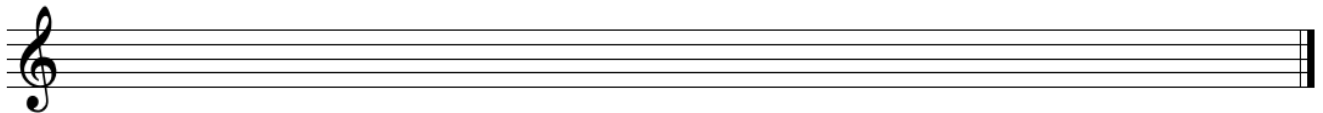




SUBJECT: **Music**
 PAPER NUMBER: I (Part 2) – Theory, and History and Analysis
 DATE: 7th October 2020
 TIME: 4:00 p.m. to 5:35 p.m.

THEORY

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



(5)

- 2a. 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)

Please turn the page.

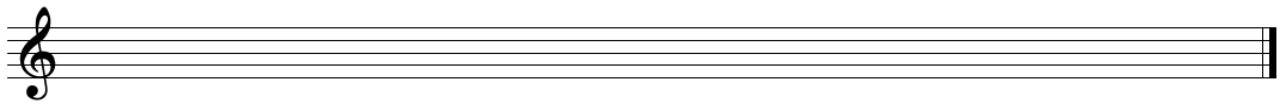
c. Mark with a bracket the sequences in the following passage. Is the sequence real or tonal?



(2)

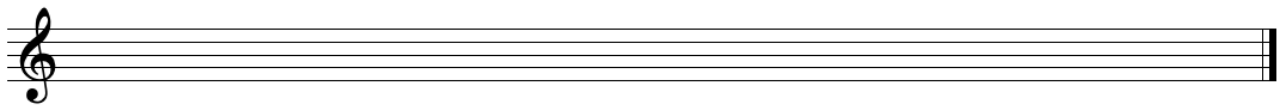
3. Write the following scales:

a. F sharp minor melodic, without key signature, ascending then descending in minims.



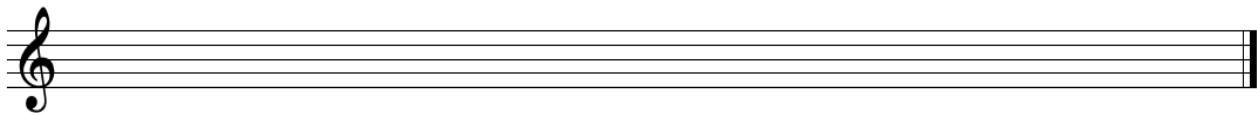
(3)

b. B major, descending and ascending, in crotchets with key signature:



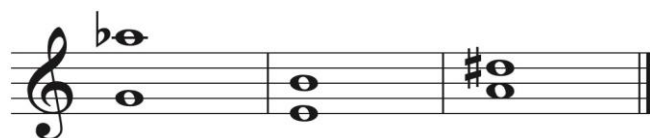
(2)

4a. Transpose the following extract in concert pitch for Clarinet in A.



(2)

b. Identify fully the following intervals.



(3)

(Total: 20 marks)

HISTORY AND ANALYSIS

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

_____ (2)

b. List **ONE** orchestral instrument that sounds an octave higher and **ONE** orchestral instrument that sounds an octave lower than written.

_____ (4)

2a. What is the difference between Binary Form and Ternary Form?

