



SUBJECT:	Music
PAPER NUMBER:	I – Part I – Sight Singing & Aural Perception
DATE:	5 th June 2023
TIME:	4:00 p.m. to 4:35 p.m.

EXAMINER'S PAPER

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

Candidate 1



Candidate 2



Candidate 3



Candidate 4



Candidate 5



Candidate 6



Candidate 7



Please turn the page.

Rhythmic Excerpts for Section 1 (ii) – Clapping:

Candidate 1



Candidate 2



Candidate 3



Candidate 4



Candidate 5



Candidate 6



Candidate 7



Candidate 8





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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 Soprano (S) and Bass (B) parts. The score is in 3/4 time and B-flat major. The Soprano part (top staff) consists of five measures: a dotted quarter note G4, a dotted quarter note A4, a dotted quarter note B4, a dotted quarter note C5, and a dotted quarter note D5. The Bass part (bottom staff) consists of five measures: a dotted quarter note G2, a dotted quarter note F2, a dotted quarter note E2, a dotted quarter note D2, and a dotted quarter note C2. The Alto and Tenor parts are not shown.

(10)

(Total: 40 marks)



SUBJECT:	Music
PAPER NUMBER:	I – Part I – Sight Singing & Aural Perception
DATE:	5 th June 2023
TIME:	4:00 p.m. to 4:35 p.m.

CANDIDATE'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. (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 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.

Andante

(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)

Please turn the page.

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 shows a four-part excerpt in 3/4 time, G minor. The Soprano part is on a treble clef staff, and the Bass part is on a bass clef staff. The Alto and Tenor parts are indicated by 'A' and 'T' on the left but have no notes written.

Soprano part notes: G4, A4, Bb4, C5, D5, E5, F5, G5.

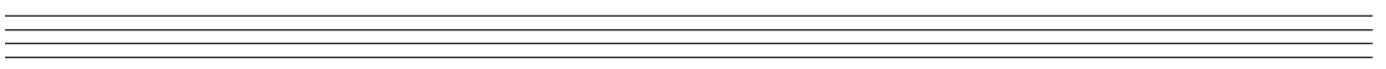
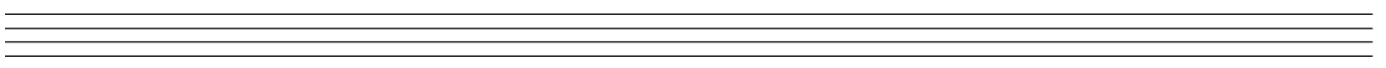
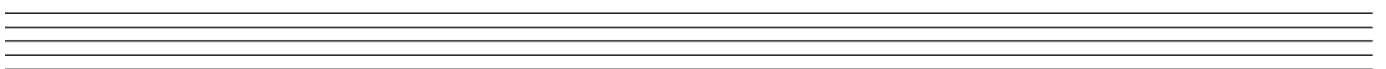
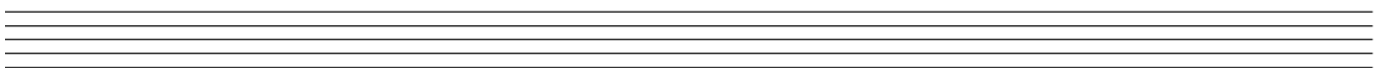
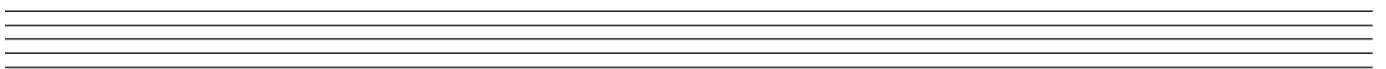
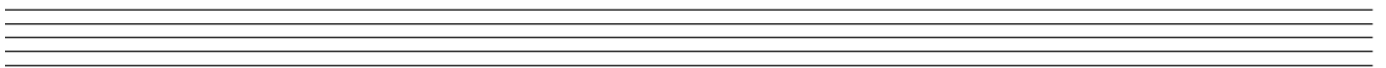
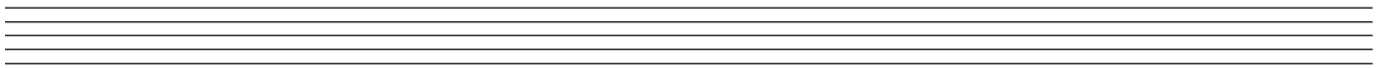
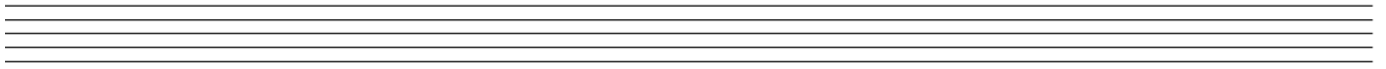
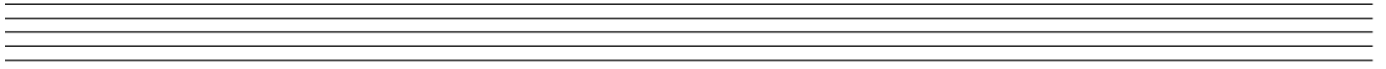
Bass part notes: G3, A3, Bb3, C4, D4, E4, F4, G4.

