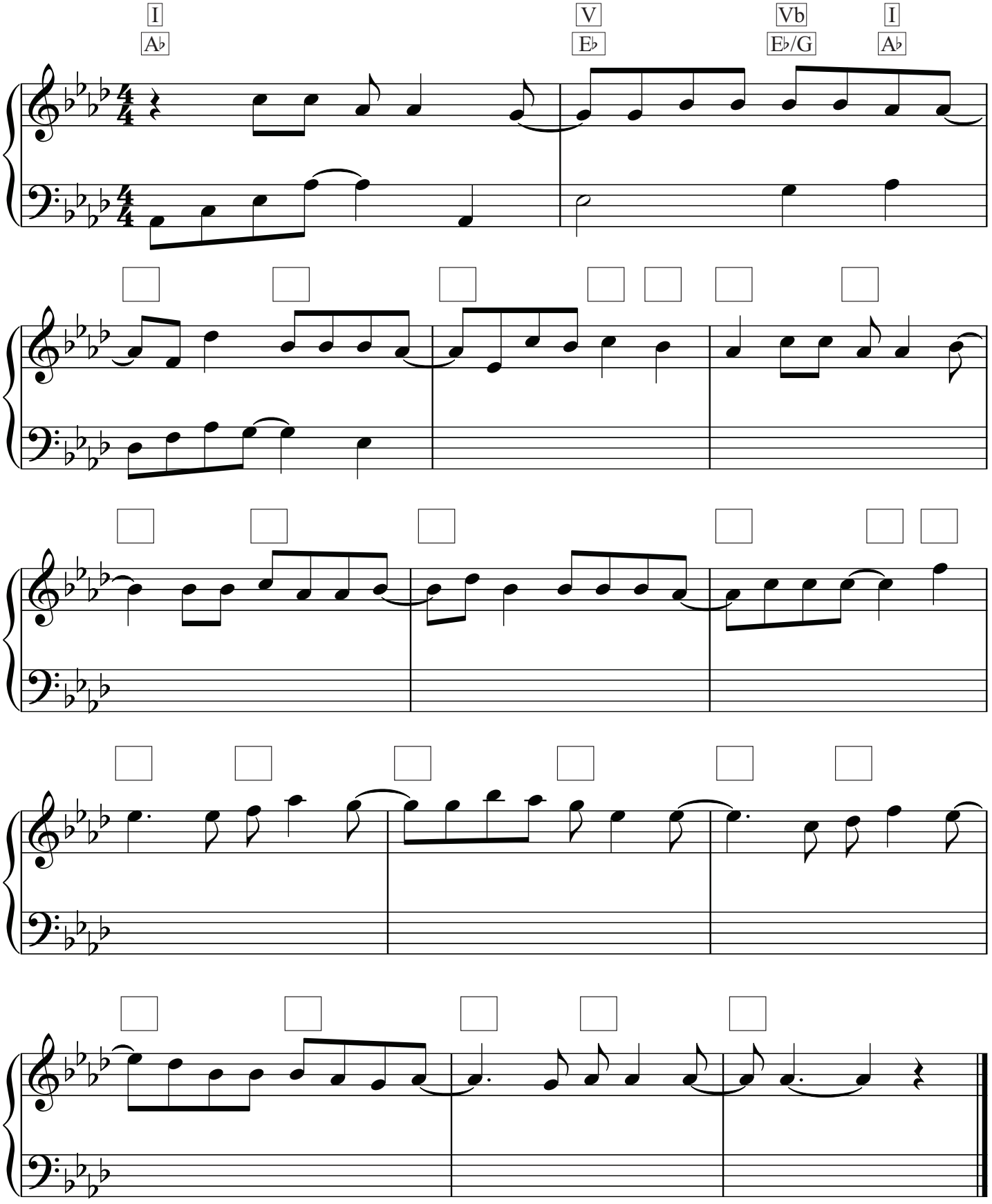
| | | | | |
|---|---|---|---|---|
| C | | | | |
| CH Q | | | | |
| B | | | | |
| BQ | | | | |

• Study the piece of music below.

• Insert suitable bass notes and chord indications in the style of the given opening.

• Do *not* repeat the same chord *in the same position* in adjacent boxes.

• You may use chord symbols or Roman numerals, but not both.



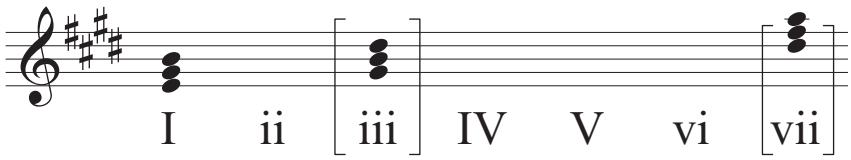

**(60)**

## Q.6 ADDING A COUNTERMELODY OR DESCANT AND CHORDAL SUPPORT TO A GIVEN TUNE

PREPARATORY WORK

• Plot the chords available in the key of E major, either in the chord bank grid *or* on the stave below.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Notes of chord | B<br>G♯<br>E | | D♯<br>B<br>G♯ | | | | A<br>F♯<br>D♯ |
| Chord symbol | E | | G♯m | | | | D♯dim |
| Roman numeral | I | ii | iii | IV | V | vi | vii |




**ROUGH WORK**

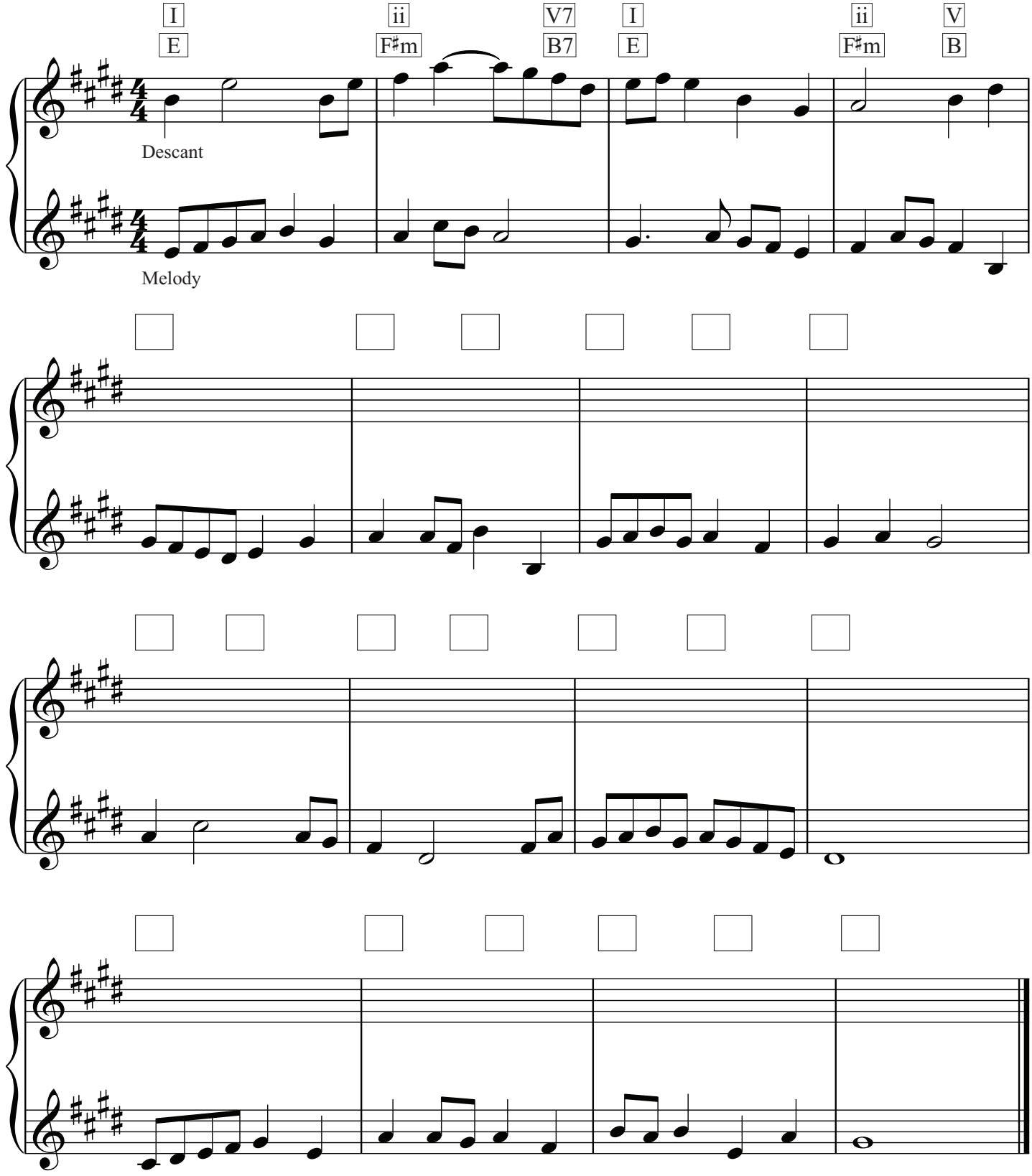
| | | | | |
|---|---|---|---|---|
| CH | | | | |
| CAD | | | | |
| DESC | | | | |

• Study the piece of music below.

• Insert suitable chord indications in the boxes provided and continue the descant part in the given style to complete the piece.

• You may use either chord symbols or Roman numerals, but not both.

• Do *not* repeat the same chord *in the same position* in adjacent boxes.




**(60)**

**ROUGH WORK**

**ROUGH WORK**

**ROUGH WORK**

**ROUGH WORK**

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**Coimisiún na Scrúduithe Stáit**
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2014

**WRITE YOUR EXAMINATION NUMBER HERE** ☛

# MUSIC – HIGHER LEVEL
## LISTENING – ELECTIVE (100 marks)
## THURSDAY 19 JUNE – AFTERNOON 5.00–5.45

STAMPA AN IONAID
(Centre Stamp)

**DON SCRÚDAITHEOIR**

Móriomlán na marcanna

| CEIST | MARC | | |
|---|---|---|---|
| 1 – 4 | | | |
| TAIFEADADH | | | |
| IOM | | | |
| GRÁD | | | |

## INSTRUCTIONS TO CANDIDATES

- *Write your examination number, as required, in the box above.*
- *Answer the questions in the spaces provided in this question-answer book.*
- *Leave this question-answerbook on your desk at the end of the examination.*
- *The Superintendent will collect your prepared audio recording for this elective.*

**Answer ALL questions.**

1. State the title of your chosen Listening Elective topic.

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

2. List **three** of the sources which you used in studying this topic. **Full** details are required for all of your sources. If one of your sources is the internet, give the full website address used in your research.

(i) _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

(ii) _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

(iii) _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

3. Name **five** pieces of music and the composer or performer, which you studied as part of this listening elective, and which are on your audio recording.

| Piece | Composer or Performer |
|---|---|
| 1. | |
| 2. | |
| 3. | |
| 4. | |
| 5. | |

4.(a) Identify **three** significant *musical* features of your chosen topic.

(i) _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

(ii) _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

(iii) _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

(b) Discuss your chosen topic ensuring that you

- describe the three musical features which you have identified above.
- show how your three chosen and other musical features are present in the music you have studied for this elective.
- make reference to all the musical excerpts on your recording.
- include your personal response to your chosen topic.

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**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 IONAID
(Centre Stamp)

**DON SCRÚDAITHEOIR**

Móriomlán na marcanna

| CEIST | MARC | | | |
|---|---|---|---|---|
| 1 | | | | |
| 2 | | | | |
| 3 | | | | |
| 4 | | | | |
| 5 | | | | |
| 6 | | | | |
| IOM | | | | |
| GRÁD | | | | |

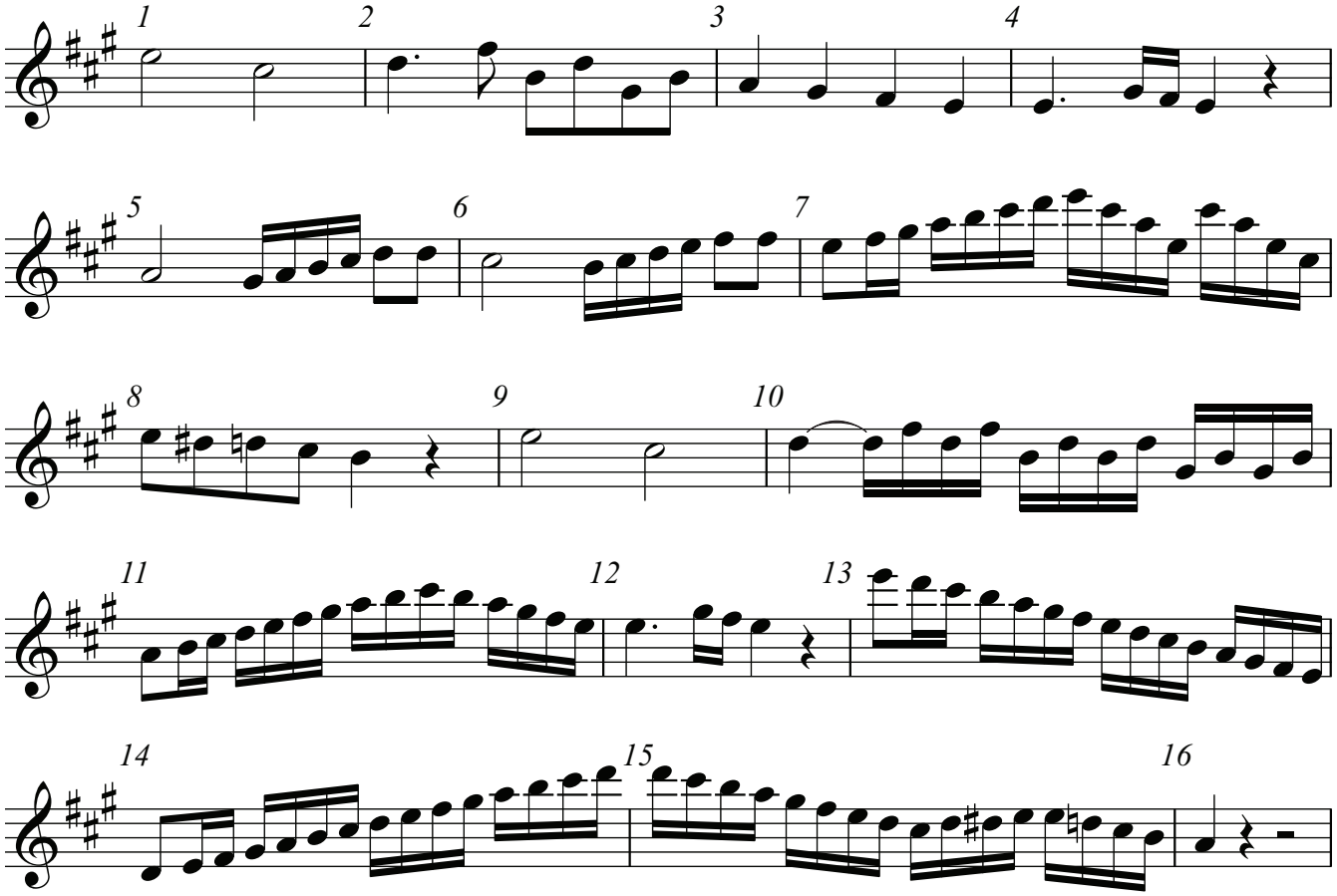
## INSTRUCTIONS TO CANDIDATES

- *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.*

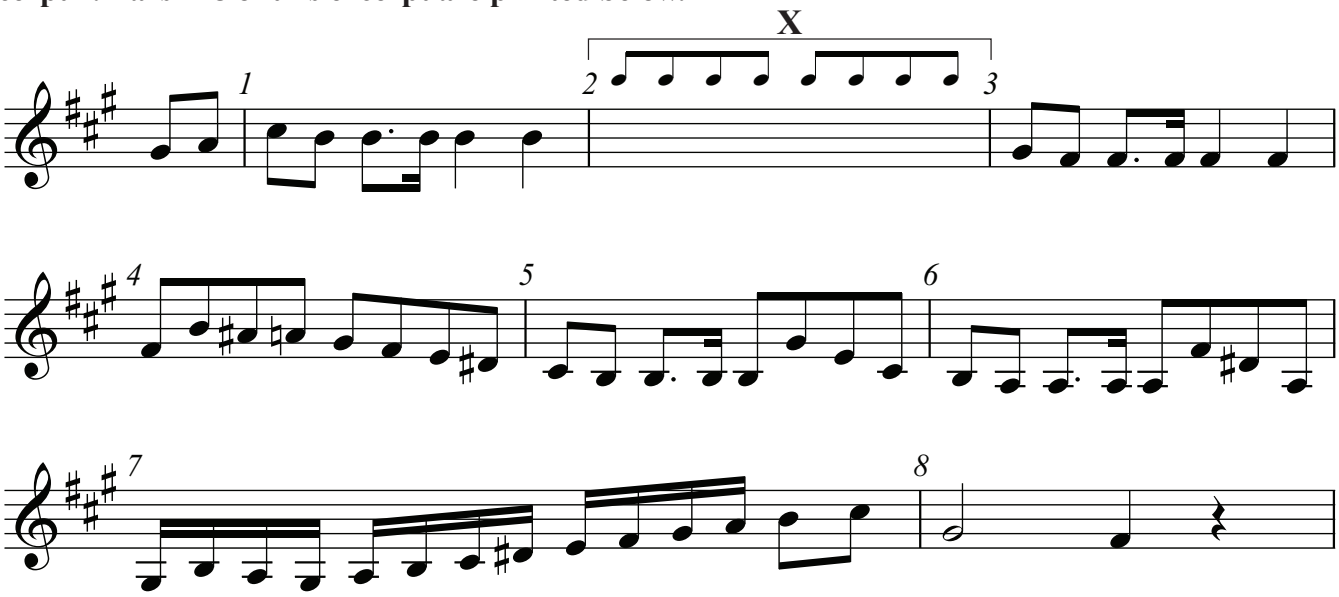
**Q. 1** Three excerpts from the first movement of *Piano Concerto in A major K488* by Mozart.

- 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.**




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




**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 _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

**(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) 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.

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

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

Style _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

Description _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

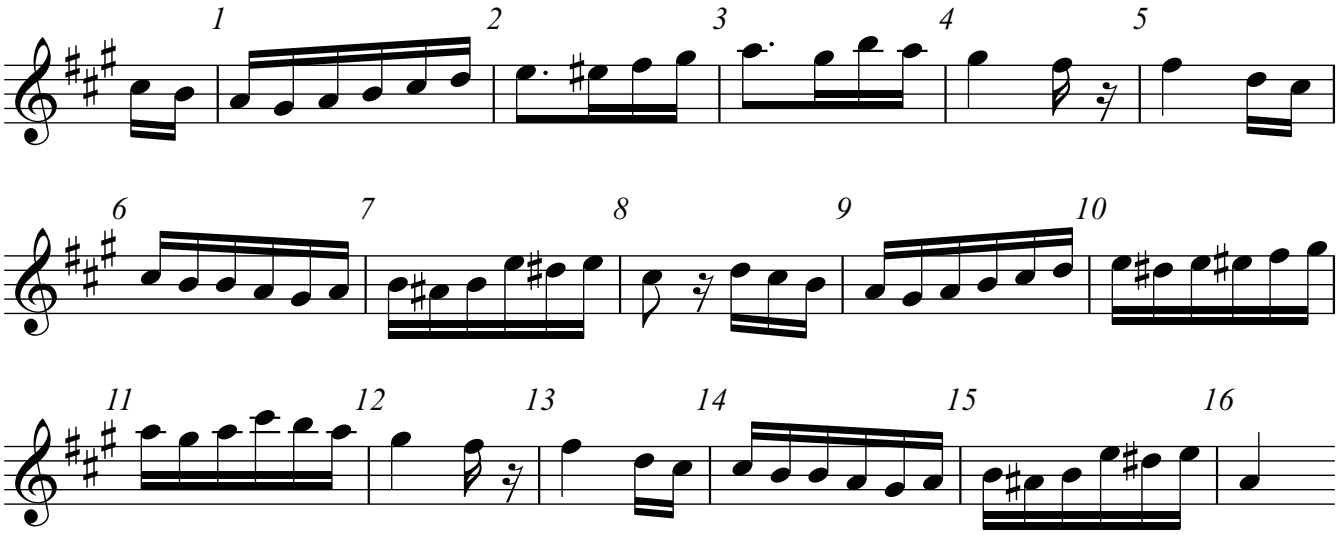
_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

**(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) In bars 1–16.

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

Describe the accompaniment.

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

(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.

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

(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.

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

**(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.

| Instrument | Order |
|---|---|
| Violin | |
| Guiro | |
| Marimba | |

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

Describe how this technique is used in this excerpt.

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

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

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

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

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

**(10)**

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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 uileann 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) ❒

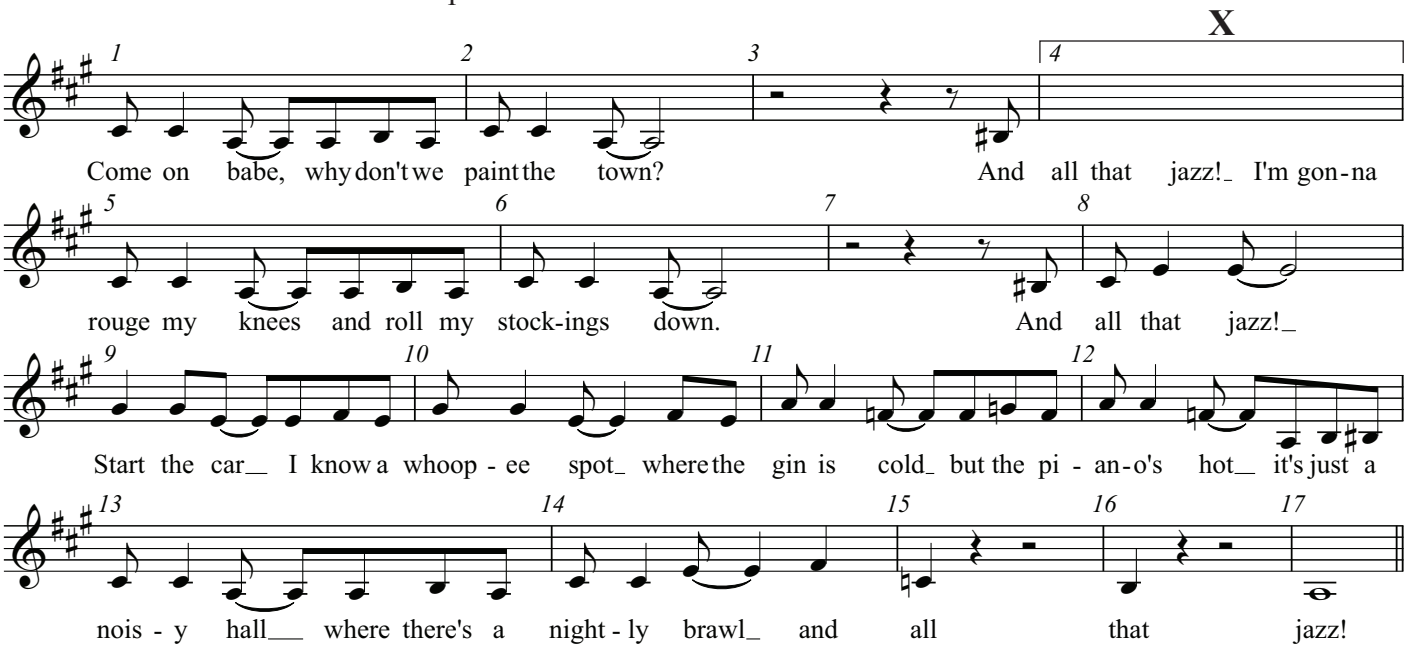
**(25)**

**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.

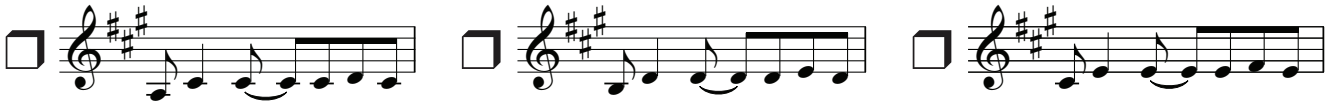
**Excerpt 1.** An excerpt from *All That Jazz* by Fred Ebb and John Kander.

