

A TEMPO

TEACHER'S MANUAL

MARTIN KELLY



FOLENS

CONTENTS

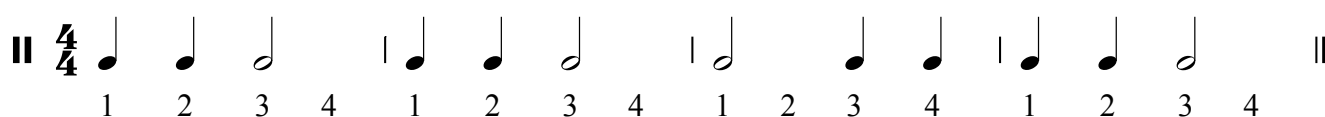
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CHAPTER 1

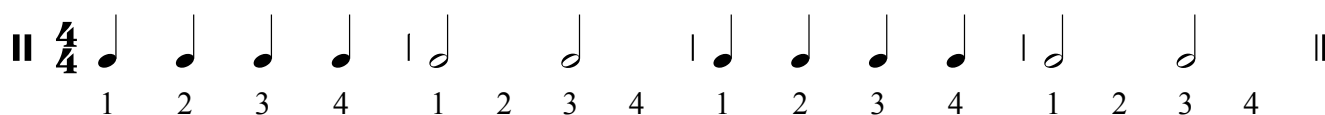
EXERCISE 1.3, PAGE 4

CD 1, TRACK 1

RHYTHM 1

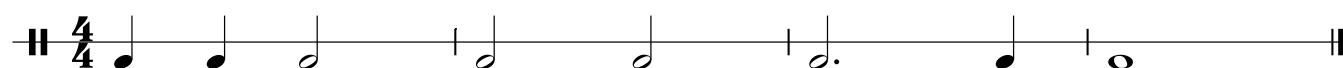


RHYTHM 2



CD 1, TRACK 2

RHYTHM 3



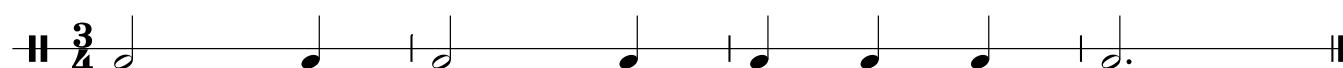
EXERCISE 1.4, PAGE 5

CD 1, TRACK 3

RHYTHM 1



RHYTHM 2



RHYTHM 3



EXERCISE 1.6, PAGE 7

CD 1, TRACK 4

MELODY 1

Do Mi Mi So Mi Do

MELODY 2

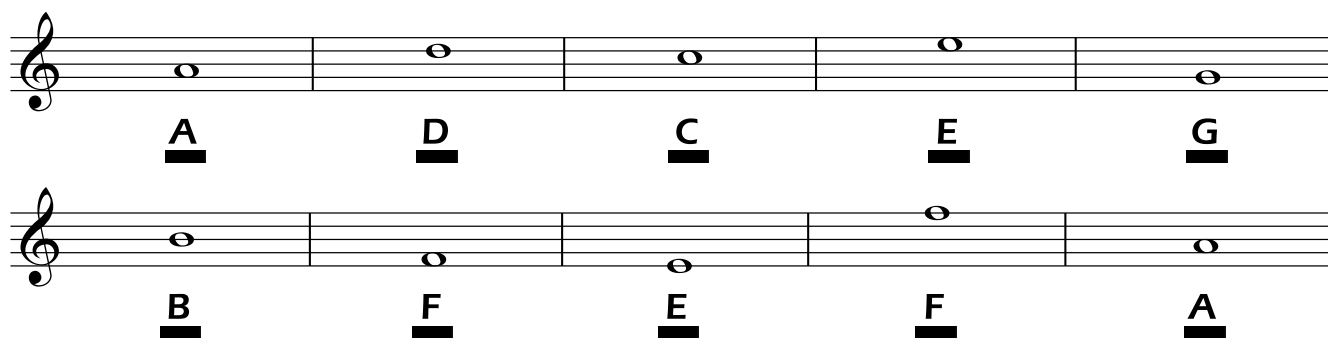
Do So So Mi Mi Do

MELODY 3

So Mi Do Do So Do

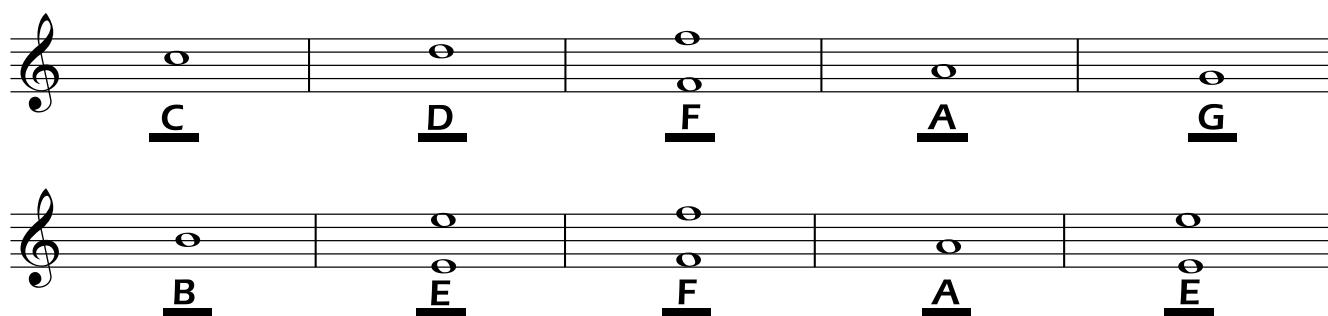
EXERCISE 1.8, PAGE 9

1. and 2.



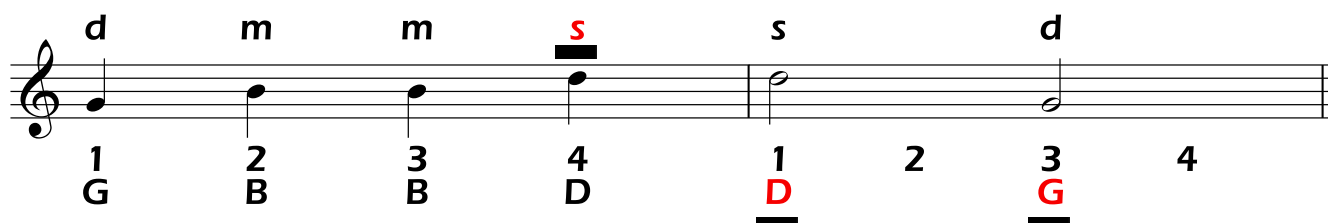
EXERCISE 1.9, PAGE 10

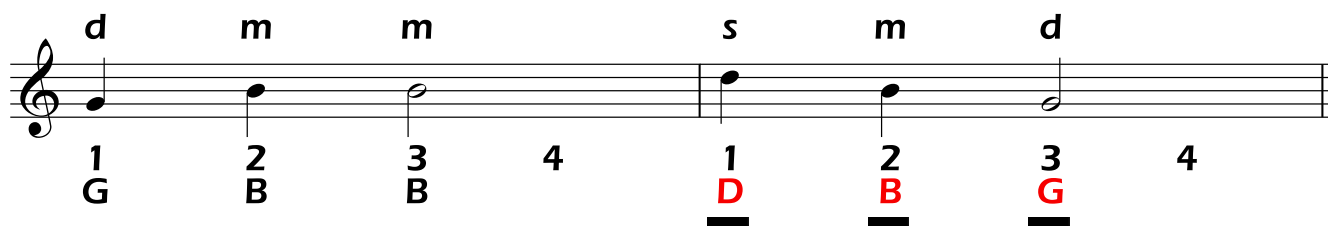
1. and 2.



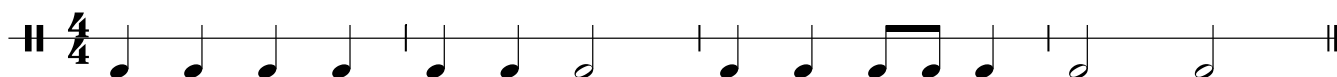
EXERCISE 1.10, PAGE 10

CD 1, TRACK 5



CD 1, TRACK 6**EXERCISE 1.12, PAGE 12**

1.

