



SUBJECT: **Music**  
 PAPER NUMBER: I – Part II – Harmony and Counterpoint  
 DATE: 25<sup>th</sup> May 2020  
 TIME: After Paper I – Part I (2 hours 5 minutes)

Answer **ALL** questions.

**SECTION A – COMMON PRACTICE HARMONY**

1. Harmonise the given figured bass by adding S.A.T. including use of non-harmonic tones and a modulation to a related key.

S. A.

T. B.

S. A.

T. B.

(15)

2. Harmonise the given bass part by adding S.A.T. including use of non-harmonic tones as well as an appropriate modulation to a related key. Label the notes correctly.

J.S.Bach

S. A.

T. B.

(15)

**(Total: 30 marks)**

**SECTION B – COUNTERPOINT**

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

W. Lovelock

(15)

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

J.S. Bach

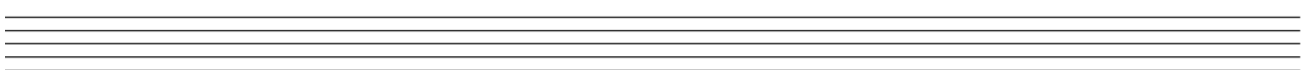
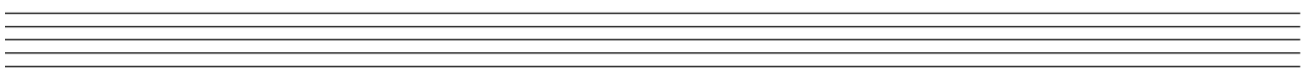
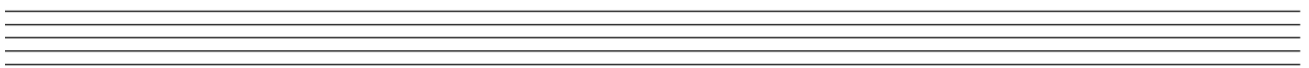
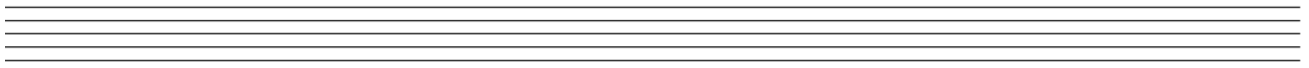
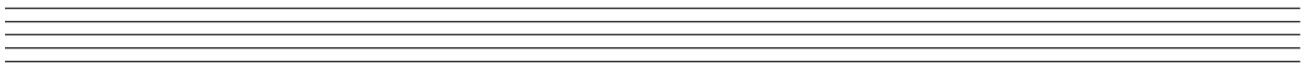
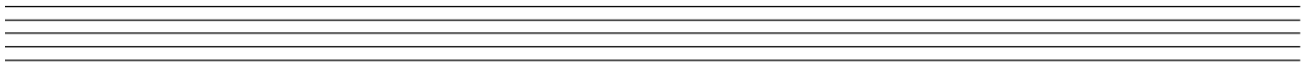
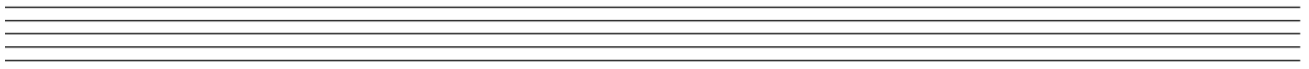
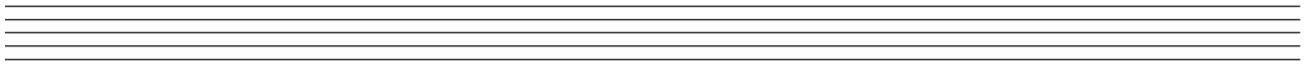
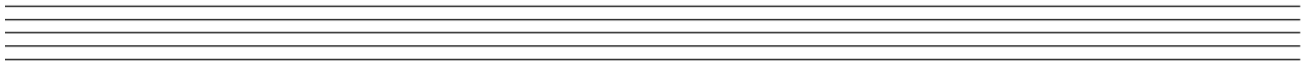
(15)

