

MUSIC

Aims:

1. To encourage creative expression in music.
2. To develop the powers of musical appreciation.

One of the three following syllabuses may be offered:

- (A) Indian Music (Hindustani) (872).
- (B) Indian Music (Carnatic) (873).
- (C) Western Music (874).

(A) INDIAN MUSIC (HINDUSTANI) (872)

(May not be taken with Western Music or Carnatic Music)

CLASSES XI & XII

The Syllabus is divided into three parts:

Part 1 (Vocal), Part 2 (Instrumental) and Part 3 (Tabla). Candidates will be required to offer one of the parts of the syllabus.

There will be two papers: **Paper 1 (Theory)** of 100 marks and **Paper 2 (Practical)** of 100 marks.

Candidates will be required to appear for both the papers from one part only.

*In the Theory paper candidates will be required to attempt **five** questions in all; **two** questions from Section A (General) and **EITHER three** questions from Section B (Vocal or Instrumental) **OR three** questions from Section C (Tabla).*

CLASS XI

PART 1: Vocal Music

PAPER 1 (Theory)

- A. 1. Musical Sound - Nad, Shruti, Swar, Saptak (Mandra, Madhya, Tar) That, Rag, Jati.
- 2. Swars - Tivra, Komal, Shudha, Prakrat, Vikrit Vadi, Samvadi, Anuvadi, Vivadi, Varjya Vakra, Grah, Ansh, Nayas Swaras.
- 3. Types of Ragas - Odava, Shadava, Sampoorana, Ashraya, Janak, Janya.
- 4. Varna - Sthayi, Arohi, Avrohi and Sanchari.
- 5. Alankar - Palte, Aroha, Avroha.
- 6. Tal - Matra, Sam, Tali, Khali, Bhag, Vibhag, Theka, Avartan, Dugun, Chaugun.
- 7. Form of Composition - Khyal (Vilambit, Drut Khyal), Lakshan Geet, Sargam and their division into Sthayee Antara, Sanchari, and Abhog.
- B. 1. Complete theory of the following Ragas with special reference to their notes, Aroh, Avroh, Pakar, Vadi, Samvadi, Vivadi time etc. and

specific emphasis on their Chalan, Ansh and Nayas Swaras:

- (i) Rag Yaman (ii) Rag Bhoopali
- (iii) Rag Bilawal (iv) Rag Bhairva

- 2. General knowledge of the following additional Ragas:

- (i) Rag Brindabani Sarang
- (ii) Rag Desh

- C. Notation of the following "Tals" with their Thekas Tali, Khali, Vivahag in dugun and chaugun laya.

- (i) Teen Tal (ii) Dadra (iii) Roopak (iv) Ektal.

- D. Notation of note combinations, Songs with Alap and Tans. (Any Indian System of notation can be adopted).

- E. Contribution of the following Musicians:

- (i) Tansen (ii) Amir Khusroo (iii) Vishnu Narayan Bhatkhande (iv) Vishnu Digambar Puluskar (v) Kesar Bai Kelkar (vi) Khalifa Nathu Khan (vii) Biroo Mishra.

- F. Essay of general or topical interest on musical and allied subjects.

PAPER 2 (Practical)

1. Demonstration of the following Ragas by singing Khyal with complete improvisation with five Tans:
(i) Rag Yaman (ii) Rag Bhoopali (iii) Rag Bilawal (iv) Rag Bhairva.
2. Swar Vistar in the following additional Ragas:
(i) Rag Brindavani Sarang.
(ii) Rag Desh.
3. One "Bilambit Khyal" in any one Raga in paragraph 1.
4. Identification and production of all the twelve notes individually or jointly in small note combinations with definite Matras of each.
5. Recitation of the following Tals with Dugun of Chaugun Laya showing various divisions by Tali, Khali and Bhari, by hand beats:
(i) Teen Tal
(ii) Dadra Tal
(iii) Rupak Tal
(iv) Ektal
6. Practice of rendering dugun and Chaugun Laya by Swara numericals or syllables.
7. Practice of singing Arohi, Avrohi of ten principal scales (Thats)

