



SUBJECT:	Music
PAPER NUMBER:	I – Part I – Sight Singing & Aural Perception
DATE:	27 th May 2019
TIME:	4:00 p.m. to 4:35 p.m.

EXAMINER'S PAPER

Answer **ALL** exercises.

SECTION A – SIGHT SINGING

Candidates are requested to:

1. Sing the given short diatonic phrase at sight. The tonic chord followed by the key-note are to be played by the examiner from the attached sheet. (5)
2. Clap or tap the rhythm of the given short melodic phrase which is to be played **TWICE** by the examiner from the attached sheet. (5)

N.B. The examiner is to fill in the marks awarded to each candidate in the Table below:

Index Number	Ear Test 1 (5 marks)	Ear Test 2 (5 marks)	Total (10 marks)

(Total: 10 marks)

Please turn the page

SECTION B – AURAL PERCEPTION

1. Write down the occasional missing notes with relative time-values, marked by an asterisk, in this passage. The excerpt will be played **FOUR** times.



(10)

2. Identify the modulation of this two-part melodic phrase. The excerpt will be played **TWICE** and will be preceded by the tonic chord. A correct description of the modulation is expected; for example: dominant, relative major, etc.



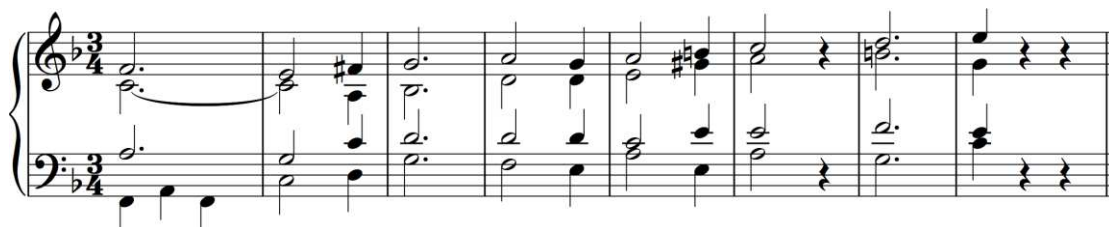
(10)

3. Write down the missing notes in the spaces marked by an asterisk in this atonal excerpt. **No** interval between adjacent notes will exceed the interval of a Perfect 5th. The excerpt will be played **FOUR** times.



(10)

4. Write down the Soprano and Bass parts of the following four-part excerpt. The Alto and Tenor parts are given. The passage in four parts will be played **FOUR** times.



(10)

(Total: 40 marks)



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EXAMINER'S PAPER

Singing Excerpts for Section A (1) – Sight Singing:

Candidate 1



Candidate 2



Candidate 3



Candidate 4



Candidate 5



Candidate 6

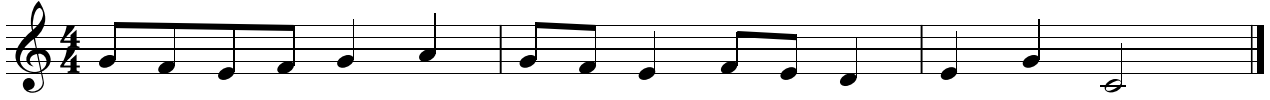


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Candidate 7



Candidate 8

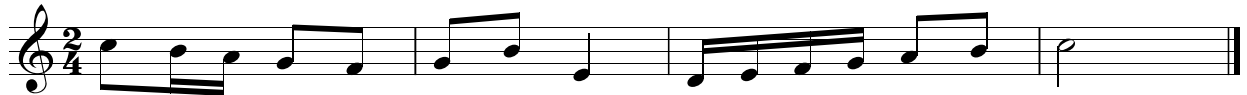


Rhythmic Excerpts for Section A (2) – Clapping:

Candidate 1



Candidate 2



Candidate 3



Candidate 4



Candidate 5



Candidate 6



Candidate 7



Candidate 8





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DATE:	27 th May 2019
TIME:	4:00 p.m. to 4:35 p.m.

CANDIDATE'S PAPER

Answer **ALL** exercises.

SECTION A – SIGHT SINGING

1. Sing the given short diatonic phrase at sight. The tonic chord followed by the key-note will be played. (5)
2. Clap or tap the rhythm of the given short melodic phrase. The melodic phrase will be played **TWICE**. (5)

(Total: 10 marks)

SECTION B – AURAL PERCEPTION

1. Write down the occasional missing notes with relative time-values, marked by an asterisk, in this passage. The excerpt will be played **FOUR** times.



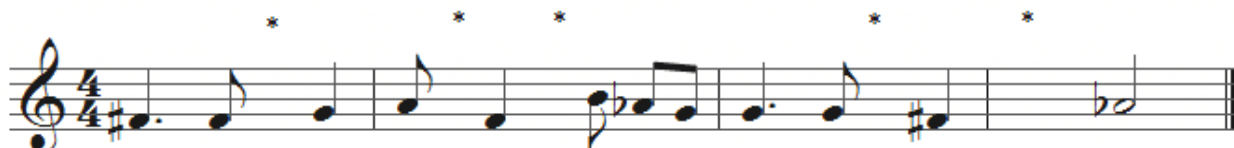
(10)

2. Identify the modulation of this two-part melodic phrase. The excerpt will be played **TWICE** and will be preceded by the tonic chord. A correct description of the modulation is expected; for example: dominant, relative major, etc.

