



SUBJECT:	Music
PAPER NUMBER:	I – Part I – Sight Singing & Aural Perception
DATE:	2 nd September 2019
TIME:	9:00 a.m. to 9:35 a.m.

EXAMINER'S PAPER

Answer **ALL** exercises.

SECTION A – SIGHT SINGING

Candidates are requested to:

1. Sing the given short diatonic phrase at sight. The tonic chord followed by the key-note are to be played by the examiner from the attached sheet. (5)
2. Clap or tap the rhythm of the given short melodic phrase which is to 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 B – AURAL PERCEPTION

- 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)

- 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.

Modulation to: _____



(10)

- 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)

- 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 will be played **FOUR** times.

J.S. Bach

SOPRANO
ALTO

TENOR
BASS

(10)

(Total: 40 marks)



SUBJECT:	Music
PAPER NUMBER:	I – Part I – Sight Singing & Aural Perception
DATE:	2 nd September 2019
TIME:	9:00 a.m. to 9:35 a.m.

EXAMINER'S PAPER

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

Candidate 1



Rhythmic Excerpts for Section A (2) – Clapping:

Candidate 1





SUBJECT:	Music
PAPER NUMBER:	I – Part I – Sight Singing & Aural Perception
DATE:	2 nd September 2019
TIME:	9:00 a.m. to 9:35 a.m.

CANDIDATE'S PAPER

Answer **ALL** exercises.

SECTION A – SIGHT SINGING

1. Sing the given short diatonic phrase at sight. The tonic chord followed by the key-note will be played. (5)
2. Clap or tap the rhythm of the given short melodic phrase. The melodic phrase will be played **TWICE**. (5)

(Total: 10 marks)

SECTION B – AURAL PERCEPTION

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.

Modulation to: _____

(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 will be played **FOUR** times.

Bach

SOPRANO
ALTO

TENOR
BASS

(10)

(Total: 40 marks)

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

THIS PAPER IS TO BE USED ONLY AS ROUGH.



SUBJECT: **Music**
 PAPER NUMBER: I – Part II – Harmony and Counterpoint
 DATE: 2nd September 2019
 TIME: After Paper I – Part I (2 hours 5 minutes)

Answer **ALL** questions.

SECTION A – 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.

Piston

SOPRANO
ALTO

TENOR
BASS

5

(15)

2. Harmonise the given soprano part by adding A.T.B. including use of non-harmonic tones as well as an appropriate modulation to a related key. Label the chords correctly.

Bach

(15)

(Total: 30 marks)

SECTION B – COUNTERPOINT

1. Complete the following passage in 2-part counterpoint in eighteenth-century style.

Bach

etc.

(15)

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

Allegro

Corelli

etc.

(15)

(Total: 30 marks)

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

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

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

Blank lined area for rough work.



SUBJECT:	Music
PAPER NUMBER:	II – Part I – Oral
DATE:	6 th September 2019
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
 - Text is a very important element in plainchant. Discuss;
 - Comment about the different forms of chant;
 - Comment about the main differences between plagal and authentic modes.
2. Mediaeval monophonic music, origins of notations, troubadours
 - Comment about the invention of the staff in the middle ages;
 - Discuss the importance of secular music in early middle ages;
 - Comment about the poetic themes used in songs by the troubadours.
3. Flowering of polyphony: Ars Nova and the achievements of the Flemish school
 - Comment about Philippe de Vitry's musical contribution;
 - Discuss the musical style of the Flemish school in the 16th century.
4. The late Renaissance polyphonic school and later developments
 - Comment about the sacred music in the late Renaissance.
5. Origins of modern instrumental forms: canzona, fantasia, ricercare, toccata, fugue, concerto
 - What are the main musical differences between the *canzona*, *fantasia* and *ricercare*?
6. Birth of Opera: Monteverdi, Venetian and Roman Opera, Scarlatti, Neapolitan Opera
 - Mention at least **TWO** composers who contributed significantly towards the birth of opera;
 - Discuss the main differences between Venetian and Roman opera;
 - Naples played a very important role in the development of the operatic genre. Discuss.
7. Opera Developments: Lully (France), Purcell (England), and Keiser (Germany).
 - In what ways was the French opera different from the Italian opera;
 - Give a brief account of Purcell's musical style in the operatic genre.

