



SUBJECT:	Music
PAPER NUMBER:	I – Part I – Sight Singing & Aural Perception
DATE:	22 nd August 2022
TIME:	9:00 a.m. to 9:35 a.m.

EXAMINER'S PAPER

Answer **ALL** exercises.

SECTION 1 – SIGHT SINGING

1. Sing the given short diatonic phrase at sight. The tonic chord followed by the key-note will be played by the examiner from the attached sheet. (5)
2. Clap or tap the rhythm of the given short melodic phrase. The melodic phrase will 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 2 – AURAL PERCEPTION

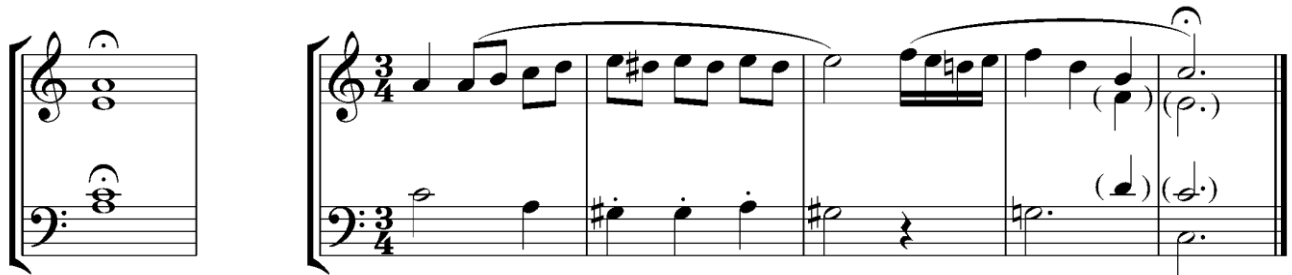
Candidates are requested to:

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 is to be played **FOUR** times.

The image shows a musical score for a four-part excerpt. The score is written in 4/4 time and D major. The Soprano (S.) and Bass (B.) parts are to be written, while the Alto (A.) and Tenor (T.) parts are already provided. The Alto part is in the upper staff, and the Tenor part is in the lower staff. The Soprano part is in the upper staff, and the Bass part is in the lower staff. The Alto and Tenor parts are given as a four-part setting. The Soprano and Bass parts are to be written in the same four-part setting. The passage is to be played four times.

(10)

(Total: 40 marks)



SUBJECT:	Music
PAPER NUMBER:	I – Part I – Sight Singing & Aural Perception
DATE:	22 nd August 2022
TIME:	9:00 a.m. to 9:35 a.m.

CANDIDATE'S PAPER

 Answer **ALL** exercises.

SECTION 1 – SIGHT SINGING

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

(Total: 10 marks)
SECTION 2 – AURAL PERCEPTION

- 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.

Modulation to: _____ (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 5th. The excerpt will be played **FOUR** times.



(10)

Please turn the page.

DO NOT WRITE ABOVE THIS LINE

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.