- The outline score of the verse is printed below.




(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.

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

**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.

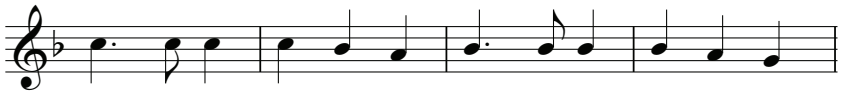
_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

(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 <u>end of the storm is a golden sky,</u> |
| 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.

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

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

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

(iv) Describe **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**

**ROUGH WORK**

**ROUGH WORK**

**ROUGH WORK**

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COIMISIÚN NA SCRÚDUITHE STÁIT
STATE EXAMINATIONS COMMISSION

**SCRÚDÚ NA hARDTEISTIMÉIREACHTA 2014**
**LEAVING CERTIFICATE EXAMINATION 2014**

# MUSIC : HIGHER LEVEL
# CEOL : ARDLEIBHÉAL

## UNPREPARED TESTS and UNSEEN SCORE
## TRIALACHA gan ULLMHÚ agus SCÓR ANAITHNID


**UNPREPARED TESTS**

- **Aural Memory: Rhythm** **1**
- **Aural memory: Melody** **4**
- **Sight reading** **7**
- **Improvisation** **26**

**CONDUCTING**

- **Unseen score** **28**

**TRIALACHA gan ULLMHÚ**

- **Cluaschuimhne: Rithim** **1**
- **Cluaschuimhne: Séis** **4**
- **Amharcléamh** **7**
- **Tobchumadh** **26**

**STIÚRADH**

**Scór Anaithnid** **28**


**Faoi Rún Daingean / Strictly Confidential**

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**LEATHANACH BÁN**

# CLUASTRIALACHA CUIMHNE (AL) AURAL MEMORY TESTS (HL)

## RITHIM / RHYTHM

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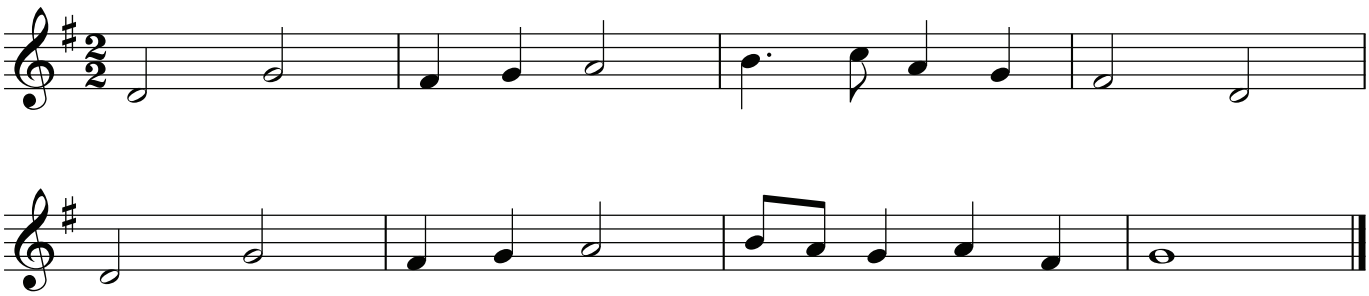

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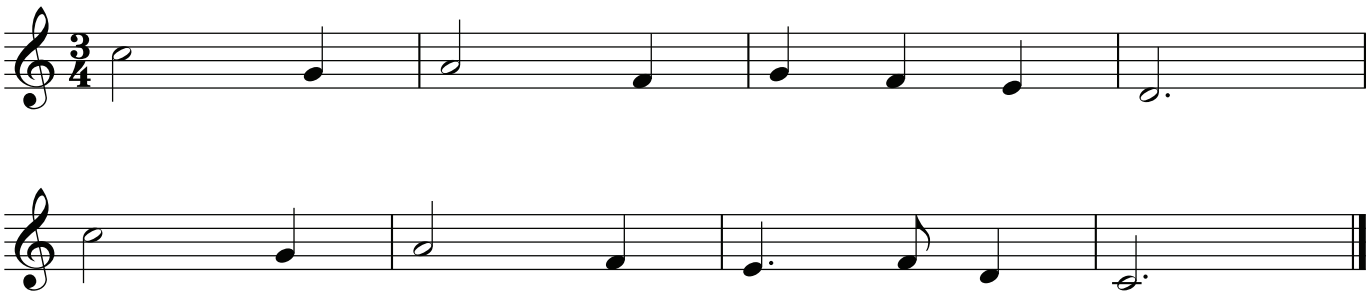

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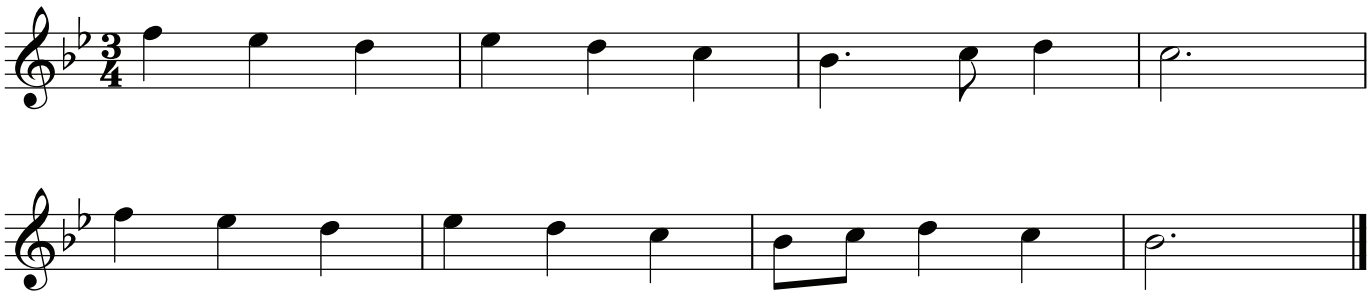

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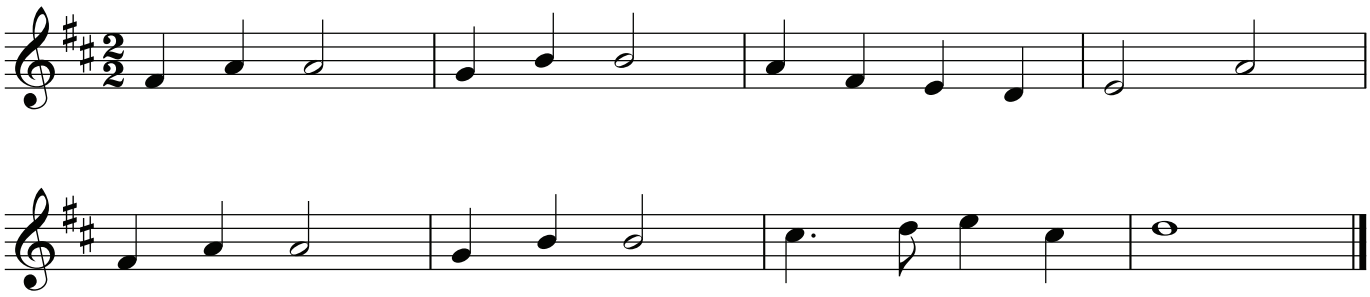

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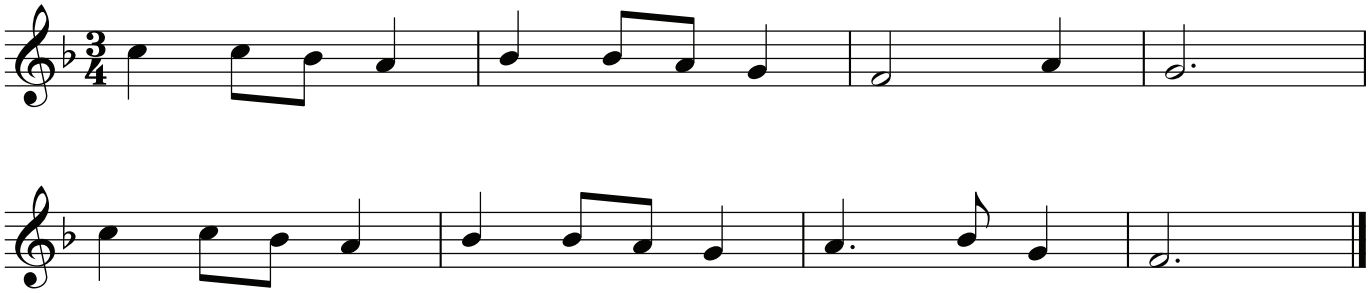

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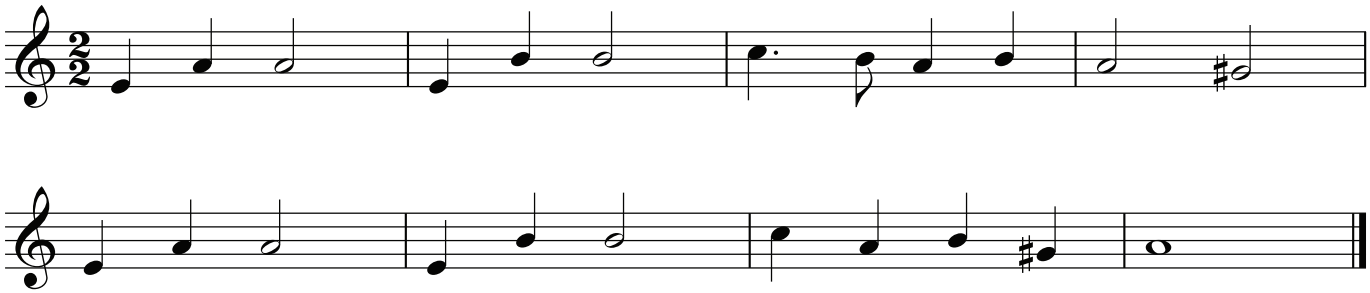

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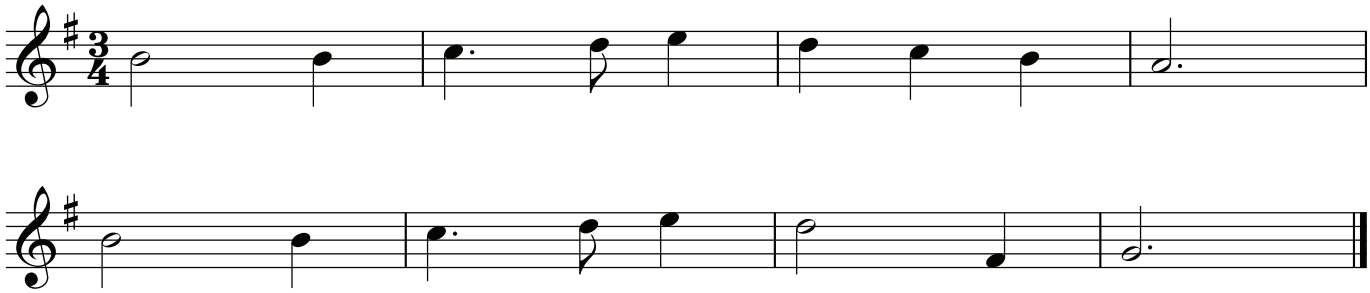

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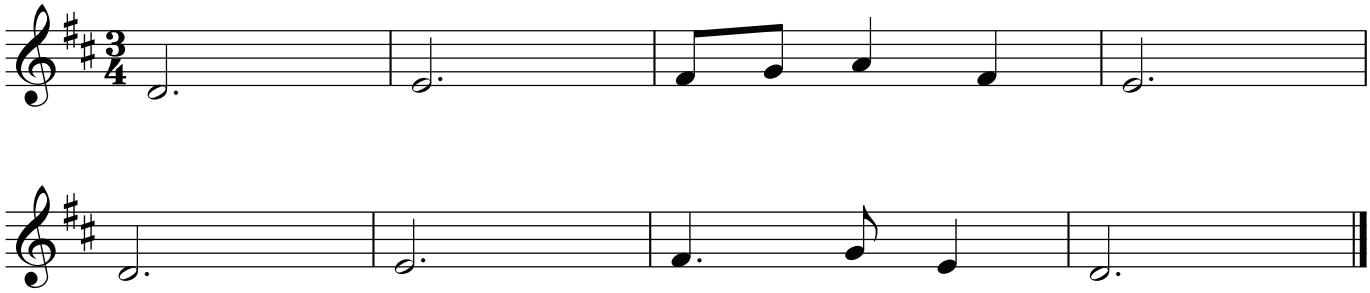

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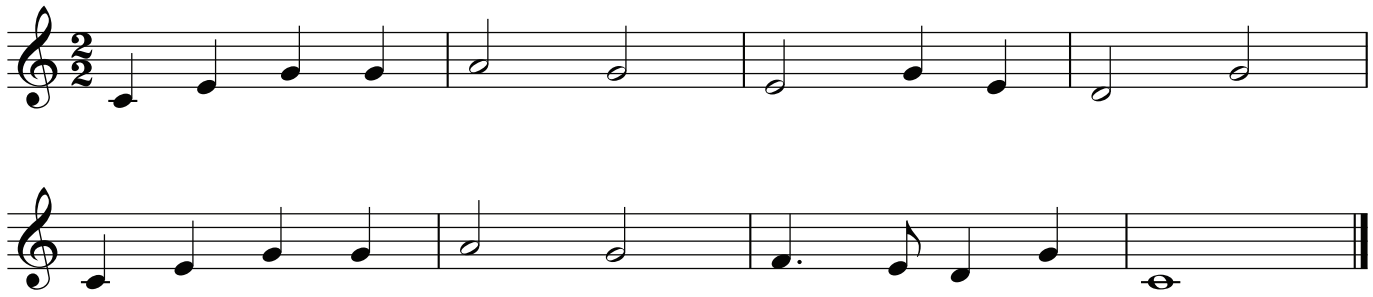

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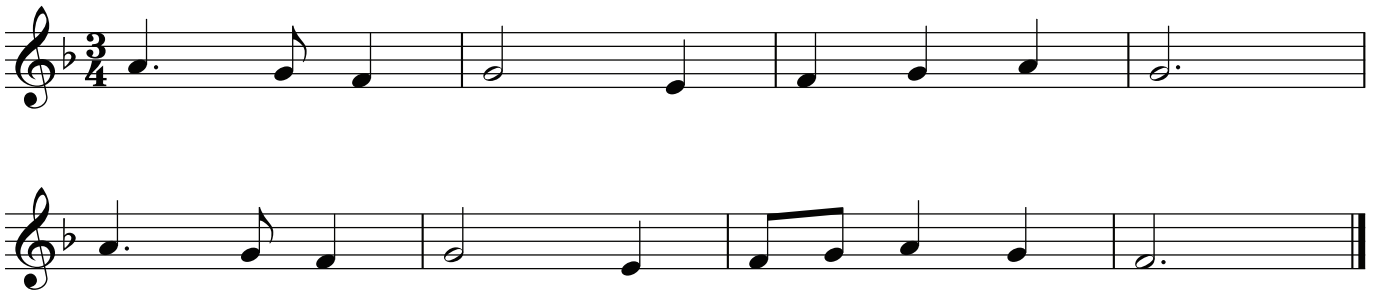

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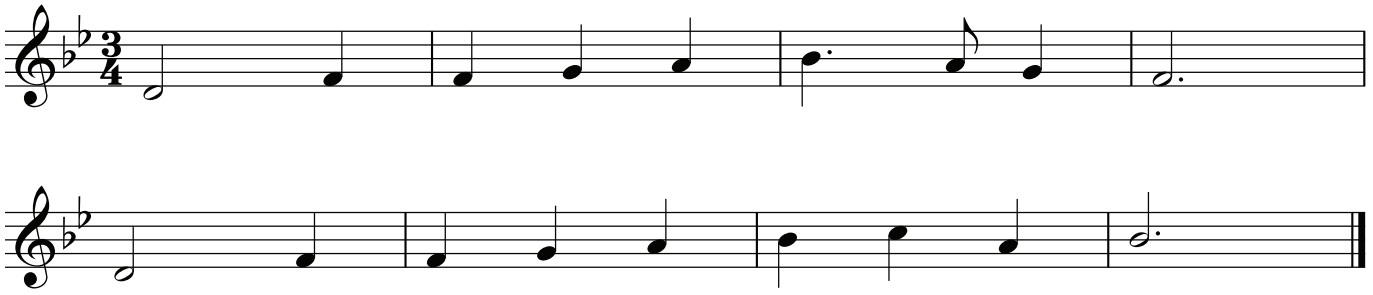

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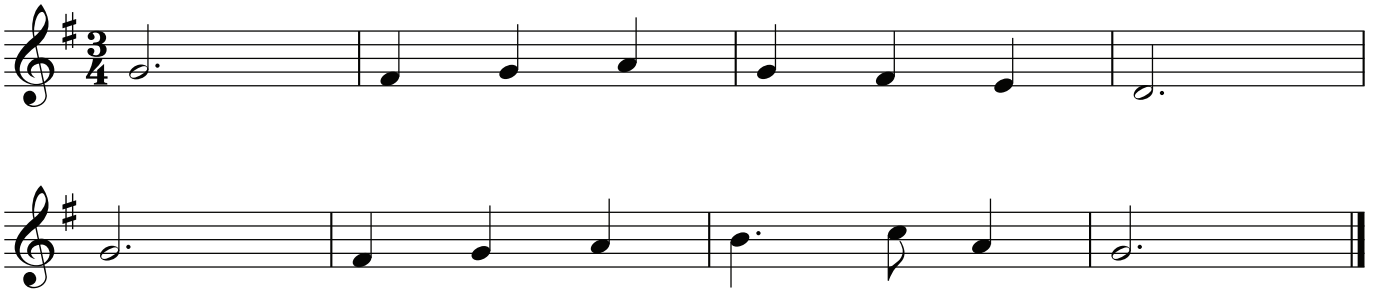
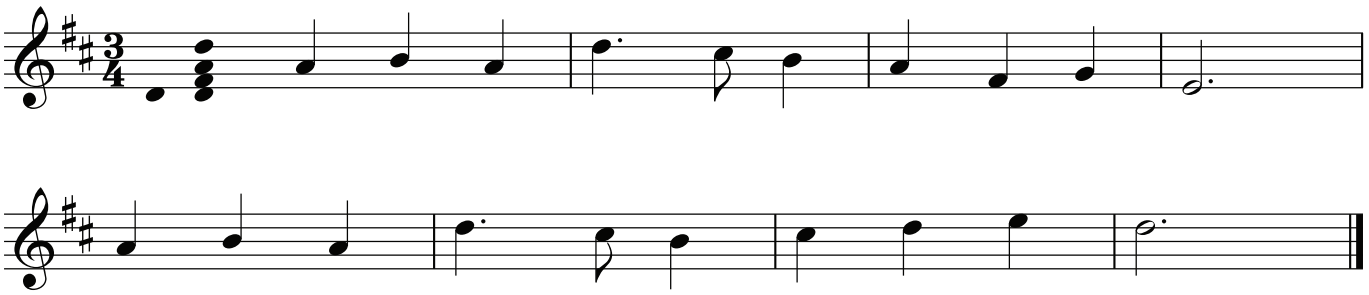


