



SUBJECT:	<b>Music</b>
PAPER NUMBER:	I – Level 1-2-3 (Aural Training Part II), History and Analysis, Theory, Composition and Harmony
DATE:	23 <sup>rd</sup> May 2025
DURATION:	1 hour 50 minutes

**EXAMINER'S PAPER**

**Aural Training**

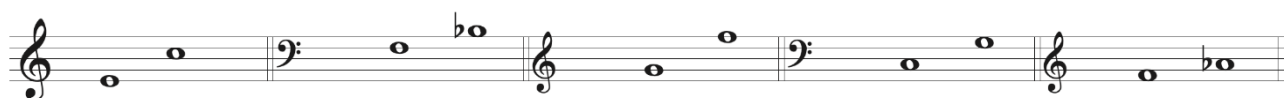
**(Total: 11 marks)**

**Task 1: Melodic Intervals**

**(5 marks)**

Listen to the following melodic intervals. Identify **each** interval, writing your answer in the spaces provided. Each interval will be played **TWICE**.

a.                      b.                      c.                      d.                      e.



**Task 2: Listening and Responding**

Listen to this piece, which you will hear **TWICE**. You are then required to answer the questions about the musical style, character and features used. (Play excerpt).

1. Explain the use of articulation in this piece. (1)
2. How would you describe the musical character of this piece? (1)
3. Was the main melody played in the bass or treble part? (1)
4. Which musical period do you think this piece of music belongs to? (1)
5. Which rhythmic device is commonly used in this excerpt? (1)
6. What instrument is this piece written for? (1)

***Please turn the page.***

# CHILDREN'S CORNER

## Golliwogg's cake walk

Allegro giusto

C. Debussy (1862-1918)

The musical score is written for piano in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of five systems of staves. The first system shows the beginning of the piece with a forte (f) dynamic. The second system features a piano (p) section with a 'très net et très sec' instruction. The third system continues with piano (p) dynamics. The fourth system has a forte (f) dynamic. The fifth system concludes with a piano (p) section that includes a crescendo (cresc.) and a fortissimo (ff) dynamic.

(Source: www.virtualmusic.com)



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 PAPER NUMBER: I – Level 1-2-3 (Aural Training Part II), History and Analysis, Theory, Composition and Harmony  
 DATE: 23<sup>rd</sup> May 2025  
 DURATION: 1 hour 50 minutes

**CANDIDATE'S PAPER**

**Aural Training**

(Total:  | **11 marks**)

**Task 1: Melodic Intervals**

**(5 marks)**

Listen to the following melodic intervals. Identify **each** interval, writing your answer in the spaces provided. Each interval will be played **TWICE**.

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_
- d. \_\_\_\_\_
- e. \_\_\_\_\_

**Task 2**

**Listening and Responding**

Listen to this piece, which you will hear **TWICE**. You are then required to answer the questions about the musical style, character and features used.

1. Explain the use of articulation in this piece.  
 \_\_\_\_\_ (1)
2. How would you describe the musical character of this piece?  
 \_\_\_\_\_ (1)
3. Was the main melody played in the bass or treble part?  
 \_\_\_\_\_ (1)
4. Which musical period do you think this piece of music belongs to?  
 \_\_\_\_\_ (1)
5. Which rhythmic device is commonly used in this excerpt?  
 \_\_\_\_\_ (1)
6. What instrument is this piece written for?  
 \_\_\_\_\_ (1)

**History and Analysis (Listening excerpt approx. 3 minutes)****(Total:  | 20 marks)****Task 1**

Listen to this piece of music taken from *Nutcracker Suite* and tick the correct answer. This will be played **TWICE**.

1. What is the name of this piece? (1)

- a. *Russian Dance*
- b. *The March*
- c. *Arabian Dance*
- d. *Dance of the Sugar Plum Fairy*

2. What is the instrument that plays the main tune at the very beginning of the piece? (1)

- a. Violin
- b. Celesta
- c. Flute
- d. Trombone

3. What is the name of the composer who wrote this piece? (1)

- a. C. Saint-Saëns
- b. P.I. Tchaikovsky
- c. C. Saint-Saëns
- d. W.A. Mozart

4. What is the correct time signature of this piece? (1)

- a.  $\frac{3}{8}$
- b.  $\frac{2}{2}$
- c.  $\frac{6}{8}$
- d.  $\frac{2}{4}$

5. Describe the use of dynamics at the beginning of this piece using the correct terminology.

\_\_\_\_\_ (2)

6. Which is the correct tempo marking for this piece of music?

(1)

- a. Andante non troppo
- b. Allegro
- c. Moderato
- d. Largo Assai

7. Mention **TWO** important facts about *The Nutcracker Suite*.

(2)

- a. \_\_\_\_\_
- b. \_\_\_\_\_

## Task 2

Listen to this piece of music titled 'Grand March', from *Aida* and then answer the questions below. The excerpt will be played **TWICE**.

1. What period of music was the music written in?

(1)

- a. Baroque Period
- b. Classical Period
- c. Romantic Period
- d. Early 20<sup>th</sup> Century

2. a. Who is the composer that wrote this piece of music?

\_\_\_\_\_ (1)

b. Mention **THREE** other works by this composer.