PART 2: Instrumental Music

PAPER 1 (Theory)

- A. 1. Musical Sound: Nad, Shruti, Swar, Septak (Mandra, Madhya- Tar) That, Rag, Jati.
2. Swaras: Tivra, Komal, Shuddha, Prakrat, Vikrit, Vadi, Samvadi, Vivadi, Vakra, Varjya, Grah, Ansh, Nayas.
3. Types of Ragas: Odava, Shadava, Sampoorana, Ashraya, Janak, Janya.

4. Varna: Sthayee, Arohi, Avrohi and Sanchari.
5. Alankaras: Palte, Aroha, Avroha.
6. Tal, Matra, Sam, Tali, Khali, Bhag, Vinhag, Theka, Avartan, Dugun, Chaugun.

- B. 1. Complete theory of the following Ragas with special reference to their notes: Aroh, Avroh, Pakad, Vadi, Samvadi, Vivadi time etc. and specific emphasis on their chalan, Ansh and Nayas Swaras.

- (i) Rag Yaman
- (ii) Rag Bhoopali
- (iii) Rag Bhairva
- (iv) Rag Bilawal

2. General Knowledge of the following additional Ragas:

- (i) Brindabani Sarang
- (ii) Rag Desh

- C. Notation of the following Talas with their thekas, Tali, Khali, Vibhag in Dugun and Chaugun Laya:
(i) Teen Tal (ii) Dadra (iii) Rupak (iv) Ektal.

- D. Notation of note combination with Gat and Alap Tora and Jhala.

- E. Contribution of the following Musicians:

- (i) Tansen (ii) Amir Khusroo (iii) Vishnu Narayan Bhatkhande (iv) Vishnu Digambar Pulaskar (v) Kesar Bai Kelkar (vi) Khalifa Nathu Khan (vii) Biroo Mishra.

- F. Essay of general topical interest on Music and allied subjects.

- G. Manner of holding the instrument while playing it.

- H. Explanation/Definition of the following Bols:

- (i) Akarsh (ii) Apkarsh Bols.

Gat Razakhani - Maseet Khani

- I. Description of various parts of musical instruments.

- J. Classification of Indian musical instruments:

- (i) Tat (ii) Vitat (iii) Sushir (iv) Avnada.

PAPER 2 (Practical)

- A. Demonstration of following Ragas by playing Gat with improvisation: Five Toras.
- (i) Rag Yaman
 - (ii) Rag Bhoopali
 - (iii) Rag Bhairva
 - (iv) Rag Bilawal
- B. Swar Vistar or Jod Alap in the following additional Ragas:
- (i) Rag Brindabani Sarang
 - (ii) Rag Desh
- C. One Masseet Khani Gat in any one Raga in paragraph 1.
- D. Identification and production of all the twelve notes individually or jointly in small note combination with definite Matras of each.
- E. Playing Ten Alankars.
- F. Recitation of the following Talas with Dugun and Chaugun speed showing various division by Tali, Khali and Bhari by hand.
- (i) Teen Tal (ii) Dadra (iii) Rupak (iv) Ektal.
- G. Practice of rendering Dugun and Chaugun speeds by Swaras, numericals or syllables.
- H. Practice of playing Arohi, Avrohi, of Ten Principal scales - That.
- C. Explanation of the following:
- (i) Theka (ii) Avartan (iii) Kisam (iv) Tukda (v) Mukhada (vi) Mohra (vii) Uthan (viii) Paran (ix) Peshkara
- D. Complete Tal notation of the following Tals with Dugun and Chaugun Layakaris:
- (i) Teen Tal (ii) Ektal (iii) Chartal (iv) Rupak (v) Tivra
- E. Five Pranas of Tal and explanation thereof:
- (i) Kal (ii) Marg (iii) Kriya (iv) Ang (v) Kala (vi) Laya
- F. Manner of holding the instrument while playing.
- G. Brief history and origin of Instrument.
- H. Classification of Indian Instruments: Tat, Vitat, Sushir, Ghan, Avnadha
- I. Description of the various parts of the Instrument.
- J. Technique of producing syllables on Tabla (Dayan and Bayan Both Sides) individually and jointly.

