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SUBJECT:	<b>Music</b>
PAPER NUMBER:	I – Part I – Sight Singing & Aural Perception
DATE:	27 <sup>th</sup> May 2024
TIME:	4:00 p.m. to 4:35 p.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



***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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TIME:	4:00 p.m. to 4:35 p.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.



(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.



(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.



(10)

**(Total: 40 marks)**



SUBJECT:	<b>Music</b>
PAPER NUMBER:	I – Part I – Sight Singing & Aural Perception
DATE:	27 <sup>th</sup> May 2024
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.



(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)

***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 is a four-part excerpt in D major, 4/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff contains the Alto and Tenor parts, and the bass staff contains the Soprano and Bass parts. The music consists of four measures. The first measure has a treble staff with a half note D4 and a bass staff with a half note G3. The second measure has a treble staff with a quarter note E4, a quarter note F#4, and a quarter note G4, and a bass staff with a half note A2 and a half note D3. The third measure has a treble staff with a quarter note A4, a quarter note B4, and a quarter note C#5, and a bass staff with a quarter note E3, a quarter note F#3, and a quarter note G3. The fourth measure has a treble staff with a whole note D4 and a bass staff with a whole note G3.

(10)

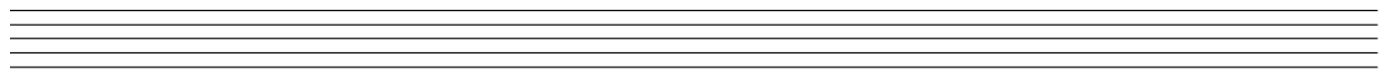
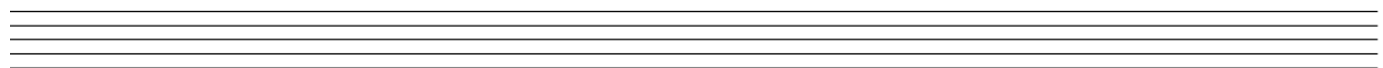
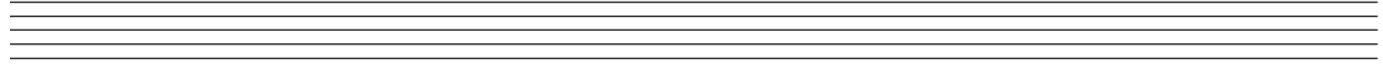
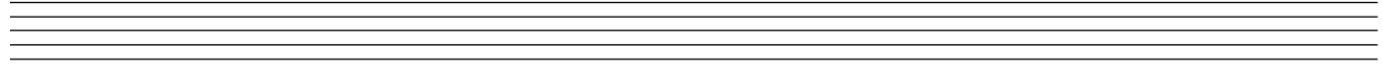
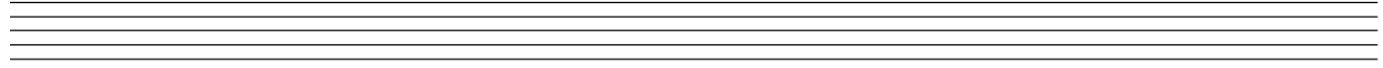
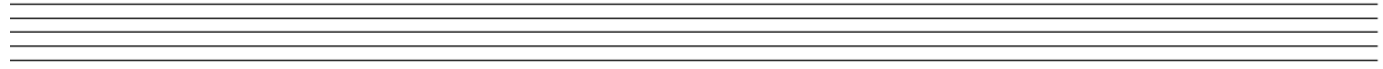
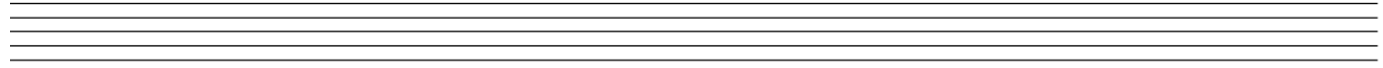
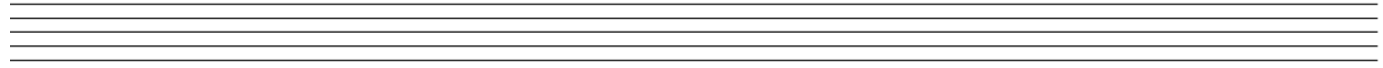
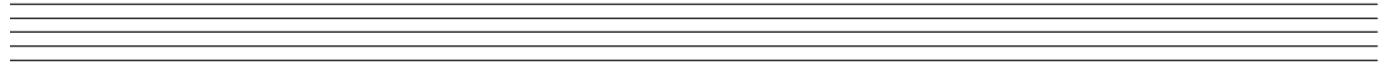
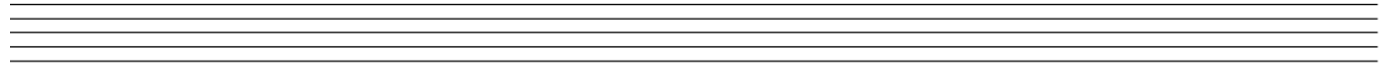
**(Total: 40 marks)**