(3)

- i. \_\_\_\_\_
- ii. \_\_\_\_\_
- iii. \_\_\_\_\_

3. Which instrumental family belonging to the orchestra is mainly featured in this extract?

\_\_\_\_\_ (1)

***Please turn the page.***

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4. Describe the principal articulation device used in this excerpt and how it should be played.

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(2)

5. Give an appropriate tempo marking for this piece using the correct terminology.

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(1)

6. *Aida* features other art forms apart from music including sections that were mainly associated with French court music. Give the name of the art form that is included in this opera.

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(2)

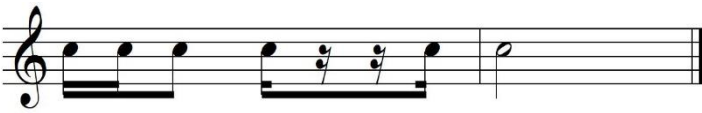
**Theory**

(Total:  | 20 marks)

**Task 1**

**(3 marks)**

Write **ONE** note in the blank bar, which is equivalent to all the notes in the previous bar. The first one 'a' is worked as an example.

a. 

b. 

c. 

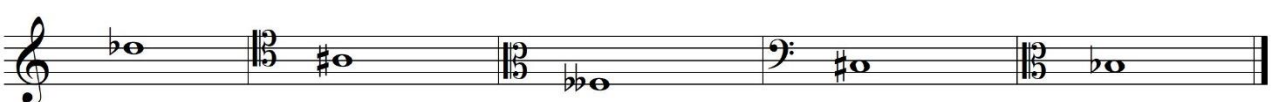
d. 

**Task 2**

**(4 marks)**

Name the following notes, 'a' has been given as an example.

a.                      b.                      c.                      d.                      e.



\_\_\_\_\_ D<sub>b</sub> \_\_\_\_\_

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**Task 5****(4 marks)**

Include the correct time signature at the beginning of each extract; the first one '1' has been worked out as an example.

1.



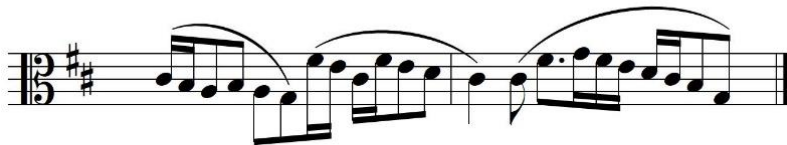
2.



3.



4.



5.



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**Composition and Harmony**

(Total:  | 30 marks)

**Task 1**

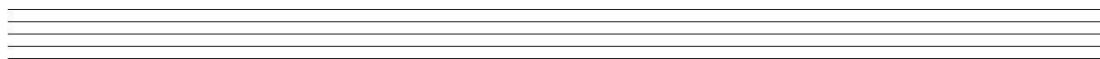
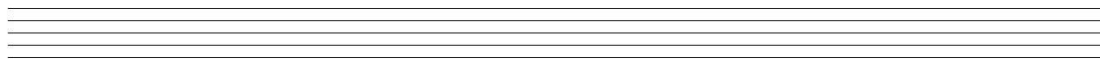
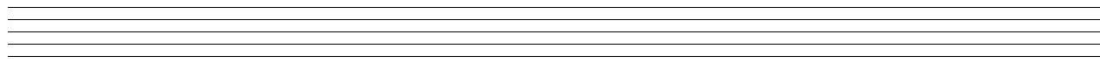
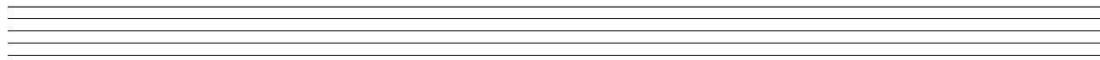
**(8 marks)**

Write a melody of up to 8 bars for an instrument of your own choice using the following musical guidelines:

- 1. Time-signature:  $\frac{3}{4}$
- 2. Key of G Major
- 3. Modulation to the dominant key
- 4. Use dynamics
- 5. Give a title to the piece

Title: \_\_\_\_\_

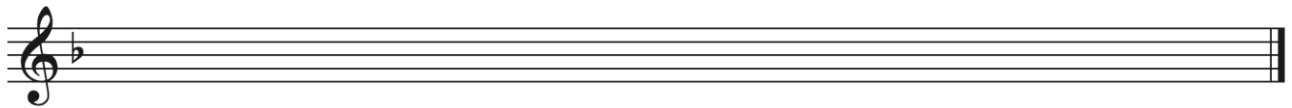
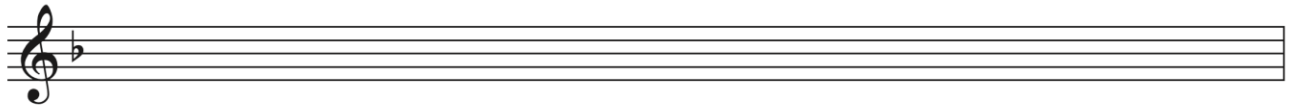
Instrument: \_\_\_\_\_



**Task 2**

**(9 marks)**

Continue the following introduction to create melody by adding **up to 8 bars**.