PAPER 2 (Practical)

1. Playing the following Tals on Tabla in Thah Dugun and Chaugun Laya Karies:
- (i) Teen Tal
 - (ii) Ektal
 - (iii) Chartal
 - (iv) Rupak
 - (v) Tivra
2. Keeping the wazen of the Tal intact, demonstration of the following:
- (i) One Peshkara or Uthan for Kayadas and their Paltas in Teen Tal.
 - (ii) Four Kismes in Teen Tal.
 - (iii) One Paran in Chartal or Ektal.
 - (iv) One Tiha in Rupak or Tivra.
3. Identification and production of syllables on Tabla.
4. Accompaniment of Tabla (only Thekas) with music played or sung.

PART 3: Instrumental Music-Percussion (Tabla)

PAPER 1 (Theory)

- A. Contribution of the following Musicians:
- (i) Tansen (ii) Amir Khusroo (iii) Vishnu Narayan Bhatkhande (iv) Vishnu Digambar Puluskar (v) Biroo Mishra (vi) Kesar Bai Kelkar (vii) Khalifa Nathu Khan
- B. Essay of general or topical interest on musical and allied subjects.

CLASS XII

PART I: Vocal Music

PAPER 1 (Theory)

A. Explanation and definition of the following:

1. Production, Transmission and reception of Sounds, Volume, Pitch, and Timbre.

Relation between frequency and length of wire vis-a-vis wire tension.

2. Type of Ragas: Purva, Uttar, Sandi-Prakash, Shudha, Chhayalag, Sankirana.
3. Forms of composition: Dhrupad, Dhamar and their division in to Sathai, Antra, Alap, Tan, Meend, Andolan, Gamak, Kan.

4. Sangeet:

- (i) Two systems of Indian classical music.
- (ii) Division of twenty two shruties among seven notes.
- (iii) Formation of "That" out of Saptak.
- (iv) Classification of Ragas among "Thats".
- (v) Relationship between Vadi Swar and time of Raga.
- (vi) Time Table of Raga.

5. Laya: Drut, Vilambit and Madhya Laya.

B. Complete theory of the following Ragas with:

1. Special reference to their notes, Aroh, Avroh, Pakar Vadi, Samvadi, time etc.
 - (i) Rag Asawari (ii) Rag Khamaj (iii) Rag Kafi (iv) Rag Bhairvi.
2. General Knowledge of the following Ragas:
 - (i) Rag Bageshwari, (ii) Rag Malkauns
3. Notation of the following Talas in Dugun and Chaugun Laya:
 - (i) Chartal (ii) Tivra Tal (iii) Zhaptal (iv) Kahrva.
4. Notation of note combinations, "Khyal" with Alap & Tan (Any Indian system of notation can be adopted).

5. Identification of Ragas by written note-combination

6. Comparison and contrast between Ragas.

7. Brief History of Indian Music.

8. Contribution of the following musicians:

(i) Adarang, (ii) Fiyaz Khan, (iii) Bade Ghulam Ali Khan (iv) Dagar Brothers, (v) Inayat Khan, (vi) Allaudin Khan.

9. Essay of general or topical interest on music and allied subject.

PAPER 2 (Practical)

The practical work is to be assessed by the teacher and a Visiting Examiner appointed locally and approved by the Council.

1. Demonstration of the following Ragas by singing "Khyal" with Alap, Bol alap, Sargam and Tans:

(i) Rag Asawari (ii) Rag Khamaj (iii) Rag Kafi (iv) Rag Bhairvi.

2. Swar Vistar in the following additional Ragas:

(i) Rag Bageshwari (ii) Rag Malkauns.

