

AVAILABLE MARKS	TOTAL MARKS GAINED
60	

YOUR CANDIDATE NUMBER



The Universities of Melbourne, Adelaide and Western Australia, the Minister for Education in New South Wales, the Minister for Education, Training and Employment in Queensland and the Minister for Education and Skills, Tasmania, through the University of Tasmania

# LICENTIATE DIPLOMA IN THEORY

## Harmony and counterpoint

### Part I

2.00 PM to 5.00 PM

SAMPLE PAPER 2

**Time allowed: Three hours**

Write your candidate number in the space at the top of this paper.  
Write your answers neatly and clearly on this paper and on any additional sheets required.  
Clearly label all extra sheets with your candidate number and the question number,  
attach them to this paper and return it to the Supervisor.

Answer only ONE part of this question

**EITHER** Use one of the following motives to compose a 16-bar dance for keyboard in the style of a Baroque suite movement. Credit will be given for use of appropriate stylistic features of the dance.

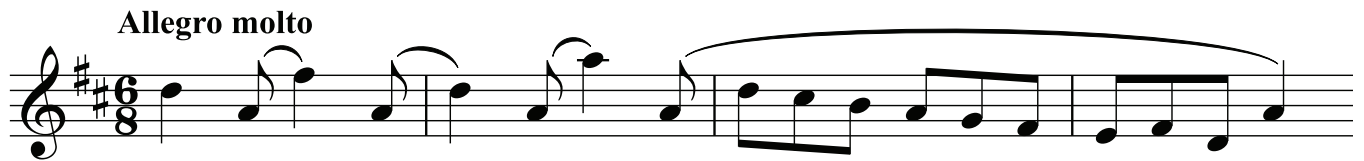
Sarabande opening:



Gavotte opening:



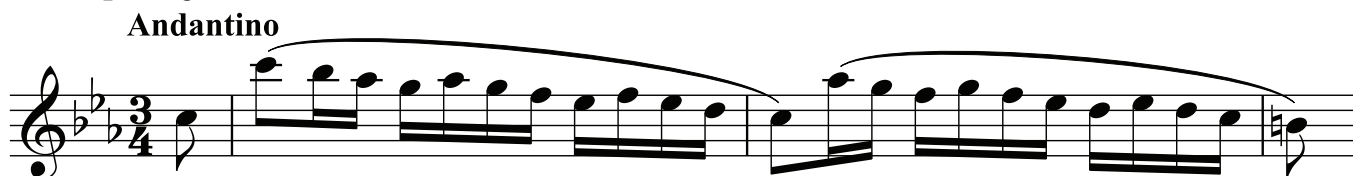
Gigue opening:



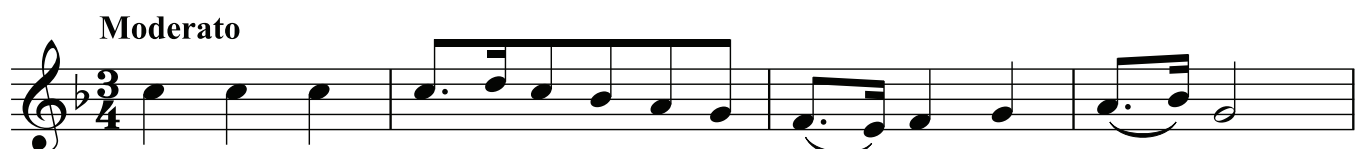
Courante opening:



Corrente opening:



Minuet opening:



**OR** Use one of the following motives to compose an étude of not more than 24 bars in a standard form for an unaccompanied solo orchestral instrument of your choice. The motive may be transposed to suite the range of your chosen instrument. Write at concert pitch. Technical markings are not required but may be included if desired. Label your choice of instrument.