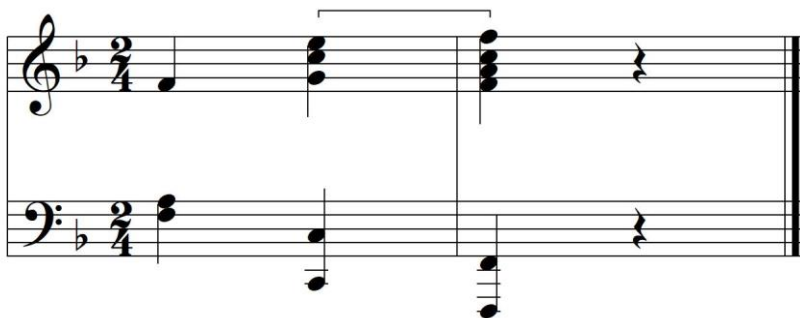


**Task 3**

**(3 marks)**

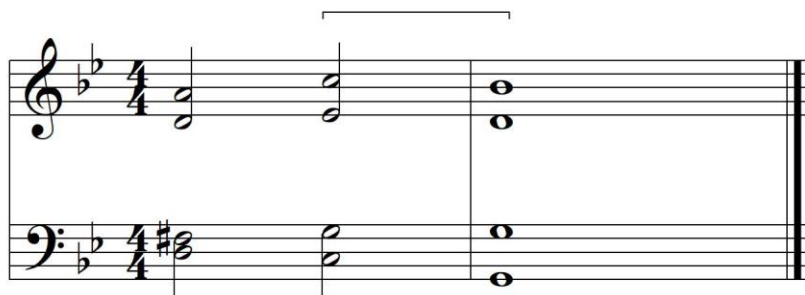
Name the cadences. The first one has been given as an example.

a.



**Imperfect**

b.



*This question continues on next page.*

c.

Musical notation for exercise c, consisting of two staves in 2/4 time. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The melody in the top staff consists of a quarter note chord (F#4, A4), a quarter note chord (G4, B4), and a quarter note chord (A4, C5). The bass line in the bottom staff consists of a quarter note chord (F#2, A2), a quarter note chord (G2, B2), and a quarter note chord (A2, C3). A bracket above the top staff spans the first two measures.

d.

Musical notation for exercise d, consisting of two staves in 3/4 time. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps (F# and C#). The melody in the top staff consists of a quarter note chord (F#4, A4), a quarter note chord (G4, B4), and a quarter note chord (A4, C5). The bass line in the bottom staff consists of a quarter note chord (F#2, A2), a quarter note chord (G2, B2), and a quarter note chord (A2, C3). A bracket above the top staff spans the first two measures.

**Task 4**

**(10 marks)**

Study the melody below, it is in C Minor. Write the Alto and Tenor parts at each place marked with an asterisk (\*) to complete the SATB harmony using Tonic, Subdominant, and Dominant chords in root position.

Musical notation for Task 4, consisting of two staves in 3/4 time. The key signature has three flats (Bb, Eb, Ab). The melody in the top staff is: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). The bass line in the bottom staff is: F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). There are five asterisks (\*) above the melody line, marking the first, second, third, fourth, and eighth measures. Brackets above the melody line group the first two measures, the next two measures, and the last two measures.

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SUBJECT:	<b>Music</b>	<b>SESSION 1</b>
PAPER NUMBER:	I – Level 1-2-3 (Performance and Aural Training) (Part I)	
DATE:	4 <sup>th</sup> June 2025	
DURATION:	15 minutes	

**EXAMINER’S PAPER**

**Performance (Total: 15 marks)**

All performance pieces are to be chosen from the Repertoire Lists in Appendix 3.

Candidates are to show their expressive skills and ability to understand stylistic features as well as apply musical concepts through their performance.

Candidates are to choose **TWO** pieces from the repertoire lists provided: **ONE** from List A or B at Level 1-2 repertoire (Appendix 3) and **ONE** from List A or B at Level 2-3 repertoire (Appendix 3). These pieces need to differ from the other two pieces played. Each piece will carry weighting pertaining to their level. Instrumentalists are required to provide their own piano accompanist (if needed) on the date and time indicated in the timetable.

With the exception of the pianoforte, all other candidates are required to bring their own instruments. All da capo and dal segno indications should be observed. Other repeats should be omitted unless these are a few bars length. Candidates are encouraged to play from memory but no additional marks will be awarded if they choose to do so.

**Aural Training**

**Task 1: Singing (4 marks)**

Listen to this melody, that I would like you to sing back. The melody will be played **TWICE**. The key-chord will be played first and then your starting note.