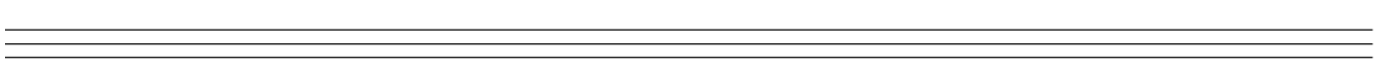
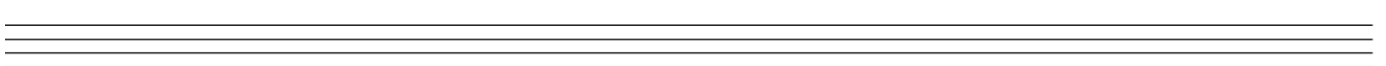
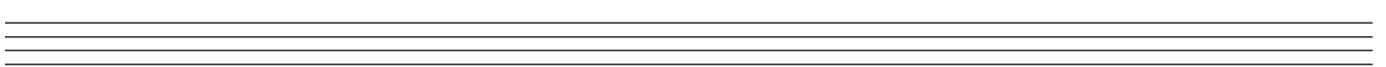
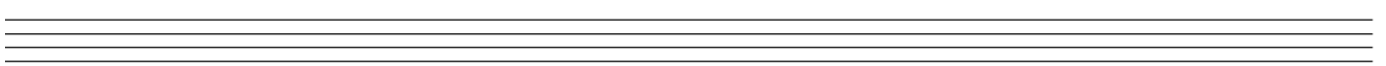
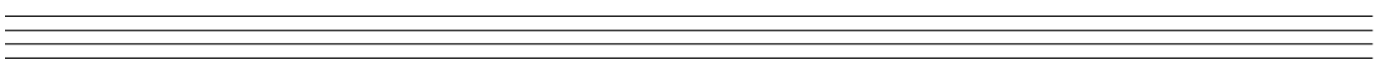
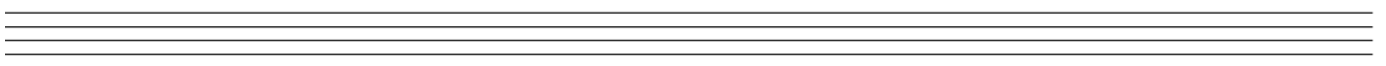
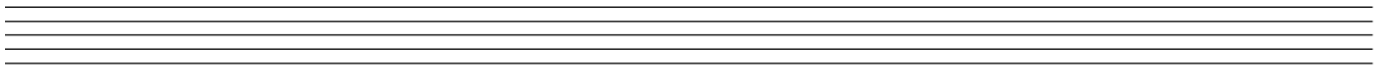
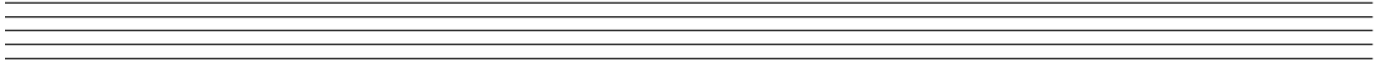
The musical score is for a four-part setting in 4/4 time. The Soprano (S.) and Bass (B.) parts are to be written, while the Alto (A.) and Tenor (T.) parts are provided. The key signature has one sharp (F#). The Soprano part begins with a whole note chord (F#, C#) and continues with a melodic line. The Bass part begins with a whole note chord (F#, C#) and continues with a bass line. The Alto and Tenor parts are given as whole notes in the first measure, then move to half notes in the second measure, and continue with quarter notes in the third and fourth measures. The piece concludes with a final whole note chord in the fifth measure.

(10)

(Total: 40 marks)

DO NOT WRITE ABOVE THIS LINE

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



DO NOT WRITE ABOVE THIS LINE

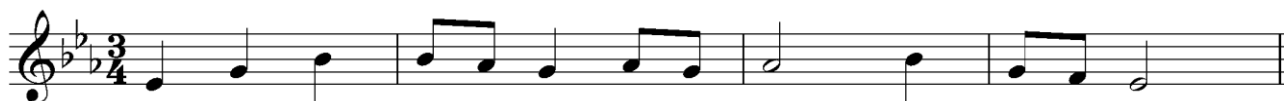
The page contains ten sets of blank musical staves. Each set consists of five horizontal lines, providing a template for musical notation. The staves are arranged vertically down the page, with a small gap between each set.



SUBJECT:	Music
PAPER NUMBER:	I – Part I – Sight Singing & Aural Perception
DATE:	22 nd August 2022
TIME:	9:00 a.m. to 9:35 a.m.

EXAMINER'S PAPER**Singing Excerpts for Section 1 (i) – Sight Singing:**

Candidate 1



Candidate 2



Candidate 3



Candidate 4



Candidate 5



Candidate 6

***Please turn the page.***

Rhythmic Excerpts for Section 1 (ii) – Clapping:

Candidate 1



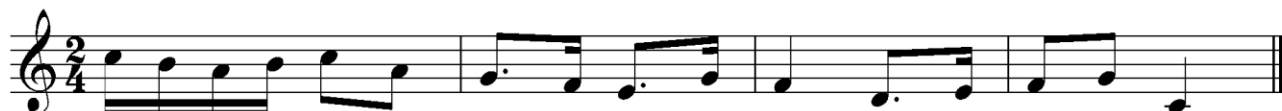
Candidate 2



Candidate 3



Candidate 4



Candidate 5



Candidate 6





SUBJECT:	Music
PAPER NUMBER:	II – Part I – Oral
DATE:	5 th September 2022
TIME:	20 minutes (each candidate)

