

61. Briefly define the Fantasia ; and mention some movements in Beethoven's Sonatas, that are not in any of the arbitrary forms.

62. Explain the meaning of "Sonata Quasi una Fantasia."

63. Name the most important compositions which are included under the heading of Fantasias.

64. Write a brief historical sketch of the air with variations.

65. Can the air with variations be regarded as strictly an arbitrary form ?

66. Mention some of the ways in which the melody may be treated in writing variations upon a given theme.

67. Briefly define Imitation and Canon.

68. Enumerate the several varieties of Imitation.

69. Write a short account of the history of the Fugue.

70. Name the special features of interest appertaining to the Fugue.

71. Explain the meaning of Answer, and state when a tonal answer is usually required.

72. For what reason is the counter-subject in a fugue usually written in double counterpoint ?

73. Is there any difference between the episode in a fugue, and the episode in a rondo ?

74. Give the order of modulation for fugues in both major and minor keys as laid down by Cherubini.

75. By means of a diagram illustrate the order of entry of subject, and answer, in the exposition of a four-part fugue.

76. Mention examples of irregular expositions in Bach's Fugues.

77. Draw, on a chart, the sketch of an imaginary fugue ; insert a counter-subject, arrange for episodes, give examples of stretto, and state what keys are employed.