

**The Leinster School of Music & Drama**

***Certificate of Proficiency in Teaching***

**100 marks**

**June 2012**



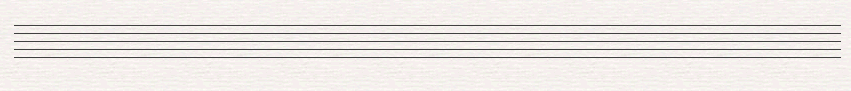
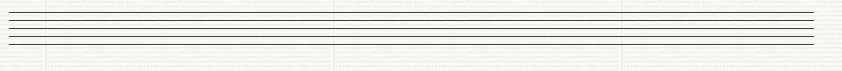
**GRIFFTH COLLEGE DUBLIN**

**All three parts to be answered**

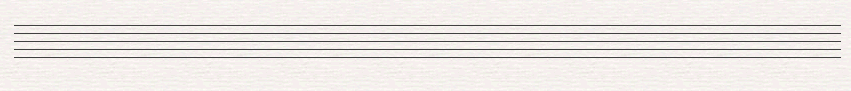
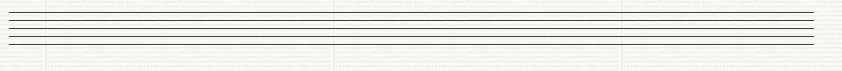
**Part 1. Rudiments** (40 marks)

*Answer five of the 6 sections in this section*

1. Rewrite the following extract as it would be played



1. Transpose this short extract **down a minor 3rd.**

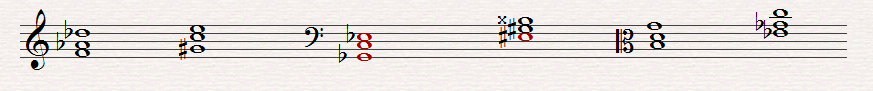


1. Identify the following intervals



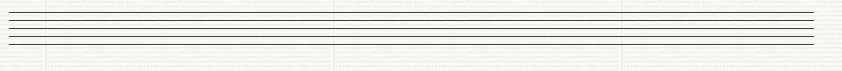
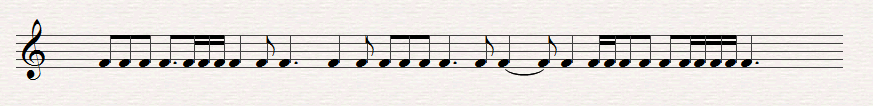
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1. Describe fully each of these triads and state whether they are in root position, 1st or 2nd. Inversion



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1. Insert the time signature and add bar lines to the following extract.



1. Explain *each* of the following terms

(a) Attaca (d) Cantando

(b) Colla Voce (e) Giocoso

(c) Lacrimoso (f) Mancand

**Part ii Analysis**  (30 Marks)

**A *(For Piano candidates)***

Study this 3rd movement from Mozart’s Sonata in C KV 546 and answer *all* the questions below

1. With reference to bar numbers outline the structure of this movement, including modulations.
2. Outline the other possible forms for the third movement of a Sonata
3. Describe the chords including position in bars 36 and 37
4. Identify the cadence outlined in Bar 39
5. Identify the Key between Bars 12 and 16

**Part iii History (**30 Marks)

Answer A **or** B. Include musical citations or examples to support or answer

**A (1685 – 1800)**

***One question only to be answered***

A1 Discuss the *Brandenburg Concertos* of Bach and their significance in the development of the concerto

Or

A2 Discuss the Operas of Mozart and their contribution to the development of this form of composition

**B (1800 – 1900)**

***One question only to be answered***

B1 “As a composer of the *Symphony* Beethoven stands supreme in the History of Music.” Discuss

Or

B2 Discus the piano music of ***either*** Schumann of Mendelssohn

