

**Coimisiún na Scrúduithe Stáit**

State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2015

WRITE YOUR EXAMINATION NUMBER HERE **MUSIC – ORDINARY LEVEL****COMPOSING (100 marks)****THURSDAY 18 JUNE – AFTERNOON 3.15–4.45**

CENTRE STAMP

FOR THE EXAMINER

Total marks

INSTRUCTIONS TO CANDIDATES

- ☐ *Write your examination number in the box above.*
- ☐ *Answer the questions in the spaces provided in this answer book.*
- ☐ *Use the blank staves throughout the answer book for roughwork.*

QUESTION	MARK			
1				
2				
3				
4				
5				
6				
TOTAL				
GRADE				

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

Answer (a) *and* (b).

- (a) • 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 your melody from the following list:

☐ violin ☐ flute ☐ oboe ☐ trumpet

Moderato

The first system of musical notation is written on a single five-line staff. It begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 4/4. The melody consists of the following notes: a quarter note G4, an eighth note A4, a quarter note B-flat4, an eighth note A4, a quarter note G4, an eighth note F4, a quarter note E4, and a half note D4. The system concludes with a double bar line.

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 your melody from the following list:

 descant recorder trumpet violin clarinet

Allegretto

The image shows a musical score for a piece titled 'Allegretto'. The score is written on two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The first measure contains a quarter note on G4, followed by an eighth note on A4 and a quarter note on B4. The second measure contains a quarter note on C5, followed by an eighth note on B4 and a quarter note on A4. The third measure contains a quarter note on G4, followed by an eighth note on F#4 and a quarter note on E4. The bottom staff is empty, showing only a treble clef and a key signature of one sharp (F#).

(40)

Q.2 SETTING MUSIC TO A GIVEN TEXT

Answer (a) *and* (b).

Here is an extract from the poem *Auguries of Innocence* by William Blake.

God appears and God is Light
To those poor souls who dwell in Night,
But does a Human Form display
To those who dwell in realms of Day.

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

4/4

God ap - pears and God is ____ Light To

those poor souls who dwell in Night, But

does a Hu - man Form dis - play To

those who dwell in realms of Day.

- (b) • USING THIS RHYTHM, continue the opening below to make a melody of eight bars.
• End on the keynote, that is, doh.
• Write the words under the notes.
• Add appropriate phrasing and expression marks to the melody.

God ap - pears and God is ____ Light To

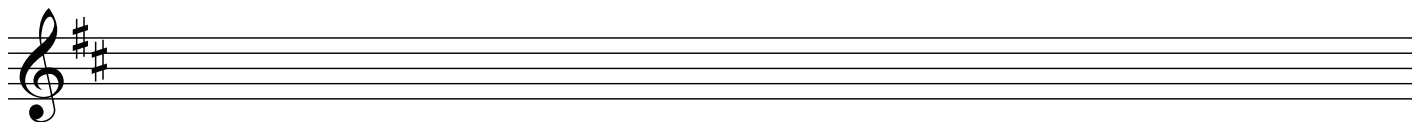
Q.3 COMPOSING TO A GIVEN DANCE RHYTHM OR METRE OR FORM

Answer (a) *and* (b).

- (a)
- Study this opening of a waltz.
 - 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 your melody from the following list:

☐ clarinet ☐ violin ☐ flute ☐ descant recorder

Moderato

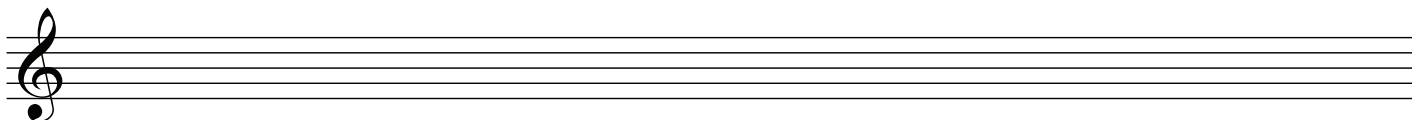
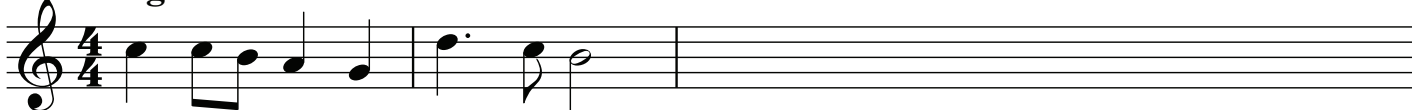


AND

- (b)
- Study this opening of a march.
 - 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 your melody from the following list:

☐ oboe ☐ trumpet ☐ violin ☐ horn

Allegretto



(40)

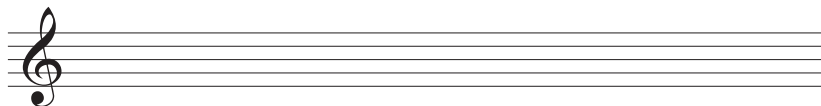
SECTION B – HARMONY (60 marks)

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

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

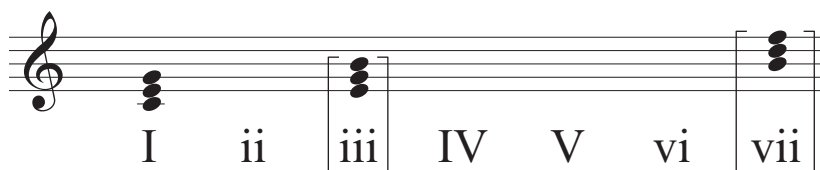
PREPARATORY WORK

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

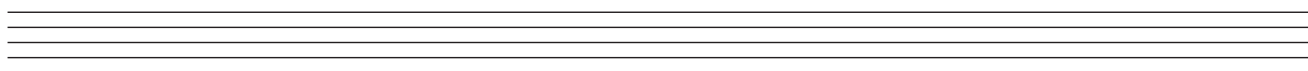
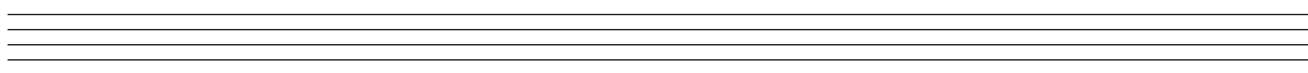
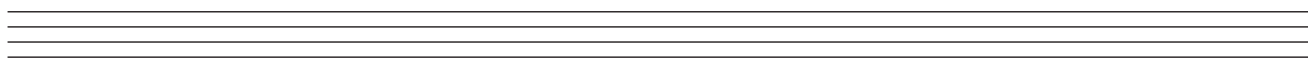


- Plot the chords available in this key (I, ii, IV, V and vi) either in the chord bank grid *or* on the stave below. The first chord is given.

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.
- Using the given rhythms, add melody and bass notes to complete each phrase with cadence and approach chords as follows:
 - At A, an IMPERFECT cadence with approach chord (vi—IV—V)
 - At B, a PLAGAL cadence with approach chord (vi—IV—I)
 - At C, an INTERRUPTED cadence with approach chord (IV—V—vi)
 - At D, a PERFECT cadence with approach chord (ii—V—I)

A

B

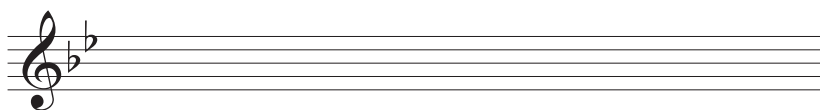
C

D

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

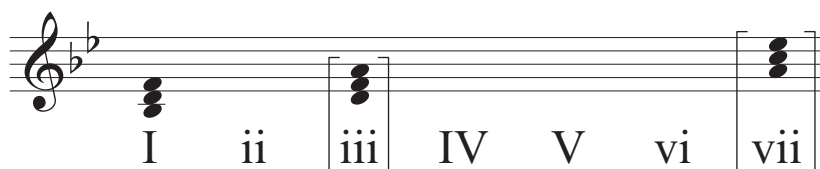
PREPARATORY WORK

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

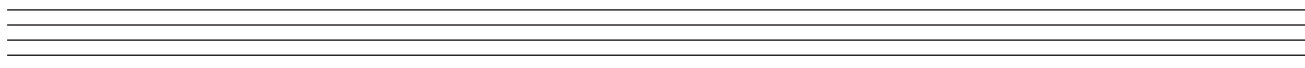
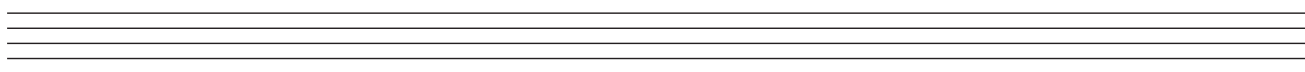
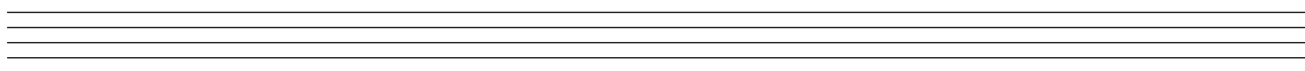


- Plot the chords available in this key (I, ii, IV, V and vi) either in the chord bank grid *or* on the stave below. The first chord is given.

