

**Coimisiún na Scrúduithe Stáit**

State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2016

**WRITE YOUR EXAMINATION NUMBER HERE** 

--

**MUSIC – HIGHER LEVEL****COMPOSING (100 marks)****THURSDAY 23 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

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

☐ oboe      ☐ violin      ☐ trumpet      ☐ flute

**Moderato**

The image shows a musical score for a piece titled "Moderato". The score is written for a single melodic line on a five-staff system. The key signature is B-flat major (two flats: B-flat and E-flat), and the time signature is 3/4. The first staff contains a melody starting with a quarter note B-flat, followed by eighth notes A-flat and G, and so on. The remaining four staves are empty.

(40)

## Q.2 SETTING MUSIC TO A GIVEN TEXT

Here is an extract from the poem *Summer has Come* (Anonymous, translated by Kuno Meyer).

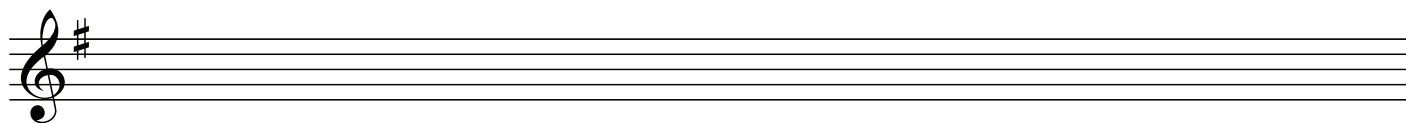
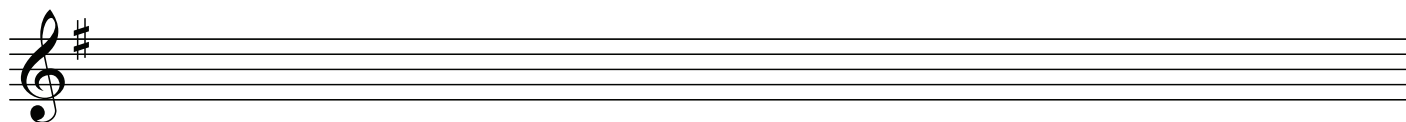
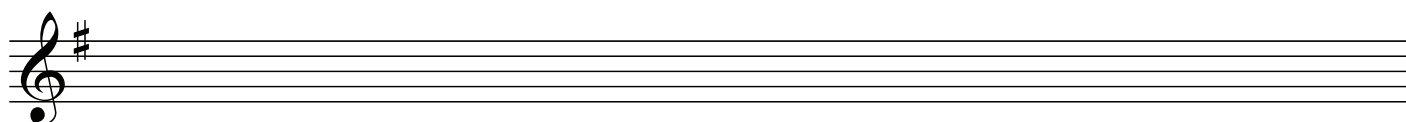
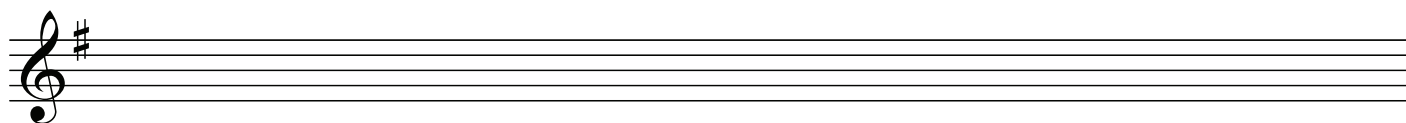
The sun smiles over every land,  
A parting for me from the brood of cares:  
Hounds bark, stags tryst,  
Ravens flourish, summer has come!

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.

**Moderato**

The\_ sun\_\_\_\_ smiles o - ver ev' - ry\_\_ land,



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

The opening phrase of a gigue is given below.

- Continue the given opening to make a 16-bar melody.
- Use the form AA<sup>1</sup>BB<sup>1</sup>.
- 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:

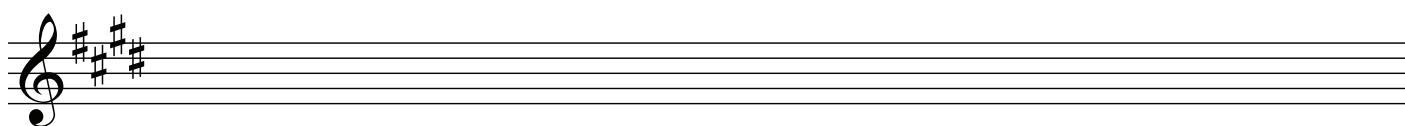
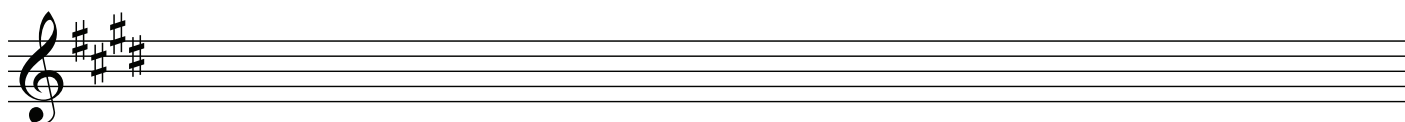
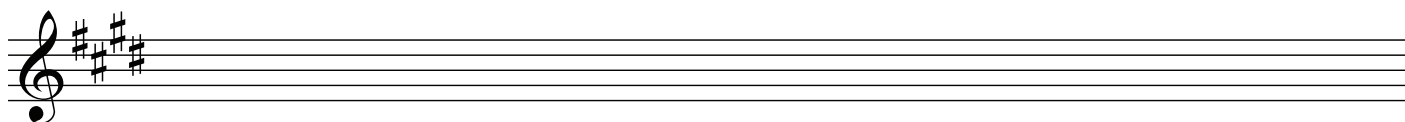
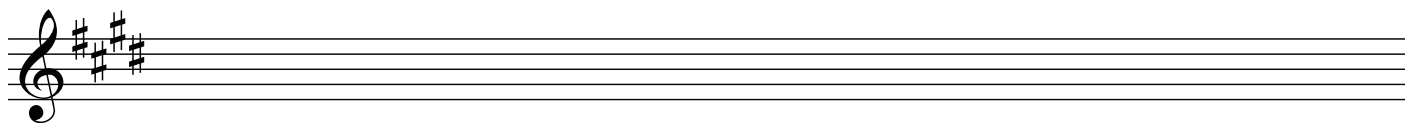
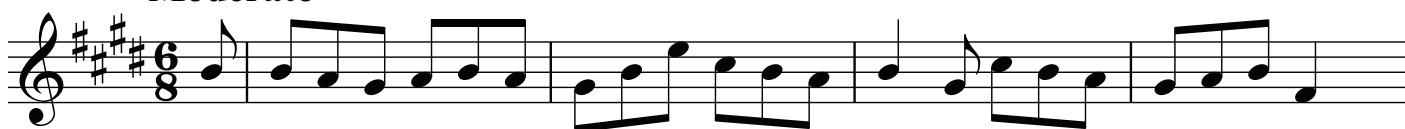
☐ trumpet

☐ violin

☐ horn

☐ flute

**Moderato**



## SECTION B – HARMONY (60 marks)

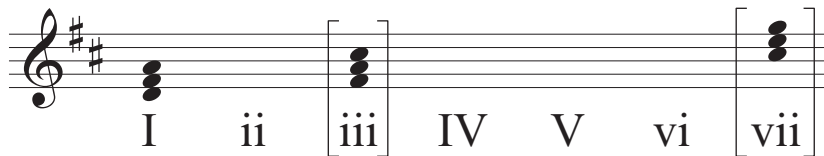
Answer ONE QUESTION ONLY in this section: Q4 or Q5 or Q6.