DO NOT WRITE ABOVE THIS LINE

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

The page contains ten sets of horizontal lines for writing. Each set consists of four parallel lines, providing a guide for handwriting. The sets are arranged vertically down the page, with significant white space between each set.







SUBJECT:	<b>Music</b>
PAPER NUMBER:	I – Part II – Harmony and Counterpoint
DATE:	27 <sup>th</sup> May 2024
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 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.

**SECTION 2 – COUNTERPOINT**

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

(15)

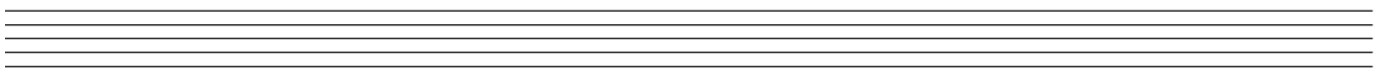
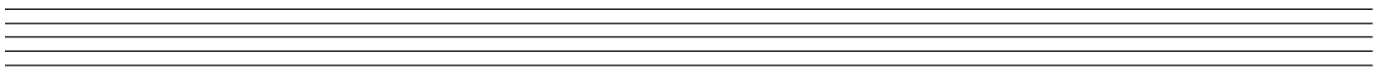
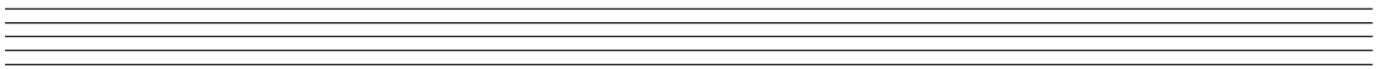
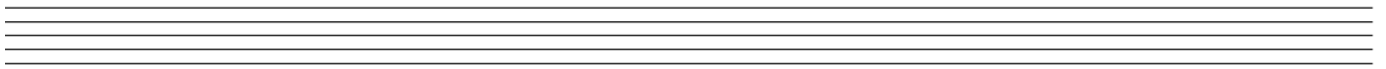
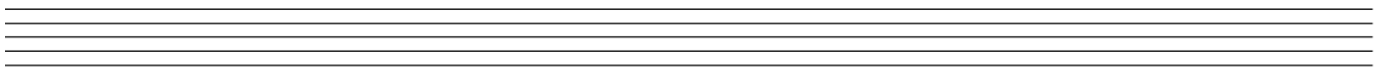
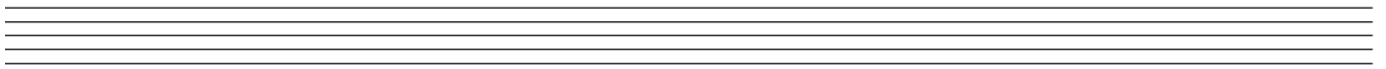
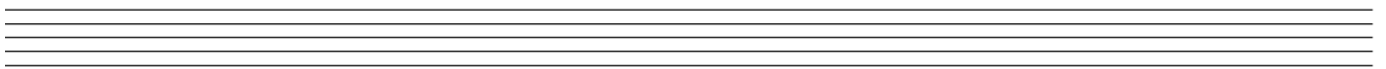
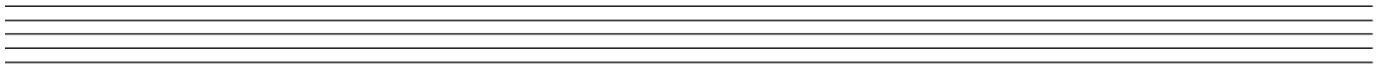
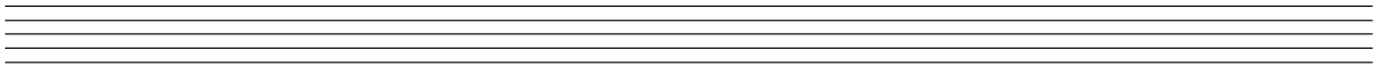
2. Complete the following passage in 2-part imitative counterpoint.

