



SUBJECT:	Music
PAPER NUMBER:	I (Part 1) – Musicianship
DATE:	2 nd June 2022
TIME:	4:00 p.m. to 4:35 p.m.

EXAMINER'S PAPER

SECTION A – MUSICIANSHIP

1. After listening **TWICE** to the selected section from 'Montagues and Capulets' from 'Romeo and Juliet Suite' by Prokofiev, the candidates are to answer a number of multiple-choice questions. (5)

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

2. a. Candidates are to listen to the following minor 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)

Please turn the page.



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

1. After listening **TWICE** to the selected section taken from 'Montagues and Capulets' from the "Romeo and Juliet Suite" by Prokofiev, 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 "Romeo and Juliet Suite"?
- i. Symphonic Music _____
 - ii. Opera
 - iii. Oratorio
 - iv. Incidental Music
- c. What tempo marking best describes 'Montagues and Capulets'?
- i. Largo _____
 - ii. Tempo di Marcia
 - iii. Moderato
 - iv. Andante
- d. The time signature of the piece is:
- i. 2/4 _____
 - ii. 3/4
 - iii. 4/4
 - iv. 6/8
- e. What dynamic marking best describes the first section of this extract? _____
- i. *pp*
 - ii. *mp*
 - iii. *mf*
 - iv. *ff*

(5)

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

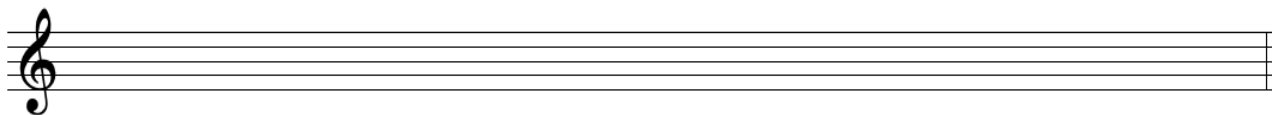
2. a. Listen to the following minor triad in root position. Is the note played after the triad, the root, the third or fifth of the chord?

_____ (1)

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

_____ (1)

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



(3)

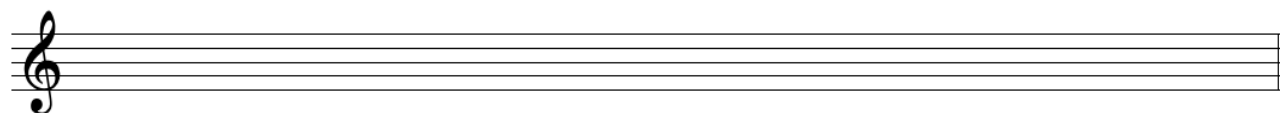
(Total: 10 marks)



SUBJECT:	Music
PAPER NUMBER:	I (Part 2) – Theory, and History and Analysis
DATE:	2 nd June 2022
TIME:	4:45 p.m. to 6:20 p.m.

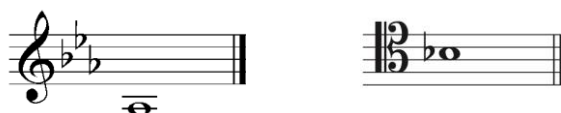
THEORY

1. Rewrite the following passage grouping the notes 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)

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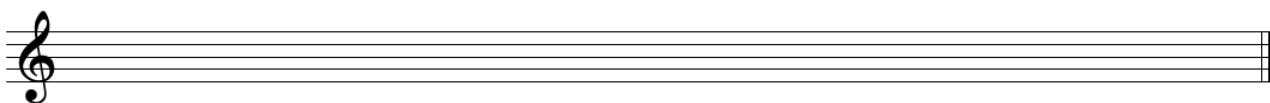
c. Mark with a bracket the sequence in the following passage. Is the sequence real or tonal?



