



SUBJECT:	Music
PAPER NUMBER:	I (Part I) – Section A – Musicianship
DATE:	27 th May 2019
TIME:	9:00 a.m. to 9:35 a.m.

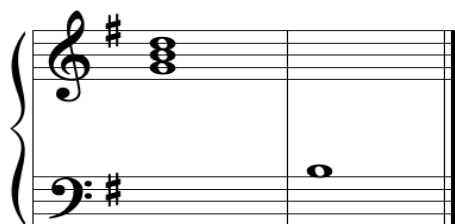
EXAMINER'S PAPER

SECTION A – MUSICIANSHIP

1. After listening **TWICE** to the famous overture from "Carmen" by Georges Bizet, the candidates are to answer a number of multiple choice questions. (5)

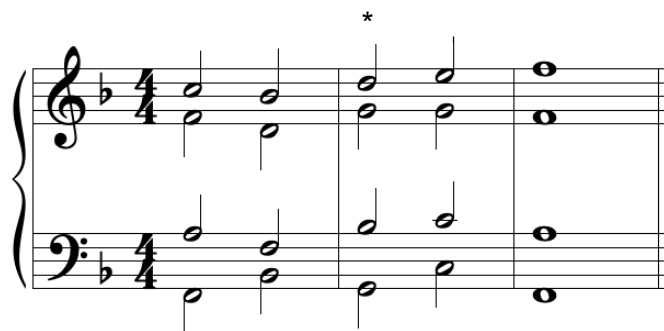
As regards for questions 2-3, all passages are to be played **TWICE**.

2. a. Candidates are to listen to the following major triad and to state whether the note played after the triad is the root, the third or the fifth of the chord.



(1)

- b. Candidates are to listen to the following passage and identify the chord indicated with an * as minor, major or diminished.



(1)

3. Candidates are to listen carefully to the following $\frac{3}{4}$ melody in the pentatonic major on G and write it down. The tonic note is to be played before.



(3)

(Total: 10 marks)



SUBJECT: **Music**
PAPER NUMBER: I (Part I)
DATE: 27th May 2019
TIME: 9:00 a.m. to 10:35 a.m.

CANDIDATE'S PAPER**SECTION A – MUSICIANSHIP**

1. After listening **TWICE** to the famous overture from "Carmen" by Georges Bizet, write the correct number in each indicated space.

- a. During which period of music history was this work composed? _____
i. Baroque
ii. Classical
iii. Romantic
iv. Twentieth Century
- b. What genre is *Carmen*? _____
i. Sonata
ii. Symphony
iii. Opera
iv. Oratorio
- c. What tempo marking best describes the Carmen overture? _____
i. Largo
ii. Tempo di Marcia
iii. Allegro
iv. Andante
- d. The time signature of the piece is: _____
i. 2/4
ii. 3/4
iii. 4/4
iv. 12/8
- e. What dynamic marking best describes the first section of this extract? _____
i. *mf*
ii. *p*
iii. *ff*
iv. *pp*

(5)

Please turn the page.

As regards questions 2-3, all passages are to be played **TWICE**.

2. a. Listen to the following major triad in root position. Is the note played after the triad, the root, the third or fifth of the chord?

_____ (1)

- b. Listen to the following passage. Identify the chord indicated as major, minor or diminished.

_____ (1)

3. Listen carefully to the following $\frac{3}{4}$ melody in the pentatonic major on G and write it down below. The tonic note will be played before.

(3)

(Total: 10 marks)

SECTION B – THEORY

1. Rewrite the following passage grouping the notes and rests correctly, according to the time signature. (There are **FIVE** errors).

(5)

2. a. Name the following **TWO** notes in the given clefs.



_____ (2)

b. In the empty second bar, write down the tied notes in the first bar as a one note-value.



