

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

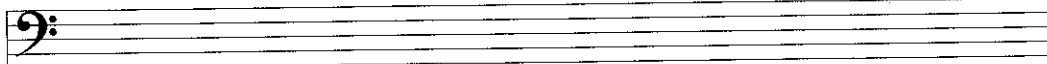
Candidate's name

Total Marks 100

1 a Write the following scales ascending one octave without key signatures using the given clef. Add any necessary accidentals.

E $\flat$  harmonic minor 

F $\sharp$  major 

D $\flat$  major 

F melodic minor 

b Write the following tonic triads with key signatures in the given clef.



10

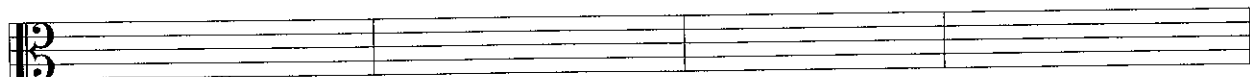
G $\sharp$  minor  
1st inversion

G $\flat$  major  
1st inversion

2 Name the key of this excerpt. Then transpose it down a minor 6th using the alto clef. Include the new key signature.

Key: \_\_\_\_\_

Traditional



10

3 a Describe the marked intervals.

b Draw the inversion of the intervals marked X, Y and Z and then describe them.

c Draw the following intervals from the given note.

4 Answer either question 4a or 4b. Do **not** answer both questions.

a Compose a twelve bar melody using the given opening. Include a modulation to the relative minor or to the dominant key. End in the tonic key. Add marks of tempo, phrasing and expression to the completed melody. (Copy to the staves below.)

Or

b Compose a melody for these words. Write each syllable under the note or notes to which it is to be sung.

*They hear no sound - the swell is strong  
 Though the wind hath fallen they drift along  
 Till the vessel strikes with a shivering shock,  
 'Oh! heavens! it is Inchcape Rock!'*

Robert Southey

- 5 Choose suitable cadences to harmonise the melody notes marked with \* at the end of each phrase. Indicate your chosen chords by roman numerals and write the root note of each chord in the bass.

8

- 6 The following are cadences in D minor for which the soprano and bass parts are given. Add the alto and tenor parts. Name each cadence.

8

- 7 Add roman numerals below the root notes in the bass and continue the soprano melody. (Inner parts are not required.)

9

8 a In the following extract analyse each chord marked \* by writing its roman numeral below the staff. Include **b** or **c** for any inversion used.

Richardson

Andante

b Draw a circle around a lower auxiliary.

c Name the type of cadence found in bar 8. \_\_\_\_\_

10
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9 Study the Williams extract on the opposite page (page 5) and answer the following questions.

a Explain Unis. (violin 1, bar 6): \_\_\_\_\_

≡ (viola, bar 4): \_\_\_\_\_

Sul ponticello (viola, bar 4): \_\_\_\_\_

Con sord. (horns, bar 4): \_\_\_\_\_

Senza sord. (horns, bar 4): \_\_\_\_\_

div. (violin 1, bar 4): \_\_\_\_\_

b What clef is used by the viola? \_\_\_\_\_

Name 2 transposing instruments found on the score. \_\_\_\_\_ & \_\_\_\_\_

Name the instrumental family which is not found on the score. \_\_\_\_\_

How many brass players are needed in this extract? \_\_\_\_\_

10
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**10 a** Describe any **three** of these types of musical composition:

Oratorio      Song cycle      Rondo form      Recitative      Chamber music

(i) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

(ii) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

(iii) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**b** Name the composer of any **four** of these works:

- Eine Kleine Nachtmusik \_\_\_\_\_
- The Emperor Piano Concerto \_\_\_\_\_
- The Clock Symphony \_\_\_\_\_
- The Moonlight Sonata \_\_\_\_\_
- Marriage of Figaro \_\_\_\_\_
- The Erlking \_\_\_\_\_
- The Surprise Symphony \_\_\_\_\_