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SUBJECT:	<b>Music</b>
PAPER NUMBER:	I – Part I – Sight Singing & Aural Perception
DATE:	30 <sup>th</sup> August 2023
TIME:	9:00 a.m. to 9:35 a.m.

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**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



Candidate 8



**Rhythmic Excerpts for Section 1 (ii) – Clapping:**

Candidate 1



Candidate 2



8 Candidate 3



Candidate 4



Candidate 5



Candidate 6



22 Candidate 7



Candidate 8



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TIME:	9:00 a.m. to 9:35 a.m.

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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:

<b>Index Number</b>	<b>Ear Test 1 (5 marks)</b>	<b>Ear Test 2 (5 marks)</b>	<b>Total (10 marks)</b>

**(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.

**Moderato**

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

**Maestoso**

(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 in 4/4 time, with a key signature of one flat (B-flat). The score is written on two staves: the top staff is the Soprano part and the bottom staff is the Bass part. The Soprano part consists of a sequence of notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The Bass part consists of a sequence of notes: G2, A2, Bb2, C3, Bb2, A2, G2, F2, E2, D2, C2. The piece concludes with a final chord of G2, Bb2, D3, F3.

(10)

**(Total: 40 marks)**



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**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.

**Moderato**

(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)

***Please turn the page.***

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.

**Maestoso**



(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.

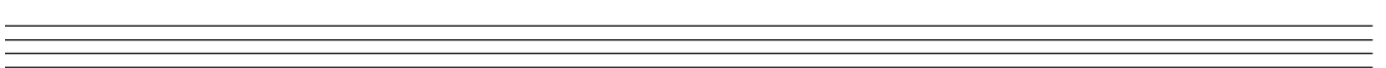
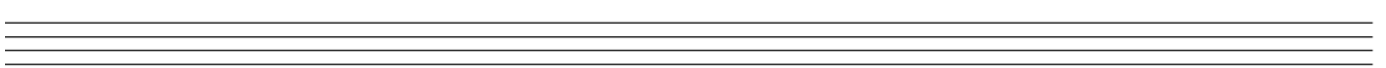
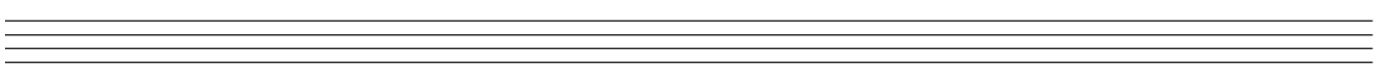
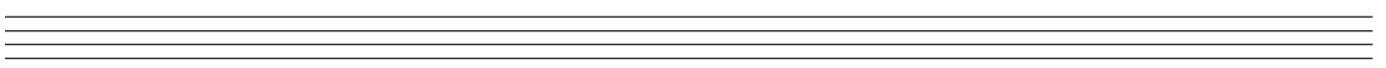
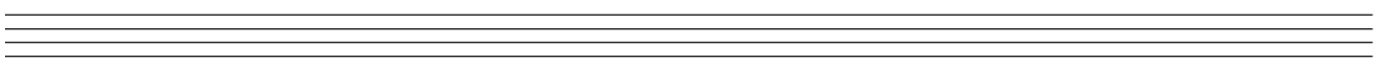
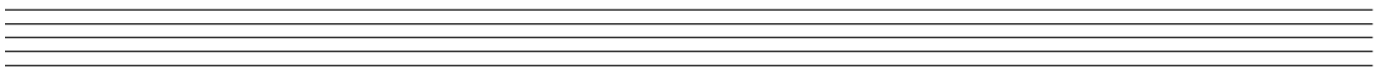
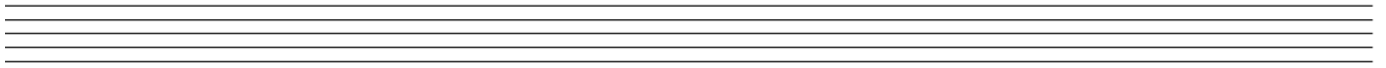
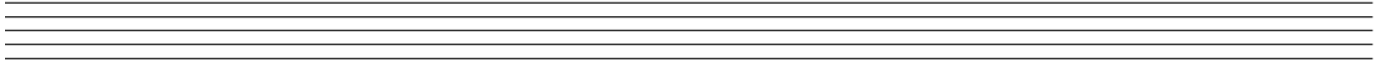
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**(Total: 40 marks)**

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









SUBJECT:	<b>Music</b>
PAPER NUMBER:	I – Part II – Harmony and Counterpoint
DATE:	30 <sup>th</sup> August 2023
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.