(10)

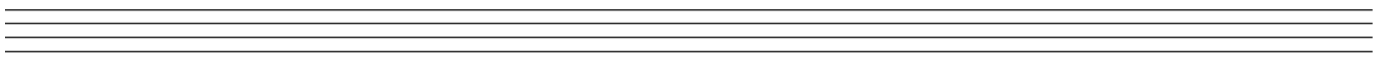
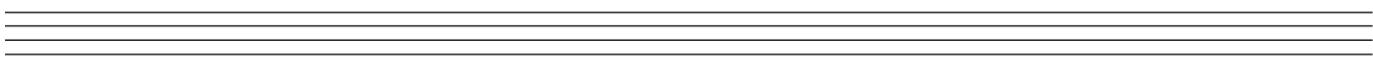
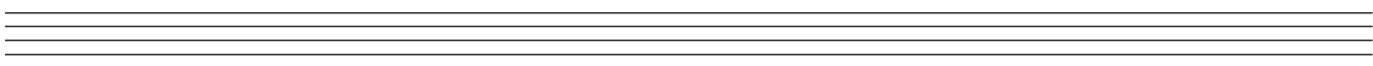
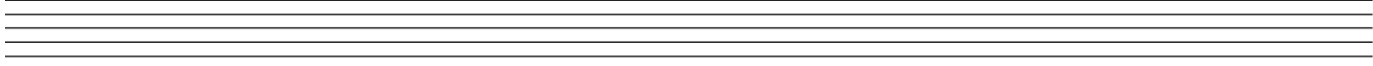
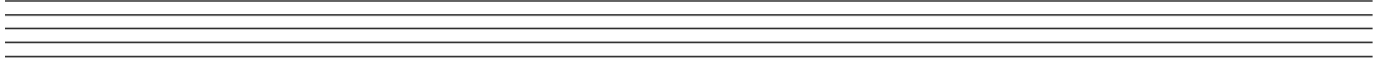
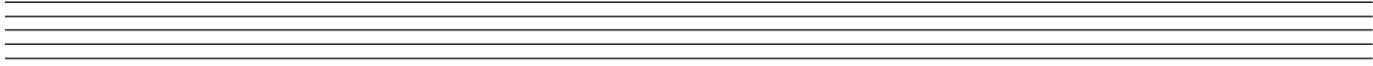
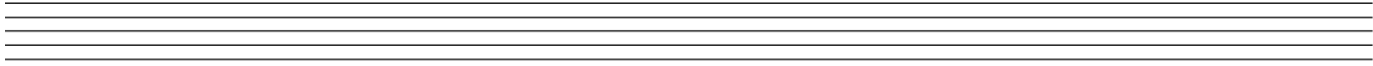
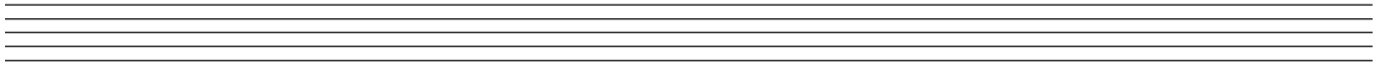
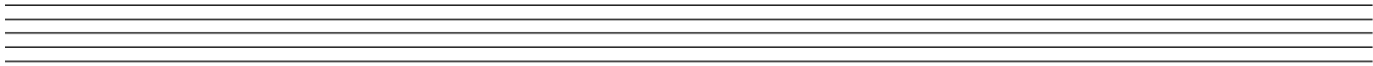
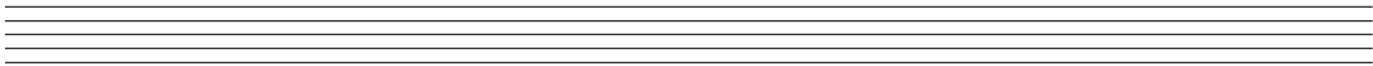
(Total: 40 marks)

DO NOT WRITE ABOVE THIS LINE

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SUBJECT:	Music
PAPER NUMBER:	I – Part II – Harmony and Counterpoint
DATE:	5 th June 2023
TIME:	After Paper I – Part I (2 hours 5 minutes)

Answer **ALL** questions.

