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(Department of Education).

BRAINSE AN MHEÁN-OIDEACHAIS
(Secondary Education Branch).

LEAVING CERTIFICATE EXAMINATION, 1927.

HONOURS

MUSIC (B).

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

1. Make a complete analysis of this melody, marking the phrases and sub-phrases. Discuss the development of "figures" or "motifs," and the scheme of modulations.

The musical score is written in G minor (one flat) and 4/4 time. It consists of 21 numbered measures across six staves. The melody begins with a quarter rest in measure 1, followed by a series of eighth and quarter notes. There are several slurs and phrasing marks throughout the piece. The key signature changes to E-flat major (three flats) in measure 13. The piece concludes with a final cadence in measure 21.

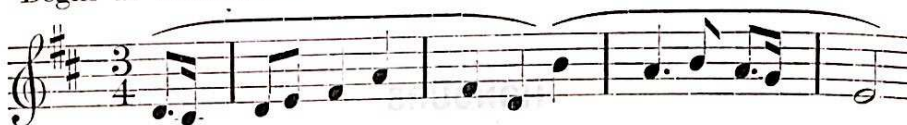
2. (a) Compose a tune for the following verse of poetry :—

Break, break, break,
At the foot of thy crags, O, sea,
But the tender grace of a day that is dead
Will never come back to me.

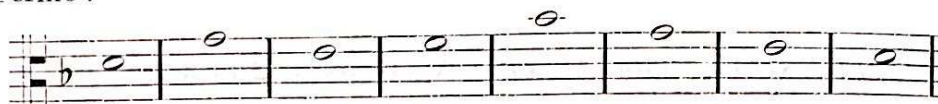
Or

(b) Compose a 16-bar melody which will contain modulations to nearly related keys.

Begin as follows :—

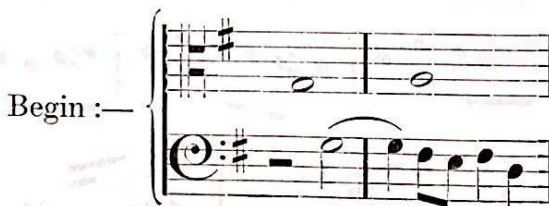
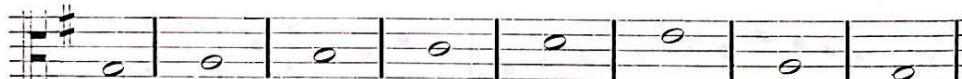


3. (a) Add a Soprano in Third Species Counterpoint to this Canto Fermo :—



Or

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



4. Prepare and resolve the following discords :—



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

Modulate to F# min. Modulate to E maj. Return to A maj.

Begin :—

6. Answer any *two* of the following questions :—

- (i) Comment on the development of Sonata Form in the hands of Beethoven.
- (ii) Trace the development of Opera from Monteverde to Gluck.
- (iii) Distinguish between Chamber music and Orchestral music.
- (iv) Write a note on each of the following :—
 - (a) The "Eroica" Symphony.
 - (b) The Italian Concerto.
 - (c) "The Ring."
 - (d) '48' Preludes and Fugues.
 - (e) Salomon Symphonies.
 - (f) The Dream of Gerontius.
- (v) State what you understand by the following terms :—
 - (a) Link ; (b) Coda ; (c) Cadence ; (d) Episode ; (e) Catch ;
 - (f) Canto Fermo ; (g) Leit-motif.
- (vi) Describe very simply and concisely what is meant by the terms "Binary" and "Ternary" in speaking of the Form of a piece of music.