2017
MUSIC

Total marks : 70 Time : 3 hours

General instructions:

i) Approximately 14 minutes is allotted to read the question paper and revise the answers.
ii) All questions are compulsory.
iii) The question paper consists of 32 questions.
iv) Marks allocated to every question are indicated against it.

N.B: Check that all pages of the question paper is complete as indicated on the top left side.

SECTION - A : (Ethnic Music)

1. The folklore of the Nagas is passed down to generations through: **1**
   a) Heredity b) Rituals
   c) Oral traditions d) Instruments

2. The Phoebe Goalparensis tree is used for making the instrument: **1**
   a) Drum b) Log drum c) Tati d) Trumpet

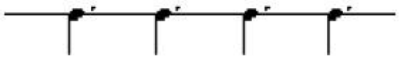
3. In Rengma language, the bamboo mouth organ is called: **1**
   a) Zuki b) Kongkhim c) Phipe d) Atingo

4. How is leaf music produced? **2**

5. Write short notes on **any two** of the following: **2½+2½ =5**
   a) Bamboo mouth organ b) Trumpet
   c) Cup violin d) Bamboo sounding box

SECTION - B : (Western Music)

6 Write the correct time signature. **1**



a) 6/8 b) 4/8 c) 9/8 d) 12/8

7. The dominant triad which can be labelled with the roman numeral is : **1**

a) ~~III~~I b) V c) 5 d) Soh

8. In a melodic minor scale, ascending,the degrees which are raised by a semitone are: **1**

a) 6^{th} and 7^{th} degree b) 5^{th} and 6^{th} degree
c) 7^{th} and 8^{th} degree d) 4^{th} and 5^{th} degree

9. A total of _____ semiquavers is beamed together to make a dotted crotchet: **1**

a) 6 b) 7 c) 8 d) 9

10. Music which moves in parallel direction is known as: **1**

a) Contrary motion b) Anacrusis
c) Similar motion d) Tonal sequence
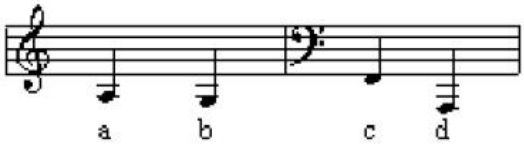
11. Which minor key has two flats in its key signature? **1**

a) G minor b) D minor c) C♯ minor d) B♭ minor

12. The word that describes the note written before the first full bar is: **1**
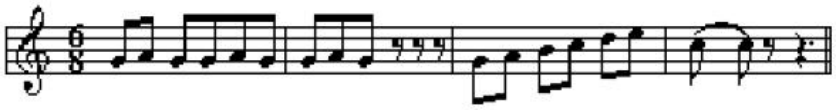
a) Ostinato b) Sequence c) Anacrusis d) Accent

13. Name the given notes: **1+1=2**
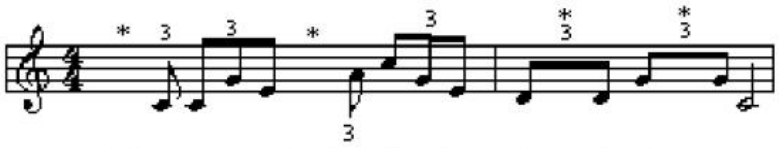


14. What is the difference between real and tonal sequence? **1+1=2**

15. The following music contains mistakes, write it out correctly. **½x4=2**



16. In the places marked by asterisk, add crotchet or quaver rest to complete the beat. Use brackets where necessary. **1+1=2**
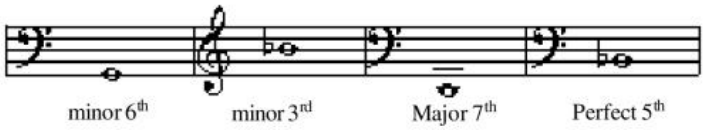