Modulation to: _____

(10)

3. Write down the missing notes in the spaces marked by an asterisk in this atonal excerpt. No interval between adjacent notes will exceed the interval of a Perfect 5th. The excerpt will be played **FOUR** times.



(10)

4. Write down the Soprano and Bass parts of the following four-part excerpt. The Alto and Tenor parts are given. The passage in four parts will be played **FOUR** times.

The musical notation is a piano accompaniment in 3/4 time, key of B-flat major. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody starts with a half note B-flat, followed by a quarter note D-flat, and a quarter note E-flat. A slur covers these first two notes. The bass staff begins with a bass clef, a key signature of one flat, and a 3/4 time signature. The bass line starts with a half note B-flat, followed by a quarter note D-flat, and a quarter note E-flat. A slur covers these first two notes. The excerpt consists of 8 measures.

(10)

(Total: 40 marks)

THIS PAPER IS TO BE USED **ONLY** AS ROUGH.

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SECTION B – COUNTERPOINT

1. Complete the following passage in 2-part counterpoint in eighteenth-century style.

The musical notation for exercise 1 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/4 and the key signature has one sharp (F#). The first staff begins with a quarter rest, followed by a quarter note G4, and then a half note G4-A4-B4 with a slur over it. The second staff begins with a quarter rest, followed by a quarter note G3, and then a half note G3-A3-B3. The exercise is to be completed in 2-part counterpoint.

(15)

2. Complete the following passage in 2-part imitative counterpoint.

The musical notation for exercise 2 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/4 and the key signature has one flat (Bb). The first staff begins with a quarter rest, followed by a quarter note G4, and then a half note G4-A4-B4 with a slur over it. The second staff begins with a quarter rest, followed by a quarter note G3, and then a half note G3-A3-B3. The exercise is to be completed in 2-part imitative counterpoint.

(15)

(Total: 30 marks)

THIS PAPER IS TO BE USED **ONLY** AS ROUGH.

Blank lined area for rough work, consisting of multiple sets of horizontal lines.

THIS PAPER IS TO BE USED **ONLY** AS ROUGH.



SUBJECT:	Music
PAPER NUMBER:	II – Part I – Oral
DATE:	31 st May 2019
TIME:	20 minutes (each candidate)

EXAMINER'S PAPER

The questions in the Examiner's Paper are meant as a guide for the examiner. It is at his / her discretion whether to use these questions / all of them / some of them or to let a discussion develop.

TOPICS:

1. Plainchant: development, modes and characteristics
 - Comment on the development of the four authentic plainchant modes and their plagal versions.
 - Give a brief explanation of the liturgical movements that make up the 'common'.
 - Outline the development of plainchant and modal families of chant (Mozarabic, Ambrosian, Celtic, Byzantine etc.).
2. Mediaeval monophonic music, origins of notations, troubadours
 - Give a brief outline of adiastematic notation.
 - Discuss the developments of mediaeval secular music.
 - Comment on the essential differences between French (troubadour) and German (minnesinger) cultures.
3. Flowering of polyphony: Ars Nova and the achievements of the Flemish school
 - Discuss the polyphonic structure arising out of organum and subsequent developments.
 - Comment on the developments provoked by *Ars Nova*.
4. The late Renaissance polyphonic school and later developments
 - Comment on the vocal music of the renaissance mentioning the masters of the golden age of polyphony.
 - Comment on the importance of Palestrina in the development of renaissance sacred polyphony.
5. Origins of modern instrumental forms: canzona, fantasia, ricercare, toccata, fugue, concerto
 - Can you elaborate on the origins the following main instrumental forms: 'ricercare' and the 'toccata e fuga'?
 - Mention the particular characteristics of the 'canzona'.
6. Birth of Opera: Monteverdi, Venetian and Roman Opera, Scarlatti, Neapolitan Opera
 - Discuss the importance of Monteverdi in the early stages of the operatic genre.
 - Discuss the differences between the Opera Seria and Opera Buffa genres.
 - Explain the basic differences between Venetian and Neapolitan opera, mentioning composers and their works.
 - Discuss the role that Rome played in the development of the operatic genre.