CD 1, TRACK 7**CD 1, TRACK 8**

2. Any response related to the identification of the two quaver beats

EXERCISE 1.15, PAGES 15–17**CD 1, TRACK 9**

1. Adagio
2. Calm, peaceful
3. Smooth/simple
4. Melody because it is the strongest feature of the music (or any other valid response)

CD 1, TRACK 10

1. Complicated
2. Excited, tense
3. No melody
4. Rhythm, as there are no melody instruments playing (or any other valid response)

CD 1, TRACK 11

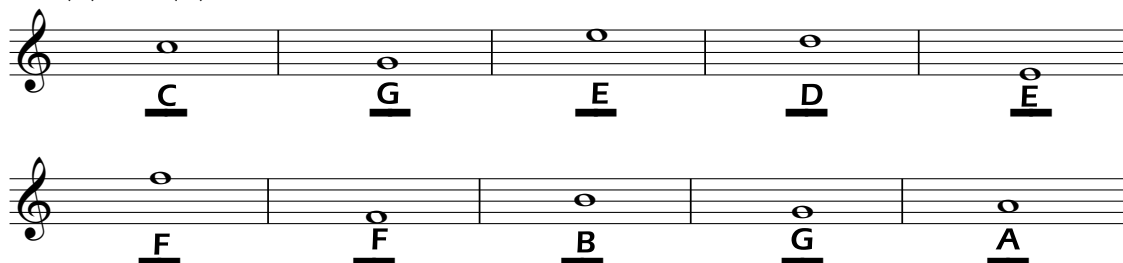
1. Allegro
2. Energetic, playful
3. Complicated
4. Rhythm/melody (with any valid reason)

CD 1, TRACK 12

1. Mostly loud (depending on the volume level of your CD player)
2. Tense/dramatic
3. Allegro
4. Melody (or any other valid response)

CHAPTER TEST, PAGES 18–19

2. (a) 5 crotchet beats
(b) 12 crotchet beats
(c) 9 crotchet beats
3. (a) 4/4
(b) 2/4
(c) 3/4
4. (a) and (b)



5.

CD 1, TRACK 13

MELODY 1

Do Mi Do Mi So Mi Do

MELODY 2

Do So Mi So Mi So Do

MELODY 3

Mi So Do Mi So Mi Do

CHAPTER 2

EXERCISE 2.1, PAGES 20–21

CD 1, TRACK 14

MELODY 1

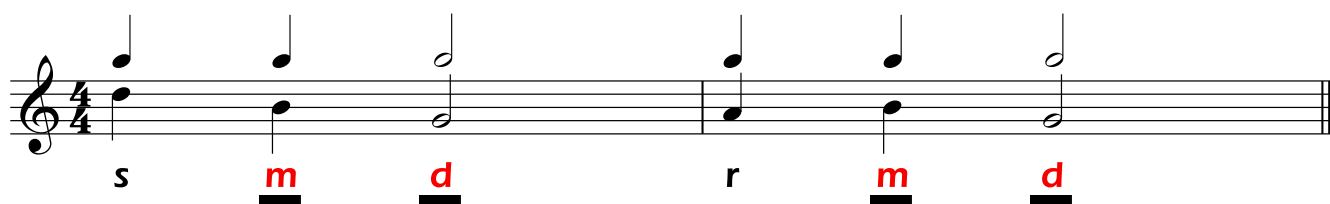
Do So Fa Mi Re Do

MELODY 2

Do Re Mi So Mi Do

CD 1, TRACK 15

MELODY 3



MELODY 4



EXERCISE 2.3, PAGE 22

MELODY 1

d r m m f s m d r d
 G A B B C D B G A G
 r r r m d d d d
 A A A B G G G G

MELODY 2

d s f m r d r r m r d
 G D C B A G A A B A G
 r r f m r d m d
 A A C B A G B G

EXERCISE 2.4, PAGE 23

1. 4/4, 4 crotchet beats per bar
2. D
3. Up
4. D
5. G

EXERCISE 2.6

Any valid response, silence in the music, etc.

CD 1, TRACK 16, PAGE 25

There is a rest in the music.

EXERCISE 2.9, PAGE 28

Either rhythm is suitable, depending on which words you want to place emphasis on. The first rhythm, in 4/4 time, would be the most straightforward with emphasis on 'Look', 'my' and 'cat' and avoids the syncopation present in the second rhythm. The aim of the exercise is to get students to think about words and how they can be set within different time signatures.

EXERCISE 2.11, PAGES 31–32

CD 1, TRACK 20

1. Homophonic
2. Forte changing to mezzo piano
3. Sad/unhappy/tired, etc.

CD 1, TRACK 21

1. Joyful/excited
2. Loud and soft
3. Complicated (it starts off simple but soon introduces scale passages)

CD 1, TRACK 22

1. Piano
2. Polyphonic
3. Smooth (fugal subject based mostly on step movement)

CHAPTER TEST, PAGES 34–35

1.

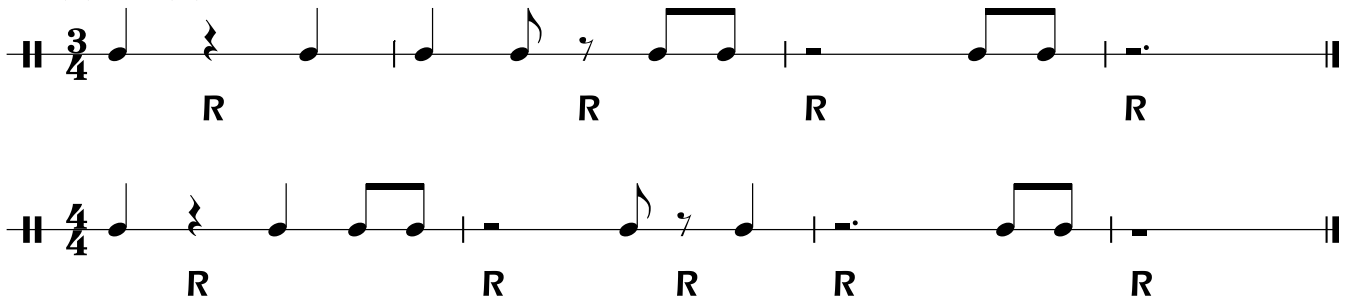
D E B B Y' S C A T W A S B I G A N D

F L A B B Y S H E A T E B E E F, E G G S,

B E D B U G S, A N D C A B B A G E

2. (a) 4 crotchet beats
- (b) 4 minim beats
- (c) 12 crotchet beats
- (d) 6 minim beats

3. (a) 2/4
 (b) 3/4
 (c) 4/4
 4. (a) and (b)



5. (a) Monophonic music: Music with one line of melody, with no other parts playing.
 (b) Harmony: Other notes that are played with the melody to make the texture sound fuller.
 (c) Texture: How dense or thick the music sounds.
 (d) Rest: A silence in the music.
 6.

CD 1, TRACK 23

MELODY 1

Do Re Mi Fa So Mi Do

MELODY 2

So Fa Mi Mi Fa Re Do

CHAPTER 3

EXERCISE 3.1, PAGE 37

2.

TED AND BETTY HAD A SMALL,
 OLD, FADED TABLE. THE EDGE
 WAS CRACKED. THEY HAD NO CASH
 TO BUY A NEW TABLE SO THEY
 HAD TO KEEP THE OLD FADED TABLE.

EXERCISE 3.2, PAGE 38

CD 1, TRACK 25

MELODY 1

Do Mi So So La La So

MELODY 2

So So La So Mi Re Do

MELODY 3

Mi So Mi La So Re Do

EXERCISE 3.3, PAGE 39

CD 1, TRACK 27

MELODY 1

Do Mi So Do La_ So_ Do

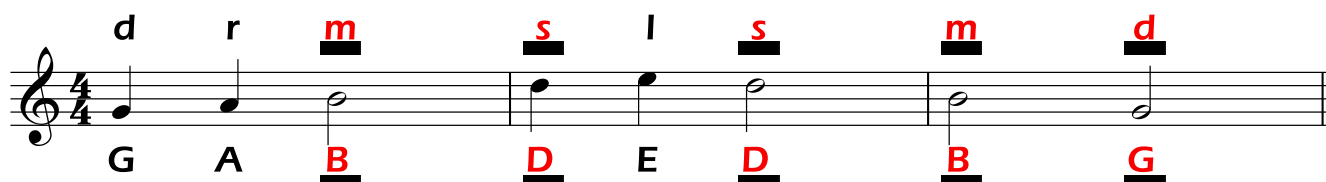
MELODY 2

Do Do_ So Mi Mi Mi Do

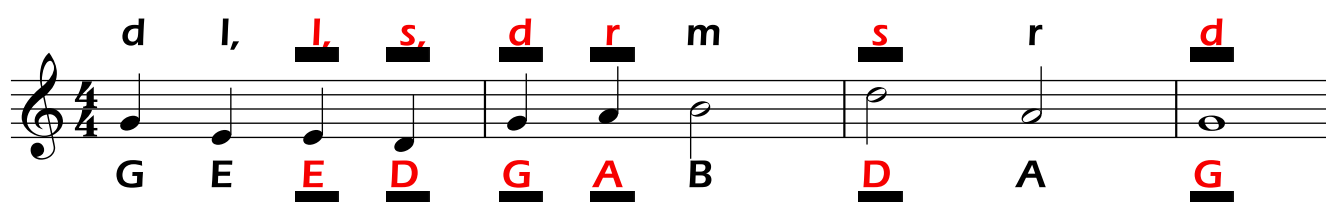
EXERCISE 3.4, PAGE 40

CD 1, TRACK 28

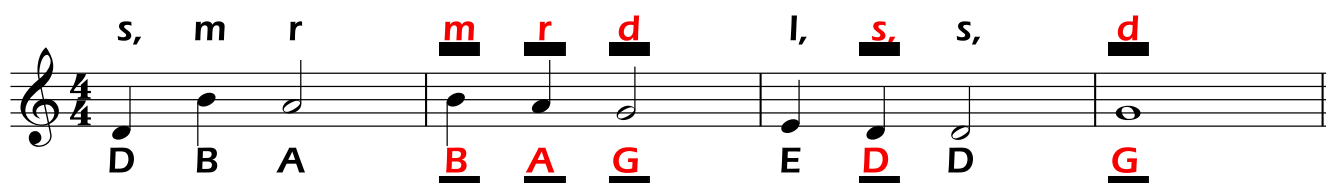
MELODY 1



MELODY 2



MELODY 3



EXERCISE 3.5, PAGES 41-42

Fáinne Geal an Lae

d r m m m r m s **s l s m d d d r**

Ar_ mai-din mhoch do_ ghabhas a-mach Ar_ bhru-ach Loch - a

d s l s l d' m r d m

Léin; An samh - radh'teacht 's an chraobh len' ais 'Gus

s m d' m r s l s l d' m r d m

Ion-radh te ón ngréin. Ar thais-teal dom tré bhail - te poirt Is

s m d' m r d r m m m r m

bán - ta mín - e réidhe. Cé a gheobhainn lem ais ach an

s s l s m d r d d d

chúil-eann dheas Le_ fá - inne geal an Lae

EXERCISE 3.6, PAGE 42

NOTE

This piece uses an upbeat (anacrusis) which is dealt with on page 113 of *A Tempo*.