LEVEL 1	Mark
<b>Task 1</b>	
Can sing melody back with limited accuracy of pitches and rhythm.	
<b>Total (max. 4 marks)</b>	

<b>Levels:</b>	<b>LEVEL 1-2</b>		
<b>Assessment Criteria</b>	<b>LEVEL 1 – 6 marks (40%)</b>	<b>LEVEL 2 – 9 marks (60%)</b>	<b>15 marks<sup>1</sup></b>
<b>General Flow and correct performance of text</b>	An elementary sense of flow observing a fair amount of textual details.	An adequately fluent sense of flow and control observing textual details.	
<b>Marks</b>	<b>1</b>	<b>1.5</b>	
<b>Articulation and Phrasing</b>	Elementary articulation and phrasing skills are evident.	Adequate attention to articulation and phrasing details.	
<b>Marks</b>	<b>0.5</b>	<b>1</b>	
<b>Dynamic markings</b>	Adequate tonal awareness.	Reliable attention to tonal awareness.	
<b>Marks</b>	<b>1</b>	<b>1</b>	
<b>Tempo Choices</b>	Elementary control over tempo choices.	General control is maintained with a good choice of tempos.	
<b>Marks</b>	<b>1</b>	<b>1.5</b>	
<b>General Interpretation</b>	Adequate interpretative details are evident.	Sufficient realization of musical shape is evident.	
<b>Marks</b>	<b>0.5</b>	<b>1.5</b>	
<b>Intonation/Pedalling</b>	Sufficiently reliable intonation with some slips.  Pedalling is adequately controlled.	Intonation is generally sufficient.  Generally controlled use of pedalling.	
<b>Marks</b>	<b>1</b>	<b>1</b>	
<b>Performance Delivery</b>	Somewhat limited sense of performance delivery.	Sufficiently projected performance delivery.	
<b>Marks</b>	<b>1</b>	<b>1.5</b>	
		<b>Total:</b>	

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<sup>1</sup> The mark out of 15 will be scaled down to a mark out of 6.

**Level 2-3**

<b>Levels:</b>	<b>LEVEL 2-3</b>		
<b>Assessment Criteria</b>	<b>LEVEL 2 – 6 marks (40%)</b>	<b>LEVEL 3 – 9 marks (60%)</b>	<b>15 marks<sup>2</sup></b>
<b>General Flow and correct performance of text</b>	A fluent performance flow with considerable attention to textual details.	An assured flow with great attention to textual detail.	
<b>Marks</b>	<b>1</b>	<b>1.5</b>	
<b>Articulation and Phrasing</b>	Generally accurate articulation with attention to phrasing details.	Secure and accurate articulation and phrasing details.	
<b>Marks</b>	<b>0.5</b>	<b>1</b>	
<b>Dynamic markings</b>	A generally sensitive use of tonal awareness.	Enhanced use of tonal awareness.	
<b>Marks</b>	<b>1</b>	<b>1</b>	
<b>Tempo Choices</b>	Right tempo choice is maintained with certain flexibility.	Tempo choice is constantly well-maintained throughout.	
<b>Marks</b>	<b>1</b>	<b>1.5</b>	
<b>General Interpretation</b>	A clear musical shaping is backed by evident musicianship.	Highly expressive with vivid communication of style and commendable musicianship.	
<b>Marks</b>	<b>0.5</b>	<b>1.5</b>	
<b>Intonation/Pedalling</b>	Satisfactory and reliable intonation is evident.  Appropriate pedalling technique is evident.	Largely accurate intonation is evident.  Fine control of effective pedalling technique	
<b>Marks</b>	<b>1</b>	<b>1</b>	
<b>Performance Delivery</b>	Sufficiently projected commitment to performance delivery.	An assured and committed performance delivery.	
<b>Marks</b>	<b>1</b>	<b>1.5</b>	
		<b>Total:</b>	

<sup>2</sup> The mark out of 15 will be scaled down to a mark out of 9.



SUBJECT:	<b>Music</b>	<b>SESSION 2</b>
PAPER NUMBER:	I – Level 1-2-3 (Performance and Aural Training) (Part I)	
DATE:	5 <sup>th</sup> June 2025	
DURATION:	15 minutes	

**EXAMINER’S PAPER**

**Performance (Total: 15 marks)**

All performance pieces are to be chosen from the Repertoire Lists in Appendix 3.

Candidates are to show their expressive skills and ability to understand stylistic features as well as apply musical concepts through their performance.

Candidates are to choose **TWO** pieces from the repertoire lists provided: **ONE** from List A or B at Level 1-2 repertoire (Appendix 3) and **ONE** from List A or B at Level 2-3 repertoire (Appendix 3). These pieces need to differ from the other two pieces played. Each piece will carry weighting pertaining to their level. Instrumentalists are required to provide their own piano accompanist (if needed) on the date and time indicated in the timetable.

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**Aural Training**

**Task 1: Singing (4 marks)**

Listen to this melody, that I would like you to sing back. The melody will be played **TWICE**. The key-chord will be played first and then your starting note.



LEVEL 1	Mark
<b>Task 1</b>	
Can sing melody back with limited accuracy of pitches and rhythm.	
<b>Total (max. 4 marks)</b>	

