



SUBJECT:	<b>Music</b>
PAPER NUMBER:	I – Part I – Aural Perception
DATE:	4 <sup>th</sup> October 2021
TIME:	4:00 p.m. to 4:35 p.m.

**EXAMINER'S PAPER**

This section is to be answered in full.

**SECTION 2 – AURAL PERCEPTION**

Candidates are requested to:

- 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)

- 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. **Answer: Relative minor**



(10)

- 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 5<sup>th</sup>. The excerpt will be played **FOUR** times.



(10)

**(Total: 30 marks)**



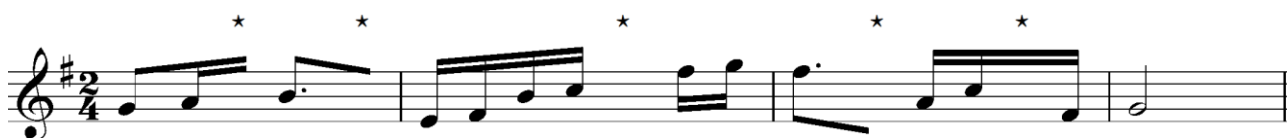
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**CANDIDATE'S PAPER**

This section is to be answered in full.

**SECTION 2 – 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 5<sup>th</sup>. The excerpt will be played **FOUR** times.



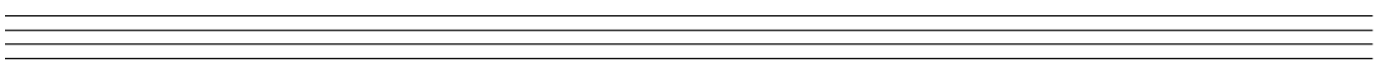
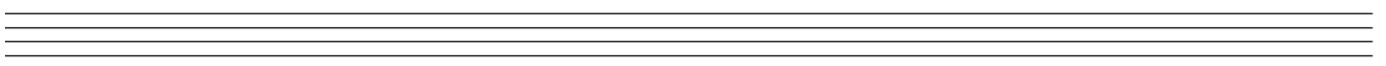
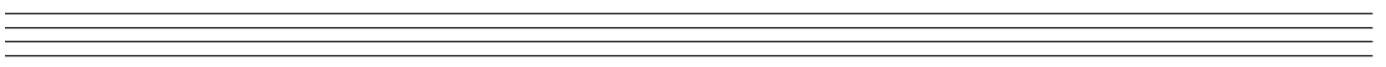
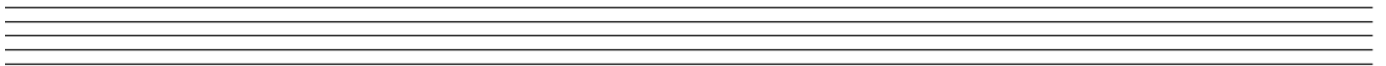
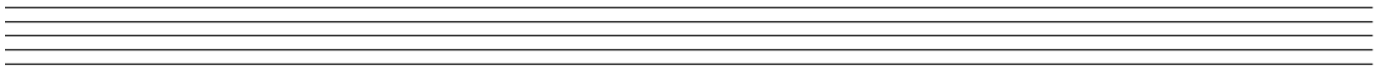
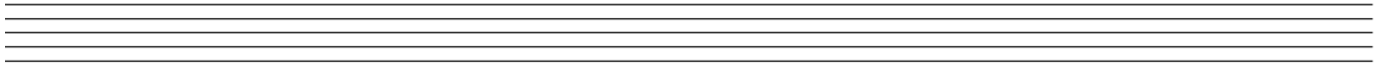
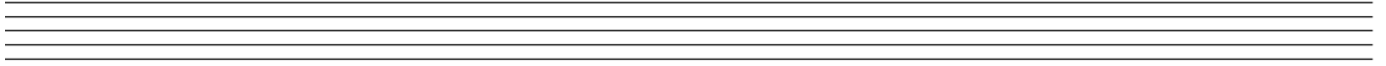
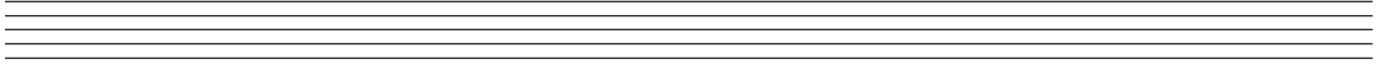
(10)

**(Total: 30 marks)**

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SUBJECT:	<b>Music</b>
PAPER NUMBER:	I – Part II – Harmony and Counterpoint
DATE:	4 <sup>th</sup> October 2021
TIME:	After Paper I – Part I (2 hours 5 minutes)

Answer **ALL** questions.