17. Insert accidentals to make the following scale a melodic minor scale. **½x4=2**
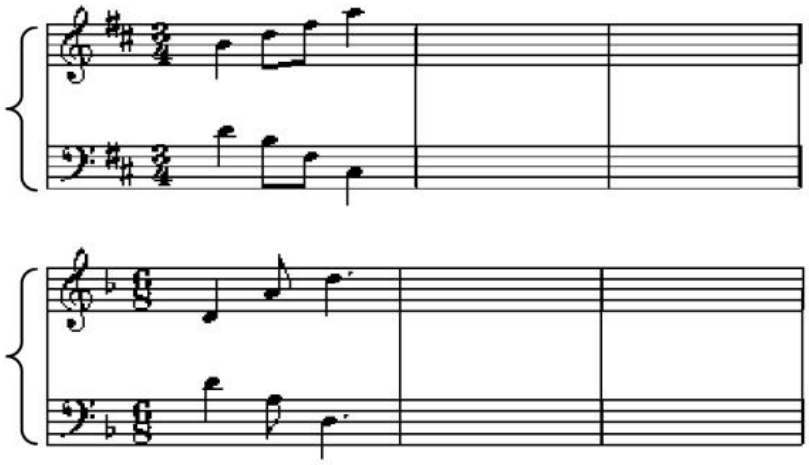


18. Give the meaning of the following: **½x4=2**
a) Marziale b) Vivo c) Dolce d) Poco

19. Write the dominant triads in bass clef with key signature in the key of D major and B♭ major. **1+1=2**

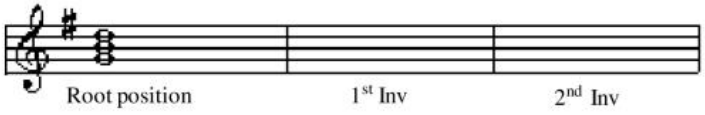
20. Build the following intervals above each note: **½x4=2**

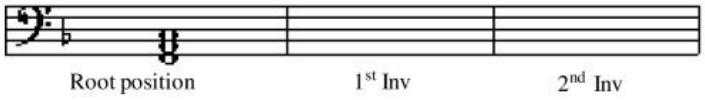


21. Write two more repeats of these bars to make ostinati that moves in contrary motion: **1+1=2**



22. Write the first and second inversions for the given triads. **½x4=2**

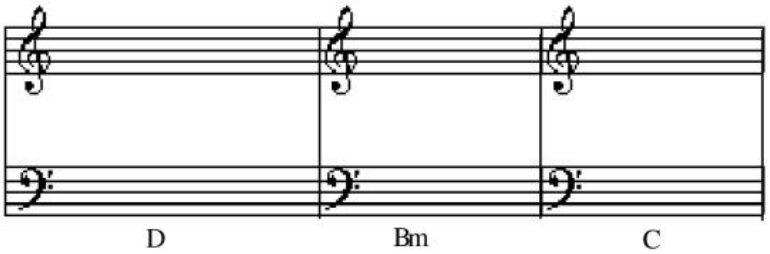
a) 

b) 

23. Write the following arpeggios ascending on the treble clef, using key signature, with minims. **½x4=2**

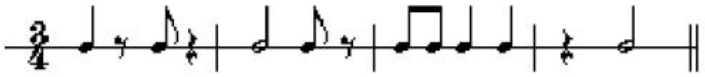
a) B♭ major b) D major c) A minor d) E minor

24. Using crotchets, write 4 part chords for the given keys with key signature. Double the root in each case. **1+1+1=3**



25. Write tunes to the given rhythm, using key signature for each (on the treble clef). Use the first five degrees of each key and finish on the tonic. **1+1+1=3**
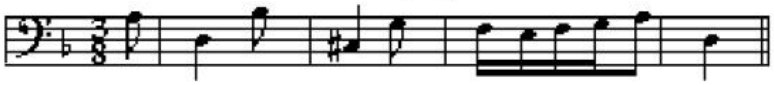
a) 

b) 
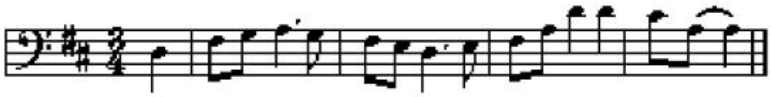
c) 