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

#### PREPARATORY WORK

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

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

#### FOR THE EXAMINER

Bass notes				
Bass quality				
Melody				

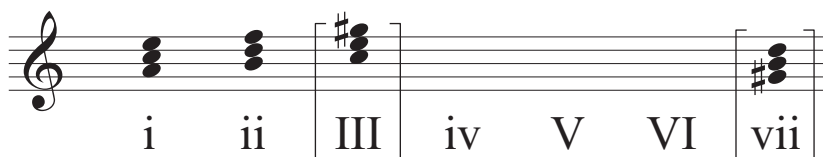
- 
- Chords: D, D/F#, G, D/F#, G, D/F#, Em, A

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

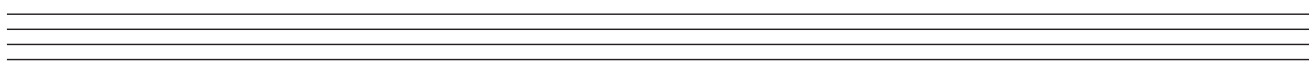
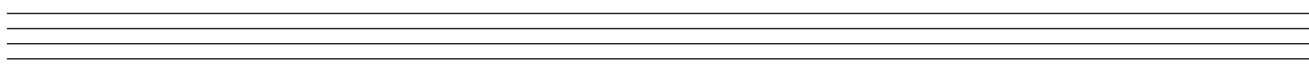
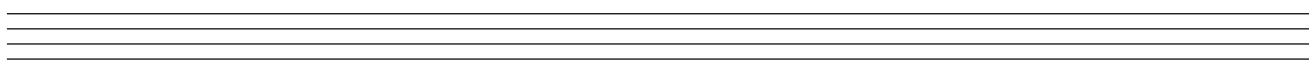
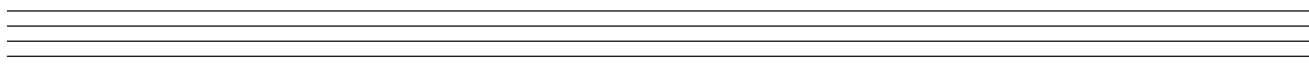
### PREPARATORY WORK

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

Notes of chord	E C A	F D B	G <sup>#</sup> E C				D B G <sup>#</sup>
Chord symbol	Am	B <sup>dim</sup>	C <sup>aug</sup>				G <sup>#dim</sup>
Roman numeral	i	ii	III	iv	V	VI	vii



### ROUGH WORK



### FOR THE EXAMINER

Chord				
Chord progression quality				
Bass notes				
Bass quality				



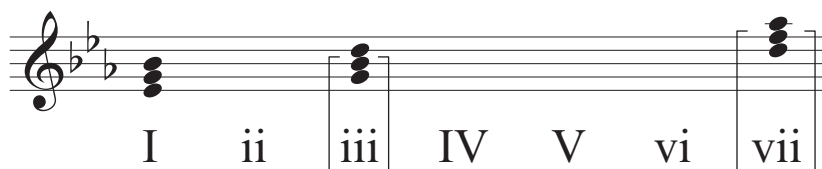
- Study the piece of music below.
- Insert suitable bass notes and chord indications in the style of the given opening.
- Do *not* use the same chord *in the same position* in adjacent boxes.
- You may use either chord symbols or Roman numerals, but not both.

## 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<sup>b</sup> major, either in the chord bank grid *or* on the stave below.

Notes of chord	B <sup>b</sup> G E <sup>b</sup>		D B <sup>b</sup> G				A <sup>b</sup> F D
Chord symbol	E <sup>b</sup>		Gm				D <sup>dim</sup>
Roman numeral	I	ii	iii	IV	V	vi	vii



### ROUGH WORK

Four sets of empty musical staves for rough work, each consisting of five lines.

### FOR THE EXAMINER

Chords				
Descant				
Cadences				

- Study the piece of music below.
- Insert suitable chord indications in the boxes provided.
- Continue the descant part in the given style to complete the piece.
- Do *not* use the same chord *in the same position* in adjacent boxes.
- You may use either chord symbols or Roman numerals, but not both.

Chord boxes: I vi ii V  
E♭ Cm Fm B♭

Descant

Melody

**ROUGH WORK**

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**ROUGH WORK**

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**ROUGH WORK**

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

ROUGH WORK

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**BLANK PAGE**





2016. M53

**Coimisiún na Scrúduithe Stáit**

State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2016

**WRITE YOUR EXAMINATION NUMBER HERE** 

**MUSIC – HIGHER LEVEL**

**LISTENING – ELECTIVE (100 marks)**

**THURSDAY 23 JUNE – AFTERNOON 5.00–5.45**

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.*
  - ☐ *The Superintendent will collect your prepared audio recording for this elective.*
- 

Q.	MARK			
1–4				
TOTAL				
GRADE				

**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) Give an account of 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.

Handwriting practice lines consisting of 24 horizontal dashed lines.

Handwriting practice lines consisting of 24 horizontal dashed lines.

Handwriting practice lines consisting of 25 horizontal dashed lines.

Handwriting practice lines consisting of 24 horizontal dashed lines.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**BLANK PAGE**



**Coimisiún na Scrúduithe Stáit**

State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2016

**WRITE YOUR EXAMINATION NUMBER HERE** **MUSIC – HIGHER LEVEL****LISTENING – CORE (100 marks)****THURSDAY 23 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.
  - ☐ 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.
  - ☐ 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 the third movement of *Piano Concerto in A Major, K488* by Mozart.

- There is a twenty second gap between each playing of the music in this question.
- Answer the questions on each excerpt.

**Excerpt 1. The full 16-bar excerpt, played TWICE.**

(i) From which section of the movement is this excerpt taken? \_\_\_\_\_

The tempo is

☐ **allegro**

☐ **allegro assai**

☐ **adagio**

**Bars 1–8 played THREE times.**

(ii) Identify ONE feature of the melody in this excerpt. \_\_\_\_\_

(iii) Describe ONE feature of the accompaniment in this excerpt. \_\_\_\_\_

(iv) The excerpt ends with

☐ a rising arpeggio

☐ a rising scale

☐ repeated notes

**Bars 9–16 played THREE times.**

(v) Describe ONE way in which the music of bars 9–16 differs from the music of bars 1–8.

(vi) Name the cadence heard at the end of the excerpt. \_\_\_\_\_

**Excerpt 2, played THREE times. An outline score of bars 1–8 of the music in this excerpt is printed below.**

1 2 3 4 X

5 6 7 8 X

- (i) The missing notes at X on the score are



- (ii) From bar 9, the melody is repeated by

☐ flute

☐ clarinets

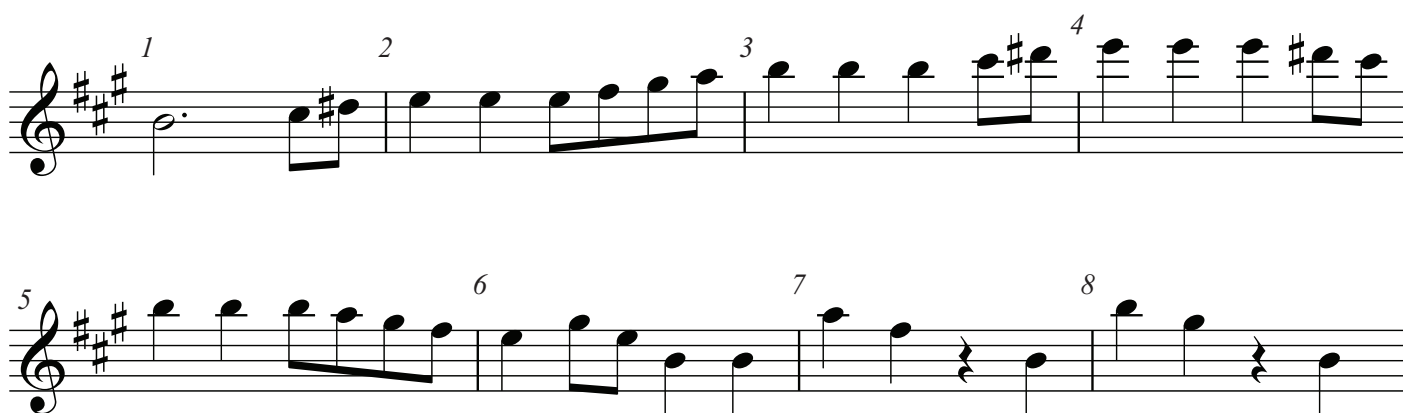
☐ bassoons

- (iii) Describe ONE feature of the piano music from bar 9 in this excerpt.

-----

-----

**Excerpt 3, played THREE times. An outline score of bars 1–8 of the music in this excerpt is printed below.**



- (i) Identify ONE feature of the music played by the strings in bars 1–8 of this excerpt.

-----

- (ii) The music which immediately follows the music in this excerpt is the main theme/1st subject. It is played by:

☐ piano only

☐ piano with  
string accompaniment

☐ violins with  
orchestral accompaniment

- (iii) Identify and describe the form of this movement.

☐ Sonata Form

☐ Ternary Form

☐ Sonata-rondo Form

Description: -----

-----

-----

-----

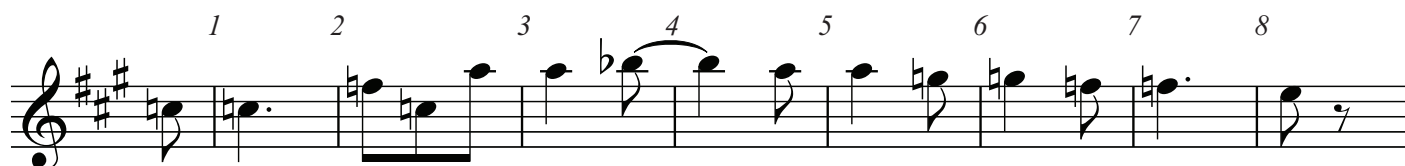
(25)

**Q. 2** An excerpt from *Symphonie Fantastique* by Berlioz.

- There is a twenty second gap between each playing of the music in this question.