8. Operatic reform Gluck, Calzabigi and successive models
 - Comment about the fusion of Italian and French opera in Gluck's operatic compositions.
9. The Baroque Period: in particular Bach and Handel
 - Comment about Vivaldi's musical compositions;
 - Give an account of the main differences between the *Solo Concerto* and the *Concerto Grosso* during the Baroque Period.
10. The Classical Masters: Haydn, Mozart, and Beethoven
 - Haydn and Mozart had a great deal in common but they also differed profoundly. Discuss;
 - The symphony as a musical genre increased significantly in popularity in the hands of the classical masters. Discuss.
11. The Romantic Period: Schubert to Brahms
 - The symphony was regarded as the premier mode of expression in the 19th century'. Discuss;
 - The romantic expressiveness and virtuosity of the 19th century presented a challenge to composers of piano music. Discuss.
12. Italian Opera: Rossini, Bellini, Donizetti, Verdi, and Puccini
 - Discuss Verdi's operas;
 - Comment about how Puccini's operas reached a musical style that fits the truthful nature of the libretto.
13. Wagner and Music Dramas
 - Comment about Wagner's most important operas;
 - Comment about the strong relationship between music and drama in the works of Richard Wagner.
14. National Schools
 - Comment on the national trends of the 19th century and how this affected the most notable composers of this era.
15. Musical developments since 1900
 - The unique musical style in Stravinsky's music contributed significantly towards the musical advances reached in the 20th century. Discuss;
 - Give an outline of the main musical works of Bela Bartok and how folk music shaped his musical style;
 - Comment about the twelve-note system and how it was a byproduct of the late German romanticism.

(Total: 30 marks)



SUBJECT:	Music
PAPER NUMBER:	II – Part II – Set Works & Instrumentation
DATE:	3 rd September 2019
TIME:	9:00 a.m. to 11:35 a.m.

SECTION A – SET WORKS

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

1. Comment about the stylistic and structural features in Johann Sebastian Bach's *Prelude and Fugue in C Minor, BWV 847*.
2. Comment about the sonata-form adopted by Mozart in his *Piano Sonata in Bb Major K. 333*, drawing on salient features present in this sonata.
3. Comment on the features that characterize the lieder *Who is Sylvia? Op. 106, No. 4 (D.891)* by Franz Schubert. Discuss the composer's adaptive approach and style.
4. Comment on Schubert's *Der Doppelgänger (D. 957)* and its fusion of mood, melody and accompaniment into one unique whole.
5. Discuss the musical style and peculiar characteristics inherent in Chopin's *Mazurka No. 5 in Bb Major Op. 7, No. 1* and *Mazurka No. 6 in A minor Op. 7, No. 2*. You may also include references to other piano works.
6. Claude Debussy's *Prélude à l'après-midi d'un faune* shows a composer who is all bent on veering away from tradition. Comment on the compositional style, harmonic texture and novel orchestration.
7. Arnold Schoenberg's *Piano Piece Op. 33a*, shows the development and consolidation of the composer's twelve-tone technique. Comment.

(Total: 30 marks)

SECTION B – INSTRUMENTATION

Answer **ONE** question.

1. Focusing on characterization and orchestral colour, what role does the choice of instruments play on the vivid portrayal of the story *Peter and the Wolf* as adopted by Sergei Prokofiev?
2. Comment about the variational technique adopted by Benjamin Britten in *The Young Person's Guide to the Orchestra*.

(Total: 20 marks)



SUBJECT:	Music
PAPER NUMBER:	III – Performance – Sight Reading
DATE:	4 th September 2019
TIME:	approx. 25 minutes per candidate

EXAMINER'S PAPER

Sight Reading: Euphonium

Play the following:

The musical notation is written on two staves in bass clef with a 3/4 time signature. The first staff contains four measures: the first measure has a quarter note G2, a quarter note A2, and a quarter note B2; the second measure has a quarter note C3, a quarter note D3, and a quarter note E3; the third measure has a quarter note F3, a quarter note G3, and a quarter note A3; the fourth measure has a quarter note B3, a quarter note C4, and a quarter note D4, with a forte (f) dynamic marking below. The second staff starts with a measure rest marked '4', followed by a quarter note E3, a quarter note F3, and a quarter note G3. The second measure has a quarter note A3, a quarter note B3, and a quarter note C4, with a piano (> p) dynamic marking below. The third measure has a quarter note D4, a quarter note E4, and a quarter note F4, with a forte (f) dynamic marking below. The fourth measure has a quarter note G4, a quarter note A4, and a quarter note B4, with a forte (f) dynamic marking below. The piece ends with a double bar line.

(Total: 4 marks)



SUBJECT:	Music
PAPER NUMBER:	III – Performance / Composition
DATE:	4 th September 2019
TIME:	approx. 25 minutes per candidate

CANDIDATES'S PAPER

Choose **ONE** Section only:

SECTION A – PERFORMANCE

You are required to:

1. 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.
2. Take a sight-reading test.
3. Sit for an interview related to the pieces performed and/or your musical interests.

SECTION B – COMPOSITION

You are required to:

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

(Total: 60 marks)