

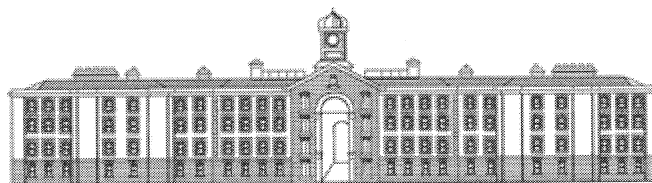


The Leinster School of Music & Drama

Certificate of Proficiency in Teaching

100 marks

Summer 2014



GRIFFTH COLLEGE DUBLIN

All three parts to be answered

Part 1. Rudiments (40 marks)

Answer five of the 6 sections in this section

(a) Rewrite the following extract as it would be played

A musical extract in 4/4 time, key of B-flat major. The notation includes various rhythmic markings: a fermata over the first note, a slur over the first two notes, a fermata over the third note, and a fermata over the fourth note. The melody consists of quarter notes, eighth notes, and sixteenth notes.

Two empty musical staves for writing the answer to part (a).

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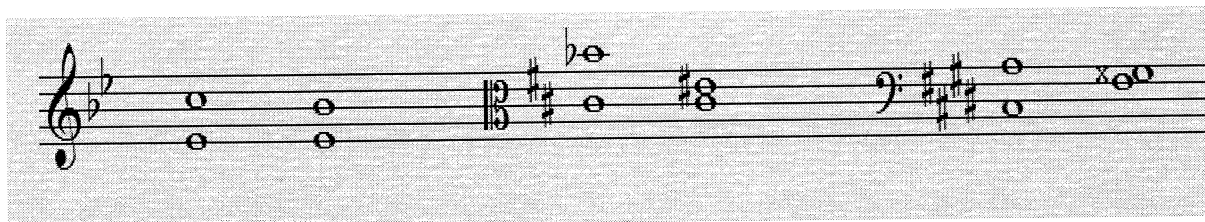
(b) Transpose this short extract up an augmented 4th.

A musical extract in 4/4 time, key of B-flat major. The notation includes various rhythmic markings: a slur over the first two notes, a slur over the next two notes, and a slur over the final two notes. The melody consists of quarter notes, eighth notes, and sixteenth notes.

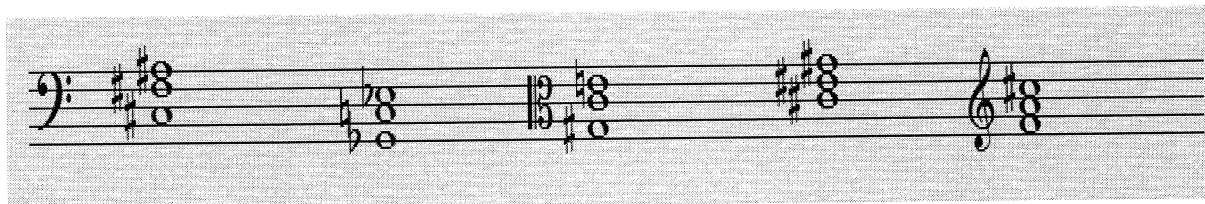
Two empty musical staves for writing the answer to part (b).