**Bars 1–15 of the excerpt, played THREE times.**

- An outline score of bars 1–8 of the excerpt is printed below.



(i) Name ONE instrument which plays the theme in this excerpt. \_\_\_\_\_

(ii) In this excerpt, the theme is first heard in the key of ☐ A ☐ F ☐ C  
It is repeated in the key of ☐ A ☐ F ☐ C

(iii) Describe ONE feature of the accompaniment in this excerpt.  
\_\_\_\_\_  
\_\_\_\_\_

**The remainder of the excerpt, played THREE times.**

(iv) The texture of the music in this excerpt is polyphonic. Give ONE reason to support this statement.  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**The full excerpt, ONCE only.**

(v) What name did Berlioz give the theme heard in this excerpt? \_\_\_\_\_  
How does he use this theme in the movements you have studied in *Symphonie Fantastique*?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Q. 3** An excerpt from *When I'm Sixty-four* 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 of the excerpt are printed below.

1. Send me a postcard, drop me a line stating point of view.
2. Indicate precisely what you mean to say
3. Yours sincerely wasting away.
4. Give me your answer, fill in a form, mine forever more.
5. Will you still need me, will you still feed me
6. When I'm sixty-four?

- Answer the following questions:

(i) Name the woodwind instrument heard in lines 1–3 of this excerpt. \_\_\_\_\_

Describe what it plays.

\_\_\_\_\_

\_\_\_\_\_

(ii) The bass line rhythm heard in lines 4–5 is



(iii) Identify TWO features of the vocal part as heard in this excerpt.

1. \_\_\_\_\_

2. \_\_\_\_\_

(iv) Identify the style of this song. \_\_\_\_\_

(v) Describe TWO differences between the music in this verse and the music in verse 1 in *When I'm Sixty-four*.

1st difference. \_\_\_\_\_

\_\_\_\_\_

2nd difference. \_\_\_\_\_

\_\_\_\_\_

**(10)**

**Q. 4** An excerpt from *Seachanges with Danse Macabre* by Raymond Deane will be played THREE times.

- There is a twenty second gap between each playing of the music in this question.
- There is no printed music for this question.

• Answer the following questions:

(i) The theme heard in this excerpt is

☐ Dies Irae

☐ Danse Macabre (Totentanz)

☐ The Main Melody

(ii) Name THREE percussion instruments playing in this excerpt.

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

(iii) Describe ONE feature of the piano music in this excerpt.

\_\_\_\_\_

(iv) Name a compositional technique used in this excerpt. \_\_\_\_\_

Describe how this technique is used in this excerpt.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

(v) How does this statement of the theme differ from the first time it is heard in *Seachanges with Danse Macabre*? Give TWO differences in your answer.

1st difference. \_\_\_\_\_

\_\_\_\_\_

2nd difference. \_\_\_\_\_

\_\_\_\_\_

**(10)**

**BLANK PAGE**

**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 type of dance tune heard in this excerpt and its time signature.

Dance: \_\_\_\_\_ Time signature: \_\_\_\_\_

(ii) Write one bar of rhythm associated with this type of dance. \_\_\_\_\_

(iii) Identify the instrument playing the melody in this excerpt. \_\_\_\_\_

**Excerpt 2**

A verse from *Galway Bay*.

(i) Using letters, write down the form of the verse. \_\_\_\_\_

(ii) The melody heard in this excerpt features

☐ repeated last note      ☐ minor tonality      ☐ a sequence

(iii) This song is a ballad. Give TWO reasons to support this statement. In your answer, make reference to the music heard in this excerpt.

1. \_\_\_\_\_  
\_\_\_\_\_

2. \_\_\_\_\_  
\_\_\_\_\_

**Excerpt 3**

(i) Name the instrument playing the melody in this excerpt. \_\_\_\_\_

(ii) Other than instrument, identify ONE traditional feature of the music heard in this excerpt.

\_\_\_\_\_

(iii) Describe TWO non-traditional features of the music heard in this excerpt.

1. \_\_\_\_\_  
\_\_\_\_\_

2. \_\_\_\_\_  
\_\_\_\_\_



**B. Answer one of the following:**

- (i) Discuss the Irish song tradition. In your answer make reference to four different types of Irish songs.
- or**
- (ii) Give an account of Irish dance music. In your answer refer to structure, rhythm and three different types of dance.
- or**
- (iii) Seán Ó Riada has combined traditional Irish music with other styles in his compositions. Discuss.
- or**
- (iv) Discuss ornamentation in Irish traditional instrumental music.

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 excerpts of music taken from *Danse Macabre* by Saint-Saens.

- There is a twenty second gap between each playing of the music in this question.
- Answer the questions on each excerpt.

**Excerpt 1, played FOUR times.**

- (i) Name the instrument which plays the melody. \_\_\_\_\_
- (ii) The time signature of this music is  $\frac{3}{4}$ . The melody begins on the  
☐ 1st beat of the bar      ☐ 2nd beat of the bar      ☐ 3rd beat of the bar
- (iii) Identify ONE feature of the accompaniment. \_\_\_\_\_
- (iv) At the end of this excerpt the music  
☐ modulates to a major key      ☐ modulates to a minor key      ☐ does not change key

**Excerpt 2, played THREE times.**

Describe TWO ways in which the music heard in this excerpt differs from the music heard in excerpt 1.

1. \_\_\_\_\_  
\_\_\_\_\_
2. \_\_\_\_\_  
\_\_\_\_\_

**Excerpt 3, played THREE times.**

Describe the texture of the music heard in this excerpt.

---

---

---

**Excerpt 4, played THREE times.**

Describe TWO ways in which Saint-Saens conveys a feeling of death in the music heard in this excerpt.

1. 

---

---

---
2. 

---

---

---

**(20)**

**You have four minutes to complete the examination paper.**

## ROUGH WORK

Handwriting practice lines consisting of 25 horizontal dashed lines.

## ROUGH WORK

Handwriting practice lines consisting of 28 horizontal dashed lines.

**ROUGH WORK**

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**ROUGH WORK**

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**BLANK PAGE**





**COIMISIÚN NA SCRÚDITHE STÁIT  
STATE EXAMINATIONS COMMISSION**

**SCRÚDÚ NA hARDTEISTIMÉIREACHTA 2016  
LEAVING CERTIFICATE EXAMINATION 2016**

**MUSIC : HIGHER LEVEL  
CEOL : ARDLEIBHÉAL**

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

**UNPREPARED TESTS**

- |                        |    |
|------------------------|----|
| • Aural Memory: Rhythm | 2  |
| • Aural memory: Melody | 5  |
| • Sight reading        | 8  |
| • Improvisation        | 28 |

**CONDUCTING**

- |                |    |
|----------------|----|
| • Unseen score | 30 |
|----------------|----|

**TRIALACHA gan ULLMHÚ**

- |                         |    |
|-------------------------|----|
| • Cluaschuimhne: Rithim | 2  |
| • Cluaschuimhne: Séis   | 5  |
| • Amharcléamh           | 8  |
| • Tobchumadh            | 28 |

**STIÚRADH**

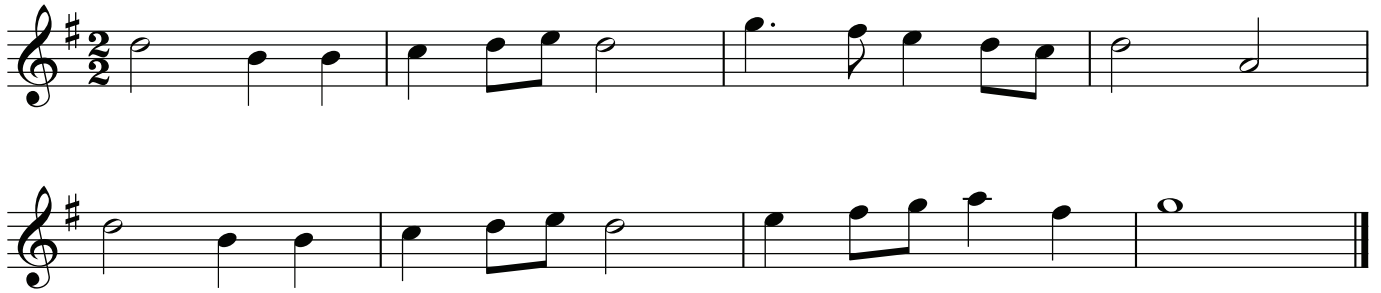
- |                |    |
|----------------|----|
| Scór Anaithnid | 30 |
|----------------|----|

