

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

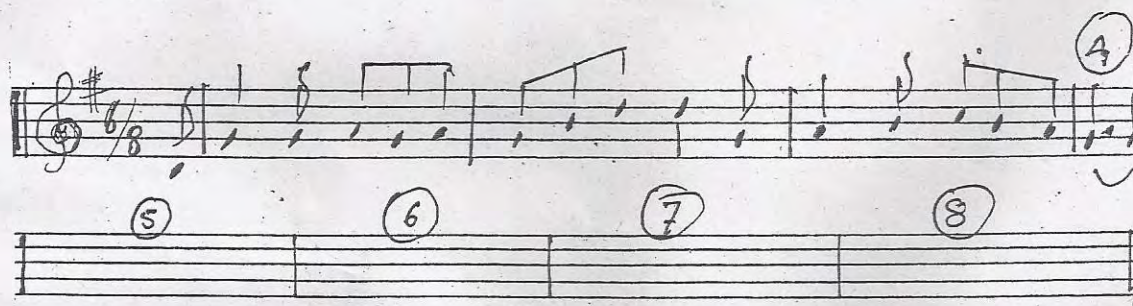
(Harmony)

Question 1

[14]

Either

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



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.

Almost a whisper

(Pamela McNeill)

I don't have all the answers to your sad prayer;
But if I could, I'd give you angel's wings.
To go where hope is found
Where strength to reach beyond
And carries like a song upon the wind.

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

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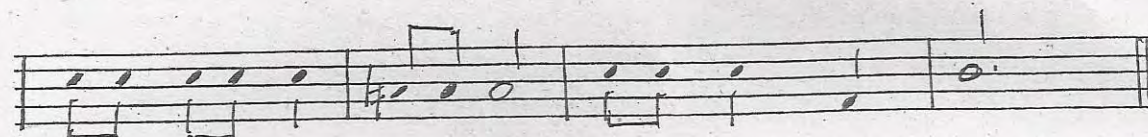
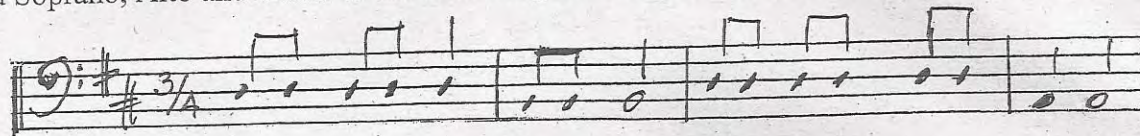
Turn over

Question 2

[14]

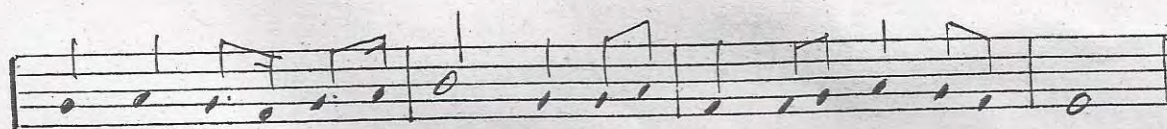
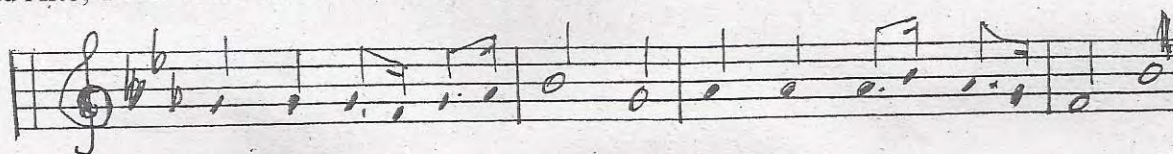
Either

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:



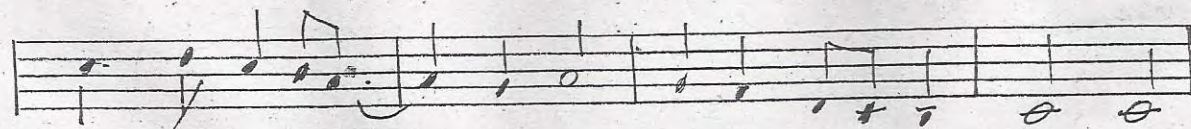
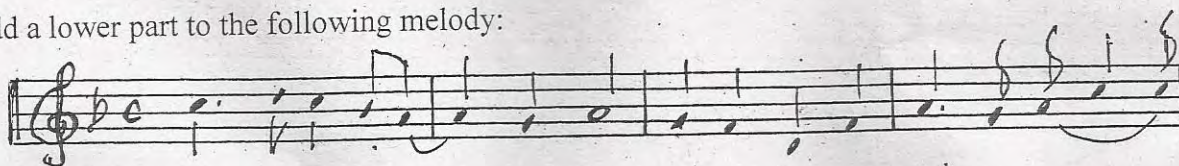
Question 3

[14]

Two part Harmony.

