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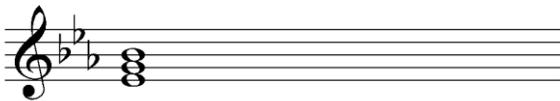
SUBJECT:	<b>Music</b>
PAPER NUMBER:	I – Part I – Sight Singing & Aural Perception
DATE:	15 <sup>th</sup> May 2025
TIME:	4:00 p.m. to 4:35 p.m.

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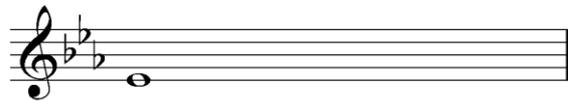
**EXAMINER'S PAPER**

**Singing Excerpts for Section 1 (i) – Sight Singing:**

**Tonic chord**



**Key-note**



**Candidate 1**



**Candidate 2**



**Candidate 3**



**Candidate 4**



**Candidate 5**



**Candidate 6**



**Candidate 7**



***Please turn the page.***

**Rhythmic Excerpts for Section 1 (ii) – Clapping:**

**Candidate 1**



**Candidate 2**



**Candidate 3**



**Candidate 4**



**Candidate 5**



**Candidate 6**



**Candidate 7**






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SUBJECT:	<b>Music</b>
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DATE:	15 <sup>th</sup> May 2025
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**EXAMINER'S PAPER**

Answer **ALL** exercises

**SECTION 1 – SIGHT SINGING**

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

<b>Index Number</b>	<b>Ear Test 1 (5 marks)</b>	<b>Ear Test 2 (5 marks)</b>	<b>Total (10 marks)</b>

**(Total: 10 marks)**

***Please turn the page.***





SUBJECT:	<b>Music</b>
PAPER NUMBER:	I – Part I – Sight Singing & Aural Perception
DATE:	15 <sup>th</sup> May 2025
TIME:	4:00 p.m. to 4:35 p.m.

**CANDIDATE'S PAPER**

Answer **ALL** exercises

**SECTION 1 – 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 2 – 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)

***Please turn the page.***

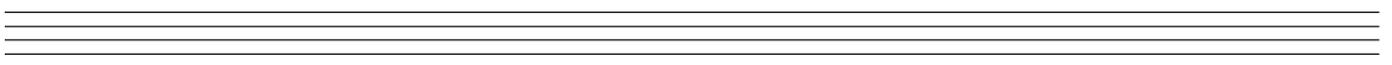
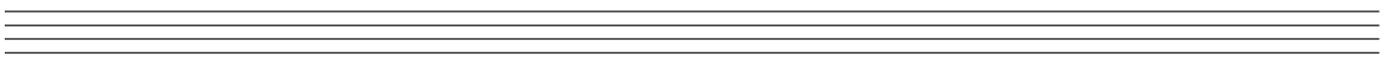
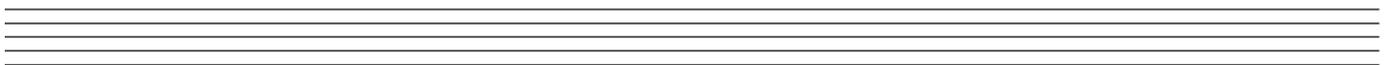
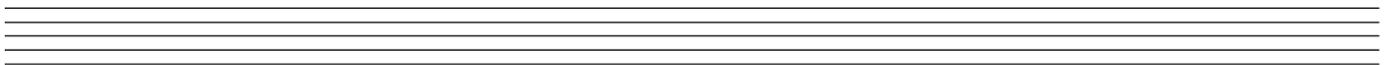
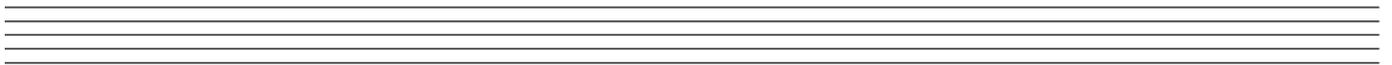
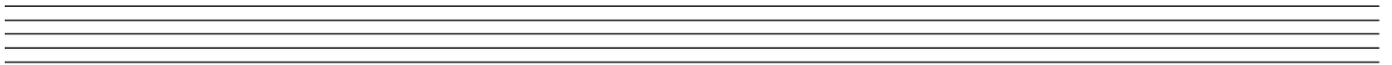
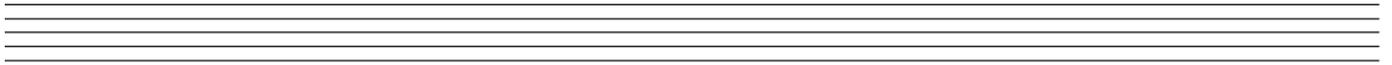
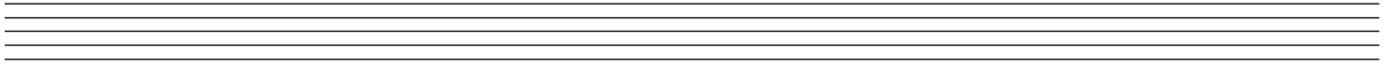
3. Write down the missing notes in the spaces marked by an asterisk in this atonal excerpt. No interval between adjacent notes will exceed the interval of a Perfect 5<sup>th</sup>. The excerpt will be played **FOUR** times.