**Faoi Rún Daingean / Strictly Confidential**

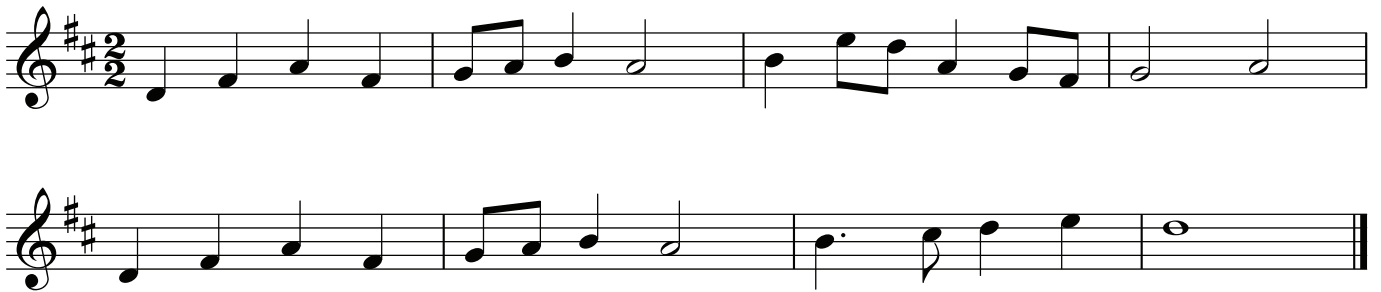
# CLUASTRIALACHA CUIMHNE (AL) AURAL MEMORY TESTS (HL)

## RITHIM / RHYTHM

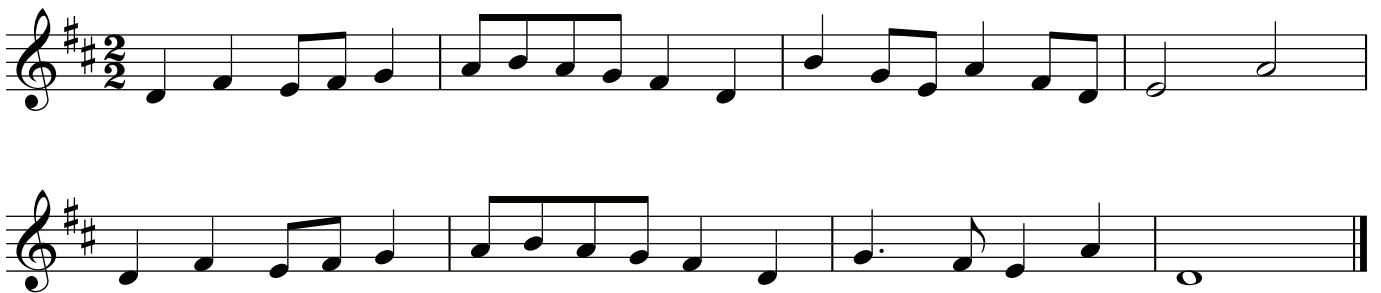
1.



2.



3.



4.



5.



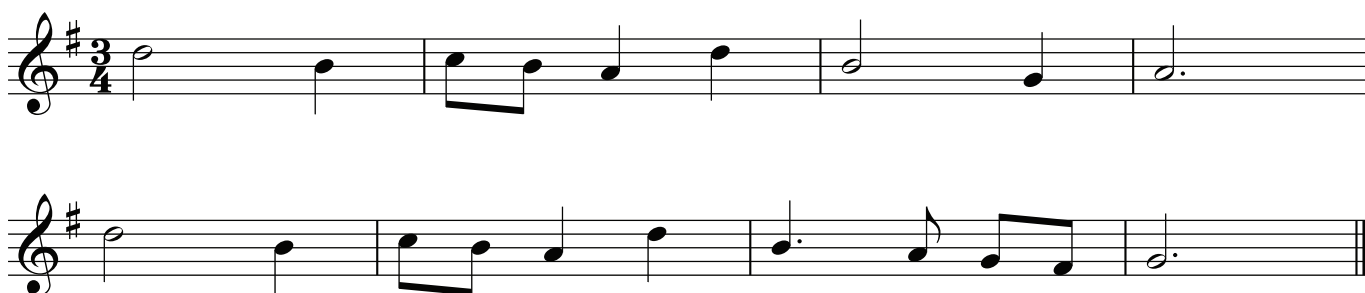
6.



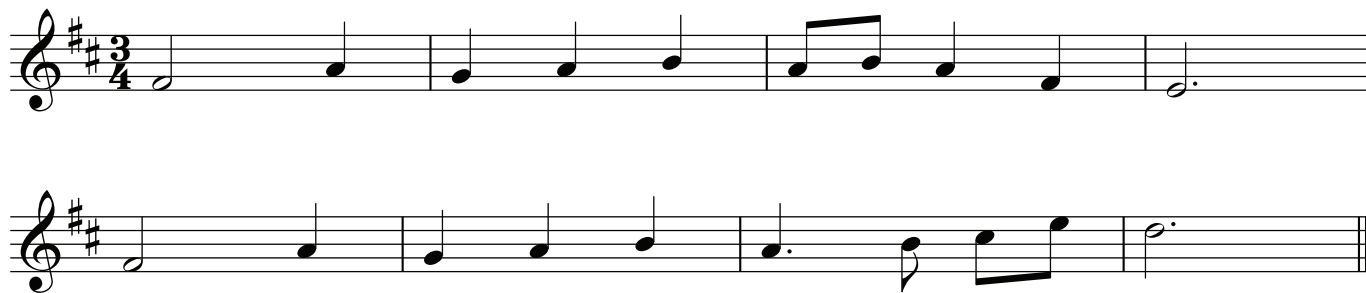
7.



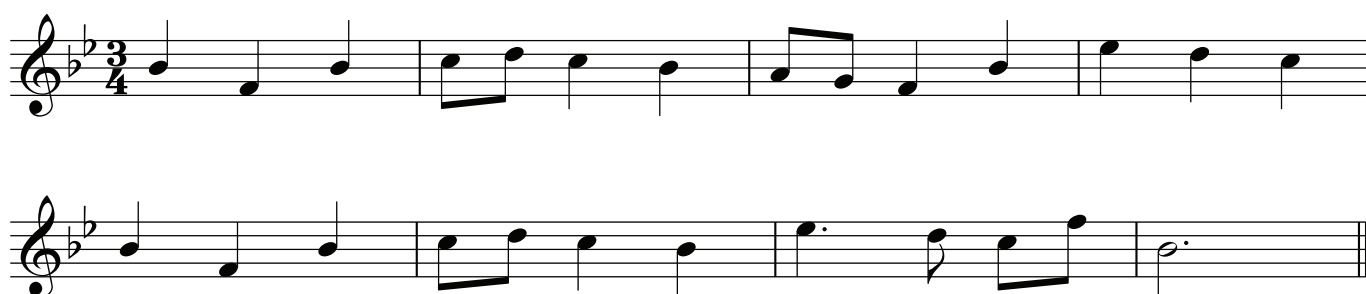
8.



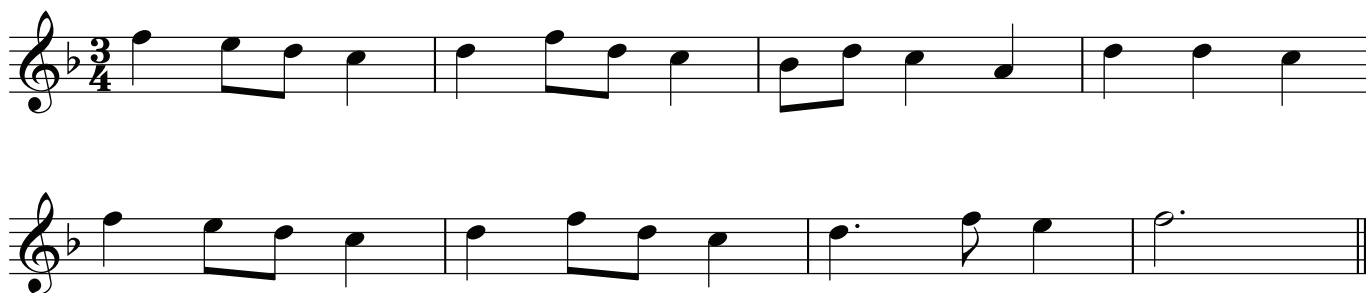
9.