Notes of chord	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.
- 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.
- Do not repeat the same chord in adjacent boxes.

A

B

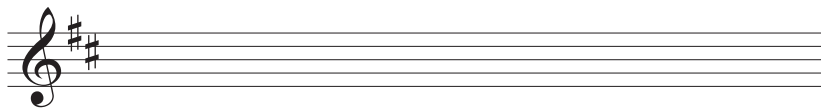
C

D

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

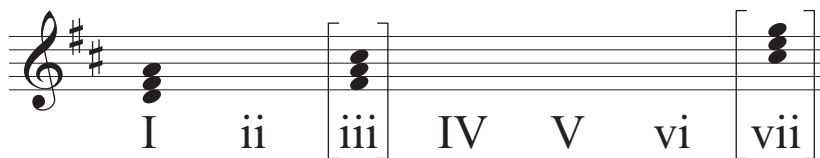
PREPARATORY WORK

- Write out the scale of D major on the staff below:

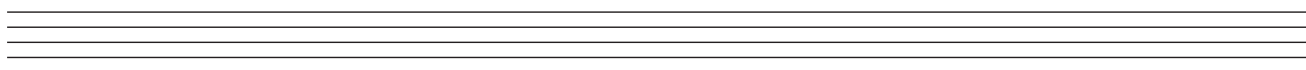
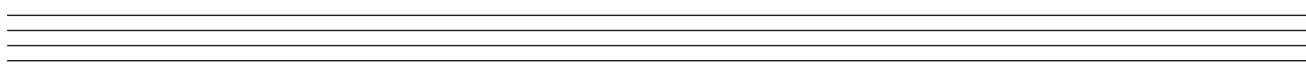
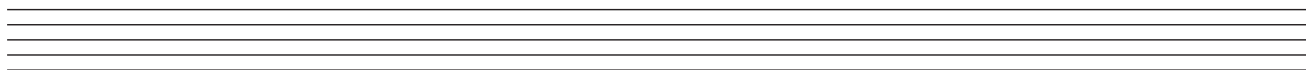


- Plot the chords available in this key (I, ii, IV, V and vi) either in the chord bank grid *or* on the staff below. The first chord is given.

Notes of chord	A F# D		C# A F#				G E C#
Chord symbol	D		F#m				C#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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**Coimisiún na Scrúduithe Stáit**

State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2015

WRITE YOUR EXAMINATION NUMBER HERE **MUSIC – ORDINARY LEVEL****LISTENING (100 marks)****THURSDAY 18 JUNE – AFTERNOON 1.30–3.00**

CENTRE STAMP

FOR THE EXAMINER

Total marks

INSTRUCTIONS TO CANDIDATES

- ☐ Write your examination number in the box above.
- ☐ Before the examination begins, listen carefully to the test excerpt. If you cannot hear the recording clearly, inform the Superintendent immediately.
- ☐ 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.	MARK			
1				
2				
3				
4				
5				
6				
TOTAL				
GRADE				

Q. 1 Three excerpts from *Seachanges with Danse Macabre* by Raymond Deane.

- 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. An outline score of the music in this excerpt is printed below.

Excerpt 1 is a musical score consisting of three staves. The first staff contains measures 1 through 6, the second staff contains measures 7 through 11, and the third staff contains measures 12 through 16. The music is written in treble clef with various time signatures (7/4, 3/4, 4/4, 5/4) and includes annotations such as '15ma' and '8va'.

Excerpt 2. An outline score of the music in this excerpt is printed below.

Excerpt 2 is a musical score consisting of two staves. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The music is written in treble clef with time signatures 5/4, 6/4, and 3/4.

Excerpt 3. The violin part of bars 1-6 of this excerpt is printed below.

Excerpt 3 is a musical score showing the violin part of bars 1 through 6. The music is written in treble clef with a 7/4 time signature and consists of continuous sixteenth-note patterns.

Excerpt 1

- (i) This excerpt is taken from
☐ the beginning of the work ☐ the middle of the work ☐ the end of the work
- (ii) The music in this excerpt is based on a
☐ 3-note cell ☐ 4-note cell ☐ 5-note cell

Explain. _____

- (iii) What mood is conveyed in the music heard in this excerpt? _____
Give one reason for your answer. _____

Excerpt 2

- (i) The missing time signature in bar 3 of the score is
☐ $\frac{3}{2}$ ☐ $\frac{3}{4}$ ☐ $\frac{3}{8}$
- (ii) Identify a percussion instrument playing in this excerpt. _____
- (iii) Which **one** of the following compositional techniques is used in this excerpt?
☐ augmentation ☐ canon ☐ subtraction

Explain. _____

Excerpt 3

- (i) Throughout this excerpt the violin plays two notes at the same time. This is called
☐ double stopping ☐ harmonics ☐ glissando
- (ii) In this excerpt, the piano plays
☐ broken chords ☐ sustained chords ☐ chord clusters

- (iii) Describe how Raymond Deane uses **one** of the following in *Seachanges with Danse Macabre*:
Ethnic instruments: _____

Totentanz: _____

Canon: _____

Q. 2 An excerpt from *Symphonie Fantastique* by Berlioz will be played THREE times.

- There is a twenty second gap between each playing of the music in this question.
- An outline score of bars 1–4 of the excerpt is printed below.



• Answer the following questions:

(i) What title does Berlioz give the movement from which this excerpt is taken?

(ii) The opening four bars of this excerpt are played by

☐ woodwind ☐ strings ☐ brass

(iii) In this excerpt, woodwind and brass instruments play

☐ ascending scales ☐ arpeggios ☐ repeated notes

(iv) The theme played by the solo instrument near the end of the excerpt is the

☐ waltz theme ☐ *idée fixe* theme ☐ march theme

Name the solo instrument playing this theme. -----

(v) Describe how this movement ends.

(10)

Q. 3 An excerpt from *Piano Concerto in A Major K488* by Mozart will be played **THREE** times.

- There is a twenty second gap between each playing of the music in this question.
- An outline score of the music in this excerpt is printed below.

The musical score consists of four staves, each containing measures 1 through 16. The key signature is A major (three sharps) and the time signature is 6/8. The melody includes various rhythmic patterns such as eighth notes, sixteenth notes, and dotted rhythms. A bracket labeled 'X' is placed over measures 10 and 11, indicating that the melody notes for these measures are missing and need to be identified from the options provided.

• Answer the following questions:

(i) From which movement of the concerto is this excerpt taken?

☐ movement one

☐ movement two

☐ movement three

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

☐

☐

☐

(iii) Which **TWO** of the following features are heard in the **melody** in this excerpt?

☐ trills

☐ triplets

☐ wide leaps

☐ dotted rhythm

☐ ascending scale

☐ pedal note

(iv) The music in this excerpt is played by the piano. In which bar are more instruments added?

Bar number: _____

(v) The cadence at the end of this excerpt is

☐ plagal

☐ imperfect

☐ perfect

Q. 4 An excerpt from *Sgt. Pepper's Lonely Hearts Club Band* by John Lennon & Paul McCartney will be played THREE times.

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

1. It was twenty years ago today
2. Sergeant Pepper taught the band to play.
3. They've been going in and out of style
4. But they're guaranteed to raise a smile.
5. So may I introduce to you
6. The act you've known for all these years
7. Sergeant Pepper's Lonely Hearts Club Band.

- Answer the following questions:

(i) In lines 1–2, the vocal melody

☐ moves mostly by step

☐ moves mostly by leap

☐ has repeated notes

(ii) In line 5, the pitch of the melody

☐ is lower than lines 1–4

☐ is higher than lines 1–4

☐ is the same as lines 1–4

(iii) Name the instrument which comes in after line 7.

Instrument: _____

(iv) What makes this excerpt sound like a live performance?

(v) Describe a recording technique used in this song.

(10)

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Q. 5 Irish Music

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

- Answer the questions on each excerpt.

Excerpt 1

(i) Name **one** instrument playing the melody. _____

(ii) The dance tune heard in this excerpt is

☐ a slip jig

☐ a hornpipe

☐ a reel

(iii) The time signature of this dance is

☐ $\frac{6}{8}$

☐ $\frac{4}{4}$

☐ $\frac{9}{8}$

(iv) A typical bar of rhythm associated with this dance is



Excerpt 2

(i) The form of the verse is

☐ AABB

☐ ABBA

☐ AABA

(ii) Which TWO of the following features can be heard in the accompaniment?

☐ block chords

☐ a drone

☐ a countermelody

☐ syncopation

☐ broken chords

☐ imitation

Excerpt 3

- (i) Name the instrument that plays the melody at the start of this excerpt.

Instrument: _____

- (ii) Name **one** instrument that plays the accompaniment in this excerpt.

Instrument: _____

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

Feature: _____

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

Feature: _____

- (v) This recording has been influenced by

☐ rock music ☐ classical music ☐ jazz music ☐ other type of music

Give a reason for your answer.

(25)

There is a twelve minute gap before the next question.

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

- 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 a piece of music by Brahms will be played THREE times.
- An outline score of bars 1–16 of the excerpt is printed below.

