AN ROINN OIDEACHAIS

(Department of Education).

BRAINSE AN MHEAN-OIDEACHAIS (Secondary Education Branch).

LEAVING CERTIFICATE EXAMINATION, 1927.

MUSIC (B).

the Add is closure point in Fifth tension above this

TUESDAY, 14th JUNE.—AFTERNOON, 2 to 3.30 P.M.

1. Make a complete analysis of this melody, marking the phrases and sub-phrases. Make observations on the development of 'figures' or 'motifs' and the different changes of key:-



2. Compose a 16-bar melody. Regard the following as the opening phrase:—



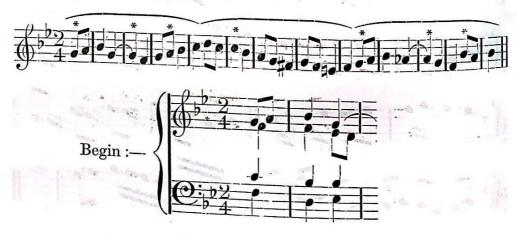
3. (a) Add a Bass in Fourth Species Strict Counterpoint to this Canto Fermo:—



(b) Add a Counterpoint in Fifth Species above this Canto Fermo:—



4. Harmonize the following melody for S.A.T.B. Treat the notes marked * as unessential:—



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- 5. Answer any two of the following questions:
 - (i) Write a short note on each of the following:
 - (a) The "Golden Sonata."
 - (b) The Triumphs of Oriana.
 - (c) Bible Sonatas.
 - (d) The "Christmas Oratorio."
 - (e) The "Unfinished" Symphony.
 - (ii) Name any three great Song Writers. Write a short note dealing with the chief characteristics of each one.
- (iii) Comment on the difference in methods of Composition between Mendelssohn and Schumann.
- (iv) Trace briefly the origin of the Suite. Name the principal Dances to be found in most of the Suites of Bach and
- (v) What do you understand by the terms (a) Musical 'Sentence'; (b) 'Phrase'; (c) 'Figure'? Write an example of each.
- (vi) Write an example of each of the following Cadences:-
 - (a) Perfect Cadence; (b) Interrupted or False Cadence;
 - (c) Plagal or Sub-dominant Cadence. (All in the Key of D minor).