

Time allowed : 3 hours

Candidates should answer all questions. All answers must be written on this paper.

Candidate's name

Total Marks 100

- 1 Using roman numerals, indicate suitable chords to harmonise this melody.
Write the notes to form the bass line.

German folksong

Senior Certificate continued

- 2 Using roman numerals, analyse the chording implied by the given soprano and bass lines. Complete the harmony by adding parts for alto and tenor voices.

20

- 3 Complete the following to make a two-part contrapuntal piece.

20

4 Study this S.A.T.B. harmonisation; then answer the questions that follow.

Abbot's Leigh

- a (i) Name the tonic key: _____
 (ii) Name the key in bars 9 - 12: _____
 (iii) Name the key in bars 15 - 16: _____
 (iv) Identify another brief modulation. Draw a circle on the score to enclose the beats involved.
 Key: _____

- b Using roman numerals describe the chords marked * in these bars. Note the key changes.
 bar 4, beat 1 _____ bar 11, beat 1 _____
 bar 15, beat 3 _____ bar 20, beat 3 _____

- c Decorative notes are circled on the score. Identify the type of each as one of the following:
 Suspension. Unaccented passing note. Auxiliary note. Accented passing note. Appoggiatura.

bar 8 (alto) _____, bar 10 (bass) _____, bar 12 (alto) _____.

- d Name the type of cadence at bar 8: _____

Score extract

Stravinsky

Musical score extract for measures 1-8. The score includes parts for Flute (Fl.), Bassoon I (Fag. I), Bassoon II (Fag. II), Cor Anglais I (Cor. F. I), Cor Anglais II (Cor. F. II), Trumpet (Tr.), Trombone (Ttb.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Cb.).

Measure 1: Flute I and II, Bassoon I and II, Cor Anglais I and II, and Trumpet/Trombone have rests. Violin I and II play a rhythmic pattern. Viola and Cello play a similar pattern.

Measure 2: Similar to measure 1.

Measure 3: Similar to measure 1.

Measure 4: Similar to measure 1.

Measure 5: Similar to measure 1.

Measure 6: Flute I and II, Bassoon I and II, Cor Anglais I and II, and Trumpet/Trombone enter with a melodic line. Dynamic: *f*.

Measure 7: Flute I and II, Bassoon I and II, Cor Anglais I and II, and Trumpet/Trombone continue their melodic line. Dynamic: *f*.

Measure 8: Flute I and II, Bassoon I and II, Cor Anglais I and II, and Trumpet/Trombone continue their melodic line. Dynamic: *f*.

Violin I and II play a melodic line starting in measure 6, marked *Solo cantabile*.

Viola and Cello play a rhythmic pattern throughout, marked *f*.

Musical score extract for measures 9-17. The score includes parts for Flute (Fl.), Bassoon I (Fag. I), Bassoon II (Fag. II), Cor Anglais I (Cor. F. I), Cor Anglais II (Cor. F. II), Trumpet (Tr.), Trombone (Ttb.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Cb.).

Measure 9: Flute I and II, Bassoon I and II, Cor Anglais I and II, and Trumpet/Trombone have rests. Violin I and II play a melodic line. Viola and Cello play a rhythmic pattern.

Measure 10: Similar to measure 9.

Measure 11: Similar to measure 9.

Measure 12: Similar to measure 9.

Measure 13: Flute I and II, Bassoon I and II, Cor Anglais I and II, and Trumpet/Trombone enter with a rhythmic pattern. Dynamic: *mf*.

Measure 14: Similar to measure 13.

Measure 15: Similar to measure 13.

Measure 16: Similar to measure 13.

Measure 17: Similar to measure 13.

Violin I and II play a melodic line starting in measure 9, marked *sul Sol.* and *p*.

Viola and Cello play a rhythmic pattern throughout, marked *tres fort et tres sec* and *sim.*.

Trumpet and Trombone play a rhythmic pattern starting in measure 13, marked *f*.

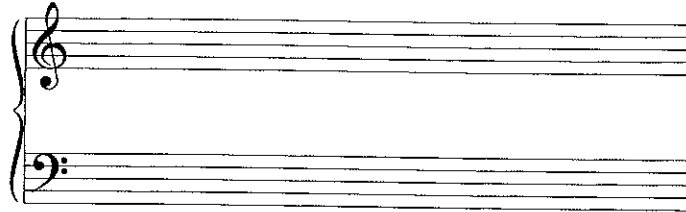
Violin I and II play a melodic line starting in measure 16, marked *non div.* and *arco*.

5 Study the extract on the opposite page from Stravinsky's Pulcinella Suite.
Then answer the following questions:

a Explain the following terms which appear on the score:

f assai _____ marcatissimo _____
sul sol _____ sim. _____
tres fort et tres sec _____ en dehors _____

b Horns are pitched in F; write out both horn parts of bars 1, 2 and 3 at concert pitch.



c Transcribe the final 2 bars of the viola part to the treble stave at the same pitch.



d The cello plays a short solo motif in bars 12 - 14; name the instrument which imitates this motif:

e (i) Study the string parts in bar 16. Give the letter name of both chords formed.

beat 1 _____ beat 2 _____

(ii) The indication **non div.** is placed on these chords; what technique is used to play them?

f Which instrument plays a 4-note melodic sequence? _____

6 a Explain **three** of the following terms. State the name of a **composer** whose music is associated with the term and **name a relevant work**.

Atonality Electronic music Neo-Classicism Sprech-gesang

(i) _____

Composer: _____ Name of work: _____

(ii) _____

Composer: _____ Name of work: _____

(iii) _____

Composer: _____ Name of work: _____

b Name a work by any **three** of the following composers listed below:

Béla Bartók _____

Arnold Schoenberg _____

George Gershwin _____

Philip Glass _____

William Walton _____

Steve Reich _____