The musical score for Excerpt 1 consists of 16 bars in 2/2 time, treble clef. The notes are as follows:

- Bar 1: Quarter note G4, Quarter note A4
- Bar 2: Quarter note B4, Quarter note C5
- Bar 3: Quarter note D5, Quarter note E5
- Bar 4: Quarter note F5, Quarter note G5
- Bar 5: Quarter note G5, Quarter note F5
- Bar 6: Quarter note E5, Quarter note D5
- Bar 7: Quarter note C5, Quarter note B4
- Bar 8: Quarter note A4, Quarter note G4
- Bar 9: Quarter note F4, Quarter note E4
- Bar 10: Quarter note D4, Quarter note C4
- Bar 11: Quarter note B3, Quarter note A3
- Bar 12: Quarter note G3, Quarter note F3
- Bar 13: Quarter note E3, Quarter note D3
- Bar 14: Quarter note C3, Quarter note B2
- Bar 15: Quarter note A2, Quarter note G2
- Bar 16: Quarter note F2, Quarter note E2

- Insert the **three** missing melody notes at **X** on the score.
- The texture of the music in this excerpt is
☐ monophonic ☐ homophonic ☐ polyphonic
- State **one** way in which the dynamics change in this excerpt.

Excerpt 2

- An excerpt from a piece of music by Sibelius will be played THREE times.

- The opening melody is played by violins, flute and clarinet. Write down the order in which they are heard playing the melody.
 1. _____ 2. _____ 3. _____
- Which **one** of the following instrumental techniques is heard in the accompaniment?
☐ *pizzicato* ☐ *glissando* ☐ timpani roll
- This music is an example of
☐ a waltz ☐ a march ☐ a reel
- The metre of the music in this excerpt is
☐ 2 ☐ 3 ☐ 4

Excerpt 3

- An excerpt from a piece of music by Tchaikovsky will be played THREE times.

(i) The music in this excerpt is played by

☐ strings and brass

☐ strings and percussion

☐ a full orchestra

(ii) This music was composed to commemorate a victory in battle. Describe two ways in which Tchaikovsky illustrates this in the music heard in this excerpt.

1. -----

2. -----

(20)

You have three minutes to complete the examination paper.

[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 2015
LEAVING CERTIFICATE EXAMINATION 2015

MUSIC : ORDINARY LEVEL
CEOL : GNÁTHLEIBHÉAL

UNPREPARED TESTS
TRIALACHA gan ULLMHÚ

UNPREPARED TESTS

- | | |
|------------------------|----|
| • Aural Memory: Rhythm | 1 |
| • Aural memory: Melody | 4 |
| • Sight reading | 7 |
| • Improvisation | 24 |

CONDUCTING

- | | |
|----------------|----|
| • Unseen score | 26 |
|----------------|----|

TRIALACHA gan ULLMHÚ

- | | |
|-------------------------|----|
| • Cluaschuimhne: Rithim | 1 |
| • Cluaschuimhne: Séis | 4 |
| • Amharcléamh | 7 |
| • Tobchumadh | 24 |

STIÚRADH

- | | |
|----------------|----|
| Scór Anaithnid | 26 |
|----------------|----|

Faoi Rún Daingean / Strictly Confidential

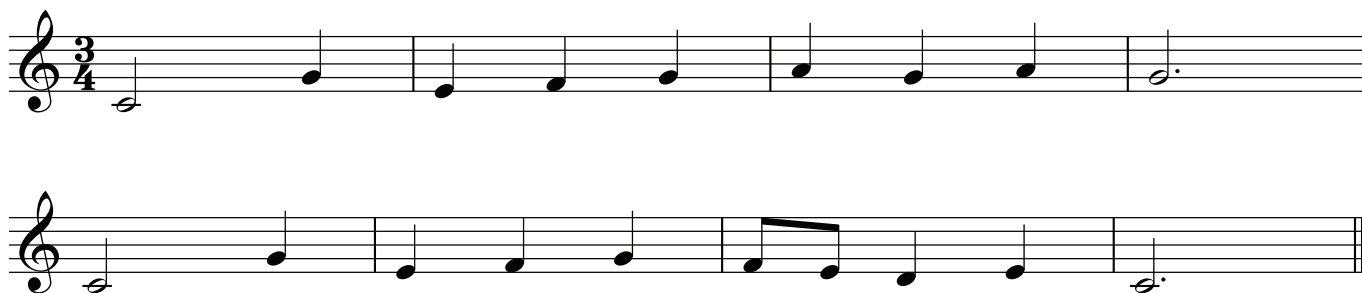
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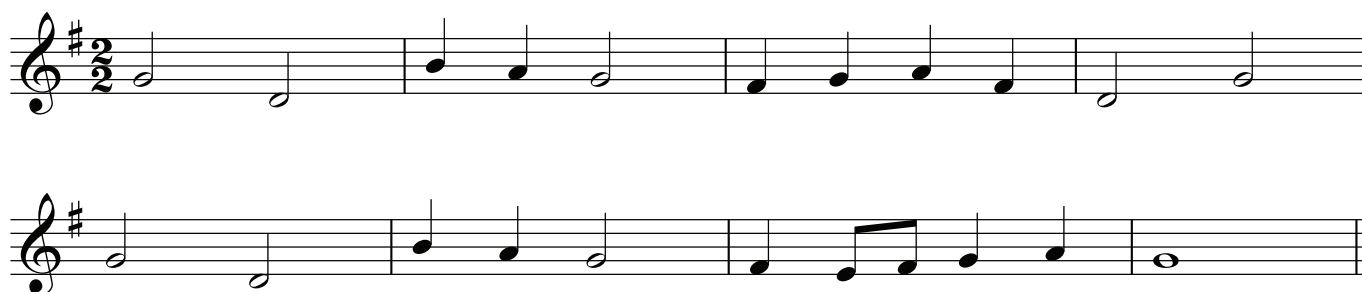
CLUASTRIALACHA CUIMHNE (GL) AURAL MEMORY TESTS (OL)

RITHIM / RHYTHM

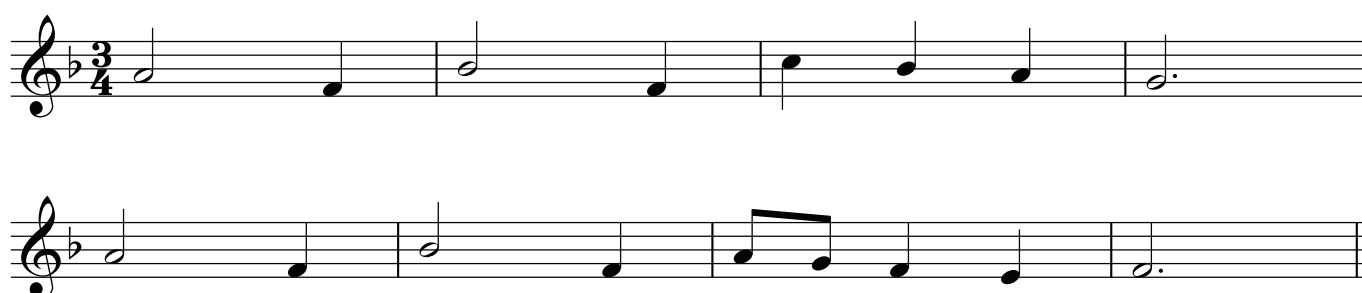
1.



