

**Coimisiún na Scrúduithe Stáit**

State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2013

WRITE YOUR EXAMINATION NUMBER HERE **MUSIC – ORDINARY LEVEL****COMPOSING (100 marks)****THURSDAY 20 JUNE – AFTERNOON 3.15–4.45**

STAMPA AN IONAIÐ
(Centre Stamp)

DON SCRÚDAITHEOIR

Móriomlán
na marcanna

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.

CEIST	MARC			
1				
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6				
IOM				
GRÁD				

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

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

SECTION A – MELODY COMPOSITION (40 marks)

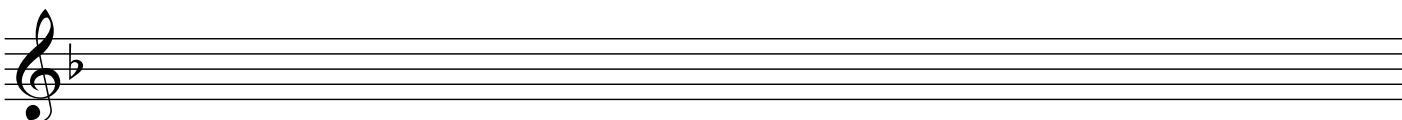
Answer ONE QUESTION ONLY in this section: Q1 or Q2 or Q3. Note that both Q1 and Q3 contain two sections.

Q.1 CONTINUATION OF A GIVEN OPENING

In the case of both (a) and (b),

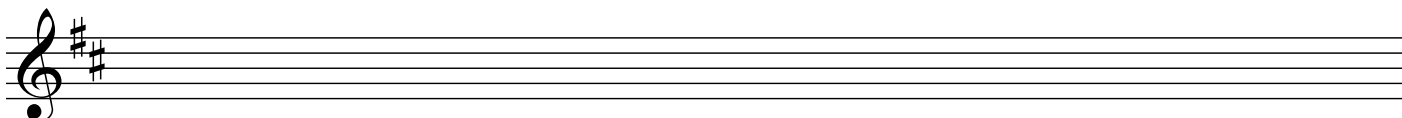
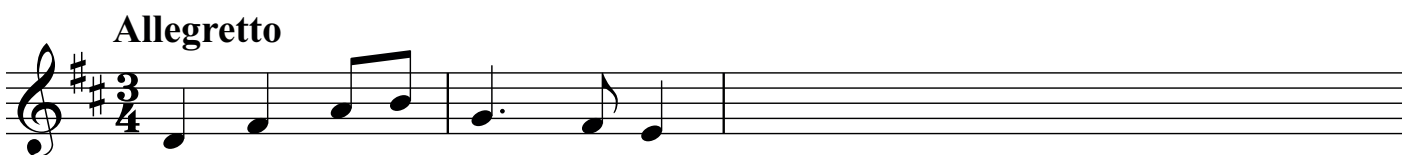
- Continue the given opening to make an eight-bar melody, ending on the keynote, that is, doh.
- Add appropriate phrasing and expression marks to the melody.
- Choose a suitable instrument for each of your melodies from the list given.

(a) ☐ flute ☐ violin ☐ clarinet ☐ descant recorder



AND

(b) ☐ trumpet ☐ violin ☐ oboe ☐ clarinet



(40)

Q.2 SETTING MUSIC TO A GIVEN TEXT

Answer (a) *and* (b).

Here is an extract from *A Rhyme* by an anonymous poet.

London Bridge came tumbling down,
Then all the people fled the town,
Took to the hills and plains and dells,
And waited to hear the Shoreditch bells.

- (a) • The first two lines have been set to a rhythm. Compose a rhythm to fit the remaining words.

Lon - don Bridge came tum - bling down,

Then all the peo - ple fled from the town,

Took to the hills and plains and dells, and

Wait - ed to hear the Shore - ditch bells.

- (b) • Using this rhythm, compose a melody of eight bars, beginning as indicated and ending on the key note, that is, doh.
- Add appropriate phrasing and expression marks to the melody.

Lon - don Bridge came tum - bling down,

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

Answer (a) *and* (b).

(a) Study this opening of a march.

- Complete the first phrase.
- Compose an answering phrase, ending on the keynote, that is, doh.
- Add appropriate phrasing and expression marks to the melody.
- Choose a suitable instrument for your melody from the following list:

☐ oboe ☐ clarinet ☐ violin ☐ horn

Moderato



AND

(b) Study this opening of a minuet.

- Complete the first phrase.
- Compose an answering phrase, ending on the keynote, that is, doh.
- Add appropriate phrasing and expression marks to the melody.
- Choose a suitable instrument for your melody from the following list:

☐ clarinet ☐ flute ☐ violin ☐ oboe

Andante



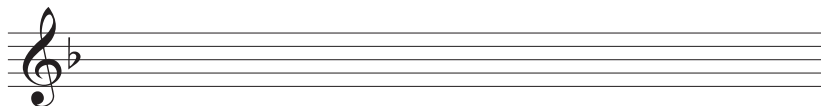
SECTION B – HARMONY (60 marks)

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

- Write out the scale of F major on the stave below:

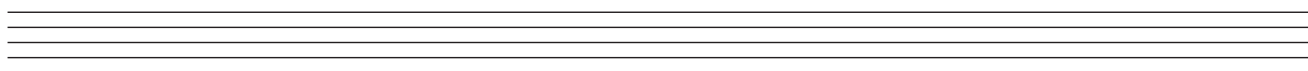
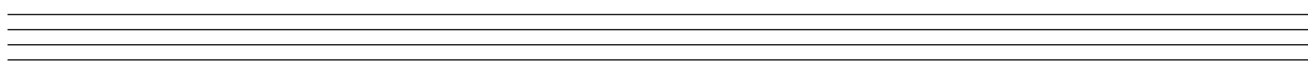
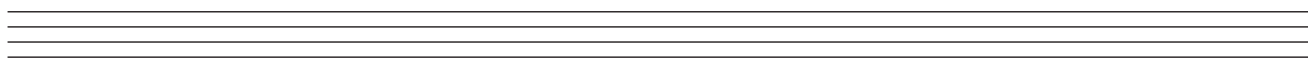


- Plot the chords available in this key (I, ii, IV, V and vi) either in the chord bank grid *or* on the stave below. The first chord is given.

Notes of chord	C A F		E C A				B \flat G E
Chord symbol	F		Am				E \dim
Roman numeral	I	ii	iii	IV	V	vi	vii



ROUGH WORK



- Study the piece of music below.
- Using the given rhythms, add melody and bass notes to complete each phrase with cadence and approach chords as follows:

(i) At A, an INTERRUPTED cadence with approach chord (ii—V—vi)

(ii) At B, an IMPERFECT cadence with approach chord (IV—I—V)

(iii) At C, a PLAGAL cadence with approach chord (vi—IV—I)

(iv) At D, a PERFECT cadence with approach chord (IV—V—I)

A

B

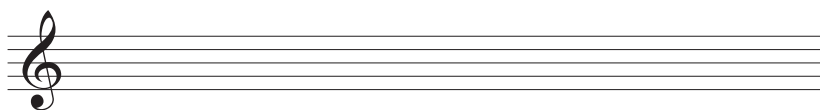
C

D

Q.5 ADDING BASS NOTES AND CHORD INDICATIONS AT CADENCE POINTS

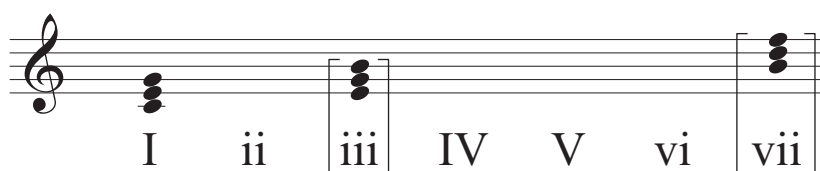
PREPARATORY WORK

- Write out the scale of C major on the stave below:

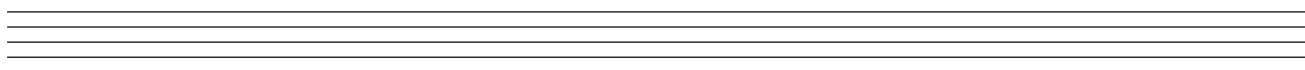
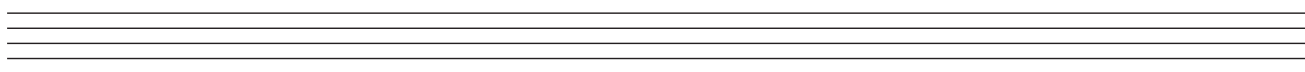
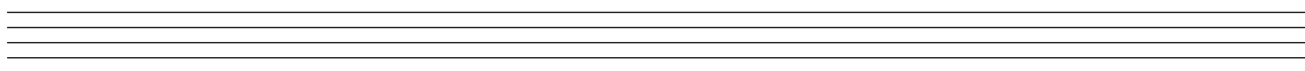


- Plot the chords available in this key (I, ii, IV, V and vi) either in the chord bank grid *or* on the stave below. The first chord is given.

