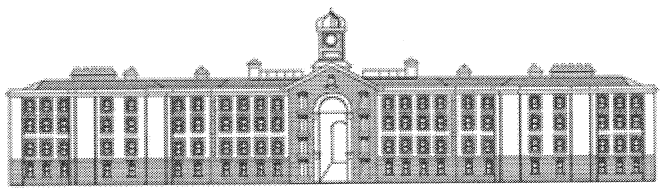
The Leinster School of Music & Drama

Certificate of Proficiency in Teaching

100 marks

Summer 2014



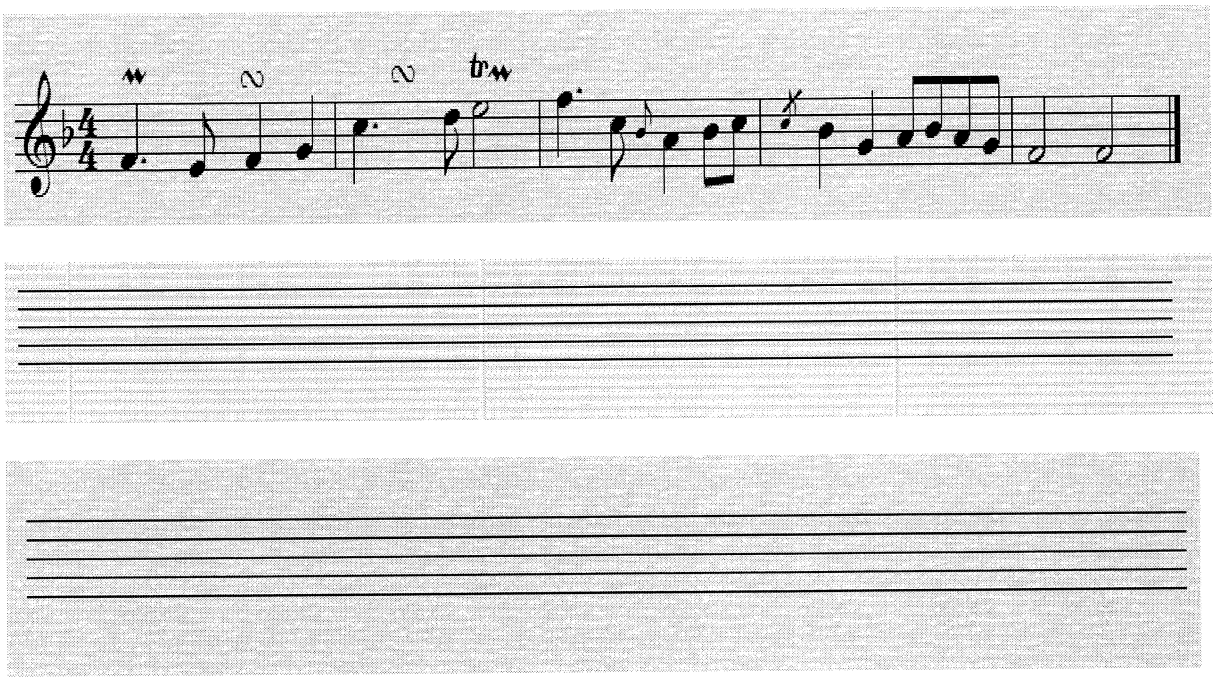
GRIFFTH COLLEGE DUBLIN

All three parts to be answered

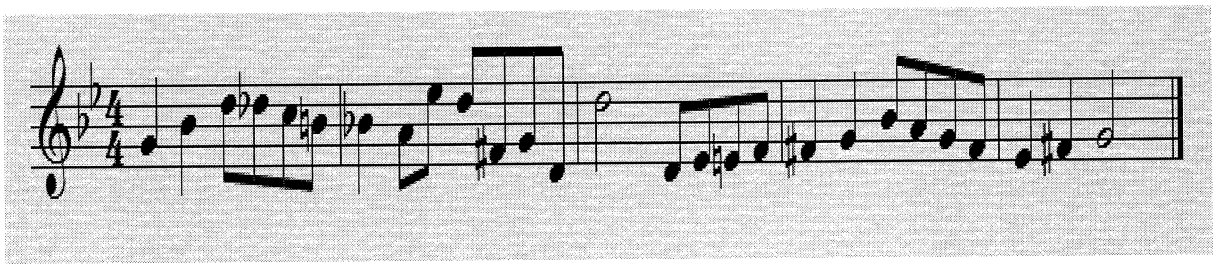
Part 1. Rudiments (40 marks)