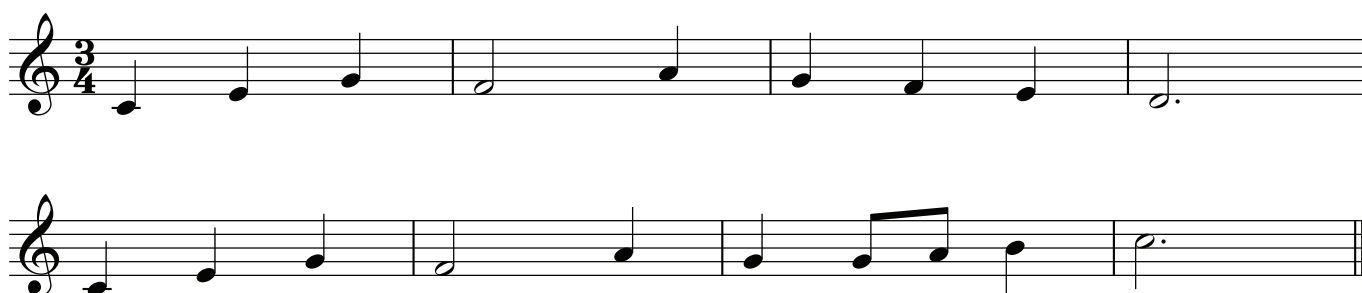
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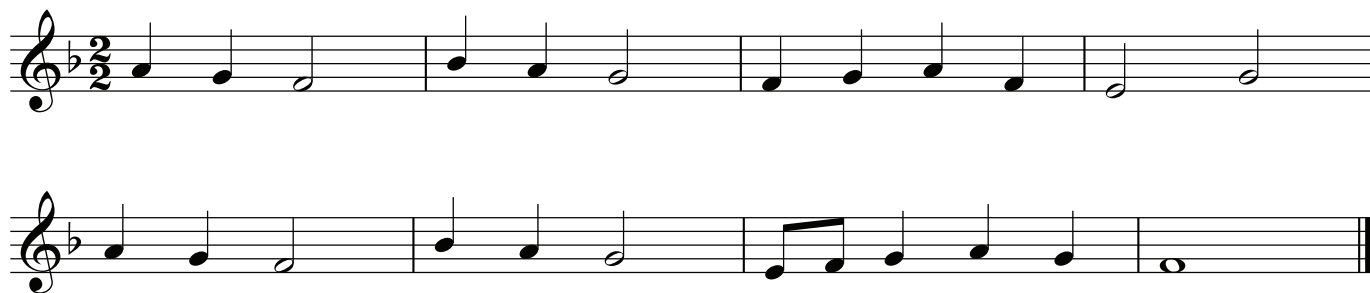
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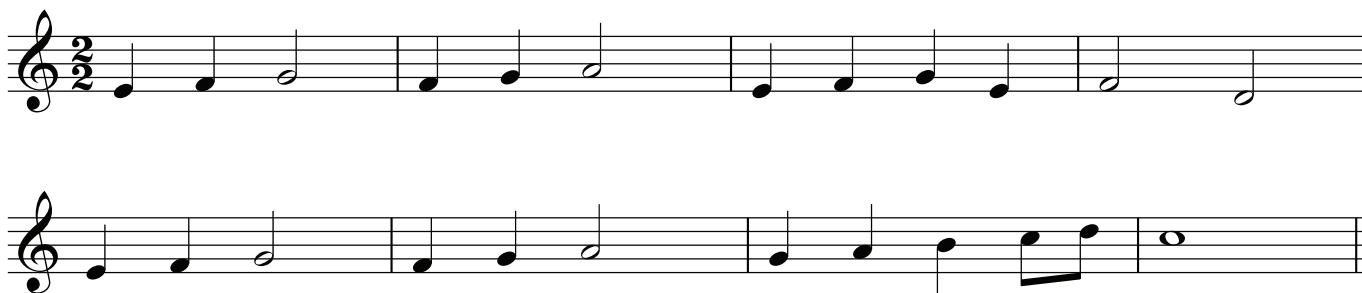
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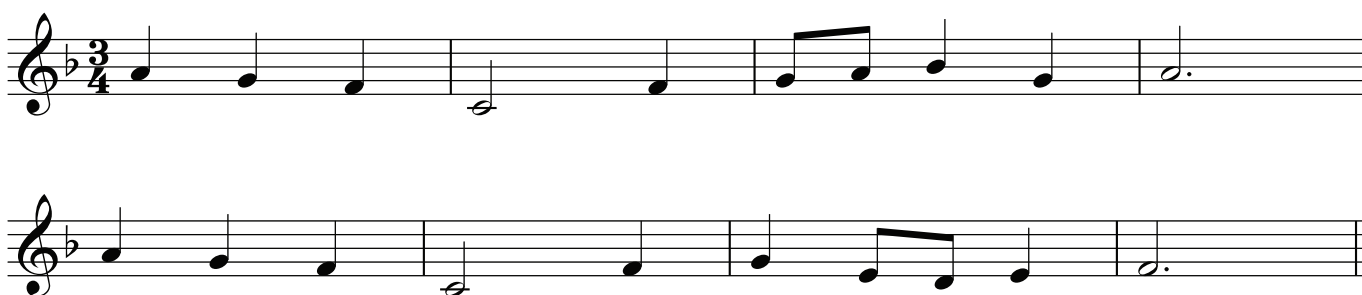
8.



9.



10.

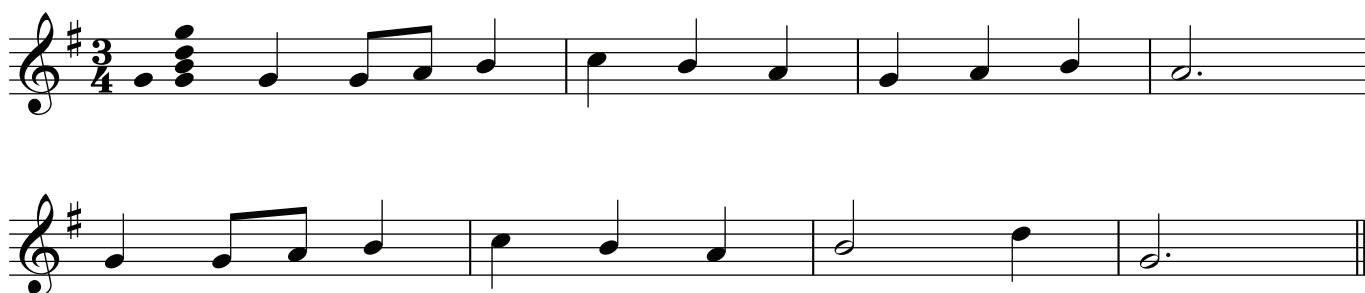


CLUASTRIALACHA CUIMHNE (GL) AURAL MEMORY TESTS (OL)

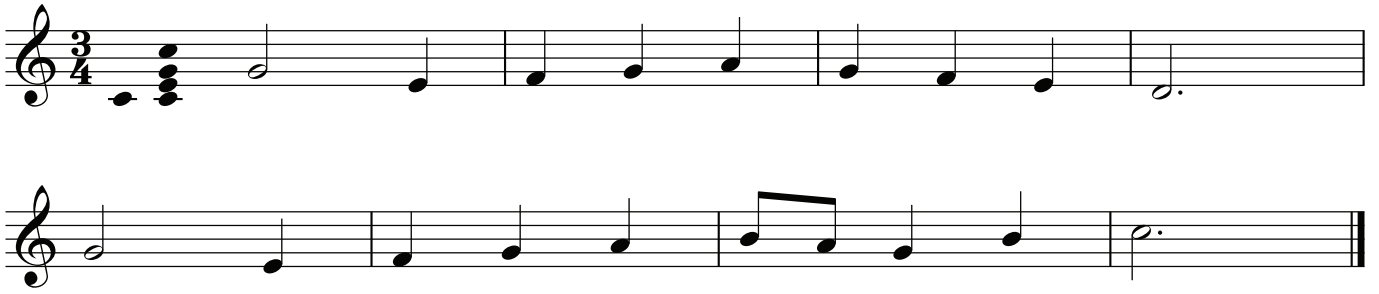
MELODY / SÉIS

1.

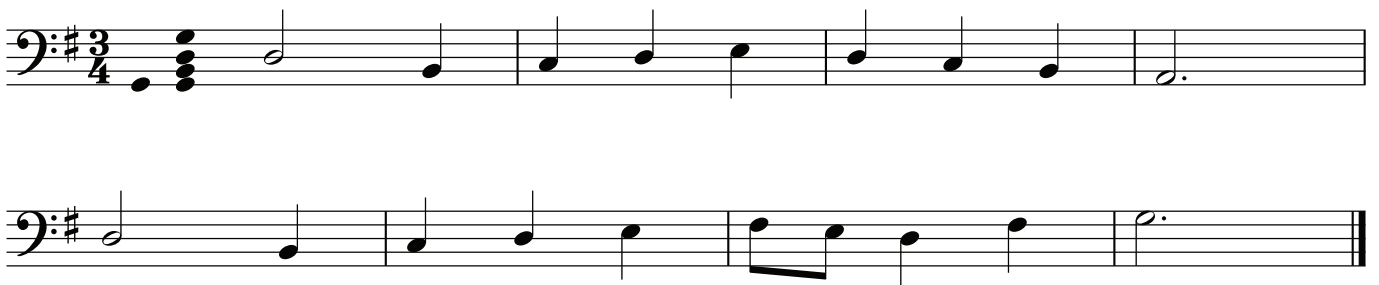
High Register / Ardréim



Medium Register / Meánréim



Low Register / Íscalréim



3.

High Register / Ardréim



Medium Register / Meánréim



Low Register / Ísealréim



4.

High Register / Ardréim



Medium Register / Meánréim



Low Register / Ísealréim



AMHARCTHRIALACHA (OL) SIGHT TESTS (GL)

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

mf *f*

Moderato **Medium Register / Meánréim**

mf *f*

Moderato **Medium Register / Meánréim**

mf *f*

Moderato **Low Register / Ísealréim**

mf *f*

2.

Moderato**High Register / Ardréim**

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

Moderato**Medium Register / Meánréim**

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

Moderato**Medium Register / Meánréim**

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

Moderato**Low Register / Ísealréim**

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

mf *mp*

Moderato **Medium Register / Meánréim**

mf *mp*

Moderato **Medium Register / Meánréim**

mf *mp*

Moderato **Low Register / Ísealréim**

mf *mp*

5.

Moderato**High Register / Ardréim**

Two staves of music in treble clef, key of D major (one sharp), 4/4 time. The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff ends with a forte (*f*) dynamic, indicated by a crescendo hairpin.