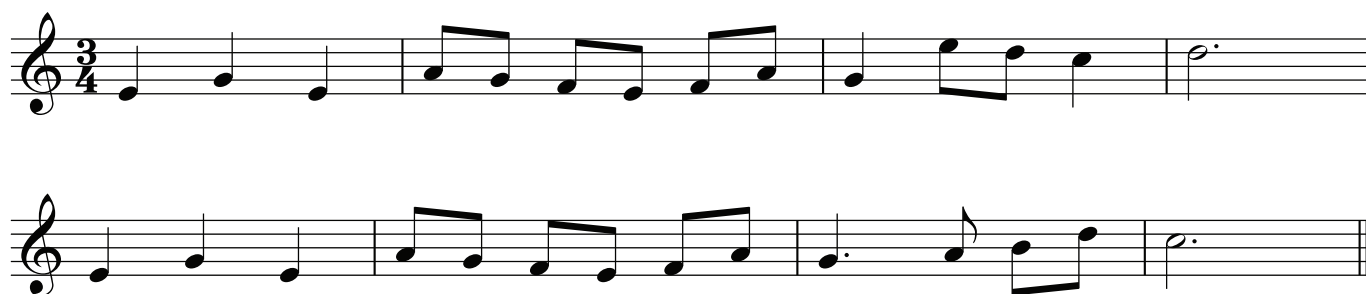
10.



11.



12.

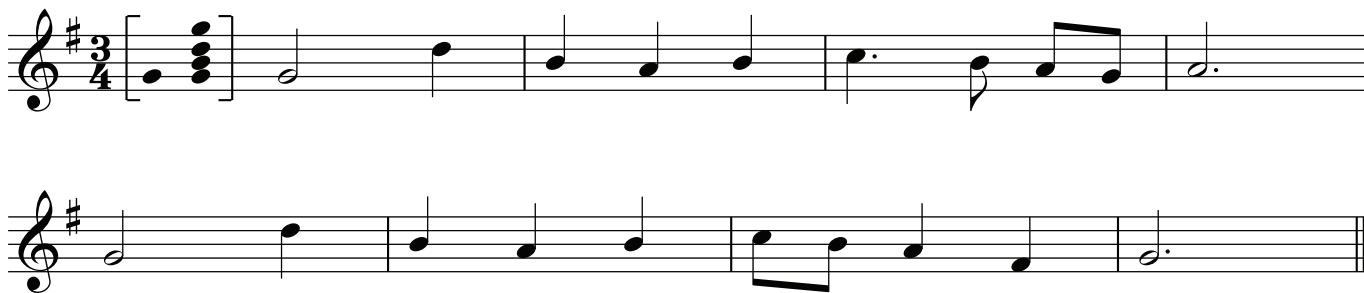


# CLUASTRIALACHA CUIMHNE (AL) AURAL MEMORY TESTS (HL)

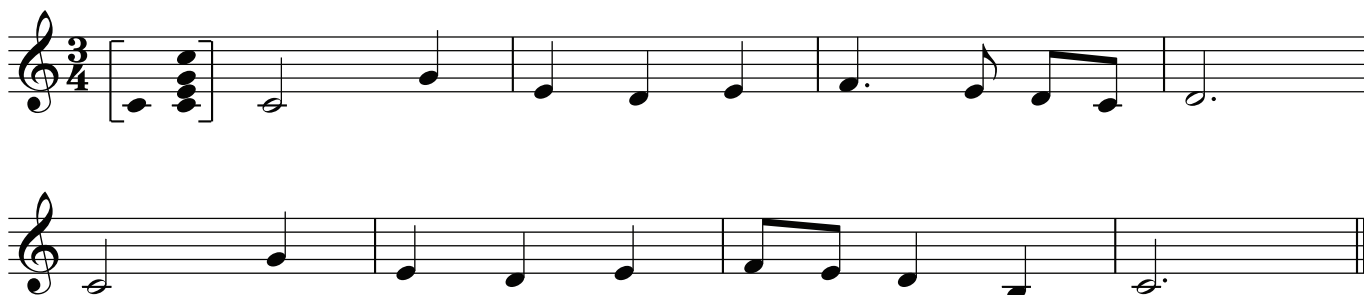
## MELODY / SÉIS

1.

High Register / Ardréim



Medium Register / Meánréim



Low Register / Ísealréim



2.

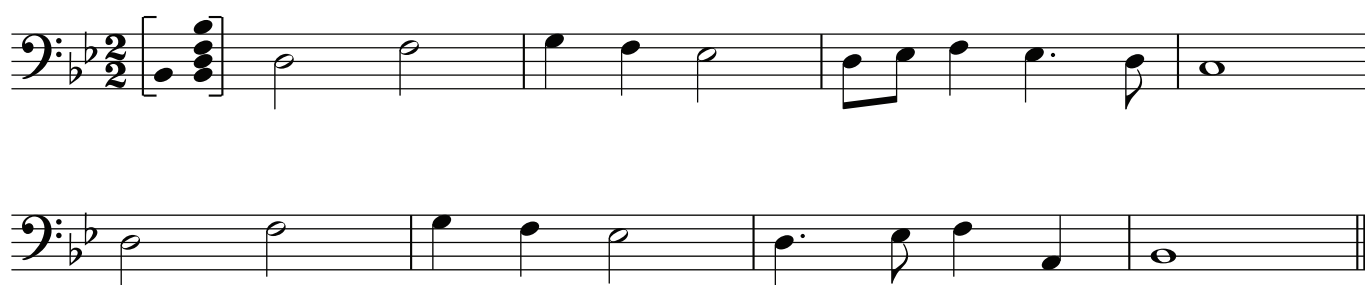
High Register / Ardréim



Medium Register / Meánréim



Low Register / Ísealréim



3.

High Register / Ardréim



Medium Register / Meánréim



Low Register / Ísealréim

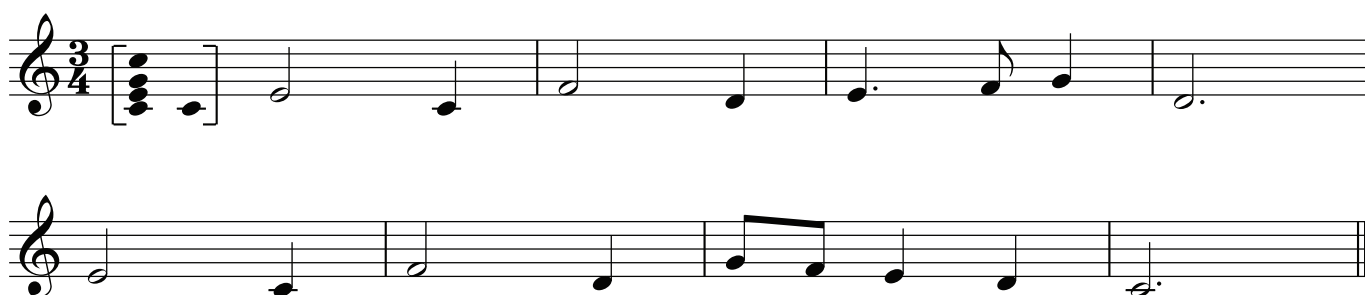


4.

High Register / Ardréim



Medium Register / Meánréim



Low Register / Ísealréim



# AMHARCTHRIALACHA (AL) SIGHT TESTS (HL)

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

*mf* *mp* *mf*

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

*mf* *mp* *mf*

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

*mf* *mp* *mf*

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

*mf* *mp* *mf*



2.

## High Register / Ardréim

Moderato

## Medium Register / Meánréim

Moderato

## Medium Register / Meánréim

Moderato

## Low Register / Ísealréim

Moderato

3.

High Register / Ardréim

Moderato

Two staves of music in 4/4 time, key of B-flat major. The first staff starts with a mezzo-forte (*mf*) dynamic and a crescendo leading to mezzo-piano (*mp*). The second staff starts with a mezzo-forte (*mf*) dynamic and a decrescendo leading to mezzo-forte (*mf*).

Medium Register / Meánréim

Moderato

Two staves of music in 4/4 time, key of B-flat major. The first staff starts with a mezzo-forte (*mf*) dynamic and a crescendo leading to mezzo-piano (*mp*). The second staff starts with a mezzo-forte (*mf*) dynamic and a decrescendo leading to mezzo-forte (*mf*).

Medium Register / Meánréim

Moderato

Two staves of music in 4/4 time, key of B-flat major. The first staff starts with a mezzo-forte (*mf*) dynamic and a crescendo leading to mezzo-piano (*mp*). The second staff starts with a mezzo-forte (*mf*) dynamic and a decrescendo leading to mezzo-forte (*mf*).