DO NOT WRITE ABOVE THIS LINE

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







SUBJECT:	<b>Music</b>
PAPER NUMBER:	I – Part II – Harmony and Counterpoint
DATE:	15 <sup>th</sup> May 2025
TIME:	After Paper I – Part I (2 hours 5 minutes)

Answer **ALL** questions.

**SECTION 1 – 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.

J.S. Bach (adapted)

(15)

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

(15)

**(Total: 30 marks)**

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**SECTION 2 – COUNTERPOINT**

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

(15)

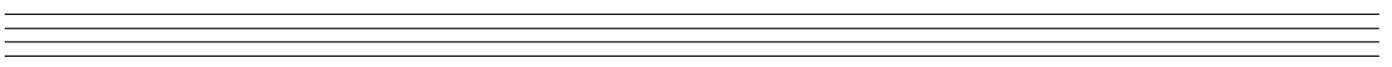
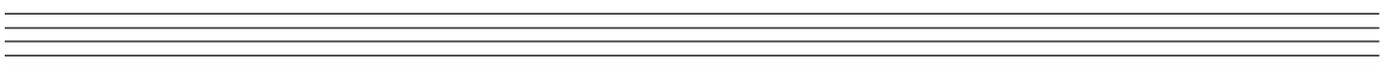
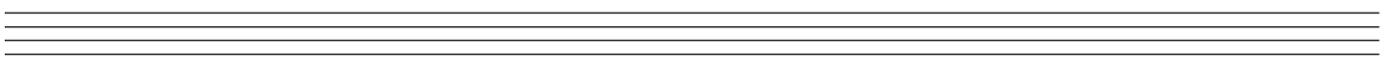
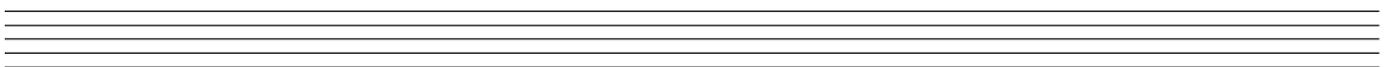
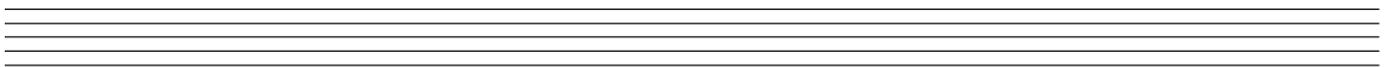
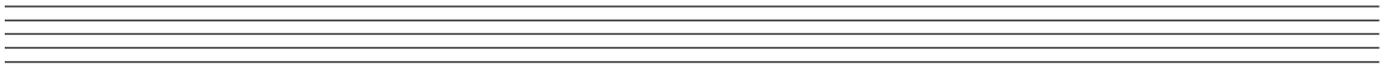
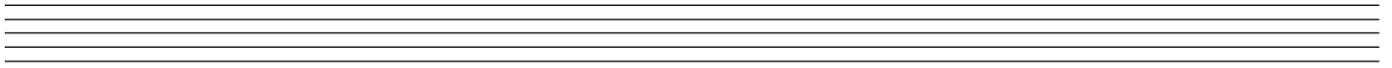
2. Complete the following passage in 2-part imitative counterpoint.

