



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 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				
2				
3				
4				
5				
6				
IOM				
GRÁD				

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

ROUGH WORK

SECTION A – MELODY COMPOSITION (40 marks)

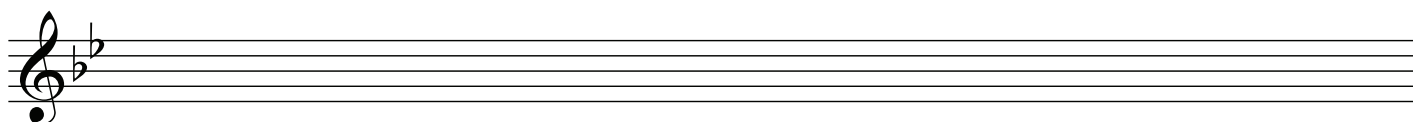
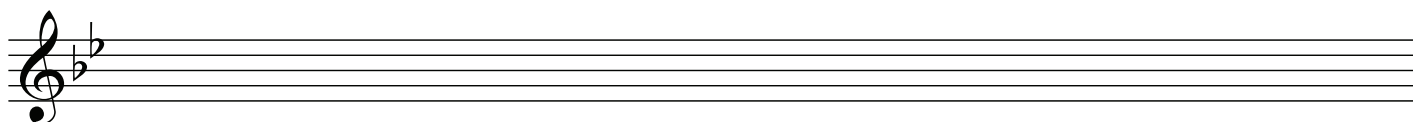
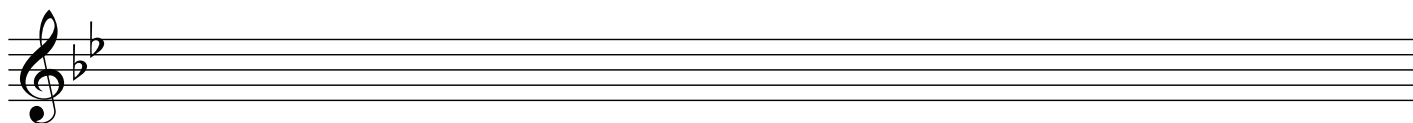
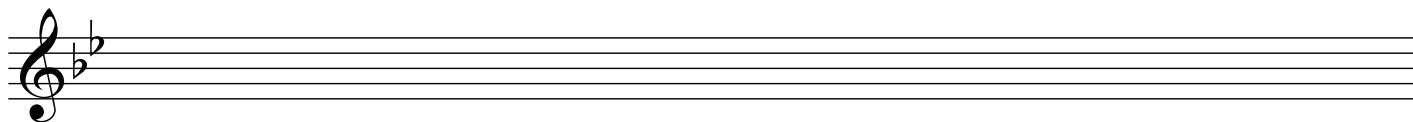
Answer ONE QUESTION ONLY in this section: Q1 or Q2 or Q3

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

Andante



Q.2 SETTING MUSIC TO A GIVEN TEXT

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

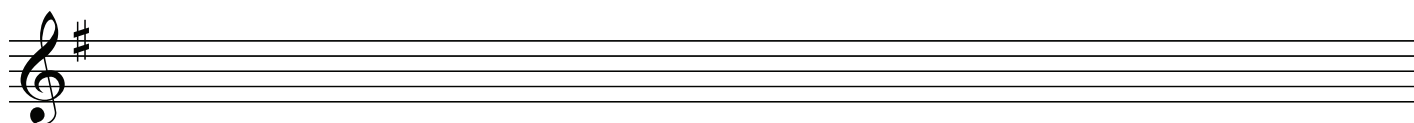
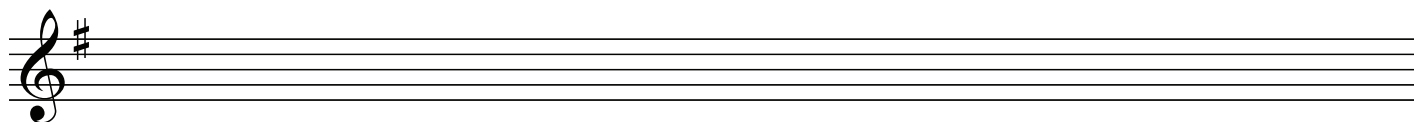
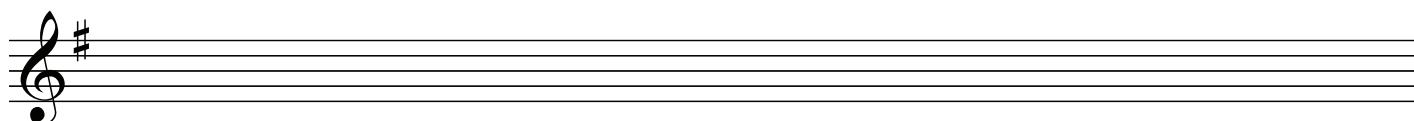
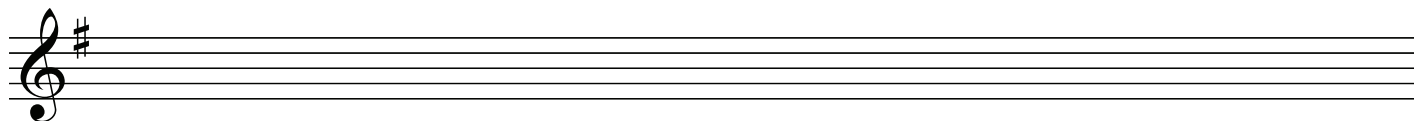
I saw their starved lips in the gloam,
With horrid warning gaped wide,
And I awoke and found me here,
On the cold hill's side.

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.

Adagio

I saw__ their star - ved__ lips__ in the gloam,__



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

The opening phrase of a gigue is given below.