7. Opera Developments: Lully (France), Purcell, (England) and Keiser, (Germany)
 - What were the developments of French opera.
 - Comment on Purcell's contribution to the operatic genre.
8. Operatic reform Gluck, Calzabigi and successive models
 - Discuss the emergent innovations after Gluck's operatic reform.
9. The Baroque Period: in particular Bach and Handel
 - Discuss the difference in the compositional outputs of either Handel, Bach or Vivaldi.
 - Comment on the differences between the Sonata da Chiesa and the Sonata da Camera during the Baroque Period.
10. The Classical Masters: Haydn, Mozart, and Beethoven
 - What role does tonality play in the compositional style of the First Viennese School?
 - Discuss the rise of the string quartet and its developments in the hands of the classical masters.
 - Discuss the operatic outputs of Haydn, Mozart and Beethoven.
11. The Romantic Period: Schubert to Brahms
 - Mention the formidable array of romantic composers and their contribution to the symphonic genre during the nineteenth century.
 - Discuss the rise of national styles in the music of the Romantic period.
12. Italian Opera: Rossini, Bellini, Donizetti, Verdi, and Puccini
 - Discuss the output of either Rossini or Donizetti as representative composers of Italian opera.
 - Mention the development of Verdi's stature as an operatic composer, touching upon innovations introduced during the course of the 19th century.
13. Wagner and Music Dramas
 - How important and effective was Wagner's theory on *Gesamtkunstwerke*?
 - Give a brief account of the operatic output of Wagner and the novelties introduced in his operas.
14. National Schools
 - Comment on the influence of national folk music on composers of the Romantic Period, mentioning composers and representative works.
15. Musical developments since 1900
 - To what extent were Stravinsky and Schoenberg the main musical protagonists of the early 20th century?
 - Give an outline of the musical works that distinguish Messiaen and Hindemith.
 - Discuss the achievements articulated in Debussy's musical style

(Total: 30 marks)



SUBJECT:	Music
PAPER NUMBER:	II – Part II – Set Works & Instrumentation
DATE:	29 th May 2019
TIME:	4:00 p.m. to 6:35 p.m.

SECTION A – SET WORKS

Answer any **TWO** questions in short-essay form.

1. Comment about the sensitivity of the mood and genre of the *Prelude and Fugue in C Minor, BWV 847* written by Johann Sebastian Bach, with special focus on the fugue.
2. Comment about the general style adopted by Mozart in his *Piano Sonata in Bb Major K. 333*. Your answer should include an awareness of the composer's composing habits as revealed in his autograph scores; contemporary textbooks on performance practice of the late 18th century.
3. *Who is Sylvia? Op. 106, No. 4 (D.891)* is a Lied composed by Romantic era composer Franz Schubert. Discuss its main musical features.
4. Schubert's *Der Doppelgänger (D. 957)* is absolutely unique and one of the most frightening works of art ever created. Comment about the general style adopted with special reference to the vocal melody.
5. Mazurkas are not show pieces like the etudes, concertos, and some of the other virtuoso works that Frederich Chopin wrote, but neither are they especially easy to play. Discuss the musical characteristics adopted in *Mazurka No. 5 in Bb Major Op. 7, No. 1* and *Mazurka No. 6 in A minor Op. 7, No. 2* by Chopin.
6. Comment about the texture and style adopted by Claude Debussy in his *Prélude à l'après-midi d'un faune*.
7. In his *Piano Piece Op. 33a*, Arnold Schoenberg returned to the keyboard as a means of compact, yet intense expression. Discuss its form and texture.

(Total: 30 marks)

SECTION B – INSTRUMENTATION

Answer **ONE** question.

1. Comment about the orchestration adopted in *Peter and the Wolf* by Sergei Prokofiev, focusing on the choice of instruments and their relationship with each other.
2. Comment about the complex theme and variations adopted in Benjamin Britten's *The Young Person's Guide to the Orchestra*.

(Total: 20 marks)



SUBJECT:	Music
PAPER NUMBER:	III – Performance – Sight Reading
DATE:	29 th May 2019
TIME:	approx. 25 minutes per candidate

EXAMINER'S PAPER

Sight Reading: Violin / Trumpet in B flat / Clarinet in B flat

Play the following:

Andante ♩ = 92

Violin *mf* *mp*

Vln. *mp* *mf*

Vln. *f* *cresc.* *ff* *mp* *f*

Please turn the page

Andantino ♩ = 110

Trumpet in B♭

pp melodioso

5

Tpt.

9

Tpt.

f *p* *f*

13

Tpt.

p *pp delicato*

Allegro giusto ♩ = 120

Clarinet in B♭

pp

4

Cl.

mf

7

Cl.

cresc. *f*

10

Cl.

p *f*

(Total: 4 marks)



SUBJECT:	Music
PAPER NUMBER:	III – Performance / Composition
DATE:	29 th May 2019
TIME:	approx. 25 minutes per candidate

CANDIDATES'S PAPER

Choose **ONE** Section only:

SECTION A – PERFORMANCE

You are required to:

1. Perform a short recital of **approximately 25 minutes duration**. Choose pieces as indicated in the list of compulsory works in the syllabus and complete the recital with any work of your own choice.
2. Take a sight-reading test.
3. Sit for an interview related to the pieces performed and/or your musical interests.

SECTION B – COMPOSITION

You are required to:

1. Submit a composition with a **minimum duration of 7 minutes**.
2. Sit for an interview related to the content of the submitted works and/or your musical interests.

(Total: 60 marks)