Low Register / Ísealréim

Moderato

Two staves of music in 4/4 time, key of B-flat major. The first staff starts with a mezzo-forte (*mf*) dynamic and a crescendo leading to mezzo-piano (*mp*). The second staff starts with a mezzo-forte (*mf*) dynamic and a decrescendo leading to mezzo-forte (*mf*).

4.

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

Two staves of music in treble clef, key of D major (two sharps), 4/4 time. The first staff starts with a half note D4 (*mf*), followed by a half note E4, then a quarter note F#4, and a quarter note G4. The second staff starts with a half note A4 (*mf*), followed by a half note B4, then a quarter note C5, and a quarter note D5. Dynamics: *mf* at the start, *f* at the end of the first staff, and *mf* at the end of the second staff. A crescendo hairpin is shown between the two staves.

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

Two staves of music in treble clef, key of D major (two sharps), 4/4 time. The first staff starts with a half note D4 (*mf*), followed by a half note E4, then a quarter note F#4, and a quarter note G4. The second staff starts with a half note A4 (*mf*), followed by a half note B4, then a quarter note C5, and a quarter note D5. Dynamics: *mf* at the start, *f* at the end of the first staff, and *mf* at the end of the second staff. A crescendo hairpin is shown between the two staves.

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

Two staves of music in treble clef, key of D major (two sharps), 4/4 time. The first staff starts with a half note D4 (*mf*), followed by a half note E4, then a quarter note F#4, and a quarter note G4. The second staff starts with a half note A4 (*mf*), followed by a half note B4, then a quarter note C5, and a quarter note D5. Dynamics: *mf* at the start, *f* at the end of the first staff, and *mf* at the end of the second staff. A crescendo hairpin is shown between the two staves.

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

Two staves of music in bass clef, key of D major (two sharps), 4/4 time. The first staff starts with a half note D3 (*mf*), followed by a half note E3, then a quarter note F#3, and a quarter note G3. The second staff starts with a half note A2 (*mf*), followed by a half note B2, then a quarter note C3, and a quarter note D3. Dynamics: *mf* at the start, *f* at the end of the first staff, and *mf* at the end of the second staff. A crescendo hairpin is shown between the two staves.

5.

## High Register / Ardréim

Moderato

*mf* *f* *mf*

## Medium Register / Meánréim

Moderato

*mf* *f* *mf*

## Medium Register / Meánréim

Moderato

*mf* *f* *mf*

## Low Register / Ísealréim

Moderato

*mf* *f* *mf*

6.

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

*mf* *mp*

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

*mf* *mp*

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

*mf* *mp*

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

*mf* *mp*

# AMHARCTHRIALACHA (AL) SIGHT TESTS (HL)

VOICE / GUTH

1.

Moderato

High Register / Ardréim

*mf* *f*

Moderato

Medium Register / Meánréim

*mf* *f*

Moderato

Low Register / Ísealréim

*mf* *f*

2.

Moderato

High Register / Ardréim

*mf* *f*

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

*mf* *f*

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

*mf* *f*

3. **Moderato** **High Register / Ardréim**

*mf* *f*

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

*mf* *f*

Low Register / Ísealréim

Moderato

mf

f

4.

Moderato

High Register / Ardréim

mf

f

Medium Register / Meánréim

Moderato

mf

f

Low Register / Ísealréim

Moderato

mf

f



# AMHARCTHRIALACHA (AL) SIGHT TESTS (HL)

## RITHIM / RHYTHM

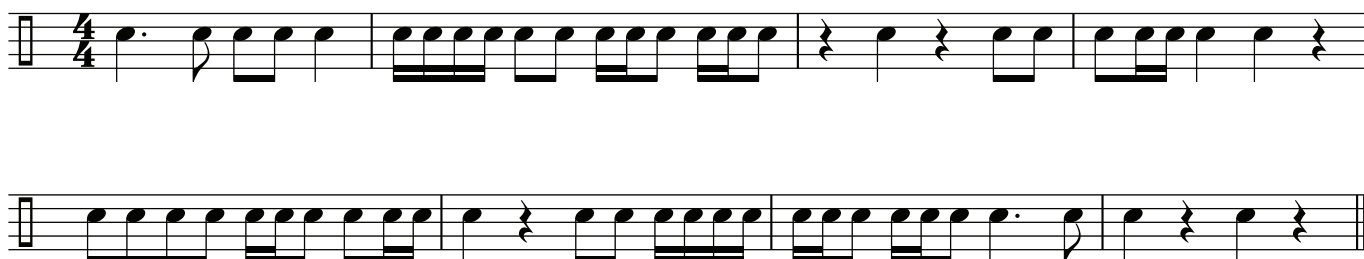
1.

**Moderato**



2.

**Moderato**



3.

**Moderato**



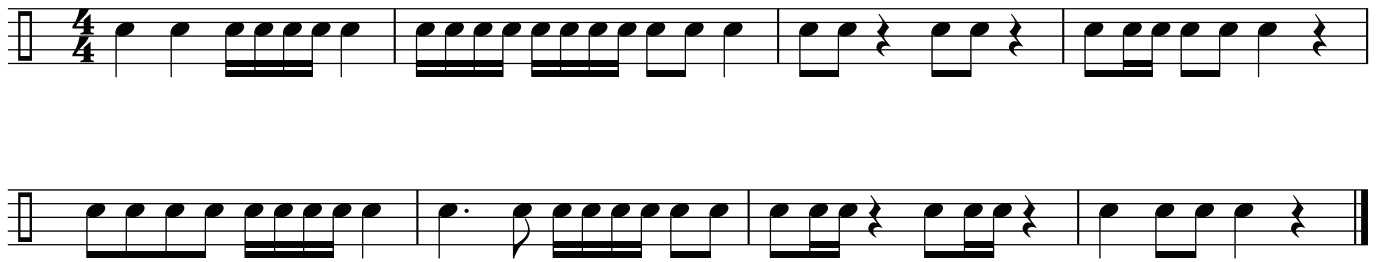
4.

**Moderato**



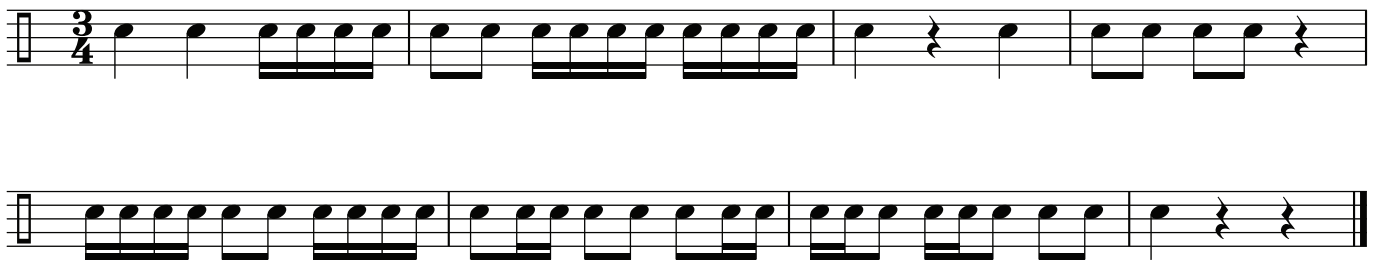
5.

Moderato



6.

Moderato



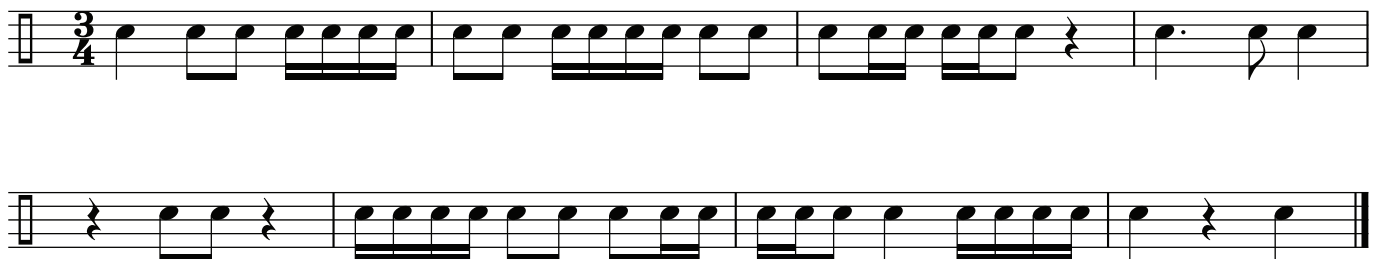
7.