3. One "Dhrupad" in any of the Ragas in Paragraph 1.

4. Identification and production of all the twelve notes individually or jointly in small combinations with definite Matras of each.

5. Use of grace notes, Khatka, Murki, Sparsh.

6. Identification of all the Ragas by listening to their main Alaps.

7. Singing of Ten Alankars.

8. Recitation of the following Talas in Dugun and Chaugun Laya:

(i) Chartal (ii) Jhaptal (iii) Tivra (iv) Kaharva.

9. Practice of singing self-made Alaps by quick changeover from one Raga to another in a sequence of at least two Ragas.

10. Practice of rendering Dugun, Chaugun by Swaras, numericals or syllables.

11. Practice of singing Arohi and Avrohi of ten principal scales "Thats".

PART 2: Instrumental Music

PAPER 1 (Theory)

- A. Explanation and Definition of the following:
1. Production, transmission and reception of Sound, Volume, Pitch and Timbre.
Relation between frequency and length of wire vis-a-vis wire tension.
 2. Types of Ragas: Poorva, Uttar, Sandhi-Prakash, Shuddha, Chhayalag, Sankirna.
 3. Meend, Andolan, Gamak, Kan.
 4. Sangeet:
 - (i) Two main systems.
 - (ii) Division of twenty-two shruties among seven notes.
 - (iii) Placement of Swaras on specific shruties.
 - (iv) Formation of "That" out of Saptak.
 - (v) Classification of Ragas among "Thats".
 - (vi) Relationship between vadi and time of Ragas.
 - (vii) Time of Ragas.
 5. Laya: Drut, Madhya, Vilambit, Athgun Laya.
- B. 1. Complete theory of the following Ragas with special reference to their notes, Aroh, Avroh, Pakar, Vadi, Samvadi time etc. and special emphasis on their Ansh, Challan and Nayas Swaras:
 - (i) Rag Asawari (ii) Rag Khamaj (iii) Rag Bhairavi (iv) Rag Kafi.
2. General knowledge of the following Ragas:
 - (i) Rag Bageshwari (ii) Rag Malkauns.
- C. Notation of the following Tals in Dugun and Chaugun Laya:
 - (i) Chartal (ii) Tivra (iii) Zhaptal (iv) Kaharva.
- D. Notation of note combination.
Gat with Alap, Tora, Jhala (Any System of notation can be adopted).

- E. Identification of Ragas by written notes combination.
- F. Comparison and contrast between Ragas.
- G. Brief history of Indian Music.
- H. Contribution of the following Musicians:
 - (i) Adarang (ii) Fiyaz Khan (iii) Bade Ghulam Ali Khan (iv) Dagar Brothers (v) Inayat Khan (vi) Allauddin Khan.
- I. Essay of general or topical interest on music and allied subjects.
- J. Explanation/Definition of the following:
Chal Achal That, Zamzama, Murki, Khatka, Krintan, Kampan.
- K. Brief history and origin of musical instruments.

PAPER 2 (Practical)

The practical work is to be assessed by the teacher and a Visiting Examiner appointed locally and approved by the Council.

1. Demonstration of the following Ragas by playing Gat with complete improvisation: Ten Toras with five types of Jhala:
 - (i) Rag Asawari; (ii) Rag Khamaj; (iii) Rag Bhairvi; (iv) Rag Kafi.
2. Swar Vistar or Jod Alap in the following additional Ragas:
 - (i) Rag Bageshwari (ii) Rag Malkauns.
3. One Massit khani Gat in any of the Ragas in paragraph I.
4. Identification and production of all the twelve notes individually or jointly in small combinations with definite Matras of each.
5. Use of grace notes, Khatka, Murki, Sparsh.
6. Identification of all the Ragas prescribed for Class XII by listening to their Alap.
7. Playing of ten Alankars.
8. Recitation of the following Talas in Dugun and Chaugun Laya:
 - (i) Chartal; (ii) Jhaptal; (iii) Tivra; (iv) Kahrva.