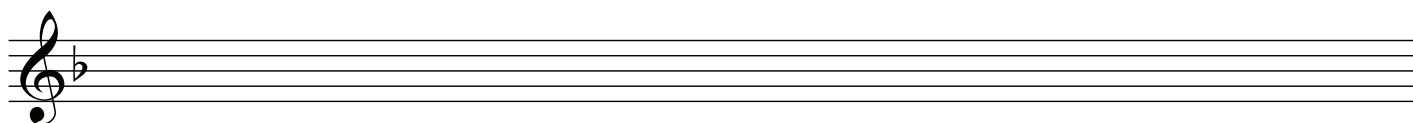
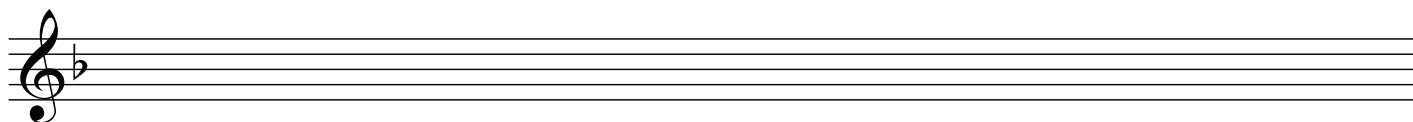
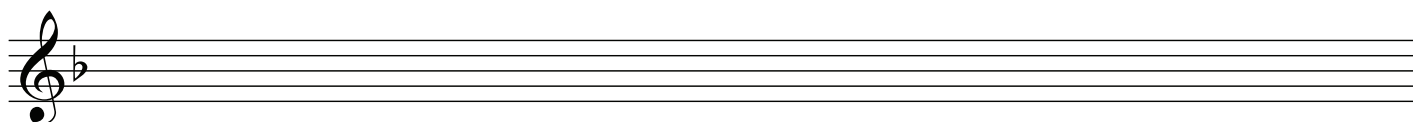
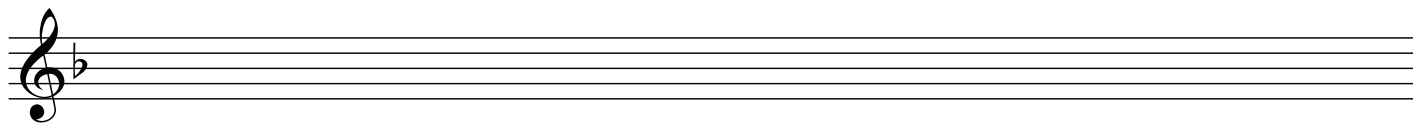
- Continue the given opening to make a 16-bar melody.
- Use the form AA¹ BB¹.
- Add appropriate performing directions (phrasing and dynamics) to the melody.
- Choose a suitable instrument for your melody from the following list:

☐ violin

☐ trumpet

☐ oboe

☐ descant recorder



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

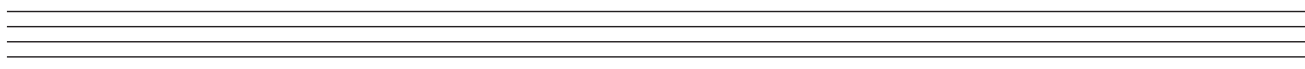
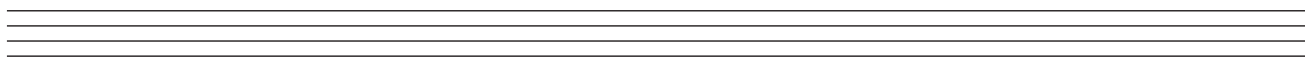
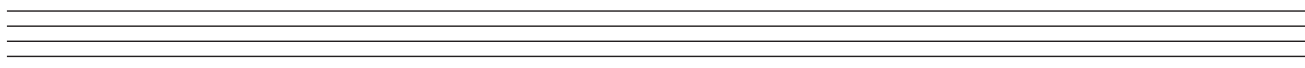
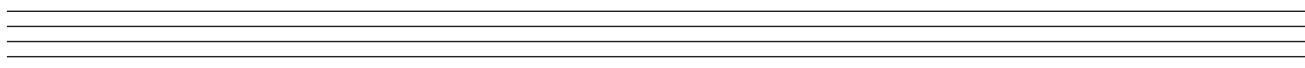
PREPARATORY WORK

- 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 A \flat F	D \flat B \flat G	E C A \flat				B \flat G E
Chord symbol	Fm	Gdim	A \flat aug				E \dim
Roman numeral	i	ii	III	iv	V	VI	vii

i ii [III] iv V VI [vii]

ROUGH WORK

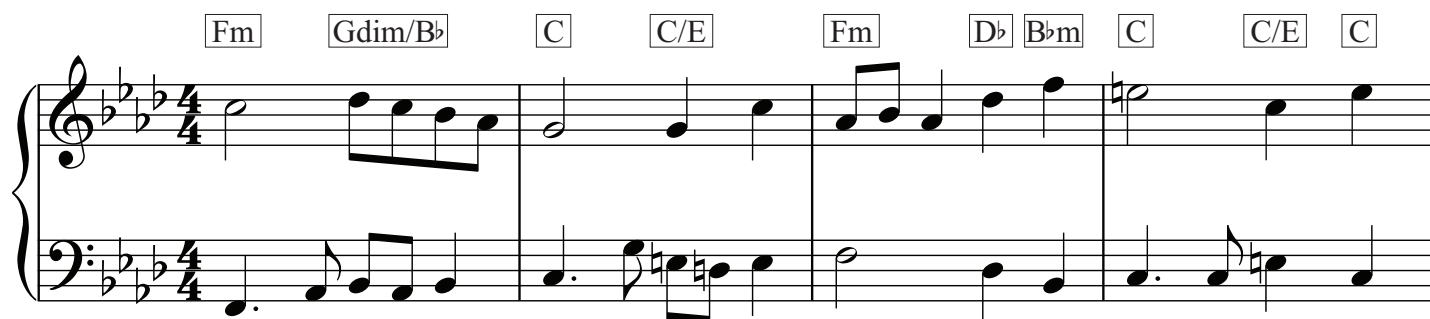


B				
BQ				
MEL				

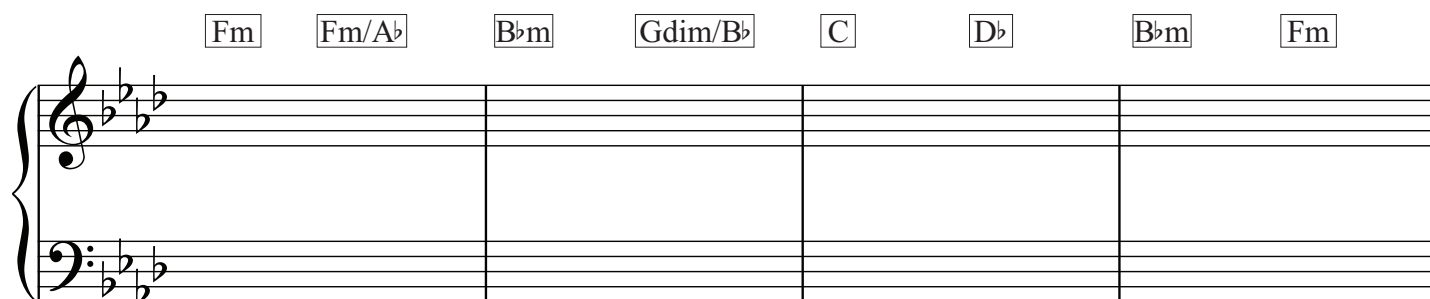
• Study the piece of music below.