(15)

2. 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)**

***Please turn the page.***

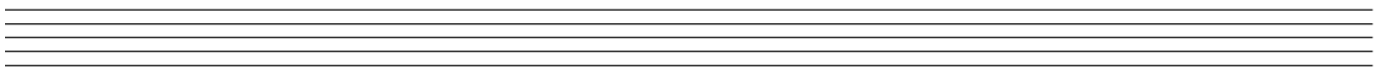
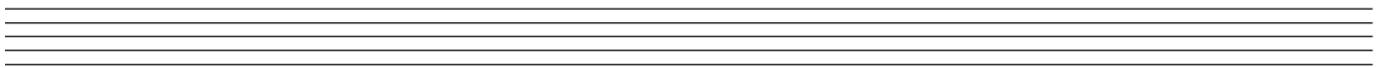
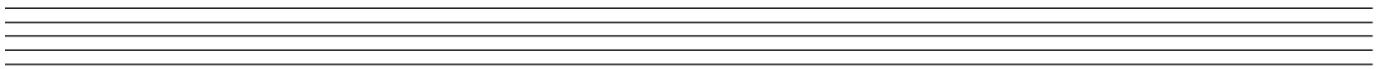
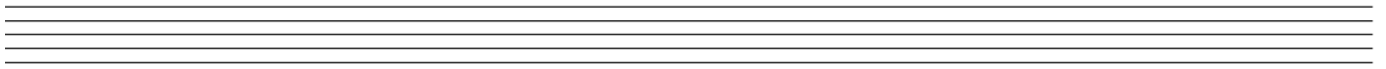
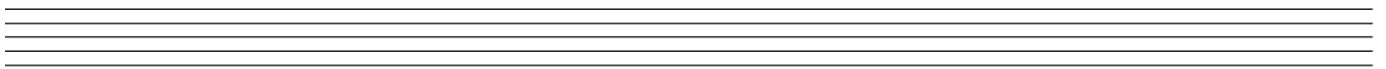
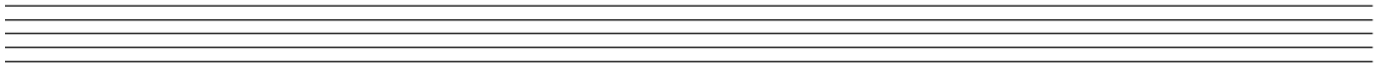
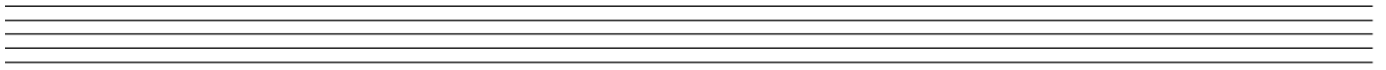
**SECTION 2 – COUNTERPOINT**