(2)

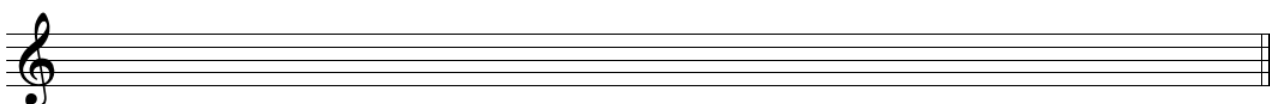
3. Write the following scales:

a. C-sharp melodic minor, with key signature, ascending then descending, in minims.



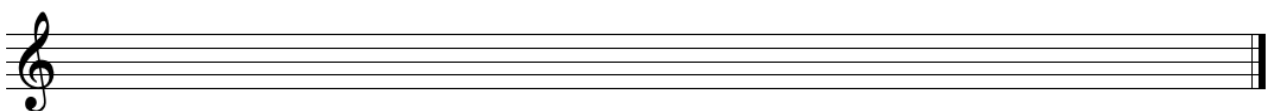
(3)

b. D-flat major, without key signature, descending then ascending in crotchets.



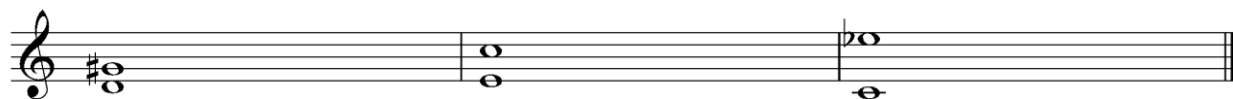
(2)

4. a. Transpose the following extract shown at concert pitch, to be played by a Clarinet in B-flat



(2)

b. Identify fully the following intervals.



(3)

(Total: 20 marks)

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HISTORY AND ANALYSIS

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

_____ (2)

b. Name **ONE** orchestral instrument that sounds an octave lower than written and **ONE** orchestral instrument that sounds a perfect 5th lower than written.

_____ (4)

2. a. Explain the difference between Binary Form and Ternary Form.

_____ (4)

b. Give the definition of Strophic Form, as used in some vocal works.

_____ (3)

3. Explain the terms *da Capo al Fine* and *dal segno (al coda)*.

_____ (2)

(Total: 15 marks)

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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: 30th May 2022
 TIME: 9:00 a.m. to 10:45 a.m.

SECTION A – BASIC HARMONY

1. a. Write the name of the key, chords and cadence in each of the examples given below.



Key: _____ Chords: _____ Cadence: _____



Key: _____ Chords: _____ Cadence: _____

(4)

b. The following excerpt from Bach’s Menuet BWV132 starts in D minor and modulates to the relative major. Indicate with a square bracket [] this modulation and state the name of the new key.

J S Bach



Key: D minor

New Key: _____

(2)

Please turn the page

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2. a. Describe fully the three chords marked with an *
 b. Mark with a square bracket [] two chords that form a cadential $\begin{smallmatrix} 6 & 5 \\ 4 & 3 \end{smallmatrix}$ progression.

J S Bach

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

3. Write in semibreves the four-part chords (SATB) in F major, for the chords specified below the staff.

F: iib Ic V I (4)

4. Indicate suitable chords (e.g. Ib or I6) for the two cadential points in the following melody taken from Minuet in F major by Mozart. You are required to write the last **TWO** chords of **EACH** cadence point below the staff and identify the type of cadence these chords form.