Notes of chord	G E C		B G E				F D B
Chord symbol	C		Em				B ^{dim}
Roman numeral	I	ii	iii	IV	V	vi	vii



ROUGH WORK



- Study the piece of music below.
- Add suitable bass notes and chord indications to complete the cadences at A, B, C and D.
- You may use either chord symbols *or* Roman numerals, but not both.

A

B

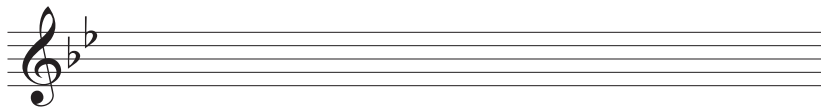
C

D

Q.6 ADDING DESCANT NOTES AND CHORD INDICATIONS AT CADENCE POINTS

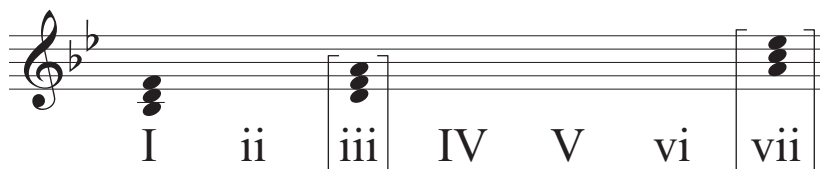
PREPARATORY WORK

- Write out the scale of B \flat major on the staff below:

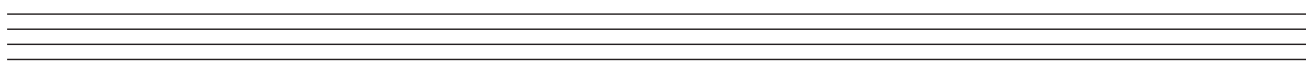
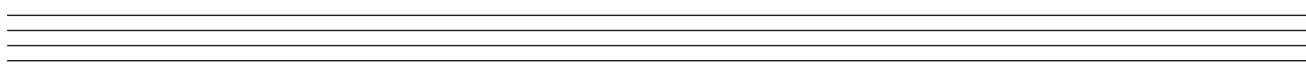
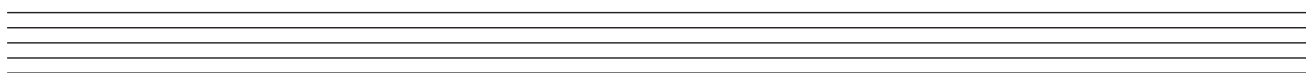


- Plot the chords available in this key (I, ii, IV, V and vi) either in the chord bank grid *or* on the staff below. The first chord is given.

Notes of chord	F D B \flat		A F D				E \flat C A
Chord symbol	B \flat		Dm				A ^{dim}
Roman numeral	I	ii	iii	IV	V	vi	vii



ROUGH WORK



- Study the piece of music below.
- Complete the phrase endings by adding suitable chords and descant notes at A, B, C and D.
- You may use either chord symbols *or* Roman numerals, but not both.

A

Descant

Melody

Bass

B

C

D

ROUGH WORK

ROUGH WORK

ROUGH WORK

ROUGH WORK

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2013. M51

Coimisiún na Scrúduithe Stáit

State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2013

WRITE YOUR EXAMINATION NUMBER HERE 

MUSIC – ORDINARY LEVEL

LISTENING (100 marks)

THURSDAY 20 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.

CEIST	MARC			
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IOM				
GRÁD				

Q. 1 Three excerpts from *Romeo and Juliet Fantasy Overture* by Tchaikovsky.

- 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.

Excerpt 1 consists of ten measures of music. Measures 1 and 2 are in bass clef with a key signature of three sharps (F#, C#, G#). Measure 1 contains a whole note G2. Measure 2 contains a whole rest. Measures 3 through 6 are in treble clef with the same key signature. Measure 3 contains a half note G4, a half note A4, and a half note B4. Measure 4 contains a half note C5, a half note D5, and a half note E5. Measure 5 contains a half note F#5, a half note G5, and a half note A5. Measure 6 contains a half note B5, a half note C6, and a half note D6. Measures 7 through 10 are in bass clef with a key signature of three sharps. Measure 7 contains a half note G2, a half note A2, and a half note B2. Measure 8 contains a half note C3, a half note D3, and a half note E3. Measure 9 contains a half note F#3, a half note G3, and a half note A3. Measure 10 contains a half note B3, a half note C4, and a half note D4.

Excerpt 2.

Excerpt 2 consists of fifteen measures of music in treble clef with a key signature of three sharps (F#, C#, G#). Measures 1 through 5 contain whole notes: G4, A4, B4, C5, and D5. Measures 6 through 10 contain eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, and B5. Measures 11 through 15 contain whole notes: G4, A4, B4, C5, and D5. A bracket labeled 'X' is placed over measures 8 and 9.

Excerpt 3. Bars 1–9 of this excerpt are printed below

Excerpt 3 consists of nine measures of music in treble clef with a key signature of three sharps (F#, C#, G#). Measures 1 through 9 contain eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, and A5. Measures 1 and 2 are connected by a slur. Measures 3 and 4 are connected by a slur. Measures 5 and 6 are connected by a slur. Measures 7 and 8 are connected by a slur. Measure 9 contains a whole rest.

Excerpt 1

(i) This excerpt is taken from

☐ the exposition

☐ the development

☐ the Coda

(ii) The percussion instrument heard in this excerpt is

☐ a snare drum

☐ timpani

☐ a bass drum

It plays

☐ syncopated rhythm

☐ dotted rhythm

☐ triplet rhythm

(iii) Name **one** instrument playing the melody in this excerpt.

Excerpt 2

(i) The instruments playing in this excerpt are

☐ percussion

☐ wind

☐ strings

(ii) Insert the **two** missing melody notes at **X** on the score.

(iii) The texture of the music in this excerpt is

☐ monophonic

☐ polyphonic

☐ homophonic

Excerpt 3

(i) The theme heard in this excerpt is

☐ the Friar Laurence theme

☐ the Love theme

☐ the Strife theme

In the accompaniment the harp plays

☐ repeated notes

☐ scales

☐ chords

(ii) The final bars of this excerpt consist of *tutti* chords. Explain.

(iii) Describe **one** feature of Romantic Music heard in *Romeo and Juliet Fantasy Overture*.

(25)

Q. 2 An excerpt from the cantata *Jesu, der du meine Seele* by J.S. Bach 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) This excerpt is taken from

☐ the 3rd movement

☐ the 4th movement

☐ the 5th movement

(ii) This movement is

☐ an aria

☐ a recitative

☐ a chorus

Explain.

(iii) The vocal line in this excerpt is sung by

☐ an alto

☐ a tenor

☐ a bass

Name **one** feature of this vocal line.

(iv) The **two** instruments which play the accompaniment are

1. -----

2. -----

(v) The word setting in this excerpt is syllabic.

Explain *syllabic* with reference to the music heard in this excerpt.

(10)

Q. 3 An excerpt from *Piano Quartet No.1* by Gerald Barry 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 1–18 of the excerpt is printed below.

• Answer the following questions:

(i) This excerpt is taken from

- ☐ the beginning of the work ☐ the middle of the work ☐ the end of the work

This excerpt is based on an Irish melody.

Name this melody _____

(ii) The instruments playing in bars 1–14 of this excerpt are

- ☐ violin and viola ☐ viola and cello ☐ cello and piano

(iii) Which **two** of the following are heard in this excerpt?