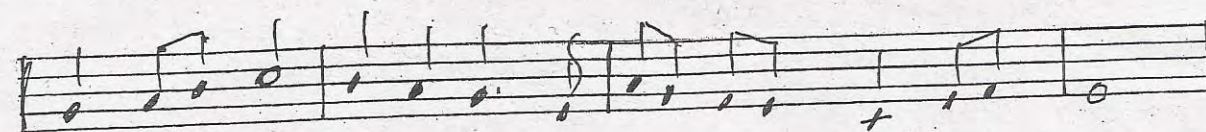
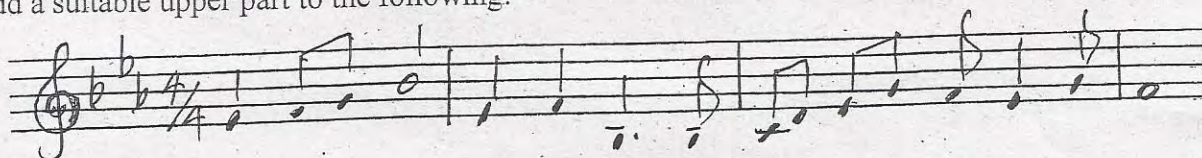
Either

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:

(Adagio)

The musical score extract is for a piece in 8/8 time, marked (Adagio). The instruments and their parts are as follows:

- Flauto (Fl.)**: Starts with a *p* dynamic, then *cresc.* and *sf* at the end.
- Clarinetto (Cl.) (Bb)**: Starts with a *ppp* dynamic, then *cresc. poco a poco* and *sf* at the end.
- Fagotti (Fg.)**: Starts with a *ppp* dynamic, then *cresc. poco a poco* and *sf* at the end.
- Corni (F)**: Starts with a *p* dynamic, then *cresc.* and *sf* at the end.
- Violini (Violini I & II)**: Starts with a *p* dynamic, then *cresc.* and *sf* at the end.
- Viole**: Starts with a *p* dynamic, then *cresc.* and *sf* at the end.
- Violoncelli**: Starts with a *p* dynamic, then *cresc.* and *sf* at the end.
- Contrabassi**: Starts with a *p* dynamic, then *cresc.* and *sf* at the end.
- Flauto (Fl.)**: Starts with a *p* dynamic, then *cresc.* and *sf* at the end.
- Clarinetto (Cl.) (Bb)**: Starts with a *ppp* dynamic, then *cresc. poco a poco* and *sf* at the end.
- Fagotti (Fg.)**: Starts with a *ppp* dynamic, then *cresc. poco a poco* and *sf* at the end.
- Corni (F)**: Starts with a *p* dynamic, then *cresc.* and *sf* at the end.
- Violini (Violini I & II)**: Starts with a *p* dynamic, then *cresc.* and *sf* at the end.
- Viole**: Starts with a *p* dynamic, then *cresc.* and *sf* at the end.
- Violoncelli**: Starts with a *p* dynamic, then *cresc.* and *sf* at the end.
- Contrabassi**: Starts with a *p* dynamic, then *cresc.* and *sf* at the end.

Performance instructions include: "1. Solo", "divisi", "pizz.", "arco unis.", and "leggiere".

(a)	Which instrument in the extract:	[3]
	(i) Plays in unison with the 2 nd Violin throughout?	
	(ii) Is the only one which has to use an open string?	
	(iii) Sounds an octave lower than it is written?	
(b)	(i) Name the place where an instrument is to be plucked lightly.	[4]
	(ii) Name 4 bars where clarinet and horn sound an octave apart.	
	(iii) Which instrument is marked to play the most quietly in the extract and where?	
(c)	The loudest part in the extract will be bar _____ for the following three reasons:	[4]
	(i)	
	(ii)	
	(iii)	
(d)	What do the following terms in the piece mean:	[3]
	(i) leggiero.....	
	(ii) divisi.....	
	(iii) Poco a poco.....	

SECTION B

Question 5

[14]

Analyse any two movements of Beethoven's Symphony No 2. You are expected to name the keys in which these two movements are written and Modulations to other keys. You must also enumerate the groups of instruments used in these movements and the themes created by these instruments.

Question 6

[14]

Beethoven used the "Sonata form" in many of his compositions. Explain and illustrate his form in either the First or the Last movement of Symphony No. 2.

Question 7

[14]

Explain in detail what you understand by "Fugue". Analyse and illustrate this form of musical composition from Bach's Prelude and Fugue no. 16, in G minor.

Question 8

[14]

Critically analyse the story and the characters of the Erl King. How does Schubert dramatize musically the story and its performers?

Question 9

[14]

Caesar Frank's use of Cyclic Development is found in many of his compositions. Illustrate this form by referring to the last movement of his Violin and Piano Sonata.

Question 10

[14]

Write brief essays on the life, works and popularity of *any two* of the following composers:

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