Answer five of the 6 sections in this section

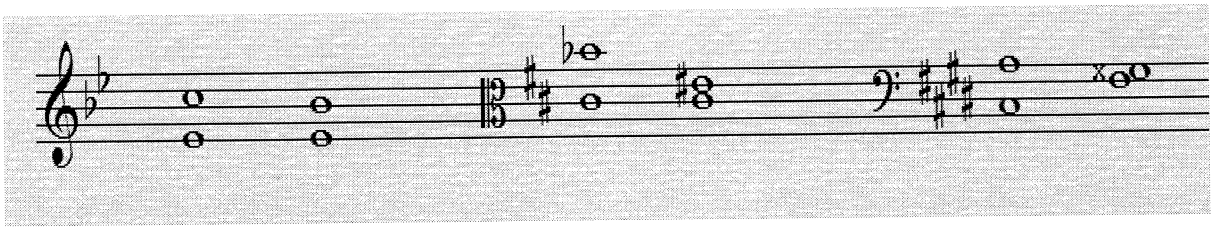
(a) Rewrite the following extract as it would be played



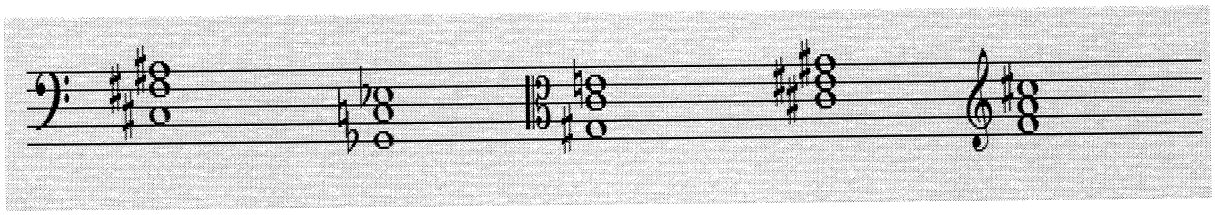
(b) Transpose this short extract up an augmented 4th.



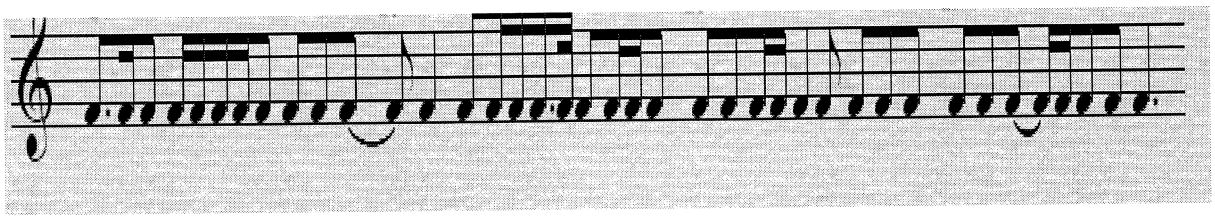
(c) Identify the following intervals noting the changes in Key signature

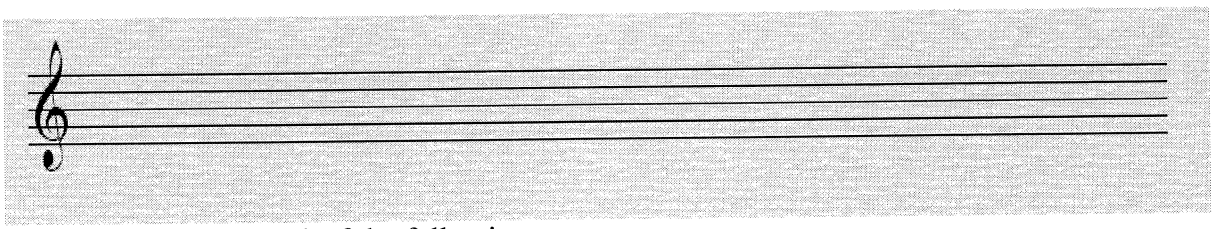


(d) Describe fully each of these triads and state whether they are in root position, 1st or 2nd. Inversion



(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.