Moderato**Medium Register / Meánréim**

Two staves of music in treble clef, key of D major (one sharp), 4/4 time. The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff ends with a forte (*f*) dynamic, indicated by a crescendo hairpin.

Moderato**Medium Register / Meánréim**

Two staves of music in bass clef, key of D major (one sharp), 4/4 time. The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff ends with a forte (*f*) dynamic, indicated by a crescendo hairpin.

Moderato**Low Register / Ísealréim**

Two staves of music in bass clef, key of D major (one sharp), 4/4 time. The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff ends with a forte (*f*) dynamic, indicated by a crescendo hairpin.

6.

Moderato**High Register / Ardréim**

Two staves of music in treble clef, 3/4 time, key of C major. The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff ends with a mezzo-piano (*mp*) dynamic, indicated by a hairpin.

Moderato**Medium Register / Meánréim**

Two staves of music in treble clef, 3/4 time, key of D major (one sharp). The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff ends with a mezzo-piano (*mp*) dynamic, indicated by a hairpin.

Moderato**Medium Register / Meánréim**

Two staves of music in alto clef (C4), 3/4 time, key of D major (one sharp). The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff ends with a mezzo-piano (*mp*) dynamic, indicated by a hairpin.

Moderato**Low Register / Ísealréim**

Two staves of music in bass clef, 3/4 time, key of C major. The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff ends with a mezzo-piano (*mp*) dynamic, indicated by a hairpin.

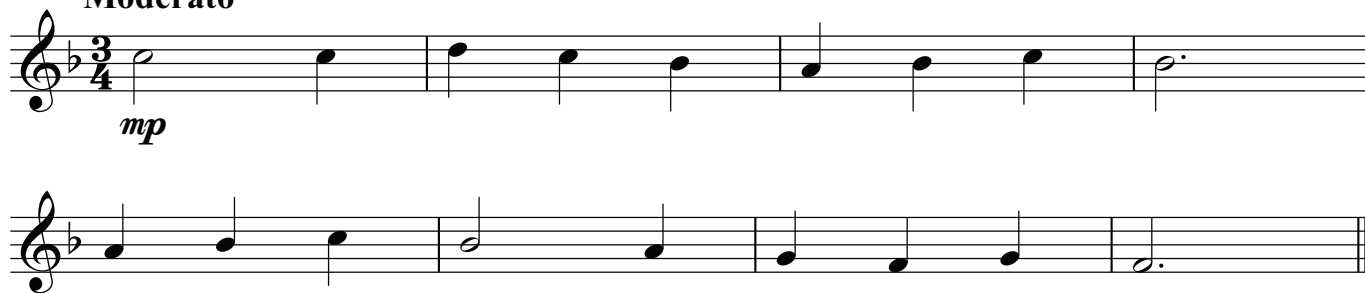
AMHARCTHRIALACHA (GL) SIGHT TESTS (OL)

VOICE / GUTH

1.