<b>Levels:</b>	<b>LEVEL 1-2</b>		
<b>Assessment Criteria</b>	<b>LEVEL 1 – 6 marks (40%)</b>	<b>LEVEL 2 – 9 marks (60%)</b>	<b>15 marks<sup>1</sup></b>
<b>General Flow and correct performance of text</b>	An elementary sense of flow observing a fair amount of textual details.	An adequately fluent sense of flow and control observing textual details.	
<b>Marks</b>	<b>1</b>	<b>1.5</b>	
<b>Articulation and Phrasing</b>	Elementary articulation and phrasing skills are evident.	Adequate attention to articulation and phrasing details.	
<b>Marks</b>	<b>0.5</b>	<b>1</b>	
<b>Dynamic markings</b>	Adequate tonal awareness.	Reliable attention to tonal awareness.	
<b>Marks</b>	<b>1</b>	<b>1</b>	
<b>Tempo Choices</b>	Elementary control over tempo choices.	General control is maintained with a good choice of tempos.	
<b>Marks</b>	<b>1</b>	<b>1.5</b>	
<b>General Interpretation</b>	Adequate interpretative details are evident.	Sufficient realization of musical shape is evident.	
<b>Marks</b>	<b>0.5</b>	<b>1.5</b>	
<b>Intonation/Peddalling</b>	Sufficiently reliable intonation with some slips.  Pedalling is adequately controlled.	Intonation is generally sufficient.  Generally controlled use of pedalling.	
<b>Marks</b>	<b>1</b>	<b>1</b>	
<b>Performance Delivery</b>	Somewhat limited sense of performance delivery.	Sufficiently projected performance delivery.	
<b>Marks</b>	<b>1</b>	<b>1.5</b>	
		<b>Total:</b>	

<sup>1</sup> The mark out of 15 will be scaled down to a mark out of 6.

**Level 2-3**

<b>Levels:</b>	<b>LEVEL 2-3</b>		
<b>Assessment Criteria</b>	<b>LEVEL 2 – 6 marks (40%)</b>	<b>LEVEL 3 – 9 marks (60%)</b>	<b>15 marks<sup>2</sup></b>
<b>General Flow and correct performance of text</b>	A fluent performance flow with considerable attention to textual details.	An assured flow with great attention to textual detail.	
<b>Marks</b>	<b>1</b>	<b>1.5</b>	
<b>Articulation and Phrasing</b>	Generally accurate articulation with attention to phrasing details.	Secure and accurate articulation and phrasing details.	
<b>Marks</b>	<b>0.5</b>	<b>1</b>	
<b>Dynamic markings</b>	A generally sensitive use of tonal awareness.	Enhanced use of tonal awareness.	
<b>Marks</b>	<b>1</b>	<b>1</b>	
<b>Tempo Choices</b>	Right tempo choice is maintained with certain flexibility.	Tempo choice is constantly well-maintained throughout.	
<b>Marks</b>	<b>1</b>	<b>1.5</b>	
<b>General Interpretation</b>	A clear musical shaping is backed by evident musicianship.	Highly expressive with vivid communication of style and commendable musicianship.	
<b>Marks</b>	<b>0.5</b>	<b>1.5</b>	
<b>Intonation/Pedalling</b>	Satisfactory and reliable intonation is evident.  Appropriate pedalling technique is evident.	Largely accurate intonation is evident.  Fine control of effective pedalling technique	
<b>Marks</b>	<b>1</b>	<b>1</b>	
<b>Performance Delivery</b>	Sufficiently projected commitment to performance delivery.	An assured and committed performance delivery.	
<b>Marks</b>	<b>1</b>	<b>1.5</b>	
		<b>Total:</b>	

<sup>2</sup> The mark out of 15 will be scaled down to a mark out of 9.



SUBJECT: **Music**  
 PAPER NUMBER: II – Level 2-3 (Aural Training, History and Analysis, Theory, Composition and Harmony)  
 DATE: 23<sup>rd</sup> May 2025  
 DURATION: 1 hour 50 minutes

**EXAMINER’S PAPER**

**Aural Training**

**(Total: 10 marks)**

**Brief:**

The Aural Training Tasks involve two parts: (1) A four-bar melodic dictation where candidates listen and notate the excerpt down and (2) Listening and responding tasks pertaining to an unset listening excerpt.

Below are the instructions for the examiners.

**Part 1 Melodic Dictation**

**(5 marks)**

The examiner tells the candidates:

Listen carefully to a short melody that you will notate. I will play it once through and then break it down into two-bar phrases and repeat each three times. You will be allowed time in between to write the melody down. The melodic excerpt will then be played one last time at the end. You are required to complete your answer below.

Here is the starting note and full excerpt.



Here are the first two bars.

Here are Bars 3 and 4 of the melodic excerpt.

Here is the full excerpt.

***Please turn the page.***

## Part 2 Listening and Responding

The examiner tells the candidates:

Listen to this orchestral excerpt from Brahms' *Hungarian Dance* No. 5. The excerpt will be played **TWICE** and you may answer the questions as you listen. (Invigilator will play the excerpt via MP3):

1. a. Identify which section of the orchestra plays in the opening bars. (1)  
b. Name **ONE** of the woodwind instruments which enter in Bar 13 following the introduction. (1)
  
2. a. Is this piece in simple or compound time? (1)  
b. State the time signature of the piece. (1)
  
3. Which word best describes the musical style of this piece? Tick the correct answer.  
a. Lament   
b. Cantata   
c. Minuet   
d. Gypsy Dance  (1)



SUBJECT: **Music**  
 PAPER NUMBER: II – Level 2-3 (Aural Training, History and Analysis, Theory, Composition and Harmony)  
 DATE: 23<sup>rd</sup> May 2025  
 DURATION: 1 hour 50 minutes