**SECTION 1 – 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.

W. Piston

(20)

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

(20)

**(Total: 40 marks)**

**SECTION 2 – COUNTERPOINT**

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

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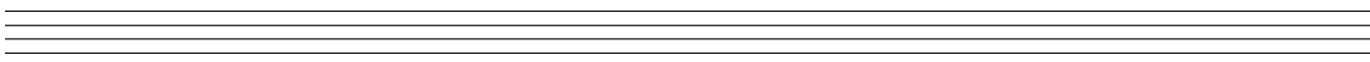
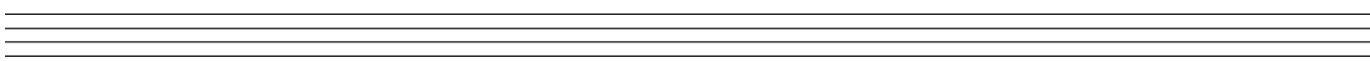
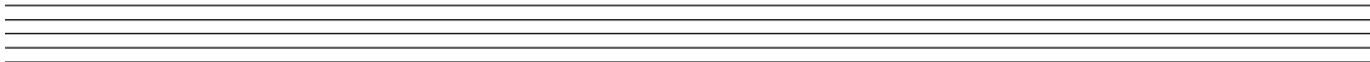
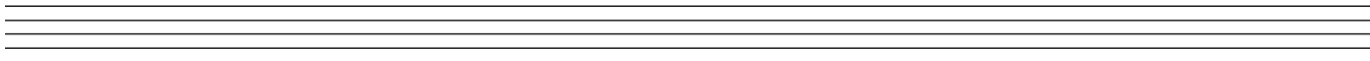
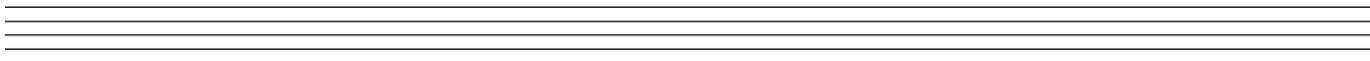
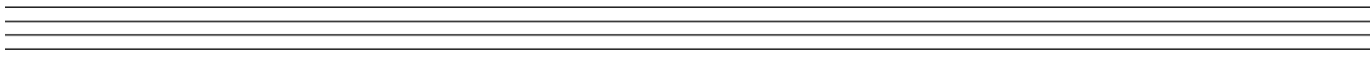
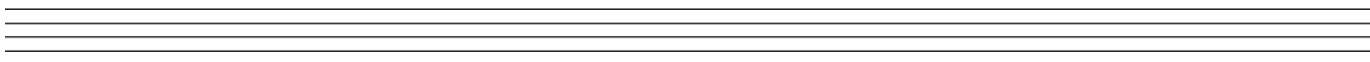
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**(Total: 20 marks)**

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SUBJECT:	<b>Music</b>
PAPER NUMBER:	II – Part I – History of Music and Analysis
DATE:	5 <sup>th</sup> October 2021
TIME:	6.35 p.m. to 7.35 p.m.

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**CANDIDATE'S PAPER**

Write in long essay format on any **TWO** of the given topics below.

1. The chant and secular song in the Middle Ages.
2. The instrumental music and instruments in the Middle Ages.
3. Polyphony (organum) in the Middle Ages.
4. Instrumental music in the Sixteenth Century.
5. The music of the early Baroque Period with particular reference to early opera.
6. The music in the early Eighteenth Century with particular reference to the musical works of Johann Sebastian Bach and George Frideric Handel.
7. The Sonata, Symphony, and Concerto in the Early Classical Period.
8. Mozart's instrumental music.
9. The life and main musical works of Ludwig Van Beethoven.
10. Piano music of the Nineteenth Century with particular reference to the German *lied*, piano sonatas and piano concertos.
11. Chamber music in the Nineteenth Century with particular reference to the works of Schubert, Brahms and Franck.
12. The life and main musical works of Gustav Mahler.
13. Atonality and the music of Arnold Schoenberg.
14. Electronic music in the Twentieth Century.

**(Total: 30 marks)**




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SUBJECT:	<b>Music</b>
PAPER NUMBER:	II – Part II – Set Works & Instrumentation
DATE:	5 <sup>th</sup> October 2021
TIME:	4:00 p.m. to 6:35 p.m.

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### SECTION 1 – SET WORKS

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

1. Comment on the contrapuntal texture and harmonic structure in Bach's *Prelude and Fugue in C minor*.
2. Mozart's themes have a distinct melodic profile. Comment about this important musical feature in relation to Mozart's *Piano Sonata in B flat Major 1<sup>st</sup> movement, K.333*.
3. The beautiful melodies created in Schubert's songs reveal a gift that few composers have possessed. Comment with reference to the Lied *Who is Sylvia? Op. 106, No. 4 (D.891)*.
4. Write about Franz Schubert's bond between poetry and music, piano accompaniment and melodic line in *Der Doppelgänger (D.957)*.
5. Comment about the influences, general form and musical characteristics found 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 was one of the most fascinating and influential composers of the twentieth century. Comment about his musical genius and musical innovations in relation to the *Prélude à l'après-midi d'un faune*.
7. Comment about the compositional method used by Arnold Schoenberg in the *Piano Piece Op. 33a*.

**(Total: 30 marks)**

### SECTION 2 – INSTRUMENTATION

Answer **ONE** question.

1. Comment about the different orchestral instruments and the way they represent different characters in *Peter and the Wolf* by Sergei Prokofiev.
2. Comment about the harmony, the melody, the instrumentation and the structure in *The Young Person's Guide to the Orchestra* by Benjamin Britten. Reference should be made on how he uses a musical theme to illustrate the timbre and other musical characteristics of all the instruments of a modern symphony orchestra.

**(Total: 20 marks)**