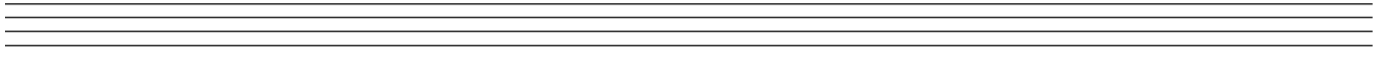
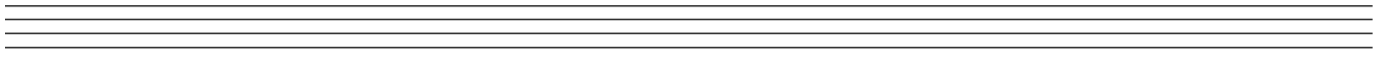
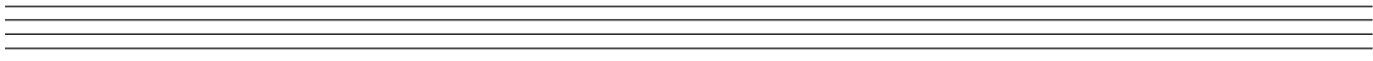
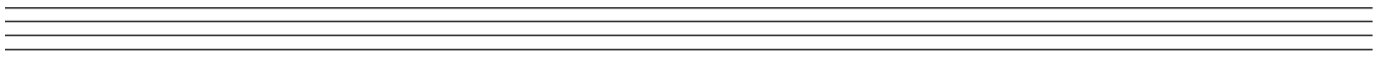
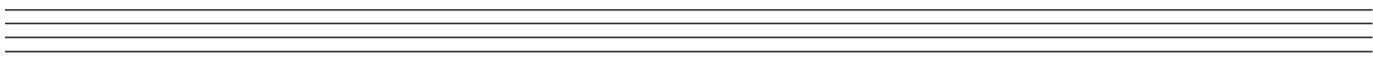
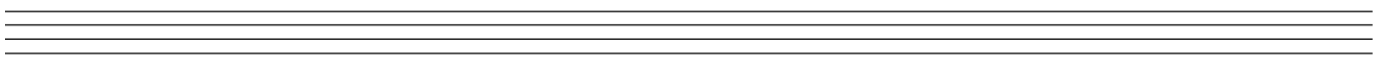
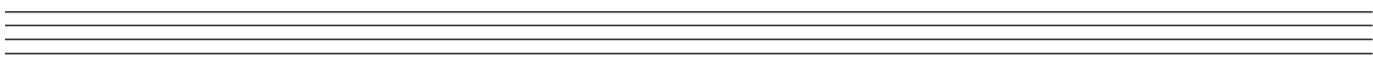
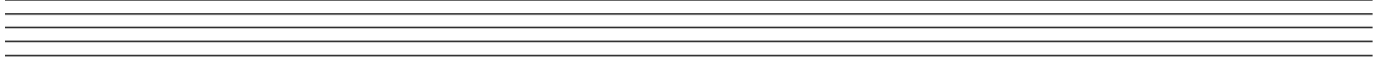
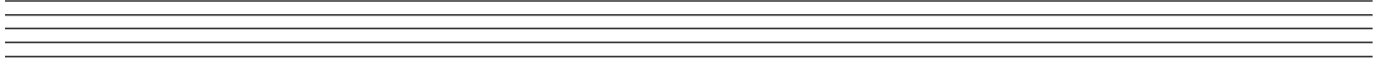
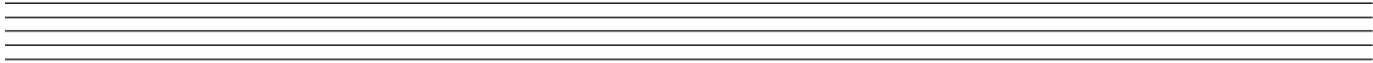
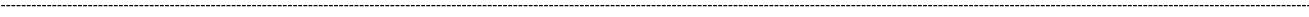
(15)

**(Total: 30 marks)**

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





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SUBJECT:	<b>Music</b>
PAPER NUMBER:	II – Part I – Oral (History of Music and Analysis)
DATE:	3 <sup>rd</sup> June 2024
TIME:	20 minutes (each candidate)

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### 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
  - Discuss three distinguishing features of plainchant.
  - Comment on the characteristic between authentic and plagal modes.
  - Explain the various elements involved in the 'common' movements within liturgical practices.
  