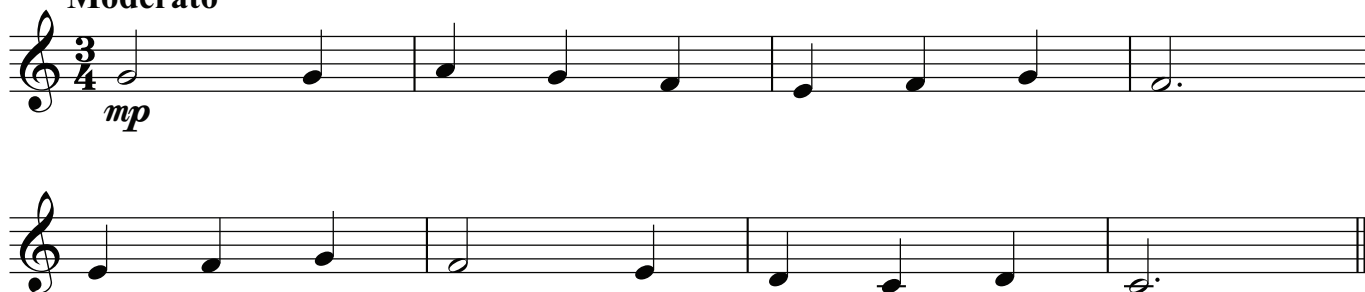
Moderato

High Register / Ardréim



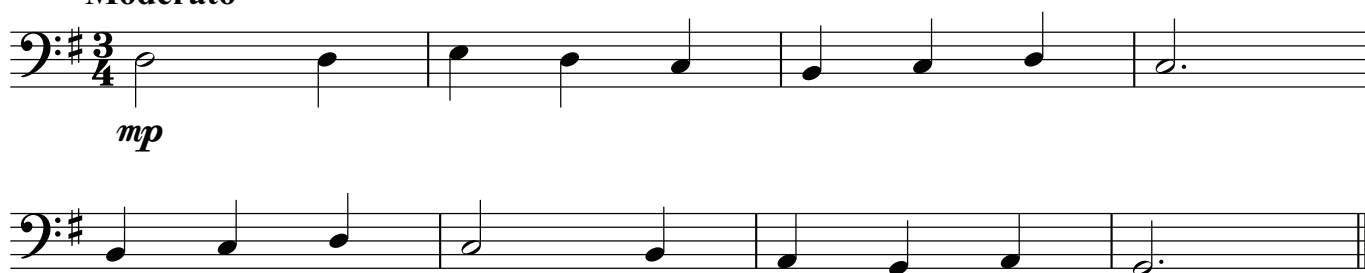
Moderato

Medium Register / Meánréim



Moderato

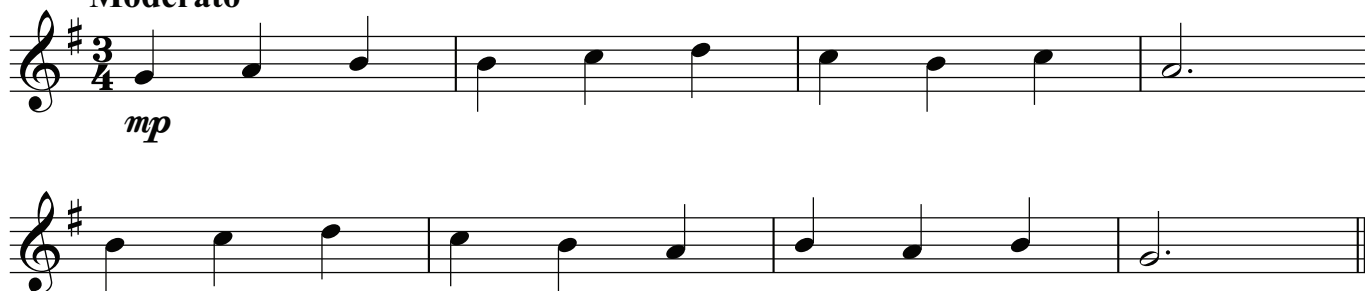
Low Register / Ísealréim

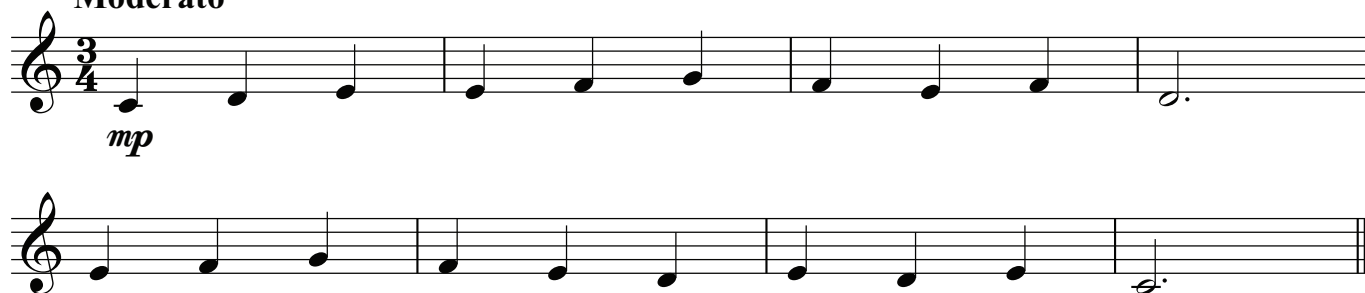
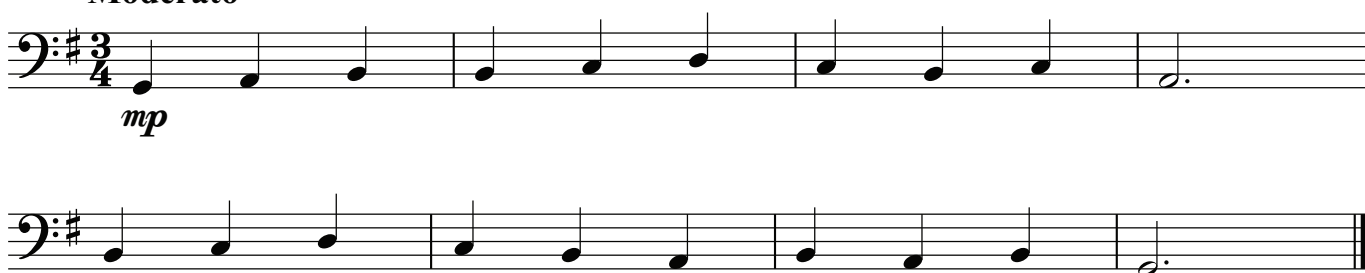
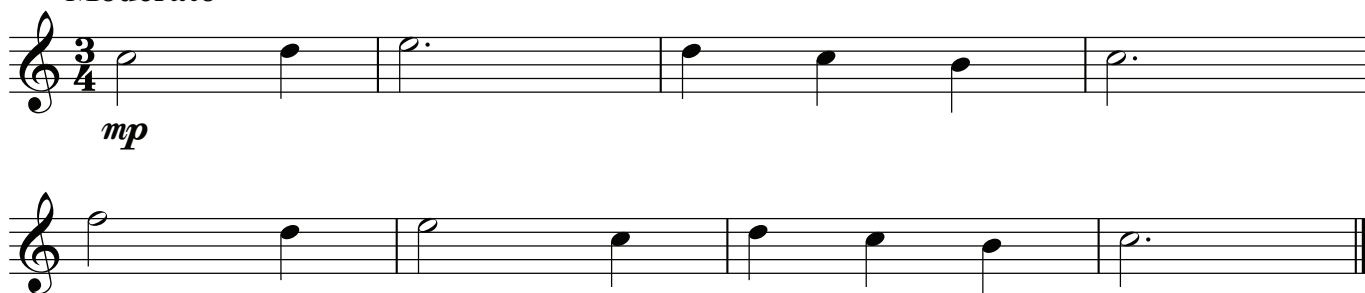
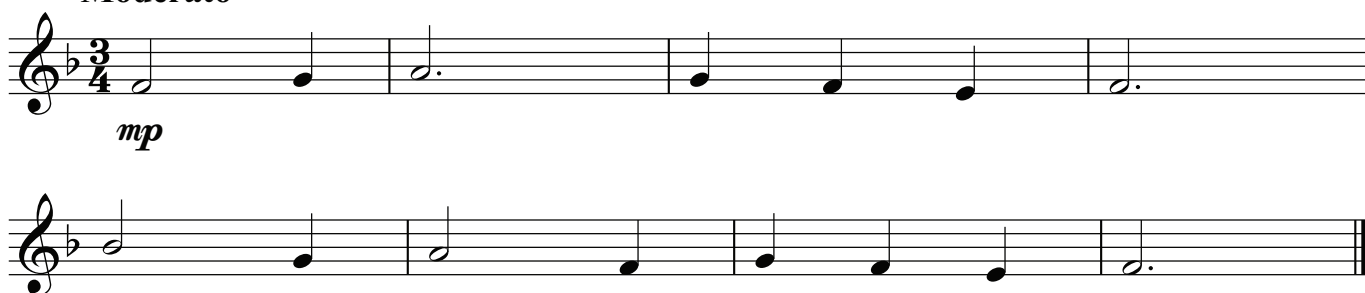


2.

Moderato

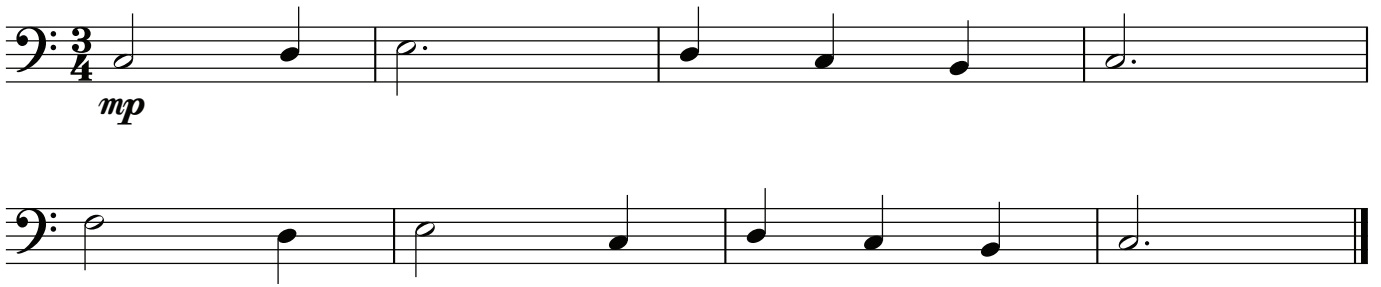
High Register / Ardréim



Moderato**Medium Register / Meánréim****Moderato****Low Register / Ísealréim****3. Moderato****High Register / Ardréim****Moderato****Medium Register / Meánréim**

Moderato

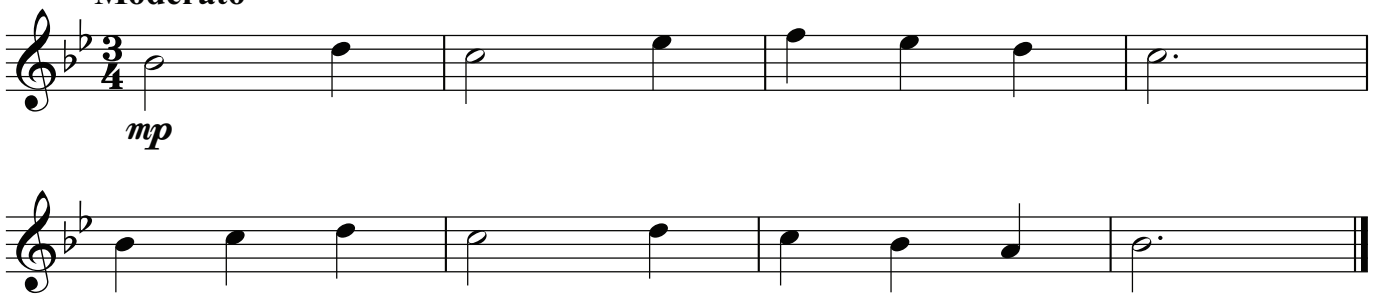
Low Register / Ísealréim



4.

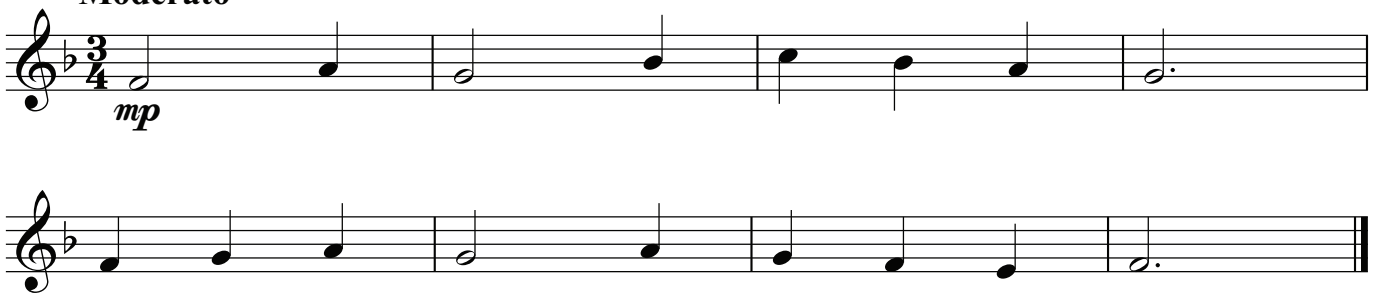
Moderato

High Register / Ardréim

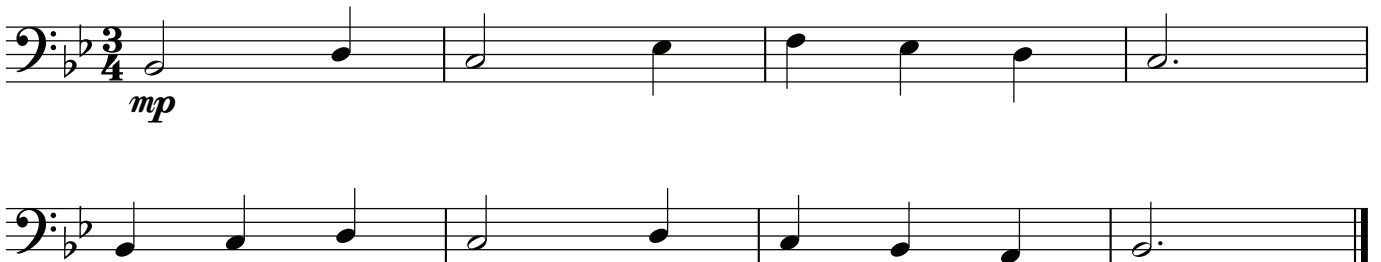


Moderato

Medium Register / Meánréim

**Moderato**

Low Register / Ísealréim

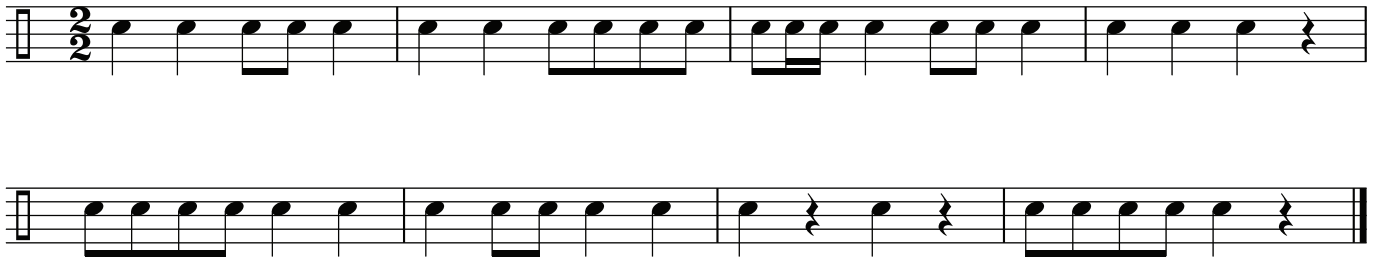


AMHARCTHRIALACHA (GL) SIGHT TESTS (OL)