(1)

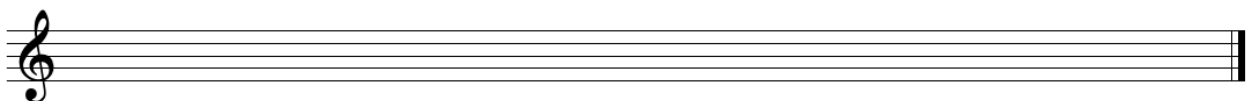
c. Mark with a bracket the sequences in the following passage. Is the sequence real or tonal?



_____ (2)

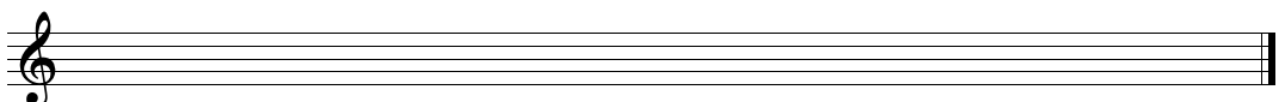
3. Write the following scale:

a. E major, ascending and descending, in minims with key signature:



(3)

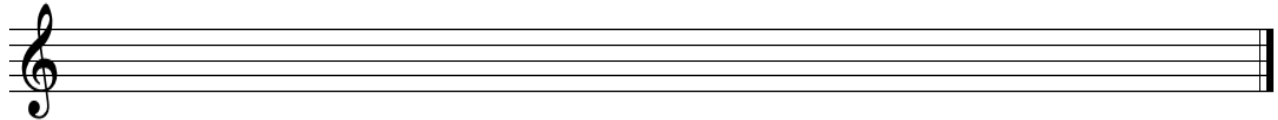
b. C minor melodic without key signature, descending then ascending in semibreves.



(2)

Please turn the page.

4. a. Transpose the following concert pitch extract to be played by Horn in F.



(2)

b. Identify fully the following intervals.



(3)

(Total: 20 marks)



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DATE:	28 th May 2019

EXAMINER'S PAPER

Voice

Sing the following, using 'la' for all the syllables:

Andante ♩ = 72

mf

mf

rit. a tempo

(Total: 4 marks)



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EXAMINER'S PAPER

Pianoforte

Play the following:

Triste

The musical score is for a piano piece titled 'Triste'. It is written in 3/4 time and the key signature has three sharps (F#, C#, G#). The score consists of two systems of music, each with a treble and bass clef staff. The first system starts with a piano (*p*) dynamic and includes a crescendo leading to a mezzo-piano (*mp*) dynamic. The second system continues with a mezzo-forte (*mf*) dynamic and ends with a double bar line. The piece features a mix of chords and melodic lines in both hands.

(Total: 4 marks)



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EXAMINER'S PAPER

Clarinet / Saxophone

Play the following:

Andante

mf *mp*

cresc. *mf* *mp*

(Total: 4 marks)



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EXAMINER'S PAPER

B flat Trumpet / B flat Baritone

Play the following:

Alla marcia

p

f

p

(Total: 4 marks)



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EXAMINER'S PAPER

Euphonium

Play the following:

Allegro

The musical score is written on two staves in bass clef, 2/4 time, with a key signature of two flats (B-flat and E-flat). The first staff begins with a dynamic marking of *f* and contains eight measures. The second staff begins with a dynamic marking of *p* and contains eight measures. The score includes various musical notations such as slurs, accents, and dynamic markings.

(Total: 4 marks)



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EXAMINER'S PAPER

Violin

Play the following:

Nobilmente

The score consists of three staves of music in G major (one sharp) and 3/4 time. The first staff begins with a forte (*f*) dynamic and features six measures of music, each starting with a violin bowing mark (V) above a quarter note. The second staff continues with six measures, including a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The third staff concludes with four measures, starting with a forte (*f*) dynamic and ending with a double bar line.