- ☐ pizzicato ☐ canon ☐ harmonics
☐ molto flautando ☐ pedal note ☐ ascending scale

(iv) The missing time signature at **X** (bar 14) on the score above is

- ☐ $\frac{2}{2}$ ☐ $\frac{3}{2}$ ☐ $\frac{3}{4}$

(v) Identify **one** feature of Gerald Barry's style as heard in his *Piano Quartet No.1*.

Q. 4 An excerpt from *Bohemian Rhapsody* by Freddie Mercury will be played THREE times.

- There is a twenty second gap between each playing of the music in this question.
- The lyrics of this excerpt are printed below.

Line 1 So you think you can stone me and spit in my eye.
Line 2 So you think you can love me and leave me to die.
Line 3 Oh baby, can't do this to me baby,
Line 4 Just gotta get out, just gotta get right outta here.

- Answer the following questions:

(i) Which **one** of the following is heard on guitar at the start of this excerpt?

☐ repeated notes ☐ rising scales ☐ rising arpeggios

(ii) The vocal melody in lines 1 and 2 is

☐ the same ☐ similar ☐ completely different

(iii) The instruments which play in this excerpt are

☐ guitars and piano ☐ guitars, piano and drums ☐ guitars and drums

(iv) The style of the music in this excerpt is

☐ operatic style ☐ rock style ☐ pop/ballad style

Give **one** reason for your answer.

(v) The section that immediately follows this excerpt in *Bohemian Rhapsody* is

☐ the main song ☐ the operatic section ☐ the Coda

Describe **one** feature of the music heard in the section you have selected.

(10)

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Q. 5 Irish Music

You will hear THREE excerpts, each played THREE times. There is a twenty second gap between each playing of the music in this question.

- Answer the questions on each excerpt.

Excerpt 1

- (i) The dance tune heard in this excerpt is

☐ a reel

☐ a jig

☐ a hornpipe

- (ii) A typical bar of rhythm associated with this type of dance is



- (iii) Name the instrument playing the tune in this excerpt. _____

Excerpt 2

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

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

1. _____

2. _____

- (iii) The song heard in this excerpt is a lament. What is a lament?

Excerpt 3

- (i) This excerpt is a fusion of musical styles.
Two of these styles are

☐ pop

☐ jazz

☐ Irish traditional

☐ operatic

☐ classical

☐ rock

- (ii) Describe **one** feature of each style you have chosen as heard in the excerpt.

Style 1 -----

Feature -----

Style 2 -----

Feature -----

- (iii) Name the Irish instrument playing the tune in this excerpt.

(25)

There is a twelve minute gap before the next question.

Q. 6 Aural Skills. This question is based on three excerpts from *Zadok the Priest* by G.F. Handel.

- 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.

Za - dok the priest and Na - than the pro - phet a -

noin - ted So - lo - man King

Excerpt 1

- (i) How many bars of music are heard in the introduction before the voices enter?

☐ 3

☐ 4

☐ 5

- (ii) The voices heard in this excerpt are

☐ sopranos and altos

☐ tenors and basses

☐ full SATB choir

- (iii) Insert the **three** missing melody notes at **X** on the score above.

Excerpt 2

- (i) Identify **one** way in which the music in this excerpt differs from the music in Excerpt 1.

- (ii) The accompaniment features

☐ dotted rhythm

☐ syncopated rhythm

☐ smooth and even rhythm

Excerpt 3

- The words for lines 1–4 of this excerpt are printed below.

Line 1 God save the King, long live the King, God save the King!
Line 2 May he live forever
Line 3 Amen, amen, alleluia, alleluia, amen.
Line 4 A - - - - men, amen, amen, alleluia, amen.

- (i) The rhythm of the underlined words in line 1 is



- (ii) The music of line 1 features

☐ sequences ☐ scales ☐ repetition

- (iii) The voices heard in line 2 are

☐ sopranos ☐ altos ☐ tenors

- (iv) Name **one** brass instrument and **one** percussion instrument which can be heard in this excerpt.

Brass instrument _____

Percussion instrument _____

- (v) This excerpt is closest in style to

☐ an aria ☐ a recitative ☐ a chorus

Give **two** reasons for your answer.

Reason 1 _____

Reason 2 _____

(20)

You have five minutes to complete the examination paper.

ROUGH WORK

[illegible]

ROUGH WORK

Handwriting practice lines consisting of 28 horizontal dashed lines.

ROUGH WORK

ROUGH WORK

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**COIMISIÚN NA SCRÚDUITHE STÁIT
STATE EXAMINATIONS COMMISSION**

**SCRÚDÚ NA hARDTEISTIMÉIREACHTA 2013
LEAVING CERTIFICATE EXAMINATION 2013**

**MUSIC : ORDINARY LEVEL
CEOL : GNÁTHLEIBHÉAL**

**UNPREPARED TESTS
TRIALACHA gan ULLMHÚ**

UNPREPARED TESTS

- **Aural Memory: Rhythm** 1
- **Aural memory: Melody** 4
- **Sight reading** 7
- **Improvisation** 23

TRIALACHA gan ULLMHÚ

- **Cluaschuimhne: Rithim** 1
- **Cluaschuimhne: Séis** 4
- **Amharcléamh** 7
- **Tobchumadh** 23

Faoi Rún Daingean / Strictly Confidential

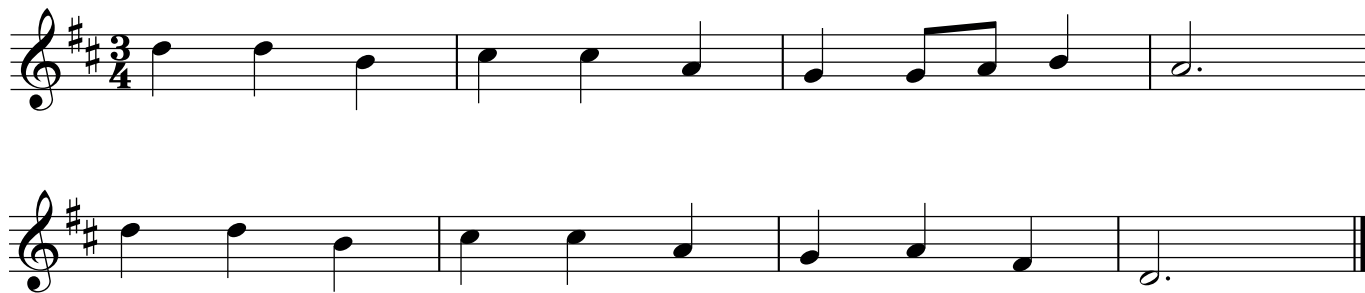
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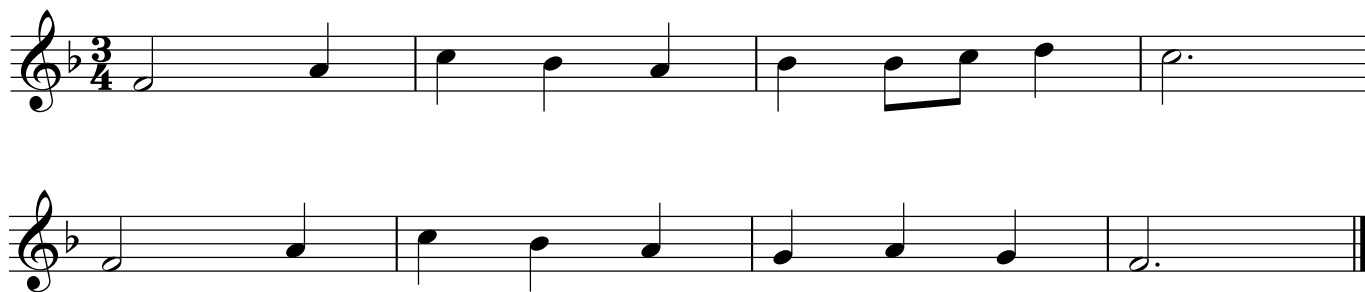
CLUASTRIALACHA CUIMHNE (GL) AURAL MEMORY TESTS (OL)

