

SUBJECT:	MUSIC
PAPER NUMBER:	Part I Musicianship
DATE:	24 th April 2012
TIME:	9 00 a m to 9 30 a m

Examiner's Paper**Part I – Musicianship**

All exercises are to be answered.

Section 1 – Sight Singing

Candidates are expected to:

- i. Sing three intervals from any note given by the examiner. Augmented, diminished and compound intervals are not to be asked.

(2+2+2marks)

- ii. Clap the rhythm of a short melodic phrase in simple or compound time. Excerpt to be played by the examiner.

(4 marks)

N.B. Examiner is to fill in the marks awarded to each individual candidate.

<i>Index No.</i>	<i>Ear Test 1 (2 marks)</i>	<i>Ear Test 2 (2 marks)</i>	<i>Ear Test 3 (2 marks)</i>	<i>Ear Test 4 (4 marks)</i>	<i>Total (10 marks)</i>

Section 2 – Aural Perception

Candidates will be expected to:

- i. Write down the occasional missing notes with their relative time-values, marked by an asterisk, in this passage. The excerpt will be played four times.



(10 marks)

Identify the modulation of this two-part melodic phrase in a major or minor key. The excerpt will be played twice and will be preceded by the tonic chord.

A two-staff musical score in 3/4 time, key of D major. The first measure shows a tonic chord (D major) in the bass clef. The melody in the treble clef consists of eighth and quarter notes. The melody is: D4 (quarter), E4 (quarter), F#4 (eighth), G4 (eighth), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The bass line consists of eighth and quarter notes: D3 (quarter), E3 (quarter), F#3 (eighth), G3 (eighth), A3 (quarter), B3 (quarter), C#4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter).

(10 marks)

SUBJECT:	MUSIC
PAPER NUMBER:	Part II – Harmony, Counterpoint, History & Analysis
DATE:	24 th April 2012
TIME:	9.30 a.m. to 11:45 a.m.

Part II – Harmony, Counterpoint, History and Analysis

All exercises are to be answered.

Section 1 – Harmony and Counterpoint

Harmony

- i. Add A.T.B. parts to the given soprano melody. (20 marks)

Counterpoint

- ii. Add a violin part to the given violoncello part. (20 marks)

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