_____ (3)

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

_____ (4)

3. Explain the terms *con sordino* and *arco* indicating to which section/s of the orchestra they are associated with.

_____ (2)

(Total: 15 marks)

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

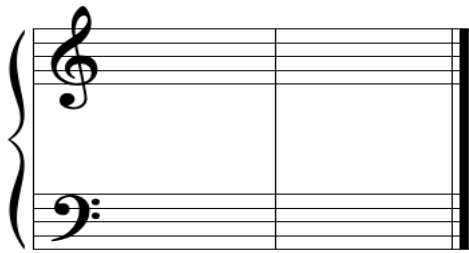
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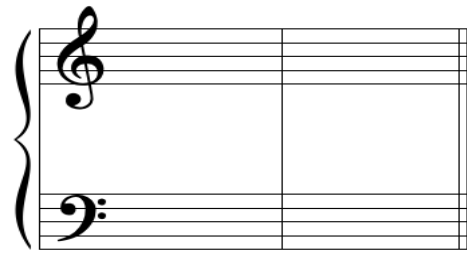
SUBJECT: **Music**
 PAPER NUMBER: IIA (Part 1) – Basic Harmony and Composition
 DATE: 2nd October 2020
 TIME: 9:00 a.m. to 10:45 a.m.

SECTION A – BASIC HARMONY

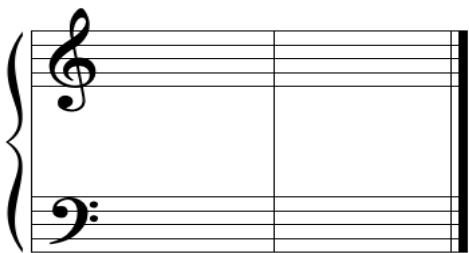
1a. Insert the correct key signature and write the cadences indicated below in four parts (SATB).



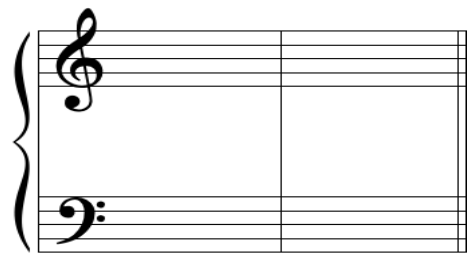
Imperfect in G minor



Plagal Cadence in F major



Perfect in A major



Interrupted Cadence in B minor

(4)

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



(1)

Please turn the page.

DO NOT WRITE ABOVE THIS LINE

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

*1 *2 *3 *4

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

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

I iib V I

(4)

4. Indicate suitable chords (e.g. iib or ii6) at the cadential points of the given melody in B Minor. You are required to write the last **TWO** chords of **EACH** cadence point below the staff.

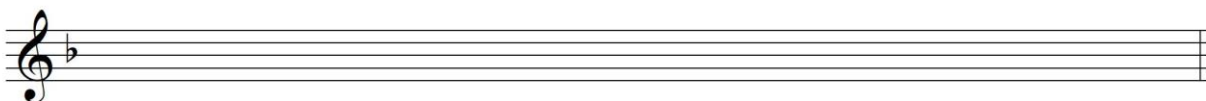
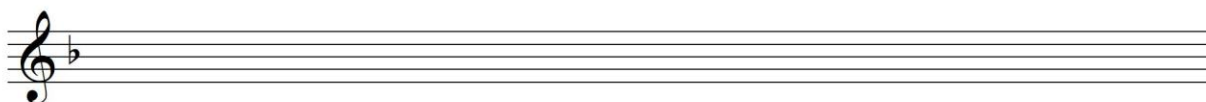
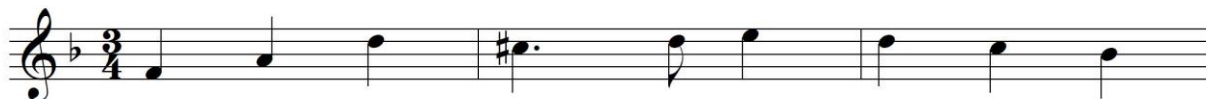
(6)

(Total: 20 marks)

DO NOT WRITE ABOVE THIS LINE

COMPOSITION

1. Continue the following melody for violin or flute, 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)

DO NOT WRITE ABOVE THIS LINE

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

Blank lined area for rough work, consisting of multiple sets of horizontal lines.