RITHIM / RHYTHM

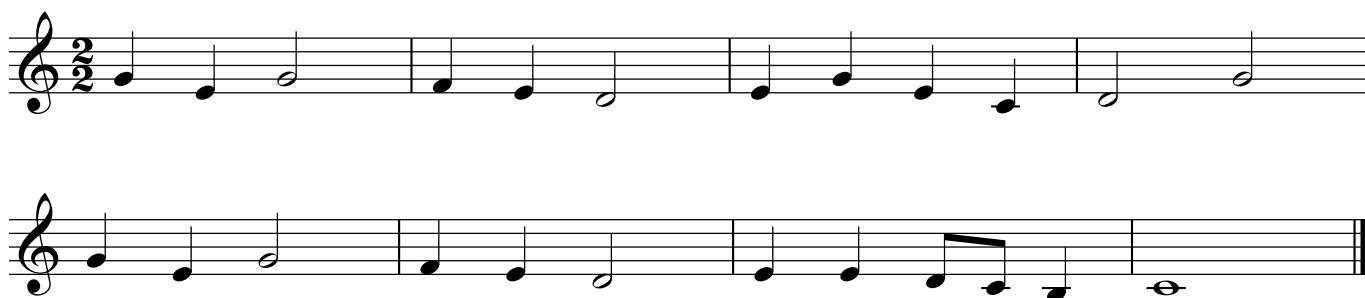
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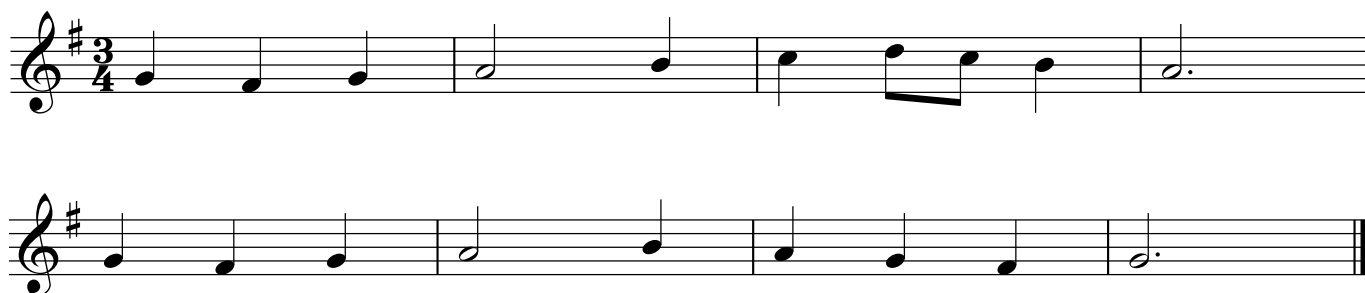
2.



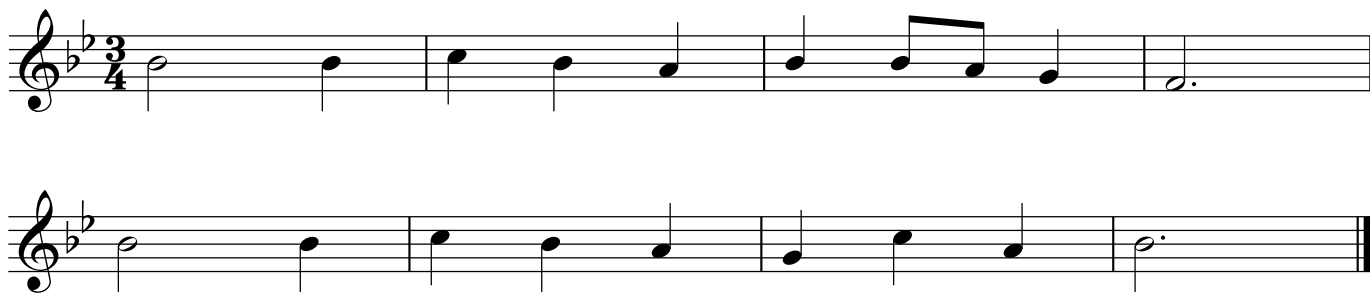
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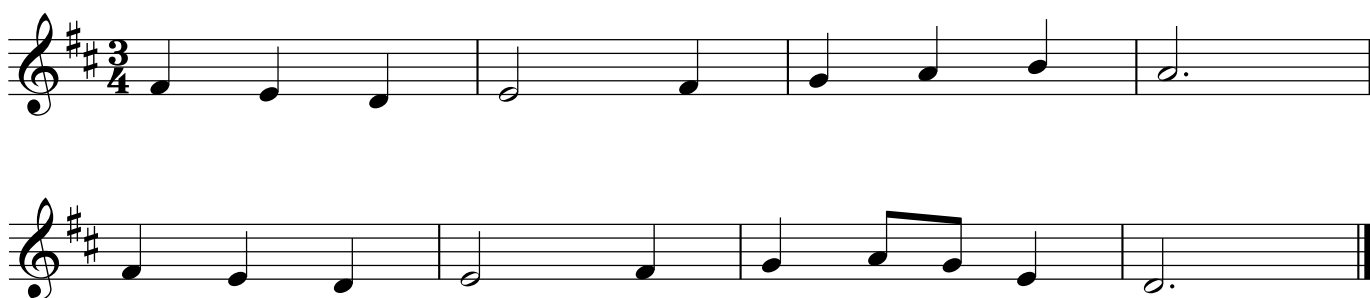
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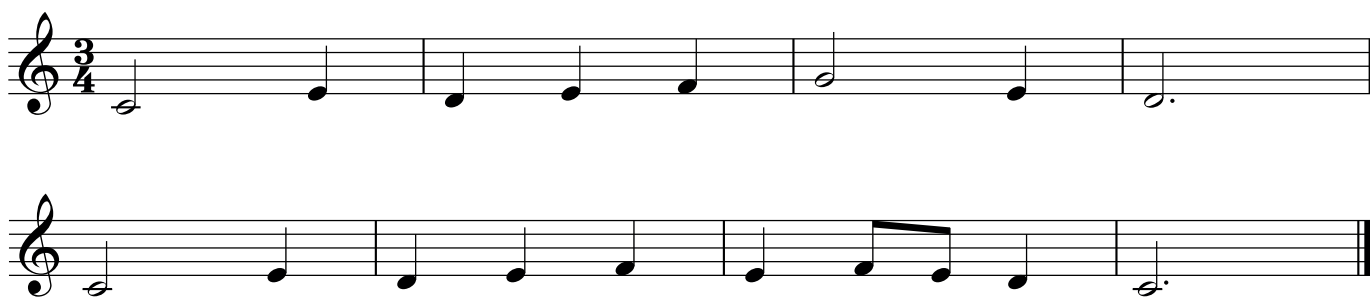
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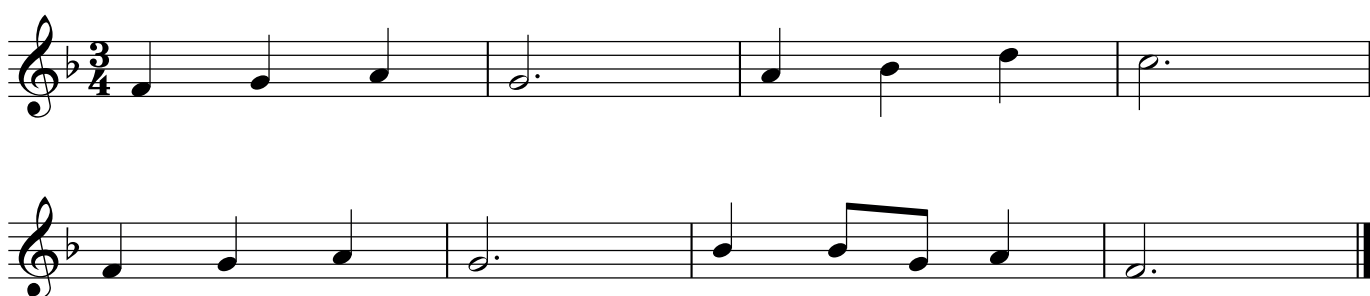
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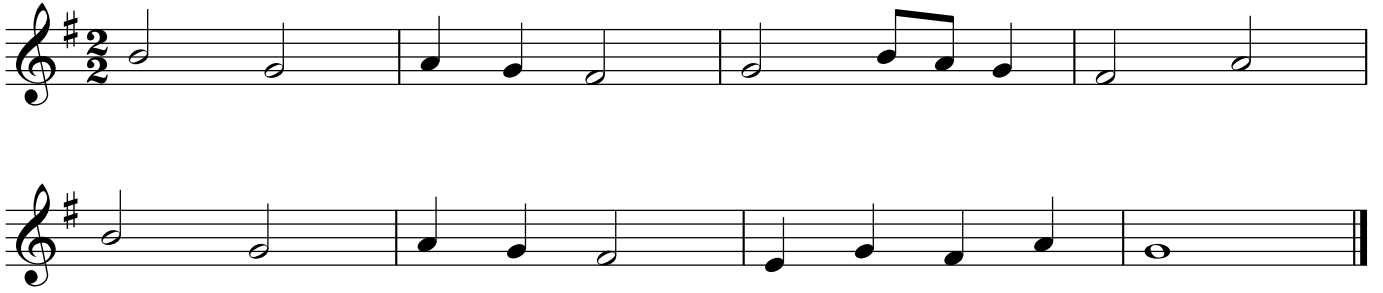
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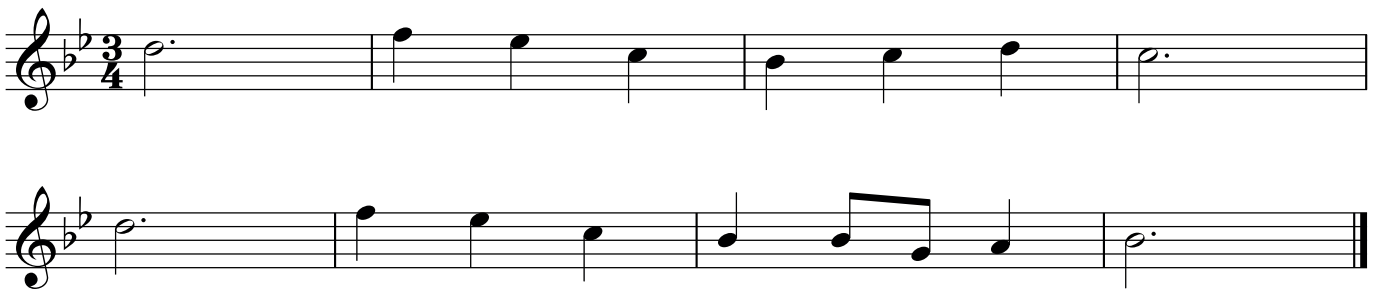
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9.