RITHIM / RHYTHM

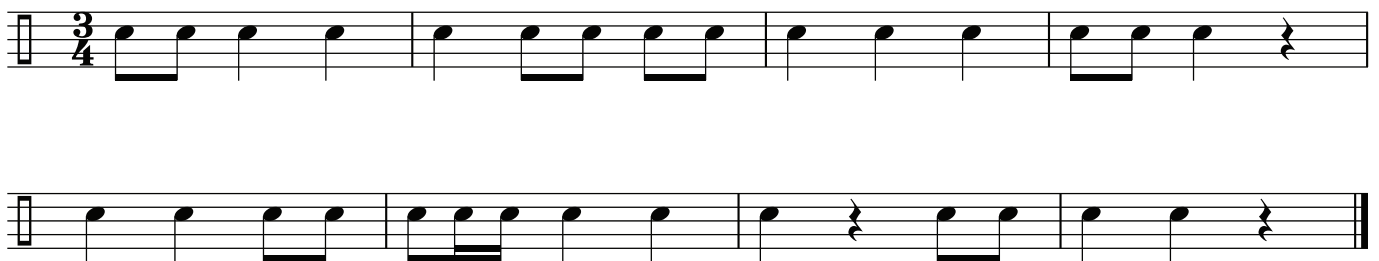
1.

Moderato



2.

Moderato



3.

Moderato



4.

Moderato

5.

Moderato



Classical Guitar / Giotár Clasaiceach

Moderato

Two staves of music in 3/4 time, key of D major. The first staff begins with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, and a dotted half note C5. The second staff begins with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, and a dotted half note C5. Dynamics include *mf*, *f*, and *mf* with crescendo and decrescendo markings.

Rhythm Guitar / Giotár Rithimeach

1.

Moderato

Two staves of music in 4/4 time, key of D major. The first staff contains four measures of eighth-note chords: G, Em, C, and D. The second staff contains four measures of eighth-note chords: Em, C, D7, and G. Dynamics include *mf*, *f*, and *mf* with crescendo and decrescendo markings.

2.

Moderato

Two staves of music in 4/4 time, key of D major. The first staff contains four measures of eighth-note chords: C, F, Dm, and G. The second staff contains four measures of eighth-note chords: Am, Em, G7, and C. Dynamics include *mf*, *f*, and *mf* with crescendo and decrescendo markings.

Snare-drum / Sreangdhruma

Moderato

mf

f

mf

Kettle-drums / Citealdrumaí

Moderato

mf

f

mp

Drum Kit / Seit Drumai

BASS DRUM

SNARE

HI TOM

MID TOM

FLOOR TOM

RIDE CYMBAL

HI-HAT

CRASH CYMBAL

Moderato

Moderato

Electronic Keyboard /Méarchlár Leictreonach

Musical notation for Electronic Keyboard /Méarchlár Leictreonach. The piece is in D major (two sharps) and 4/4 time. It consists of two staves. The first staff has four measures with notes and chords: D (half note), G (quarter note), D (quarter note), and A (half note). The second staff has five measures: D (half note), Bm (half note), A (quarter note), A7 (quarter note), and D (half note). The piece ends with a double bar line.

Moderato

Accordion /Cairdín

Musical notation for Accordion /Cairdín. The piece is in D major (two sharps) and 3/4 time. It consists of two staves. The first staff has four measures: D (half note), G (quarter note), D (quarter note), and A (half note). The second staff has four measures: D (half note), Bm (half note), A (quarter note), and A7 (quarter note). The piece ends with a double bar line.

Piano /Pianó

1.

Moderato

First system of musical notation for exercise 1. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The melody in the treble clef starts on G4, moves to A4, B4, and then C5. The bass line starts on G3, moves to F#3, E3, and then D3. The dynamic marking *mp* is placed in the first measure.

Second system of musical notation for exercise 1. It continues the melody and bass line from the first system. The treble clef melody moves from C5 to B4, A4, and then G4. The bass line moves from D3 to C3, B2, and then A2. The dynamic marking *mp* is placed in the third measure. The system ends with a double bar line.

2.

Moderato

First system of musical notation for exercise 2. It consists of a grand staff with a treble and bass clef. The key signature is C major and the time signature is 4/4. The melody in the treble clef starts on C4, moves to D4, E4, and then F4. The bass line starts on C3, moves to D3, E3, and then F3. The dynamic marking *mp* is placed in the first measure. The system ends with a double bar line.

Second system of musical notation for exercise 2. It continues the melody and bass line from the first system. The treble clef melody moves from F4 to G4, A4, and then B4. The bass line moves from F3 to E3, D3, and then C3. The dynamic marking *f* is placed in the third measure. The system ends with a double bar line.

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

Moderato

The first system of music consists of four measures. The first measure has a *mf* dynamic. The second system consists of four measures, with the last measure marked *mp*. There are crescendo and decrescendo markings in the second system.

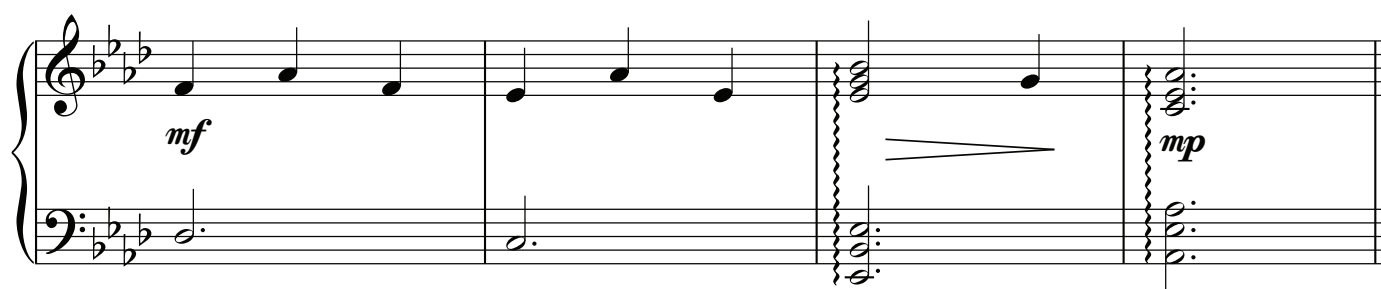
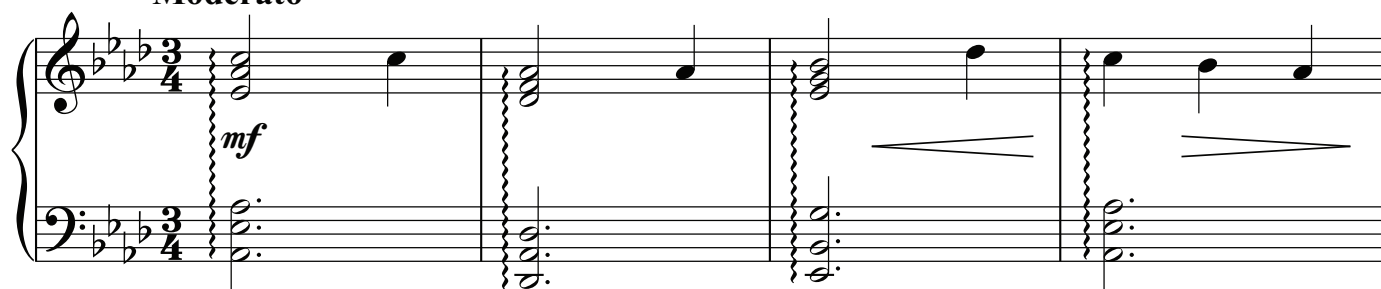
Cruit Ghaelach in Eb / Irish Harp in Eb

Moderato

The first system of music consists of four measures. The first measure has a *mf* dynamic. The second system consists of four measures, with the last measure marked *mp*. There are crescendo and decrescendo markings in the second system.