1. A phrase is a musical sentence
2. Bar 4
3. C (in the third space)
4. 16
5. Mostly smooth

6. Middle C (bars 3, 4, 6, 10, 12, 15, 16)
7. Middle C (crotchet)
8. A, G, C
9. 4
10. (a)

EXERCISE 3.9, PAGE 47

1. 1400–1600
2. The Church and royalty, governments, etc.
3. ‘The arts’ is the collective name for art, poetry, drama and music
4. The printing press
5. Secular choral music, instrumental dance music, etc.

EXERCISE 3.10, PAGE 48

CD 1, TRACKS 30–32

1. Polyphonic
2. Latin
3. Excited
4. Polyphonic texture
5. Large dynamic range, both loud and soft

CHAPTER TEST, PAGES 49–50

1.

The image shows a musical score for a song. It consists of three staves of music, each with a treble clef. The lyrics are written below the notes. The first staff contains the lyrics 'S H E | H A D | A | F A C E | L I K E | A |'. The second staff contains the lyrics 'B E E | A N D | W A S | M E A N. | D A D D Y | L I K E D |'. The third staff contains the lyrics 'H E R | B E C A U S E | S H E | C A U G H T | M I C E.'. The notes are mostly half notes and quarter notes, with some rests. The lyrics are in all caps and separated by vertical bars.

2. (a) 13 crotchet beats
 (b) 20 quaver beats
 (c) 6 minim beats
 (d) 9 quaver beats

3.

Two staves of musical notation. The first staff contains four notes: a crotchet (G), a dotted minim (C), a minim (A), and a semibreve (A). The second staff contains four notes: a quaver (D), a dotted crotchet (B), a crotchet (B), and a minim (C). Each note is labeled with its letter and duration below it.

G: Crotchet C: Dotted Minim A: Minim A: Semibreve

D: Quaver B: Dotted Crotchet B: Crotchet C: Minim

5. (a) Scale: A group of musical notes arranged in an ascending or a descending order of pitch.
 (b) Syncopation: Putting emphasis on weaker beats of the bar.
 (c) Phrase: A musical sentence.
 (d) Pentatonic scale: A five-note scale.

6.

CD 1, TRACK 33

MELODY 1

Musical notation for Melody 1 in 4/4 time. The melody consists of 12 notes: d, d, r, m, d, l, l, s, s, d, r, d. The notes d, r, m, d, l, s, d, and the final d are underlined. Red stars are placed above the 5th, 7th, and 9th notes (l, l, s).

d d r m d l, l, s, s, d r d

MELODY 2

Musical notation for Melody 2 in 3/4 time. The melody consists of 9 notes: d, m, m, s, m, d, s, s, d. The notes m, m, s, m, d, s, and the final d are underlined. Red stars are placed above the 2nd and 3rd notes (m, m).

d m m s m d s, s, d

CHAPTER 4

EXERCISE 4.2, PAGE 53

CD 1, TRACK 35



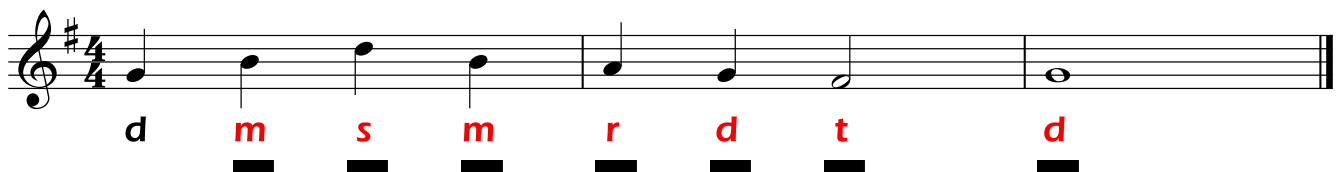
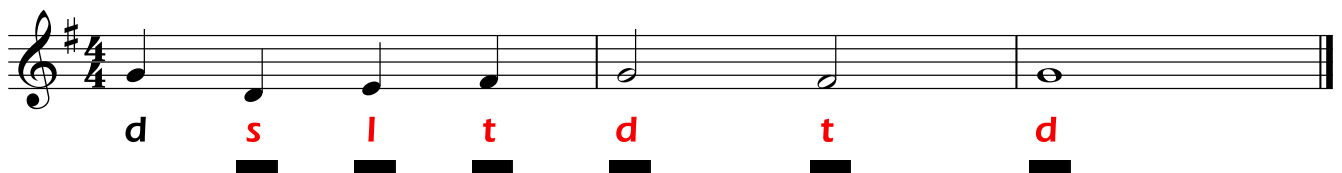
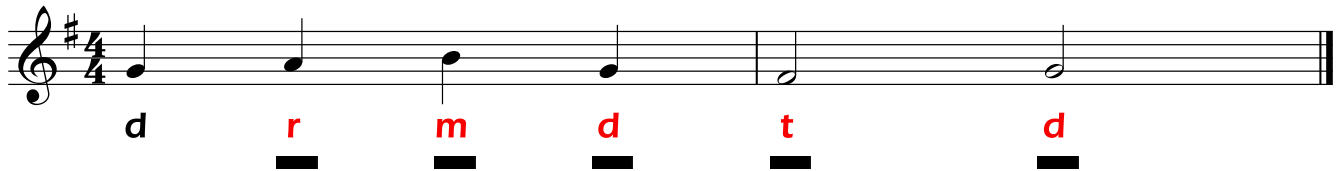
EXERCISE 4.3, PAGE 53

1. There is a tone step between re and mi.
2. There is a semitone step between mi and fa.
3. There is a tone step between fa and so.
4. There is a tone step between so and la.
5. There are two tone steps between do and mi.
6. There are two tone steps between fa and la .
7. There are two semitone steps between do and re.

EXERCISE 4.4, PAGE 54

CD 1, TRACK 37

MELODIES 1, 2 AND 3



EXERCISE 4.5, PAGE 55

1. (a) 4 semitone steps
 (b) 3 semitone steps
 (c) 4 semitone steps
 (d) 3 semitone steps
 (e) 5 semitone steps
2. (a) 1½ tone steps
 (b) 4 tone steps
 (c) 2 tone steps
 (d) 5½ tone steps
 (e) 6 tone steps

EXERCISE 4.6, PAGES 58–59

1

G A B C D E F# G

G A B C D E F# G

2

C D E F G A B C

C D E F G A B C

3

D E F# G A B C# D

D E F# G A B C# D

CD 1, TRACK 38

Any valid response (6 beats, 2 dotted crotchet beats, etc)

EXERCISE 4.8, PAGE 61

1. 3/4
2. 6/8
3. 6/8
4. 3/4
5. 6/8
6. 3/4

[illegible]

EXERCISE 4.11, PAGE 63

CD 1, TRACK 41

RHYTHMS 1, 2 AND 3

Three musical staves showing rhythmic exercises. The first staff is in 2/4 time and shows a sequence of eighth and quarter notes with fingerings 1, 2, 1, 2, 1, 2. The second staff is in 4/4 time and shows a sequence of eighth and quarter notes with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The third staff is in 6/8 time and shows a sequence of eighth and quarter notes with fingerings 1, 2, 3, 4, 5, 6, 1, 2, 3, 4, 5, 6, 1, 2, 3, 4, 5, 6.

EXERCISE 4.12, PAGE 64

1. G major
2. G
3. 4
4. mp – mezzo piano, moderately soft
mf – mezzo forte, moderately loud
5. Any valid answer

EXERCISE 4.13, PAGE 65

1. Wealth from colonies allowed the courts to spend more on the arts. (Or any valid answer.)
2. Something that is highly decorated/ornate, extravagant in style.
3. To make up new music from a given piece of music; to take a piece of music and develop it.
4. The conductor usually played a keyboard instrument while conducting at the same time.
5. Instrumental music was considered as important as the voice and, as a result, there was an increase in the amount of instrumental music composed.