**CANDIDATE'S PAPER**

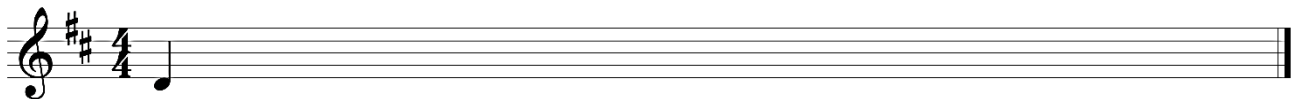
**Aural Training**

(Total:  | 10 marks)

**Part 1 Melodic Dictation**

**(5 marks)**

Listen carefully to a short melody which you will notate. It will be played once through and then broken down into two-bar phrases which will then be repeated three times. You will be allowed time in between to write the melody down. The melodic excerpt will then be played one last time at the end. The starting note is given and you are required to complete your answer below:



**Part 2 Listening and Responding**

Listen to this orchestral excerpt from Brahms' *Hungarian Dance No. 5*. The excerpt will be played **TWICE** and you may answer the questions as you listen.

1. a. Identify which section of the orchestra plays in the opening bars.

\_\_\_\_\_ (1)

b. Name **ONE** of the woodwind instruments which enter in Bar 13 following the introduction.

\_\_\_\_\_ (1)

2. a. Is this piece in simple or compound time?

\_\_\_\_\_ (1)

b. State the time signature of the piece.

\_\_\_\_\_ (1)

3. Which word best describes the musical style of this piece? Tick the correct answer.

a. Lament

b. Cantata

c. Minuet

d. Gypsy Dance

(1)

**History and Analysis**

(Total:  | 10 marks)

**Task 1**

Look at the following excerpt from the first movement of *Septet in E flat major* by L.van Beethoven and answer the questions below:

# SEPTETT

für Violine, Bratsche, Horn, Clarinette,  
Fagott, Violoncell und Contrabass

von

## L. VAN BEETHOVEN.

Der Kaiserin Maria Theresia gewidmet.

Op. 20.

Adagio.  $\text{♩} = 72$ .

The musical score consists of seven staves, each representing a different instrument: Clarinetto in B, Fagotto, Corno in Es, Violino, Viola, Violoncello, and Basso. The tempo is marked 'Adagio' with a quarter note equal to 72 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score shows the first 16 measures of the piece. Dynamics include piano (p), fortissimo (ff), and crescendo (cresc.).

(Source: <https://imslp.org/wiki/Special:ImagefromIndex/01658/zg32>)

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1. Give the full word of the term 'cresc.' (Bar 12) and explain its meaning.

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(1)

2. What can you say about the rhythm and melody in all the parts (except violin) in Bars 1 to 6?

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(1)

3. How would you describe the texture in the whole septet part in Bars 1 to 6?

- a. Monophonic
- b. Chordal
- c. Contrapuntal
- d. Silent

(1)

4. What is the lowest note in the viola part?

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(1)

***Please turn the page.***

**Task 2**

Look at the following excerpt from the third movement of *Flute Quartet K. 285* by W. A. Mozart and answer the questions below:

**Quartett in D**  
für Flöte, Violine, Viola und Violoncello  
KV 285  
Datiert Mannheim, 25. Dezember 1777

**Allegro**

Flauto  
Violino  
a  
Basso (Violoncello)

5  
10  
15

tr  
f  
f  
f  
fp

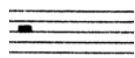
© 1962 by Bärenreiter-Verlag, Kassel

(Source: Internationale Stiftung Mozarteum, Online Publications (2006))

1. Name the instrument playing the third line of this quartet score.

\_\_\_\_\_ (2)

2. What is the meaning of the sign above the note in Bar 1 as circled and shown below?



\_\_\_\_\_ (1)

3. Give the meaning of 'Allegro'.

\_\_\_\_\_ (1)

4. Which instrument is carrying the main melodic line throughout this excerpt?

\_\_\_\_\_ (1)

5. What is the highest note in the flute part?

\_\_\_\_\_ (1)

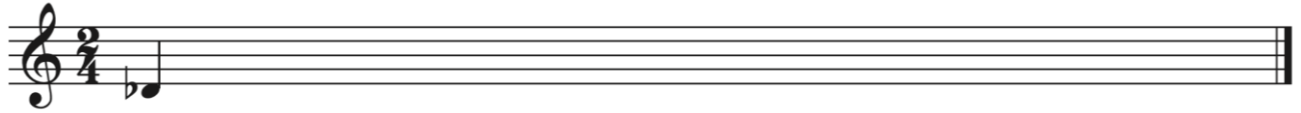
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**Task 4**