**(Total: 30 marks)**

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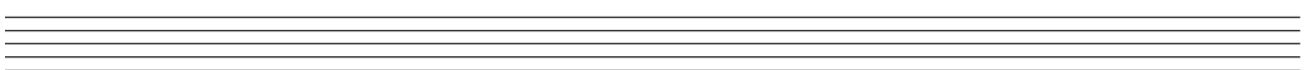
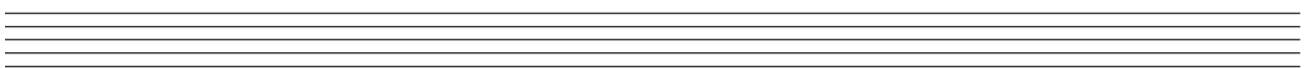
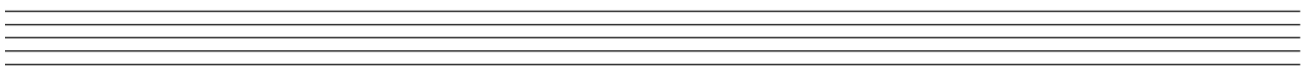
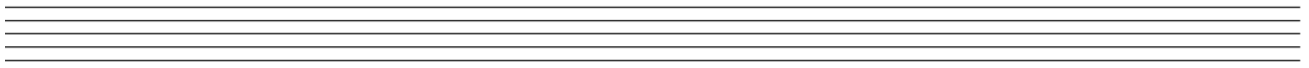
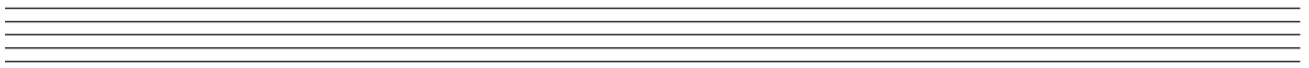
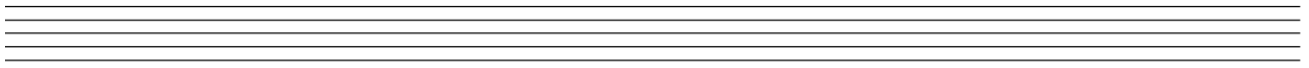
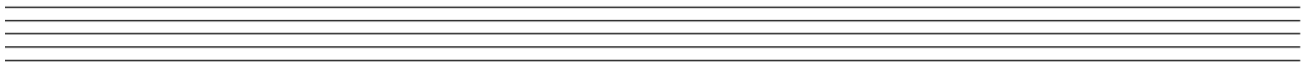
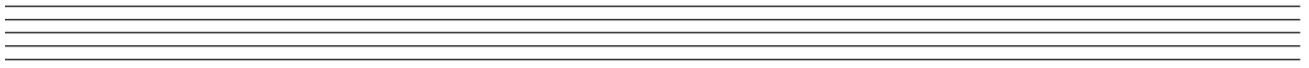
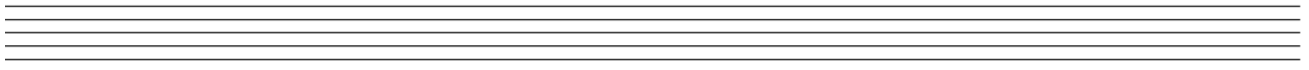
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SUBJECT:	<b>Music</b>
PAPER NUMBER:	II – Part II – Set Works & Instrumentation
DATE:	28 <sup>th</sup> May 2020
TIME:	4:00 p.m. to 6:35 p.m.

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### SECTION A – SET WORKS

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

1. Bach's *Prelude and Fugue in C minor* is to be performed with great sensitivity while particular attention should be given to successfully create the appropriate mood of the piece. Comment.
2. Write about the musical texture of Mozart's *Piano Sonata in B flat Major 1<sup>st</sup> movement, K.333*.
3. Discuss the main stylistic features and text-setting in Schubert's lied *Who is Sylvia? Op. 106, No. 4 (D.891)*.
4. Franz Schubert's *Der Doppelgänger (D.957)* is in many ways distinctive from his earlier works. Write about the general style adopted with special reference to its rather simple harmonic progression consisting almost entirely of block chords.
5. Comment on the wealth of melodic invention and expressive nuances in Chopin's *Mazurka No. 5 in B flat Major Op. 7, No. 1* and *Mazurka No. 6 in A minor Op. 7, No. 2*.
6. Claude Debussy's *Prélude à l'après-midi d'un faune* consists of an intricate organization of musical cells, motifs wisely developed between the instrumental texture of the orchestra. Comment.
7. Arnold Schoenberg's *Piano Piece Op. 33a*, has been described as having a rather impulsive and brilliant character. Discuss.

**(Total: 30 marks)**

### SECTION B – INSTRUMENTATION

Answer **ONE** question.

1. Comment about the orchestration adopted in *Peter and the Wolf* by Sergei Prokofiev, with particular attention to how the composer helps the listener to imagine the scenes vividly.
2. Listening to Benjamin Britten's *The Young Person's Guide to the Orchestra* is an excellent way to get to know the individual sections of the orchestra demonstrating its own unique timbre and idiom. Comment.

**(Total: 20 marks)**