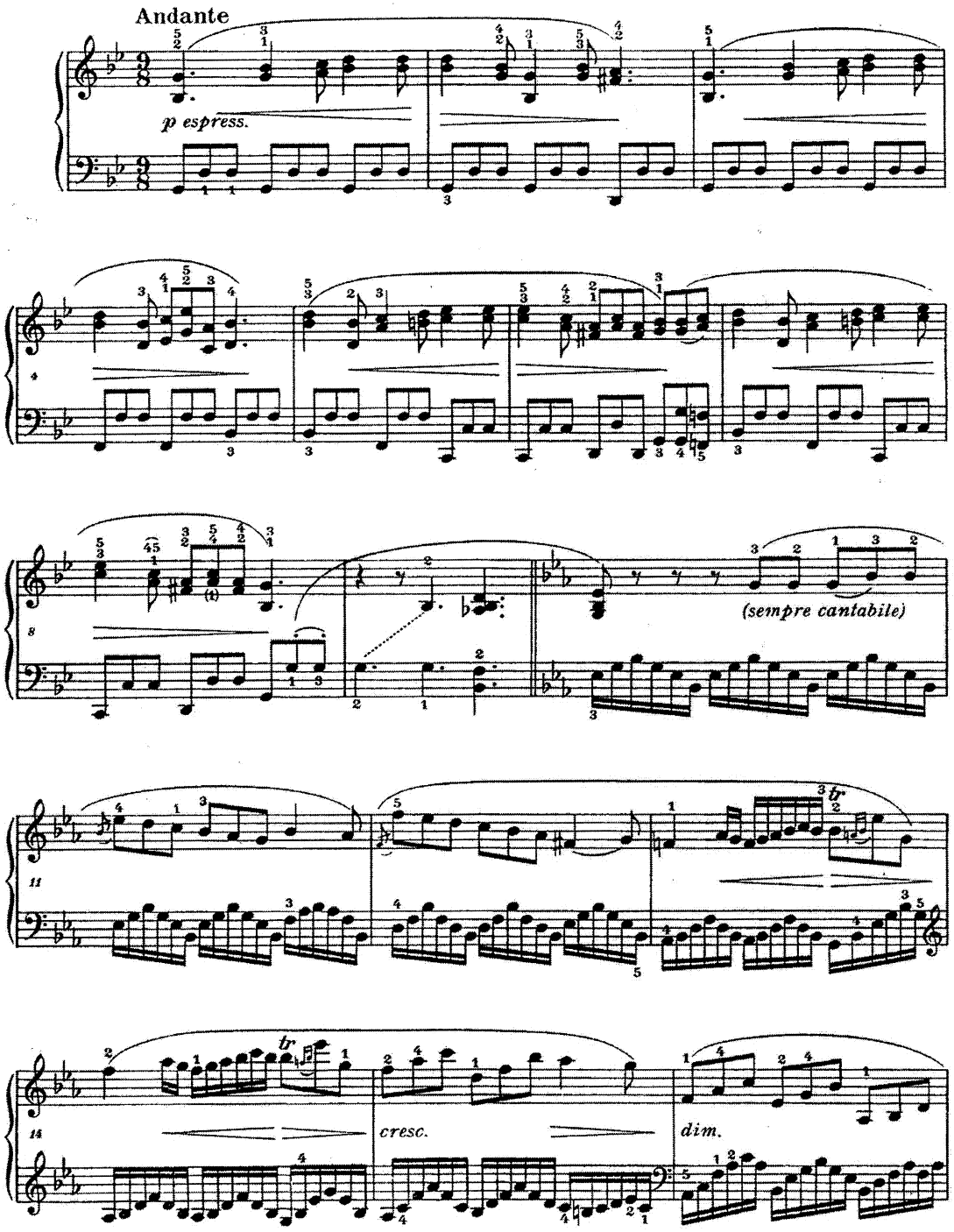
B (1800 – 1900)