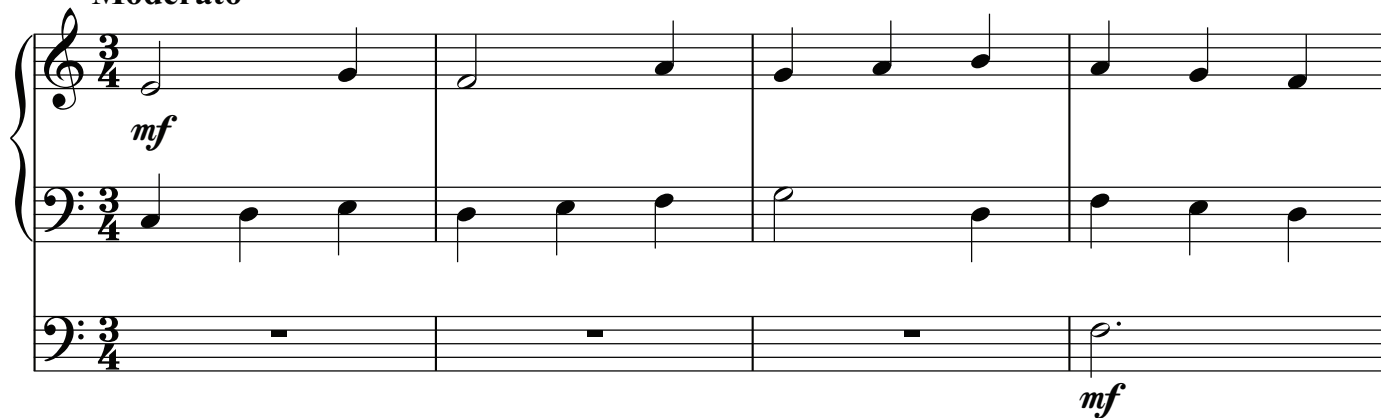
Cruit Ghaelach in Ab / Irish Harp in Ab

Moderato



Orgán / Organ

Moderato

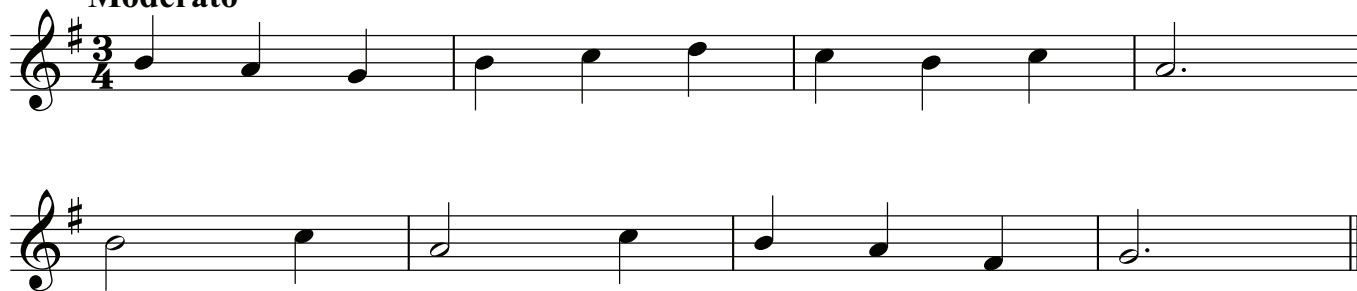


TOBCHUMADH (GL) IMPROVISATION (OL)

SÉISEACH / MELODIC

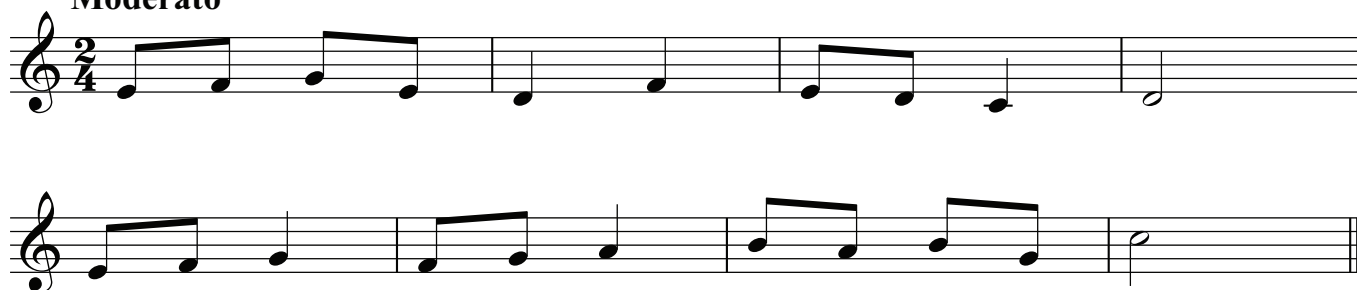
1.

Moderato



2.

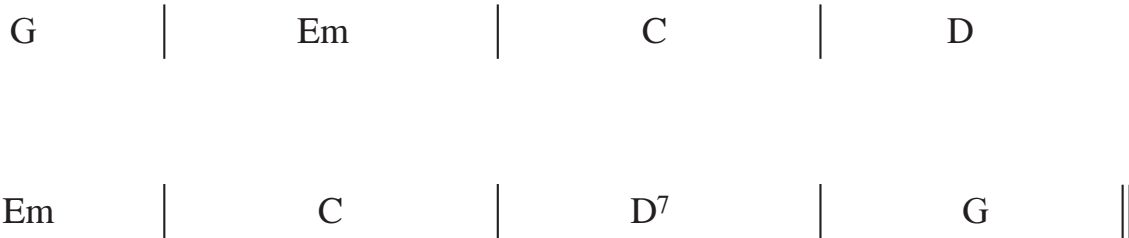
Moderato



ARMÓNACH / HARMONIC

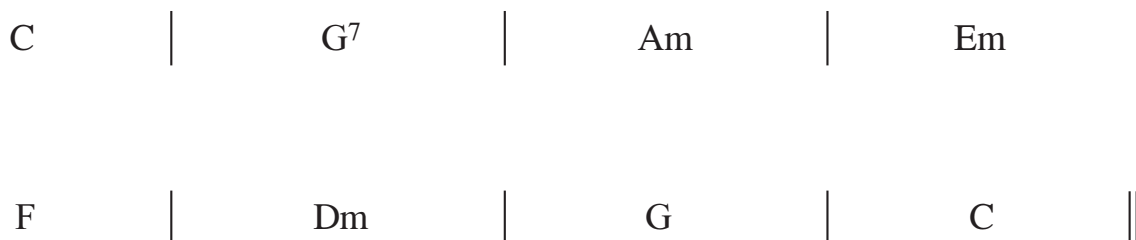
1.

2/4



2.

3/4



RITHIMEACH / RHYTHMIC

1. Moderato

Exercise 1, Moderato, 2/4 time. The notation shows a treble and bass staff. The treble staff contains a melody of quarter and eighth notes. The bass staff contains a rhythmic accompaniment of eighth notes marked with 'x' and a single chord marked with a circled 'x'.

2. Moderato

Exercise 2, Moderato, 3/4 time. The notation shows a treble and bass staff. The treble staff contains a melody of quarter and eighth notes. The bass staff contains a rhythmic accompaniment of eighth notes marked with 'x' and a single chord marked with a circled 'x'.

TOBCHUMADH AR MHODH A THUGTAR IMPROVISATION ON A GIVEN MOOD

Tobchum ar cheann amháin díobh seo a leanas:

- (i) áthas
- (ii) codladh
- (iii) brón

Improvise on one of the following:

- (i) happiness
- (ii) sleepiness
- (iii) sadness

SCÓR ANAITHNID (GL) UNSEEN SCORE (OL)

Holiday

Allegro

The first system of the musical score is in 4/4 time. It features a vocal line with a whole rest in the first measure, followed by a piano introduction. The piano introduction consists of a treble and bass staff. The treble staff begins with a mezzo-forte (*mf*) dynamic, playing a melody of eighth and quarter notes. The bass staff provides a simple harmonic accompaniment with quarter notes. The system concludes with a fermata over the final note of the piano introduction.

The second system continues the piano introduction and includes the first line of lyrics. The vocal line enters in the second measure with the lyrics "School is out and it's time to play, Hip hip hoo - ray, hip hip hoo - ray." The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The system ends with a fermata over the final note of the piano part.

mf

School is out and it's time to play, Hip hip hoo - ray, hip hip hoo - ray.

The third system continues the piano introduction and includes the second line of lyrics. The vocal line enters in the second measure with the lyrics "Get - ting warm - er by the day, Such a won - der - ful time to hol - i - day." The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The system ends with a fermata over the final note of the piano part.

rit.

Get - ting warm - er by the day, Such a won - der - ful time to hol - i - day.

A tempo

A tempo

Pack our bags we're on our way, the beach is call-ing us, yes it's call-ing us

Mum and Dad take charge and say what a won-der-ful time to hol - i - day, what a

The image shows a musical score for the song "Wonderful Holiday". It consists of two staves. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment also begins with a treble clef and a key signature of one flat. The tempo is marked "Allegretto", and the time signature is 4/4. The vocal line starts with a forte dynamic (*f*) and a ritardando marking (*rit.*). The piano accompaniment starts with a forte dynamic (*f*). The lyrics are "won-der - ful, won-der - ful time to hol - i - day." The score is for a single system, showing the first four measures of the piece.

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LEATHANACH BÁN