

WESTERN MUSIC

PAPER 1 (THEORY)

(Maximum Marks: 70)

(Time allowed: Three hours)

(Candidates are allowed additional 15 minutes for **only** reading the paper.
They must **NOT** start writing during this time.)

Answer **five** questions in all, choosing **two** questions from Section A, **two** from Section B
and **one** from either Section A or B.

The intended marks for questions or parts of questions are given in brackets [].

SECTION A

(Harmony)

Question 1

[14]

Either

Complete the following melody on a sheet of manuscript paper according to the pattern given below:

The image shows a musical notation exercise. The first staff is a treble clef with a key signature of one flat (Bb). The melody is: G4 (quarter), A4 (quarter), Bb4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter). A circled '1' is above the final G4. The second staff is a blank manuscript line with six measures, each starting with a circled number: 2, 3, 4, 5, 6.

Or

Write a tune for the following words. Indicate tempo and expression Marks. Every syllable must be written under the note or notes to which it is to be sung.

These are my Children
These are my children, my saving grace,
I see my calling in every face
These are my children, my family tree,
And I thank God, for choosing me, for choosing me.

This paper consists of 5 printed pages and 1 blank page.

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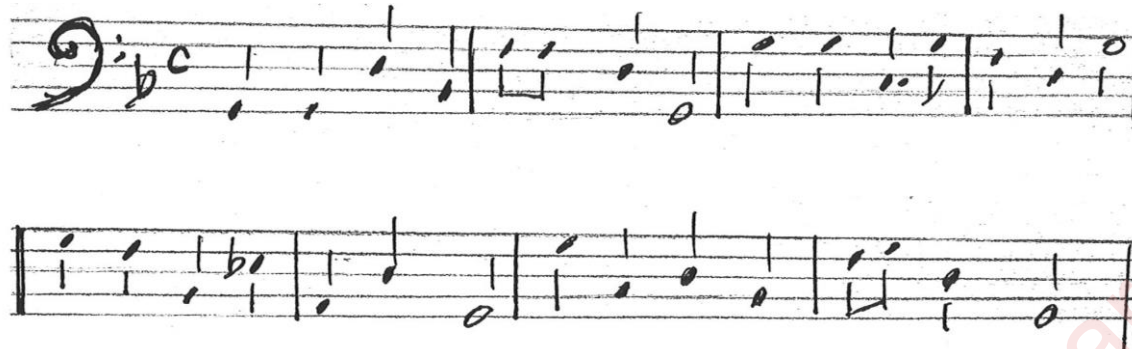
Turn over

Question 2

[14]

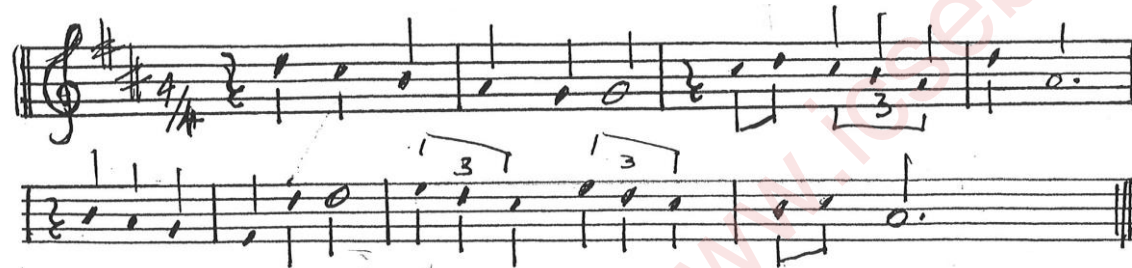
Either

Add Soprano, Alto and Tenor to the following Bass line on the manuscript paper provided.



