

**The Leinster School of Music and Drama**

***Professional Diploma for Teachers***

**Paper 1: 100 marks**

**December 2012**



**GRIFFTH COLLEGE DUBLIN**

**All three parts to be answered**

**Part 1:-Aural Training and General Musicianship** (30 Marks)

***All Three sections in this section to be answered***

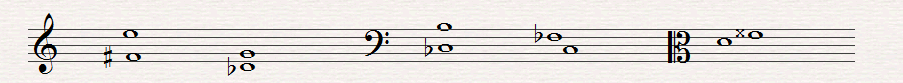
1. Transpose the following excerpt up a Diminished 5th and insert the new key signature



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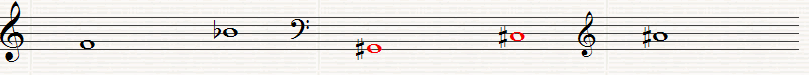
1. Answer (a) or (b)
2. Identify the following Intervals



\_\_\_\_\_\_ \_\_\_\_\_\_ \_\_\_\_\_\_ \_\_\_\_\_\_ \_\_\_\_\_\_

Or

1. Above the following notes write the following triads



Diminished 1st. Augmented Minor 2nd. Major 2nd Diminished 2nd

Inversion Root position Inversion Inversion Inversion

1. Rewrite the following as it would be played





**Part ii: Harmony (**4o marks)

*One question only to be answered in this section*

1. Harmonise the following extract by adding parts for Soprano, Alto and Tenor



**Or**

2, Complete the following extract







**Part iii:- Contrapuntal Harmony** (30 Marks)

*One question only to be answered in this section*

1. Complete the following by adding a part for Bass voice



**Or**

1. Complete the following extract by adding an upper part.





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**Paper 2: 100 marks**

**December 2012**



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**All three parts to be answered**

**Part 1: Teaching methods**  (40 marks)

**Answer one question from section A and one from section B**

**Section A**

A1 How would you seek to convince a pupil that the practice of scales and arpeggios in not only necessary but, done properly, also interesting. Outline steps you would take to make them as interesting as possible.

***Or***

A2 In developing an astute ear, rhythm and pitch are the main elements. Outline how you would cultivate these facilities in a student. Illustrate with musical examples where necessary

**Section B**

B1 Outline how you would explain the function of the sustaining pedal on the piano and what steps you would take to cultivate that technique. Cite some pieces which would help your pupil improve this technique.

***Or***

B2 Cantabile is essential in the performance of music. Outline how you would develop this to a high standard with a senior student

**Part 11: History** (30 marks)

**Candidates should answer two questions only in this section – both questions must be from the *same* chosen historic period. Include musical citations and/or examples where relevant to support you answer**

1685 – 1800

1. Compare the Oratorios of Bach and Handel
2. Assess the contribution of Haydn to the development of the Symphony
3. Discuss the importance of Mozart as a composer of Opera

1800 – 1900

1. Which composer do you consider contributed most to the development of the Piano in the 19th century? Outline the reasons for your selection.
2. Discuss the development of the symphony in the latter part of the 19th century
3. Opera was a major form of composition in this century. Which composer would you consider the master of this genre.

1900 – 1999

1. The 20th century saw the emergence of a number of eminent Irish composers. Select one composer and assess their contribution to the Classical Music repertoire.

1. Outline the features of Impressionism with special reference to the Music of Debussy and Ravel.
2. In the 20th century composers experimented with various new techniques. List some of these composers and discuss the development of any one of them

**Part iii: Analysis** (30 marks)

Study the attached copy of *Mozart’s Sonata in C, K. 309, 1st. movement* and answer the following questions.

(i) Using bar numbers outline the form of the movement, including the principal key changes

1. Describe the chords (including position) in bars 35 - 42.
2. What key is suggested in bars 67 – 68
3. Identify the cadence and key between bars 21 - 22 and 81 - 82
4. Give the meaning of each of the following:-

Allegro

Cresc

*sf*

*tr*

*sfp*







