1. Make a complete analysis of this melody, marking the phrases and sub-phrases. Discuss the development of "figures" or "motifs," and the scheme of modulations.
2. (a) Compose a tune for the following verse of poetry:—
Break, break, break,
At the foot of thy crags, O. sea,
But the tender grace of a day that is dead
Will never come back to me.

Or

(b) Compose a 16-bar melody which will contain modulations to nearly related keys.

Begin as follows:

3. (a) Add a Soprano in Third Species Counterpoint to this Canto Fermo:

Begin:

Or

(b) Add a Bass in Fifth Species Counterpoint to this Canto Fermo:

Begin:

4. Prepare and resolve the following discords:

(a) (b)
5. Harmonize the following melody for S.A.T.B. Treat the notes marked * as unessential.

6. Answer any two of the following questions:

   (i) Comment on the development of Sonata Form in the hands of Beethoven.
   (ii) Trace the development of Opera from Monteverde to Gluck.
   (iii) Distinguish between Chamber music and Orchestral music.
   (iv) Write a note on each of the following:
       (a) The "Eroica" Symphony.
       (b) The Italian Concerto.
       (c) "The Ring."
       (d) '48' Preludes and Fugues.
       (e) Salomon Symphonies.
       (f) The Dream of Gerontius.
   (v) State what you understand by the following terms:
       (a) Link; (b) Coda; (c) Cadence; (d) Episode; (e) Catch;
       (f) Canto Fermo; (g) Leit-motif.
   (vi) Describe very simply and concisely what is meant by the terms "Binary" and "Ternary" in speaking of the Form of a piece of music.