# CLUASTRIALACHA CUIMHNE (AL) AURAL MEMORY TESTS (HL)

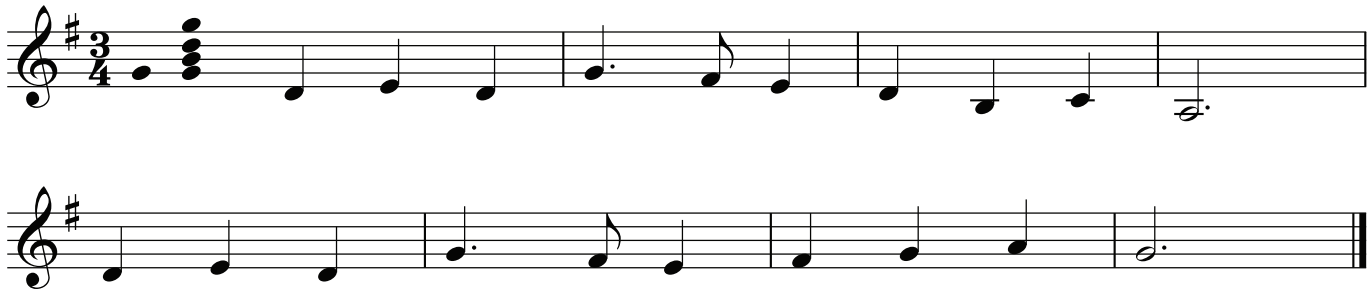
## MELODY / SÉIS

**1.**

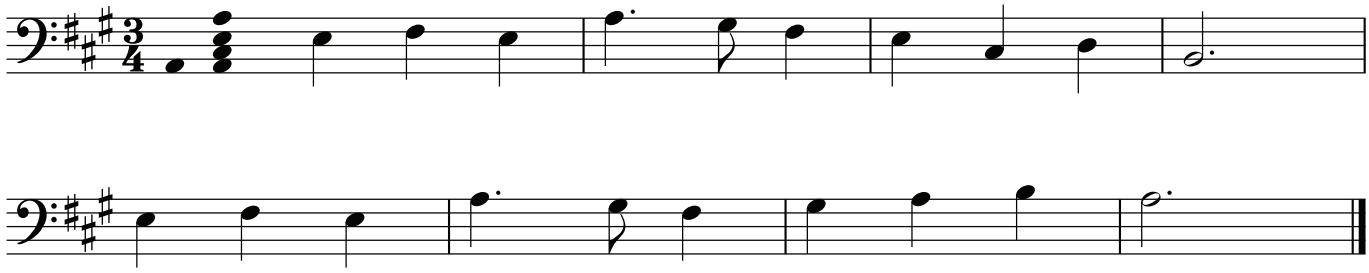
**High Register / Ardréim**



**Medium Register / Meánréim**

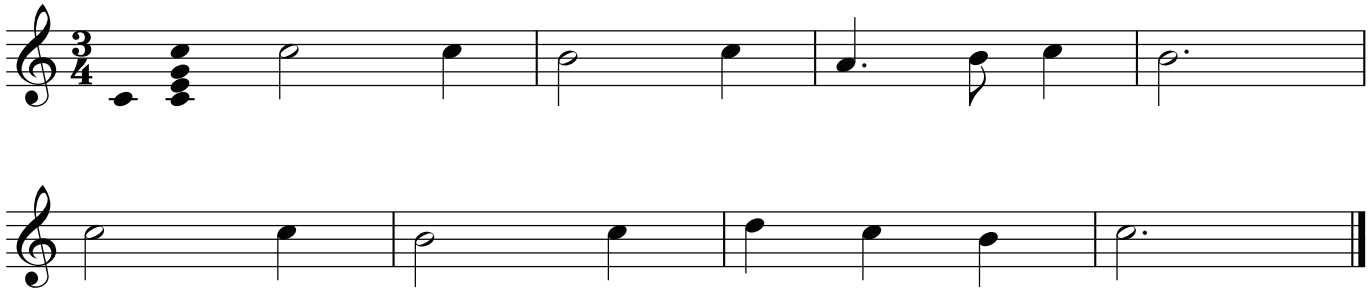


**Low Register / Ísealréim**

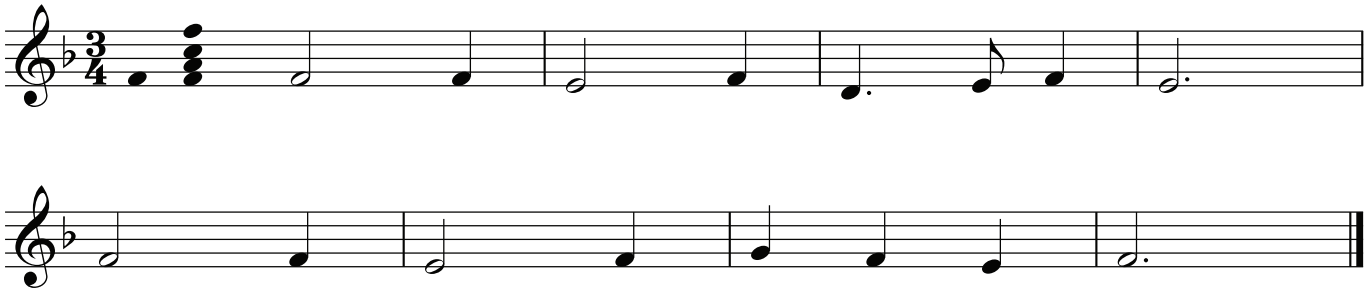


**2.**

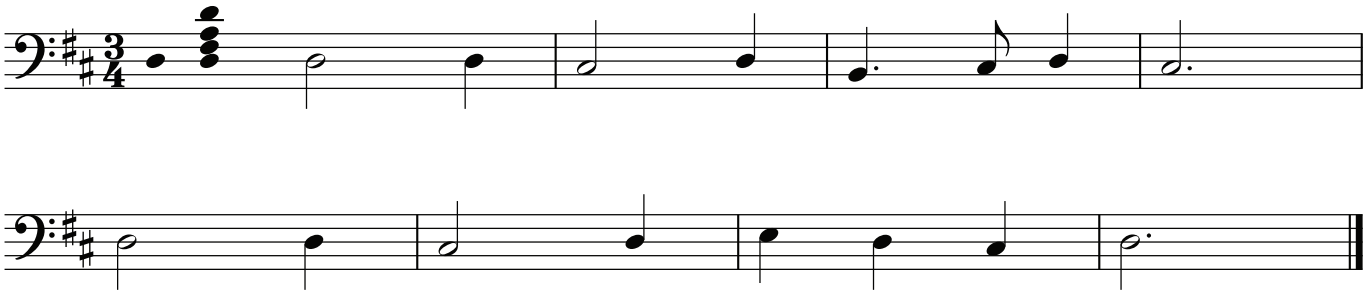
**High Register / Ardréim**



**Medium Register / Meánréim**

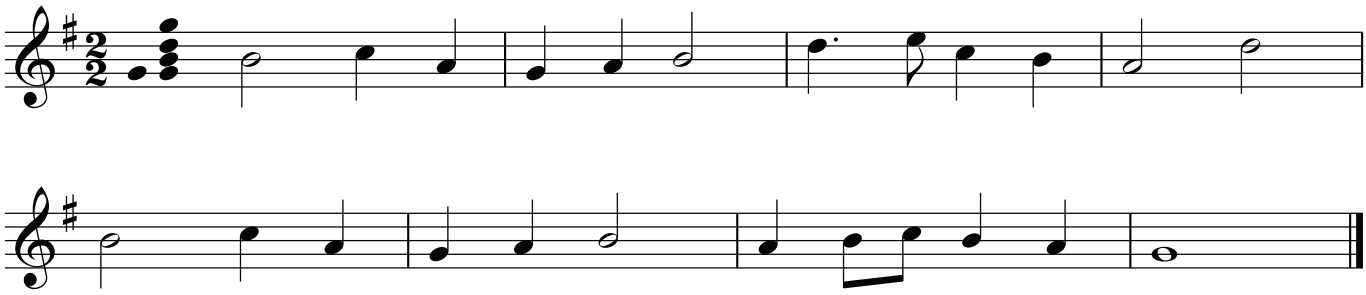


**Low Register / Ísealréim**

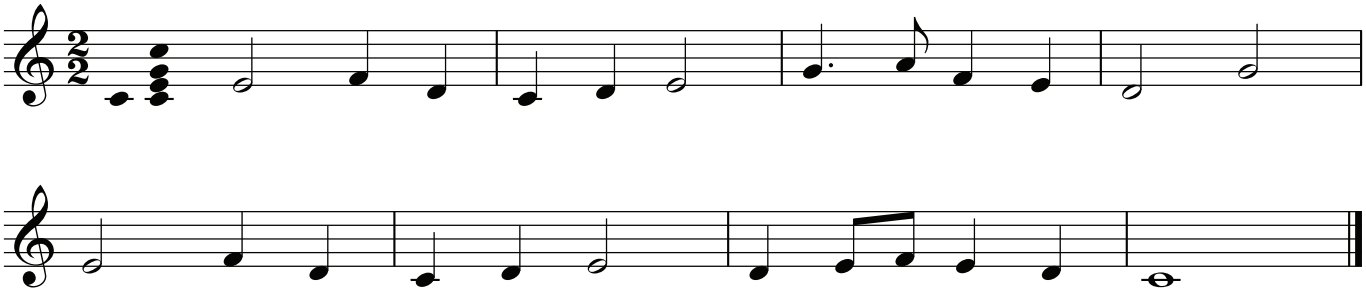


**3.**

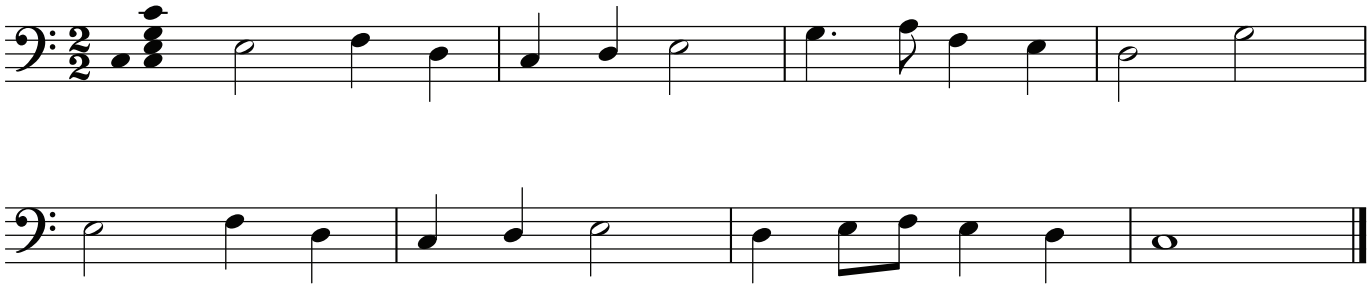
**High Register / Ardréim**



**Medium Register / Meánréim**

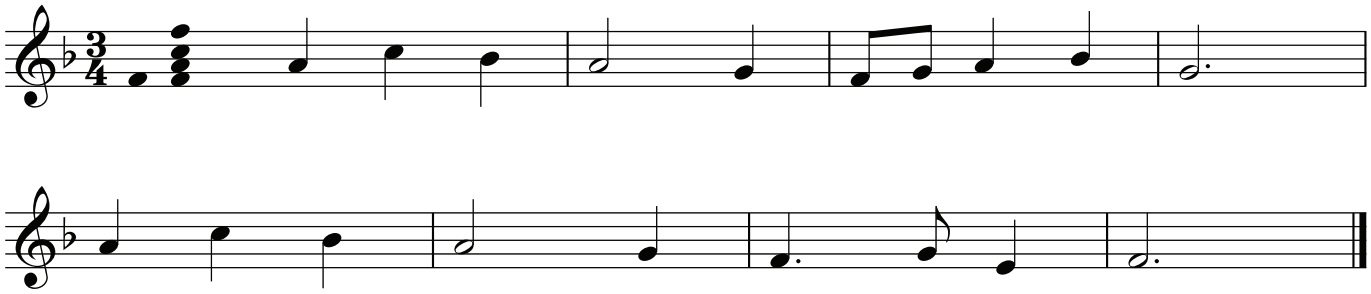


**Low Register / Ísealréim**

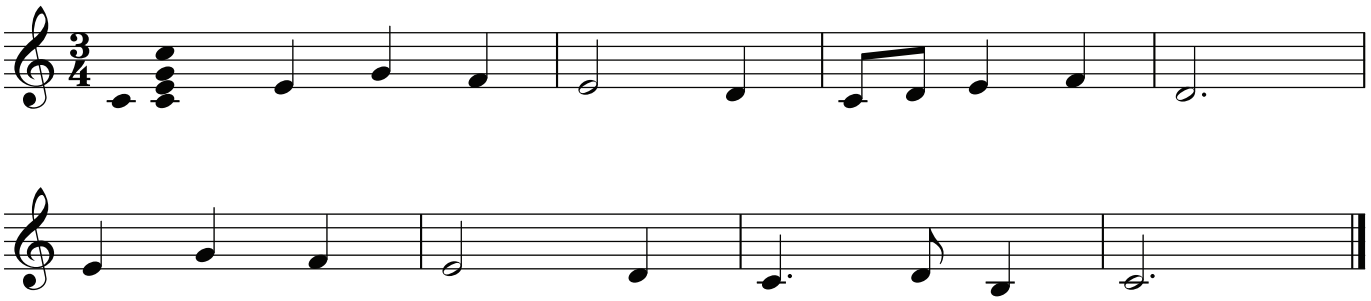


**4.**

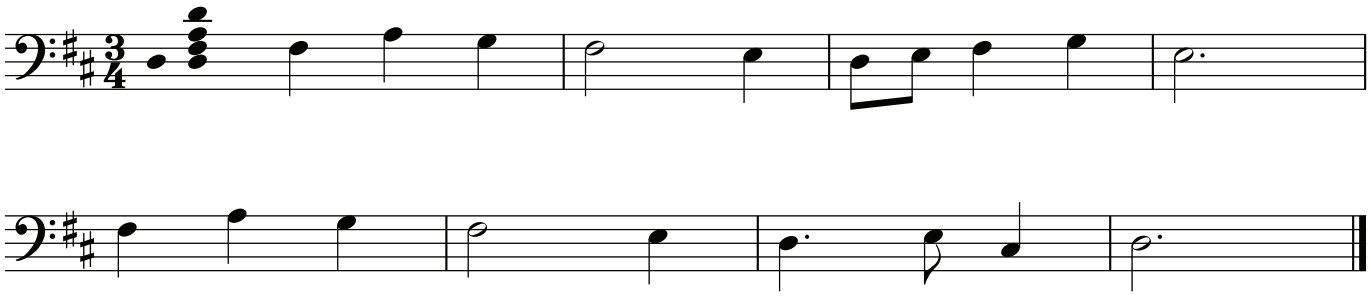
**High Register / Ardréim**



**Medium Register / Meánréim**



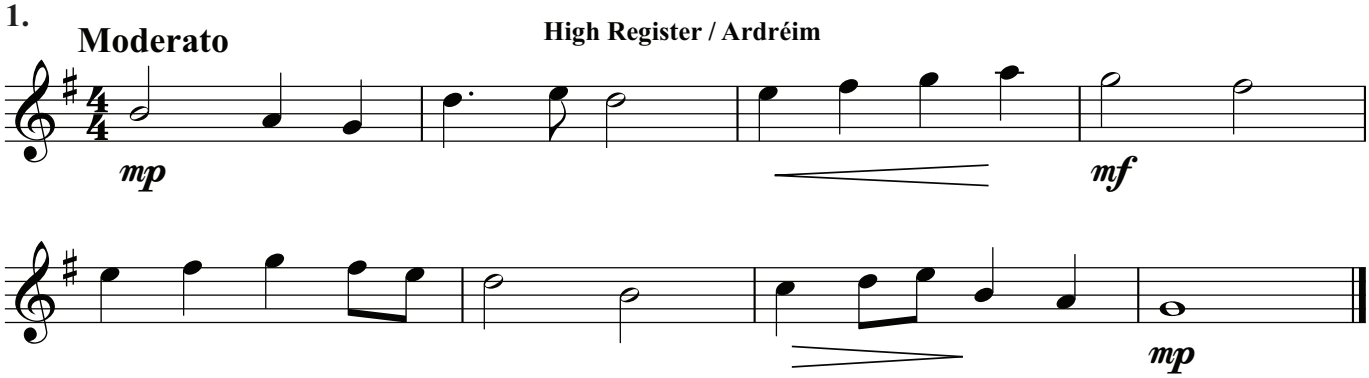
**Low Register / Ísealréim**



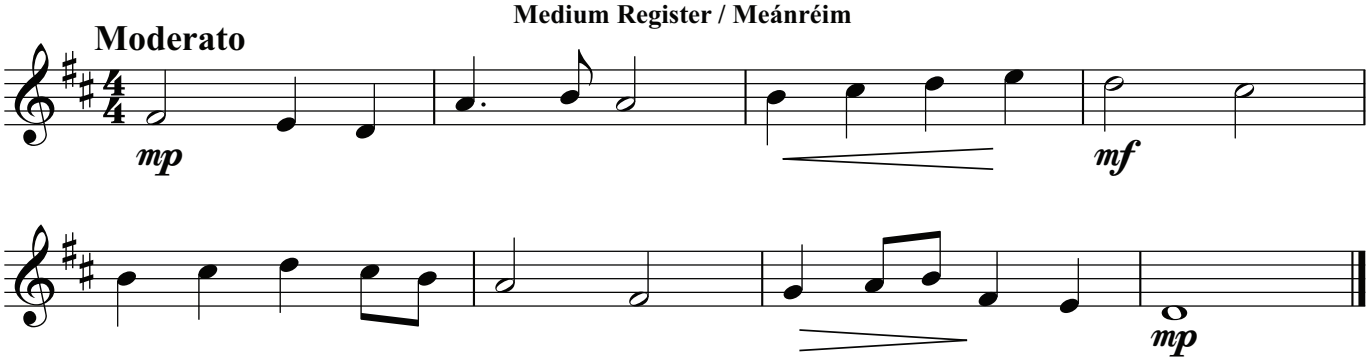
# AMHARCTHRIALACHA (AL) SIGHT TESTS (HL)

**1.**

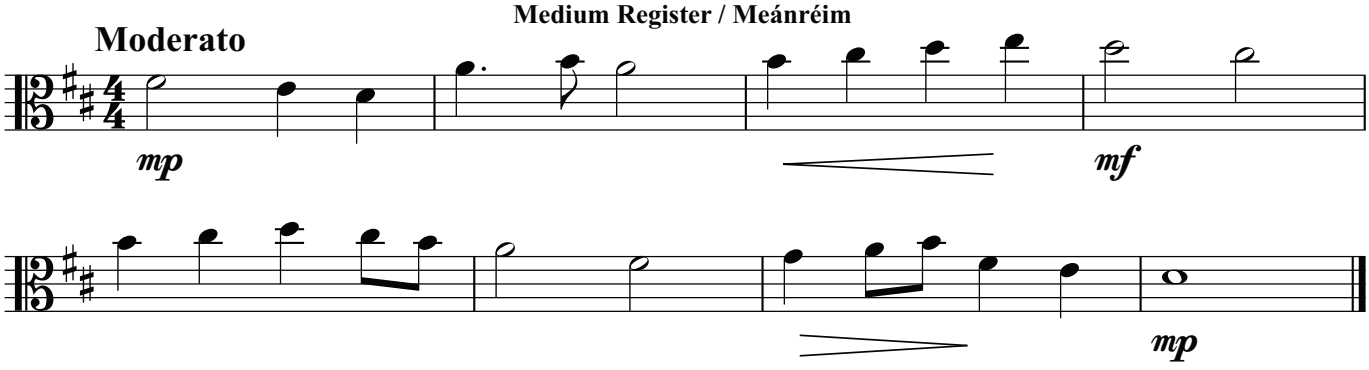
**High Register / Ardréim**



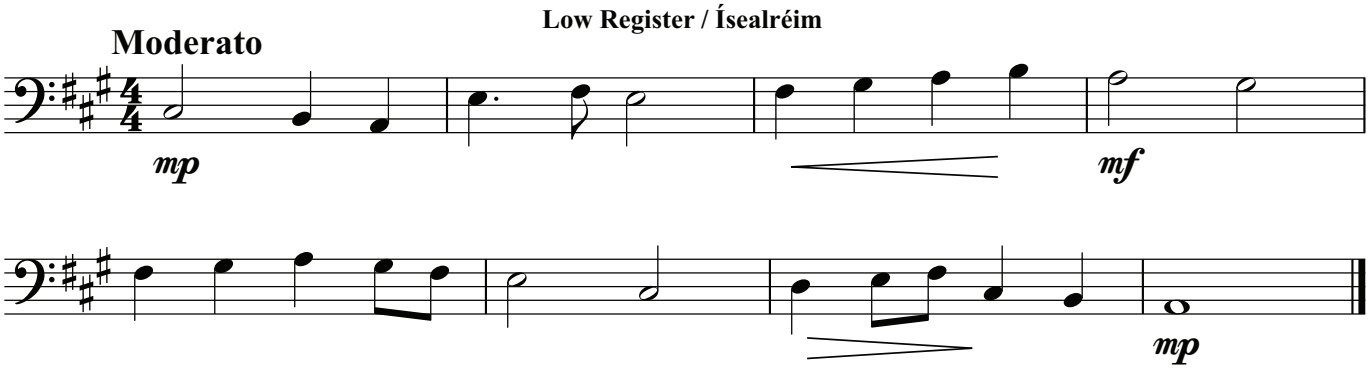

**Medium Register / Meánréim**




**Medium Register / Meánréim**

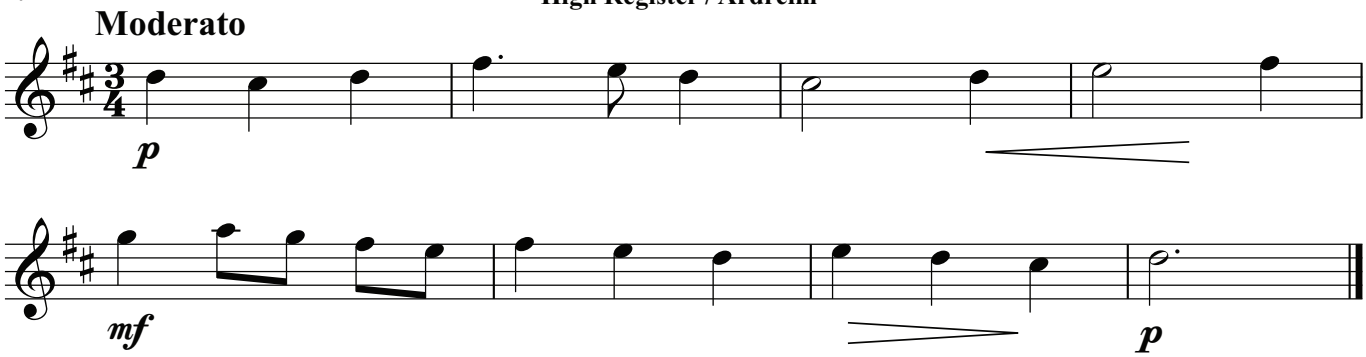



**Low Register / Ísealréim**

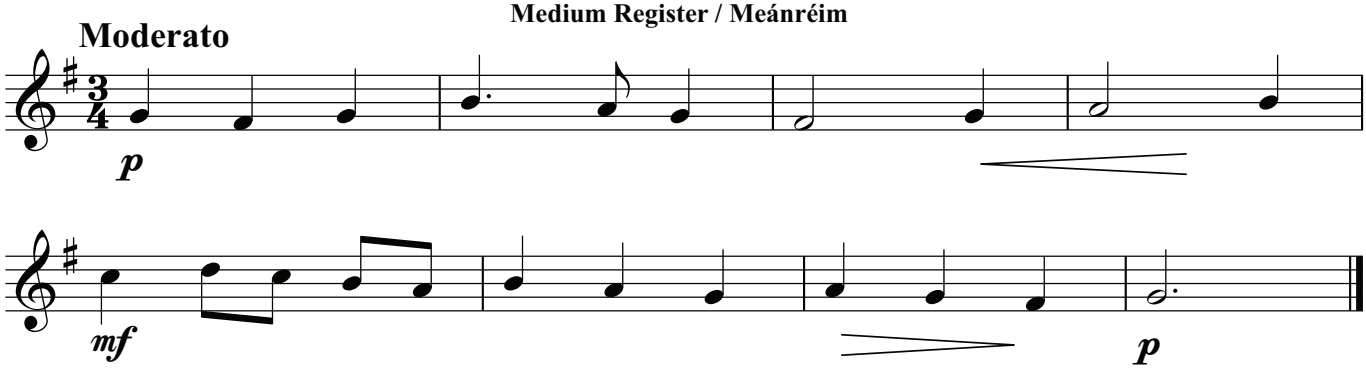


2.