(Total: 4 marks)



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EXAMINER'S PAPER

Viola

Play the following:

Nobilmente

f

p cresc.

pp

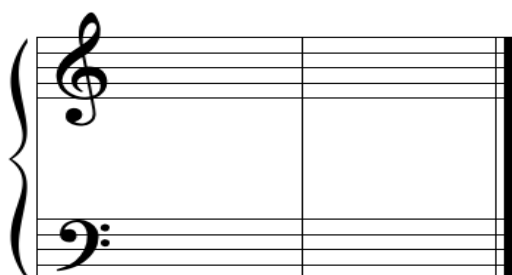
(Total: 4 marks)



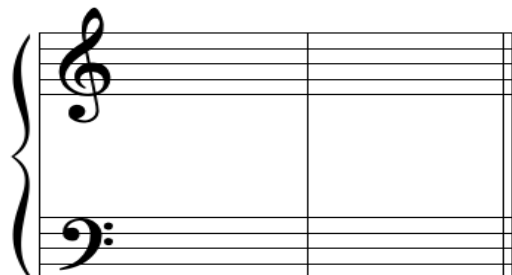
SUBJECT: **Music**
 PAPER NUMBER: IIA
 DATE: 29th May 2019
 TIME: 4:00 p.m. to 6:05 p.m.

SECTION A – BASIC HARMONY

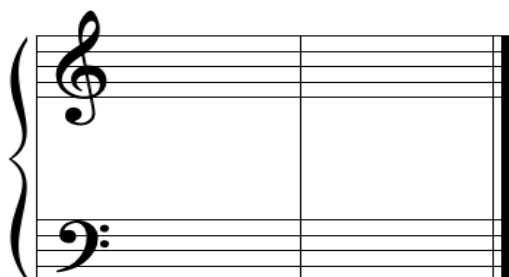
1. a. Insert the correct key signature and write the cadences indicated below in four parts (SATB).



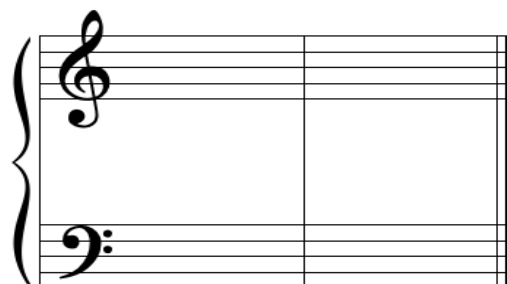
Perfect in C minor



Plagal Cadence in C# minor



Imperfect in Ab major



Interrupted Cadence in A major

(4)

b. Look at the following excerpt, and indicate with a bracket [] a shift to the dominant key.



(1)

Please turn the page.

2. Describe fully the chords marked with an *, and identify a 6 5 cadence with a bracket [].
4 3

*1 _____ *2 _____ *3 _____ *4 _____ (5)

3. Write down the specified chords for SATB in F Major using semibreve.

I V⁶ ii V

(4)

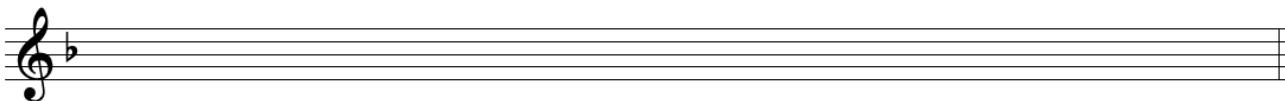
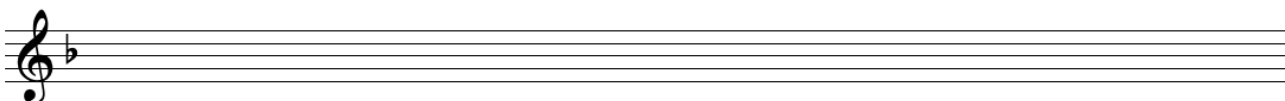
4. Indicate suitable chords (e.g. IVb or IV6) at the cadential points of the given melody in A Major. You are required to write the last **TWO** chords of **EACH** cadence point below the staff.