EXERCISE 4.14, PAGE 67

CD 1, TRACKS 43–45

1. Homophonic
2. Voices (male and female), strings, brass, percussion, harpsichord. (The recording uses period instruments but, as instruments of the orchestra have not been covered at this stage, any valid response will do.)
3. Peaceful, serene

4. Strings, harpsichord
5. Vivace
6. Any valid suggestion

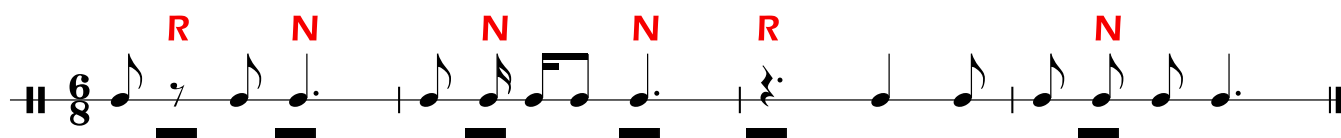
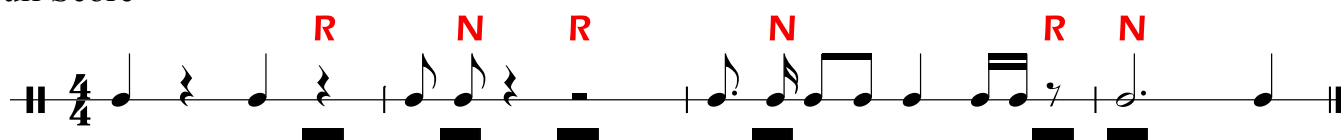
CHAPTER TEST, PAGES 68–69

1.

BOB THE BEAN LIVED IN A
FIELD. HE WAS BIG AND
GREEN AND LIKED TO GO
TO THE GYM. ALL OF THE GIRL
BEANS SAID HE WAS CUTE.

2. (a) 8 crotchet beats
(b) 12 crotchet beats
(c) 14 quaver beats
(d) 7 minim beats
3. 4/4
2/4
6/8
2/4
4/4
3/4
4. 5 semitones
7 semitones
2 tones
3 semitones
6 tones
7 semitones
4 semitones
5 semitones

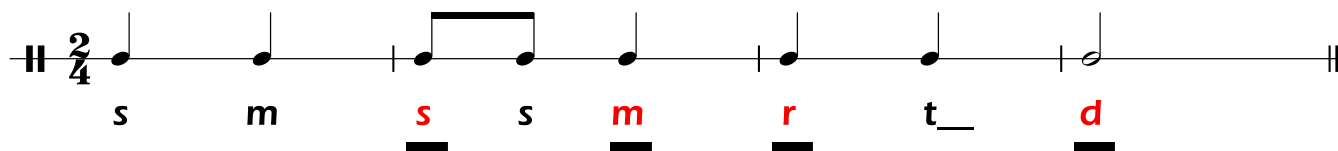
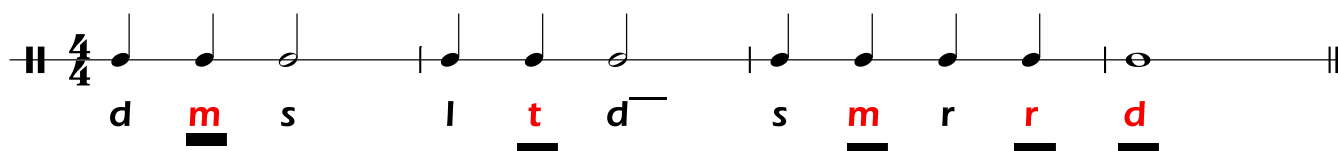
5.
Full Score



6.

CD 1, TRACK 46

MELODY 1 AND 2



7. (a) Tone: The distance of one full step between two notes. A tone is equal to two semitones.
 (b) Accidental: A sign before a note which makes it sound higher or lower in pitch.
 (c) Flat: A sign which, when put in front of a note, lowers the pitch of the note by a semitone.
 (d) Beam: The line used to join up quavers and semiquavers.
 (e) Scale: A group of notes in ascending or descending order of pitch. (Major scale: an eight-note scale which is the most widely used scale in Western music.)

CHAPTER 5

EXERCISE 5.1, PAGE 71

1.

2nd 5th 3rd

6th 8ve 4th

2.

3rd 5th 4th

6th 2nd 5th

EXERCISE 5.2, PAGE 72

CD 1, TRACK 49

MELODIES 1, 2 AND 3

Melody 1 (4/4): I si I I t d r m I

Melody 2 (3/4): I d t I t I si I

Melody 3 (6/8): I m I t d t I si I

Any valid response (sad)

EXERCISE 5.3, PAGE 73

SCALES 1 AND 2

Scale 1 (G major): G A B C D E F# G

Scale 2 (D major): E F# G A B C D# E

Scale 3 (D major): D E F# G A B C# D

Scale 4 (D major): B C# D E F# G A# B

EXERCISE 5.6, PAGE 76

1.

B **E** **G** **G**

A **F** **C** **D**

2.

E **G** **A** **B**

F **C** **G** **D**

EXERCISE 5.7, PAGE 76

T H E | **D O G** | **A T E** | **M Y** | **C L A S S W O R K**

| **S A I D** | **T H E** | **S T U D E N T** | **T O**

| **T H E** | **T E A C H E R.** | **B U T** | **G E O R G E** |

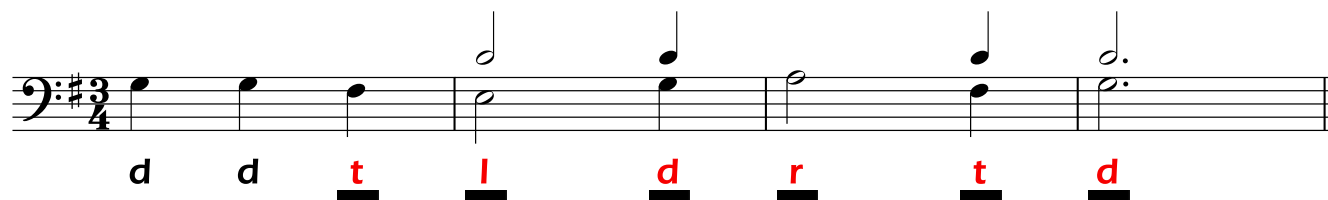
Y O U | **D O N ' T** | **H A V E** | **A N Y** | **D O G** |

S A I D | **T H E** | **T E A C H E R.**

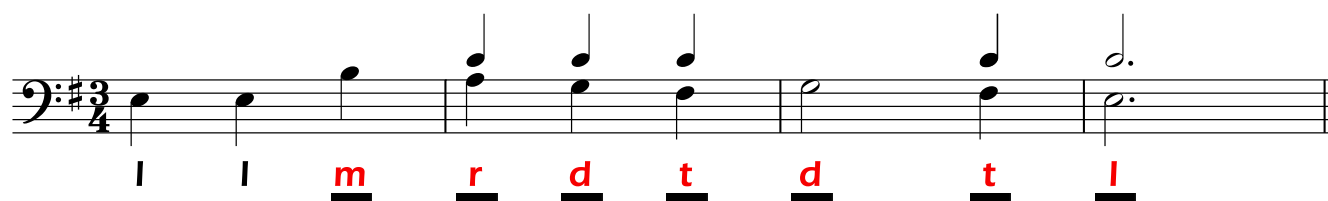
EXERCISE 5.8, PAGE 77

CD 1, TRACK 50

MELODY 1



MELODY 2



EXERCISE 5.9, PAGES 78–79

CD 1, TRACK 51

1. Adagio
2. Sad/gloomy
3. Yes
4. Homophonic

EXERCISE 5.10, PAGES 79–80

CD 1, TRACK 52

1. Allegro
2. Monophonic
3. Joyful/playful
4. No

EXERCISE 5.11, PAGE 80

CD 1, TRACK 53

1. Any valid answer
2. Moderato
3. It is a solo, double bass only
4. Happy (or any valid answer)

EXERCISE 5.12, PAGE 81

CD 1, TRACK 54

1. No
2. Glissandos, then groups of notes
3. Mysterious/sombre, etc.
4. Any valid answer

EXERCISE 5.13, LISTENING, PAGE 82

CD 1, TRACK 55

1. Piano
2. Large range
3. Complex, as it has a very intricate melody, i.e. lots of notes, wide range with leaps
4. Vivace (lively)

EXERCISE 5.14, PAGE 83

CD 1, TRACK 56

1. Baroque – harpsichord, baroque harmony (counterpoint), style (with ornamentation)
2. The accompaniment starts first
3. Andante e spiccato (vivace or any other valid answer)

EXERCISE 5.15, PAGE 84

CD 1, TRACK 57

1. Melody is ascending
2. Step
3. Relaxed, etc.
4. Free (any valid answer for reason)

EXERCISE 5.16, PAGE 85

CD 1, TRACK 58

1. Playful/joyful, etc.
2. Major
3. Homophonic
4. Any valid answer

EXERCISE 5.17, PAGE 86**CD 1, TRACK 59**

1. Yes
2. Percussion, strings, woodwind
3. Forte
4. March

EXERCISE 5.18, PAGE 87**CD 1, TRACK 60**

1. Strings
2. Allegro
3. Major
4. Hunting scene, etc.

EXERCISE 5.19, PAGE 88**CD 1, TRACK 61**

1. Excited
2. Woodwind, strings
3. Circus/wedding (any valid response for reason)

EXERCISE 5.20, PAGE 91**CD 1, TRACK 62**

1. Strings
2. Tense, suspenseful
3. Any valid answer
4. Polyphonic (polyrhythmic)

CHAPTER TEST, PAGES 95–97

1.

