

WESTERN MUSIC

Paper 1

(THEORY)

(Three hours)

Maximum Marks: 70

(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 score for a melody completion exercise. The top staff is in G major (one sharp) and 3/4 time. The melody starts on G4 and consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (quarter), and C4 (quarter). Above the notes are numbers 1, 2, and 3. The bottom staff is empty manuscript paper with measures 4 through 8 labeled with numbers 4, 5, 6, 7, and 8 respectively.

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.

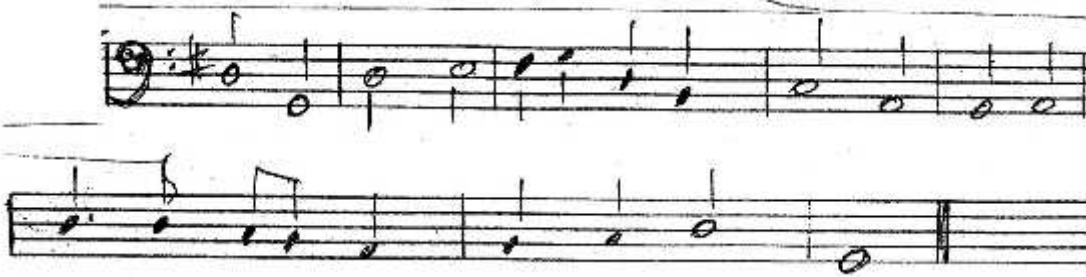
The sweetest sounds
What do I really hear, and what is in the ear of my mind?
Which sounds are true and clear, which will never be defined?
The sweetest sounds I'll ever hear, are still inside my heart.
The kindest words I'll ever know are waiting to be said.

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 suitable lower part to the following melody:



Or

Add a suitable upper part to the following:



Question 4

[14]

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

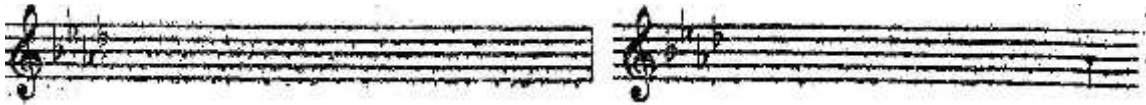
(Keyboard Sonata-Kp.481 by Domenico Scarlatti)

The image shows a musical score for Domenico Scarlatti's Keyboard Sonata Kp.481. The tempo is marked "Andante e cantabile" with a metronome marking of $\text{♩} = c.104$. The score is written for piano and consists of six systems of two staves each. The first system (measures 1-4) starts with a mezzo-forte (*mf*) dynamic and includes a trill (*tr*) in the right hand. The second system (measures 5-8) features a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The third system (measures 9-12) includes piano (*p*) dynamics and triplet markings (*3*) in both hands. The fourth system (measures 13-16) is marked mezzo-piano (*mp*) and includes trills (*tr*). The fifth system (measures 17-20) features a crescendo (*cresc.*) and piano (*p*) dynamics. The sixth system (measures 21-24) starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic and the word "etc." indicating the piece continues.

- (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).

bar 2

bar 23



- (b) Trace the key structure of the first 16 bars by completing the following statements:
 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) Mark clearly on the score, using the appropriate capital letter for identification, one example of each of the following. Also, give the bar numbers of your answers.
- A a suspension forming a subdominant chord with 7th (iv⁷) resolving on to the first inversion of a supertonic chord (ii^{0b}) in F minor. Bar _____.
- B the falling melodic interval of a diminished octave. Bars _____.
- C a dominant 7th chord in a second inversion (V^{7c}) with a suspended minor 9th above it, in the key of F minor. Bar _____.
- D a bar not including syncopation between bars 13 and 10. Bar _____.
- (d) 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.

SECTION B

Question 5

[14]

Analyse briefly any two movements of Beethoven's Symphony No. 2. You are expected to cover:

- (a) structure of the movement
- (b) instrumentation
- (c) the moods and emotions these movements evoke in the listener.

Question 6

[14]

What is a Sonataform? How is this form used in Beethoven's Symphony No.2 in D major?

Question 7 [14]

What is fugue? Critically analyse Bach's Fugue No. 16 in G minor.

Question 8 [14]

Give a description of Schubert's Erlkönig. Critically analyse its story, its musical content and its overall impact on the listener.

Question 9 [14]

Write a critical appreciation of the last movement of Caesar Frank's Violin Sonata in A major.

Question 10 [14]

Write short essays on any two of the following composers:

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

You are expected to write briefly on their lives, works and any special contribution they may have made to the music of their time.