1. Make a complete analysis of this melody, marking the phrases and sub-phrases. Make observations on the development of 'figures' or 'motifs' and the different changes of key:
2. Compose a 16-bar melody. Regard the following as the opening phrase:

3. (a) Add a Bass in Fourth Species Strict Counterpoint to this Canto Fermo:

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

4. Harmonize the following melody for S.A.T.B. Treat the notes marked * as unessential:
5. Answer any two of the following questions:

(i) Write a short note on each of the following:
   
   (a) The "Golden Sonata."
   (b) The Triumphs of Oriana.
   (c) Bible Sonatas.
   (d) The "Christmas Oratorio."
   (e) The "Unfinished" Symphony.

(ii) Name any three great Song Writers. Write a short note dealing with the chief characteristics of each one.

(iii) Comment on the difference in methods of Composition between Mendelssohn and Schumann.

(iv) Trace briefly the origin of the Suite. Name the principal Dances to be found in most of the Suites of Bach and Handel.

(v) What do you understand by the terms (a) Musical 'Sentence'; (b) 'Phrase'; (c) 'Figure'? Write an example of each.

(vi) Write an example of each of the following Cadences:

   (a) Perfect Cadence; (b) Interrupted or False Cadence;
   (c) Plagal or Sub-dominant Cadence. (All in the Key of D minor).