Or

Add Alto, Tenor and Bass to the following melody:



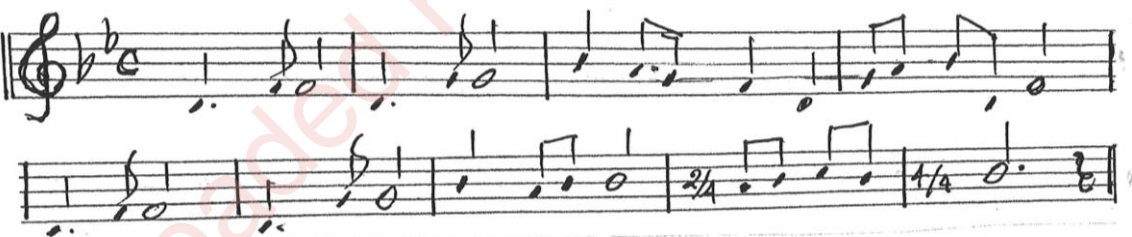
Question 3

[14]

Two part Harmony.

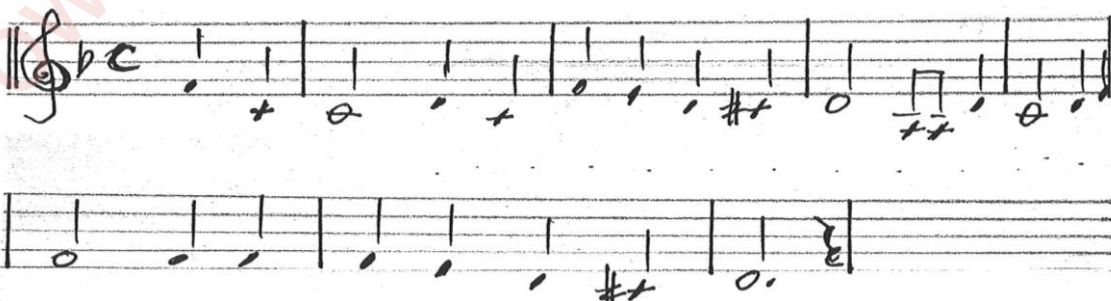
Either

Add a lower part to the following melody:



Or

Add a suitable upper part to the following:



Question 4

Study the extract given below and answer the questions that follow:

[14]

Largo

Flute
Violin I
Violin II
Viola
Bass

6 6 7 7 6 7 6 7 6

Flute
Violin I
Violin II
Viola
Bass

7 7 10 6 6

Flute
Violin I
Violin II
Viola
Bass

15 20 6 6 6 6 6 6 4 3

- (a) Complete the following statements:
- (i) **Largo** means.....
 - (ii) In bar 3 – 4 there is modulation to the key of
 - (iii) The phrase lengths are bars and
 - (iv) The keyboard instrument most likely to have harmonized the figured bass is a
 - (v) Two differences between bars 13 – 14 and 15 – 16 are:
 - 1.....
 - 2.....
- (b) Write the flute part for bars 12 and 19 as you think it should be played.



- (c) State **true** or **false** for each of the following statements:
- (i) The flute and violin I parts are identical.
 - (ii) Apart from the modulation in bars 3 – 4 the piece is entirely in A major.
 - (iii) In Bar 17, there is imitation between violin II and bass.
 - (iv) There is no supertonic chord with 7th in the extract.
 - (v) The D in bar 18 of the flute part is an unaccented passing note.

SECTION B

Question 5 [14]

Which are the four movements of Beethoven's Symphony No. 2 in D Major? Critically analyse the 4th movement of the symphony bringing out the themes, the instruments, the great depth and its harmonic complexity.

Question 6 [14]

What do you understand by Sonata form? How does Beethoven employ this form in 1st movement of his Symphony No. 2 in D major? How do the themes of Part one stimulate incredible vigour and joyful fanfare?

Question 7 [14]

Briefly explain what a prelude is. How is it different from a fugue? What are the elements of a Fugue? Illustrate by close reference to Bach's Prelude and Fugue No. 16 in G minor.

Question 8**[14]**

What is the story of Erlking by F. Schubert? What does Erlking symbolize? Explain the various stages of the journey to its tragic end.

Question 9**[14]**

Caesar Frank's Sonata for Violin and Piano is the first and purest model of the cyclical use of themes in Sonata form. Illustrate the above statement by referring closely to the last movement of the Sonata.

Question 10**[14]**

Write short notes on the life, works and enduring popularity of *any two* of the following composers:

- (a) Beethoven
- (b) J. S. Bach
- (c) Frank Schubert
- (d) Caesar Frank