ONE DAY THE FARMER CAME INTO THE FIELD. HE SAW BOB WHO WAS BIG AND JUICY AND PICKED HIM. HE MADE BOB INTO A STEW. THAT WAS THE END OF BOB THE BEAN.

2. (a) 7 crotchet beats
 (b) 10 crotchet beats
 (c) 11 quaver beats
 (d) 4 minim beats

3. (a) and (b)

5th 8ve 4th

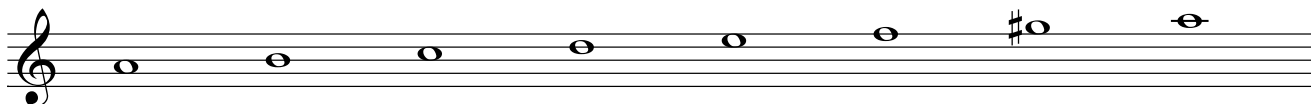
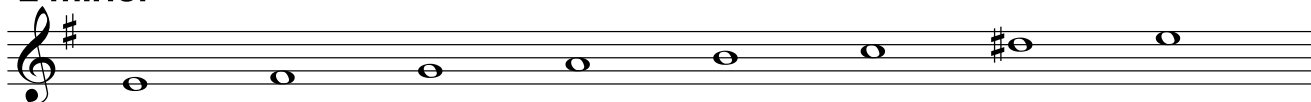
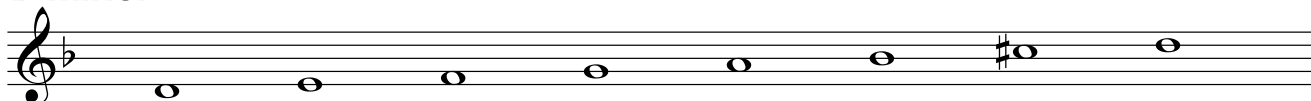
3rd 5th 4th

4.

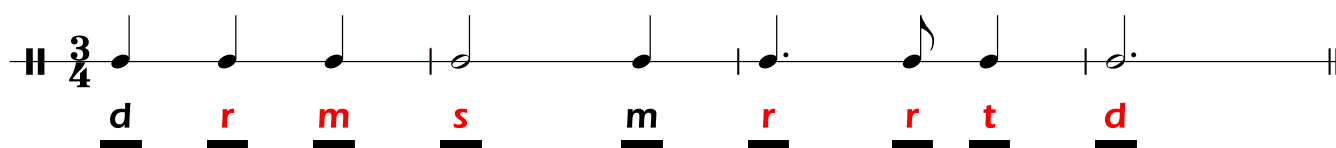
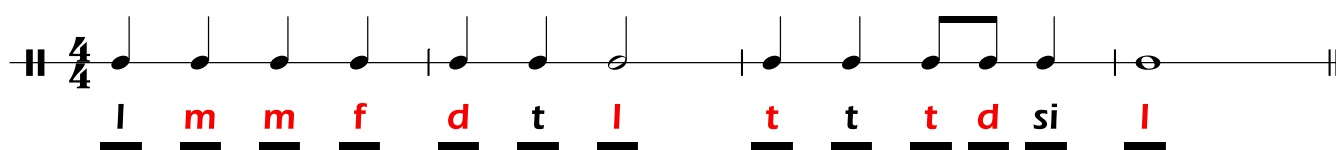
CD 1, TRACK 64

- (a) Third
- (b) Second
- (c) Fifth
- (d) Fourth
- (e) Third

5.

A minor**E minor****D minor**

6.

CD 1, TRACK 65**MELODY 1****MELODY 2**

7. (a) Double bass
 (b) Wood
 (c) 47
 (d) Piccolo
 (e) Trumpet, French horn, trombone, tuba
 (f) Pitched percussion instruments can play notes of different pitches
 (g) Pitched: Timpani, xylophone, glockenspiel, tubular bells
 Non-pitched: bass drum, snare drum, gong, cymbals, etc.
 (h) Tuba

- (i) Oboe and clarinet
- (j) Violin

REVISION CROSSWORD, PAGE 98

Across

- 3. Semitone
- 5. Sharp
- 9. Pizzicato
- 10. Scale
- 11. Ledger line
- 12. Harpsichord
- 14. Monophonic
- 18. Bassoon
- 19. Violin
- 20. Double bass
- 21. Bar-line

Down

- 1. Rest
- 2. Flat
- 4. Harmony
- 6. Phrase
- 7. Beam
- 8. Melody
- 9. Polyphonic
- 10. Syncopation
- 13. Bass clef
- 15. Oboe
- 16. Orchestra
- 17. Semibreve

CHAPTER 6

FORM, PAGE 100

1. A
2. B
3. A
4. C
5. A

EXERCISE 6.1, PAGE 100

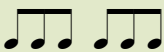
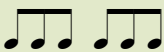
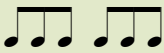
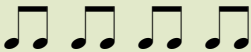
1. Ternary form (ABA)
2. Ternary form (ABA)
3. Rondo form

EXERCISE 6.2, PAGES 105-106

1. Harp
2. Fiddle, harp, banjo, mandolin, bouzouki (any three)
3. Reed instrument, hexagonal in shape, played in a similar way to the organ, higher pitched in sound
4. Button accordion, concertina, uilleann pipes (any two)
5. Four strings
6. There is no difference, they are the same instrument
7. Accompaniment
8. The elbow ('uilleann' in Irish) is used to squeeze the air into the instrument

EXERCISE 6.3, PAGE 107

CD 1, TRACKS 74-77

No.	Dance type	Instruments you can hear	Sample bar of rhythm
1.	Jig	Tin Whistle, fiddle, Uilleann Pipes	
2.	Jig	Accordion, Bouzouki, Flute, Fiddle	
3.	Jig	Fiddles	
4.	Reel	Fiddle Flute	

Track No.	Dance Type	Instruments you can hear
67	Hornpipe	Accordion and Piano
68	Reel	Fiddle
69	Hornpipe	Banjo, Harp
70	Jig	Bouzouki, Flute, Fiddle
71	Reel	Uilleann Pipes, Harp
72	Jig	Harp
73	Reel	Bodhrán, Fiddle, Banjo

EXERCISE 6.4, PAGE 109

1. Bach or Handel composed music in the baroque period and their music is baroque and not classical in style
2. Homophonic texture, neat elegant melodies, well-defined forms, emphasis on balance, solo piano, orchestra popular
3. Piano
4. Josef Haydn, Wolfgang Amadeus Mozart
5. Homophonic

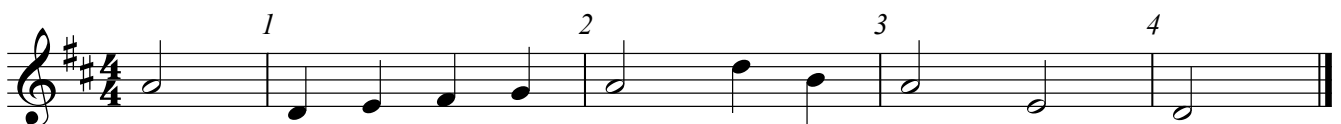
EXERCISE 6.5, PAGE 111

CD 2, TRACKS 1–4

1. Strings and woodwind (flute, clarinets, etc.)
2. Andante
3. Any valid response
4. Going from forte to piano and back to forte
5. Any valid response (short snippets of melody, fast moving, etc.)
6. Playful, etc.

EXERCISE 6.8, PAGE 114

1.



2.



3.



CHAPTER TEST, PAGES 115–117

1.