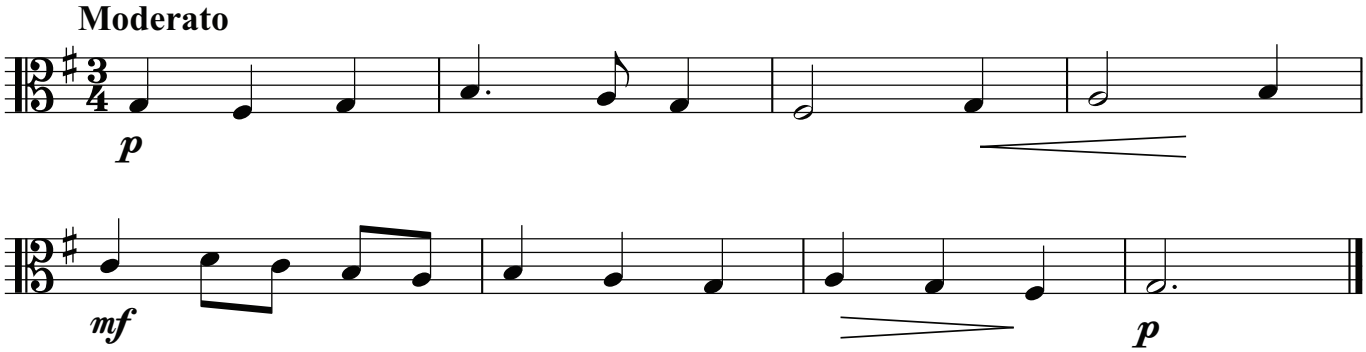
**High Register / Ardréim**



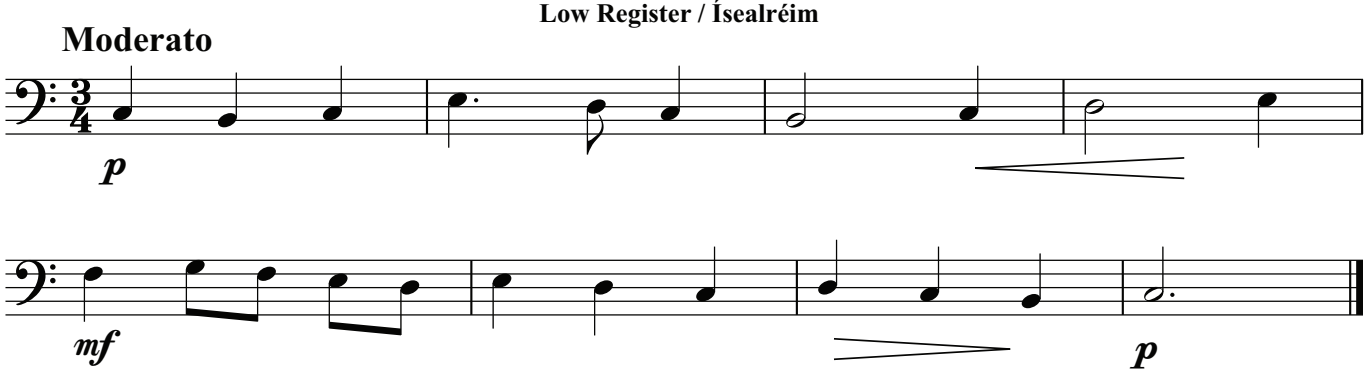

**Medium Register / Meánréim**




**Medium Register / Meánréim**

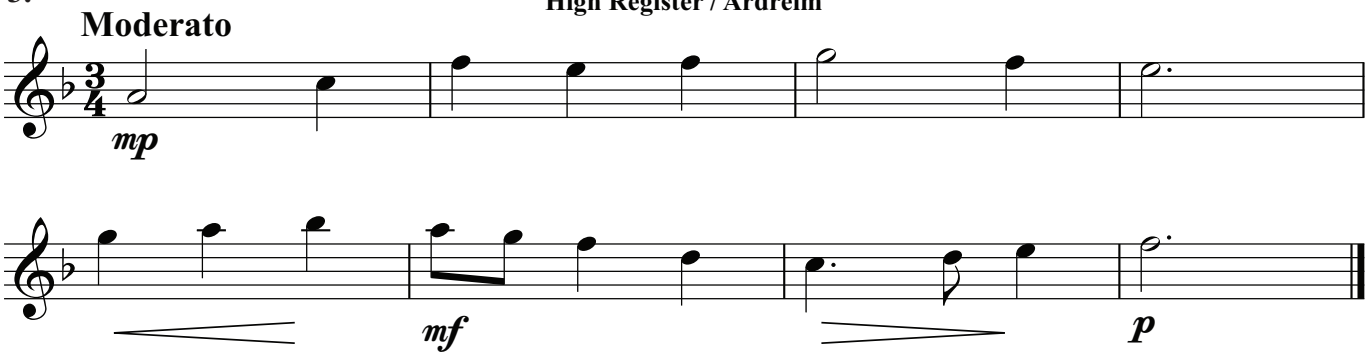



**Low Register / Ísealréim**

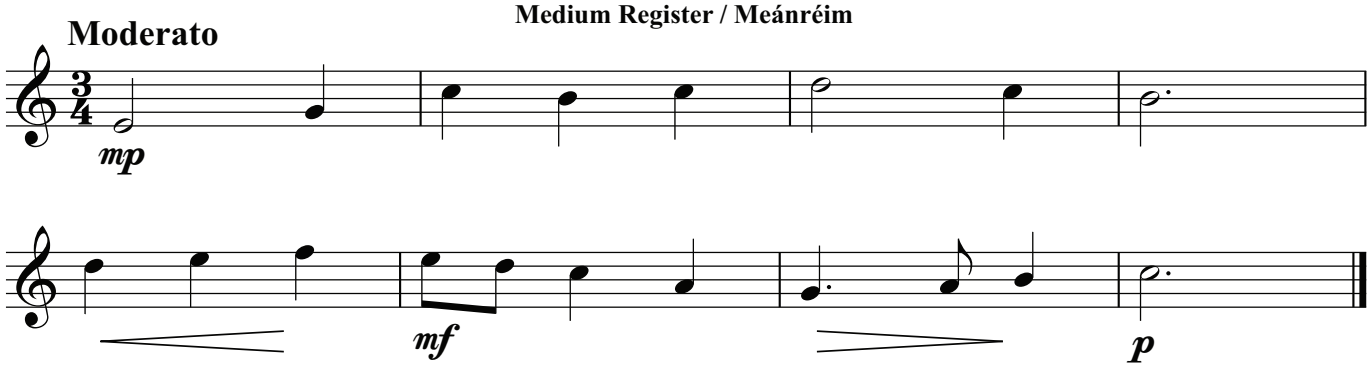


3.

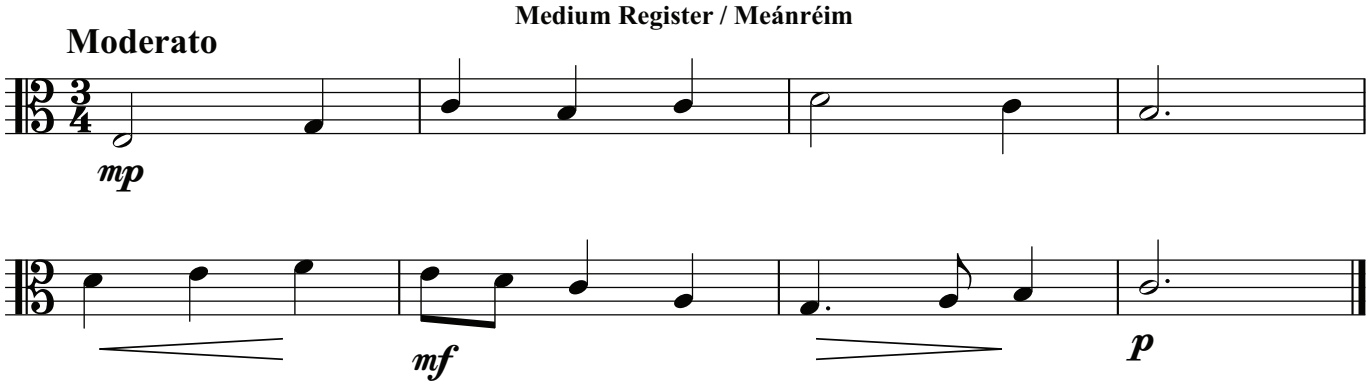
**High Register / Ardréim**



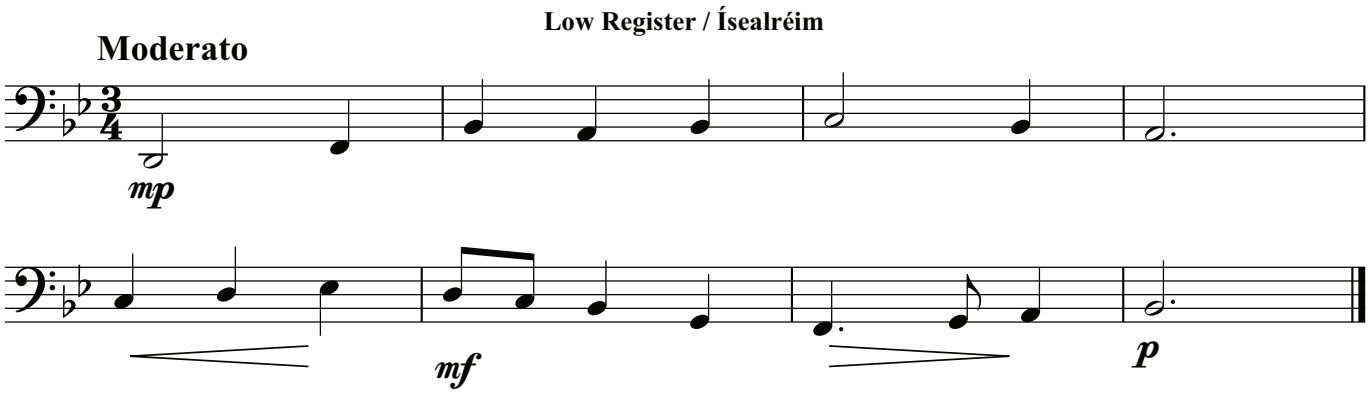

**Medium Register / Meánréim**




**Medium Register / Meánréim**




**Low Register / Ísealréim**



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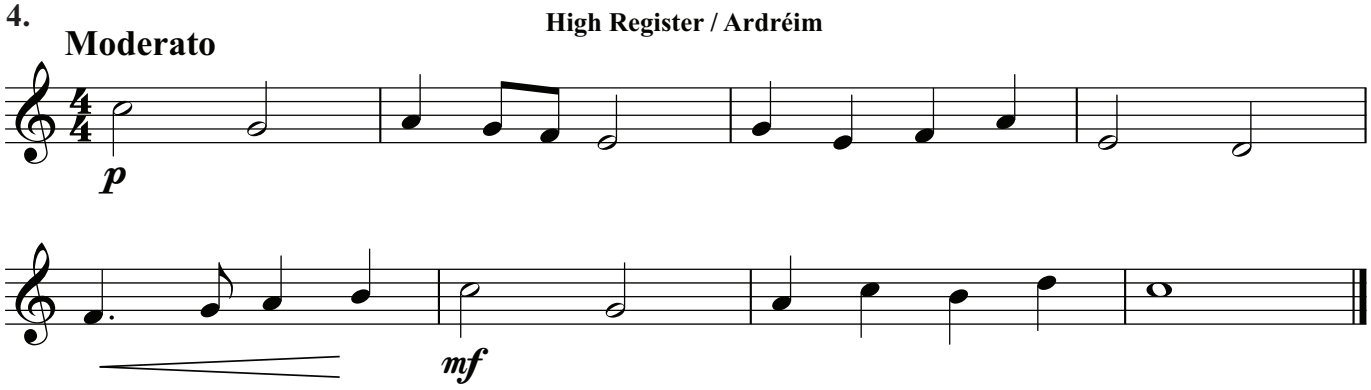
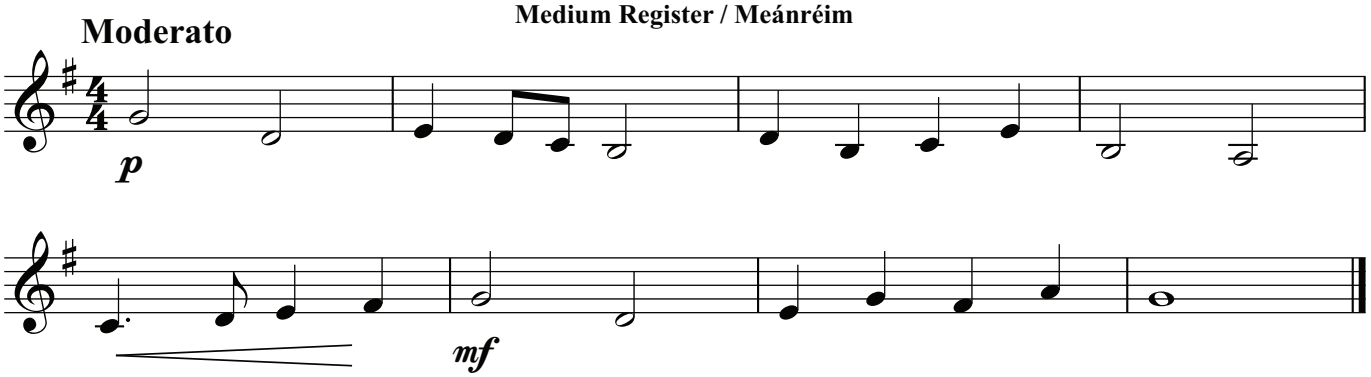
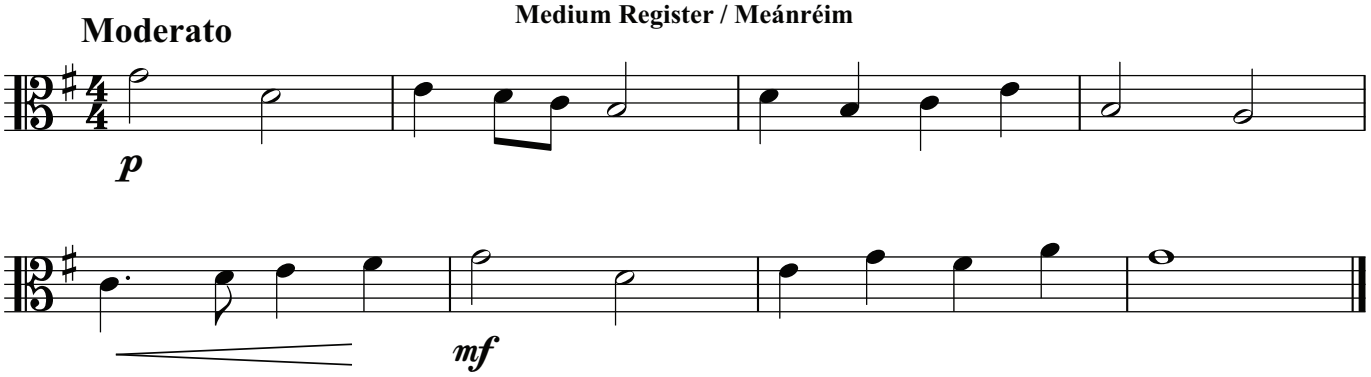
**High Register / Ardréim**



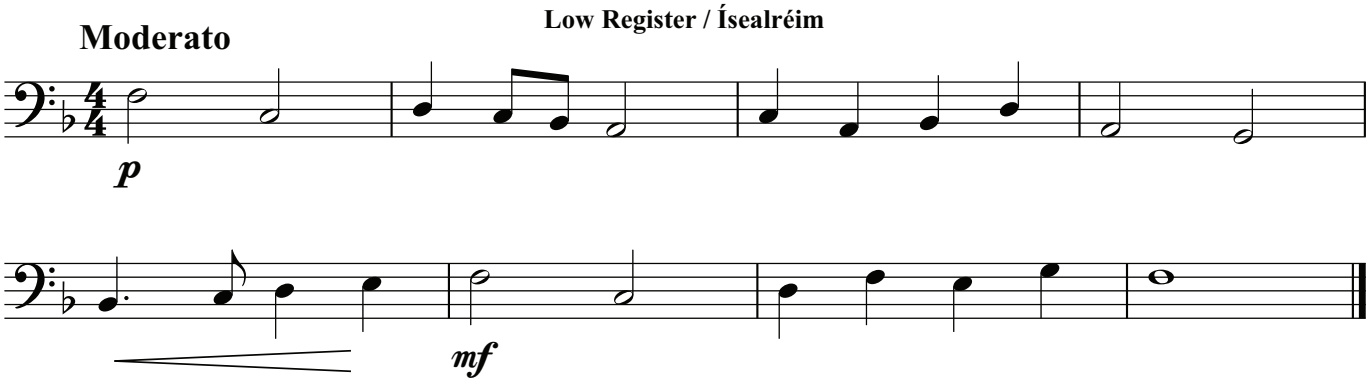

**Medium Register / Meánréim**




**Medium Register / Meánréim**

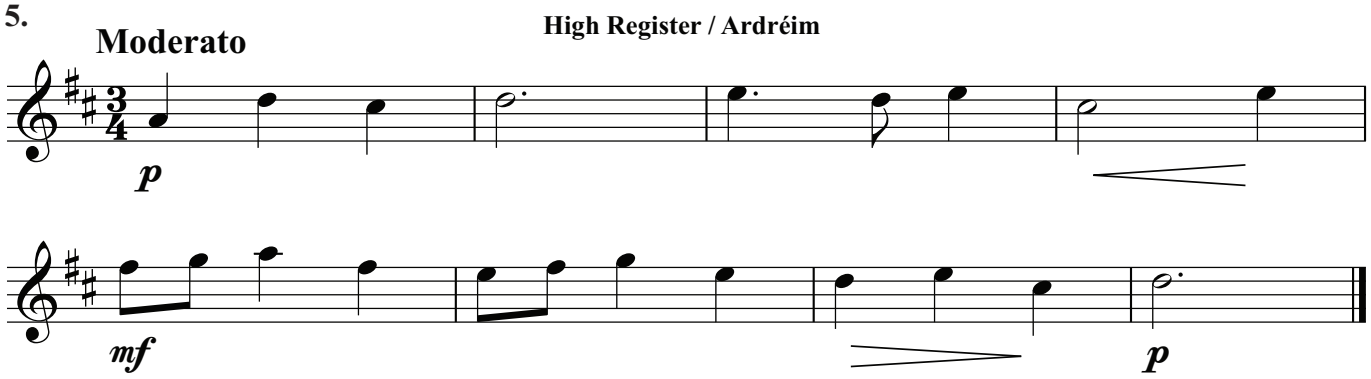



**Low Register / Ísealréim**

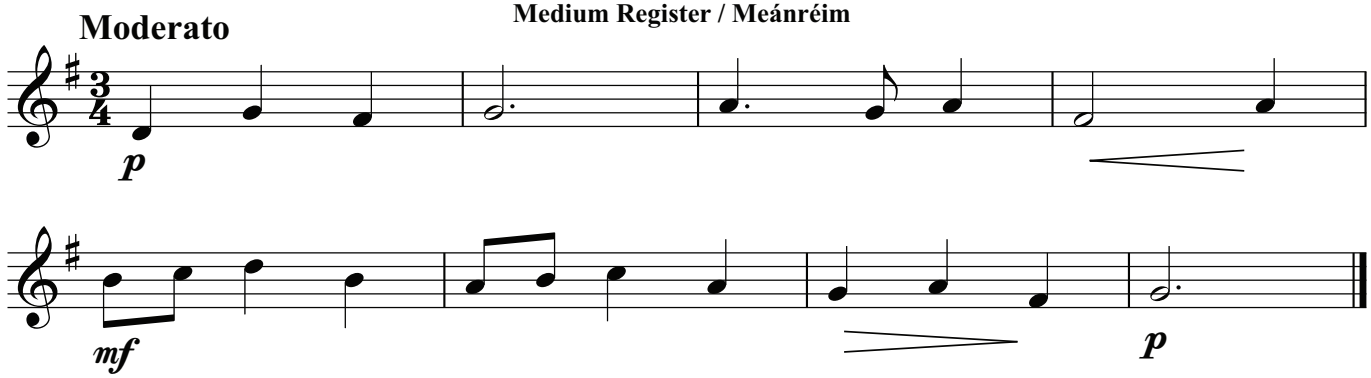


5.

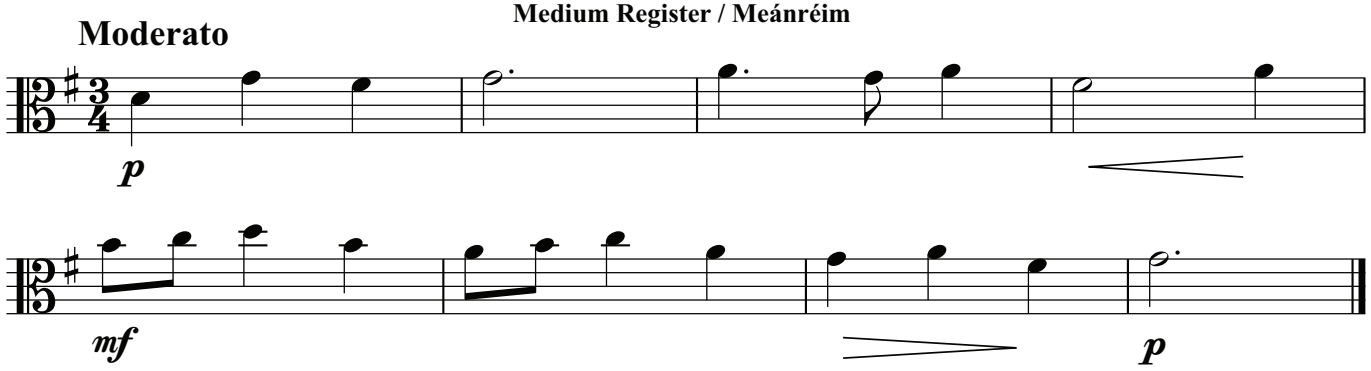
**High Register / Ardréim**



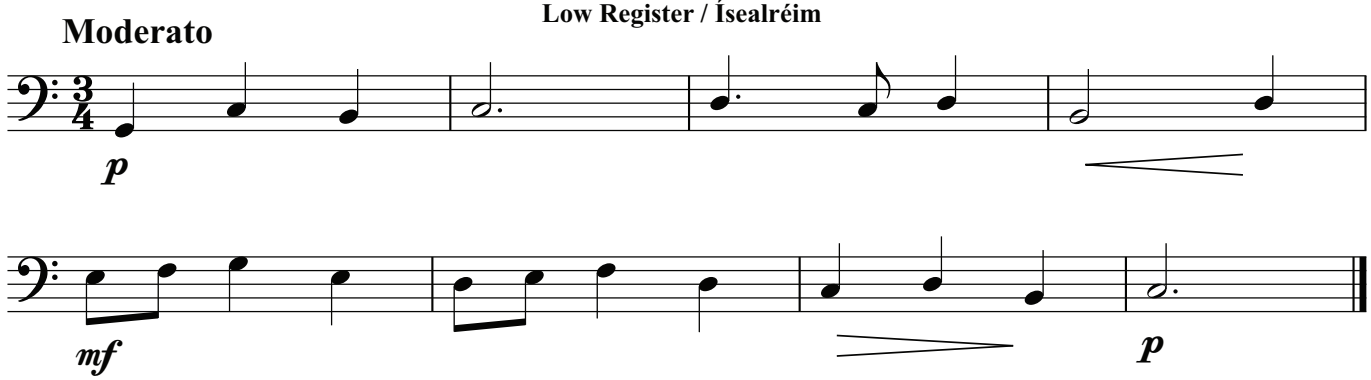

**Medium Register / Meánréim**




**Medium Register / Meánréim**




**Low Register / Ísealréim**



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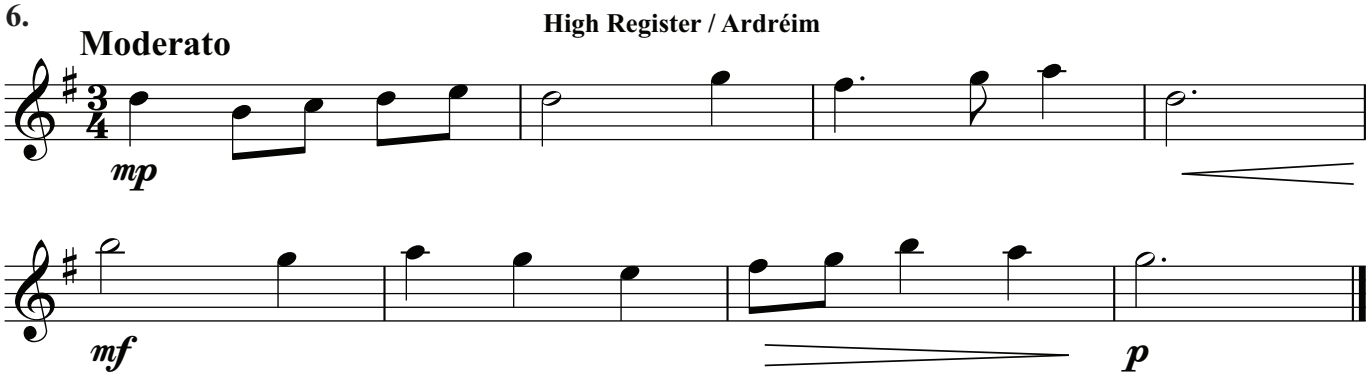
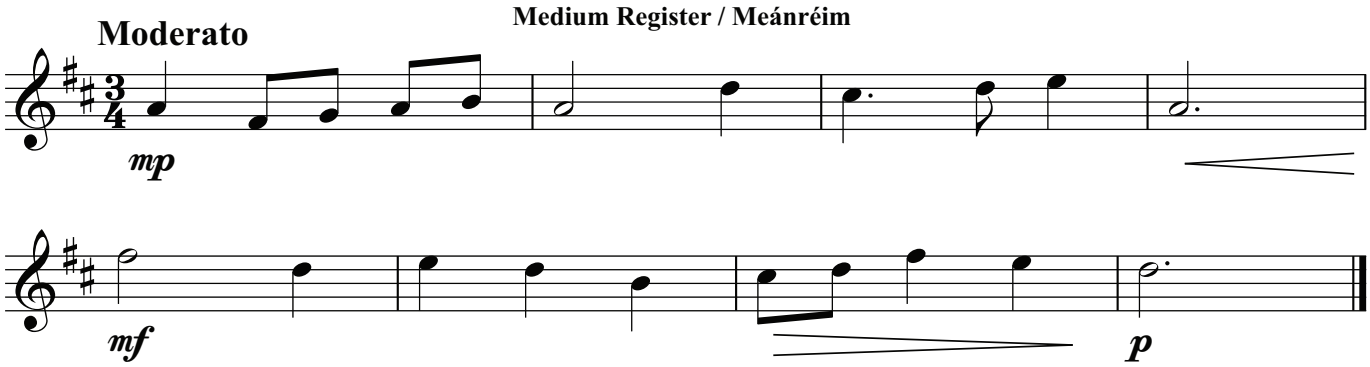
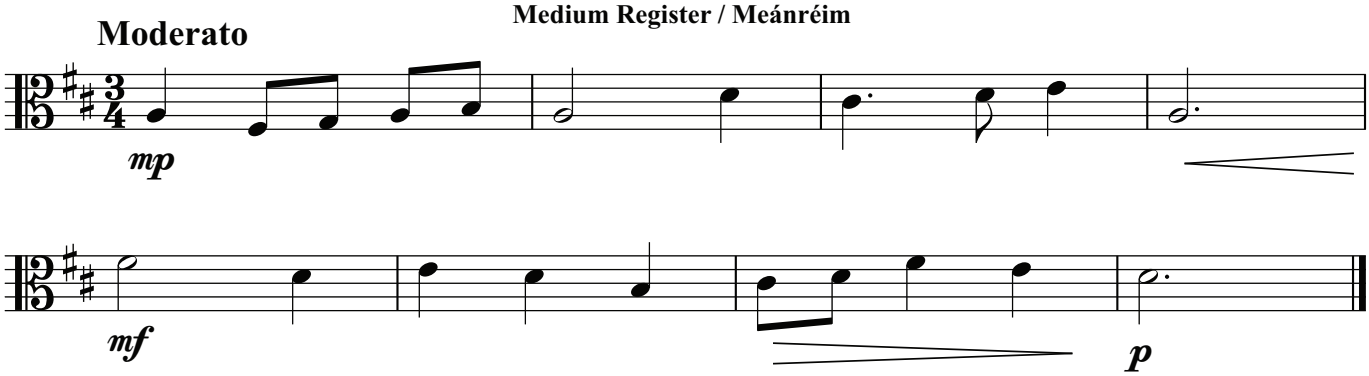
**High Register / Ardréim**