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CLUASTRIALACHA CUIMHNE (GL) AURAL MEMORY TESTS (OL)

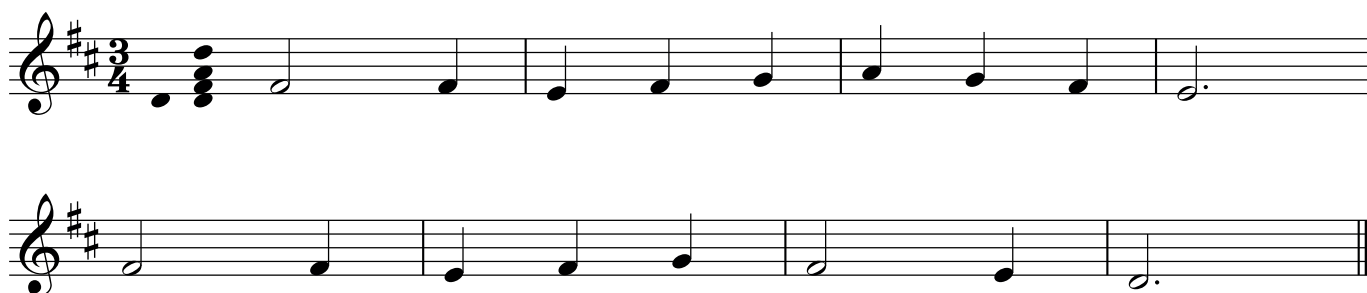
MELODY / SÉIS

1.

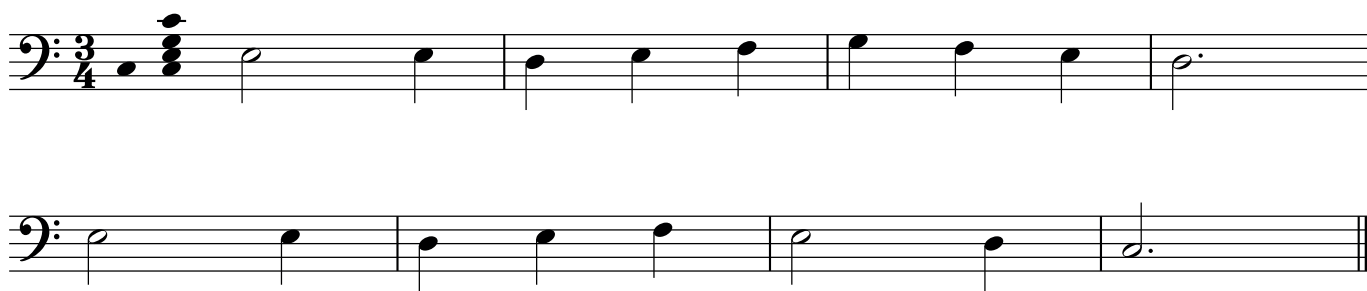
High Register / Ardréim



Medium Register / Meánréim



Low Register / Ísealréim

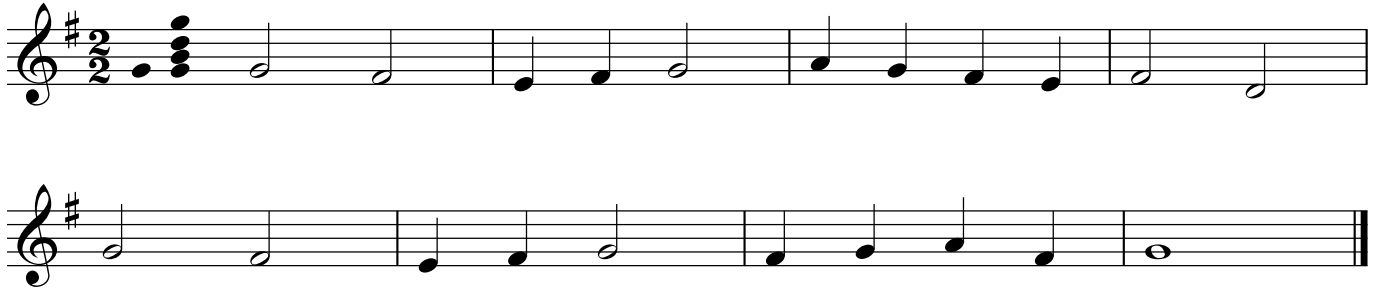


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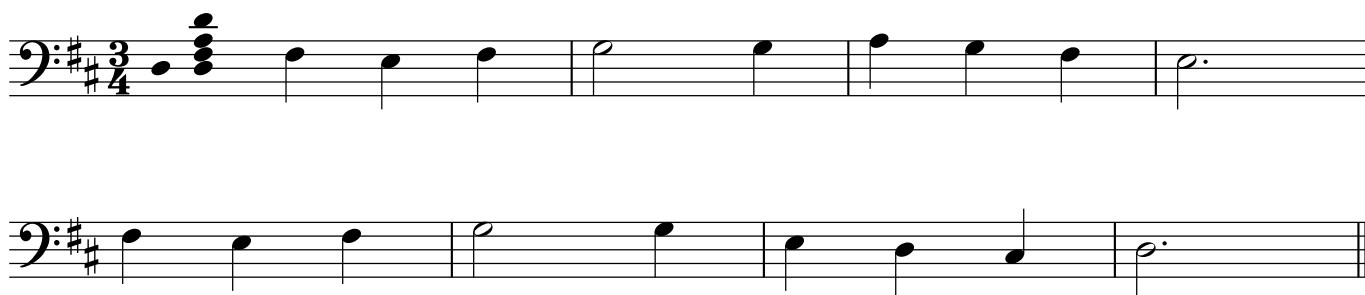
High Register / Ardréim



