

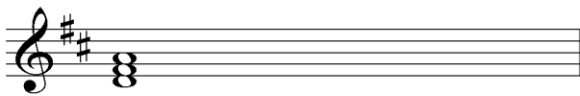


SUBJECT:	Music
PAPER NUMBER:	I – Part I – Sight Singing & Aural Perception
DATE:	29 th August 2024
TIME:	9:00 a.m. to 9:35 a.m.

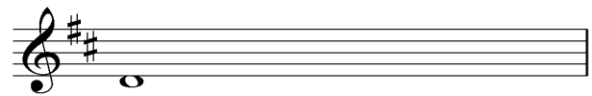
EXAMINER'S PAPER

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

Tonic chord



Key-note



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



SUBJECT:	Music
PAPER NUMBER:	I – Part I – Sight Singing & Aural Perception
DATE:	29 th August 2024
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 musical notation shows a four-part excerpt in G major, 3/4 time. The Alto and Tenor parts are provided, and the student is to write the Soprano and Bass parts. The Alto part (top staff) starts with a half note G4, followed by quarter notes A4, B4, and C5, and ends with a half note G4. The Tenor part (middle staff) starts with a half note G3, followed by quarter notes F3, E3, and D3, and ends with a half note G3. The Soprano and Bass parts are blank staves for the student to complete.

(10)

(Total: 40 marks)

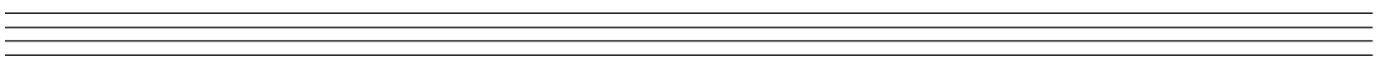
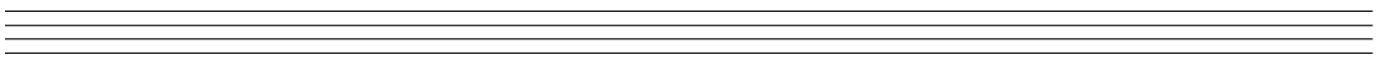
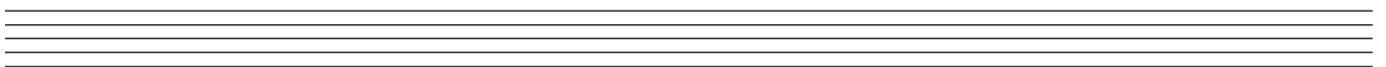
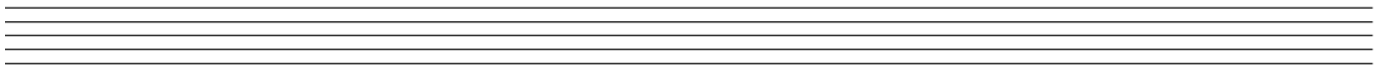
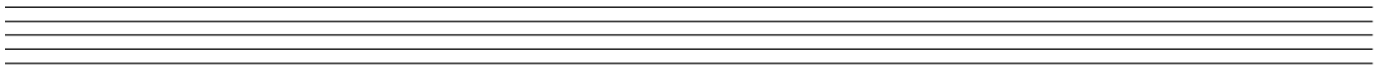
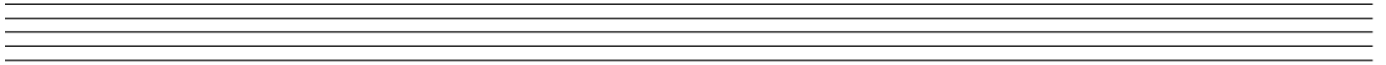
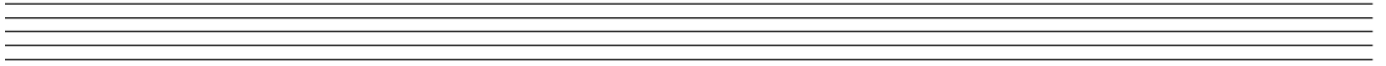
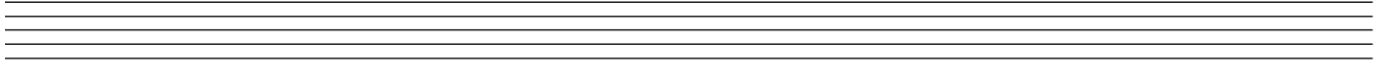
3. Write down the missing notes in the spaces marked by an asterisk in this atonal excerpt. No interval between adjacent notes will exceed the interval of a Perfect 5th. The excerpt will be played **FOUR** times.