SECTION 1 – COMMON PRACTICE HARMONY

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

(15)

- Harmonise the given treble 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.

(15)

(Total: 30 marks)

SECTION 2 – COUNTERPOINT

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

Musical notation for the first part of question 1, showing two staves in treble and bass clefs, with a key signature of two sharps (F# and C#) and a 3/4 time signature. The first staff has a melody of eighth and sixteenth notes. The second staff has a simple bass line of quarter notes.

5

Musical notation for the second part of question 1, showing two staves in treble and bass clefs, with a key signature of two sharps (F# and C#) and a 3/4 time signature. The first staff continues the melody from the previous part. The second staff is mostly empty, with "etc." written in the final measure.

(15)

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

J.S.Bach

Allegro

Musical notation for the first part of question 2, showing two staves in treble and bass clefs, with a key signature of two sharps (F# and C#) and a 4/4 time signature. The first staff has a complex melody of eighth and sixteenth notes. The second staff has a simple bass line of quarter notes.

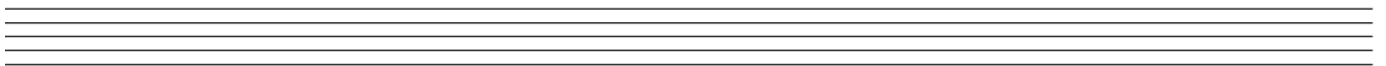
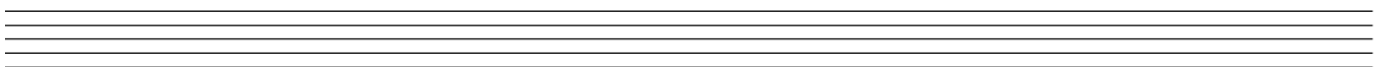
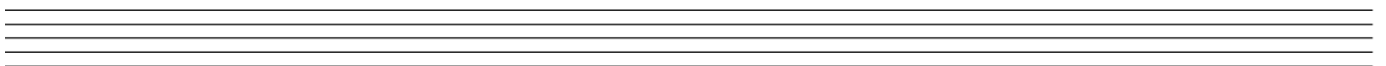
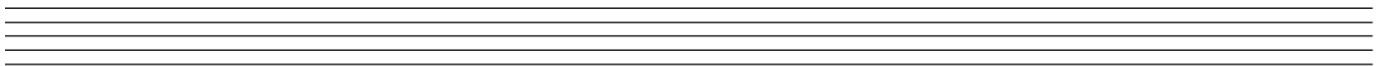
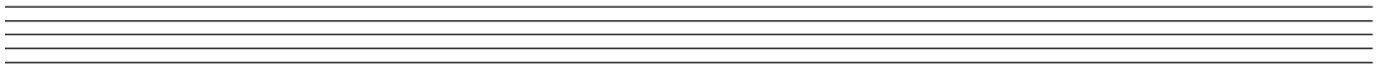
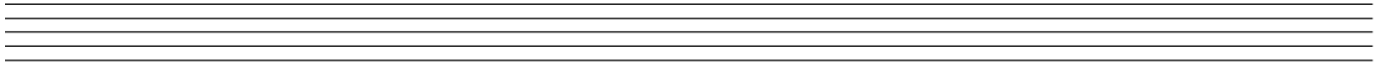
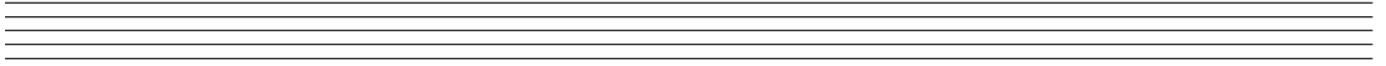
Musical notation for the second part of question 2, showing two staves in treble and bass clefs, with a key signature of two sharps (F# and C#) and a 4/4 time signature. The first staff continues the complex melody from the previous part. The second staff is mostly empty, with "etc." written in the final measure.