**(2 marks)**

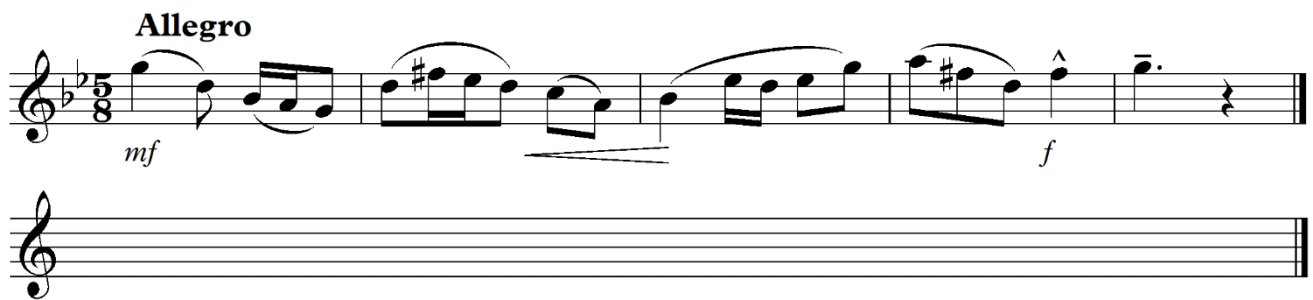
In groups of 4 semiquavers, write the D $\flat$  major broken chord ascending. Finish on the first D $\flat$  above the staff and add any necessary accidentals.



**Task 5**

**(3 marks)**

Transpose the following excerpt down a Perfect 5<sup>th</sup>.



**Task 6**

**(6 marks)**

Match the correct key signature and triad with the correct chord label. The first one is worked out as an example.

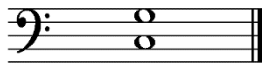
1			Ic B $\flat$ major
2			Vb G major
3		<b>1</b>	ib C minor
4			IV D major

***Please turn the page.***

**Task 7**

**(4 marks)**

Write the name of the harmonic interval in the space below each given set of notes. The first one is worked out as an example.



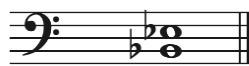
1. Perfect 5<sup>th</sup>



2. \_\_\_\_\_



3. \_\_\_\_\_



4. \_\_\_\_\_



5. \_\_\_\_\_

**Task 8**

**(2 marks)**

Circle the correct time signature for each of these bars. The first one is worked out as an example.

a. 4 2  3 2  3 4

b. 2 4  6 8  3 4

c. 5 4  6 8  7 8

**Composition and Harmony**

(Total:  | 20 marks)

**Part 1 Melody writing to a given set of words**

**(10 marks)**

Set the given poem to music, using **ONE** of the given introductions. In your composition, you should indicate suitable musical markings, including tempo, dynamics and expression. Give a title to your musical composition.

A dog wandered into our garden one day,  
A friendly old mutt, didn't look like a stray.  
We never discovered whence he had come,  
But we brushed him and fed him and the kids called him Rum.

*Peter R Wolveridge*

*(Source from familyfriendpoems.com)*

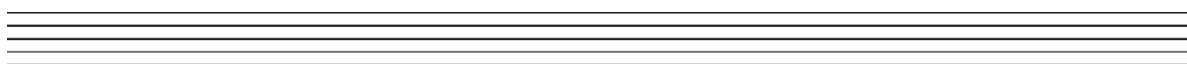
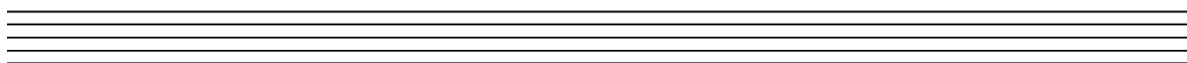
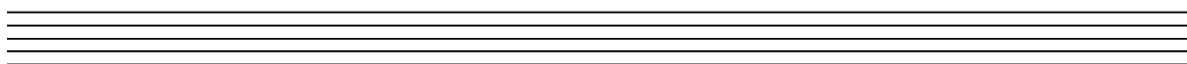
a. Title: \_\_\_\_\_

A dog wan-dered in - to our gar - den one day,

**OR**

b. Title: \_\_\_\_\_

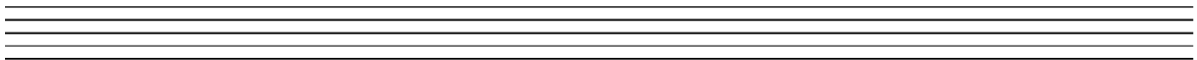
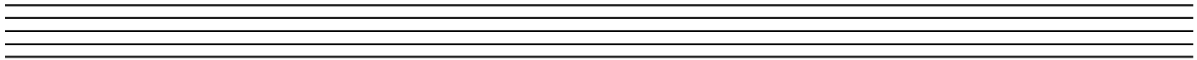
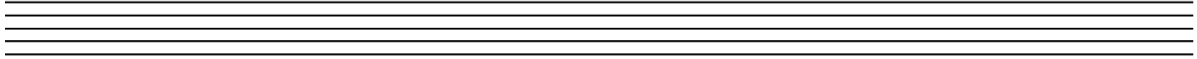
A musical staff in 4/4 time with a key signature of one flat (Bb). The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The lyrics are: A dog wan-dered in-to our gar-den one day,



**Part 2 Melody composition for an instrument or voice**

**(10 marks)**

Compose a melody up to 8-12 bars long in compound duple-time, for one of these instruments: violin, clarinet, cello, trumpet or voice (contralto). Keep in mind the chosen instrument's ranges. Add tempo, dynamics, expression, and phrase marks.