T E D | A N D | A B B Y | W E R E | B E S T |

B U D D I E S. | T H E Y | H A D | T W O | B L A C K |

B I K E S | A N D | T H E Y | L I K E D | C Y C L I N G. |

T H E Y | R O D E | D O W N | T O | T H E | V A L L E Y |

O N E | D A Y | T O | S E E | A | C I R C U S. |

S U D D E N L Y | A | T I G E R | C A M E | O U T |

O F | T H E | D I T C H | A N D | A T T A C K E D |

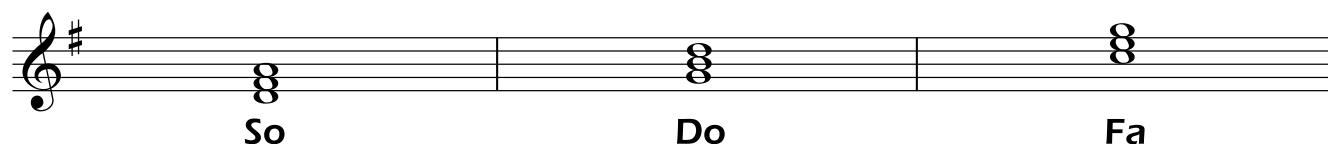
2. (a) 25 quaver beats
(b) 7 crotchet beats
(c) 6 minim beats
(d) 3 semibreve beats
3. Dance 1: Reel
Dance 2: Jig
Dance 3: Hornpipe

4. (a) Concerto: A piece of music written for solo instrument and orchestra. (see page 94 of *A Tempo*)
(b) Symphony: A musical piece written for orchestra.
(c) Hornpipe: An Irish dance tune that is usually in 4/4 (or 2/2) that has a dotted rhythm.
(d) Rondo form: A form that has one section that repeats throughout the piece.
(e) Upbeat: Anacrusis – a beat that goes before the first full bar of the music.
5. Literally means ‘old style’; learnt by ear – oral tradition; free style rhythmically and melodically; regional styles, etc.
6. (a) Uilleann pipes: Reed instrument, played by squeezing air into the bellows; smaller than the Scottish bagpipes.
(b) Button accordion: Two rows of buttons, reed instrument, air goes through metal reeds to produce the sound; similar to the piano accordion except it has buttons instead of piano keys.
(c) Banjo: Introduced in the nineteenth century, has four strings, popular in folk music; associated with Irish folk music group, The Dubliners.

CHAPTER 7

EXERCISE 7.1, PAGES 119–120

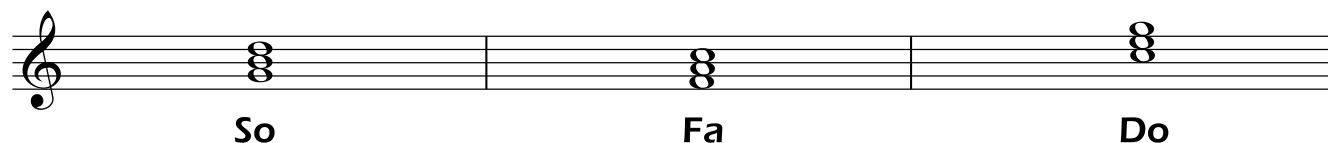
G MAJOR



D MAJOR



C MAJOR



EXERCISE 7.2, PAGE 120

CD 2, TRACK 7

1. Do Fa So Do
2. Do So So Do
3. So Fa So Do

EXERCISE 7.3, PAGE 121

CD 2, TRACK 8

- 1.

PROGRESSION 1

Major, Minor, Major, Major, Major

PROGRESSION 2

Major, Major, Minor, Major, Major

2. Any valid response, the piece sounds finished, etc.

EXERCISE 7.4, PAGE 122

CD 2, TRACK 9

1. Do – Fa – So – Do
2. Do – Fa – So – Do
3. So – Do – Fa – So – Do

EXERCISE 7.5, PAGE 123

1. Romantic musicians began to earn income from the public by staging concerts and operas.
2. In the classical period, balance and control were very important. In the Romantic period, expressing emotion became central to the music.
3. New brass and percussion instruments were introduced. These sections, along with the woodwind, were given more importance.
4. They used folk-songs and folk rhythms to make the music sound like the music of their native countries.
5. Tone poem or lied

EXERCISE 7.6, PAGE 125

1. An evil gnome who is up to mischief (or any valid description)
2. Minor
3. Move by step (but there are a few leaps in the melody)
4. In church, because the text is a prayer (Hail Mary), or any valid answer
5. Any valid answer

EXERCISE 7.7, PAGE 132

1. Jazz came from America, but was influenced by African and European music.
2. The blues are a style of song that was sung by African slaves in the cotton fields in the southern states of America.
3. Harmonies of European art music and the rhythms of African music.
4. Double bass, piano, percussion, hand claps

EXERCISE 7.8, PAGE 133

1. Irish music
2. It is used to tell a story or tell the history of something.
3. A ballad is a song form that has verses and choruses. It usually has a simple melody so that it can be learnt easily.
4. To tell a love story or speak about injustices and social problems.
5. Guitar

CHAPTER TEST, PAGES 137–138

1.

T E D | A N D | A B B Y | G O T | A | B I G |
 S T I C K | T O | F R I G H T E N | H I M | O F F. |
 A B B Y | G O T | T H E | T I G E R | O N | T H E |
 P A W | W I T H | T H E | S T I C K | A N D | T H E |
 T I G E R | R A N | O F F. | T E D | A N D | A B B Y |
 D E C I D E D | T O | A L W A Y S | G O | T O |
 T H E | C I N E M A | A F T E R | T H A T. |

2. (a) 18 semiquaver beats

(b) 4 minim beats

(c) 18 quaver beats

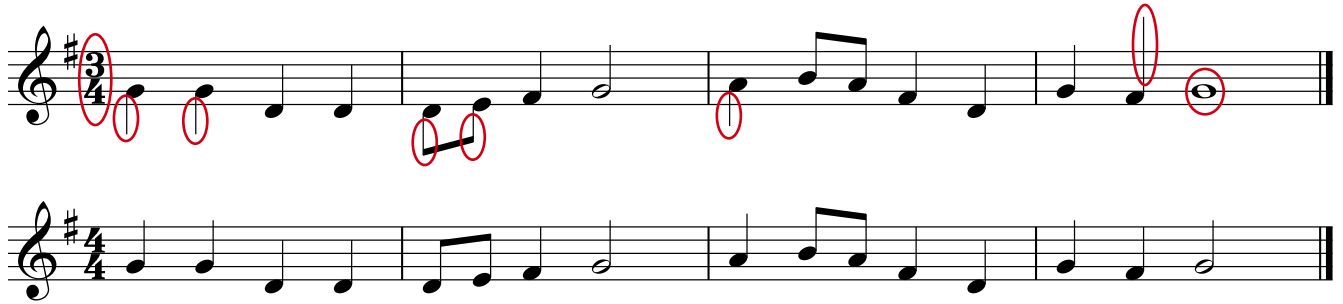
(d) 11 crotchet beats

3. (a) Do; Do; So; Fa

(b)

F Major **D Major** **G Major** **C Major**
 Doh Triad Doh Triad Fah Triad Soh Triad

4. (a) Triad: A group of three notes played together.
(b) Jazz: A genre of music which was developed from the blues and Western music. It is an improvised form.
(c) Programme music: Music that tells a story or describes an emotion.
(d) Ballad: A song which tells a story of an event or of love. It can also be political.
(e) Programme note: Information given to the listener to explain what the music is about.
(f) Lied: An art song form that became popular in the Romantic period and was usually written for piano and voice.
(g) Nocturne: A musical form for the piano that was written to suggest the night-time.
- 5.



6. (a) Do Fa So Do
(b) Do Re So Do

CHAPTER 8

EXERCISE 8.2, PAGE 142

1. People travelled more and spread musical ideas around the globe. The invention of recording equipment also helped to spread new musical ideas.
2. It allowed people to listen to new styles of music in their own homes.
3. Many composers rejected the older musical forms (sonata, etc.) and introduced new tonal systems to art music.
4. Art music began to sound more complex and different to popular music. The general public found it more difficult to understand.
5. Folk music and jazz became popular, along with other popular music genres.

EXERCISE 8.3, PAGE 143

CD 2, TRACKS 21–23

1. Starts off pianissimo and then changes to fortissimo
2. Frantic, agitated
3. Different harmonies, melody structure (or any valid response)
4. Any valid response
5. Any valid response
6. Any valid response

EXERCISE 8.5, PAGE 146

1. Rock, rap, R&B (rhythm and blues), etc.
2. Any valid answer
3. Any valid answer

EXERCISE 8.6, PAGES 146–147

CD 2, TRACKS 24–25

1. Bass guitar, electric guitar, piano, drum-kit, voice
2. Any valid response
3. (a) 4/4
(b) 4th
4. Double bass, synthesised strings, oboe, synthesised drums, voice (any three)
5. Mood: relaxed (any valid response)
Texture: Mostly homophonic in the verse and polyphonic in the chorus.

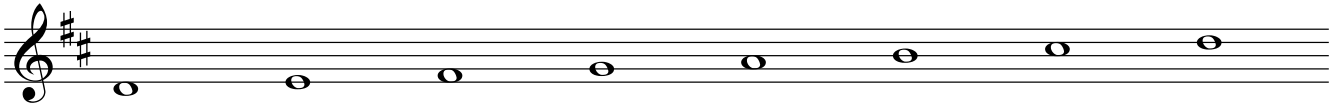
EXERCISE 8.7, PAGE 148

1. D major
2. B, A, D
3. A pause mark, the hold is held for longer than its value
4. AABA (ternary form)

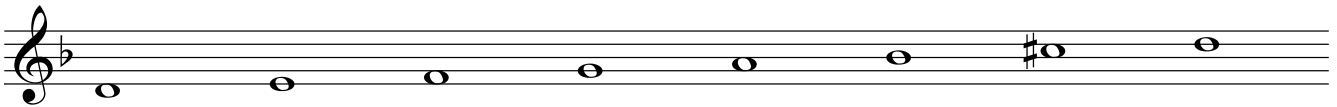
CHAPTER TEST, PAGES 149–150

2. (a) 1 semibreve = 16 semiquavers
(b) 1 dotted crotchet = 3 quavers
(c) 1 dotted semibreve = 3 minims
(d) 2 quavers = 4 semiquavers
(e) 3 minims = 6 crotchets
- 3.