(15)

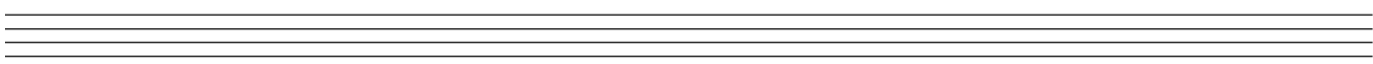
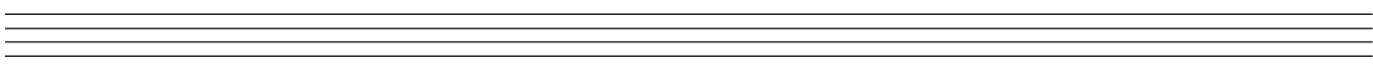
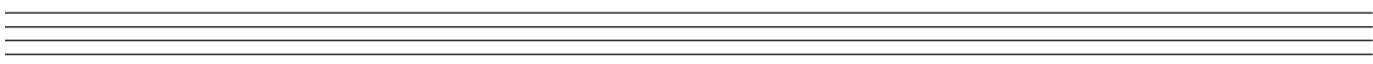
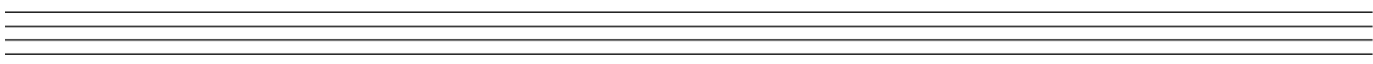
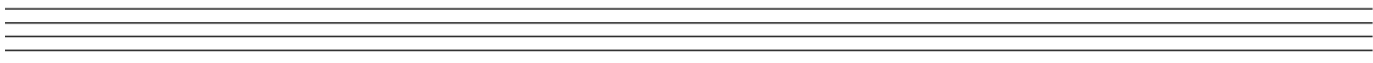
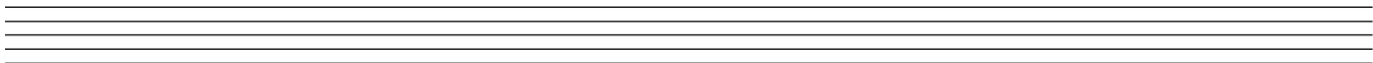
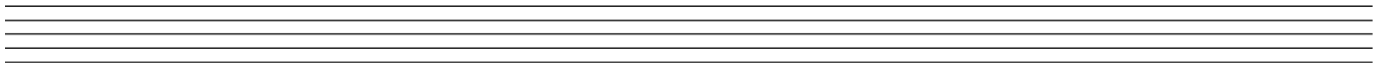
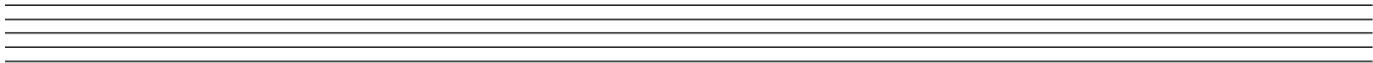
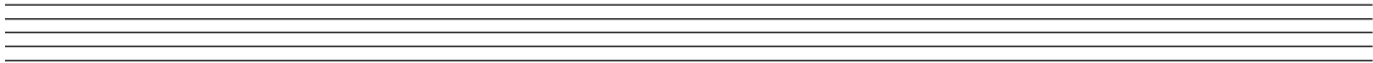
(Total: 30 marks)

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SUBJECT:	Music
PAPER NUMBER:	II – Part I – Oral (History of Music and Analysis)
DATE:	5 th June 2023
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 **THREE** characteristics of plainchant;
 - Describe the difference between authentic and plagal modes;
 - Comment on the liturgical movements that make up the 'common'.
2. Medieval monophonic music, origins of notations, troubadours
 - Comment on the music of the trouvères and troubadours;
 - Discuss the importance of sacred and secular music in the early Middle Ages;
 - The development of notation brought several benefits in the Middle Ages. Discuss.
3. Flowering of polyphony: Ars Nova and the achievements of the Flemish school
 - The *Ars Nova* of the fourteenth century differed from *Ars Antiqua*. Discuss;
 - In the Middle Ages the word '*organum*' acquired the special meaning of polyphonic vocal music. Discuss.
4. The late Renaissance polyphonic school and later developments
 - Comment on the instrumental music of the Renaissance period, with particular reference to the most popular composers of this era;
 - *Giovanni Pierluigi da Palestrina* was one of the most influential composers of his day. Discuss.
5. Origins of modern instrumental forms: canzona, fantasia, ricercare, toccata, fugue, concerto
 - Outline the main similarities and differences in the following instrumental forms: *toccata*, *fuga* and *concerto*.
6. Birth of Opera: Monteverdi, Venetian and Roman Opera, Scarlatti, Neapolitan Opera
 - It is generally said that liturgical music dramas and mystery plays contain the seeds from which opera grew. Discuss;
 - Discuss the main similarities and differences found in *Opera Buffa* and *Opera Seria*.