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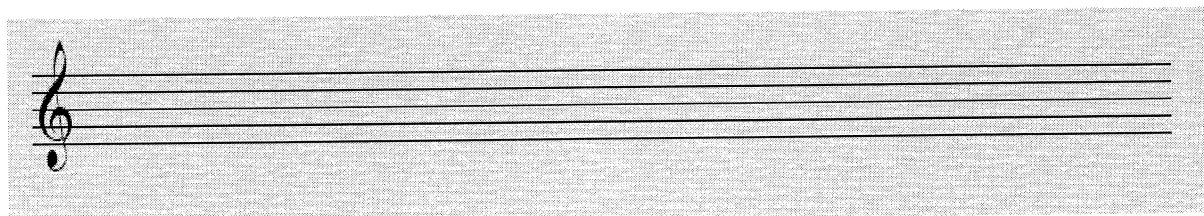
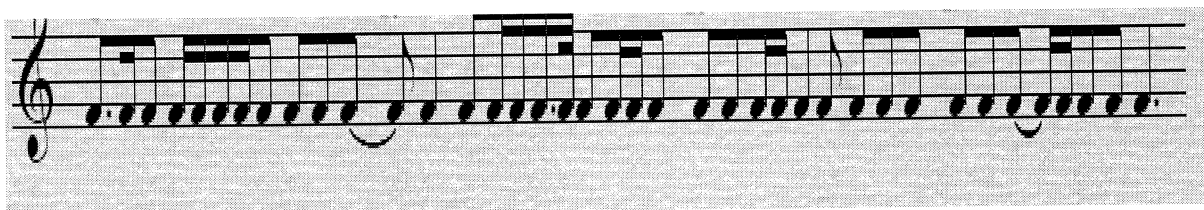
(c) Identify the following intervals noting the changes in Key signature



(d) Describe fully each of these triads and state whether they are in root position, 1st or 2nd. Inversion



(e) Re-write the following inserting a time signature and adding bar lines in accordance with that time-signature



(f) Explain *each* of the following terms

- | | |
|--------------------|----------------------|
| (i) Presto | (iv) Allegro Commodo |
| (ii) Leggieramente | (v) Vivace |
| (iii) Lacrimoso | (vi) Coda |

Part ii Analysis (30 Marks)

A (For Piano candidates)

Study the attached copy of the 2nd movement from Beethoven's Sonata in G Op. 79 and answer *all* the questions below

- (a) With reference to bar numbers outline the structure of this movement, including modulations.
- (b) Outline the other possible forms for the second movement of a Sonata
- (c) Describe the final chord in Bar 9, and the first beat in Bar 16.
- (d) Identify the cadence at the end of Bar 2 and the cadence at the end of Bar 33
- (e) Identify the Key between Bars 24 and 26

Part iii History (30 Marks)

Answer A **or** B. Include musical citations and quotations to support your answer

A (1685 – 1800)

One question only to be answered

A1 Discuss the *Keyboard Music* of J.S.Bach.
Or

A2 Discuss the Symphonies of Haydn and how he contributed to the later development of the Symphony.

B (1800 – 1900)

One question only to be answered

B1 "As a composer for the Piano Beethoven stands supreme." Discuss

Or

B2 Select one composer of the later Romantic and outline their contribution to the development of Music in the 19th Century.

Andante

First system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 3/8. The piece is marked *p espress.*. The right hand features a melodic line with slurs and fingerings (e.g., 5 2, 3 1, 4 2, 3 1, 5 3, 4 2, 5 1). The left hand plays a steady eighth-note accompaniment.

Second system of musical notation. Treble clef, bass clef. The right hand continues with slurred chords and melodic fragments, including fingerings like 3 1, 4 5, 3 4, 5 2, 3 1, 5 3, 4 2, 3 1. The left hand maintains the eighth-note accompaniment with some triplet markings.

Third system of musical notation. Treble clef, bass clef. The right hand has a melodic line with slurs and fingerings (e.g., 5 3, 4 5, 3 4, 5 2, 3 1, 3 2, 1 3, 2). The left hand continues the accompaniment. The instruction *(sempre cantabile)* is written in the right hand.

Fourth system of musical notation. Treble clef, bass clef. The right hand features a melodic line with slurs and a trill (tr) in the final measure. The left hand continues the eighth-note accompaniment with some triplet markings.

Fifth system of musical notation. Treble clef, bass clef. The right hand has a melodic line with slurs and a trill (tr). The left hand continues the accompaniment. Dynamic markings *cresc.* and *dim.* are present.

17 *cresc.* *p*

19 *cresc.* *p* *dimin.*

21 *pp* *f* *p*

24

28 *cresc.*

31 *dimin.* *p*