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

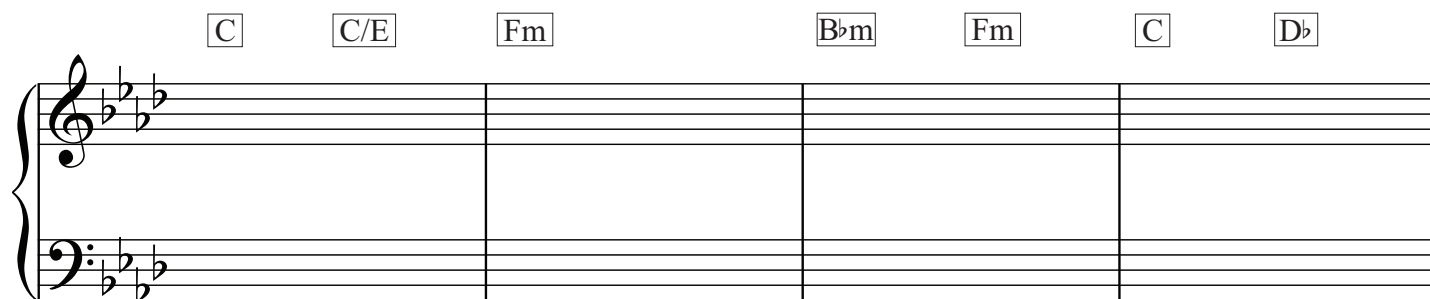
Chords: Fm Gdim/B \flat C C/E Fm D \flat B \flat m C C/E C



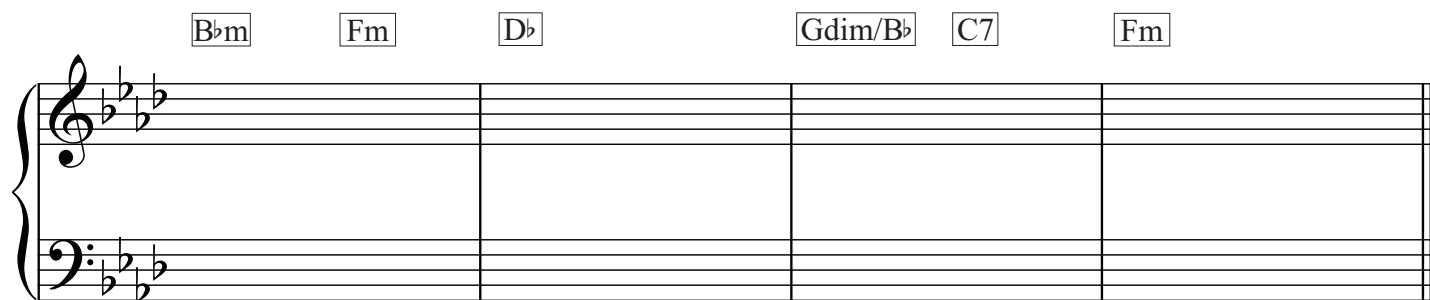
Chords: Fm Fm/A \flat B \flat m Gdim/B \flat C D \flat B \flat m Fm



Chords: C C/E Fm B \flat m Fm C D \flat



Chords: B \flat m Fm D \flat Gdim/B \flat C7 Fm



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

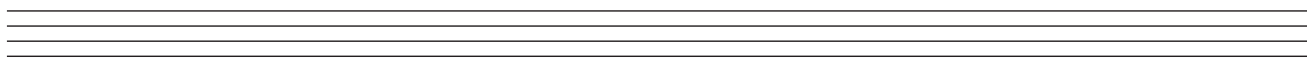
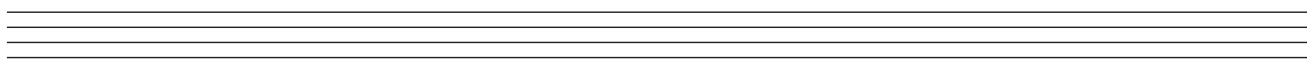
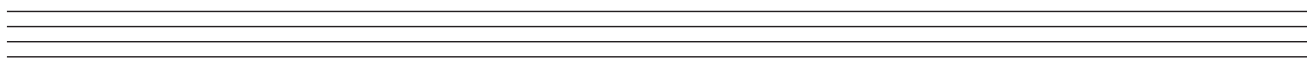
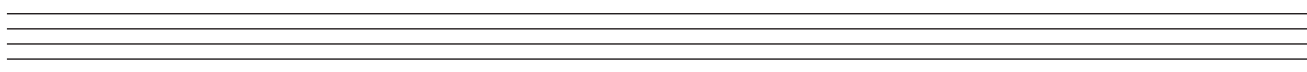
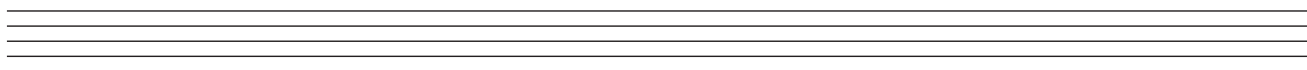
PREPARATORY WORK

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

Notes of chord	E \flat C A \flat		G E \flat C				D \flat B \flat G
Chord symbol	A \flat		Cm				Gdim
Roman numeral	I	ii	iii	IV	V	vi	vii

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.

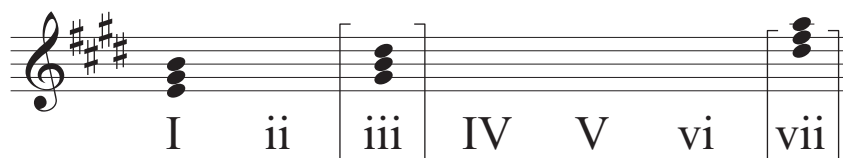
The musical score is in 4/4 time and the key of A-flat major (three flats). It consists of five systems, each with a grand staff (treble and bass clef). The first system is fully written with a melody in the treble and a bass line in the bass. Above the first measure of the first system are chord boxes: I (Ab) above the treble and V (Eb) above the bass. Above the second measure are Vb (Eb/G) and I (Ab). The subsequent four systems have empty boxes above the treble staff for chord notation. The melody continues across all systems, and the bass line is mostly empty for the student to complete.

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

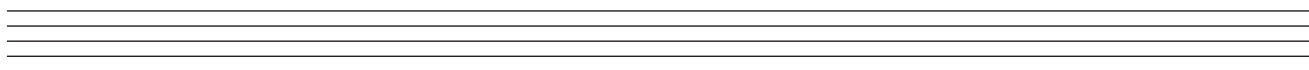
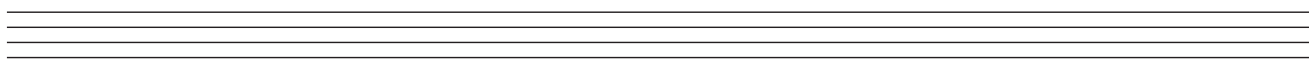
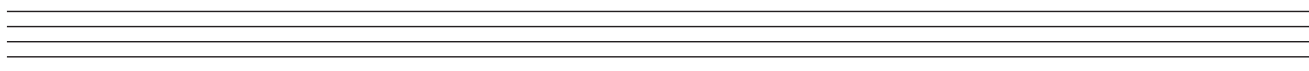
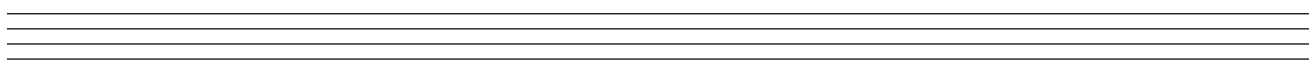
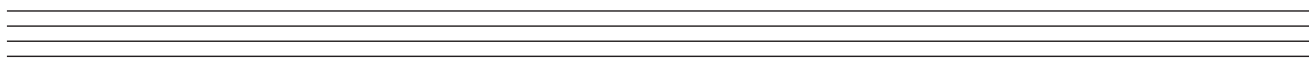
PREPARATORY WORK

- 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 G# E		D# B G#				A F# 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.