Lento



DO NOT WRITE ABOVE THIS LINE

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





SUBJECT:	Music
PAPER NUMBER:	I – Part II – Harmony and Counterpoint
DATE:	29 th August 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.

J.S. Bach (adapted)

(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.



(15)

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

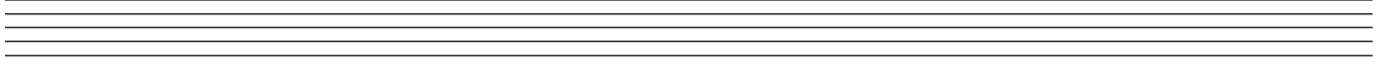
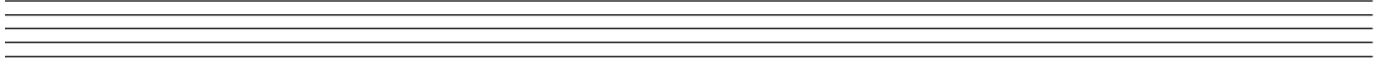
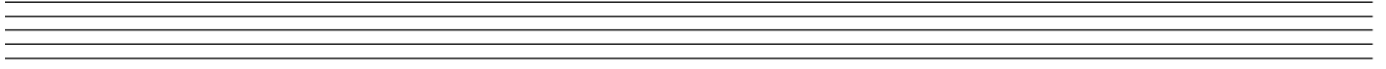
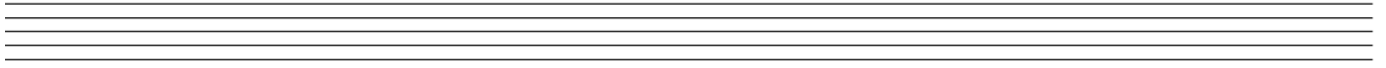
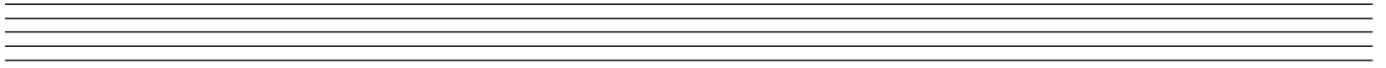
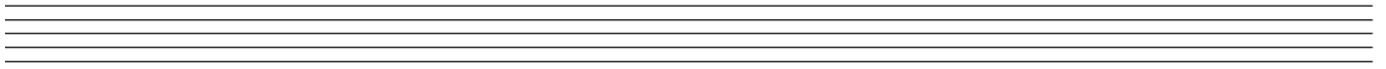
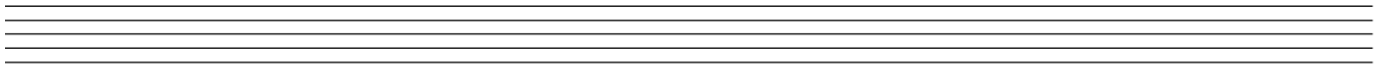
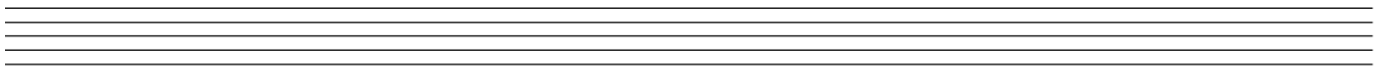
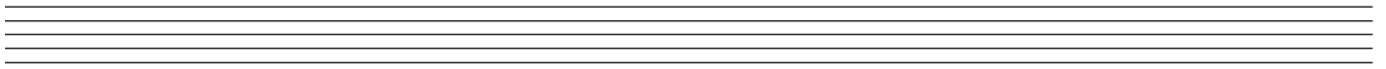
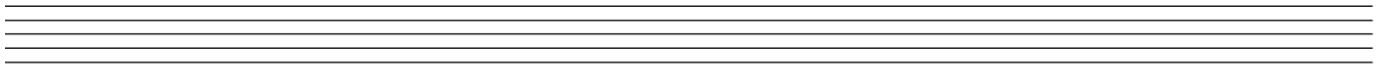


