

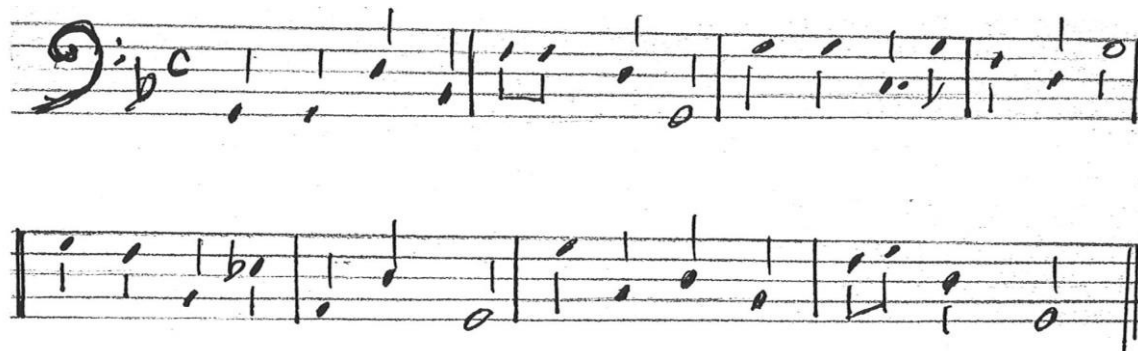


**Question 2**

[14]

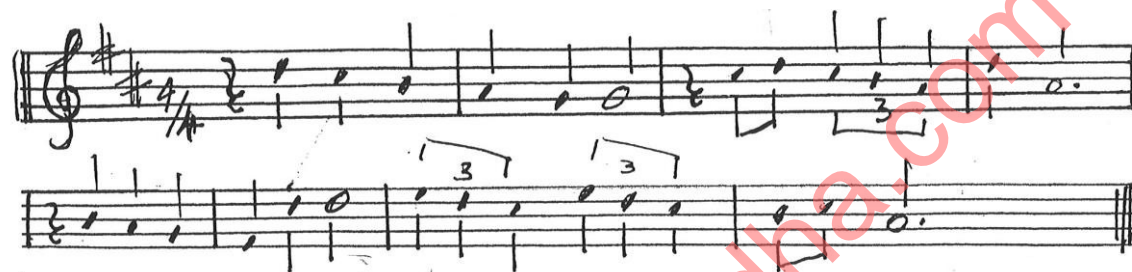
**Either**

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:



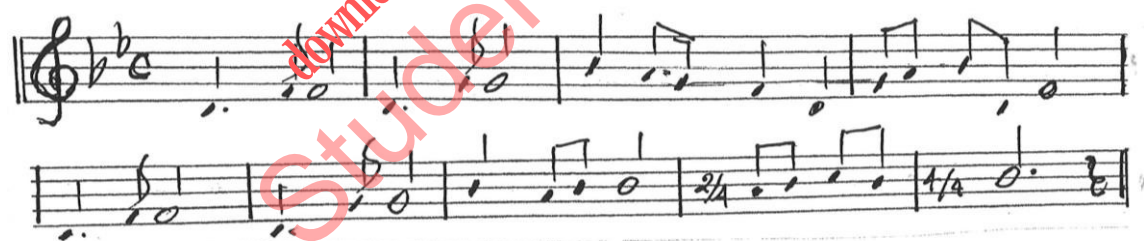
**Question 3**

[14]

Two part Harmony.

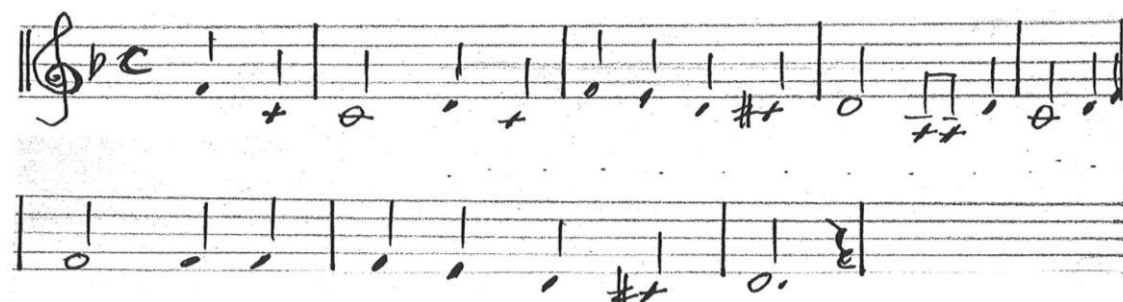
**Either**

Add a lower part to the following melody:



**Or**

Add a suitable upper part to the following:



**Question 4**

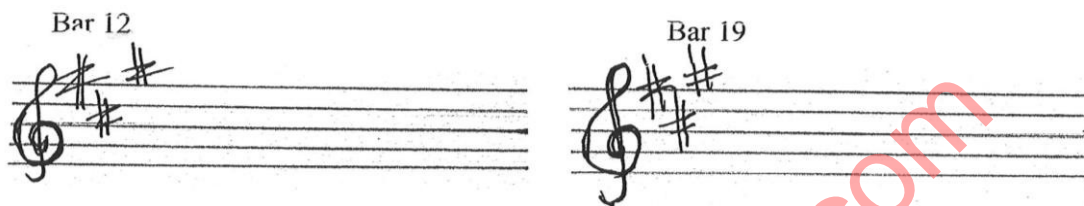
Study the extract given below and answer the questions that follow:

[14]

*Largo*

The musical score consists of five staves: Flute, Violin I, Violin II, Viola, and Bass. The tempo is marked *Largo*. The key signature has two sharps (F# and C#). The time signature is 3/4. The score is divided into three systems of measures. The first system contains measures 1-9, the second system contains measures 10-14, and the third system contains measures 15-20. Measure numbers 5, 10, 15, and 20 are indicated above the Flute staff. Fingerings are indicated by numbers 6, 7, and 5 below the notes. Trills are marked with 'tr' above notes in measures 3, 4, 10, 11, 14, 15, 16, 19, and 20. Slurs are used to group notes in measures 10-11 and 14-15. A large red watermark 'StudentSuvridha.com' is overlaid diagonally across the score.

- (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 Earlking by F. Schubert? What does Earlking 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

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