Chord symbols for the first system:

I	ii	V7	I	ii	V
E	F#m	B7	E	F#m	B

Descant

Melody

--	--	--	--	--	--

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ROUGH WORK

ROUGH WORK

ROUGH WORK

ROUGH WORK

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2014. M53

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 IONAIID
(Centre Stamp)

Móriomlán
na marcanna

DON SCRÚDAITHEOIR

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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Handwriting practice lines consisting of 24 horizontal dashed lines.

Handwriting practice lines consisting of 24 horizontal dashed lines.

Handwriting practice lines consisting of 24 horizontal dashed lines.

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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 IONAIÐ
(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 the first movement of *Piano Concerto in A major K488* by Mozart.

- Each excerpt will be played THREE times. There is a twenty second gap between each playing of the music in this question.
- Answer the questions on page 3.

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

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

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

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

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

Excerpt 1

- (i) From which section of the movement is this excerpt taken? _____
- (ii) The opening bars of this excerpt feature an *Alberti Bass*.
Explain, with reference to the music heard in this excerpt.

- (iii) This excerpt begins with piano only. In which bar are more instruments added? _____
These instruments are
☐ strings only ☐ strings and woodwind ☐ strings and brass
- (iv) Identify the cadence at the end of the excerpt. _____

Excerpt 2

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

Excerpt 3

- (i) From which section of the movement is this excerpt taken? _____
- (ii) Which **two** of the following can be heard in this excerpt?
☐ pedal note ☐ *pizzicato* ☐ triplets
☐ trills ☐ imitation ☐ tremolo
- (iii) Describe **one** way in which the music played by the soloist contrasts with the music played by the orchestra in this excerpt.

- (iv) Identify and describe the form of this movement.
Form _____
Description _____

Q. 2 An excerpt from *When I'm Sixty Four* by John Lennon and Paul McCartney will be played THREE times.

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

Line 1	When I get older losing my hair, many years from now
Line 2	Will you still be sending me a valentine, birthday greetings, bottle of wine
Line 3	If I'd been out till quarter to three, would you lock the door?
Line 4	Will you still need me, will you still feed me, when I'm sixty-four?
Line 5	Ooh _____ You'll be older too
Line 6	Ah _____ And if you say the word, I could stay with you.

- Answer the following questions:

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

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

1. _____ 2. _____ 3. _____

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

1. _____

2. _____

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



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

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

Style _____

Description _____

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.

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 uilleann pipes. Refer to a performer of this instrument in your answer and comment on their performing style.

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

This image shows a full page of white paper with horizontal dashed lines, typical of primary-ruled notebook paper. The lines are evenly spaced and run across the entire width of the page. There are no margins, text, or other markings present.

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

- Each excerpt will be played **THREE** times.
- There is a twenty second gap between each playing of the music in this question.
- Answer the questions on each excerpt.

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

- The outline score of the verse is printed below.

1 2 3 4 X

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

5 6 7 8

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

9 10 11 12

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

13 14 15 16 17

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

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

☐ ☐ ☐

- (iii) In bars 13–14 the bass line consists of
- ☐ repeated notes ☐ an arpeggio ☐ chromatic movement
- (iv) Describe **one** feature of jazz music heard in this excerpt.

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?



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

Handwriting practice lines consisting of 25 horizontal dashed lines.

ROUGH WORK

Handwriting practice lines consisting of 25 horizontal dashed lines.

ROUGH WORK

ROUGH WORK

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**COIMISIÚN NA SCRÚDITHE 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

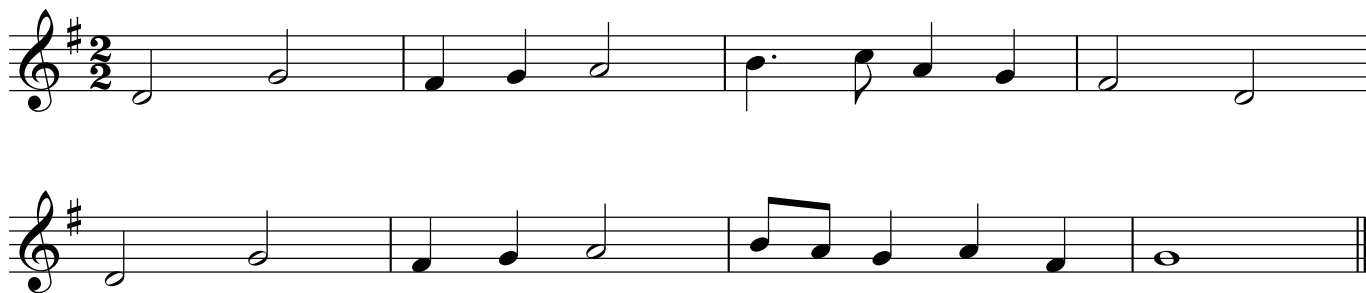
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LEATHANACH BÁN

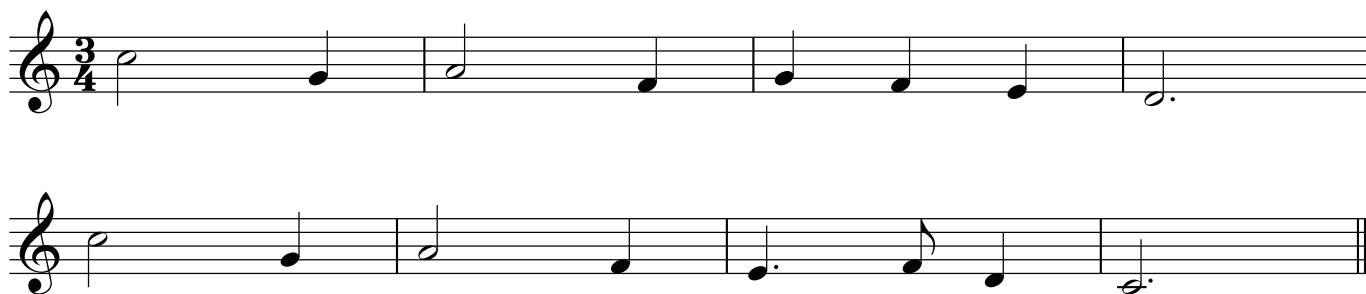
CLUASTRIALACHA CUIMHNE (AL) AURAL MEMORY TESTS (HL)

RITHIM / RHYTHM

1.



2.