Medium Register / Meánréim



Low Register / Ísealréim

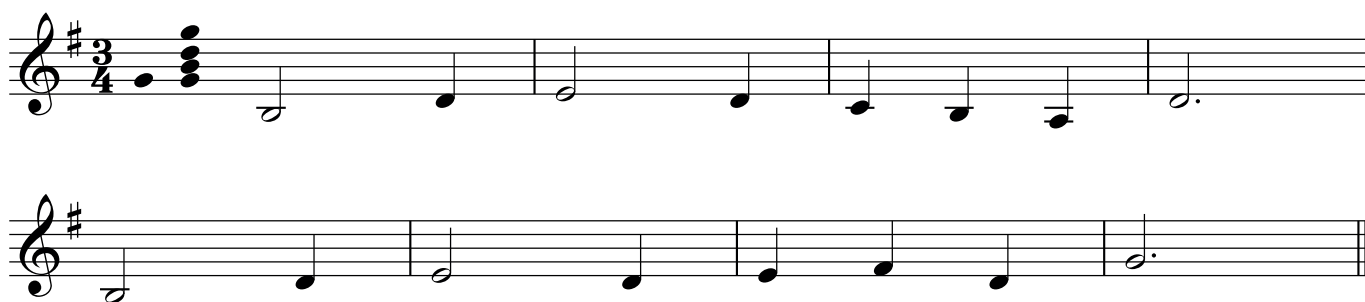


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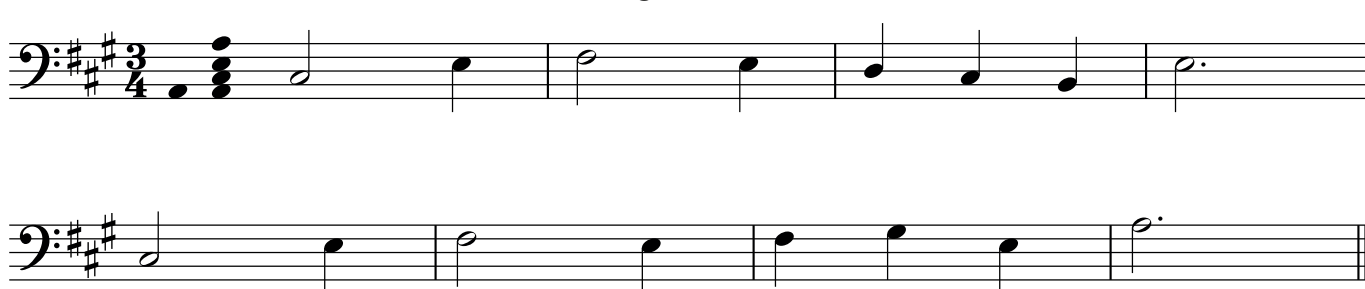
High Register / Ardréim



Medium Register / Meánréim



Low Register / Ísealréim



AMHARCTHRIALACHA (OL) SIGHT TESTS (GL)

1.

Moderato

High Register / Ardréim

mp

p

Moderato

Medium Register / Meánréim

mp

p

Moderato

Medium Register / Meánréim

mp

p

Moderato

Low Register / Ísealréim

mp

p

2.

High Register / Ardréim

Moderato

Two staves of music in treble clef, key of D major (F#), 3/4 time. The first staff starts with a mezzo-piano (*mp*) dynamic. The second staff ends with a mezzo-piano (*mp*) dynamic. Both staves feature a crescendo and decrescendo hairpin.

Medium Register / Meánréim

Moderato

Two staves of music in treble clef, key of D major (F#), 3/4 time. The first staff starts with a mezzo-piano (*mp*) dynamic. The second staff ends with a mezzo-piano (*mp*) dynamic. Both staves feature a crescendo and decrescendo hairpin.

Medium Register / Meánréim

Moderato

Two staves of music in alto clef, key of D major (F#), 3/4 time. The first staff starts with a mezzo-piano (*mp*) dynamic. The second staff ends with a mezzo-piano (*mp*) dynamic. Both staves feature a crescendo and decrescendo hairpin.

Low Register / Ísealréim

Moderato

Two staves of music in bass clef, key of B minor (Bb), 3/4 time. The first staff starts with a mezzo-piano (*mp*) dynamic. The second staff ends with a mezzo-piano (*mp*) dynamic. Both staves feature a crescendo and decrescendo hairpin.

3.

Moderato

High Register / Ardréim

mf

mp

Moderato

Medium Register / Meánréim

mf

mp

Moderato

Medium Register / Meánréim

mf

mp

Moderato

Low Register / Ísealréim

mf

mp

4.

Moderato**High Register / Ardréim**

Two staves of music in treble clef, key of D major (F#), 4/4 time. The first staff starts with a piano (*p*) dynamic. The second staff includes crescendo and decrescendo hairpins and ends with a piano (*p*) dynamic.

Moderato**Medium Register / Meánréim**

Two staves of music in treble clef, key of D major (F#), 4/4 time. The first staff starts with a piano (*p*) dynamic. The second staff includes crescendo and decrescendo hairpins and ends with a piano (*p*) dynamic.

Moderato**Medium Register / Meánréim**

Two staves of music in bass clef, key of D major (F#), 4/4 time. The first staff starts with a piano (*p*) dynamic. The second staff includes crescendo and decrescendo hairpins and ends with a piano (*p*) dynamic.

Moderato**Low Register / Ísealréim**

Two staves of music in bass clef, key of D major (F#), 4/4 time. The first staff starts with a piano (*p*) dynamic. The second staff includes crescendo and decrescendo hairpins and ends with a piano (*p*) dynamic.

5.

Moderato

High Register / Ardréim

mp

mf

p

Moderato

Medium Register / Meánréim

mp

mf

p

Moderato

Medium Register / Meánréim

mp

mf

p

Moderato

Low Register / Ísealréim

mp

mf

p

6.

Moderato**High Register / Ardréim**

Two staves of music in treble clef, 3/4 time, key of B-flat. The first staff starts with a mezzo-piano (*mp*) dynamic. The second staff features crescendo and decrescendo markings and ends with a mezzo-piano (*mp*) dynamic.

Moderato**Medium Register / Meánréim**

Two staves of music in treble clef, 3/4 time, key of B-flat. The first staff starts with a mezzo-piano (*mp*) dynamic. The second staff features crescendo and decrescendo markings and ends with a mezzo-piano (*mp*) dynamic.

Moderato**Medium Register / Meánréim**

Two staves of music in alto clef, 3/4 time, key of B-flat. The first staff starts with a mezzo-piano (*mp*) dynamic. The second staff features crescendo and decrescendo markings and ends with a mezzo-piano (*mp*) dynamic.

Moderato**Low Register / Ísealréim**

Two staves of music in bass clef, 3/4 time, key of B-flat. The first staff starts with a mezzo-piano (*mp*) dynamic. The second staff features crescendo and decrescendo markings and ends with a mezzo-piano (*mp*) dynamic.

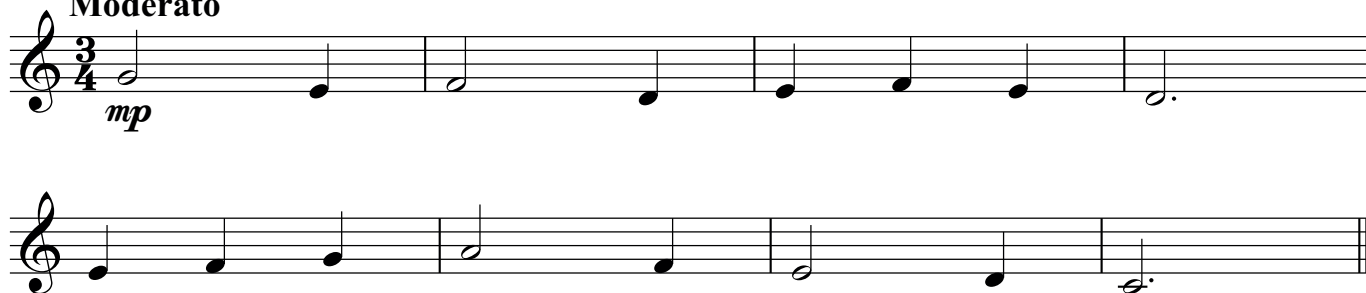
AMHARCTHRIALACHA (GL) SIGHT TESTS (OL)

VOICE / GUTH

1.