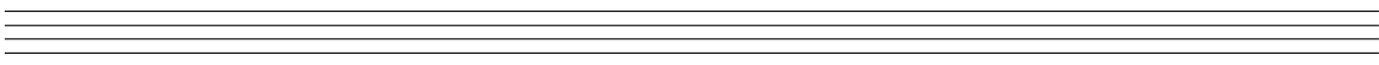
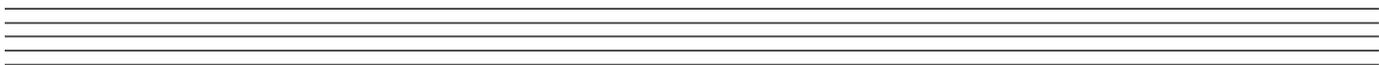
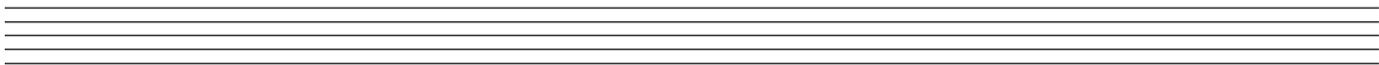
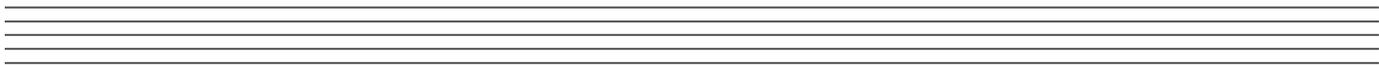
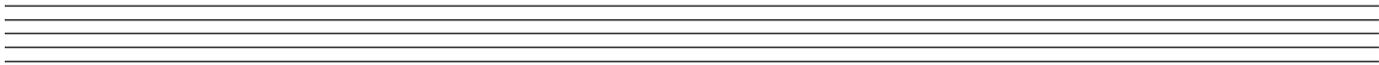
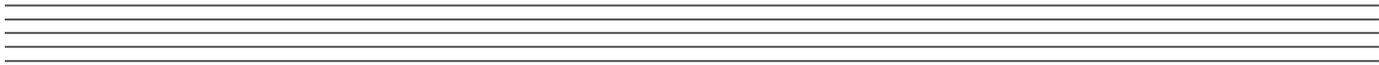
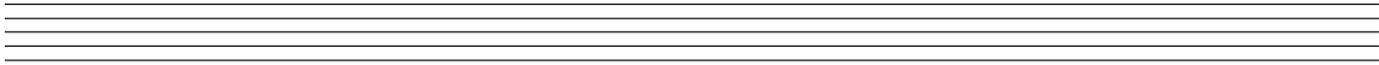
(15)

**(Total: 30 marks)**

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





SUBJECT:	<b>Music</b>
PAPER NUMBER:	II – Part I – Oral (History of Music and Analysis)
DATE:	2 <sup>nd</sup> June 2025
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
  - What role did the Roman Catholic Church play in the development of plainchant, and how did its use evolve throughout the Middle Ages?
  - Explain the structure and function of the eight church modes in plainchant, highlighting their characteristics and how they differ from one another.
2. Medieval monophonic music, origins of notations, troubadours
  - How did the modal system shape the melodic structure of medieval monophonic compositions?
  - What role did Guido of Arezzo play in the development of modern music notation?
3. Flowering of polyphony: Ars Nova and the achievements of the Flemish school
  - What innovations in rhythm and meter emerged during the flowering of polyphony in the 13<sup>th</sup> century?
  - What were the primary differences between Ars Nova and Ars Antiqua styles?
4. The late Renaissance polyphonic school and later developments
  - In what ways did the madrigal evolve in the late Renaissance, reflecting both polyphonic and expressive elements?
  - How did the late Renaissance composers pave the way for tonal harmony and the early Baroque style?
5. Origins of modern instrumental forms: canzona, fantasia, ricercare, toccata, fugue, concerto
  - What rhythmic and structural characteristics distinguish the canzona from other early instrumental forms?
  - What role did the ricercare play in the early development of the fugue?
6. Birth of Opera: Monteverdi, Venetian and Roman Opera, Scarlatti, Neapolitan Opera
  - What innovations did Monteverdi introduce in the use of instrumentation and orchestration in opera?
  - How did the patronage of the papal court affect the stylistic development of Roman opera?