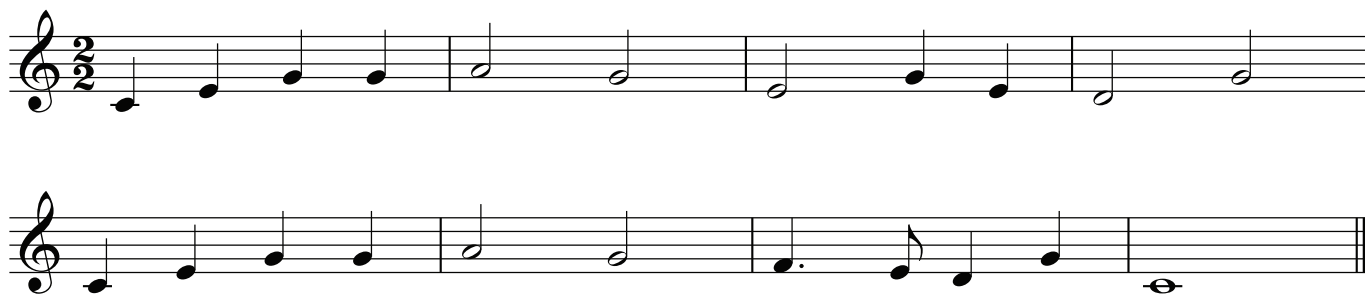
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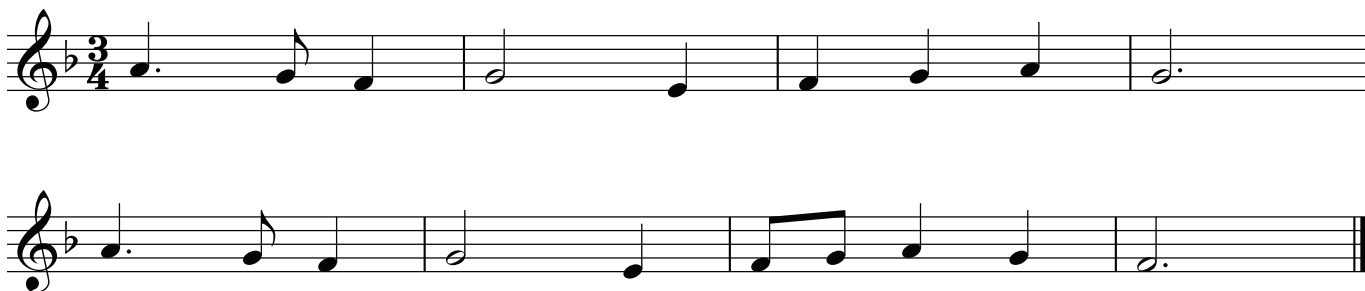
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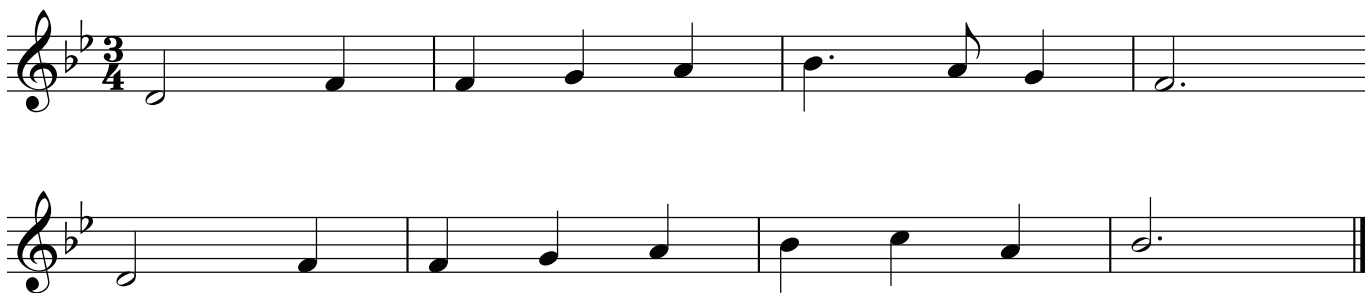
9.



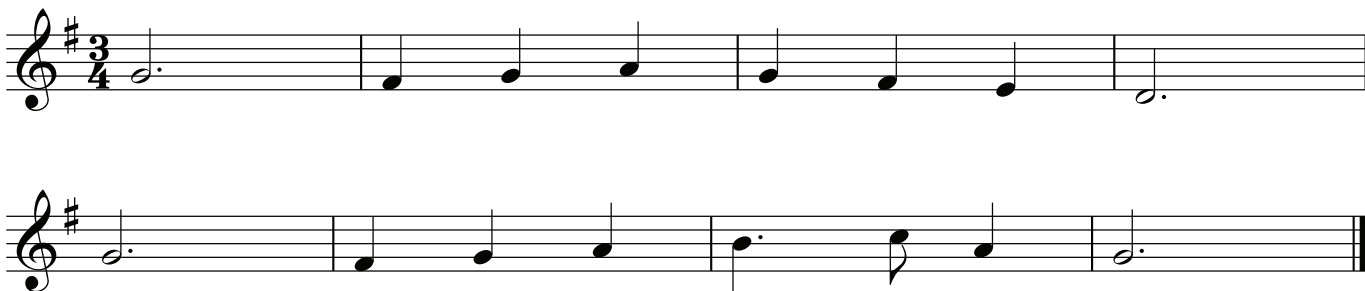
10.



11.



12.



CLUASTRIALACHA CUIMHNE (AL) AURAL MEMORY TESTS (HL)

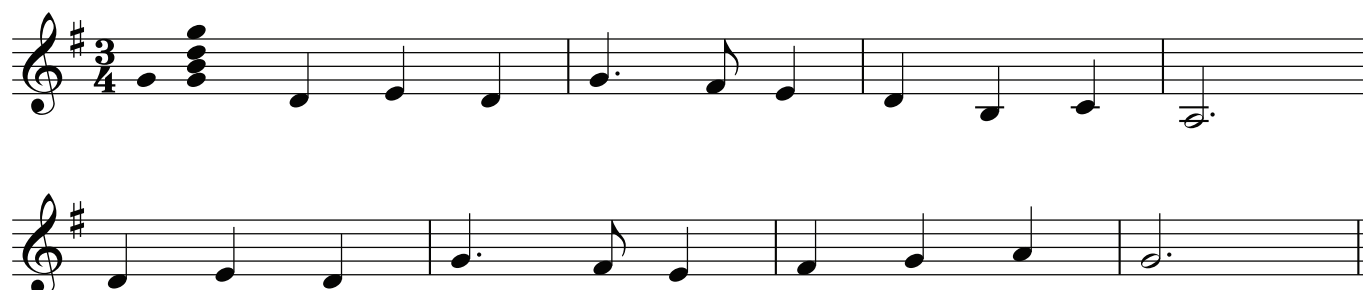
MELODY / SÉIS

1.