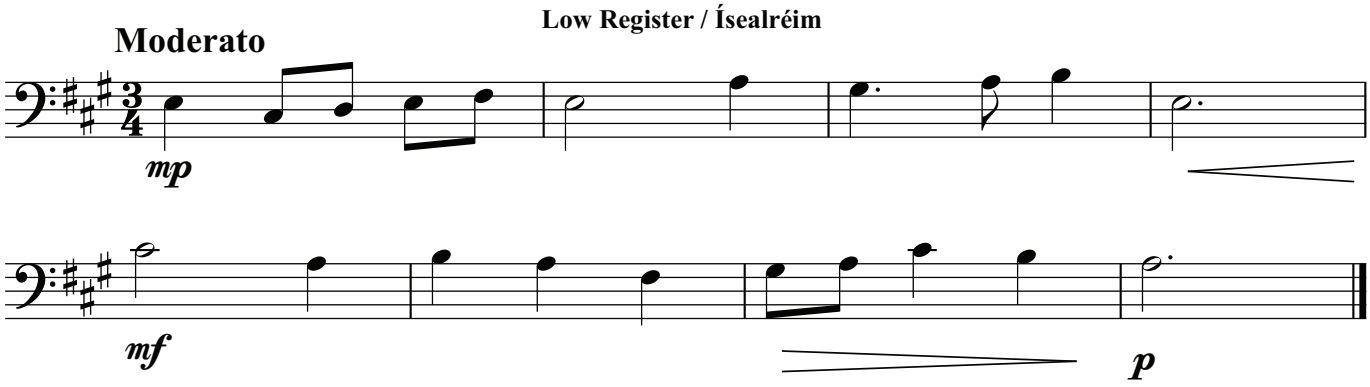

**Medium Register / Meánréim**




**Medium Register / Meánréim**




**Low Register / Ísealréim**

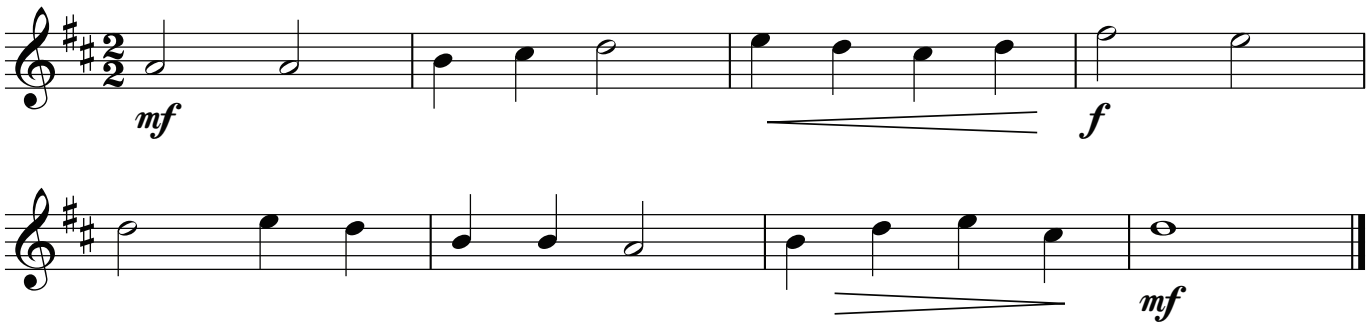


# AMHARCTHRIALACHA (AL) SIGHT TESTS (HL)

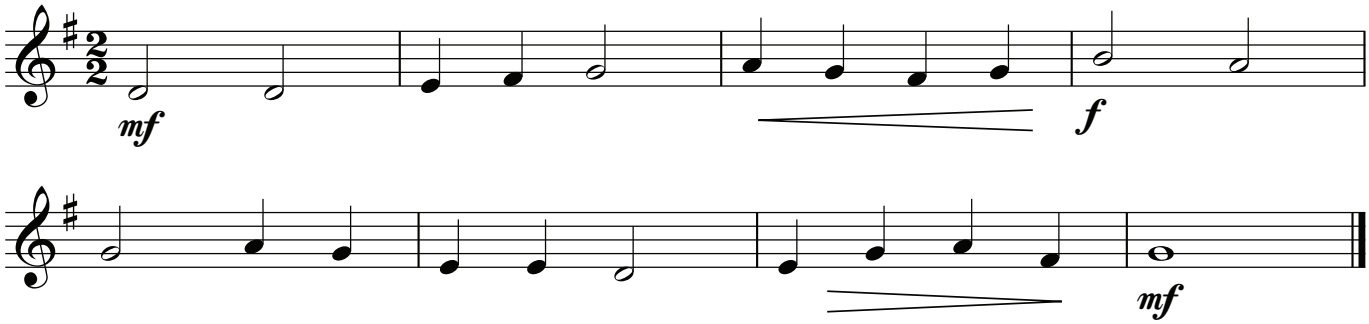
## VOICE / GUTH

**1.**

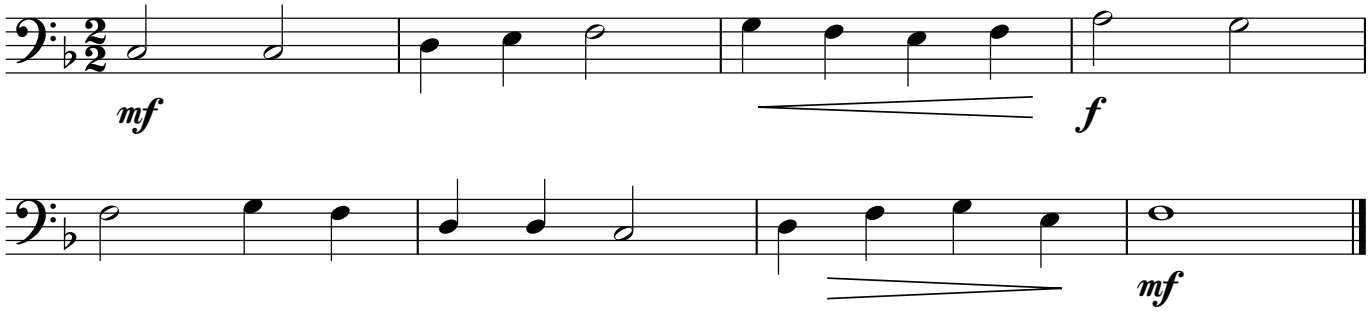
**Moderato** — **High Register / Ardréim**




**Moderato** — **Medium Register / Meánréim**

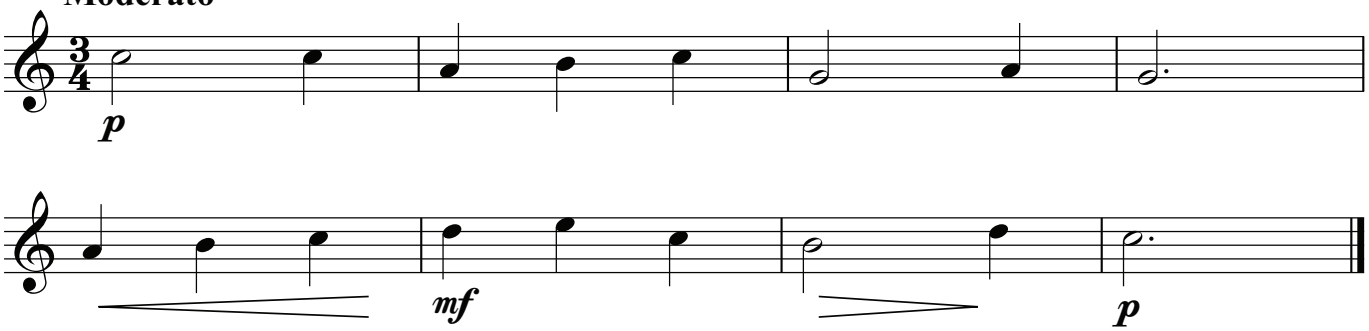



**Moderato** — **Low Register / Ísealréim**



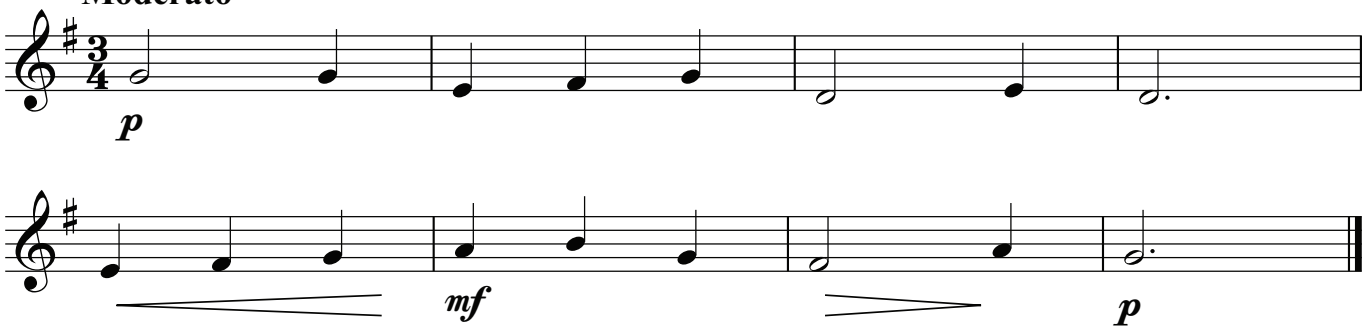

**2.**

**Moderato** — **High Register / Ardréim**



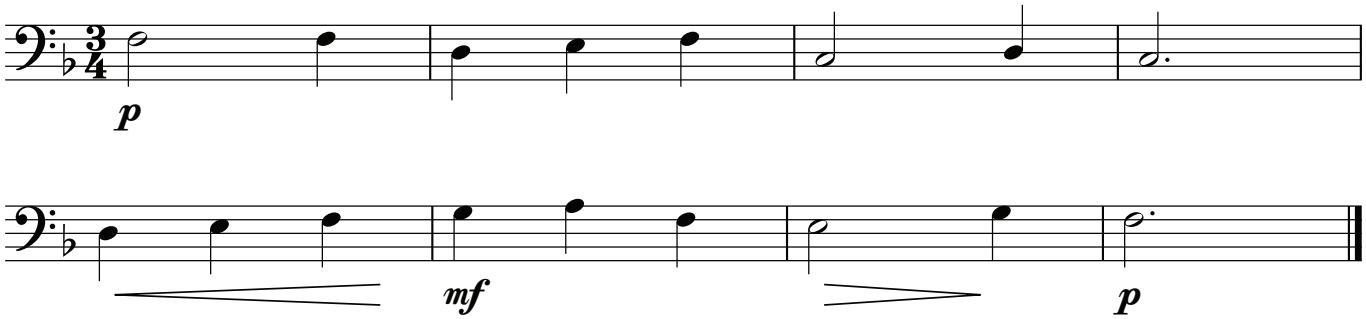
Medium Register / Meánréim

Moderato




Low Register / Ísealréim

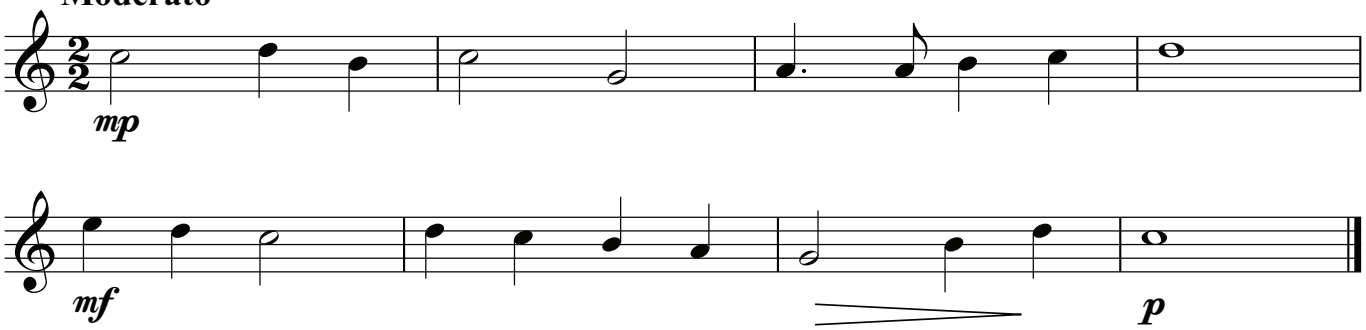
Moderato




3.

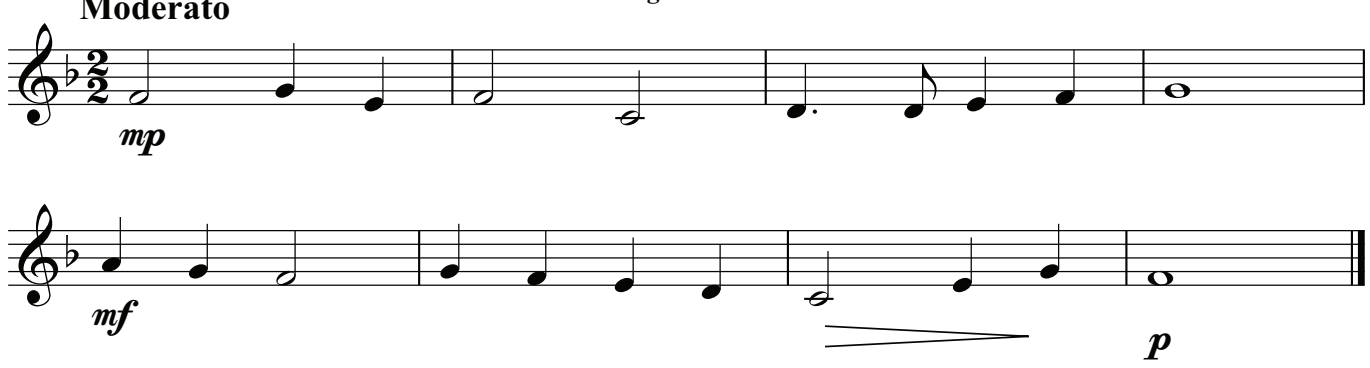
High Register / Ardréim

Moderato



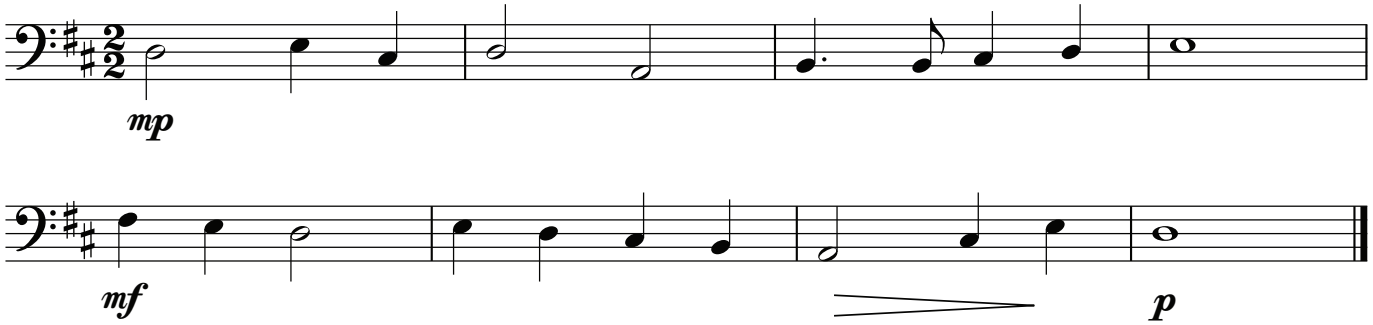

Medium Register / Meánréim

Moderato



Low Register / Ísealréim

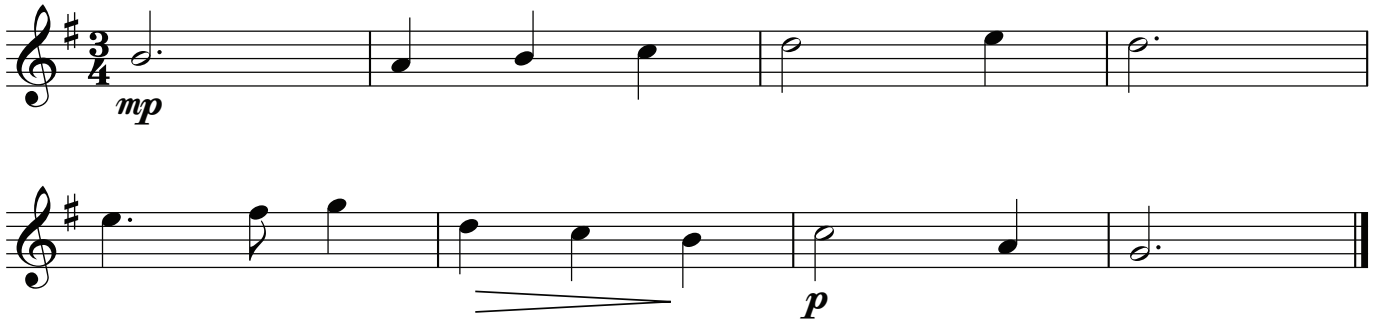
Moderato




4.