**Motive for strings:**

**Molto allegro**

*mf*

**Motive for woodwind:**

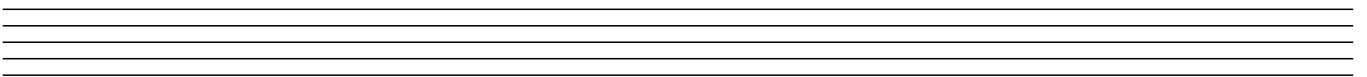
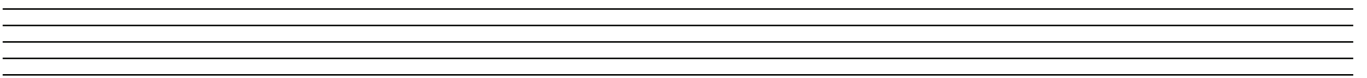
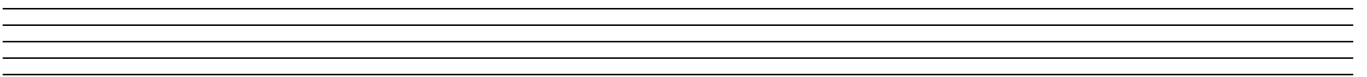
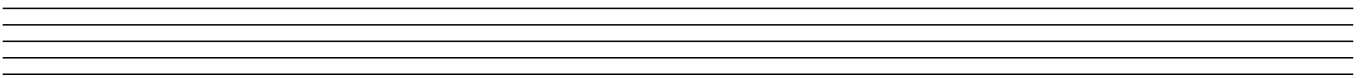
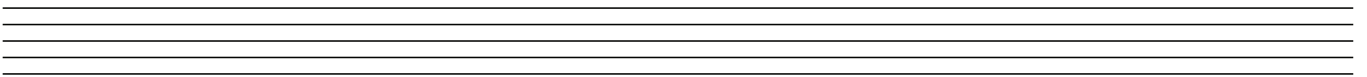
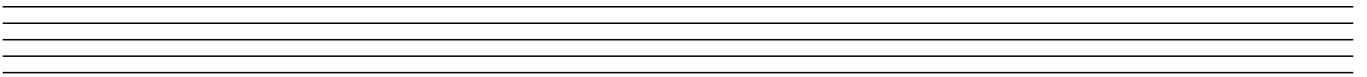
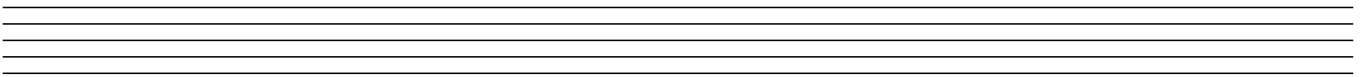
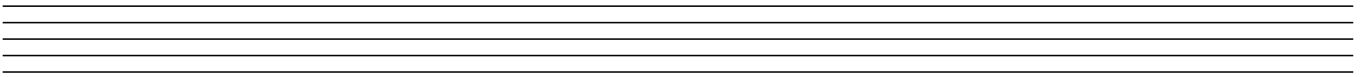
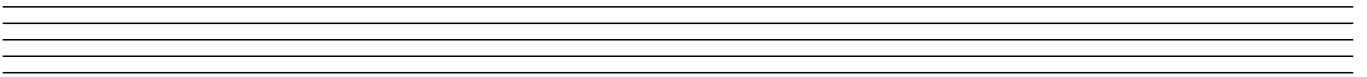
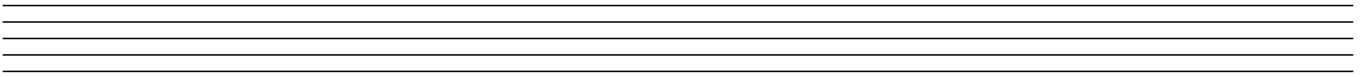
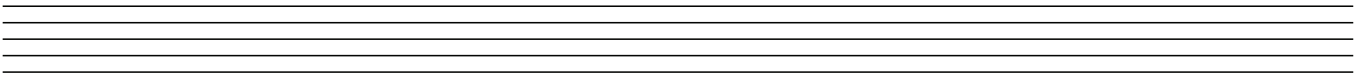
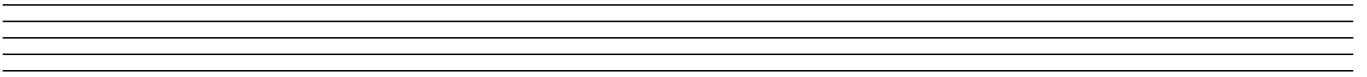
**Vivace**