Moderato



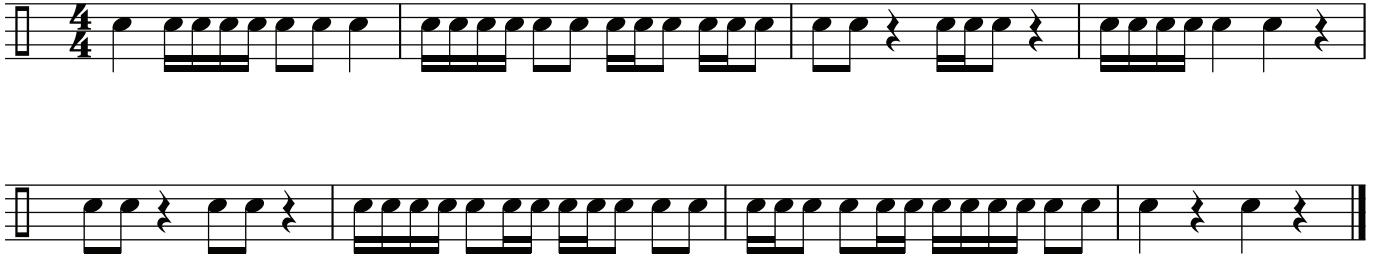
8.

Moderato



9.

**Moderato**



10.

**Moderato**



# Classical Guitar / Giotár Clasaiceach

## Moderato

mp

mf

f

## Rhythm Guitar / Giotár Rithimeach

### 1. Moderato

D Bm G Em A

mf

D Em G Em A<sup>7</sup> D

f

### 2. Moderato

Em Am B<sup>7</sup> C Am B

mf

Em C Am B B<sup>7</sup> Em

f

mf

### 3. Moderato

Dm Bb Dm Gm A

mf

Dm Bb Gm A A<sup>7</sup> Dm

f

mf

# Ukulele / Ucailléle

## 1. Moderato

C Am F Dm G

*mf*

C Dm F Dm G<sup>7</sup> C

*f*

## 2. Moderato

Em Am B<sup>7</sup> C Am B

*mf*

Em C G Am B<sup>7</sup> Em

*f* *mf*

## 3. Moderato

Dm B $\flat$  Dm Gm A

*mf* *f*

Dm B $\flat$  Gm A A<sup>7</sup> Dm

*mf*

# Snare-drum / Sreangdhruma

Moderato

mf f ff

# Kettle-drums / Citealdrumaí

Moderato

p f

# Drum Kit / Seit Drumai

BASS DRUM SNARE HI-HAT

Moderato

p f

## Electronic Keyboard /Méarchlár Leictreonach

### Moderato

Musical score for Electronic Keyboard in 4/4 time, Moderato tempo. The score consists of two staves. The first staff has a key signature of one flat (Bb) and a time signature of 4/4. The notes are: F (quarter), Bb (quarter), F (quarter), Bb (quarter), F (quarter), Gm (quarter), C (quarter). The second staff has a key signature of one flat (Bb) and a time signature of 4/4. The notes are: Dm (quarter), C (quarter), A7 (quarter), Dm (quarter), Gm (quarter), F/C (quarter), C7 (quarter), F (quarter). The score ends with a double bar line.

## Accordion /Cairdín

### Moderato

Musical score for Accordion in 3/4 time, Moderato tempo. The score consists of two staves. The first staff has a key signature of two sharps (F# and C#) and a time signature of 3/4. The notes are: F# (quarter), C# (quarter), F# (quarter), C# (quarter), F# (quarter), C# (quarter), F# (quarter), C# (quarter). The second staff has a key signature of two sharps (F# and C#) and a time signature of 3/4. The notes are: F# (quarter), C# (quarter), F# (quarter), C# (quarter), F# (quarter), C# (quarter), F# (quarter), C# (quarter). The score ends with a double bar line.

Piano /Pianó

1.

Moderato

First system of exercise 1. Treble and bass staves in 4/4 time, key of B-flat major. The treble staff begins with a half note B-flat, followed by quarter notes D-flat, E-flat, and F. The bass staff begins with a half note B-flat, followed by quarter notes D-flat, E-flat, and F. The first measure is marked *mf*. The second measure contains a half note B-flat in the treble and a half note D-flat in the bass. The third measure contains a half note E-flat in the treble and a half note F in the bass. The fourth measure contains a half note F in the treble and a half note B-flat in the bass. A crescendo hairpin is placed over the treble staff in the third measure, and a decrescendo hairpin is placed over the bass staff in the fourth measure.

Second system of exercise 1. Treble and bass staves in 4/4 time, key of B-flat major. The treble staff begins with a half note B-flat, followed by quarter notes D-flat, E-flat, and F. The bass staff begins with a half note B-flat, followed by quarter notes D-flat, E-flat, and F. The first measure is marked *mf*. The second measure contains a half note B-flat in the treble and a half note D-flat in the bass. The third measure contains a half note E-flat in the treble and a half note F in the bass. The fourth measure contains a half note F in the treble and a half note B-flat in the bass. A crescendo hairpin is placed over the treble staff in the third measure, and a decrescendo hairpin is placed over the bass staff in the fourth measure. The system ends with a double bar line.

2.

Moderato

First system of exercise 2. Treble and bass staves in 3/4 time, key of D major. The treble staff begins with a half note D, followed by quarter notes E and F. The bass staff begins with a half note D, followed by quarter notes E and F. The first measure is marked *mf*. The second measure contains a half note D in the treble and a half note E in the bass. The third measure contains a half note E in the treble and a half note F in the bass. The fourth measure contains a half note F in the treble and a half note D in the bass. A crescendo hairpin is placed over the treble staff in the third measure, and a decrescendo hairpin is placed over the bass staff in the fourth measure. The system ends with a double bar line.

Second system of exercise 2. Treble and bass staves in 3/4 time, key of D major. The treble staff begins with a half note D, followed by quarter notes E and F. The bass staff begins with a half note D, followed by quarter notes E and F. The first measure is marked *mf*. The second measure contains a half note D in the treble and a half note E in the bass. The third measure contains a half note E in the treble and a half note F in the bass. The fourth measure contains a half note F in the treble and a half note D in the bass. A crescendo hairpin is placed over the treble staff in the third measure, and a decrescendo hairpin is placed over the bass staff in the fourth measure. The system ends with a double bar line.



3.

**Moderato**

4.

**Moderato**

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

Moderato

First system of the musical score for Cláirseach and Cruit Ghaelach in C. The music is in 3/4 time and C major. The upper staff (Cláirseach) features a series of chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, and C4-E4-G4. The lower staff (Cruit Ghaelach) features a series of chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, and C4-E4-G4. A crescendo hairpin is placed over the third measure of the upper staff, and a decrescendo hairpin is placed over the fourth measure of the lower staff. The dynamic marking *mp* is placed at the end of the system.

Second system of the musical score for Cláirseach and Cruit Ghaelach in C. The music is in 3/4 time and C major. The upper staff (Cláirseach) features a series of chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, and C4-E4-G4. The lower staff (Cruit Ghaelach) features a series of chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, and C4-E4-G4. A crescendo hairpin is placed over the first measure of the upper staff, and a decrescendo hairpin is placed over the second measure of the lower staff. The dynamic marking *mf* is placed at the end of the system.

Cruit Ghaelach in Eb / Irish Harp in Eb

Moderato

First system of the musical score for Cruit Ghaelach in Eb / Irish Harp in Eb. The music is in 3/4 time and Eb major. The upper staff (Cruit Ghaelach) features a series of chords: Eb4-Gb4-Bb4, Eb4-Gb4-Bb4, Eb4-Gb4-Bb4, and Eb4-Gb4-Bb4. The lower staff (Irish Harp) features a series of chords: Eb4-Gb4-Bb4, Eb4-Gb4-Bb4, Eb4-Gb4-Bb4, and Eb4-Gb4-Bb4. A crescendo hairpin is placed over the third measure of the upper staff, and a decrescendo hairpin is placed over the fourth measure of the lower staff. The dynamic marking *mp* is placed at the end of the system.

Second system of the musical score for Cruit Ghaelach in Eb / Irish Harp in Eb. The music is in 3/4 time and Eb major. The upper staff (Cruit Ghaelach) features a series of chords: Eb4-Gb4-Bb4, Eb4-Gb4-Bb4, Eb4-Gb4-Bb4, and Eb4-Gb4-Bb4. The lower staff (Irish Harp) features a series of chords: Eb4-Gb4-Bb4, Eb4-Gb4-Bb4, Eb4-Gb4-Bb4, and Eb4-Gb4-Bb4. A crescendo hairpin is placed over the first measure of the upper staff, and a decrescendo hairpin is placed over the second measure of the lower staff. The dynamic marking *mf* is placed at the end of the system.