2. Medieval monophonic music, origins of notations, troubadours
  - Discuss the origins of Gregorian chant and its development.
  - Comment on the development of secular music throughout the medieval era.
  - Describe the musical characteristics and repertoire associated with the troubadours and trouvères.
  
3. Flowering of polyphony: Ars Nova and the achievements of the Flemish school
  - Comment on the evolution of polyphony from its origins in organum and its subsequent advancements.
  - Comment on how the rhythmic innovations of the 'Ars Nova' period impacted musical composition and notation.
  
4. The late Renaissance polyphonic school and later developments
  - Comment on the characteristics of vocal music during the Renaissance, highlighting the eminent composers known for their contributions to the golden age of polyphony.
  - Describe the fundamental principles of humanism and how this ideology reshaped music's role within Renaissance society and culture.
  
5. Origins of modern instrumental forms: canzona, fantasia, ricercare, toccata, fugue, concerto
  - Explain the significant harmonic differences present in fugues, particularly between their episodes and expositions.

***Please turn the page.***

6. Birth of Opera: Monteverdi, Venetian and Roman Opera, Scarlatti, Neapolitan Opera
  - Explore the correlation between liturgical music dramas, mystery plays, and the potential influence they had on the development and origins of opera.
  - Discuss the main characteristics of Venetian Opera.
7. Opera Developments: Lully (France), Purcell (England), and Keiser (Germany).
  - Discuss the salient points in the developments of the operatic genre in England.
  - Comment on Lully's contribution to the operatic genre.
8. Operatic reform Gluck, Calzabigi and successive models
  - Comment on the collaborative works of Gluck and Calzabigi in opera, focusing on their emphasis on truth, simplicity, and naturalness whilst highlighting their prioritization of the purely human element in their compositions.
9. The Baroque Period: in particular Bach and Handel
  - Comment on the different compositional output of either Handel, Bach, or Vivaldi, highlighting their significant contributions to music.
10. The Classical Masters: Haydn, Mozart and Beethoven
  - Discuss the emergence and evolution of the string quartet, particularly in the hands of the classical masters, discussing their pivotal role in shaping this chamber music genre.
  - Comment on the significance and artistic contributions of Mozart's and Beethoven's piano sonatas within the framework of the Classical period, highlighting their impact on the development of piano music and their importance in the composers' works.
11. The Romantic Period: Schubert to Brahms
  - What defines Romanticism in music? Detail the key characteristics of Romanticism, referencing prominent composers who exemplify these traits in their works.
12. Italian Opera: Rossini, Bellini, Donizetti, Verdi and Puccini
  - Discuss the interplay and relationship between the vocal melodies and orchestral accompaniment in Giuseppe Verdi's operas, emphasizing on how they complement and interact within the dramatic framework of his compositions.
  - Comment on the artistic output of either Donizetti or Rossini, highlighting their contributions as representative composers within the realm of Italian opera.
13. Wagner and Music Dramas
  - Discuss Wagner's operatic works and the innovative elements he introduced within his compositions.

#### 14. National Schools

- What defines nationalism within the Romantic period, and how did it manifest in music? Discuss instances of this phenomenon in music during the Romantic era, mentioning specific examples to elaborate on its impact and expressions.
- Discuss the emergence and growth of European national schools in the 1850s, citing specific composers and their works as evidence of this development within the musical landscape.

#### 15. Musical developments since 1900

- Explain the concept of atonality in music and illustrate it by referencing specific musical examples from the repertoire.
- Comment on the significant contributions of minimalist and post-minimalist composers to the musical landscape since 1900.
- How did composers and musicians explore new tonalities, unconventional structures, and alternative scales in contemporary music?

SUBJECT:	<b>Music</b>
PAPER NUMBER:	II – Part II – Set Works & Instrumentation
DATE:	30 <sup>th</sup> May 2024
TIME:	9:00 a.m. to 11:35 a.m.