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

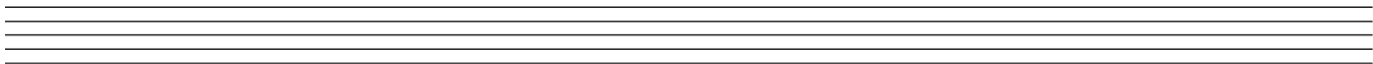
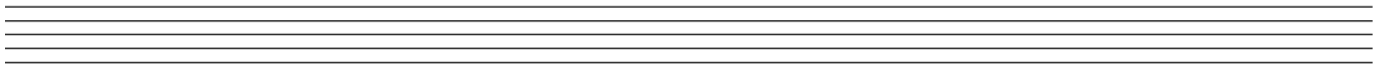
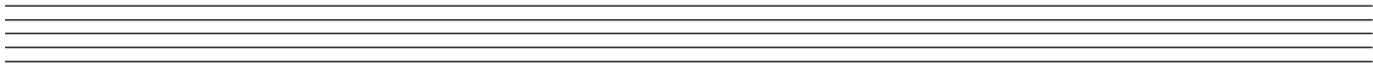
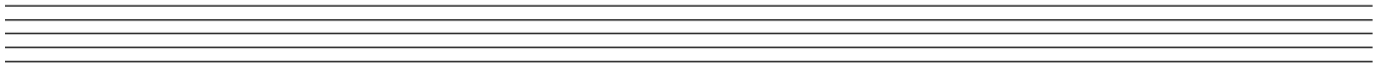
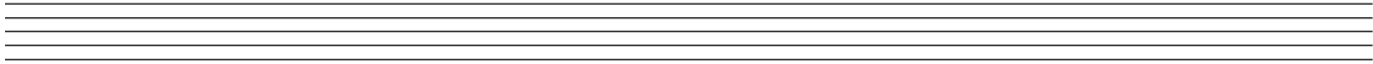
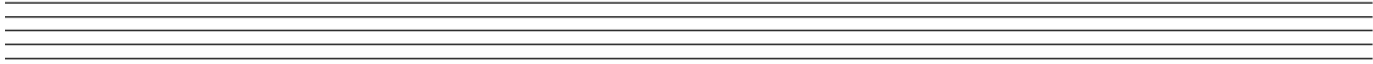
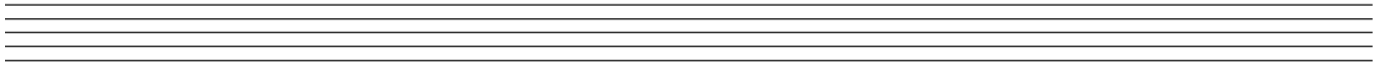
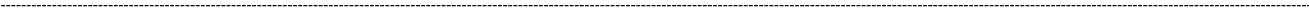
**Grave**

DO NOT WRITE ABOVE THIS LINE

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



DO NOT WRITE ABOVE THIS LINE



SUBJECT:	<b>Music</b>
PAPER NUMBER:	II – Part I – Oral (History of Music and Analysis)
DATE:	7 <sup>th</sup> September 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
  - Describe how plainchant evolved over time and what were the main influences on its development;
  - Describe how did the Catholic Church use modes in liturgical music during the medieval period;
  - Discuss the significance of the modes in the Ars Nova period.
2. Medieval monophonic music, origins of notations, troubadours
  - Comment on the key figures involved in the development of music notation during the Middle Ages and what were their contributions;
  - Name some of the most famous troubadours of the Middle Ages and what were their contributions to music.
3. Flowering of polyphony: Ars Nova and the achievements of the Flemish school
  - Name some of the most important composers associated with Ars Nova and discuss their musical outputs;
  - Comment on the development of polyphonic music which was influenced by Ars Nova during Medieval Europe.
4. The late Renaissance polyphonic school and later developments
  - Comment on how the late Renaissance polyphonic school influenced the development of sacred and secular music;
  - The late Renaissance polyphonic school differed from earlier polyphonic styles, such as the Ars Nova. Discuss.
5. Origins of modern instrumental forms: canzona, fantasia, ricercare, toccata, fugue, concerto
  - Discuss the development of: *canzona*, *ricercare*, *toccata* or *fugue* up to the Baroque period.
6. Birth of Opera: Monteverdi, Venetian and Roman Opera, Scarlatti, Neapolitan Opera
  - Comment on some of Monteverdi's most famous operas, and what made them innovative for that time;
  - Discuss how Neapolitan opera differed from other forms of opera that were being developed in Italy.

