

# 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 exercise. The first staff is a treble clef staff with a key signature of one flat (Bb). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). A circled '1' is above the final bar line. The second staff is a blank treble clef staff 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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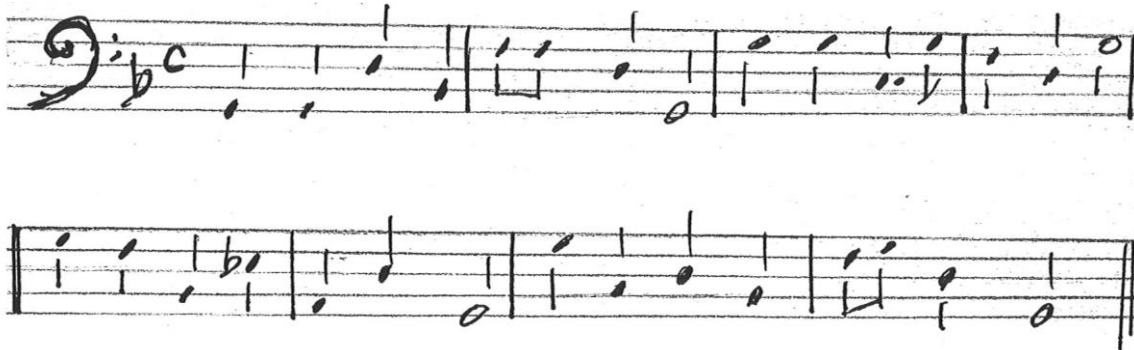
Turn over

**Question 2**

[14]

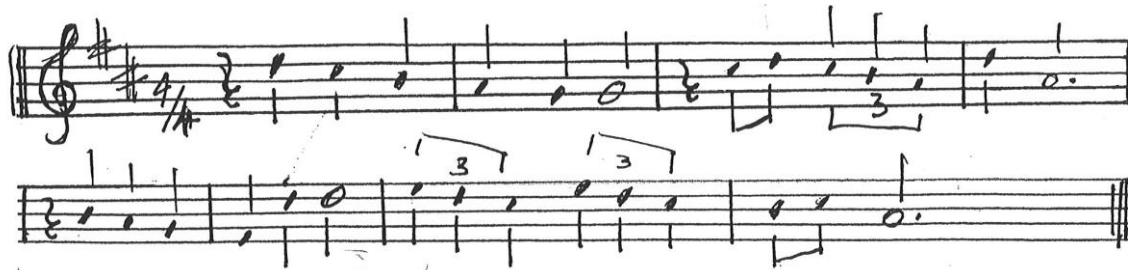
**Either**

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:



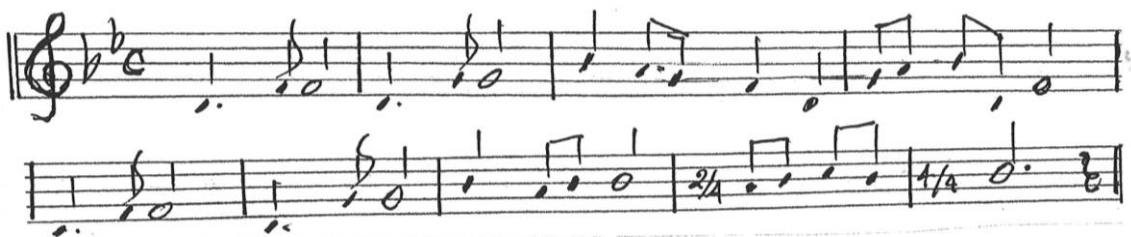
**Question 3**

[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

Detailed description: This system contains measures 1 through 9 of the musical extract. The tempo is marked 'Largo'. The key signature has two sharps (F# and C#), and the time signature is 3/4. The flute part features a trill in measure 4 and a fermata in measure 5. The violin parts have trills in measures 4 and 5. The viola and bass parts provide harmonic support with various rhythmic patterns. Fingering numbers are indicated below the bass staff.

Flute

Violin I

Violin II

Viola

Bass

7 7 6 6

Detailed description: This system contains measures 10 through 14. The flute part has a trill in measure 10 and a fermata in measure 11. The violin parts have trills in measures 10 and 11. The viola and bass parts continue their harmonic accompaniment. Fingering numbers are indicated below the bass staff.

Flute

Violin I

Violin II

Viola

Bass

6 6 5 6 6 6 6 4 3

Detailed description: This system contains measures 15 through 20. The flute part has a trill in measure 15 and a trill in measure 19. The violin parts have trills in measures 15 and 19. The viola and bass parts continue their harmonic accompaniment. Fingering numbers are indicated below the bass staff.

- (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 7<sup>th</sup> 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 4<sup>th</sup> 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 1<sup>st</sup> 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