High Register / Ardréim



Medium Register / Meánréim

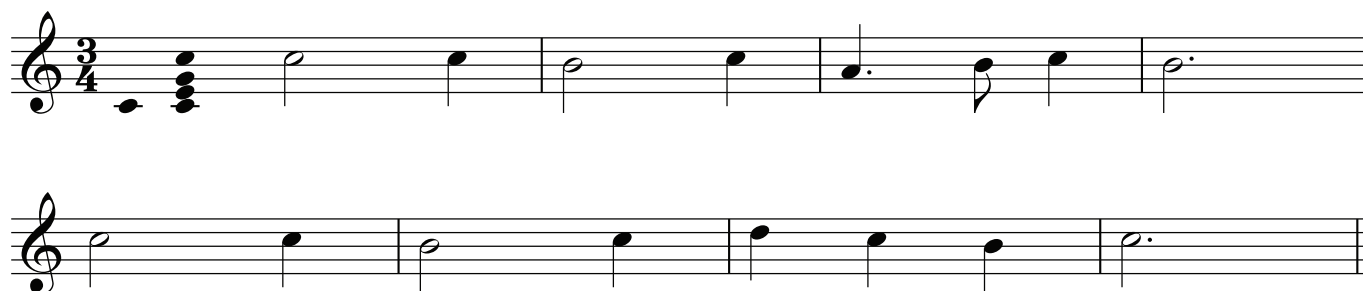


Low Register / Ísealréim



2.

High Register / Ardréim



[illegible]

The first system of the musical score is written on a single staff in treble clef with a key signature of one flat (B-flat). The melody begins with a whole note chord consisting of G4, A4, and B-flat4. This is followed by a sequence of eighth notes: G4, A4, B-flat4, A4, G4, F4, E4, and D4. The system concludes with a quarter note G4.

[illegible]

AMHARCTHRIALACHA (AL) SIGHT TESTS (HL)

1. **Moderato** **High Register / Ardréim**

Moderato **Medium Register / Meánréim**

Moderato **Medium Register / Meánréim**

Moderato **Low Register / Ísealréim**

2.

High Register / Ardréim

Moderato

Two staves of music in treble clef, key of D major (two sharps), and 3/4 time. The first staff starts with a piano (*p*) dynamic and features a crescendo. The second staff starts with a mezzo-forte (*mf*) dynamic and features a decrescendo ending in piano (*p*).

Medium Register / Meánréim

Moderato

Two staves of music in treble clef, key of D major (two sharps), and 3/4 time. The first staff starts with a piano (*p*) dynamic and features a crescendo. The second staff starts with a mezzo-forte (*mf*) dynamic and features a decrescendo ending in piano (*p*).

Medium Register / Meánréim

Moderato

Two staves of music in alto clef (C4), key of D major (two sharps), and 3/4 time. The first staff starts with a piano (*p*) dynamic and features a crescendo. The second staff starts with a mezzo-forte (*mf*) dynamic and features a decrescendo ending in piano (*p*).

Low Register / Ísealréim

Moderato

Two staves of music in bass clef, key of D major (two sharps), and 3/4 time. The first staff starts with a piano (*p*) dynamic and features a crescendo. The second staff starts with a mezzo-forte (*mf*) dynamic and features a decrescendo ending in piano (*p*).

3.

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

4.

Moderato**High Register / Ardréim**

p

mf

Moderato**Medium Register / Meánréim**

p

mf

Moderato**Medium Register / Meánréim**

p

mf

Moderato**Low Register / Ísealréim**

p

mf

5.

Moderato

High Register / Ardréim

Two staves of music in treble clef, key of D major (two sharps), and 3/4 time. The first staff starts with a piano (*p*) dynamic and ends with a decrescendo hairpin. The second staff starts with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic.

Moderato

Medium Register / Meánréim

Two staves of music in treble clef, key of D major (two sharps), and 3/4 time. The first staff starts with a piano (*p*) dynamic and ends with a decrescendo hairpin. The second staff starts with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic.

Moderato

Medium Register / Meánréim

Two staves of music in alto clef (C4 on the middle line), key of D major (two sharps), and 3/4 time. The first staff starts with a piano (*p*) dynamic and ends with a decrescendo hairpin. The second staff starts with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic.

Moderato

Low Register / Ísealréim

Two staves of music in bass clef, key of D major (two sharps), and 3/4 time. The first staff starts with a piano (*p*) dynamic and ends with a decrescendo hairpin. The second staff starts with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic.

6. **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*

AMHARCTHRIALACHA (AL) SIGHT TESTS (HL)

VOICE / GUTH

1. Moderato

High Register / Ardréim

mf *f* *mf*

Moderato

Medium Register / Meánréim

mf *f* *mf*

Moderato

Low Register / Ísealréim

mf *f* *mf*

2. Moderato

High Register / Ardréim

p *mf* *p*

Moderato

Medium Register / Meánréim

Two staves of music in treble clef, key of D major (one sharp), 3/4 time. The first staff starts with a piano (*p*) dynamic. The second staff includes a crescendo hairpin leading to a mezzo-forte (*mf*) dynamic, followed by a decrescendo hairpin leading back to a piano (*p*) dynamic.

Moderato

Low Register / Ísealréim

Two staves of music in bass clef, key of B-flat major (two flats), 3/4 time. The first staff starts with a piano (*p*) dynamic. The second staff includes a crescendo hairpin leading to a mezzo-forte (*mf*) dynamic, followed by a decrescendo hairpin leading back to a piano (*p*) dynamic.

3.

Moderato

High Register / Ardréim

Two staves of music in treble clef, key of D major (one sharp), 2/2 time. The first staff starts with a mezzo-piano (*mp*) dynamic. The second staff starts with a mezzo-forte (*mf*) dynamic and includes a decrescendo hairpin leading to a piano (*p*) dynamic.

Moderato

Medium Register / Meánréim

Two staves of music in treble clef, key of B-flat major (two flats), 2/2 time. The first staff starts with a mezzo-piano (*mp*) dynamic. The second staff starts with a mezzo-forte (*mf*) dynamic and includes a decrescendo hairpin leading to a piano (*p*) dynamic.

Moderato

Low Register / Ísealréim

mp

mf *p*

4. Moderato

High Register / Ardréim

mp

p

Moderato

Medium Register / Meánréim

mp

p

Moderato

Low Register / Ísealréim

mp

p

AMHARCTHRIALACHA (AL) SIGHT TESTS (HL)

RITHIM / RHYTHM

1.

Moderato



2.

Moderato



3.

Moderato



4.

Moderato



5.

Moderato



6.

Moderato



7.

Moderato



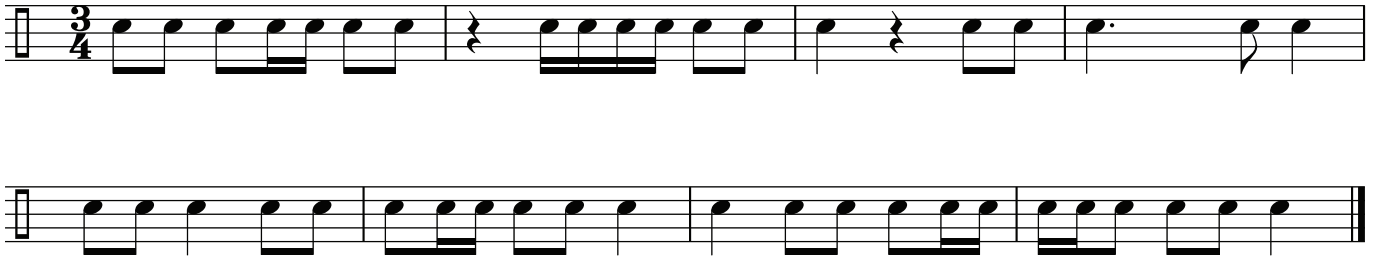
8.