### SECTION 1 – SET WORKS

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

1. In his *Prelude and Fugue No. II in C minor*, J.S. Bach utilizes intricate canons and sequences. Comment.
2. Comment on the general form (exposition, development, and recapitulation) within the first movement of Mozart's *Piano Sonata in B flat Major K.333*, highlighting how these sections adhere to the traditional sonata form and contribute to the overall musical narrative and thematic development.
3. What distinguishes *Who is Sylvia?* Op. 106, No. 4 (D.891) as one of Schubert's finest lied settings, and what notable characteristics contribute to its musical fineness?
4. Write about the musical form in Franz Schubert's *Der Doppelgänger* (D.957) and explore the musical correlation to the lyrical content, highlighting how the music complements and reflects the text's emotional and narrative elements.
5. Explore the distinct musical style and unique characteristics present in *Mazurka No. 5 in B flat Major Op. 7, No. 1* and *Mazurka No. 6 in A minor Op. 7, No. 2*, delving into their individual traits. You may also include references to other piano works of the same musical genre.
6. Discuss the intricate arrangement of musical cells and motifs in Claude Debussy's *Prélude à l'après-midi d'un faune*, emphasizing how these elements are skillfully developed and interwoven within the orchestral texture to create a rich and evocative musical landscape.
7. Explore the rather capricious nature of Arnold Schoenberg's *Piano Piece Op. 33a*, emphasizing the sharp and contrasting changes in register and dynamics, and their impact on the overall character and expression of the composition.

**(Total: 30 marks)**

### SECTION 2 – INSTRUMENTATION

Answer **ONE** question.

1. Comment on how Sergei Prokofiev utilizes specific musical themes associated with instruments to depict and characterize the different personalities within the narrative of *Peter and the Wolf*.
2. In *The Young Person's Guide to the Orchestra*, Benjamin Britten acquaints the audience with various orchestral instruments. How does Britten ensure its success and effectiveness?

**(Total: 20 marks)**





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SUBJECT:	<b>Music</b>
PAPER NUMBER:	III – Performance / Sight Reading
DATE:	30 <sup>th</sup> May 2024
TIME:	Approx. 25 minutes per candidate

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**EXAMINER'S PAPER**

**Sight Reading: Piano**

Play the following:

**Moderato**

mp

f

5

p

9

mf

p

pp

**Please turn the page.**

### Sight Reading: Violin

Play the following:

**Allegro ma non troppo**

Violin sight reading score for 'Allegro ma non troppo'. The piece is in 3/4 time with a key signature of two sharps (D major). The score consists of three staves of music. The first staff starts with a dynamic of *f* and ends with *mf*. The second staff starts with a dynamic of *p*, includes a *pizz.* (pizzicato) instruction, and ends with a dynamic of *f* and an *arco* instruction. The third staff starts with a dynamic of *ff*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

### Sight Reading: Guitar

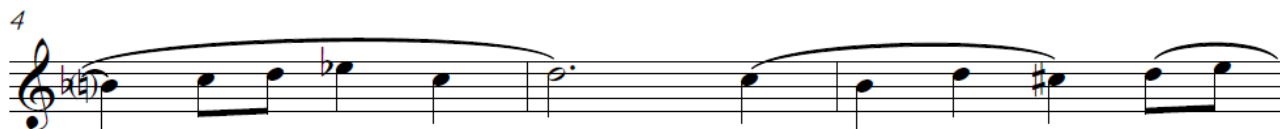
Play the following:

**With a gentle lilt**

Guitar sight reading score for 'With a gentle lilt'. The piece is in 3/4 time with a key signature of two sharps (D major). The score consists of four staves of music. The first staff starts with a dynamic of *mp* and ends with *mf*. The second staff starts with a dynamic of *p* and ends with *f*. The third staff starts with a dynamic of *mf* and ends with *f*. The fourth staff starts with a dynamic of *p*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

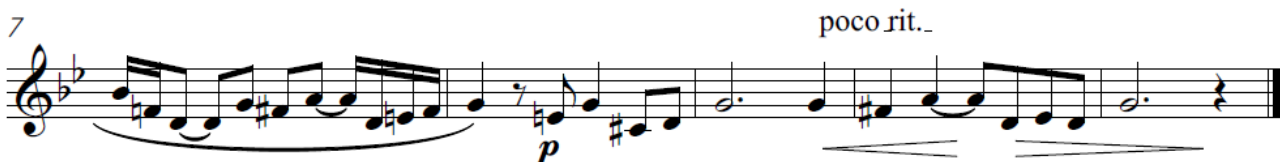
**Sight Reading: Voice - Soprano/Tenor**

Play the following:



**Sight Reading: Low Voice**

Play the following:



**Please turn the page.**

**Sight Reading: Voice - Bass/Baritone**

Play the following:

Allegretto

mf

4

7

poco rit.

10 -

**(Total: 4 marks)**

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SUBJECT:	<b>Music</b>
PAPER NUMBER:	III – Performance / Composition
DATE:	30 <sup>th</sup> May 2024
TIME:	Approx. 25 minutes per candidate

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### **CANDIDATE'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)**