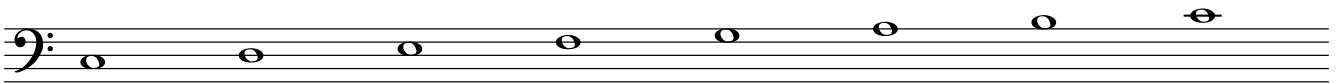
D Major



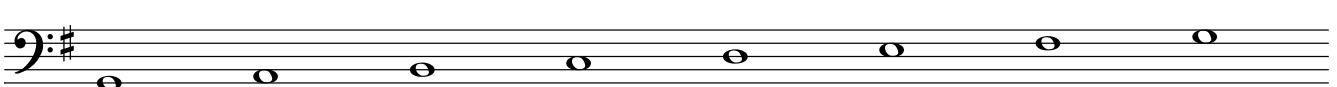
D Minor



C Major



G Major



4. (a) Upbeat: A beat at the beginning of a piece that goes before the first full bar of music, also known as an anacrusis (see page 115 of *A Tempo*).
(b) Ballet: A dance set to music. The story of the ballet is told through the dance and the music.
(c) Countermelody: An alternate melody played against the main melody.
(d) Synthesiser: An electronic instrument that is used to recreate sounds, including the sounds of various musical instruments.

5.

CD 2, TRACK 27

MELODY 1



MELODY 2



CHAPTER 9

EXERCISE 9.1, QUESTIONS, PAGE 152

1. Ethnomusicology is the study of music from other cultures.
2. Melody and harmony
3. The music is handed down from generation to generation (aurally)
4. Melody and rhythm
5. The music takes the ragas (the main theme) and improvises around this.

CD 2, TRACK 28

6. Melody: complex, lots of ornamentation, etc.
Texture: busy (complex) texture created by the percussion against the sitar
Rhythm: complex rhythm
Dynamics: no major changes in dynamic levels (mezzoforte)

EXERCISE 9.2, PAGE 153

1. Rhythm
2. Births, marriages, deaths, when performing manual work, other social occasions
3. Homophonic texture

CD 2, TRACK 28

4. Polyrhythmic texture, call and answering phrases, homophonic choral texture, etc.

CD 2, TRACK 34, PAGE 158

1. The music uses twentieth-century harmonies (any valid response)
2. Calm, reflective, mood becomes disturbed when the brass comes in.
3. Adagio
4. Homophonic

CD 2, TRACK 35, PAGE 159

1. Irish (The Chieftains) and South American. Use of South American percussion and whistle playing an Irish-based melody.
2. Complex, gradually building rhythmic texture; complex melody
3. Piano building up to fortissimo
4. Either Irish or South American/Latin American (see Q 1)
5. Percussion, drone, whistle, accordion

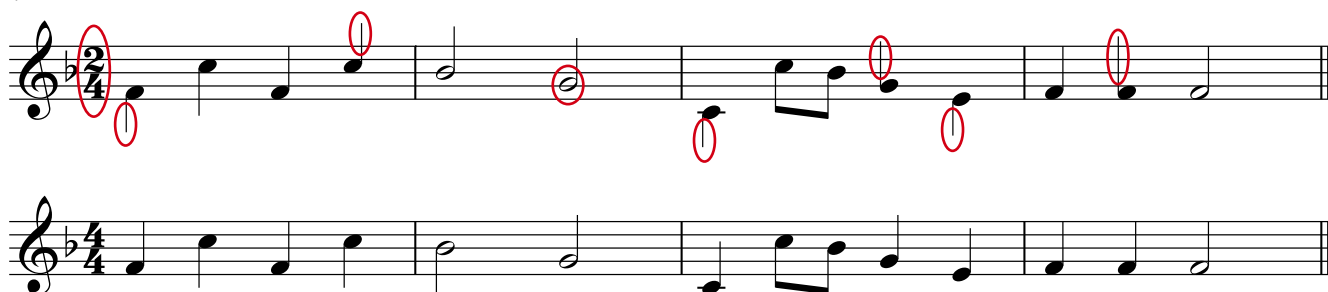
CD 2, TRACK 36, PAGE 159

1. Indian; use of sitar, tabla, melody is a ragas (an Indian melody)
2. Western art music, gives the music a harmonic structure introduces European string instruments
3. Minor
4. String section, tabla, sitar, synthesised strings, finger bells
5. Polyphonic, contrapuntal

REVISION TEST, PAGES 164–169

1. (a) 2 semibreve beats
(b) 8 crotchet beats
(c) 5 minim beats
(d) 10 quaver beats

2.



3.

ONE DAY A BOY NAMED PETER
WAS WALKING BESIDE A DYKE.
THE DYKE KEPT ALL THE SEAWATER
FROM FLOODING HIS VILLAGE.
SUDDENLY HE SAW A HOLE
IN THE DYKE. HE PUT HIS
FINGER IN THE HOLE AND STOPPED
THE WATER. HE WAITED FIVE
HOURS FOR SOMEONE TO COME
AND HELP. HE WAS VERY TIRED
BUT HE SAVED THE VILLAGE.

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The melody consists of half notes and whole notes, with a key signature of one flat (B-flat). The lyrics are written below the staff, with each word under a note. The text is divided into lines by vertical bar lines.

CD 2, TRACK 40

The first line of the musical score is written on a single staff with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of the following notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The lyrics 'l t d r m f m m d t l si l' are written below the staff, aligned with the notes. The word 'si' is written below a sharp sign (#) placed on the staff line.

CD 2, TRACK 41

Diagram illustrating the 4th, 5th, and 3rd harmonics of a string. The notation shows three measures on a single staff, each containing a pair of notes (one on the lower line, one on the upper line) representing the harmonic. The labels below the notes are 4th, 5th, and 3rd, indicating the harmonic number.

Tr No in Book	CD name/live track description	Track title/details
CD 1		
Chapter 1		
1	2 Rhythm exercises, crotchets and minims,	4 beat intro and short beep between the two rhythms
2	1 Rhythm exercise dotted minims and semibreves	4 beat intro
3	3 Rhythmic exercises	4 beat intro and short beep between the rhythms
4	3 Melodies, (Do, Mi & So)	4 beat intro and short beep between the melodies
5	Do, Mi, So on stave, one melody	4 beat intro
6	Do, Mi, So on stave, one melody	4 beat intro
7	1 Rhythm exercise dotted minims and semibreves	4 beat intro
8	1 Rhythm exercise dotted minims and semibreves, quavers	4 beat intro
9	DVORAK: Symphony No. 9 / Symphonic Variations	Largo from Symphony no 9 in e minor Op 95, "From the new World" [Royal Philharmonic Orchestra, John Farrer, cond]
10	The Chieftains 9: Boil the Breakfast Early	Boil The Breakfast Early
11	Olatunji! Drums Of Passion (Reissue)	Akiwowo (Ah-Key-Woh-Woh)
12	Mozart Requiem	Kyrie
13	3 Melodies, (Do, Mi & So)	4 beat intro and short beep between the melodies
Chapter 2		
14	2 Melodies (Do-So)	4 beat intro and short beep between the melodies
15	2 Melodies (Do-So) using stave	4 beat intro and short beep between the melodies
16	Rhythm using rests	4 beat intro
17	Lámh ar Lámh, many hands	Nollaig Ní Laoire (Amhrán / Song): An tIolach Mór

18	J.S.: Cantatas, Vol. 1 (BWV 4, 150, 196)	Chorale: Wir essen und leben wohl
19	Bach, D minor invention, Top Line, Bottom Line, Two Lines Together	Beep between the different lines
20	Homophonic Piano Piece	
21	Monophonic Piano Piece	
22	Polyphonic Piano Piece	
23	2 Melody exercises, (Do-So)	4 beat intro and short beep between the melodies
Chapter 3		
24	1 Melody using La	4 beat intro
25	3 Melodies, (Do-La)	4 beat intro and short beep between the melodies
26	2 Melodies using La (completed)	4 beat intro and short beep between the melodies
27	2 Melodies using La (incomplete)	4 beat intro and short beep between the melodies
28	3 Melodies, (Do-La) on the stave	4 beat intro and short beep between the melodies
29	Backing Track - Sad Song	
30	Chominciamento di gioia: Virtuoso Dance Music	Bellicha
31	Palestrina Missa Papae Marcelli, Missa Aeterna Christi Munera	Sanctus [Oxford Camerata, Jeremy Summerly Cond]
32	Monteverdi, Quarto libro dei madrigali	Ah dolente partita
33	2 Melody exercises, (Do-La) on stave	4 beat intro and short beep between the melodies
Chapter 4		
34	Series of 3 notes - accidentals	beep between each set of notes
35	Series of 8 notes - accidentals	beep between each set of notes
36	Melody with Ti	4 beat intro
37	3 Melodies with Ti	4 beat intro and short beep between the melodies
38	6/8 two bar rhythm	1 bar intro (in dotted crotchets)
39	3 Rhythmic exercises	No beat intro. Beep between rhythms
40	Semiquaver rhythm	4 beat intro
41	3 Rhythmic exercises	Beat intros and beep between exercises