Moderato



9.

Moderato



10.

Moderato



Classical Guitar / Giotár Clasaiceach

Moderato

mp

mf

p

Rhythm Guitar / Giotár Rithimeach

1. Moderato

mf

f

mp

G D Em C Am D D⁷

Em G Bm G D D⁷ G

2. Moderato

mp

mf

mp

Am Dm E F Dm E

Am F C Am Dm E⁷ Am

3. Moderato

mf

f

p

D Bm G Em G A A⁷

Bm G D Em G A⁷ D

Snare-drum / Sreangdhruma

Moderato

tr

mf *f* *ff* *mf* *mp* *pp*

Kettle-drums / Citealdrumaí

Moderato

tr

mp *f* *mf* *p*

Drum Kit / Seit Drumai

BASS DRUM SNARE HI TOM MID TOM FLOOR TOM RIDE CYMBAL HI-HAT CRASH CYMBAL

Moderato

Electronic Keyboard / Méarchlár Leictreonach

Moderato

D Em A Bm

Em Bm G A⁷ D

Accordion /Cairdín

Moderato

The musical score is written for a 3/4 time signature. It consists of two systems, each with four measures. The first system shows a melody in the treble clef and a bass line in the bass clef. The second system continues the melody and bass line, ending with a double bar line.

System 1:

- Measure 1: Treble clef has a half note G4 and a quarter note A4. Bass clef has a half note G2 and a quarter note A2.
- Measure 2: Treble clef has a half note B4 and a quarter note C5. Bass clef has a half note G2 and a quarter note A2.
- Measure 3: Treble clef has a half note D5 and a quarter note E5. Bass clef has a half note G2 and a quarter note A2.
- Measure 4: Treble clef has a half note F5 and a quarter note G5. Bass clef has a half note G2 and a quarter note A2.

System 2:

- Measure 1: Treble clef has a half note A4 and a quarter note B4. Bass clef has a half note G2 and a quarter note A2.
- Measure 2: Treble clef has a half note C5 and a quarter note D5. Bass clef has a half note G2 and a quarter note A2.
- Measure 3: Treble clef has a half note E5 and a quarter note F5. Bass clef has a half note G2 and a quarter note A2.
- Measure 4: Treble clef has a half note G5 and a quarter note A5. Bass clef has a half note G2 and a quarter note A2.

Piano /Pianó

1. Moderato

Exercise 1 is in B-flat major (two flats) and 3/4 time. It consists of two systems of four measures each. The first system begins with a mezzo-piano (*mp*) dynamic. The melody in the right hand features a half note followed by a quarter note, with a slur over the first two measures and a crescendo hairpin in the last. The bass line consists of quarter notes, with a slur over the first two measures. The second system begins with a mezzo-forte (*mf*) dynamic. The melody continues with a half note and a quarter note, with a slur over the first two measures and a crescendo hairpin in the last. The bass line continues with quarter notes, with a slur over the first two measures. The exercise concludes with a mezzo-piano (*mp*) dynamic in the final measure of the second system.

2. Moderato

Exercise 2 is in D major (two sharps) and 2/4 time. It consists of two systems of four measures each. The first system begins with a piano (*p*) dynamic. The melody in the right hand features a half note, with a slur over the first two measures and a crescendo hairpin in the last. The bass line consists of quarter notes, with a slur over the first two measures. The second system begins with a mezzo-forte (*mf*) dynamic. The melody continues with a half note, with a slur over the first two measures and a crescendo hairpin in the last. The bass line continues with quarter notes, with a slur over the first two measures. The exercise concludes with a mezzo-piano (*mp*) dynamic in the final measure of the second system.

3. **Moderato**

First system of exercise 3, measures 1-4. The key signature has one sharp (F#) and the time signature is 3/4. The piece is marked *mf*. The melody in the treble clef consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4. The bass line consists of half notes: F#3, A3, B3, C4, D4, E4, F#4. A crescendo hairpin is shown over the final two measures.

Second system of exercise 3, measures 5-8. The melody continues with quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4. The bass line continues with half notes: E4, D4, C4, B3, A3, G3, F#3, E3. The piece is marked *f* at the start and *mp* at the end. A crescendo hairpin is shown over measures 6-7.

4. **Moderato**

First system of exercise 4, measures 1-4. The key signature has one sharp (F#) and the time signature is 2/4. The piece is marked *mp*. The melody in the treble clef consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4. The bass line consists of quarter notes: F#3, A3, B3, C4, D4, E4, F#4, G4. A crescendo hairpin is shown over the final two measures.

Second system of exercise 4, measures 5-8. The melody continues with quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4. The bass line continues with quarter notes: E4, D4, C4, B3, A3, G3, F#3, E3. The piece is marked *mf* at the start and *mp* at the end. A crescendo hairpin is shown over measures 6-7.

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

Moderato

First system of the musical score for Concert Harp and Irish Harp in C, Moderato. The score is written for two staves: Treble and Bass. The time signature is 3/4. The key signature is C major. The first measure starts with a *mf* dynamic marking. The Treble staff contains a series of chords and single notes, while the Bass staff contains a series of chords and single notes.

Second system of the musical score for Concert Harp and Irish Harp in C, Moderato. The score is written for two staves: Treble and Bass. The time signature is 3/4. The key signature is C major. The Treble staff contains a series of chords and single notes, while the Bass staff contains a series of chords and single notes.

Cruit Ghaelach in Eb / Irish Harp in Eb

Moderato

First system of the musical score for Cruit Ghaelach in Eb / Irish Harp in Eb, Moderato. The score is written for two staves: Treble and Bass. The time signature is 3/4. The key signature is Eb major (three flats). The first measure starts with a *mf* dynamic marking. The Treble staff contains a series of chords and single notes, while the Bass staff contains a series of chords and single notes.

Second system of the musical score for Cruit Ghaelach in Eb / Irish Harp in Eb, Moderato. The score is written for two staves: Treble and Bass. The time signature is 3/4. The key signature is Eb major (three flats). The Treble staff contains a series of chords and single notes, while the Bass staff contains a series of chords and single notes.

Cruit Ghaelach in Ab / Irish Harp in Ab

Moderato

First system of the Cruit Ghaelach score. It consists of a grand staff with a treble and bass clef. The key signature is three flats (Ab, Bb, Eb) and the time signature is 3/4. The tempo is Moderato. The first measure has a *mf* dynamic marking. The melody is in the treble clef, and the bass clef provides a simple harmonic accompaniment.

Second system of the Cruit Ghaelach score. It continues the melody and accompaniment from the first system. The melody features some triplets and ends with a repeat sign.

