

Time allowed : 3 hours

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

Candidate's name
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Total Marks 100
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- 1 Using roman numerals, indicate suitable chords to harmonise this melody.  
Write the notes to form the bass line.

*'Austrian Hymn' adapted*

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

- 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.

a (i) Name the tonic key: \_\_\_\_\_

(ii) Name the keys to which the music modulates in the boxed areas in the following bars:  
 bars 7-8 \_\_\_\_\_ bars 9 - 10 \_\_\_\_\_ bar 14 \_\_\_\_\_

b Match the type of decorative notes circled and marked a, b & c to the list below:

Unaccented passing note \_\_\_\_\_

Suspension \_\_\_\_\_

Chromatic auxiliary note \_\_\_\_\_

c Using roman numerals describe the chords marked \* in these bars:

bar 1 \_\_\_\_\_, bar 5 \_\_\_\_\_, bar 8 \_\_\_\_\_, bar 15 \_\_\_\_\_.

d Describe the **type** of chord at the beginning of bar 15: \_\_\_\_\_

The score extract is for a piece by Kodaly. It features the following instruments and parts:

- Flute (Fl.):** Remains silent throughout the extract.
- Oboe (Ob.):** Remains silent throughout the extract.
- Clarinet in B-flat (Cl. (Si.)):** Features a solo section starting at measure 1. The dynamics are *mf con delicatezza*, *sf*, *p*, and *f espr.* There are trills (*tr*) and triplets (*3*) in the later measures.
- Bassoon (Fg.):** Remains silent until measure 4, then plays a trill (*tr*) with *sf* dynamics, followed by a *f* dynamic.
- Cor Anglais (Cor. (Fa)):** Remains silent until measure 4, then plays a *f* dynamic.
- Trumpet (Tr. (Do)):** Remains silent until measure 4, then plays a *f* dynamic.
- Violin I (VI.I):** Starts with *pizz.* (*p*), then *pp*, and ends with *f espr.* and *arco*.
- Violin II (VI.II):** Starts with *div. pizz.* (*p*), then *pp*, and ends with *f espr.* and *arco*.
- Viola (Vle.):** Starts with *pizz.* (*p*), then *pp*, and ends with *f espr.* and *arco*.
- Violoncello (Vlc.):** Starts with *pizz.* (*p*), then *pp*, and ends with *f espr.* and *arco*.
- Double Bass (Cb.):** Starts with *pizz.* (*p*), then *pp*, *sf*, and *f*.

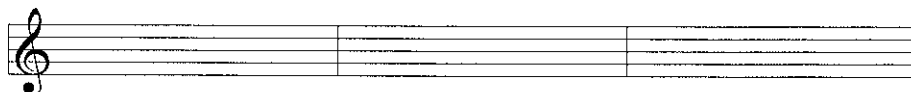
5 Study the orchestral extract printed on page 4. Then answer these questions in relation to it.

a Fully describe the circled intervals marked on the score:

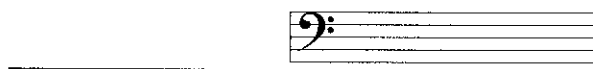
- w violas bar 1 \_\_\_\_\_ x 1st violins bar 1 \_\_\_\_\_  
y violas bar 2 \_\_\_\_\_ z 2nd violins bars 4-5 \_\_\_\_\_

b Name the ornaments used in bars 1 & 2 of the clarinet part, \_\_\_\_\_  
and in bar 4 of the bassoon part: \_\_\_\_\_

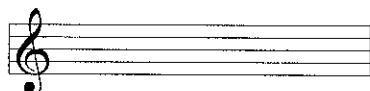
c Clarinets are pitched in B $\flat$ , write out bars 1, 2 & 3 at concert pitch.



d Name the transposing instrument in the brass section and write out the notes in bar 5 at concert pitch using the bass clef.



e Transcribe bar 5 of the cello part to the treble stave at the same pitch.



f Name another instrument that doubles the 2nd oboe part as follows:

- an octave higher \_\_\_\_\_  
an octave lower \_\_\_\_\_

g Explain these terms on the score:

- con delicatezza* \_\_\_\_\_  
*sf* \_\_\_\_\_  
*f espr.* \_\_\_\_\_  
div. (VI. II) \_\_\_\_\_

**6 a** Explain **three** of the terms below, then name a composer who uses these features and name one of their works where the feature can be found.

Nationalism    Jazz    Bitonality    Expressionism

(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:

Walton \_\_\_\_\_

Copland \_\_\_\_\_

Prokofiev \_\_\_\_\_

Schoenberg \_\_\_\_\_

Vaughan Williams \_\_\_\_\_

Sibelius \_\_\_\_\_

Janacek \_\_\_\_\_