***Please turn the page.***

7. Opera Developments: Lully (France), Purcell (England) and Keiser (Germany)
  - Explain how Lully's collaboration with Molière influenced the development of French opera and ballet.
  - Describe how Purcell's *Dido and Aeneas* blends English masque traditions with Italian and French operatic elements.
8. Operatic reform Gluck, Calzabigi and successive models
  - How did Gluck's operas integrate music and drama to serve the narrative more effectively?
  - Discuss the use of orchestration in Gluck's operatic reforms and its role in heightening emotional expression.
9. The Baroque Period: in particular Bach and Handel
  - How did Bach's focus on sacred music differ from Handel's more diverse output, including operas and oratorios?
  - Compare Bach's contrapuntal rigor to Handel's dramatic expressiveness in their respective works.
10. The Classical Masters: Haydn, Mozart and Beethoven
  - Discuss Haydn's role in the creation of the "sonata-allegro" form, using examples from his symphonies.
  - How does Mozart's use of melodic development in his piano concertos exemplify the balance of simplicity and sophistication?
  - What innovations did Beethoven introduce in the string quartet genre, particularly in his late quartets?
11. The Romantic Period: Schubert to Brahms
  - In what ways does Schubert's piano music, such as the Impromptus and Piano Sonatas, bridge the Classical and Romantic periods?
  - How did Schumann's Romanticism differ from the more structured and restrained style of Brahms?
12. Italian Opera: Rossini, Bellini, Donizetti, Verdi and Puccini
  - Compare Rossini's emphasis on vocal virtuosity with Verdi's focus on dramatic realism.
  - Compare Verdi's and Puccini's approaches to operatic finales in terms of dramatic resolution and emotional impact.
13. Wagner and Music Dramas
  - How did Wagner's rejection of traditional aria and recitative structures shape the development of his music dramas?
14. National Schools
  - Explore the German Romantic focus on individual expression (Schumann and Brahms) versus the overt nationalism of the Russian school, as seen in Mussorgsky's use of Russian folk themes and Tchaikovsky's incorporation of Slavic dance rhythms.
15. Musical developments since 1900
  - How did Gershwin's *Rhapsody in Blue* synthesize jazz and classical traditions?
  - Discuss the role of folk elements in Aaron Copland's works, such as *Appalachian Spring* and *Rodeo*.




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SUBJECT:	<b>Music</b>
PAPER NUMBER:	II – Part II – Set Works & Instrumentation
DATE:	29 <sup>th</sup> May 2025
TIME:	9:00 a.m. to 11:35 a.m.

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### **SECTION 1 – SET WORKS**

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

1. Comment on the structural and harmonic development in J.S. Bach's *Prelude and Fugue No. II in C minor*, focusing on how the prelude's rhythmic motifs and harmonic sequences contrast with the fugue's contrapuntal techniques and tonal exploration.
2. How does Mozart integrate contrasting themes within the sonata-allegro form in the first movement of his *Piano Sonata in B-flat Major, K.333*, and what role do dynamic contrasts and harmonic transitions play in shaping the expressive character of the movement?
3. Write about the lyrical and musical interplay in Franz Schubert's *Who is Sylvia? (Op. 106, No. 4, D.891)*, focusing on how Schubert's setting enhances the text by William Shakespeare. Discuss the role of harmonic shifts, vocal phrasing, and piano accompaniment in conveying the themes of love and reverence presented in the poem.
4. Comment on the psychological and musical elements in Franz Schubert's *Der Doppelgänger (D.957)*, focusing on how the song's harmonic dissonances, sparse accompaniment, and vocal line contribute to its atmosphere of existential despair.
5. Compare and contrast the structural and expressive qualities of Chopin's *Mazurka No. 5 in B-flat Major, Op. 7, No. 1* and *Mazurka No. 6 in A minor, Op. 7, No. 2*. How does Chopin use rhythmic patterns, melodic phrasing, and harmonic color to reflect the traditional Polish dance elements while also conveying a distinct emotional character in each piece?
6. Comment on how Claude Debussy uses orchestration, tonality, and rhythm in *Prélude à l'après-midi d'un faune* to evoke the dreamlike and sensual atmosphere of Stéphane Mallarmé's poem. How do the flute's opening melody and the transitions between different instrumental colors contribute to the work's innovative approach to musical impressionism?
7. Discuss how Arnold Schoenberg's *Piano Piece Op. 33a* exemplifies the principles of twelve-tone composition. Analyze the structure, use of tone rows, and motivic development, and explore how Schoenberg balances serialism with expressive elements in this piece.