9. Practice of playing self made Alap by quick change over from one Raga to another in a sequence of at least two Ragas.
10. Practice of rendering Dugun, Chaugun, Tigun, Athgun speeds by Swaras numericals or syllables.
11. Practice of playing Arohis and Avrohis of ten principal scales - "That".

PART 3: Instrumental Music-Percussion (Tabla)

PAPER 1 (Theory)

- A. Contribution of the following Musicians:
 - (i) Adarang (ii) Fiyaz Khan
 - (iii) Bade Ghulam Ali Khan (iv) Dagar Brothers
 - (vi) Allauddin Khan
- B. Essay of general or topical interest on music and allied subjects.
- C. Brief history of Indian music.
- D. Five Pranas of Tal and explanation thereof:
 - (i) Grah (Sam, Visham, Atit, Anaghat)
 - (ii) Jati (Chatasra, Tisra, Misra, Khand, Sankirna)
 - (iii) Yati
 - (iv) Prastar
- E. Explanation of the following:
 - (i) Sath (ii) Tihai (Damdar/Bedam) (iii) Gat

- (iv) Kayada (v) Palta (vi) Rela (vii) Laggi (viii) Lari

F. Complete Tal notation of the following Tals:

- (i) Jhaptal (ii) Dadra (iii) Tilwara (iv) Dhamar (vi) Jhoomra

G. Tal rotation of Kayada, Palta, etc., with clear indication of Sam, Tali, Khali, Vibhag, etc.

PAPER 2 (Practical)

The practical work is to be assessed by the teacher and a Visiting Examiner appointed locally and approved by the Council.

- A. Playing of the following Tals on Tabla in That, Dugun and Chaugun Layakaries:
 - (i) Jhaptal (ii) Dadra (iii) Tilwara
 - (iv) Dhamar (v) Jhoomra
- B. Keeping the wazan of the tal intact demonstration of the following:
 - (i) Four Kisme in Kaharwa.
 - (ii) Four Kisme in Dadra.
 - (iii) Two Tukadas and two Kisme in Jhaptal.
 - (iv) One Gat, One Laggi, One Leri and one Chakkardar Tukda in Teen Tal.
- C. Identification and production of syllables on Tabla.
- D. Accompaniment of Tabla (only Thekas) with music played or sung.

(B) INDIAN MUSIC (CARNATIC) (873)

(May not be taken with Western Music or Hindustani Music)

CLASSES XI & XII

There will be two papers: Paper 1 (Theory) of 100 marks, Paper 2 (Practical) of 100 marks.

PAPER 1: Theory (three hours)

Candidates will be required to answer **five** questions.

1. The fundamental technical terms and their meanings (Ref. *South Indian Music, Book 1* by P. Sambamoorthy, Chap. III, pp. 38-48).
2. Principles of Sa, re, ga, ma, notations as laid down in K.V. Srinivasa Iyengar's Music Books and in P. Sambamoorthy's "South Indian Music Series", Significance of symbols commonly used.
3. Raga classification in Carnatic Music. The scheme of the 72 Melakartas. The names of the 12 chakras. Katapayadi Formula and its application.