***Please turn the page.***

7. Opera Developments: Lully (France), Purcell, (England) and Keiser, (Germany)
  - Lully's opera differed from those of his contemporaries. Discuss;
  - Comment on how Lully's operas reflected the cultural values of the French court during the 17<sup>th</sup> century;
  - Comment on Purcell's approach to opera vis à vis the Italian style of opera which was dominant at the time.
8. Operatic reform Gluck, Calzabigi and successive models
  - Gluck's collaboration with librettist Calzabigi contributed to the development of operatic reform. Discuss.
9. The Baroque Period: in particular Bach and Handel
  - Comment on Bach's sacred works and how these reflect the religious and cultural context of the Baroque period;
  - Comment on the most significant characteristics of Baroque music and how Handel's compositions show these characteristics.
10. The Classical Masters: Haydn, Mozart and Beethoven
  - Comment on how Mozart's music mirrored the cultural and social context in which he lived;
  - Beethoven's music evolved over the course of his career. Outline the main factors that contributed to this evolution.
11. The Romantic Period: Schubert to Brahms
  - Comment on Programme Music;
  - Comment on the role of German art song in Schubert's music;
  - Discuss how Brahms' music (e.g., his symphonies) contributed to the overall musical achievements of the Romantic period.
12. Italian Opera: Rossini, Bellini, Donizetti, Verdi and Puccini
  - Discuss the output of either Rossini or Bellini;
  - Discuss Italian national beliefs as expressed in Verdi's operas.
13. Wagner and Music Dramas
  - Discuss Richard Wagner's use of the leitmotifs and how it contributed to the dramatic effect in his music dramas;
  - Comment on Richard Wagner's ideas about the relationship between music, drama, and myth and how these influenced the way that music dramas were performed.
14. National Schools
  - Discuss national folk music during the Romantic era, with particular reference to composers and their most important works.
15. Musical developments since 1900
  - Comment on the development of jazz and how it influenced other musical genres of the 20<sup>th</sup> century.

**(Total: 30 marks)**

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SUBJECT:	<b>Music</b>
PAPER NUMBER:	II – Part II – Set Works & Instrumentation
DATE:	31 <sup>st</sup> August 2023
TIME:	9:00 a.m. to 11:35 a.m.

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**SECTION 1 – SET WORKS**

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

1. Comment on how the Fugue in J.S. Bach's *Prelude and Fugue No. II in C Minor Book 1* contrasts from the Prelude in terms of structure and content.
2. Comment on how the development section contrasts from the exposition in Mozart's *Piano Sonata in B flat Major 1<sup>st</sup> movement, K.333*.
3. Discuss the role of the piano accompaniment in Schubert's lied *Who is Sylvia? Op. 106, No. 4 (D.891)* vis-à-vis the harmonic content of the song.
4. Write about the use of dissonant chords in Franz Schubert's *Der Doppelganger (D.957)* and how they contribute to the overall mood and character of the piece.
5. Discuss how rhythm and meter 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* echo the traditional dance of Polish folk music.
6. Comment on Debussy's use of harmony in *Prélude à l'après-midi d'un faune* and how it challenges traditional musical concepts of form and tonality of the time.
7. Arnold Schoenberg's *Piano Piece Op. 33a* had a considerable impact on the development of the modern era and avant-garde music of the 20<sup>th</sup> century. Discuss.

**(Total: 30 marks)**

**SECTION 2 – INSTRUMENTATION**

Answer **ONE** question.

1. Discuss the handling of musical themes and orchestral technique used by Sergei Prokofiev to depict the narrative in *Peter and the Wolf*.
2. Benjamin Britten's *The Young Person's Guide to the Orchestra* was composed with the aim of introducing young students to the various instruments of the orchestra. How does this piece accomplish this goal through its composition and structure?

**(Total: 20 marks)**





SUBJECT:	<b>Music</b>
PAPER NUMBER:	III – Performance – Sight Reading
DATE:	1 <sup>st</sup> September 2023
TIME:	Approx. 25 minutes per candidate

**EXAMINER'S PAPER**

**Sight Reading: Piano**

Play the following:

**Grazioso**

Piano

Pno.

Pno.

**Please turn the page.**

### Sight Reading: Alto Saxophone

Play the following:

**Andante**

Alto Saxophone 

Alto Sax. 

Alto Sax. 

Alto Sax. 

**(Total: 4 marks)**

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SUBJECT:	<b>Music</b>
PAPER NUMBER:	III – Performance/Composition
DATE:	1 <sup>st</sup> September 2023
TIME:	Approx. 25 minutes per candidate

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**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)**