(15)

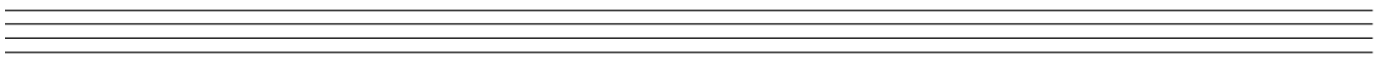
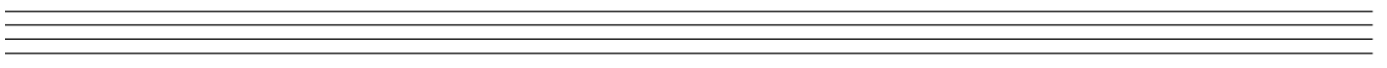
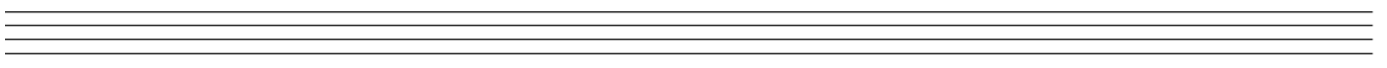
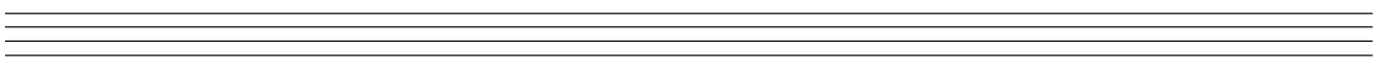
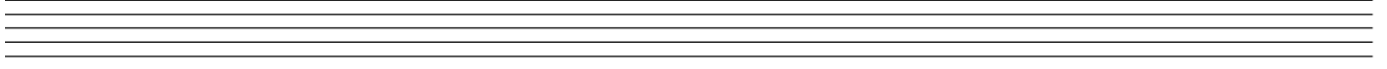
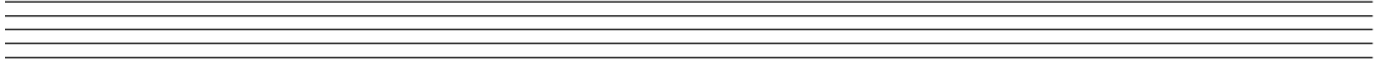
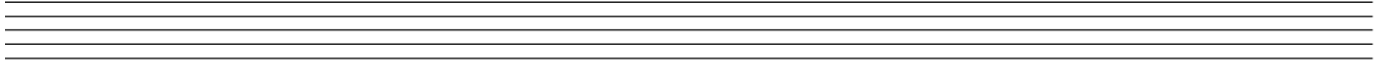
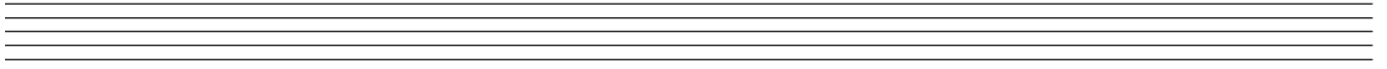
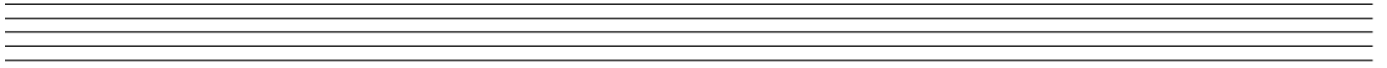
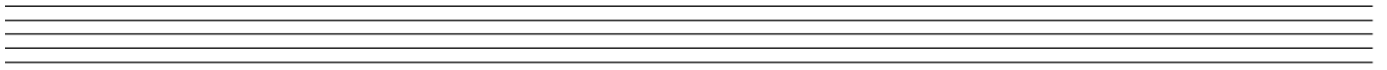
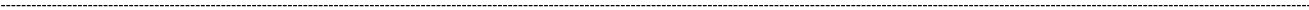
(Total: 30 marks)