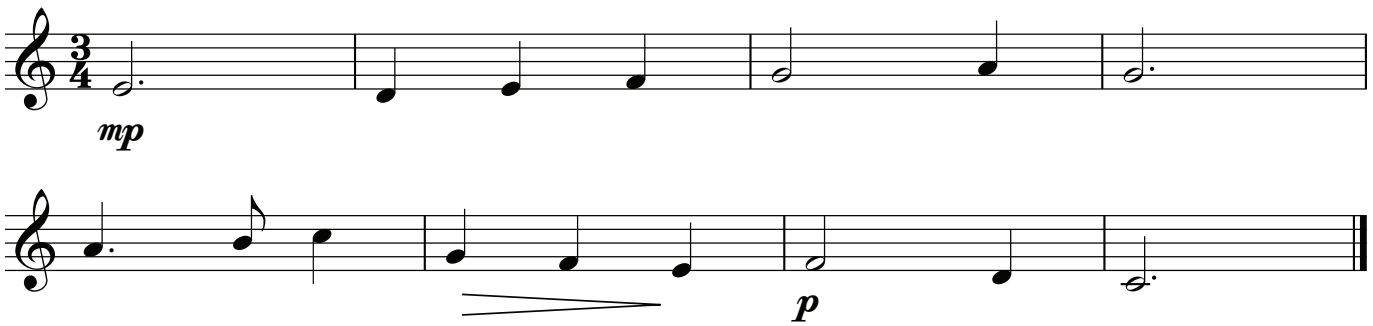
Moderato

High Register / Ardréim



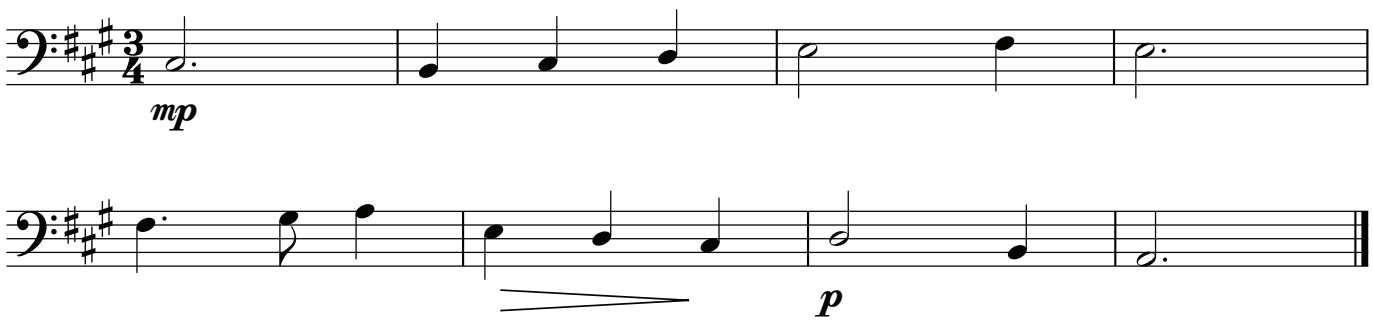

Moderato

Medium Register / Meánréim




Moderato

Low Register / Ísealréim

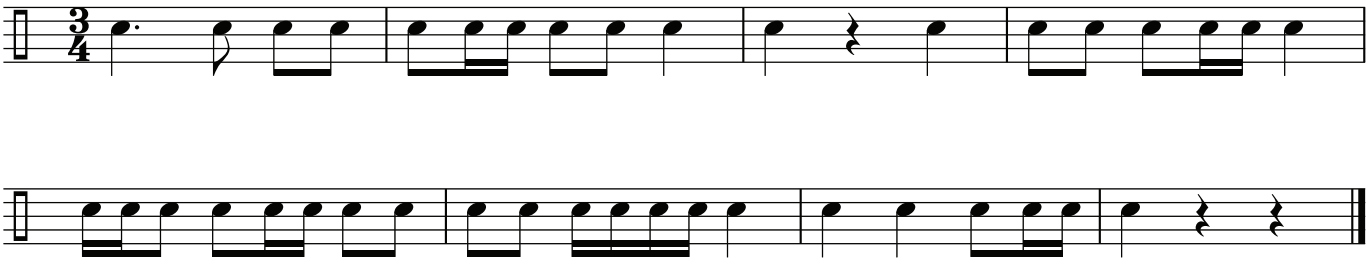


# AMHARCTHRIALACHA (AL) SIGHT TESTS (HL)

## RITHIM / RHYTHM

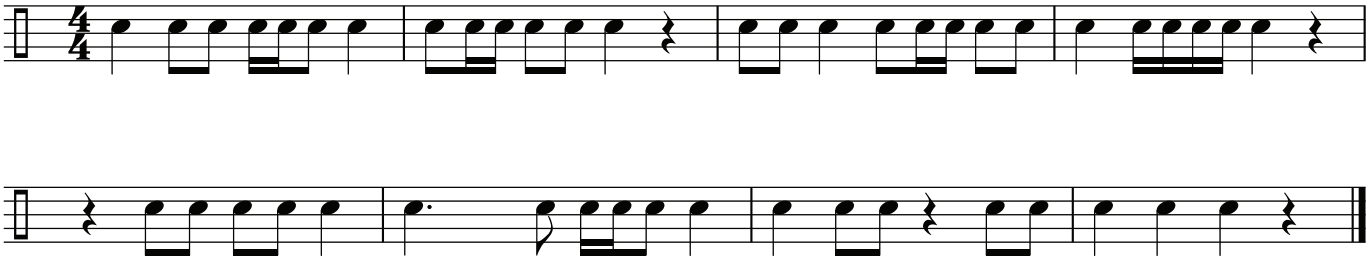
**1.**

**Moderato**



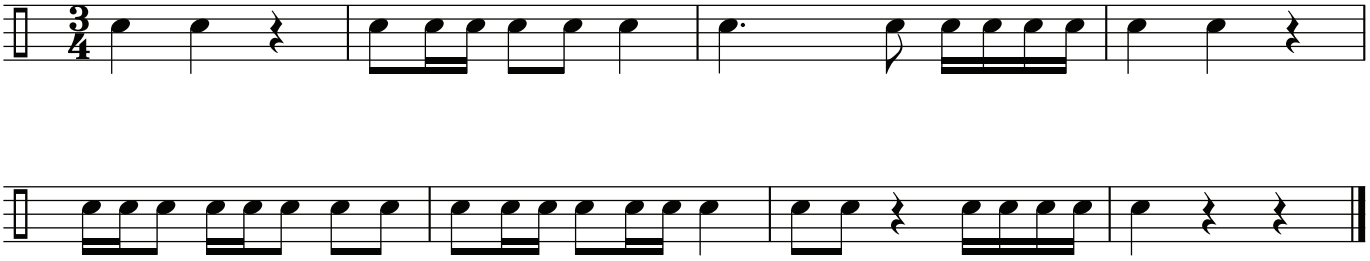
**2.**

**Moderato**



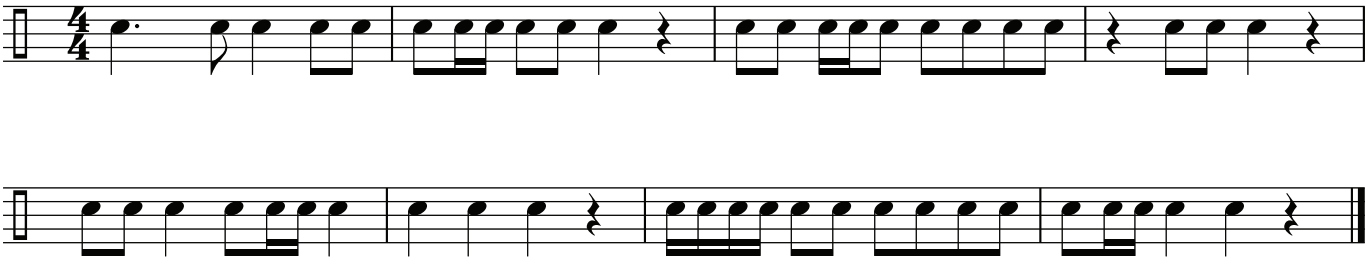
**3.**

**Moderato**



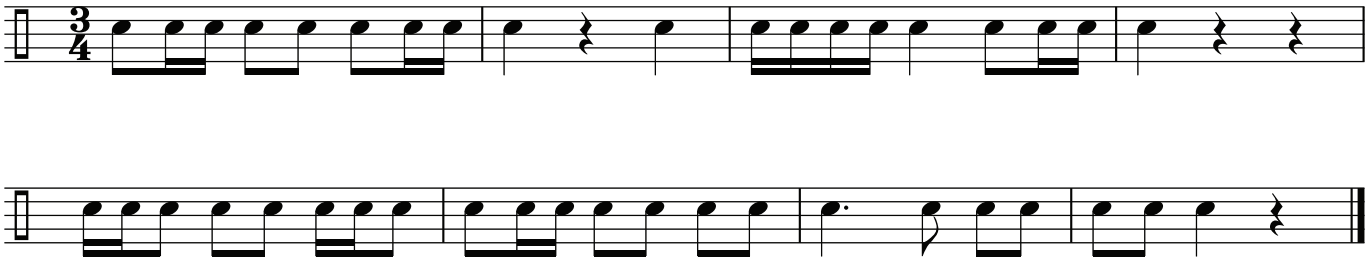
**4.**

**Moderato**



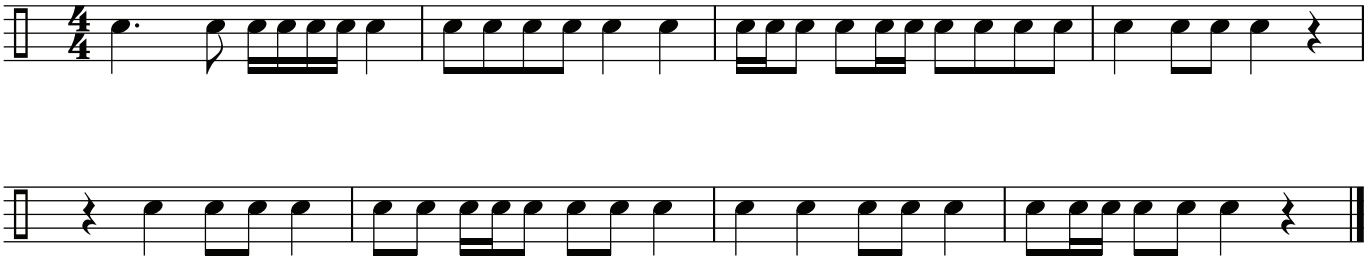
**5.**

**Moderato**



**6.**

**Moderato**



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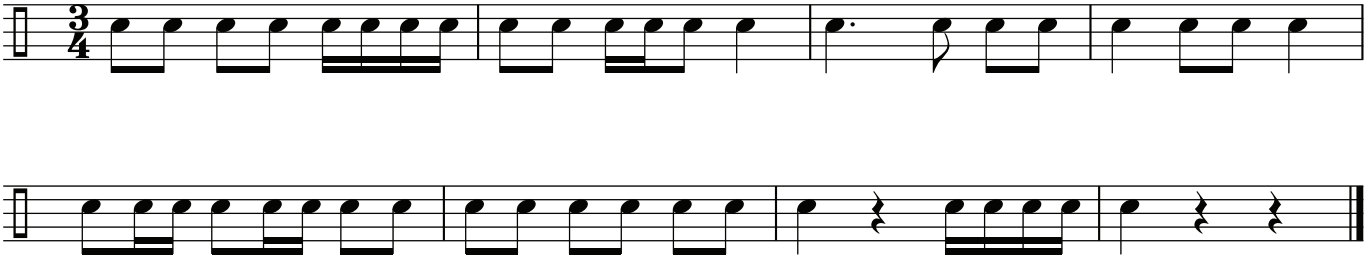
**Moderato**



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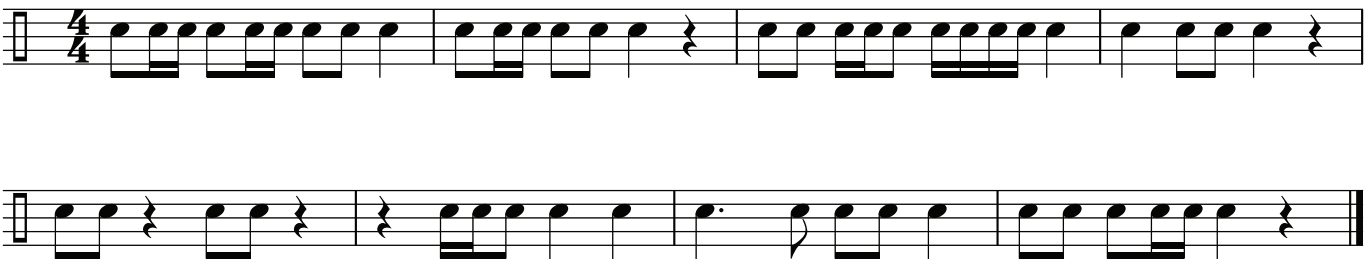
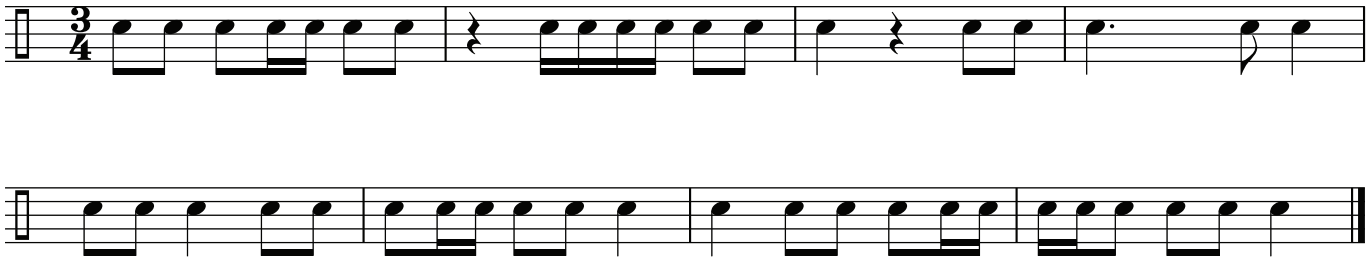
**Moderato**



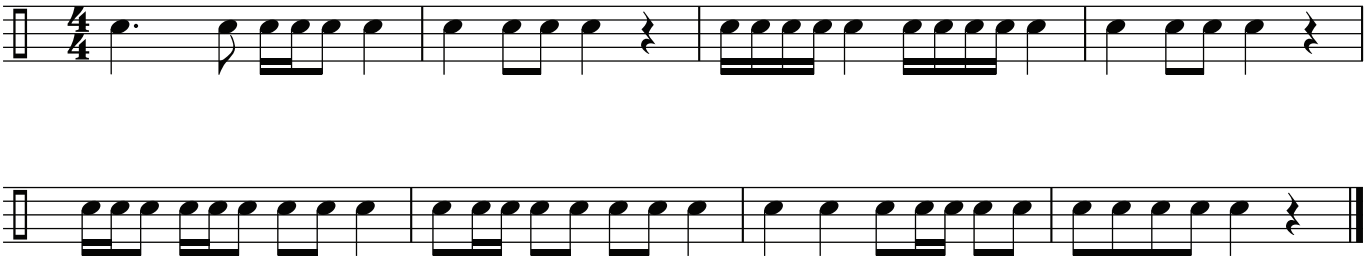
**9.**

**Moderato**



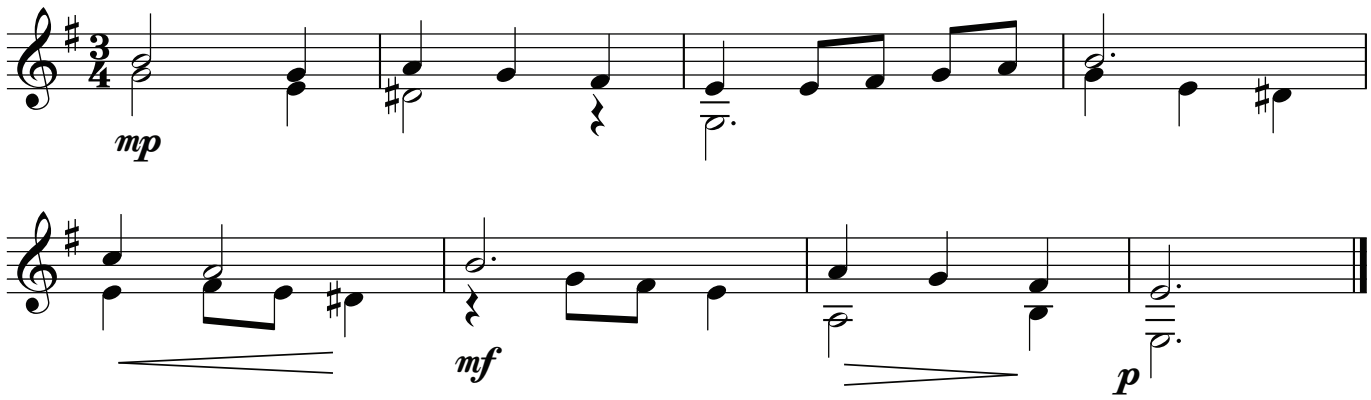
**10.**

**Moderato**



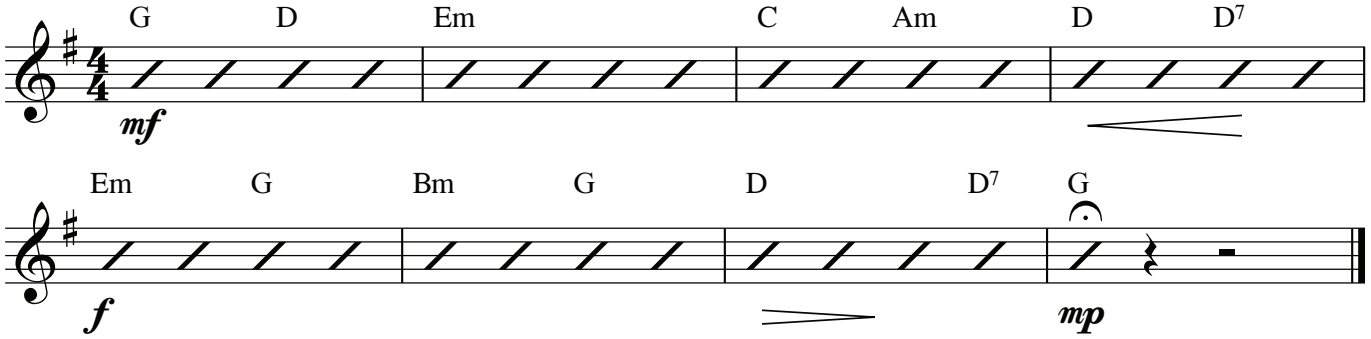
**Classical Guitar / Giotár Clasaiceach**