(6)

(Total: 20 marks)

SECTION B – ELEMENTARY COMPOSITIONAL SKILLS

1. Continue the following melody for violin or clarinet, creatively composing a further four to eight bars. Specify the instrument chosen and include appropriate performance directions regarding tempo, dynamics and articulation.



Instrument: _____

(Total: 15 marks)

***Please turn the page.
Section C is found on Page 5.***

SECTION C – HISTORY AND ANALYSIS

1. Name **ONE** non-transposing woodwind instrument and **ONE** transposing brass instrument.
_____ (2)

2. List the instruments that form part of a string trio.
_____ (4)

3. Define the form – Ternary Form

_____ (3)

4. Explain why a vocal piece is sometimes referred to be in Verse and Refrain (or Chorus) form.

_____ (4)

5. Explain the terms *arco* and *pizz.* indicating to which section of the orchestra they are associated.

_____ (2)

(Total: 15 marks)

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SUBJECT:	Music
PAPER NUMBER:	IIB
DATE:	29 th May 2019
TIME:	4:00 p.m. to 6:05 p.m.

SECTION A – BASIC HARMONY

1. Identify the key and the two cadences (in the same key) below.

Key: _____ Cadence: _____ Key: _____ Cadence: _____ (5)

2. a. The following excerpt is in the key of A major. Identify the modulation present and state how the new key is related to the original key.

Modulation to: _____ Key relationship: _____ (2)

Please turn the page.

b. Identify the following chords and their positions in the key of Bb major, using any one of the conventional notational systems (e.g. Ib or I)

_____ (3)

3. Indicate suitable chords (e.g. IVb or IV6) at the cadential points of the given melody in A Major. You are required to write the last **TWO** chords of **EACH** cadence point below the stave.

(5)

4. Identify the minor tonality indicated by the key signature below and write down the chords specified.

Key: _____ iv⁶ (ivb)

V⁵₃ (Va)

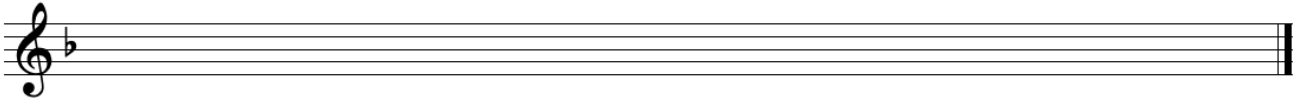
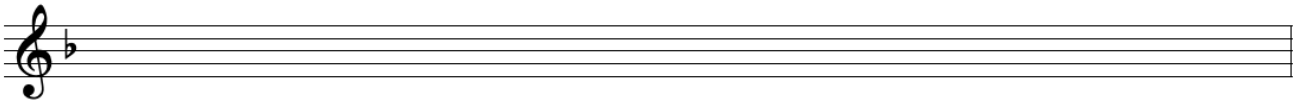
(5)

(Total: 20 marks)

Please turn the page.

SECTION B – ELEMENTARY COMPOSITIONAL SKILLS

1. Continue the following melody for violin or clarinet, creatively composing a further four to eight bars. Specify the instrument chosen and include appropriate performance directions regarding tempo, dynamics and articulation.



Instrument: _____

(Total: 15 marks)

***Please turn the page.
Section C is found on Page 5.***

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

SECTION C – HISTORY AND ANALYSIS

1. a. Name **ONE** non-transposing woodwind instrument and **ONE** transposing brass instrument.

_____ (2)

b. Define the forms – Binary Form and Ternary Form.

_____ (4)

2. Explain why a vocal piece is sometimes referred to be in Strophic form.

_____ (2)

3. Explain the terms *con sordino* and *senza sordino* suggesting a brass orchestral instrument that normally uses such technique.

_____ (2)

4. Put the following three string instruments in order of pitch, starting from the highest.

Violoncello – Violin – Viola _____ (3)

5. Which of the following instruments are transposing? (*Circle the correct answer*)

Double Bass: Yes / No Oboe: Yes / No Clarinet: Yes / No (2)

(Total: 15 marks)

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