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 gradual growth of the modal system in the Middle Ages;
 - Comment on the classes, forms and types of chant;
 - Comment on how plainchant flourished throughout the Early Middle Ages.
2. Medieval monophonic music, origins of notations, troubadours
 - Describe the early secular monophonic music;
 - Discuss the benefits of developing a notation system in the Medieval period;
 - Discuss the secular music composed by the troubadours in the Middle Ages.
3. Flowering of polyphony: Ars Nova and the achievements of the Flemish school
 - Comment on the different types of *organum* and how polyphony flourished in the Middle Ages;
 - Comment on the music of *Philippe de Vitry*, a leading composer of the *Ars nova* in France.
4. The late Renaissance polyphonic school and later developments
 - Comment on the church music of the late Renaissance;
 - Comment on the rise of instrumental music of the 16th century.
5. Origins of modern instrumental forms: canzona, fantasia, ricercare, toccata, fugue, concerto
 - Comment on the main similarities and differences in the following instrumental forms: fugue, concerto and toccata.
6. Birth of Opera: Monteverdi, Venetian and Roman Opera, Scarlatti, Neapolitan Opera
 - Comment on Venetian and Roman operatic genre;
 - Describe the main differences in *Opera Buffa* and *Opera Seria*.
7. Opera Developments: Lully (France), Purcell (England), and Keiser (Germany).
 - Comment on the developments of opera in France with particular reference to the operas composed by Jean Baptiste Lully in the second half of the 17th century;
 - Comment on the main differences between the operas composed by Henry Purcell and Reinhard Keiser.

Please turn the page.

8. Operatic reform Gluck, Calzabigi and successive models
 - Gluck sought to compose operas in “beautiful simplicity.” Discuss this in relation to Gluck’s reform of opera.
9. The Baroque Period: in particular Bach and Handel
 - Comment on Handel’s contribution to music;
 - Comment on the main instrumental works of Johann Sebastian Bach.
10. The Classical Masters: Haydn, Mozart and Beethoven
 - Comment on Haydn’s instrumental and vocal works;
 - Comment on Mozart’s piano and violin sonatas;
 - Scholars have typically split Ludwig van Beethoven’s works into three stages based on style and chronology. Discuss.
11. The Romantic Period: Schubert to Brahms
 - Comment on the orchestral music of the Romantic period;
 - Comment on the music composed for the piano in the Romantic period and its main exponents.
12. Italian Opera: Rossini, Bellini, Donizetti, Verdi and Puccini
 - Giuseppe Verdi retained a firm independence in his own musical approach. Discuss;
 - Vincenzo Bellini preferred dramas of swift intriguing action and passion. Discuss.
13. Wagner and Music Dramas
 - Richard Wagner was one of the crucial figures of the nineteenth century. Discuss;
 - Richard Wagner achieved coherence in his large scale works by means of the *Leitmotif*. Discuss.
14. National Schools
 - Discuss the increase of music nationalism during the 19th century.
15. Musical developments since 1900
 - Discuss the distinctive musical style in Schoenberg’s music and how it influenced the musical advances achieved in the 20th century;
 - Electronically-generated music drew public attention after the 1950s. Comment.



SUBJECT:	Music
PAPER NUMBER:	I – Part II – Harmony and Counterpoint
DATE:	22 nd August 2022
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.

J.S. Bach

(15)

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.

(15)

**(Total: 30 marks)
Please turn the page.**

SECTION 2 – COUNTERPOINT

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

Allegro non troppo

Hummel

(15)

