

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 musical notation shows a melody on a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of eight notes: G4, A4, B4, C5, D5, E5, F#5, and G5. The notes are marked with circled numbers 1 through 8. Below the first staff is a second empty treble clef staff with circled numbers 3 through 8 above the first six measures, indicating where the student should complete the melody.

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.

I HEARD IT

I know a man ain't supposed to cry
Take a good look at these tears in my eyes
Baby, but these tears I can't hold inside
Losing you would end my life you see.

(Norman Whitfield)

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

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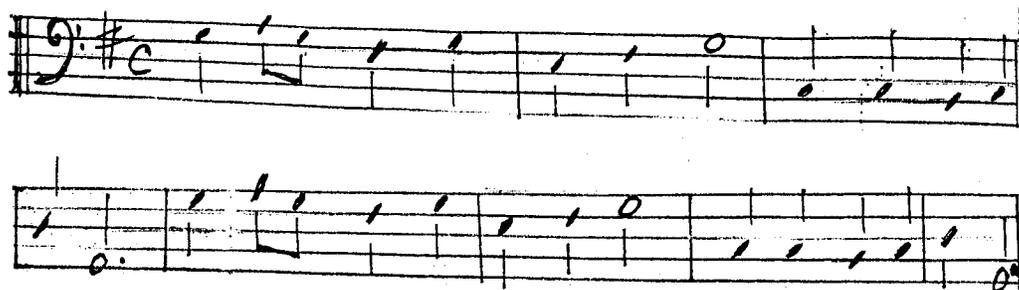
Turn over

Question 2

[14]

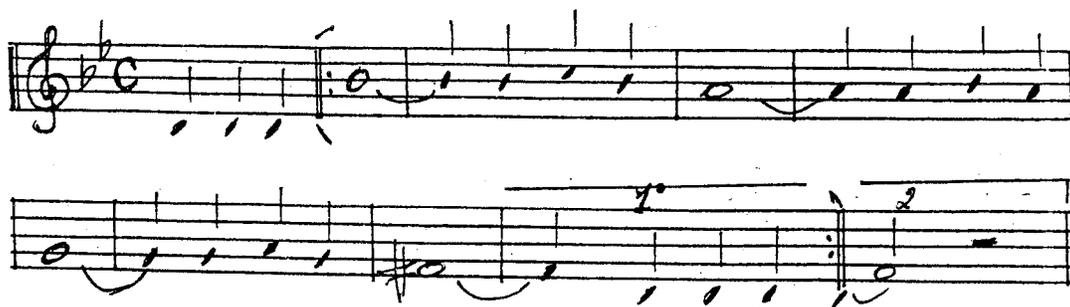
Either

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:



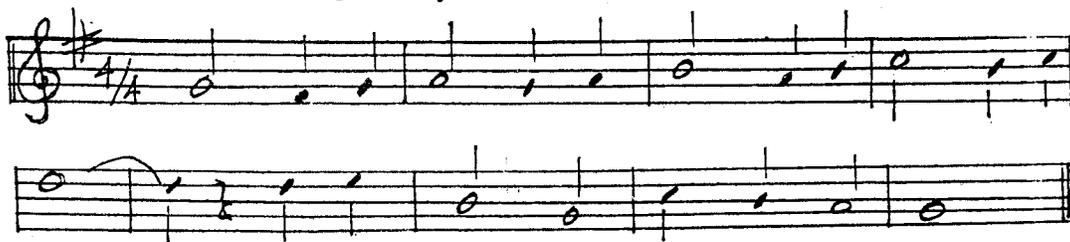
Question 3

[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:
(Keyboard Sonata-Kp.481 by Domenico Scarlatti)

Andante e cantabile (♩ = c.104)

1 *mf* *p* *mf* *tr* [*tr*]

5 *cresc.* *f* *tr*

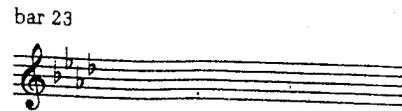
9 *p* 3 3

13 *mp* *tr*

17 *cresc.* *tr*

21 *f* 3 3 *p* etc.

- (a) Write in full, as you think it should be played, the right-hand part of bar 2 (complete bar) and bar 23 (last beat). [4]



- (b) Trace the key structure of the first 16 bars by completing the following statements: [7]
The extract starts in the key of _____ with a(n) _____ cadence in that key in bars 7-8. In bar 9 the key is _____ with a decorated _____ cadence in bars _____. Bars 13-14 modulate to the key of _____, and bars 15-16 to the key of _____.
- (c) In bar 4 draw a circle round each right-hand note which is unessential to the harmony and give the name of these notes of melodic decoration. [3]

SECTION B

Question 5

Beethoven used the "Sonata Form" in many of his compositions. Explain this form and illustrate it by referring to any one movement of Symphony No. 2 in D major. [14]

Question 6

Explain in detail what do you understand by "Fugue". Analyse and illustrate this form of musical composition from Bach's Prelude and Fugue No. 16 in G minor. [14]

Question 7

Write a short essay on Schubert's "Earl Konig" bringing out the following facets of the work: [14]

- A summary of the story.
- The characters in the song.
- The accompaniment.
- The challenging nature of the work.

Question 8

What is meant by "cyclic form"? With close reference to the Sonata for Violin and Piano in A major by Caesar Frank, bring out the characteristics of this form and how it was used in the Sonata by Frank. [14]

Question 9

[14]

What are the instruments for which Beethoven wrote his Symphony No. 2 in D major? Describe the second movement "Larghetto" and explain the influence of "folk music" in this section of the symphony.

Question 10

[14]

Write short essays on *any two* of the following composers:

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