**Moderato**

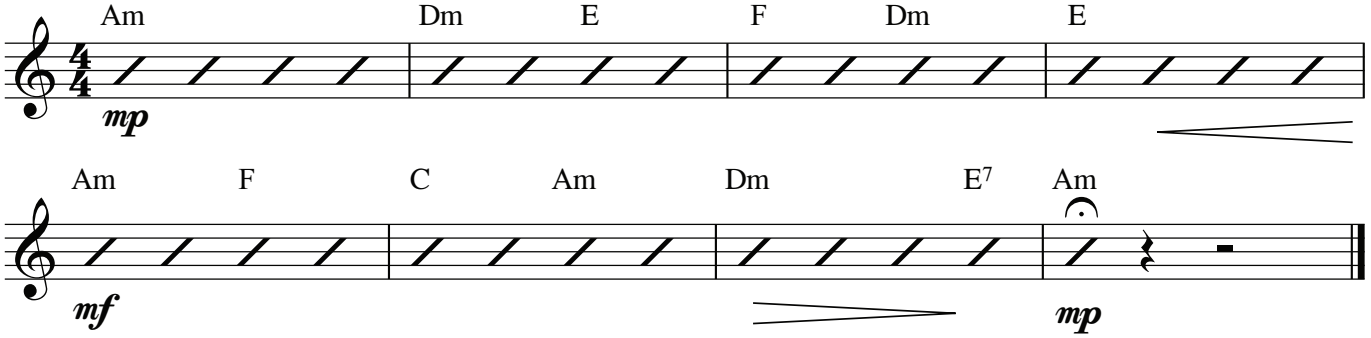



**Rhythm Guitar / Giotár Rithimeach**

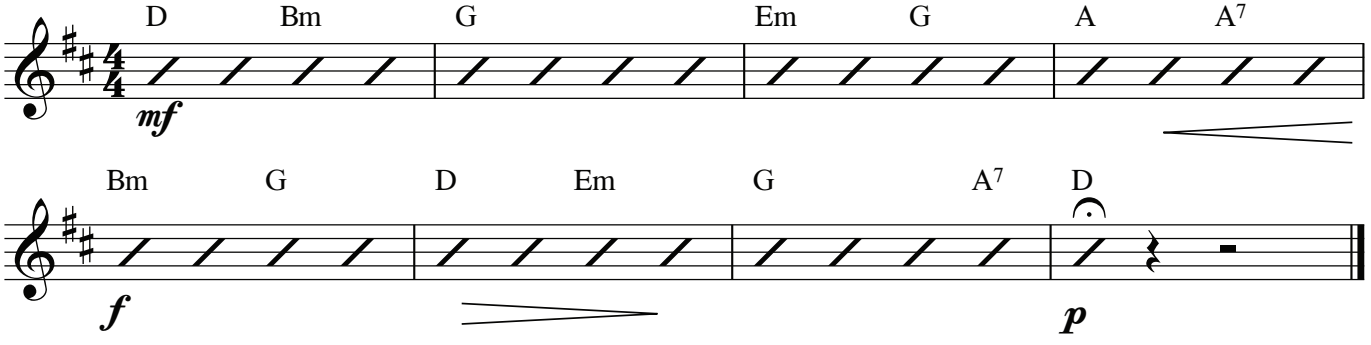
**1. Moderato**



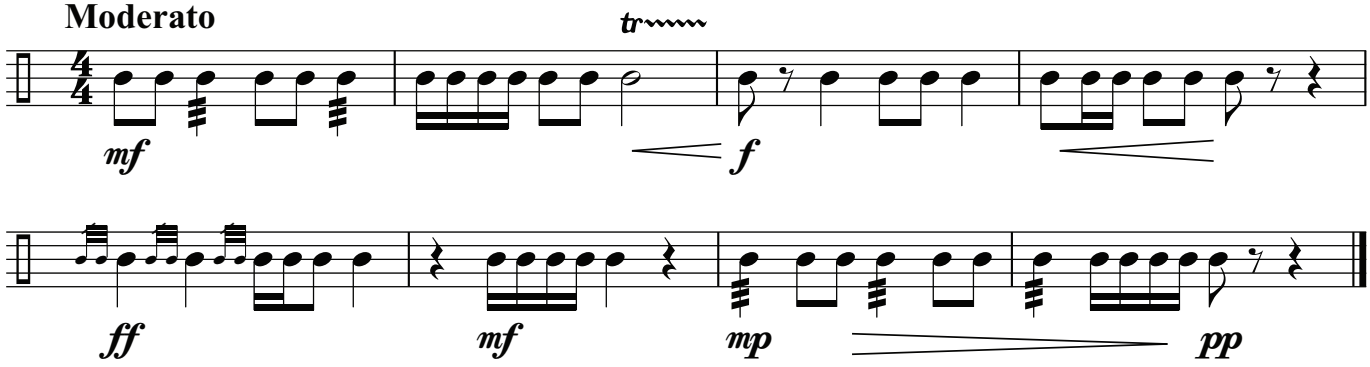

**2. Moderato**



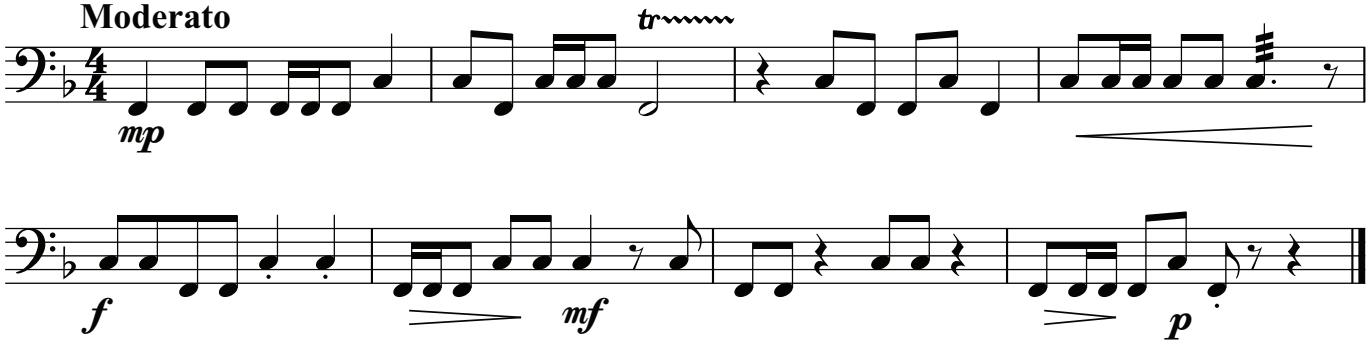

**3. Moderato**



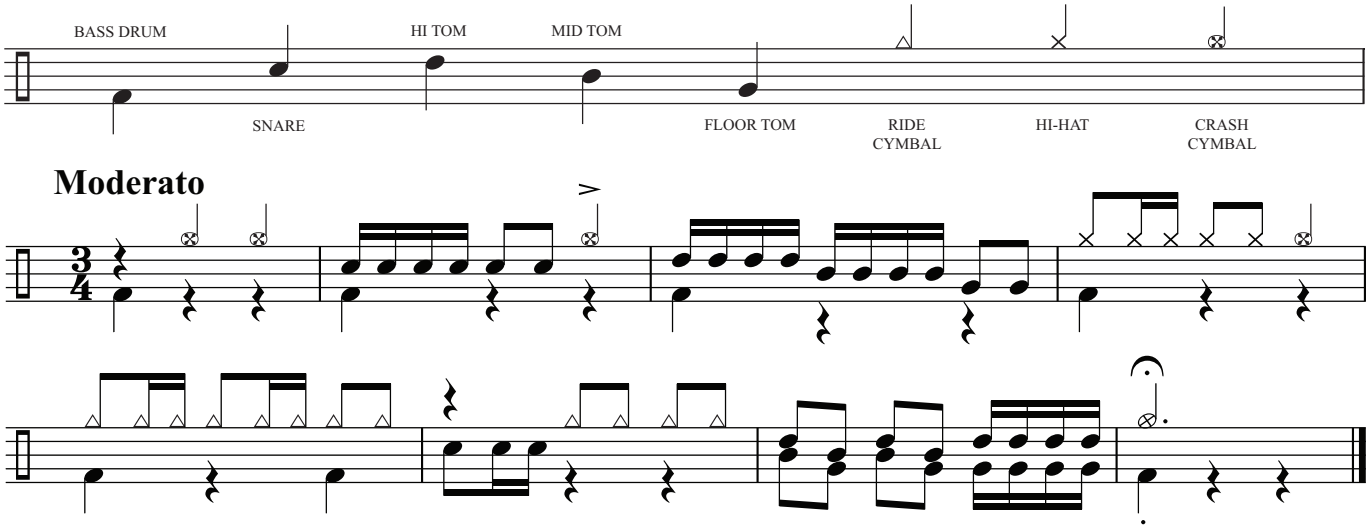
**Snare-drum / Sreangdhruma**



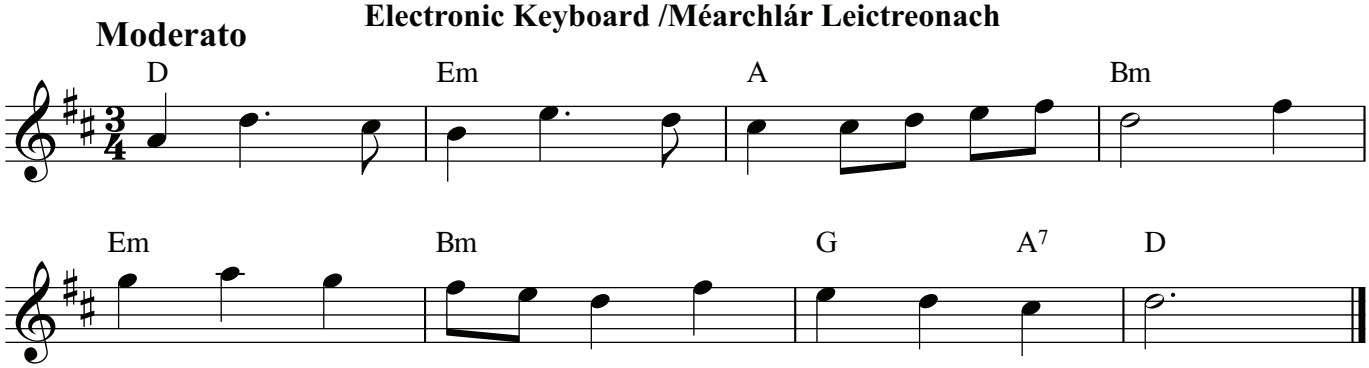

**Kettle-drums / Citealdrumaí**



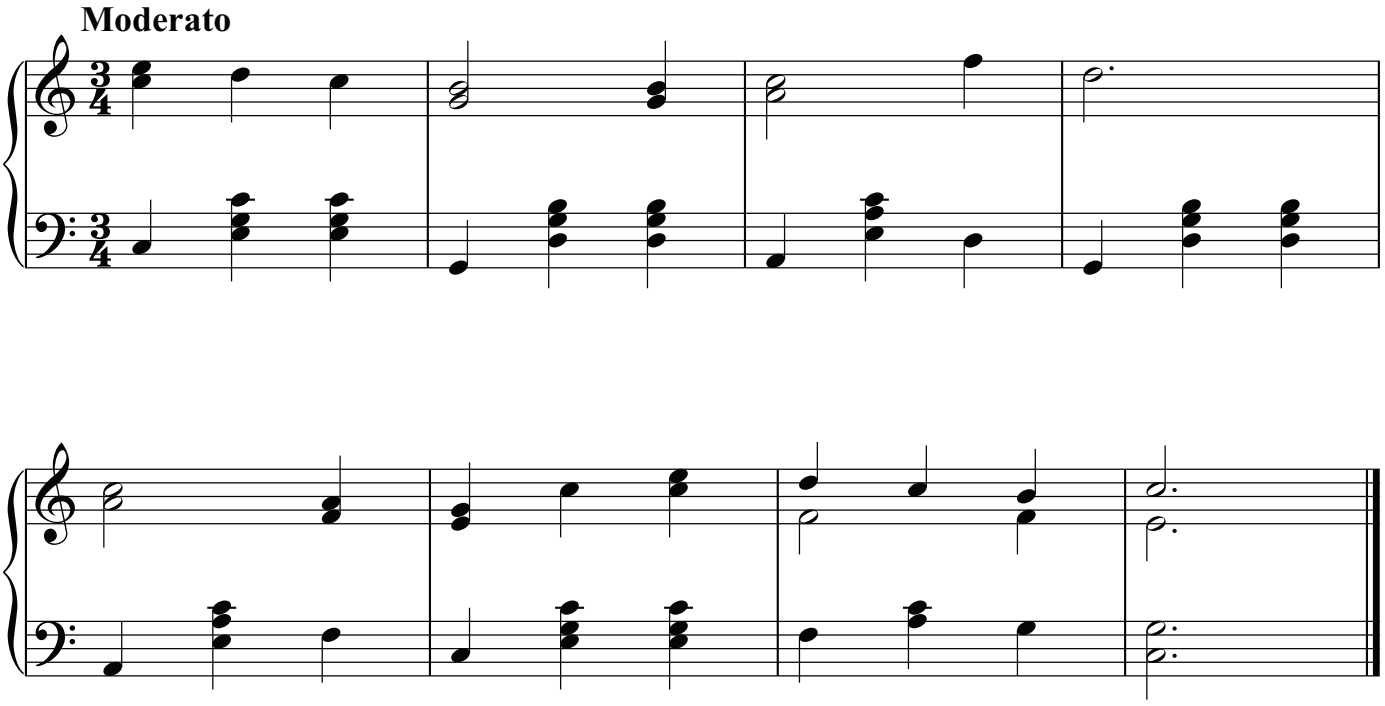

**Drum Kit / Seit Drumaí**




**Electronic Keyboard /Méarchlár Leictreonach**

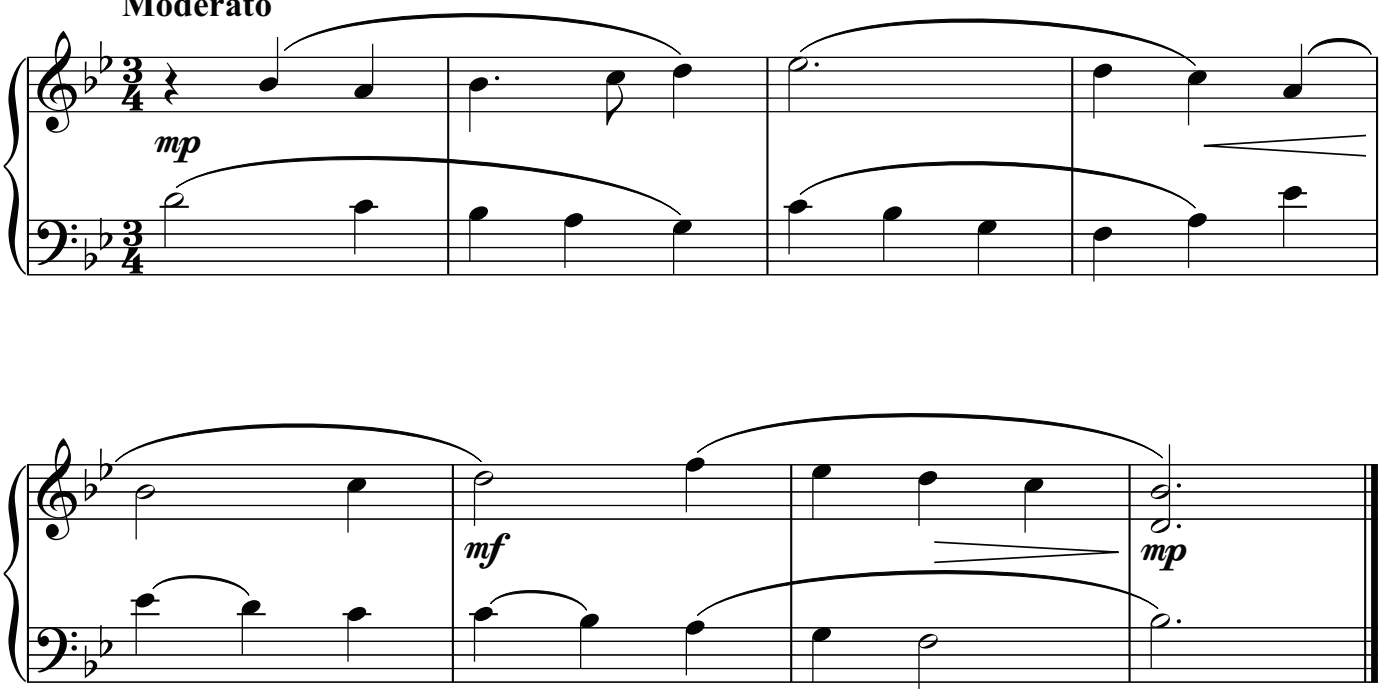


**Accordion /Cairdín**

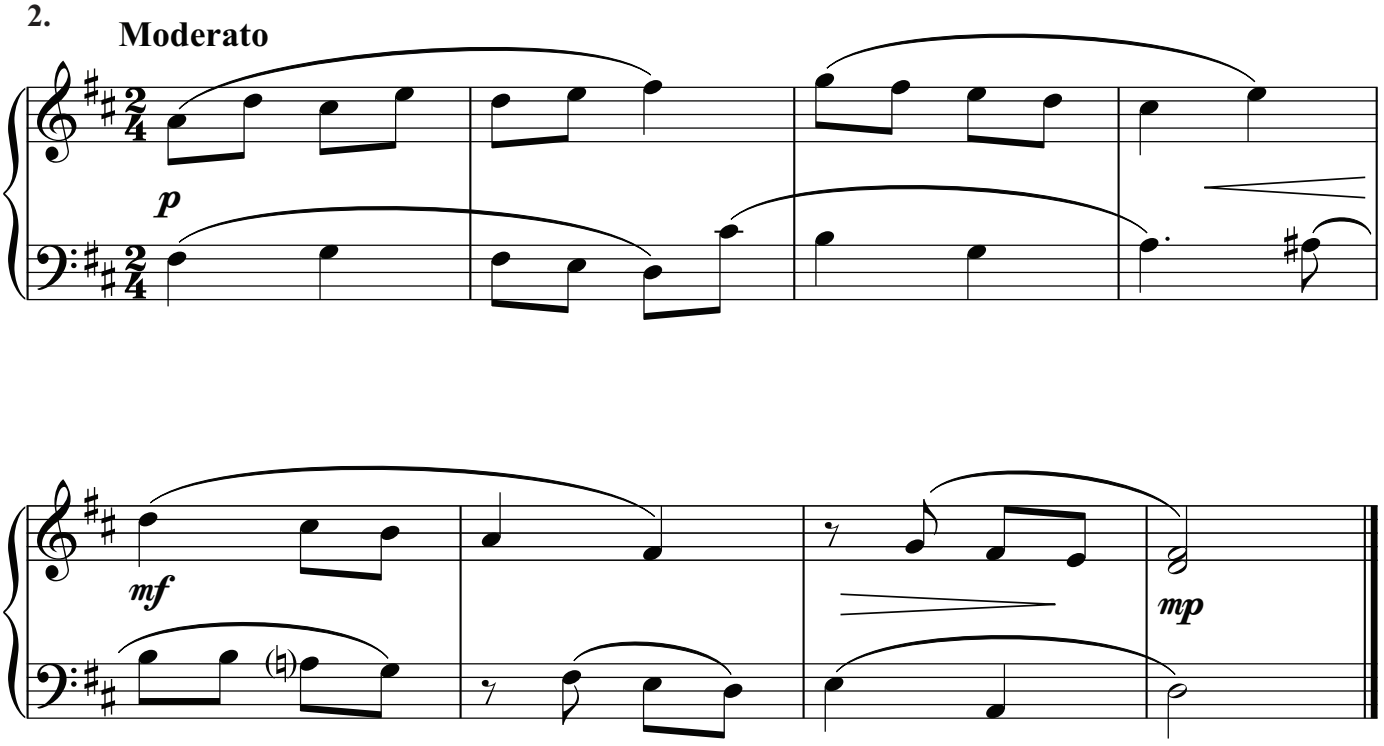


**Piano /Pianó**

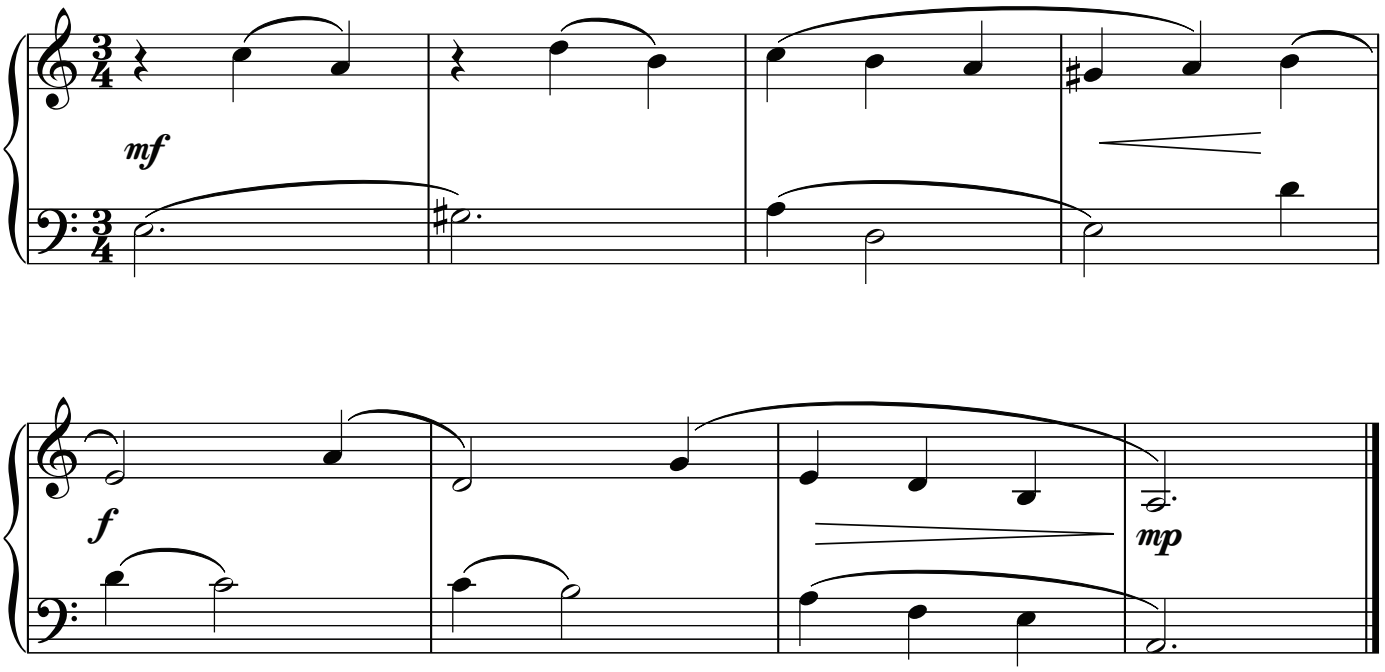
**1.** **Moderato**



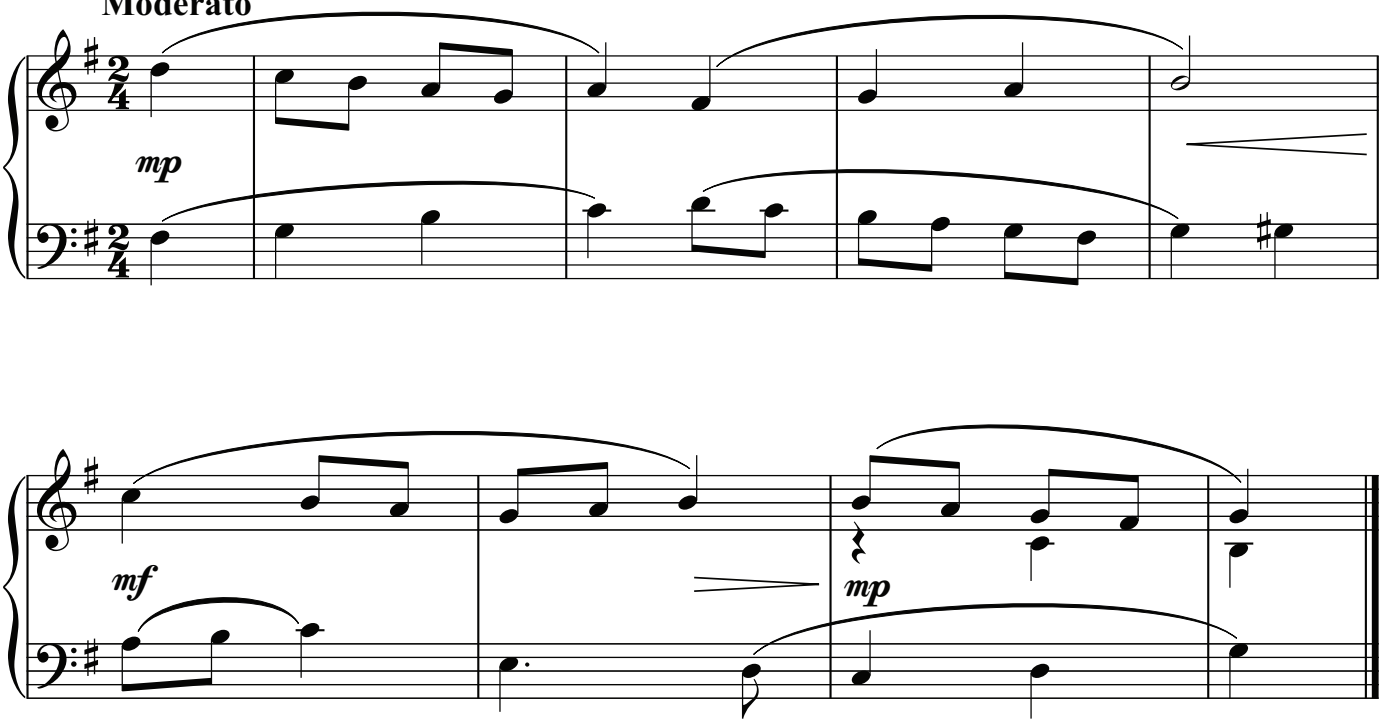

**2.** **Moderato**



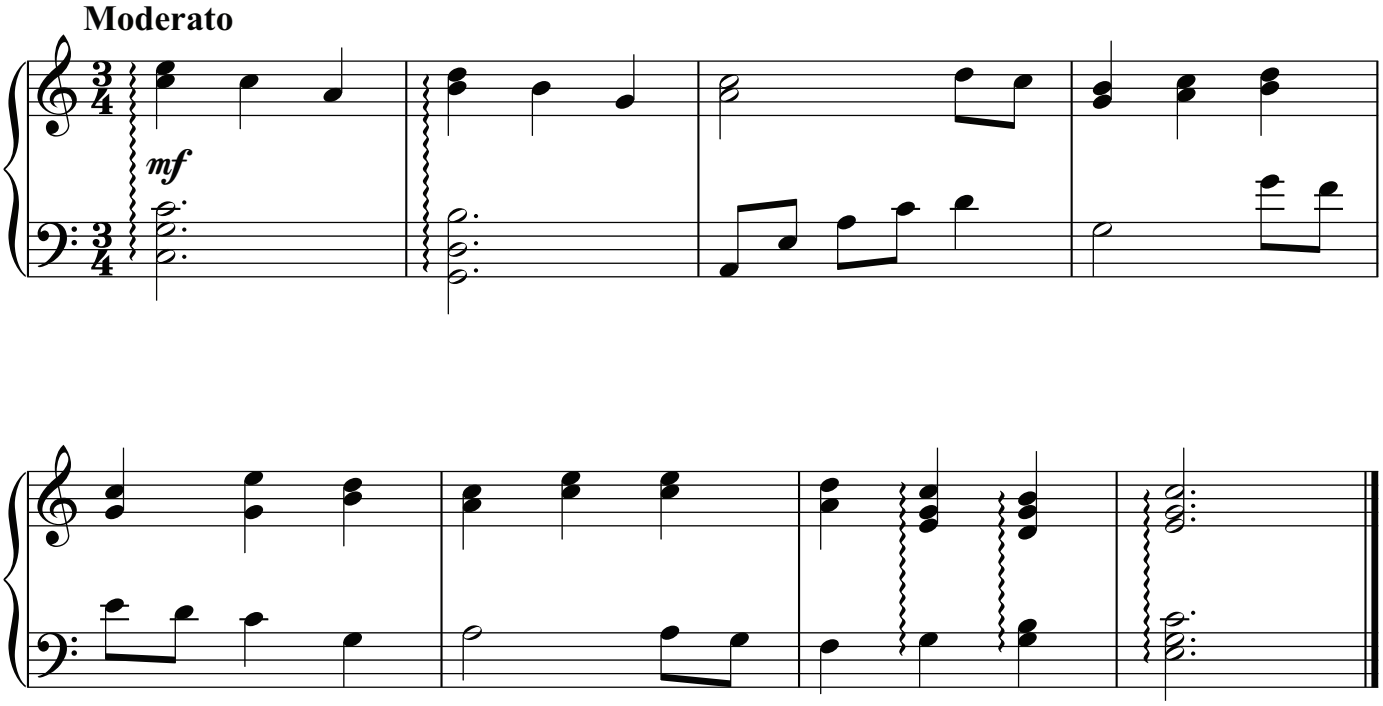
3. **Moderato**



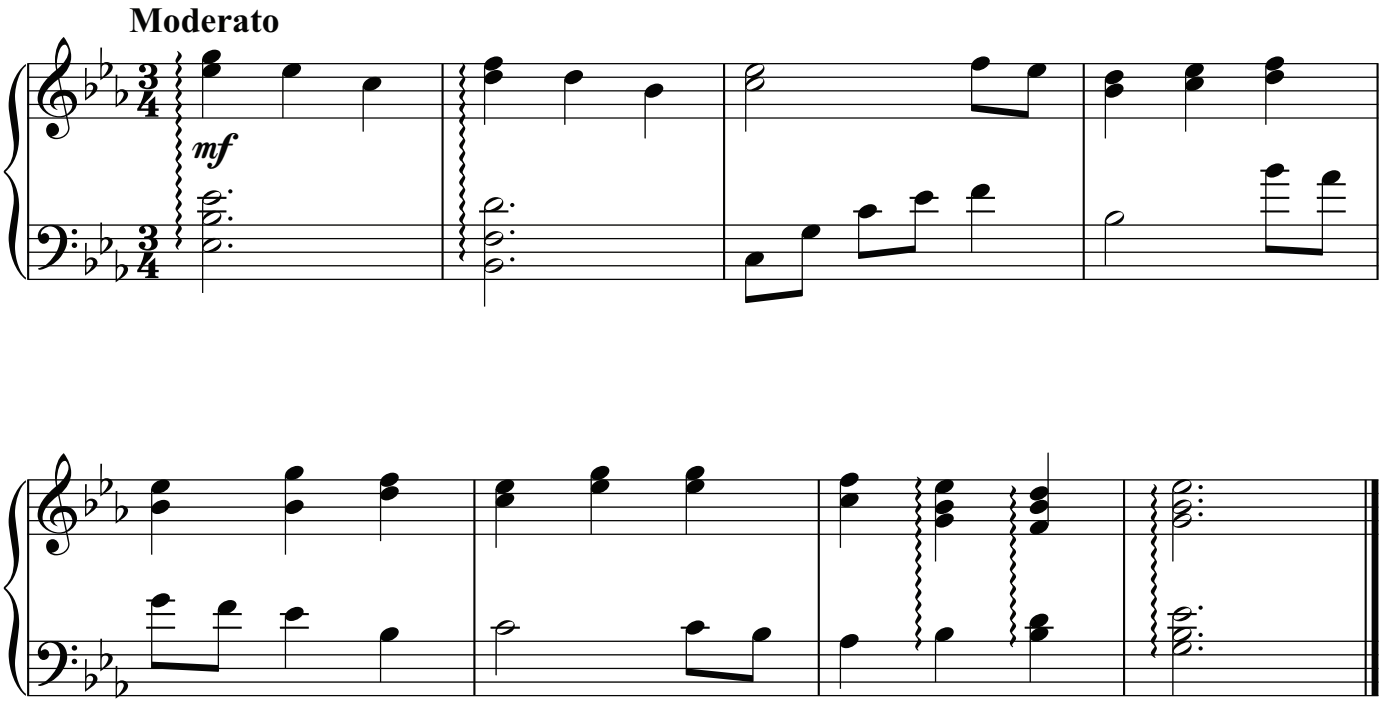

4. **Moderato**



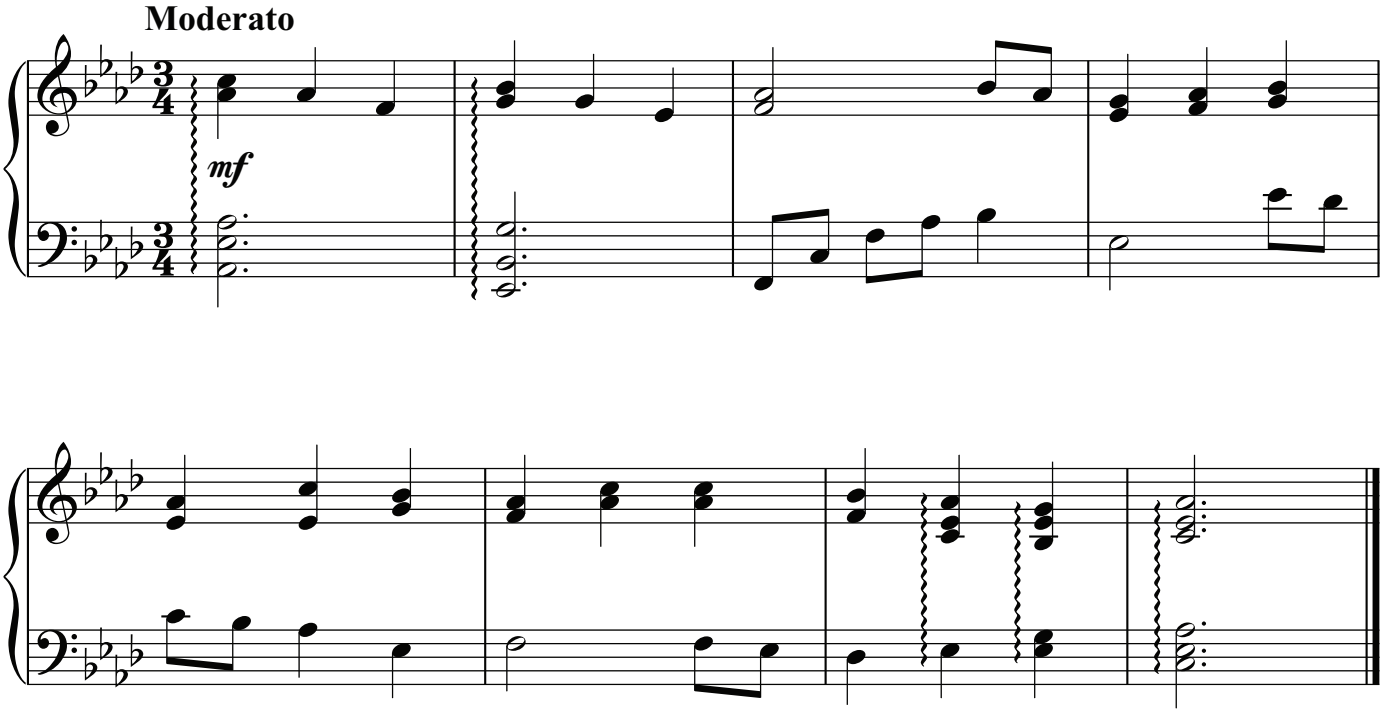
**Cláirseach Cheolchoirme agus Cruit Ghaelach in C**
**Concert Harp and Irish Harp in C**



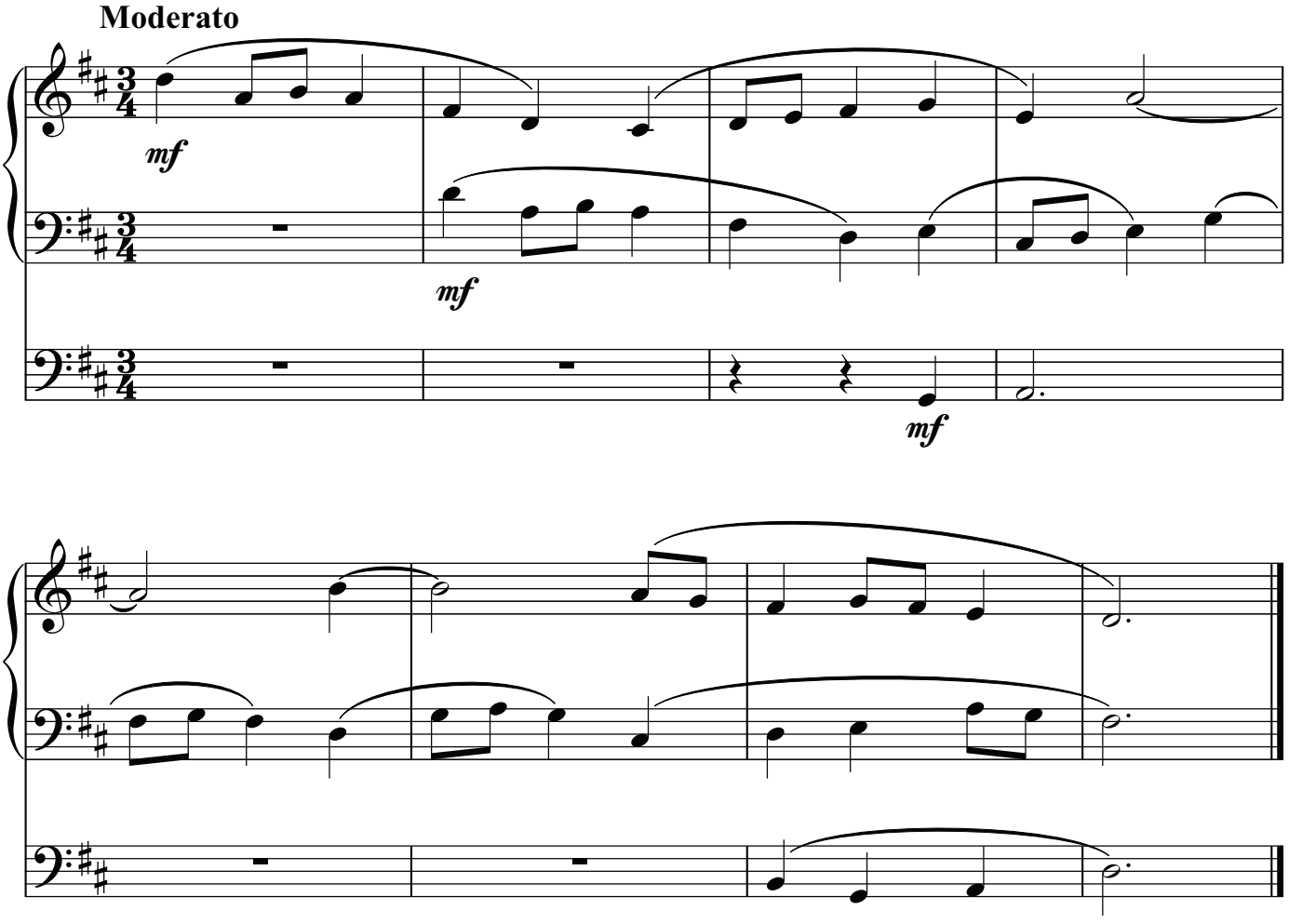

**Cruit Ghaelach in Eb / Irish Harp in Eb**



**Cruit Ghaelach in Ab / Irish Harp in Ab**



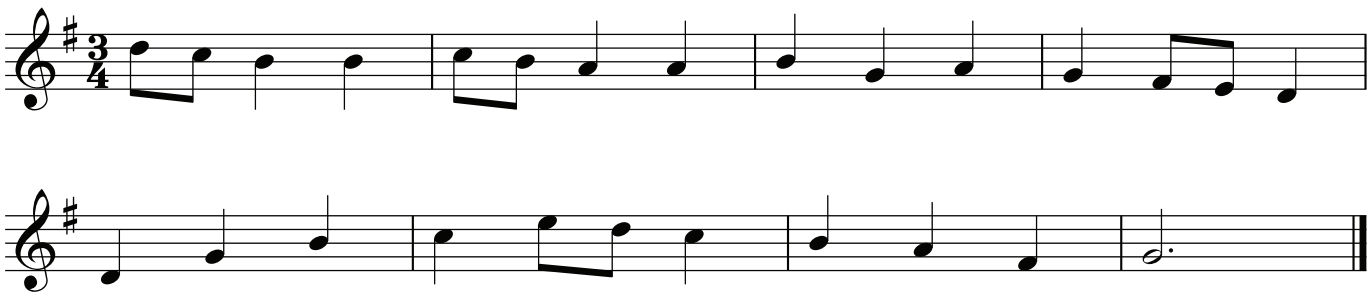