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

Allegro

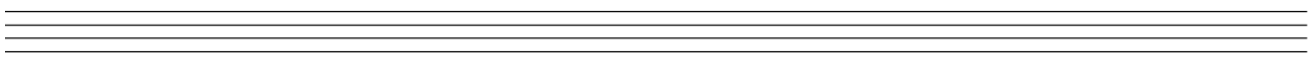
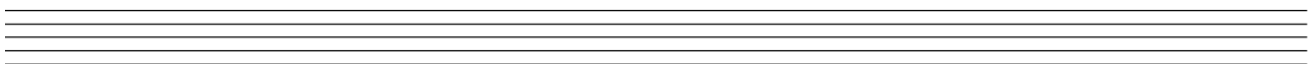
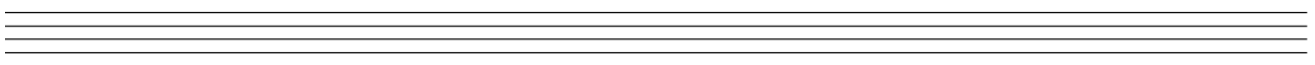
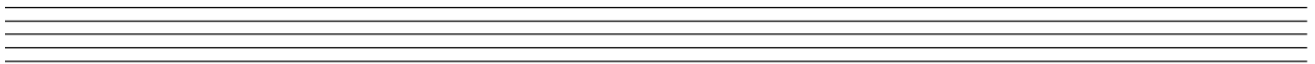
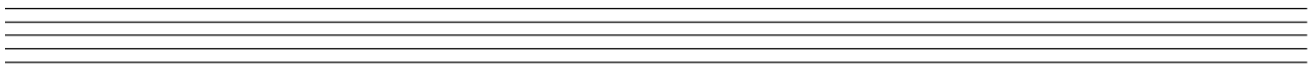
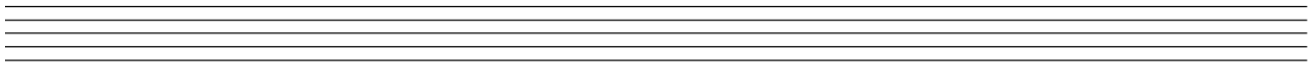
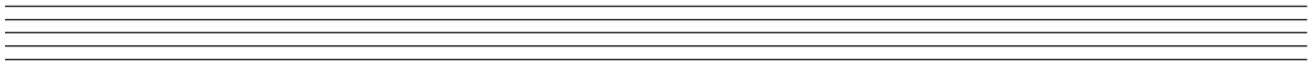
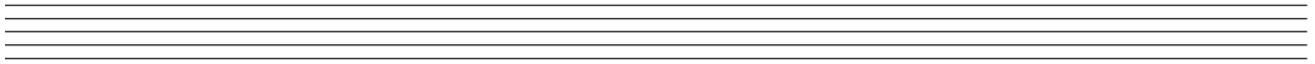
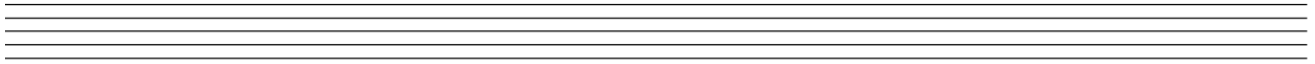
Handel

(15)

(Total: 30 marks)

DO NOT WRITE ABOVE THIS LINE

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





SUBJECT:	Music
PAPER NUMBER:	II – Part II – Set Works & Instrumentation
DATE:	30 th August 2022
TIME:	9:00 a.m. to 11:35 a.m.

SECTION 1 – SET WORKS

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

1. Write about the distinct melodic and rhythmic contours in Bach's *Prelude and Fugue in C minor*.
2. The phrase structure in Mozart's *Piano Sonata in B flat Major 1st movement, K.333*. is very well balanced between antecedent and consequent. Comment.
3. Discuss the harmonic style and overall form found in Schubert's lied *Who is Sylvia? Op. 106, No. 4 (D.891)*.
4. Write about the persistent and rather sinister melodic motive and recurring dark chords in Franz Schubert's *Der Doppelganger (D.957)*.
5. Chopin's *Mazurka No.5 in B flat Major Op. 7, No. 1 and Mazurka No. 6 in A minor Op. 7, No.2*. are considered as an expression of Polish traditions and inner most form of expression. Discuss.
6. In Claude Debussy's *Prélude à l'après-midi d'un faune* there is no clear structure and at times it seems like it is almost improvised. Discuss.
7. Arnold Schoenberg's *Piano Piece Op. 33a*, includes diverse passages which provide the contrast needed to give the work its contour. Moreover, a *cantabile* melody in the top line contributes to a sense of continuity. Discuss.

(Total: 30 marks)

SECTION 2 – INSTRUMENTATION

Answer **ONE** question.

1. Sergei Prokofiev's *Peter and the Wolf* has helped to familiarize younger generations to the instruments of the orchestra and the idea of telling a story through music. Comment.
2. Benjamin Britten's *The Young Person's Guide to the Orchestra* displays the main features and characteristics of each orchestral instrument. Any accompaniment in the variations helps to showcase that specific instrument. Discuss.

(Total: 20 marks)



SUBJECT:	Music
PAPER NUMBER:	III – Performance/Composition
DATE:	31 st August 2022
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)