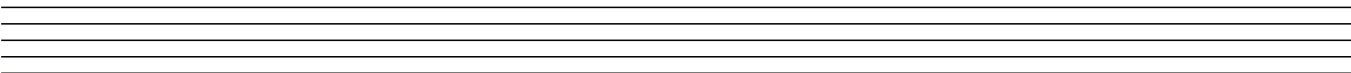
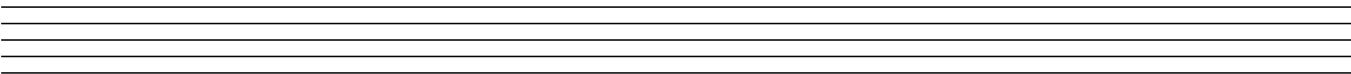
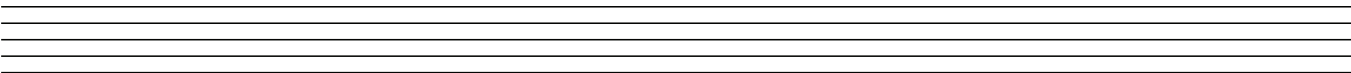
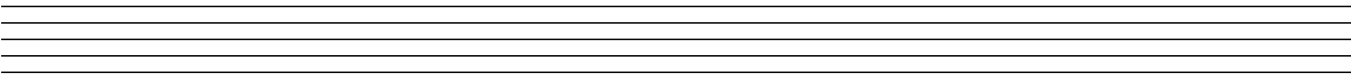
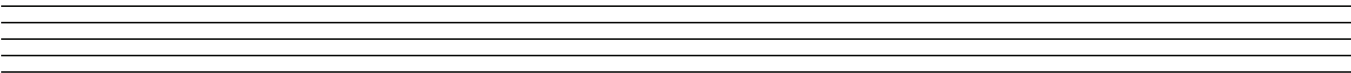
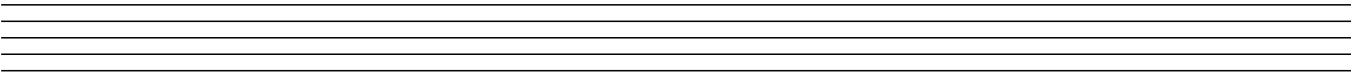
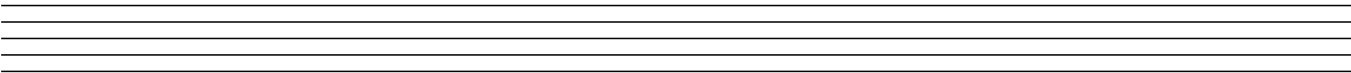
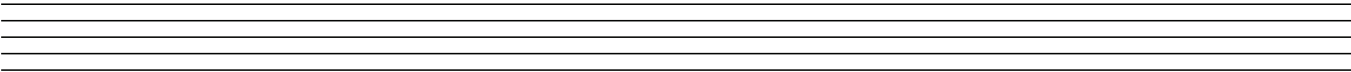
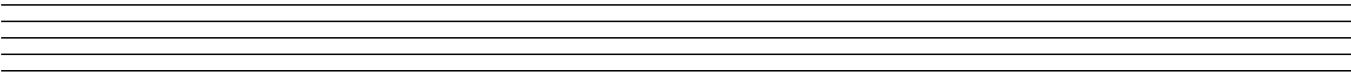
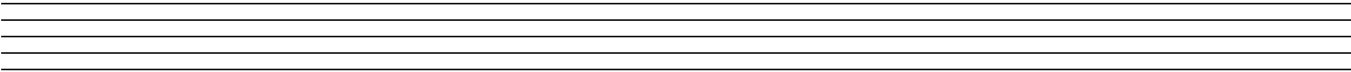
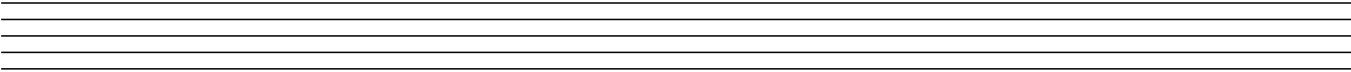
*mf*

**Motive for brass:**

**Allegro**

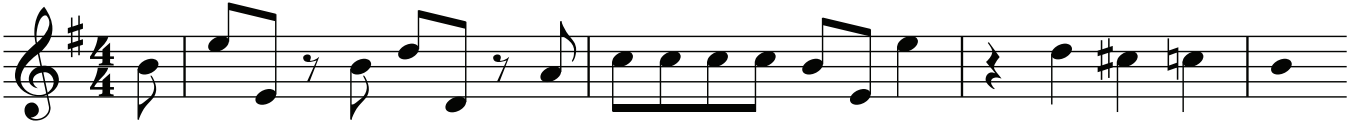
*f*





Use ONE of the following subjects to create a three-voice fugal exposition. Demonstrate that the countersubject is invertible. You may use a redundant entry if you wish. Write for pianoforte or for strings in open score. Label the instrument(s).