Please turn the page.

7. Opera Developments: Lully (France), Purcell, (England) and Keiser, (Germany)
 - Between 1690 and 1695, Henry Purcell contributed to more than 40 theatre works. Discuss;
 - Reinhard Keiser wrote 60 operas in his lifetime. Give a brief account of his musical style in the operatic genre.
8. Operatic reform Gluck, Calzabigi and successive models
 - Gluck and Calzabigi composed operas with truth, simplicity and naturalness, emphasizing the purely human element. Discuss.
9. The Baroque Period: in particular Bach and Handel
 - Comment on both Bach's and Handel's contribution to music.
10. The Classical Masters: Haydn, Mozart and Beethoven
 - The music composed by Joseph Haydn are often characterized as light, humorous, and elegant. Discuss;
 - Mozart's and Beethoven's piano sonatas are among the most important works written by these composers in the Classical period. Discuss.
11. The Romantic Period: Schubert to Brahms
 - Comment on Schubert's and Brahms' gift for creating beautiful melodies and harmonic colour.
12. Italian Opera: Rossini, Bellini, Donizetti, Verdi and Puccini
 - Describe the main developments in Italian opera during the 19th century;
 - An important characteristic of the late 19th-century operas was "verismo". In some of his most popular operas, Puccini achieved a style suitable to the realistic libretto. Discuss.
13. Wagner and Music Dramas
 - In his late works, Richard Wagner greatly contributed to the detachment of tonality via the harmonic idiom. Discuss.
14. National Schools
 - Comment on the importance of national folk music during the Romantic era, mentioning composers and their most evocative works.
15. Musical developments since 1900
 - The distinct nature of the ethnic music of central and Eastern Europe turned into an important source for composers in the 20th century. Discuss.



SUBJECT:	Music
PAPER NUMBER:	II – Part II – Set Works & Instrumentation
DATE:	9 th June 2023
TIME:	4:00 p.m. to 6:35 p.m.

SECTION 1 – SET WORKS

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

1. Comment on the overall form and harmonic structure of J.S. Bach *Prelude and Fugue No. II in C Minor Book 1*.
2. Comment on the distinct melodic themes found in Mozart's *Piano Sonata in B flat Major 1st movement, K.333*.
3. Schubert's songs reveal a feeling for harmonic colour. Discuss this musical aspect with particular reference to Schubert's Lied *Who is Sylvia? Op. 106, No. 4 (D.891)*.
4. Write about the overall form and piano accompaniment figuration found in Franz Schubert's *Der Doppelgänger (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 filled with harmonies, rhythms and melodic traits of Polish dance music. Discuss.
6. Debussy's orchestration perfectly suits his musical ideas. Comment on this musical aspect with particular reference to Debussy's *Prélude à l'après-midi d'un faune*.
7. Atonal music refers to music, that is, not constrained by conventional tonalities. Discuss this musical aspect with reference to Arnold Schoenberg's *Piano Piece Op. 33a*.

(Total: 30 marks)

SECTION 2 – INSTRUMENTATION

Answer **ONE** question.

1. In Sergei Prokofiev's *Peter and the Wolf*, the musical themes are associated with instruments to describe characters in the story. Discuss.
2. Benjamin Britten's *The Young Person's Guide to the Orchestra* is widely used to familiarize young students with the instruments of the orchestra. Discuss.

(Total: 20 marks)



SUBJECT:	Music
PAPER NUMBER:	III – Performance/Sight Reading
DATE:	9 th June 2023
TIME:	Approx. 25 minutes per candidate

EXAMINER'S PAPER

Sight Reading: Piano/Flute/Trumpet in B flat

Play the following:

Andantino

mp dolce

p

mf

rit.

Please turn the page.

Sight Reading: Flute

Play the following:

Gioioso

mf marcato

f

p

f

Sight Reading: Trumpet in B flat

Play the following:

Allegretto

mf

p

f

p

ff

p

f

(Total: 4 marks)

SUBJECT:	Music
PAPER NUMBER:	III – Performance/Composition
DATE:	9 th June 2023
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.

OR

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)