**Orgán / Organ**



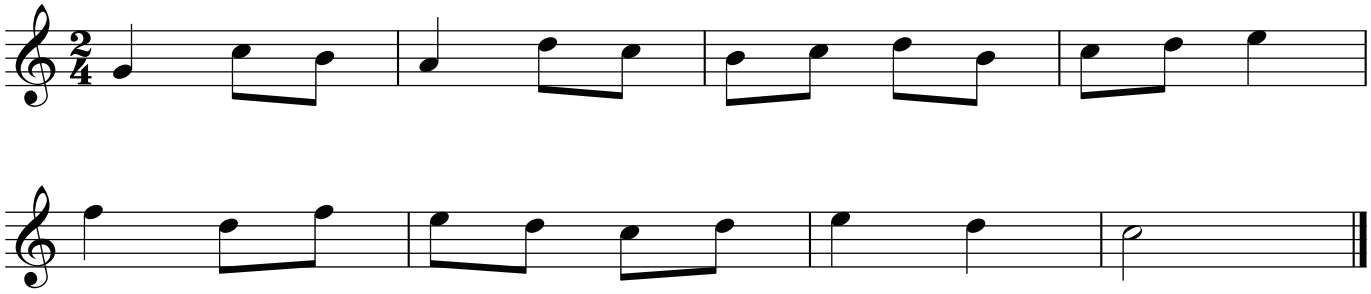
# TOBCHUMADH (AL) IMPROVISATION (HL)

## SÉISEACH / MELODIC

**1.**



**2.**



## ARMÓNACH / HARMONIC

**1.**

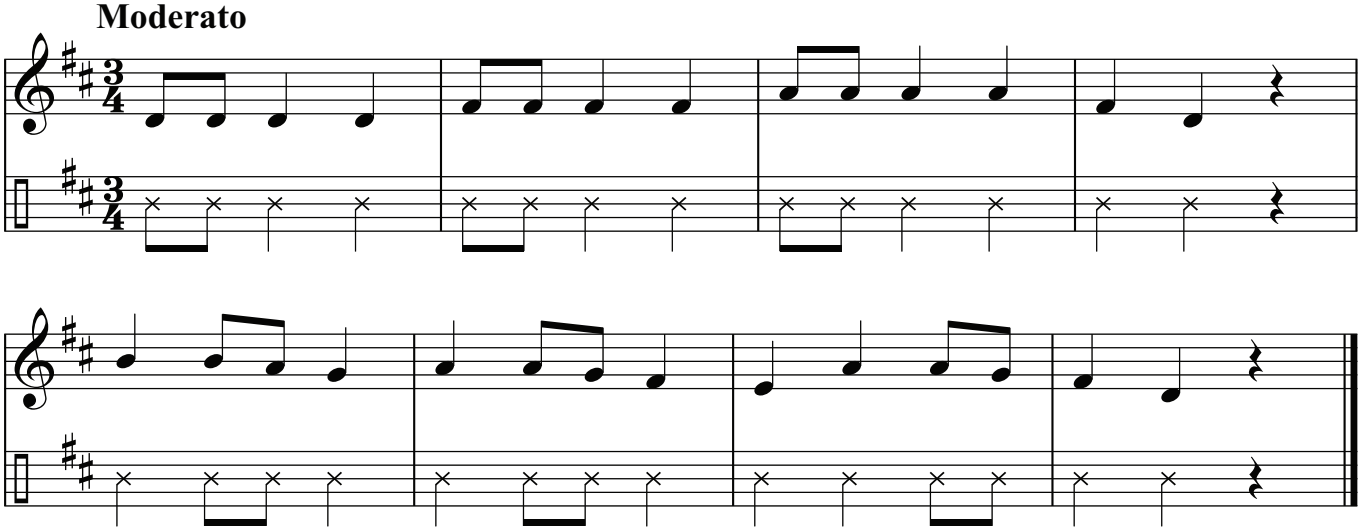
| | | | | |
|---|---|---|---|---|
| $\frac{3}{4}$ | C | G | Am | Em |
| | F | C | $G^7$ | C |

**2.**

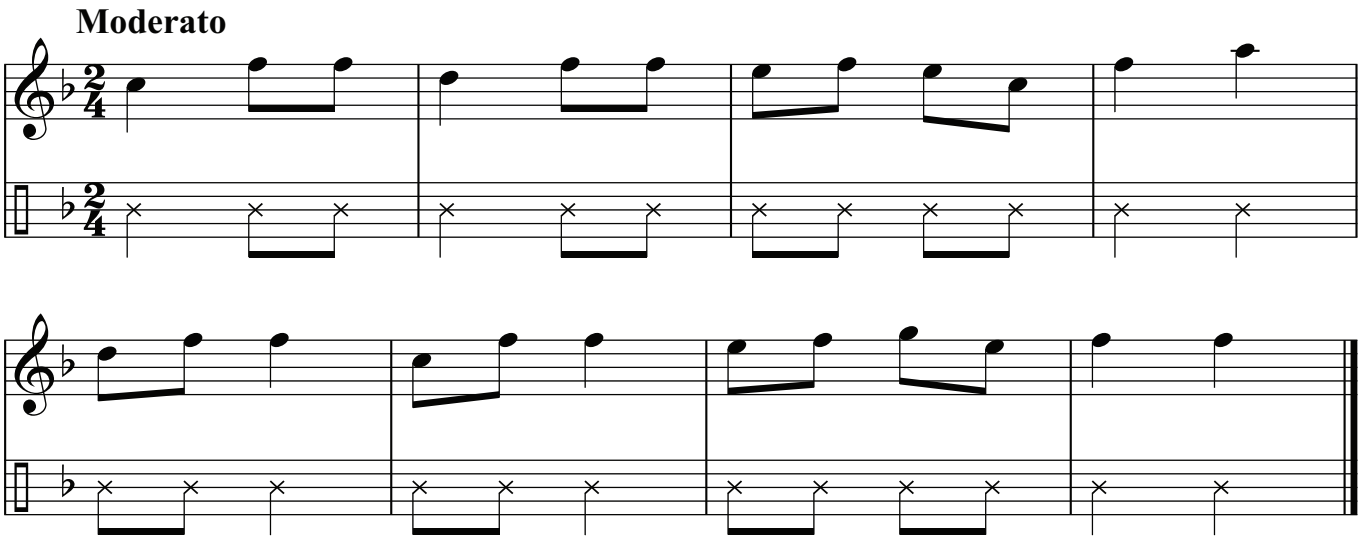
| | | | | |
|---|---|---|---|---|
| $\frac{4}{4}$ | Am | Dm | E | Am |
| | F | C | $E^7$ | Am |

## RITHIMEACH / RHYTHMIC

**1.**




**2.**




## TOBCHUMADH AR MHODH A THUGTAR
## IMPROVISATION ON A GIVEN MOOD

Tobchum ar cheann amháin díobh seo a leanas:

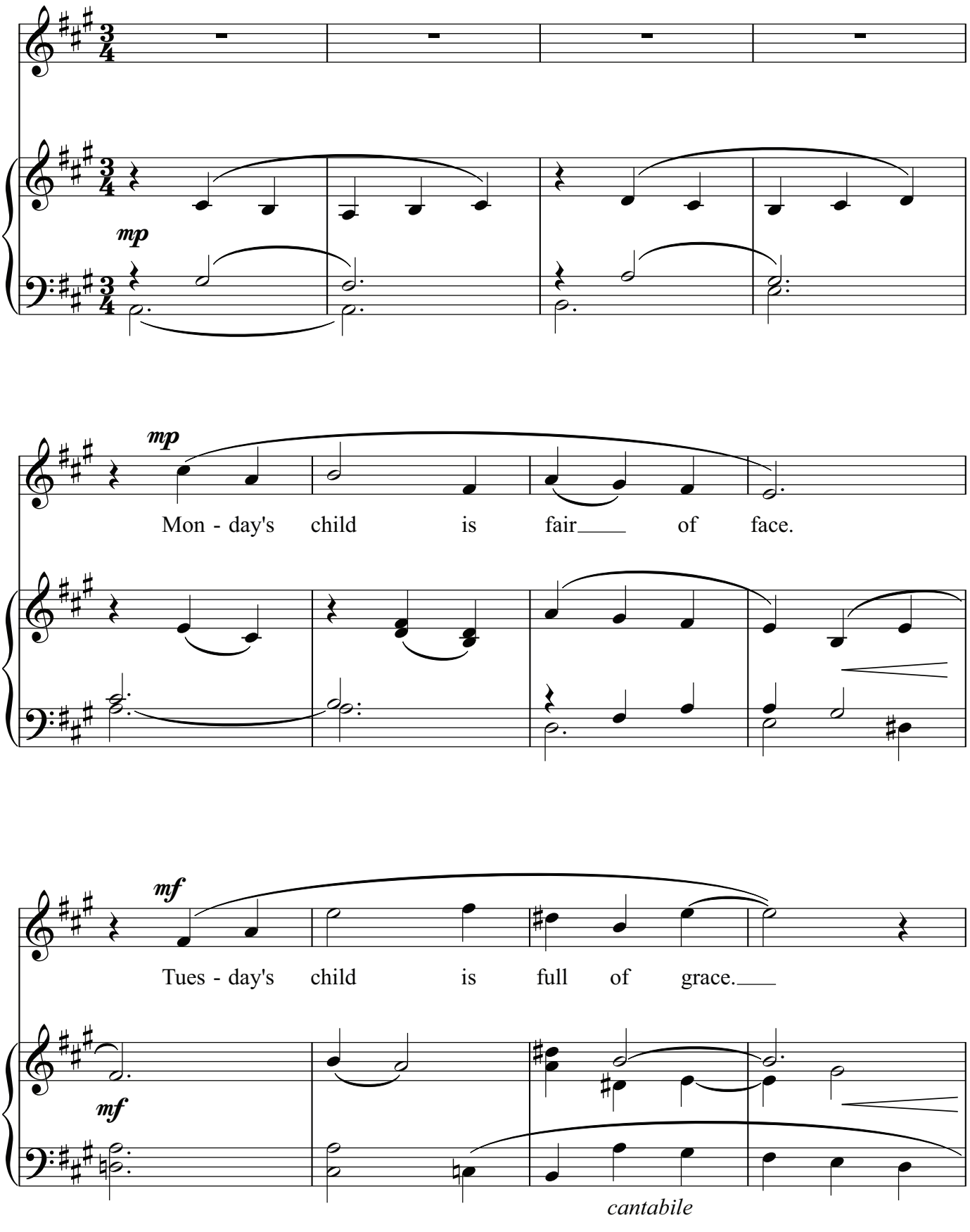
(i) Feargach
(ii) Dóchasach
(iii) Sonasach

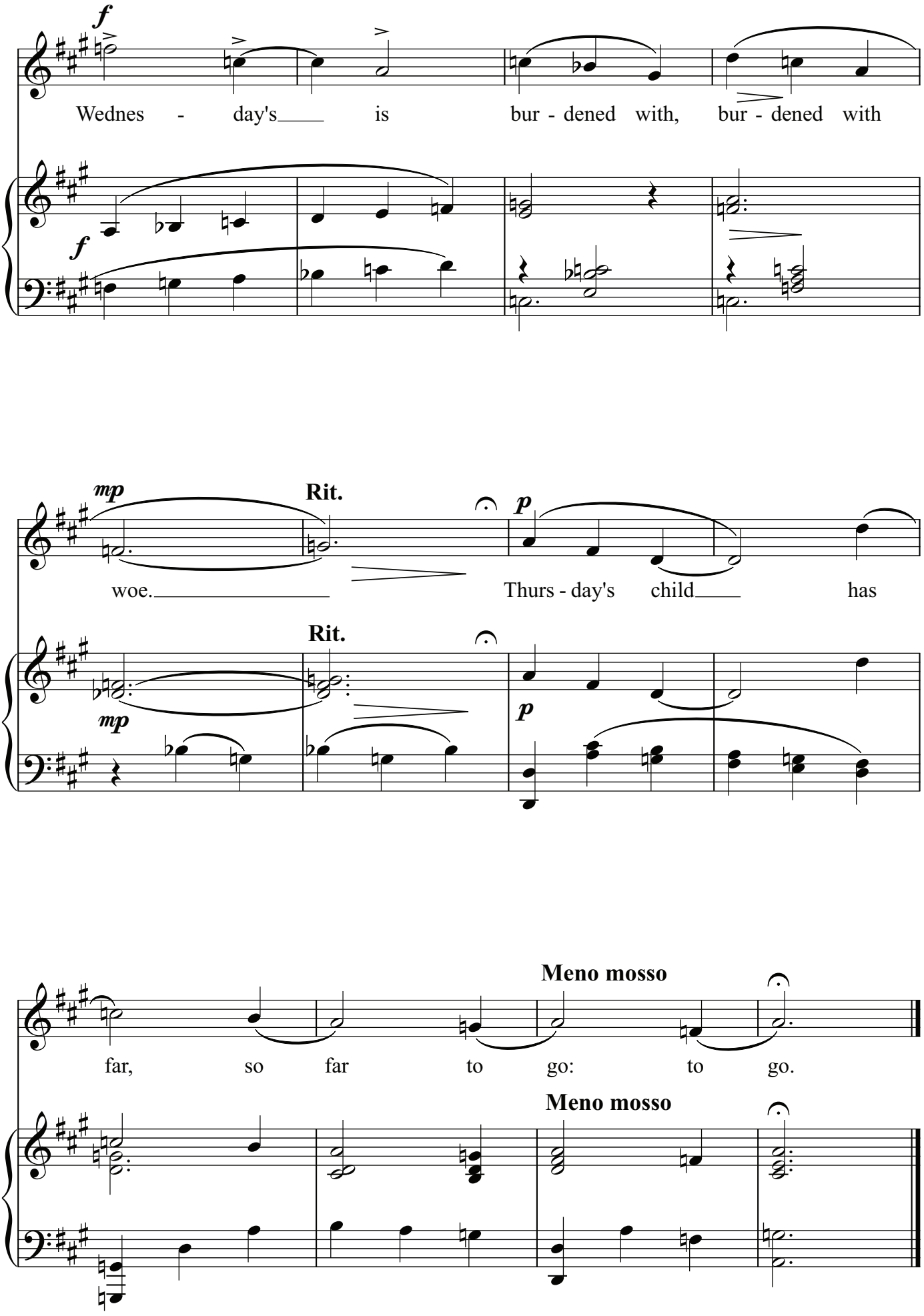
Improvise on one of the following moods:

(i) Angry
(ii) Hopeful
(iii) Cheerful

# SCÓR ANAITHNID (AL,ALR) UNSEEN SCORE (HL,HLE)

**Birthdays**




f
Wednes - day's is bur - dened with, bur - dened with
f
mp
Rit.
p
woe. Thurs - day's child has
Rit.
mp
p
Meno mosso
far, so far to go: to go.
Meno mosso

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# LEATHANACH BÁN