Orgán / Organ

Moderato

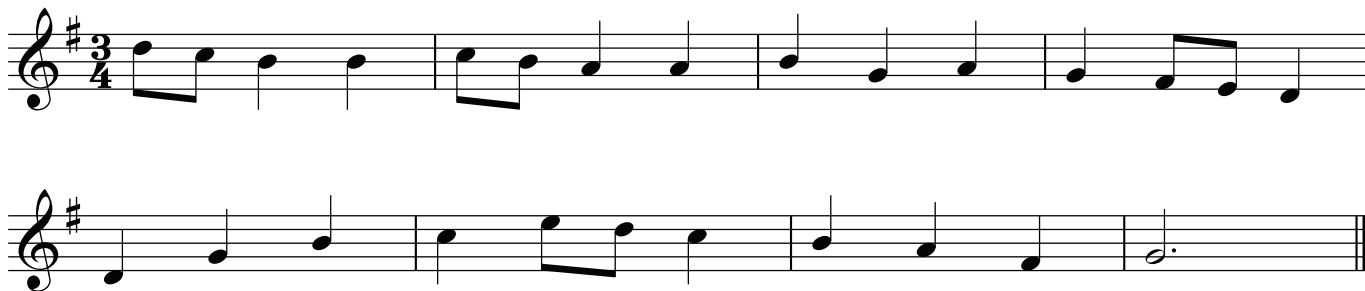
First system of the Orgán score. It consists of a grand staff with a treble and bass clef. The key signature is two sharps (F#, C#) and the time signature is 3/4. The tempo is Moderato. The first measure has a *mf* dynamic marking. The melody is in the treble clef, and the bass clef provides a simple harmonic accompaniment.

Second system of the Orgán score. It continues the melody and accompaniment from the first system. The melody features some triplets and ends with a repeat sign.

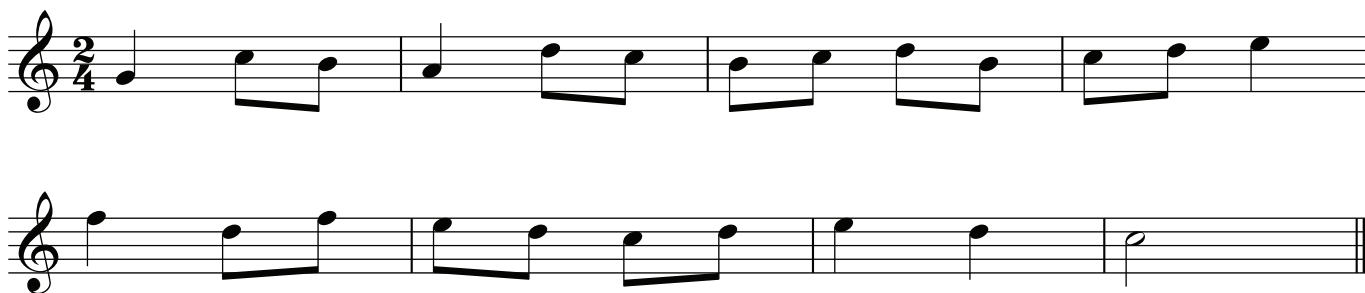
TOBCHUMADH (AL) IMPROVISATION (HL)

SÉISEACH / MELODIC

1.

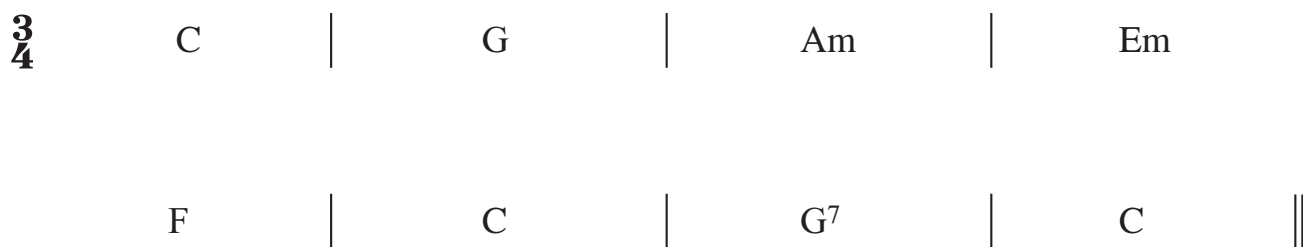


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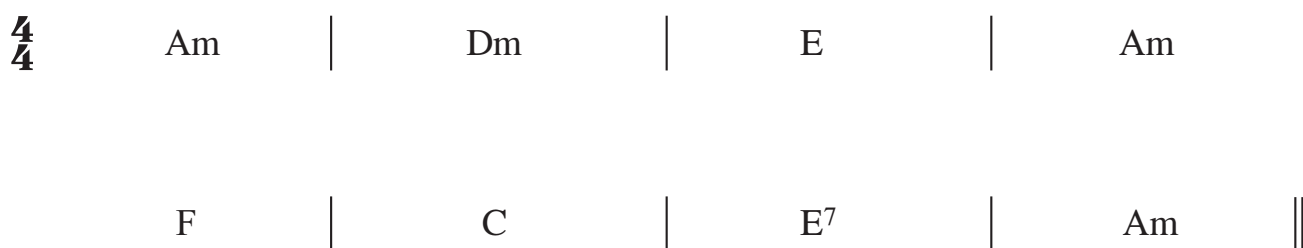


ARMÓNACH / HARMONIC

1.



2.



RITHIMEACH / RHYTHMIC

1.

Moderato

Exercise 1 is a rhythmic exercise in 3/4 time, key of D major (two sharps). It consists of two systems of staves. Each system has a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth and quarter notes. The bass staff contains a rhythmic pattern of eighth notes marked with 'x' and quarter notes. The first system ends with a double bar line, and the second system ends with a final double bar line.

2.

Moderato

Exercise 2 is a rhythmic exercise in 2/4 time, key of B minor (two flats). It consists of two systems of staves. Each system has a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth and quarter notes. The bass staff contains a rhythmic pattern of eighth notes marked with 'x' and quarter notes. The first system ends with a double bar line, and the second system ends with a final double bar line.

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

The first system of the musical score is in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of a vocal line and a piano accompaniment. The vocal line has four measures of whole rests. The piano accompaniment begins with a mezzo-piano (*mp*) dynamic. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes, both spanning the first two measures. The melody continues in the next two measures.

The second system continues the musical score. The vocal line begins with a mezzo-piano (*mp*) dynamic and a half note rest, followed by the lyrics "Mon - day's child is fair____ of face." The piano accompaniment continues with the same melodic and harmonic patterns as the first system, with the right hand playing eighth notes and the left hand playing a bass line of eighth notes.

The third system of the musical score features a mezzo-forte (*mf*) dynamic. The vocal line begins with a half note rest, followed by the lyrics "Tues - day's child is full of grace.____". The piano accompaniment continues with the same melodic and harmonic patterns, with the right hand playing eighth notes and the left hand playing a bass line of eighth notes. The word "cantabile" is written below the piano part.

f

Wednes - day's is bur - dened with, bur - dened with

mp **Rit.** *p*

woe. Thurs - day's child has

Meno mosso

far, so far to go: to go.

Meno mosso

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LEATHANACH BÁN