**(Total: 30 marks)**

***Please turn the page.***

## **SECTION 2 – INSTRUMENTATION**

Answer **ONE** question.

1. Analyze how Prokofiev uses orchestration and leitmotifs in *Peter and the Wolf* to represent individual characters and advance the narrative. How does Prokofiev's choice of instruments, melodic construction, and interaction between themes contribute to the work's ability to function both as a symphonic piece and a musical storytelling device?
2. Comment on how Benjamin Britten's *The Young Person's Guide to the Orchestra* utilises variations and fugue form to showcase the timbral and technical characteristics of individual orchestral sections. Discuss the effectiveness of Britten's use of Henry Purcell's theme as a unifying element and how it contributes to the work's pedagogical and artistic goals.

**(Total: 20 marks)**



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SUBJECT: **Music**  
PAPER NUMBER: III – Performance/Sight Reading  
DATE: 29<sup>th</sup> May 2025

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**EXAMINER'S PAPER**

**Sight Reading: Violin**

Play the following:

**Adagio**

The musical score is written on two staves in treble clef, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked 'Adagio'. The first staff contains measures 1 through 4. Measure 1 starts with a mezzo-piano (*mp*) dynamic. Measure 2 features a slur over a half note and a quarter note. Measure 3 has a mezzo-forte (*mf*) dynamic with an accent (>) over a quarter note, followed by a mezzo-piano (*mp*) dynamic. Measure 4 has a mezzo-forte (*mf*) dynamic with an accent (>) over a quarter note. The second staff starts at measure 5, marked mezzo-piano (*mp*). Measure 6 has a mezzo-forte (*f*) dynamic with an accent (>) over a quarter note. Measure 7 has a forte (*f*) dynamic with an accent (>) over a quarter note. Measure 8 has a mezzo-forte (*mf*) dynamic with an accent (>) over a quarter note. The piece ends with a double bar line.

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**Sight Reading: Violoncello**

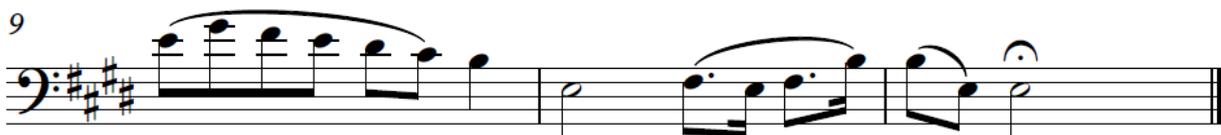
Play the following:

**Lento**

Violoncello 

Vc. 

Vc. 

Vc. 

### Sight Reading: Flute

Play the following:

**Andante**

Flute *mp*

6 Fl. *f*

10 Fl. *mf* *cresc.*

14 Fl. *f*

**Please turn the page.**

**Sight Reading: Piano**

Play the following:

**Grazioso**

**Piano**

*mf*

**Pno.**

*p cresc.*

*f*

**rall..**

6

9

3

3

3

### Sight Reading: Voice – Baritone Voice

Play the following:

**Tonic Key chord** ♩ = 78  
**Andante**

4

7

*mp* *mf*

**(Total: 4 marks)**

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SUBJECT:	<b>Music</b>
PAPER NUMBER:	III – Performance/Composition
DATE:	29 <sup>th</sup> May 2025

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**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)**