4. Lakshanas of the following 24 ragas:
 1. Todi
 2. Saveri
 3. Chakravakam
 4. Bhairavi
 5. Anandha Bhairavi
 6. Karaharapriya
 7. Shri Ranjani
 8. Ritigoula
 9. Mukhari
 10. Harikambhoji
 11. Natakuranji
 12. Kedaragoula
 13. Sahana
 14. Kambhoji
 15. Yadukulakambhoji
 16. Sankarabharana
 17. Hamsadhwani
 18. Begada
 19. Atana
 20. Nata
 21. Purvakalyani
 22. Shanmukhapriya
 23. Kalyani
 24. Saranga
5. Manodharma Sangita and its forms - Paddati in developing raga alpana and Kapana Svaras.
6. Dasavida gamakas (Ten gamakas).
7. The scheme of the 35 Talas. Chapu tala and its varieties. Desadi and Madyadi talas, Kriya, Anga. Laya, Gati, Matra (a detailed knowledge of two/ five pranas) shadhangas.
8. Musical forms and their association. An advanced knowledge of the following musical forms:
 1. Gita
 2. Tana Verma
 3. Padavarna
 4. Kriti
 5. Ragamalika
 6. Padam
 7. Javali
 8. Tillana
9. History of Carnatic Music with special reference to the following composers and theorists including their biographies and their contributions to Carnatic Music. 10 out of 20 must be known.
 1. Jayadeva
 2. Purandaradas
 3. Ramamatya
 4. Somanatha
 5. Narayana Tirtha
 6. Bhadrachala Ramadas
 7. Venkatamakhi
 8. Kshetrajna
 9. Paidala Guruthy Sastri
 10. Tyagaraja
 11. Muthuswami Dikshitar
 12. Syama Sastri
 13. Arunachalam Kavirayar
 14. Gopalakrishna Gharat
 15. Svati Tirunal
 16. Subbaraya Shastri
 17. Veena Kuppayyar
 18. Mysore Sadasiva Rao
 19. Patnam Subramanya Iyar
 20. Pallavi Seshayyar
10. Classification of musical instruments into stringed, wind and percussion group. A general knowledge of the structure of the vina, violin, mridangam, gottuvadyam and flute. Tuning of the human voice and the compass of the concert instruments of South India.
11. Musical sound and voice. Pitch. Intensity and timbre. Sympathetic vibration. Resonance. Echoes, Musical intervals. Modal shift of tonic. (Grahahedam).

PAPER 2: (Practical - about 20 minutes)

The practical work (in Class XII), is to be assessed by the teacher and a Visiting Examiner appointed locally and approved by the Council.

Two padas of Kshetrajna. One Ragamalika. Two Tillanas. Two Javalis and the following compositions:

- | | |
|---------------------|------------------|
| 1. Todi | Kaddanna Variki |
| 2. Saveri | Sankari Sankuru |
| 3. Chakravakam | Etula Brotuvu |
| 4. Bhairavi | Neepadamule |
| 5. Anandha Bhairavi | Nimadi Challaga |
| 6. Karaharapriya | Pakkala Nilabadi |
| 7. Sri Ranjani | Marubalka |

8. Harikambhoji	Entharanidaya
9. Natakuranji	Manasuvishaya nata
10. Shana	Rama Ikananu
11. Kambhoji	Koniyadina napai
12. Sankarabharana	Saroja dala netri
13. Hamsadhwani	Vatapi ganapatim
14. Begada	Nadopasana
15. Atana	Ilalo pranatharthi hara
16. Purvi Kalyani	Ninnu Vina gamari
17. Shanmukhapriya	Mariveredikkevaraiya rama
18. Kalyani	Ninnu Vina gati
19. Saranga	Neevada negana

Note: Candidates shall have the option of singing or playing these pieces or other classical pieces of an equal standard.

Candidates shall be expected to know in outline the meaning of at least six songs of the classical composers learnt by them.

2. Alapana of the following ragas

- | | |
|-------------------|----------------------|
| 1. Todi | 2. Saveri |
| 3. Bhairavi | 4. Anandha Bhairavi |
| 5. Mohana | 6. Kedaragoula |
| 7. Kambhoji | 8. Yadukula Kambhoji |
| 9. Sankarabharana | 10. Begada |
| 11. Kalyani | |

3. Ability
- to sing Kalpada swara for the songs learnt in Todi, Bhairavi, Kambhoji, Sankarabharana and Kalyani ragas and in Adi and Rupaka talas;
 - to sing or play a given musical passage in sa, re, ga, ma notation in any of the prescribed 24 ragas.
 - to give swaras for musical phrases sung or played;
 - to recognise ragas from alpanas heard or played; and
 - to recognise the talas of unfamiliar songs heard or played.

4. In addition to the individual tests there will also be common ear tests, sight-singing tests and musical dictation at the practical examination.