26. Transpose the following tunes up an octave into the treble clef to make it suitable for a violin or flute to play. **1+1+1=3**
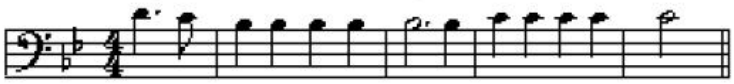
a)



b)



c)



27. Construct the following scales, using accidentals. **1½+1½=3**

a) G harmonic minor on the bass clef

b) D melodic minor on the treble clef
(use quavers, ascending and descending)

28. Work out the key of the following: **1+1+1=3**

a)



b)



c)



29. Using semiquavers four note pattern, write broken chords in the following keys with their key signature, ascending, on the treble clef. **1½+1½=3**

a) B minor finish on the first B above the stave

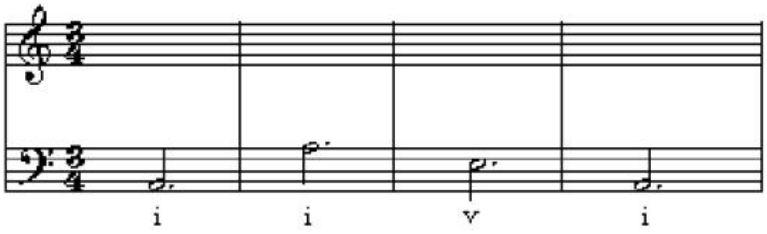
b) C major finish on the first C above the stave

30. Write triads on the tonic and dominant degrees of the scale, with key signature and label with chord symbols. **1½+1½=3**
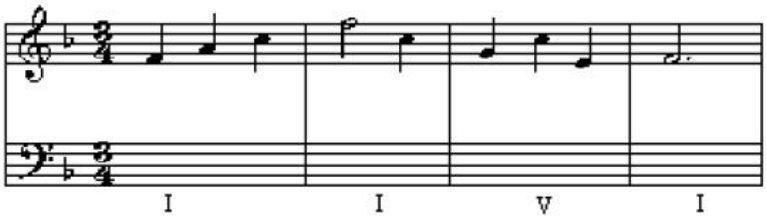
a) D natural minor

b) C major
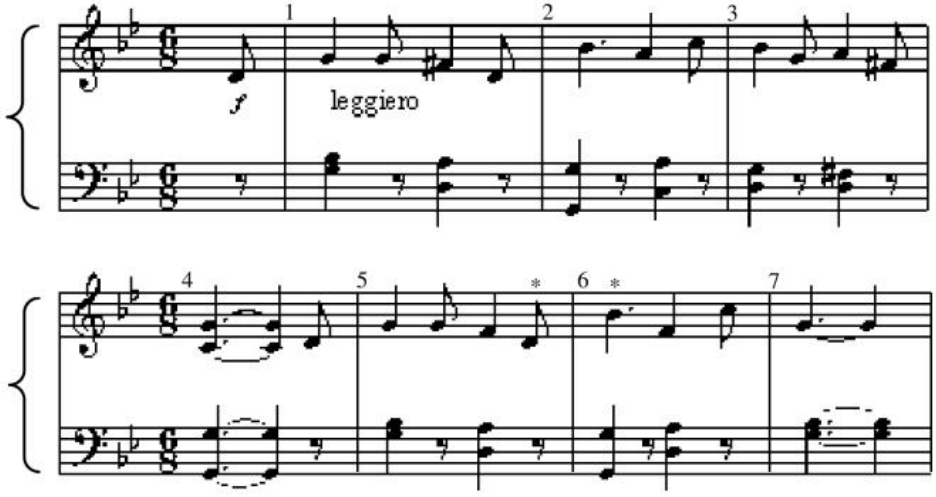
31. a) Use notes from the tonic and dominant triads shown by the roman numerals, write the following tunes above the bar lines. **2½+2½=5**



b) Use the root of each triad shown by the roman numerals to write a bar line.



32. Look at the following piece and answer the questions: **1x5=5**



a) In which key is this piece in?
b) Name the type of cadence that ends this piece.
c) Name the interval between the two notes mark (*) in bar 5---6.
d) Is this piece simple or compound time?
e) What does leggiero mean?