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SUBJECT:	<b>Music</b>
PAPER NUMBER:	Part I – Musicianship
DATE:	1 <sup>st</sup> July 2021
TIME:	35 minutes

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**CANDIDATE'S PAPER**

This section is to be answered in full.

**SECTION 2 – AURAL PERCEPTION**

- Write down the occasional missing notes with their relative time-values, marked with an asterisk (\*), in this passage. The excerpt will be played **FOUR** times.



**(Total: 10 marks)**

- Identify the modulation of this two-part melodic phrase in a major or minor key. A correct description of the modulation is expected; for example: dominant, relative major, relative minor, etc. The excerpt will be played **TWICE** and will be preceded by the tonic chord.

Modulation to: \_\_\_\_\_

**(Total: 10 marks)**

DO NOT WRITE ABOVE THIS LINE

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**Rough paper**

A series of horizontal lines for writing, organized into ten groups of four lines each. Each group is separated by a larger vertical gap, providing space for multiple lines of text.



SUBJECT: **Music**  
 PAPER NUMBER: Part I – Musicianship  
 DATE: 1<sup>st</sup> July 2021  
 TIME: 35 minutes

**EXAMINER’S PAPER**

This section is to be answered in full.

**SECTION 2 – AURAL PERCEPTION**

Candidates are expected to:

1. Write down the occasional missing notes with their relative time-values, marked by an asterisk (\*), in this passage. The excerpt is to be played **FOUR** times.



**(Total: 10 marks)**

2. Identify the modulation of this two-part melodic phrase in a major or minor key. The excerpt is to be played **TWICE** and is to be preceded by the tonic chord.

Tonic  
Triad



*Modulation: From C Major to G Major – to the Dominant*

**(Total: 10 marks)**



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SUBJECT:	<b>Music</b>
PAPER NUMBER:	Part II – Harmony, Counterpoint, History & Analysis
DATE:	7 <sup>th</sup> July 2021
TIME:	4:00 p.m. to 6:20 p.m.

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**ALL** exercises are to be answered.

### **SECTION 1 – HARMONY AND COUNTERPOINT**

#### **HARMONY**

1. Add S.A.T. to the given bass part. Your answer may include use of non-harmonic tones.

**(Total: 20 marks)**

***Please turn the page.***

**COUNTERPOINT**

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

First system of musical notation. Treble clef staff is empty. Bass clef staff contains a melodic line starting with a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F3, G3, and ending with a quarter note F3.

Second system of musical notation. Treble clef staff is empty. Bass clef staff continues the melodic line from the first system.

Third system of musical notation. Treble clef staff is empty. Bass clef staff continues the melodic line from the second system.

**(Total: 20 marks)**





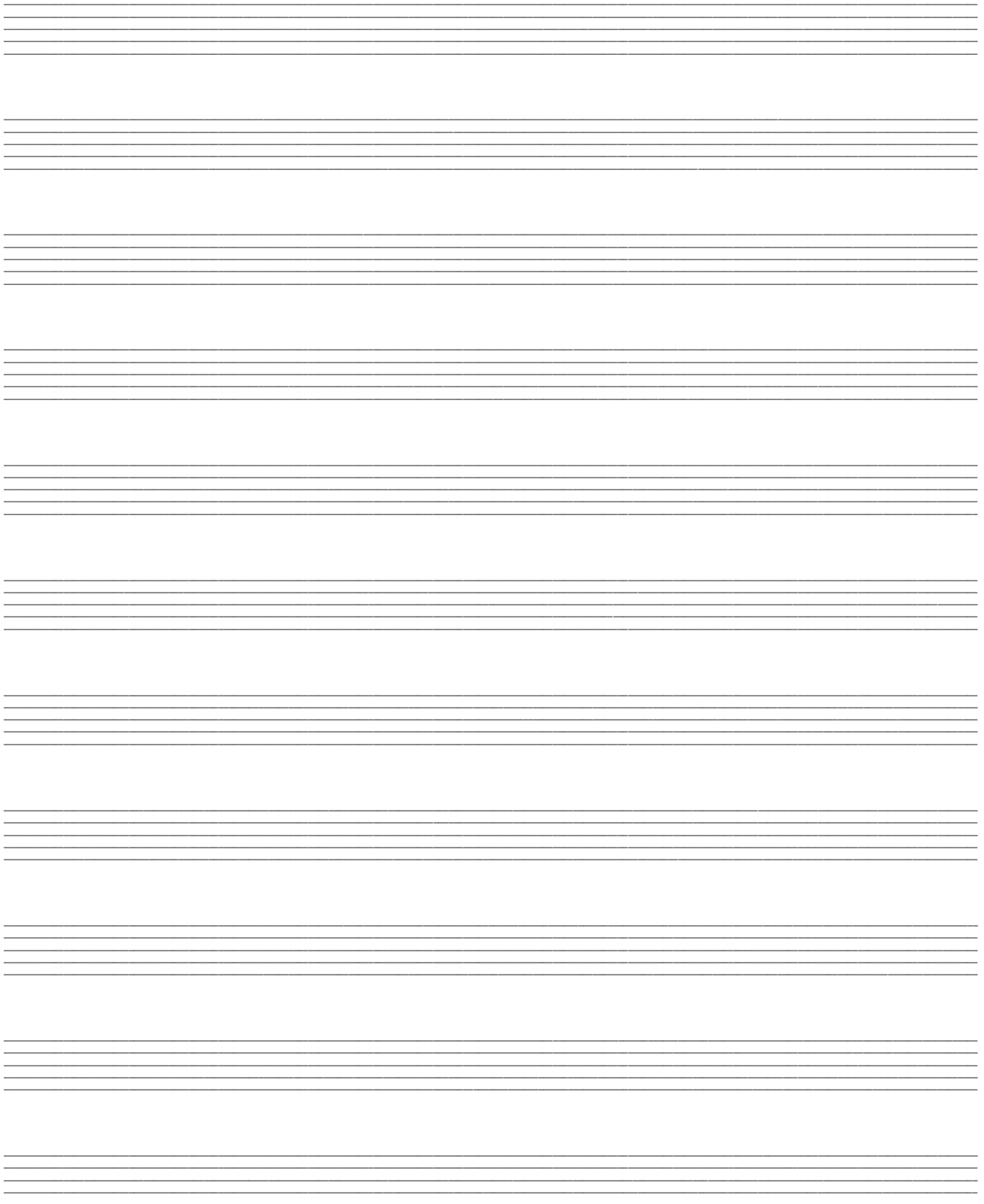








**Rough paper**



The page contains 12 sets of horizontal ruled lines, each set consisting of four parallel lines, providing a grid for rough work.