43	The Messiah (Handel)	Halleluiah Chorus (The Scholars Baroque Ensemble)
44	Classic Commercials Classical Music From TV Adverts	Air on a G string [Capella Istropolitana, Jaroslav Dvorak, Conductor]
45	TELEMANN: Complete Recorder Music, Vol. 3	Movement 4 vivace form Sonata for Treble recorder and Basso Continuo in F minor TWV 41:f1
46	2 Melodies (Do-Do)	Intro and beep between melodies

Chapter 5

	Instruments of the orchestra	
47	Minor Scale	
48	2 Minor Melodies	Intro and beep between melodies
49	3 Minor Melodies	Intro and beep between melodies
50	2 Melodies on the bass clef	Intro and beep between melodies
51	Music Of John Williams: 40 Years Of Film Music	Schindler List (Main Theme) [City of Prague Philharmonic Orchestra]
52	Bach Cello Suites	
53	PROKOFIEV: Peter and the Wolf / BRITTEN: Young Person's Guide to Orchestra / SAINT-SAENS: Carnival	The Elephant, from Carnival of the Animals (Saint-Saens) [Slovak Radio Orchestra, Ondrej Lenard cond]
54	DEBUSSY: Preludes / Danses for Harp	Dances for harp and string quintet: I Danse Sacree, [Pannon Quartet]
55	FRENCH FLUTE MUSIC	Flute Suite Op. 34 Movt IV, Vivace Charles-Marie Widor [Robert Aitken, Robin McCabe]
56	BACH, C.P.E. / MARCELLO, A.: Oboe Concertos	Movement 1 Andante e spiccato from Concerto for Oboe and String Orchestra in D minor (Alessandro Marcello) [Josef Kiss, oboe, Ferenc Erkel Chamber Orchestra]
57	Classics at the Movies: Comedy 1	Rhapsody in Blue (Composer: Gershwin) [Slovak Radio Symphony Orchestra]
58	MOZART: Bassoon Concerto / Oboe Concerto / Clarinet Concerto	Movement 1 Allegro from Bassoon Concerto in B flat major, K. 191 [Vienna Mozart Academy, Johannes Wildner-cond]
59	Music Of John Williams: 40 Years Of Film Music: 2cd (CD 3)	Superman (main theme) [City of Prague Philharmonic Orchestra]

60	MOZART: Complete Horn Concertos	Horn Concerto No.4 in E Flat Major, K.495: III. Rondo (Allegro Vivace)
61	BRITTEN: Young Person's Guide to the Orchestra (The) / Variations on a Theme of Frank Bridge	The Young Person's Guide to the Orchestra, Op. 34 (Benjamin Britten)
62	BRITTEN: Young Person's Guide to the Orchestra (The) / Variations on a Theme of Frank Bridge	The Young Person's Guide to the Orchestra, Op. 34 (Benjamin Britten)
63	Backing Track - Old McDonald	
64	5 Interval questions	beep between each interval
65	2 Melody exercises	Intro and beep between melodies
Chapter 6		
	Irish Music	
66	Irish Tune Played 3 times in differing styles	
67	Liz Carroll & Tommy Maguire Kiss Me Kate	Jimmy Keane's and the Cuckoo
68	Oisín Mac Diarmada ar an bhfidil	reels – The Maids of Mount Kisco, Johnny Henry's
69	Oisín Mac Diarmada, Brian Fitzgerald, Micheál Ó Ruanaigh Traditional Music on Fiddle, Banjo & Harp	Hornpipes: Munster Grass/ The Peacock's Feather
70	Notes from the Heart, Mick, Louise & Michelle Mulcahy	Páidín O'Rafferty / John McHugh's / The Fog in the Bog [Cyril O'Donoghue, Bouzouki]
71	Back to America	Pádraig McGovern: Reels – Jenny's Wedding/ The Big Reel of Ballynacally
72	Gráinne Hambly Golden Lights and Green Shadows	Jackson's Night Cap or Strike the Gay Harp Martin Hardiman's (jigs)
73	Oisín Mac Diarmada, Brian Fitzgerald, Micheál Ó Ruanaigh Traditional Music on Fiddle, Banjo & Harp	Reels: The Pride of the Bronx / The Humours of Scarriff [Junior Davey, Bodhrán]
74	The Chieftains 7	Friel's Kitchen
75	Notes from the Heart, Mick, Louise & Michelle Mulcahy	Jigs: Billy McCormack's / An Seanduine Dóite / Maguire's Kick
76	Lámh ar Lámh, many hands	Fidléirí na Mí / Many Strings, Jigs: Daniel O'Connell / Little Boy in the Hay
77	The Chieftains 9: Boil the Breakfast Early	Up Against The Buachalawns

CD 2

Classical Music

1	MOZART: Piano Concertos Nos. 20 and 21, 'Elvira Madigan'	Movement II Andante from Piano Concerto No. 21 in C major, K. 467, "Elvira Madigan" [Concentus Hungaricus, Andras Ligeti – Cond]
2	HAYDN: Symphonies Nos. 45, 94 and 101	Movement 1 Allegro Assai from Symphonies No 45 in F sharp minor Hob I:45
3	MOZART: String Quartets, K. 136-138 and K. 465, 'Dissonance'	Movement 3, Presto from Divertimento in D major, K. 136, "Salzburg Symphony No. 1" [Eder Quartet]
4	Mozart: Le Nozze Di Figaro	Non piú andrai from The Marriage of Figaro

Chapter 7

5	Do, Mi, So played separately then as a triad	
6	4 Triad Progression	
7	3 Triad Progressions	Beat intros and beep between exercises
8	2 Triad Progressions	Intro and beep between progressions
9	3 Triad Progressions with melody on top	Intro and beep between progressions

Romantic Music

10	Pictures at an exhibition (orch Ravel); Night on the bare mountain	Movement II, Gnomus [National Symphony Orchestra of Ukraine, Theodore Kuchar, cond]
11	BEETHOVEN: Symphonies Nos. 2 and 5	Movement I, Allegro con brio
12	Chopin Nocturnes, 4 Ballades	Nocturne in E minor, op.72 no. 1
13	Bruckner Motets	Ave Maria
14	SCHUBERT: Lieder	Erlkonig, Op. 1, D. 328d
15	Composition Project - Climbing the stairs	

Other music Genres

16	Dave Brubeck, the Very Best	Unsquare Dance
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Folk Music		
17	Clancy Brothers and Tommy Makem. Boys Won't Leave the Girls Alone	Will ye go lassie go
18	Backing Track - Molly Malone	
19	2 Triad Progressions	Intro and beep between progressions
Chapter 8		
20	Melody with upbeat	
Modern Classical		
21	Stravinsky: The Rite of Spring Symphony of Psalms	First part: Adoration of the earth from The Rite of Spring
22	REICH: Electric Counterpoint / TAKEMITSU: All in Twilight	Fast'
23	Contemporary Music from Ireland	Red Shoes
Pop and Contemporary		
24	Elvis Presley - Essential: Remastered	Jailhouse Rock
25	Sweetbox: Everything's Gonna Be Alright (single)	Everything's Gonna Be Alright – Radio edit
26	Backing Tracks - Sally Gardens	
27	2 Melodies Recognising Bass lines	Intro and beep between melodies
Chapter 9		
Ethnomusicology		
28	The Essential Ravi Shankar (CD 1)	Raga Des
29	Olatunji! Drums Of Passion (Reissue)	Odun De! Odun De! (Aw Dun Day! Aw Dun Day!)
Ad Project		
30	Classic Commercials Classical Music From TV Adverts	Arrival of the Queen of Sheba (Handel) [Budapest Strings]
31	HANDEL: Coronation Anthems / Silete Venti	Zadok the Priest, HWV 258 [Tallis Chamber Choir, Royal Academy Consort, Jeremy Summerly, cond]
32	ROSSINI: Barber of Seville (The) (Highlights)	Act 1 Cavatina: Largo al factotum della citta (Rossini) [Hungarian Radio Chorus, Failoni Chamber orchestra, Budapest, Will Humburg – Cond]

33	Classic Commercials Classical Music From TV Adverts	Canon (Pachabel) [Cappella Istropolitana, Richard Edlinger, conductor]
Advanced general listening		
34	IVES: Symphony No. 3 / Washington's Birthday	The Unanswered Question
35	The Chieftains – Pilgrimage To Santiago	Txalaparta
36	The Essential Ravi Shankar (CD 2)	Ragas in Minor Scale
37	Backing Tracks - Canon in D	
38	Backing Track - California Dreamin'	
39	2 Rhythm exercises	4 beat intro and beep between exercises
40	2 Melodic exercises	beat intro and beep between exercises
41	6 Interval recognition questions	beep between each excerpt