DO NOT WRITE ABOVE THIS LINE

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



DO NOT WRITE ABOVE THIS LINE



SUBJECT:	Music
PAPER NUMBER:	II – Part I – Oral (History of Music and Analysis)
DATE:	6 th September 2024
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
 - Briefly explain the characteristics of plainchant.
 - Outline the development of plainchant, including details about the proper and common repertoires.
2. Medieval monophonic music, origins of notations, troubadours
 - Comment on the development of Medieval sacred music.
 - Discuss the development of secular music throughout the Medieval Era.
3. Flowering of polyphony: Ars Nova and the achievements of the Flemish school
 - Can you provide an account of the achievements of *Ars Nova* and its later developments?
 - Discuss the polyphonic structure that arose from Organum and its subsequent developments.
4. The late Renaissance polyphonic school and later developments
 - How did the interaction between vocal and instrumental parts evolve during the Renaissance?
 - What is composer Giovanni Pierluigi da Palestrina famous for?
5. Origins of modern instrumental forms: canzona, fantasia, ricercare, toccata, fugue, concerto
 - Briefly explain the differences and similarities between the canzona, fantasia and the ricercare.
 - What notable harmonic difference exists in fugues between their episodes and expositions?
6. Birth of Opera: Monteverdi, Venetian and Roman Opera, Scarlatti, Neapolitan Opera
 - Explain the terms of *Opera Seria* and *Opera Buffa* and offer examples of each genre.
 - Discuss the main characteristics of Roman Opera.

Please turn the page.

7. Opera Developments: Lully (France), Purcell, (England) and Keiser, (Germany)
 - What were the key developments in the history of French opera?
 - Discuss Purcell's contribution to the operatic genre.
8. Operatic reform Gluck, Calzabigi and successive models
 - Describe how Gluck fused elements of Italian and French opera in his compositions.
9. The Baroque Period: in particular Bach and Handel
 - Comment on Vivaldi's contributions to music through his compositions.
 - Discuss the main differences between the Solo Concerto and the Concerto Grosso during the Baroque period.
10. The Classical Masters: Haydn, Mozart and Beethoven
 - Can you compare Mozart's symphonies with those of Beethoven and other later composers who were influenced by his work?
 - How did Beethoven's treatment of themes and motives evolve from his early works (e.g., Op. 1 piano trios) to his later, more mature compositions (e.g., late string quartets)?
11. The Romantic Period: Schubert to Brahms
 - How did Romantic composers expand the concept of orchestral colour and texture through innovative techniques and orchestration?
 - Discuss how Brahms incorporated elements of folk music and dance rhythms into his orchestral compositions, and what significance did these elements hold for him.
12. Italian Opera: Rossini, Bellini, Donizetti, Verdi and Puccini
 - What are some examples of Puccini's innovative orchestration techniques in his operas, and how did they influence the overall emotional impact of the music?
 - Compare Bellini's operatic output with that of his contemporaries, particularly Rossini and Donizetti, in terms of musical style and thematic exploration.
13. Wagner and Music Dramas
 - How did Wagner challenge conventional operatic forms and structures, particularly through the use of continuous music and seamless transitions between vocal and orchestral passages?
14. National Schools
 - Discuss and compare the musical characteristics and stylistic differences between composers associated with the German Romantic school, like Schumann and Brahms, and those from the Russian school, such as Tchaikovsky and Mussorgsky.
15. Musical developments since 1900
 - Comment on the shift from tonality to atonality and serialism in the early 20th century, as exemplified by composers like Schoenberg and Webern, redefine the principles of musical composition.
 - How did composers like Stravinsky and Bartók incorporate elements of folk music and non-Western musical traditions into their compositions, and what influence did this have on the development of modern classical music?