(i)



(ii)



(iii)



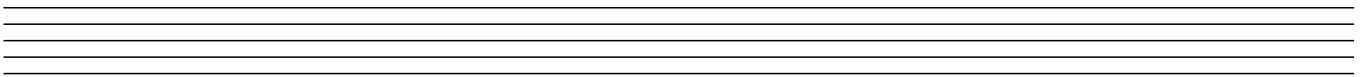
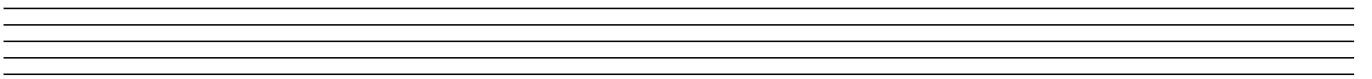
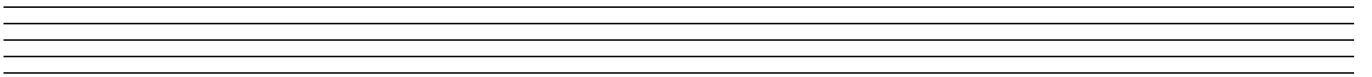
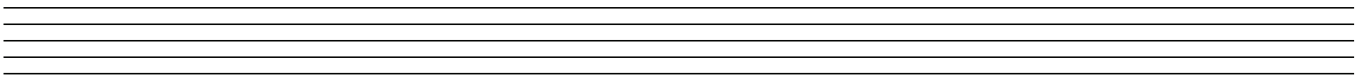
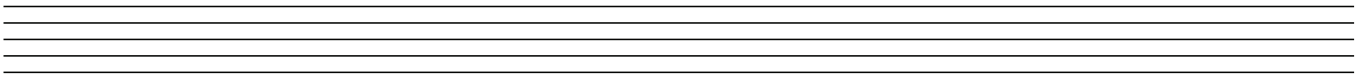
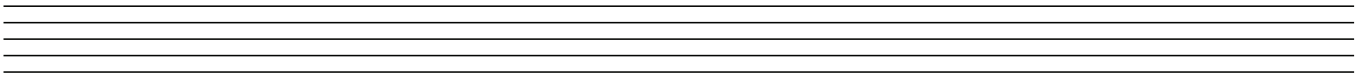
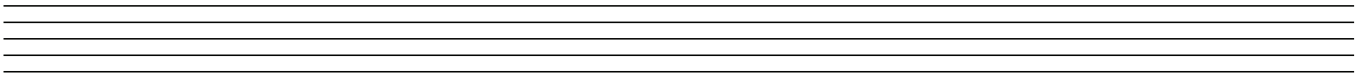
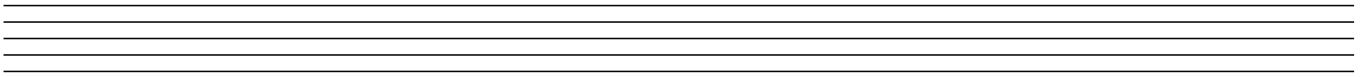
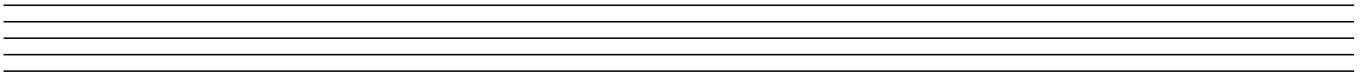
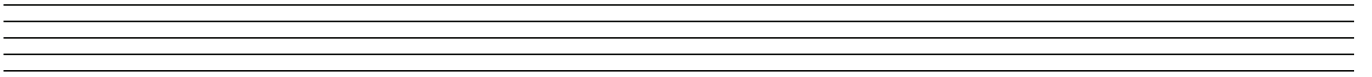
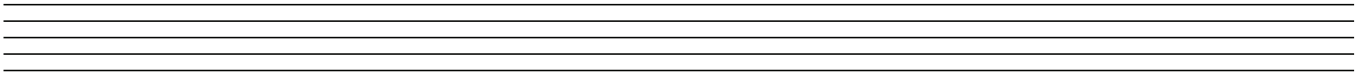
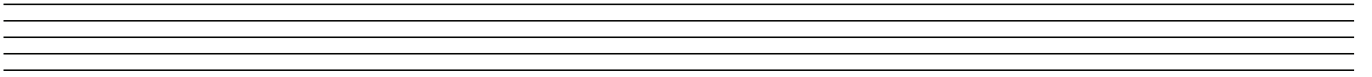
(iv)



(v)



The page contains ten sets of blank musical staves, arranged vertically. Each staff is composed of five parallel horizontal lines, providing a template for musical notation.





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