In the practical examination, candidates may offer vocal music or one of the following:

Vina, Gottuvadyam, Violin, Balakokil, Flute or Nagasvaram. A vocal candidate shall sing to the sruti accompaniment of Tambura. A vocal candidate may sing playing the Tambura himself/herself or he/she may utilise the services of another person to provide the Tambura accompaniment for him/her, provided this other person is not a candidate for this same examination.

(C) WESTERN MUSIC (874)

(May not be taken with Carnatic Music or Hindustani Music)

CLASSES XI & XII

Pre-Requisite:

Candidates for the examination in Western Music will be required to have passed the Practical Examination of the Associated Board of the Royal School of Music, Grade 6, or a more advanced grade.

The syllabus will be examined in two parts, namely, Part A: Aural Tests of 100 marks; Part B: One written paper of three hours of 100 marks

Part A: Aural Tests (candidates will be required to write all six Tests). This will be assessed by a Visiting Examiner appointed locally and approved by the Council.

- Candidates will be required to write on a monotone, pre-fixing the necessary time signature, a short rhythmical passage beginning on the first beat of a bar. Compound time will not be included. After indicating the speed at which the pulse of the music moves, the Examiner may

play the passage twice. After a short interval, he will play it a third and a fourth time.

2. Candidates will be required to write from dictation a short melodic phrase, beginning on the first beat of a bar, in either a major or a minor key. Before playing the passage, the Examiner will indicate the speed at which the pulse of the music moves. The key will be named, and the keynote and tonic chord sounded. The phrase will then be played once throughout. It will then be played twice in sections, at short intervals of time, and finally the phrase will be repeated in its entirety.
3. Candidates will be required to describe (e.g. 'perfect 5th') intervals which are diatonic in major keys. Two such intervals will be given without the sounding of the keynotes. Each interval will be played twice.
4. Candidates will be required to recognise and name any of the following cadences - perfect, imperfect (half - close), plagal, interrupted - occurring in a musical example in a major or a minor key played by the Examiner. After the tonic chord has been sounded, the whole musical sentence will be played through three times, with due deliberation, at short intervals.
5. Candidates will be required to recognise the three principal chords of a major or a minor key (in root position and in first and second inversion) as played by the Examiner in a continuous musical phrase in a definite key. The phrase containing the given chords will begin with a chord in root position. It will be played four times at a reasonably slow pace, and, before each playing, the tonic chord will be sounded.
6. Candidates will be required to recognise and name simple changes of key. Three examples will be given, each starting from the same tonic key. Three examples will be given, each starting from the same tonic key, and containing one modulation only. Modulations will be limited to the dominant, sub-dominant, and relative major or minor keys. After the key has been named and the tonic chord has been sounded, each of the three examples will be played through twice.

The test will not necessarily contain examples of modulations of three *different* keys; the same keys recur.

A candidate will be at liberty to write down his answers to a particular test at any stage.

Part B: (*One paper of three hours*)

Candidates will be required to answer **five** questions: **two** from Section A, **two** from Section B and the remaining question from either Section A or Section B.

SECTION A

(i) *Harmony, etc.*

Four-parts chords formed on all degrees of major and minor scales. First the second inversions, the dominant seventh chord and its inversions, modulation to related keys and the simple use of unessential notes. The tests may take the form of harmonization of a melody in four vocal parts or in simple pianoforte style, the working of a figured on unfigured bass, or the construction of a phrase on a given harmonic basis. The addition of a melody, above or below a given melody, the writing of a melody to given words, or the completion of a melody of which the beginning is given. Analysis of the rhythmic structure of a melody, phrasing, etc. Analysis of harmonic progressions including modulations, in a straightforward passage.

SECTION B

Prescribed Works:

Beethoven, *Symphony No. 2 in major* op 36 and one of the following:

- (a) Bach, *Prelude and Fugue No. 16 in G minor*, Book I.
- (b) Schubert "*Erl Kenig*" (The Erl King).
- (c) Caesar Frank: the last movement from the violin and piano sonata.