(Total: 30 marks)

SUBJECT:	Music
PAPER NUMBER:	II – Part II – Set Works & Instrumentation
DATE:	30 th August 2024
TIME:	9:00 a.m. to 11:35 a.m.

SECTION 1 – SET WORKS

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

1. Comment on the role of the subject and countersubject in J.S. Bach's *Prelude and Fugue No. II in C minor* and how does he achieve a balance between complexity and clarity?
2. Comment on some of the key harmonic progressions and modulations in the development section of the first movement of Mozart's *Piano Sonata in B flat Major K.333* and how do they contribute to the overall structure of the movement.
3. How does Schubert's setting of Shakespeare's text in *Who is Sylvia?* Op. 106, No. 4 (D.891) reflect the lyrical qualities and emotional nuances of the poem?
4. Comment on the harmonic structure of Franz Schubert's *Der Doppelgänger* (D.957) and discuss how he uses dissonance and modulation to enhance the song's eerie atmosphere.
5. Explain how the *Mazurka No. 5 in B flat Major Op. 7, No. 1* and *Mazurka No. 6 in A minor Op. 7, No. 2* reflect Chopin's approach to the mazurka form, and what are the key stylistic elements in each piece?
6. How does Claude Debussy's *Prélude à l'après-midi d'un faune* reflect the principles of Impressionism in music, and what are its key characteristics?
7. What role do motifs and thematic development play in Schoenberg's *Piano Piece Op. 33a* and how does he manipulate the twelve-tone row to create variations and contrasts?

(Total: 30 marks)

SECTION 2 – INSTRUMENTATION

Answer **ONE** question.

1. How does Prokofiev use different instruments to represent each character in *Peter and the Wolf*, and what are the musical qualities that make these representations effective?
2. What role does the narrator play in *The Young Person's Guide to the Orchestra*, Benjamin Britten, and how does the narration contribute to the overall educational and musical experience?

(Total: 20 marks)



SUBJECT:	Music
PAPER NUMBER:	III – Performance – Sight Reading
DATE:	2 nd September 2024
TIME:	Approx. 25 minutes per candidate

EXAMINER'S PAPER

Sight Reading: Piano

Play the following:

Musical notation for measures 1-6. The piece is in 3/8 time. The right hand plays a melody with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *mf*, *f*, and *mf*.

Musical notation for measures 7-11. The right hand continues the melody with slurs and accents. The left hand accompaniment includes chords and single notes. Dynamics include *f* and *p*.

Musical notation for measures 12-15. The right hand melody features slurs and accents. The left hand accompaniment consists of chords and single notes. The dynamic is *mp*.

Musical notation for measures 16-20. The right hand melody includes slurs and accents. The left hand accompaniment features chords and single notes. Dynamics include *f* and *ff*. The piece concludes with a double bar line.

SUBJECT:	Music
PAPER NUMBER:	III – Performance / Composition
DATE:	2 nd September 2024
TIME:	Approx. 25 minutes per candidate

CANDIDATES'S PAPER

Choose **ONE** Section only:

SECTION A – PERFORMANCE

You are required to:

- i. 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.
- ii. Take a sight-reading test.
- iii. Sit for an interview related to the pieces performed and/or your musical interests.

SECTION B – COMPOSITION

You are required to:

- i. Submit a composition with a **minimum duration of 7 minutes**.
- ii. Sit for an interview related to the content of the submitted works and/or your musical interests.

(Total: 60 marks)