



SUBJECT: **Music**
 PAPER NUMBER: I – Part I – Aural Perception
 DATE: 2nd July 2021
 TIME: 4:00 p.m. to 4:35 p.m.

CANDIDATE’S PAPER

This section is to be answered in full.

SECTION 2 – 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)

(Total: 30 marks)

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



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EXAMINER'S PAPER

This section is to be answered in full.

SECTION 2 – AURAL PERCEPTION

Candidates are requested to:

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.

(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)

(Total: 30 marks)

SECTION 2 – COUNTERPOINT

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

The musical score is written in G major (one sharp) and 6/8 time. It consists of two systems of two staves each. The first system contains five measures. The second system starts at measure 6 and contains three measures, ending with the text "etc." in the final measure. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and beams.

(20)

(Total: 20 marks)

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SUBJECT:	Music
PAPER NUMBER:	II – Part I – History of Music and Analysis
DATE:	7 th July 2021
TIME:	1 Hour

CANDIDATE'S PAPER

Write in long essay format on any **TWO** of the given topics below.

1. The forms and types of chant in the middle ages.
2. The flourishing of the troubadours in the middle ages.
3. The beginnings of polyphony of the thirteenth century.
4. Palestrina's sacred works.
5. Instrumental music in the first half of the seventeenth century namely *canzona*, *toccatà*, *fugue*, *concerto*.
6. Early Venetian, Roman and Neapolitan Opera.
7. Opera in the late 17th Century.
8. The novelties of Gluck's operatic reform.
9. The works of either Handel or Bach.
10. Haydn and Mozart, the two outstanding composers of the late eighteenth century.
11. The romantic composers and their contribution to the symphony as a musical genre.
12. Verdi's operatic works.
13. The operatic output in Wagner's operas and the musical novelties introduced in these works.
14. The influence of folk music on composers of the Romantic Period.
15. The most influential composer of the early 20th Century.

(Total: 30 marks)



SUBJECT:	Music
PAPER NUMBER:	II – Part II – Set Works & Instrumentation
DATE:	7 th July 2021
TIME:	4:00 p.m. to 6:35 p.m.

SECTION 1 – SET WORKS

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

1. Comment on the melodic and rhythmic forms as well as the outstanding inventiveness in Bach's *Prelude and Fugue in C minor*.
2. Mozart's *Piano Sonata in B flat Major 1st movement, K.333* has a distinctive melodic contour. Comment.
3. Write about the style of accompaniment in Schubert's lied *Who is Sylvia? Op. 106, No. 4 (D.891)*.
4. Franz Schubert's *Der Doppelgänger (D.957)* has an entirely different accompaniment from his earlier works. Comment.
5. Chopin's pieces are reflective and, within noticeably defined strict frameworks. Comment about the general style adopted in the *Mazurka No. 5 in B flat Major Op. 7, No. 1 and Mazurka No. 6 in A minor Op. 7, No. 2*.
6. Claude Debussy's orchestration in the *Prélude à l'après-midi d'un faune* ingeniously compliments his musical thoughts. Comment.
7. Comment about the rather volatile musical character in Arnold Schoenberg's *Piano Piece Op. 33a*.

(Total: 30 marks)

SECTION 2 – INSTRUMENTATION

Answer **ONE** question.

1. Comment about how the instruments in the orchestra play different themes and represent characters in *Peter and the Wolf* by Sergei Prokofiev.
2. In *The Young Person's Guide to the Orchestra* Benjamin Britten uses a musical theme written by Henry Purcell to show off the colours, ranges and characteristics of all the instruments of a modern symphony orchestra. Comment.

(Total: 20 marks)