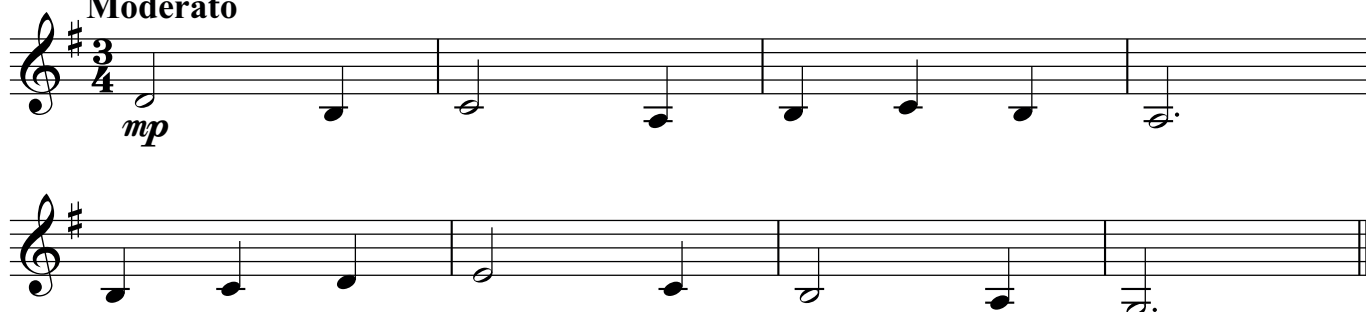
Moderato

High Register / Ardréim



Moderato

Medium Register / Meánréim



Moderato

Low Register / Ísealréim

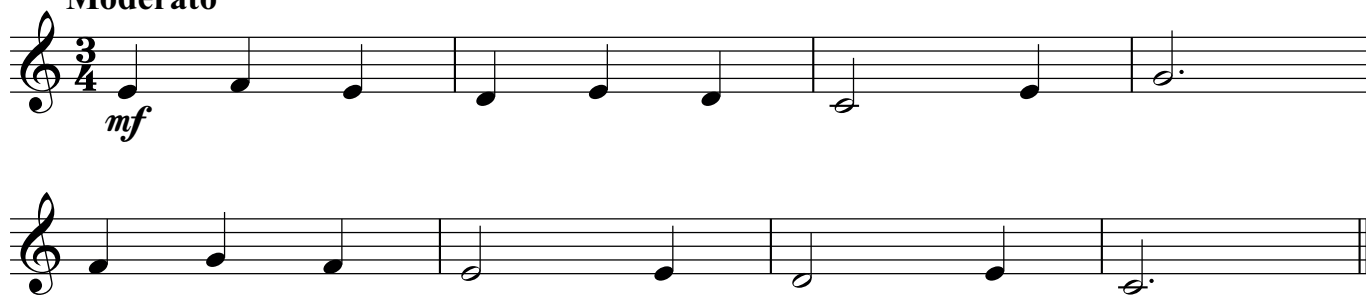
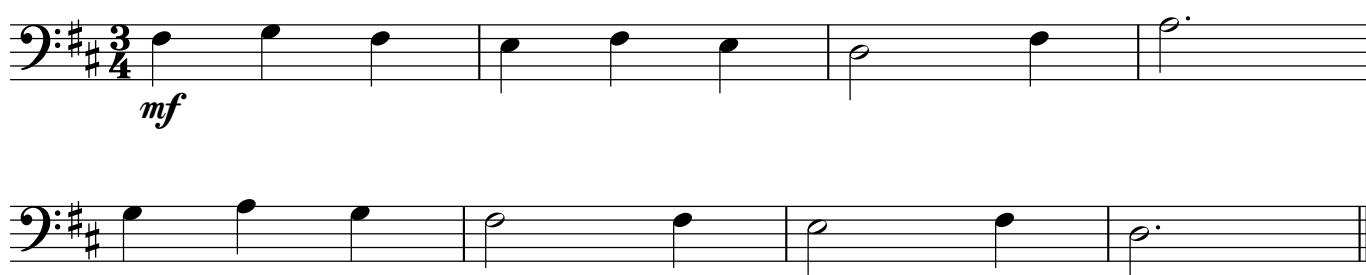


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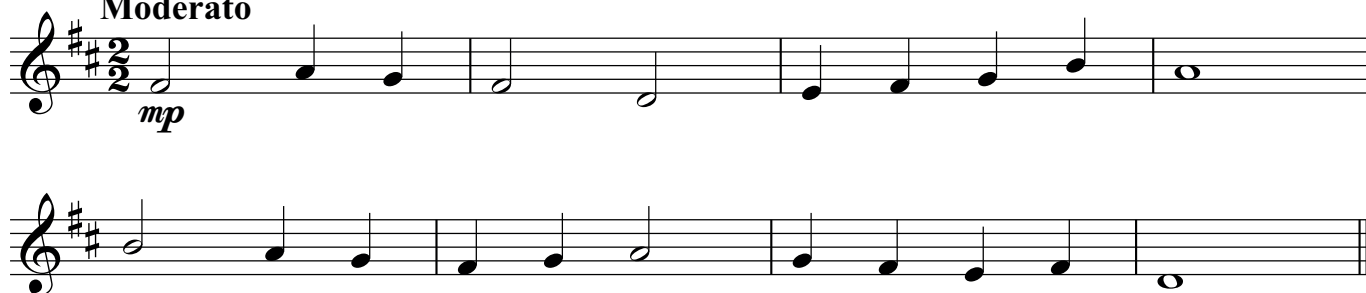
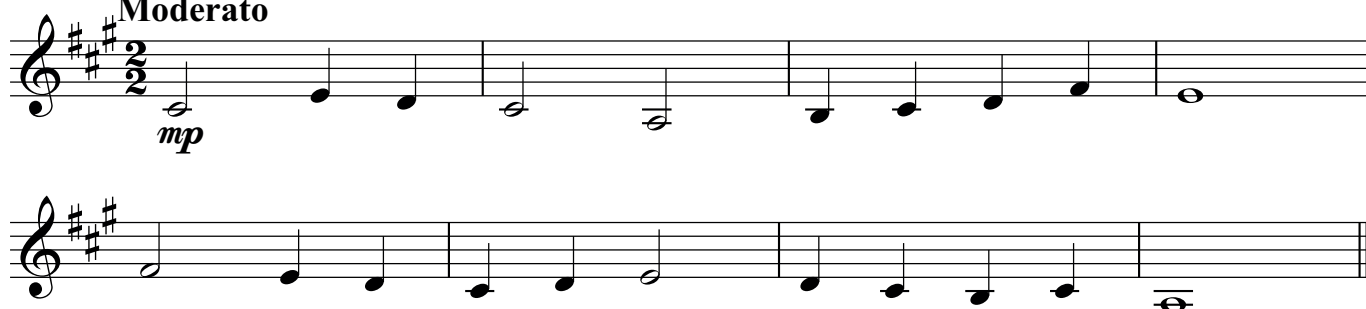
Moderato

High Register / Ardréim



Moderato**Medium Register / Meánréim****Moderato****Low Register / Ísealréim**

3.

Moderato**High Register / Ardréim****Moderato****Medium Register / Meánréim**

Low Register / Ísealréim

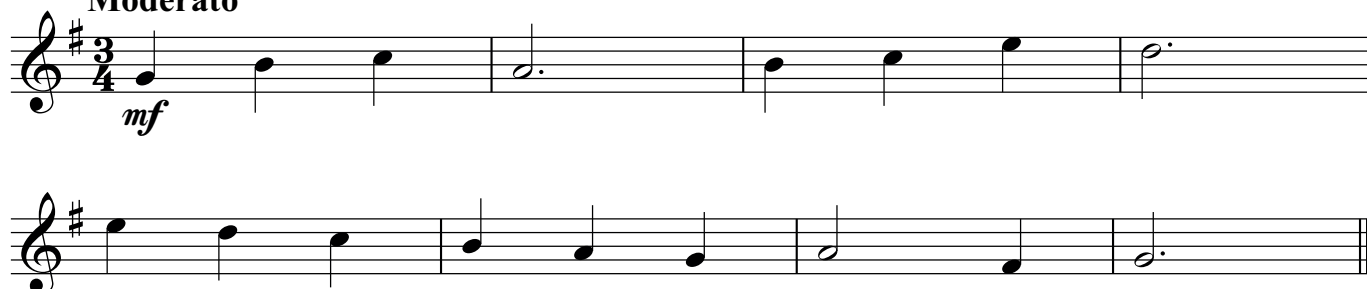
Moderato



4.