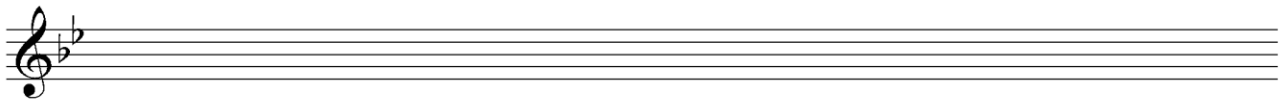
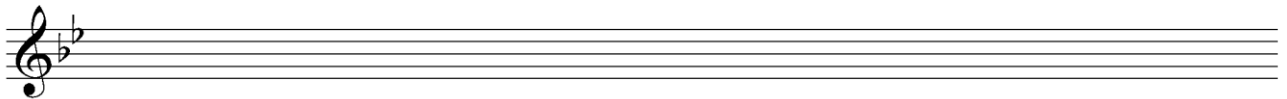
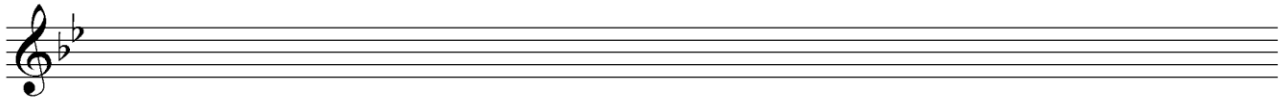
Mozart

(6)
(Total: 20 marks)

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SECTION B – COMPOSITION

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)

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SUBJECT:	Music
PAPER NUMBER:	IIB (Part 1) – Basic Harmony and Composition
DATE:	30 th May 2022
TIME:	9:00 a.m. to 10:45 a.m.

SECTION A – BASIC HARMONY

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



Key: _____

Cadence: _____



Key: _____

Cadence: _____

(4)

2. a. The following excerpt from Bach's Menuet starts in the key of D minor. Identify the key of the modulation present and state how the new key is related to the original key.

J S Bach



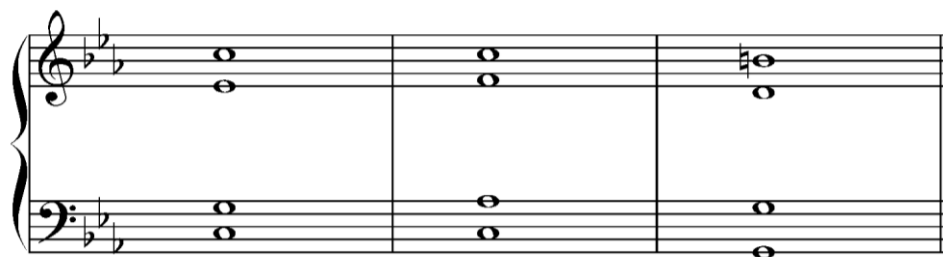
Modulation: _____ Relationship with original key _____

(3)

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- b. Identify the following chords and their positions in the key of C minor, using any one of the conventional notational systems (e.g. i_b or i_6)



C minor: _____ (3)

3. Indicate suitable chords (e.g. I_b or I_6) for the cadential points in the following melody taken from Minuet in F major by Mozart. You are required to write the last **TWO** chords of the cadence point below the staff and identify the type of cadence these chords form.



(5)

4. Identify the major tonality indicated by the key signature below and write down the chords specified, in semibreves.



I_4^6 (I_c) V_3^5 (V)

Key: _____

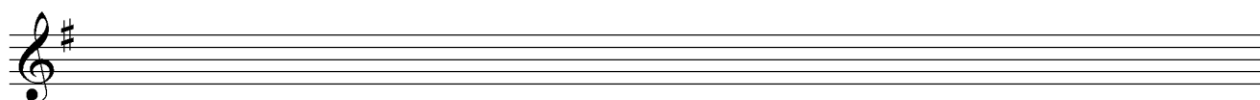
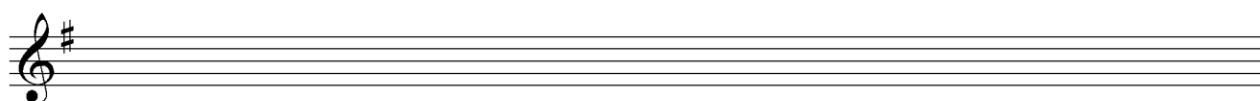
(5)

(Total: 20 marks)

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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)

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