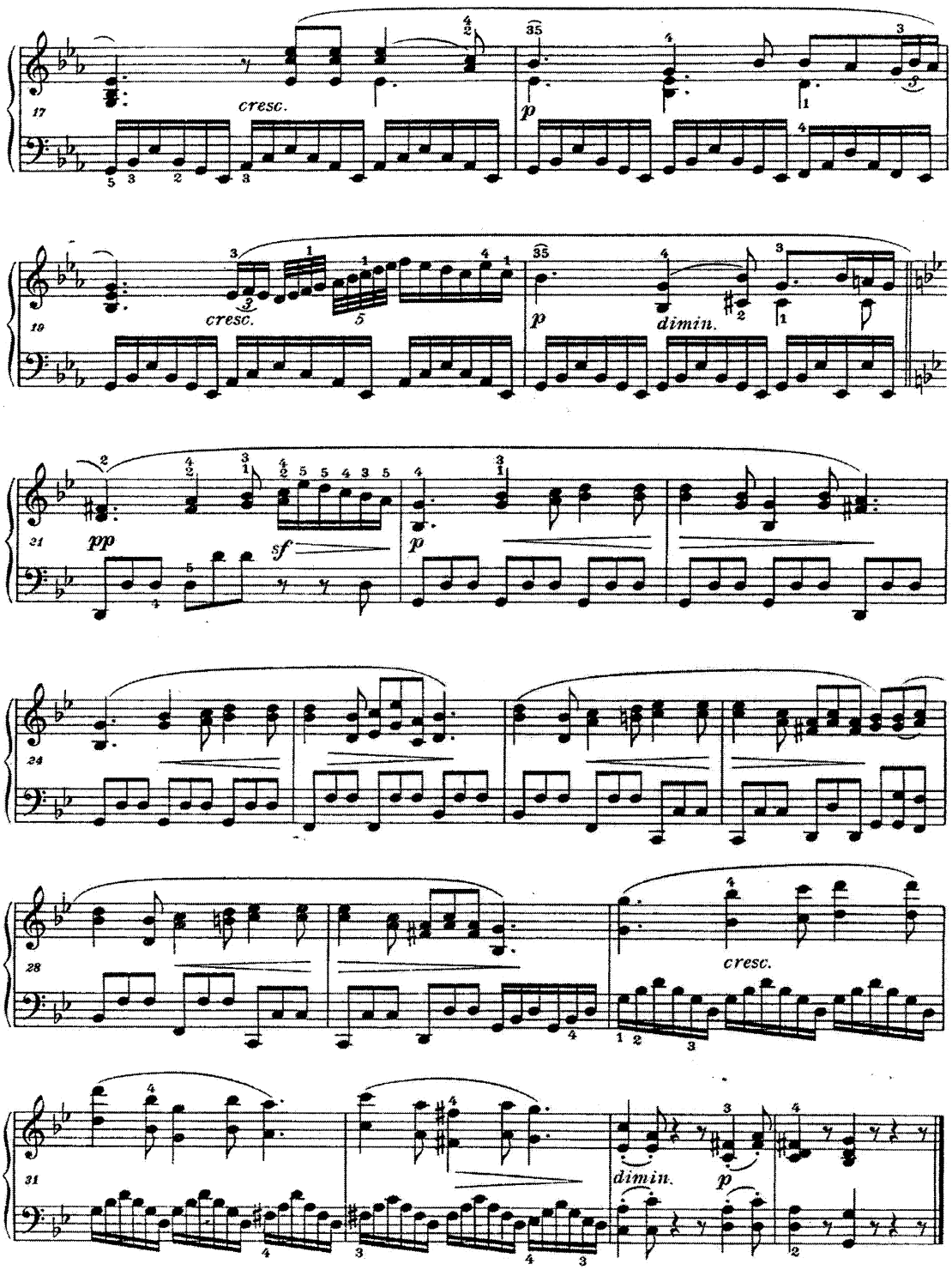
One question only to be answered

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
p espress.
(sempre cantabile)
cresc.
dim.


17
cresc.
p
19
cresc.
p
dimin.
21
pp
sf
p
24
28
cresc.
31
dimin.
p