ASSOCIATE DIPLOMA IN THEORY
MUSICOCOLGY

9.30 AM to 12.30 PM

SAMPLE PAPER 2

EITHER

Referring to Example 1 on pages 4 to 5

Using either a written description and/or by annotating the score, analyse this fugue by identifying the structure, devices used, tonality, modulations and any other interesting features.

OR

Referring to Example 2 on pages 6 to 10

Study this score, which is the exposition from a chamber work by Mozart, and complete the following:

(i) Describe the particular style of writing from bars 12 to 23.
(ii) What is the key of the second subject?
(iii) Identify the cadence at bars 23 to 24.
(iv) Identify the key from bars 40 to 45 and its relationship to the tonic key.
(v) What musical procedure is used between the 1st violin and cello between bars 40 and 45.
(vi) Name the rhythmic device that begins in the 1st violin at bar 65.
(vii) What name is given to the section from bars 83 to 98?
(viii) Comment on the texture between bars 74 and 97.
(ix) Mark the principal modulations by annotating the score.
(x) Give a brief overall description of the style and character of this music as if for a concert programme.
Write a short essay on ONE of the following topics

N.B. In all questions, suitable reference to works and composers is expected to support your answer.

EITHER

Referring to at least two specific composers and their works, discuss the style and form of the string ensemble as it developed during the nineteenth century.

OR

It has been said that the essential elements of the eighteenth-century symphony can be seen in Haydn's symphonic writing. Comment on this statement referring to specific examples.

OR

Discuss Handel's contribution to the form and style of the eighteenth-century oratorio. Illustrate your answer by referring to specific examples.

OR

By referring to specific composers and works, discuss the idea that art song of the twentieth century showed not only 'revolutionary tendencies' but also 'traditional elements'.
Question 3

SET WORKS

Total Marks 35

Answer BOTH questions. Question 1 has an internal choice.

N.B. Where appropriate, use score examples to illustrate your answers.

Question 1

Purcell: *Dido and Aeneas*

Choose ONE extract and answer the following questions.

**Extract No 1 printed on pages 11 to 13**

(i) Identify the extract by stating its place in the opera.
(ii) Name the overall style of this extract.
(iii) Name the character that sings the soprano part.
(iv) Analyse the harmony of the extract by annotating the score.

**Extract No 2 printed on pages 14 to 16**

(i) Identify the extract by stating its place in the opera.
(ii) Name the form of the extract and mark the sections on the score.
(iii) Name the overall style of this extract.
(iv) Name the device used in the bass of bars 1 to 3.
(v) Analyse the harmony of bars 13 to 24 by annotating the score.
(vi) Comment on the importance of this extract in relation to the entire opera.

Question 2

Mozart: *Symphony No 25 in G minor K 183*

Discuss the statement that ‘this symphony contains characteristics typical of the *Sturm und Drang* style of composition.’
Stay, Prince! and hear great Jove's command He summons thee, this night, away. To-

Tonight?

night thou must for-sake this land The an-gry God will brook no long-er stay. Jove com-
mands thee, waste no more In Love's de-lights, those pre-cious hours, Al-low'd by th'Al-migh-ty Pow'r To gain_
the Latian shore And ruin'd Troy restore.

Jove's commands shall be obey'd To-night our anchors shall be

weigh'd. But ah! but ah! what language can I

try My injur'd Queen to pacify: No sooner she resigns her heart, But from her arms
I'm forc'd to part. How can so hard a fate be took? One night enjoy'd, the next forsook. Yours be the blame, ye gods! For I obey your will, but with more ease could die but with more more ease could die.