# Cruit Ghaelach in Ab / Irish Harp in Ab

Moderato

The first system of the musical score is for the 'Cruit Ghaelach in Ab / Irish Harp in Ab' piece. It is in 3/4 time and Ab major. The tempo is 'Moderato'. The score is written for a single melodic line on a grand staff. The first three measures show a sequence of chords: a half note chord, a quarter note chord, and a half note chord. The fourth measure is a half note chord with a 'mp' (mezzo-piano) dynamic marking. A crescendo hairpin is placed over the first three measures, and a decrescendo hairpin is placed over the fourth measure.

The second system of the musical score continues the piece. It is in 3/4 time and Ab major. The tempo is 'Moderato'. The score is written for a single melodic line on a grand staff. The first measure is a half note chord. The second measure is a half note chord with a 'mf' (mezzo-forte) dynamic marking. The third measure is a half note chord. The fourth measure is a half note chord. The fifth measure is a half note chord. The sixth measure is a half note chord. The seventh measure is a half note chord. The eighth measure is a half note chord. The system ends with a double bar line.

## Orgán / Organ

Moderato

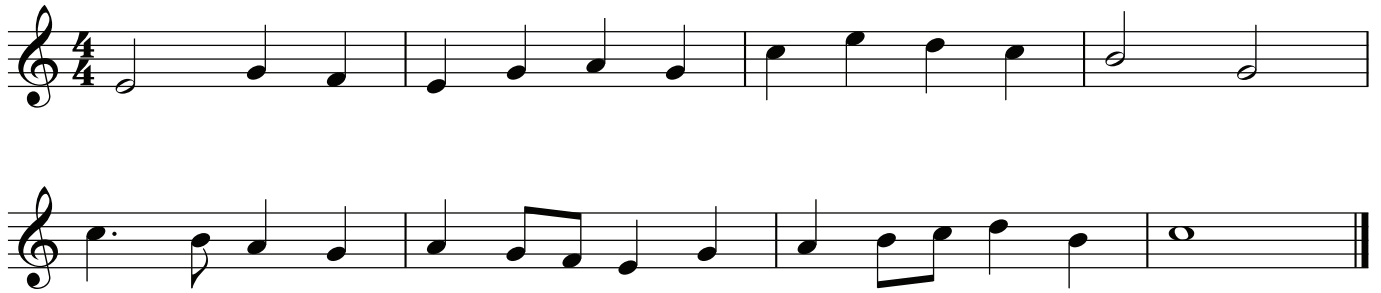
The first system of the musical score is for the 'Orgán / Organ' piece. It is in 3/4 time and Ab major. The tempo is 'Moderato'. The score is written for a single melodic line on a grand staff. The first measure is a half note chord with a 'mf' (mezzo-forte) dynamic marking. The second measure is a half note chord. The third measure is a half note chord. The fourth measure is a half note chord. The fifth measure is a half note chord. The sixth measure is a half note chord. The seventh measure is a half note chord. The eighth measure is a half note chord. The system ends with a double bar line.

The second system of the musical score continues the piece. It is in 3/4 time and Ab major. The tempo is 'Moderato'. The score is written for a single melodic line on a grand staff. The first measure is a half note chord. The second measure is a half note chord. The third measure is a half note chord. The fourth measure is a half note chord. The fifth measure is a half note chord. The sixth measure is a half note chord. The seventh measure is a half note chord. The eighth measure is a half note chord. The system ends with a double bar line.

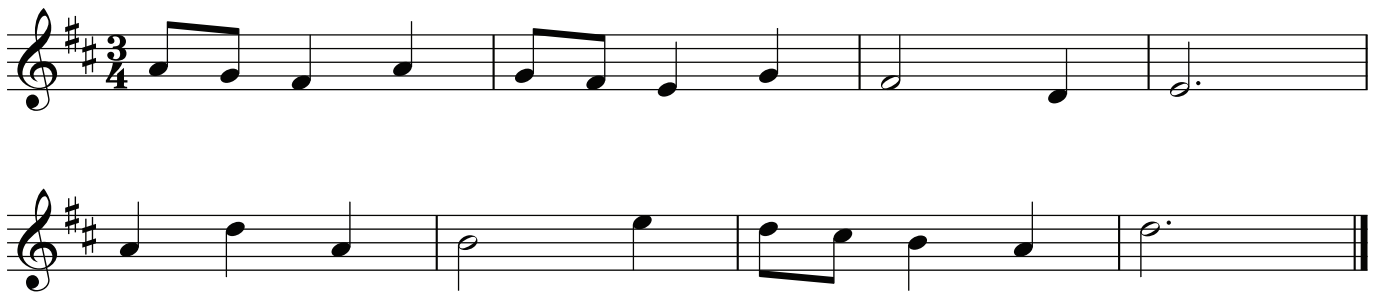
# TOBCHUMADH (AL) IMPROVISATION (HL)

## SÉISEACH / MELODIC

1.

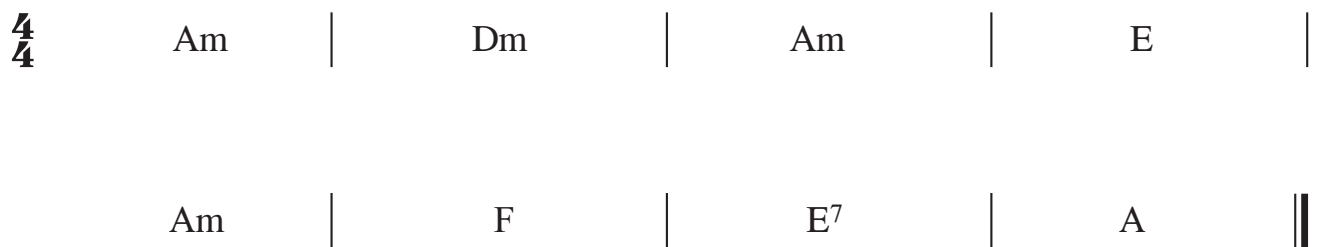


2.

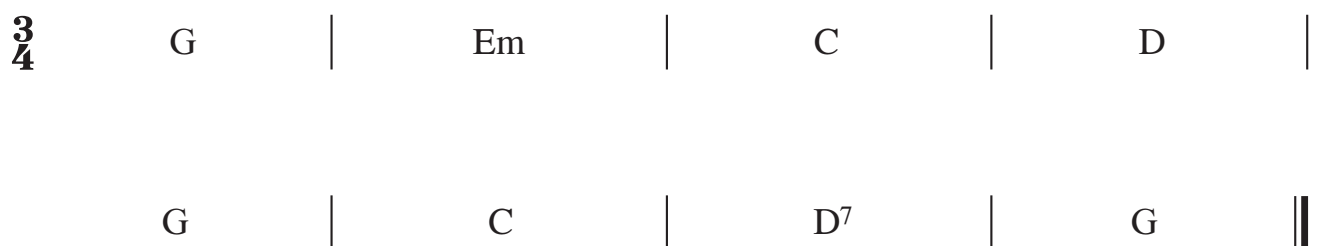


## ARMÓNACH / HARMONIC

1.



2.



## RITHIMEACH / RHYTHMIC

1.

**Moderato**

2.

**Moderato**

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

Tobchum ar cheann amháin díobh seo a leanas:

- (i) éagruthach
- (ii) cróiuil
- (iii) dóchasach

Improvise on one of the following:

- (i) chaotic
- (ii) cheerful
- (iii) hopeful

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

## Calico Pie

Moderato

The first system of the musical score for 'Calico Pie' is in 3/4 time with a key signature of two sharps (F# and C#). It consists of three staves. The top staff is a single melodic line with four measures of whole rests. The middle and bottom staves form a piano accompaniment. The middle staff begins with a mezzo-forte (*mf*) dynamic marking. The piano part features a steady eighth-note bass line in the bottom staff and a melody in the middle staff that includes dotted half notes and quarter notes.

The second system continues the musical score. It features a vocal line on the top staff with the lyrics "Cal - ic - o Pie, the lit - tle birds fly". The piano accompaniment continues in the middle and bottom staves, maintaining the eighth-note bass line and the melodic line in the middle staff.

The third system of the musical score concludes the phrase. The vocal line on the top staff has the lyrics "down to the Cal - ic - o tree, \_\_\_\_\_ Their". A long horizontal line indicates a sustained note. The piano accompaniment in the middle and bottom staves includes crescendos and decrescendos leading to a mezzo-forte (*mf*) dynamic marking. The system ends with a final whole note in the vocal line and a quarter rest in the piano accompaniment.

rit.

wings were blue and they sang til - ly hoo, and they

nev - er came back to me, to me. They

nev - er came back to me, to me.

**BLANK PAGE**

**LEATHANACH BÁN**