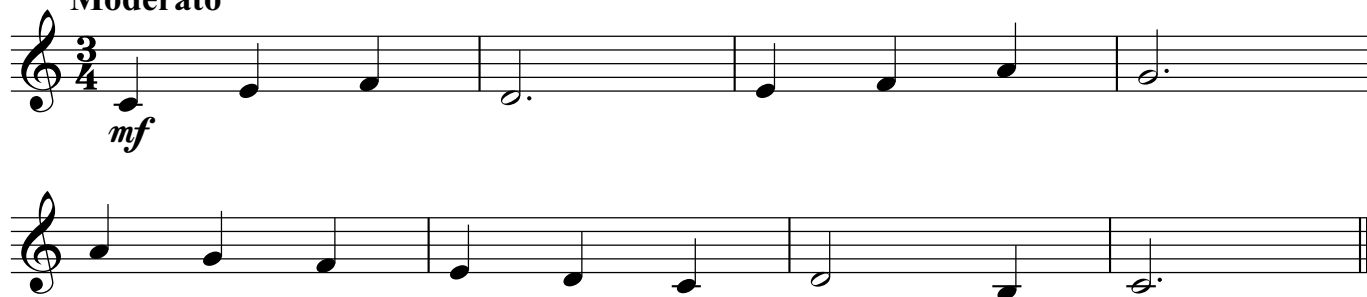
High Register / Ardréim

Moderato



Medium Register / Meánréim

Moderato



Low Register / Ísealréim

Moderato



AMHARCTHRIALACHA (GL) SIGHT TESTS (OL)

RITHIM / RHYTHM

1.

Moderato



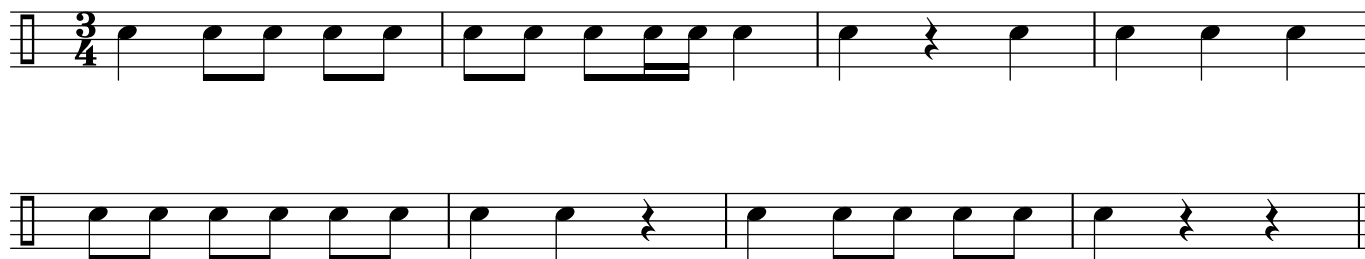
2.

Moderato



3.

Moderato



4.

Moderato



5.

Moderato



Classical Guitar / Giotár Clasaiceach

Moderato

mf

Rhythm Guitar / Giotár Rithimeach

1.

Moderato

mf

2.

Moderato

mf

Snare-drum / Sreangdhruma

Moderato

mf

f

mf

p

Kettle-drums / Citealdrumaí

Moderato

Two staves of musical notation for Kettle-drums in 3/4 time. The first staff begins with a *mp* dynamic, followed by a crescendo leading to a *f* dynamic with a trill. The second staff begins with a *pp* dynamic, followed by a crescendo leading to a *mf* dynamic. The notation includes eighth and sixteenth notes, rests, and a trill.

Electronic Keyboard /Méarchlár Leictreonach

Moderato

Two staves of musical notation for Electronic Keyboard in 3/4 time. The first staff has chord symbols D, A, Bm, and D. The second staff has chord symbols G, Em, D, A7, and D. The notation includes quarter and half notes.

Accordion /Cairdín

Moderato

Two staves of musical notation for Accordion in 3/4 time. The first staff has a treble clef and a bass clef. The second staff has a treble clef and a bass clef. The notation includes chords and single notes.

Piano /Pianó

1.

Moderato

First system of exercise 1. Treble and bass staves in 3/4 time, key of B-flat major. Treble staff starts with a half note B-flat, followed by a half note D, then a half note F, and ends with a half note B-flat. Bass staff starts with a half note B-flat, followed by a half note D, then a half note F, and ends with a half note B-flat. Dynamics: *mp* in the treble staff.

Second system of exercise 1. Treble and bass staves in 3/4 time, key of B-flat major. Treble staff starts with a half note B-flat, followed by a half note D, then a half note F, and ends with a half note B-flat. Bass staff starts with a half note B-flat, followed by a half note D, then a half note F, and ends with a half note B-flat. Dynamics: *mf* in the treble staff, *mp* in the bass staff.

2.

Moderato

First system of exercise 2. Treble and bass staves in 4/4 time, key of D major. Treble staff starts with a half note D, followed by a half note F#, then a half note A, and ends with a half note D. Bass staff starts with a half note D, followed by a half note F#, then a half note A, and ends with a half note D. Dynamics: *mf* in the treble staff.

Second system of exercise 2. Treble and bass staves in 4/4 time, key of D major. Treble staff starts with a half note D, followed by a half note F#, then a half note A, and ends with a half note D. Bass staff starts with a half note D, followed by a half note F#, then a half note A, and ends with a half note D. Dynamics: *mp* in the bass staff.

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

Moderato

The first system of the musical score is written for piano. It features a grand staff with a treble and bass clef. The time signature is 3/4. The key signature is C major. The first measure begins with a wavy line and a dynamic marking of *mf*. The melody in the treble clef consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, and C5. The bass clef accompaniment consists of quarter notes: C3, D3, E3, F3, G3, A3, B3, and C4.

The second system of the musical score continues the melody and accompaniment from the first system. It ends with a double bar line and repeat dots.

Cruit Ghaelach in Eb / Irish Harp in Eb

Moderato

The first system of the musical score is written for piano. It features a grand staff with a treble and bass clef. The time signature is 3/4. The key signature is E-flat major (three flats). The first measure begins with a wavy line and a dynamic marking of *mf*. The melody in the treble clef consists of quarter notes: E-flat4, F4, G4, A4, B-flat4, C5, and D5. The bass clef accompaniment consists of quarter notes: E-flat3, F3, G3, A3, B-flat3, C4, and D4.

The second system of the musical score continues the melody and accompaniment from the first system. It ends with a double bar line and repeat dots.

Cruit Ghaelach in Ab / Irish Harp in Ab

Moderato

First system of the musical score for Cruit Ghaelach in Ab. It features a grand staff with treble and bass clefs. The key signature is three flats (Ab, Bb, Eb) and the time signature is 3/4. The music begins with a *mf* dynamic marking. The first two measures are marked with repeat signs and wavy lines, indicating a tremolo or rapid repetition of notes. The subsequent measures contain quarter and eighth notes.

Second system of the musical score for Cruit Ghaelach in Ab. It continues the melody from the first system, featuring quarter and eighth notes in both the treble and bass staves. The system concludes with a final cadence marked by a double bar line.

Orgán / Organ

Moderato

First system of the musical score for Orgán / Organ. It features a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a *mp* dynamic marking. The first two measures are marked with repeat signs and wavy lines, indicating a tremolo or rapid repetition of notes. The subsequent measures contain quarter and eighth notes. The system concludes with a final cadence marked by a double bar line.

Second system of the musical score for Orgán / Organ. It continues the melody from the first system, featuring quarter and eighth notes in both the treble and bass staves. The system concludes with a final cadence marked by a double bar line.

TOBCHUMADH (GL) IMPROVISATION (OL)

SÉISEACH / MELODIC

1. **Moderato**

2. **Moderato**

ARMÓNACH / HARMONIC

1.

4/4 G | C | Am | D |

 Bm | Em | D⁷ | G ||

2.

3/4 D | G | Em | A |

 Bm | G | A⁷ | D ||

RITHIMEACH / RHYTHMIC

1. Moderato

Exercise 1, Moderato, 3/4 time. The first system shows a melody in the treble clef and a rhythm in the bass clef. The second system continues the melody and rhythm. The melody is in C major and the rhythm is in 3/4 time.

2. Moderato

Exercise 2, Moderato, 2/4 time. The first system shows a melody in the treble clef and a rhythm in the bass clef. The second system continues the melody and rhythm. The melody is in D major and the rhythm is in 2/4 time.

TOBCHUMADH AR MHODH A THUGTAR IMPROVISATION ON A GIVEN MOOD

Tobchum ar cheann amháin díobh seo a leanas:

- (i) Síochánta
- (ii) Buartha
- (iii) Áthasach

Improvise on one of the following moods:

- (i) Peaceful
- (ii) Annoyed
- (iii) Happy

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