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SUBJECT:	<b>Music</b>	<b>SESSIONS 1&amp;2</b>
PAPER NUMBER:	II – Level 2-3 (Performance)	
DURATION:	15 minutes	

**EXAMINER'S PAPER**

**Performance**

**(Total: 30 marks)**

**All performance pieces are to be chosen from the Repertoire Lists in Appendix 3.**

**Candidates are to show their expressive skills and ability to understand stylistic features as well as apply musical concepts through their performance.**

Candidates are to choose **TWO** pieces from the repertoire list, one from List A and one from List B for their chosen instrument at the chosen level. Each piece will carry equal marks (12.5 marks each). Candidates will also be given a piece to play at sight (5 marks). Instrumentalists are required to provide their own piano accompanist (if needed) on the date and time indicated in the timetable.

With the exception of the pianoforte, all other candidates are required to bring their own instruments. All da capo and dal segno indications should be observed. Other repeats should be omitted unless these are a few bars length. Candidates are encouraged to play from memory but no additional marks will be awarded if they choose to do so.

<b>Assessment Criteria</b>	<b>LEVEL 2 – 12 marks (40%)</b>	<b>LEVEL 3 – 18 marks (60%)</b>	<b>30 marks</b>
<b>General Flow and correct performance of text</b>	A fluent performance flow with considerable attention to textual details.	An assured flow with great attention to textual detail.	
<b>Marks</b>	<b>2</b>	<b>3</b>	
<b>Articulation and Phrasing</b>	Generally accurate articulation with attention to phrasing details.	Secure and accurate articulation and phrasing details.	
<b>Marks</b>	<b>1</b>	<b>2</b>	
<b>Dynamic markings</b>	A generally sensitive use of tonal awareness.	Enhanced use of tonal awareness.	
<b>Marks</b>	<b>1</b>	<b>1</b>	
<b>Tempo Choices</b>	Right tempo choice is maintained with certain flexibility.	Tempo choice is constantly well-maintained throughout.	
<b>Marks</b>	<b>1</b>	<b>2</b>	
<b>General Interpretation</b>	A clear musical shaping is backed by evident musicianship.	Highly expressive with vivid communication of style and commendable musicianship.	
<b>Marks</b>	<b>2</b>	<b>3</b>	
<b>Intonation/Pedalling</b>	Satisfactory and reliable intonation is evident.  Appropriate pedalling technique is evident.	Largely accurate intonation is evident.  Fine control of effective pedalling technique	
<b>Marks</b>	<b>1</b>	<b>1</b>	
<b>Performance Delivery</b>	Sufficiently projected commitment to performance delivery.	An assured and committed performance delivery.	
<b>Marks</b>	<b>2</b>	<b>3</b>	
<b>Sight-Reading</b>	Moderately accurate and fluent	Accurate and paying attention to all details	
<b>Marks</b>	<b>2</b>	<b>3</b>	
<b>Total:</b>			



SUBJECT: **Music**  
PAPER NUMBER: II – Level 2-3 (Performance)  
DATE: 4<sup>th</sup> June 2025  
DURATION: 15 minutes

**SESSION 1**

**CANDIDATE'S PAPER**

Sight Reading Component:

**Piano**

**(5 marks)**

Allegro.

(Source: [www.piano-community.tonebase.co](http://www.piano-community.tonebase.co))



SUBJECT: **Music**  
PAPER NUMBER: II – Level 2-3 (Performance)  
DATE: 4<sup>th</sup> June 2025  
DURATION: 15 minutes

**SESSION 1**

**CANDIDATE'S PAPER**

Sight Reading Component:

**Clarinet**

**(5 marks)**

(Source: 1000 Music Reading Studies for Clarinet)



SUBJECT: **Music**  
PAPER NUMBER: II – Level 2-3 (Performance)  
DATE: 4<sup>th</sup> June 2025  
DURATION: 15 minutes

**SESSION 1**

**CANDIDATE'S PAPER**

Sight Reading Component:

**Flute**

**(5 marks)**

$\text{♩} = 92$

*mf*

*mp*

(Source: [www.nmeanebraska.org](http://www.nmeanebraska.org))



SUBJECT: **Music**  
PAPER NUMBER: II – Level 2-3 (Performance)  
DATE: 4<sup>th</sup> June 2025  
DURATION: 15 minutes

**SESSION 1**

**CANDIDATE'S PAPER**

Sight Reading Component:

**Violoncello**

**(5 marks)**

Mod. ♩ = 92

*mf* *f*

6

(Source: [www.robertanthonypublishing.com](http://www.robertanthonypublishing.com))



SUBJECT: **Music**  
PAPER NUMBER: II – Level 2-3 (Performance)  
DATE: 4<sup>th</sup> June 2025  
DURATION: 15 minutes

**SESSION 1**

**CANDIDATE'S PAPER**

Sight Reading Component:

**Trumpet**

**(5 marks)**

**Allegro**

*f*

5

9 *p*

13 *f* **rit.**

*(Source: Essential Elements for Trumpet)*



SUBJECT: **Music**  
 PAPER NUMBER: II – Level 2-3 (Performance)  
 DATE: 4<sup>th</sup> June 2025  
 DURATION: 15 minutes

**SESSION 1**

**CANDIDATE'S PAPER**

Sight Reading Component:

**Trombone**

**(5 marks)**

**Medium Swing**

5

9

13

17

21

(Source: [www.bellevillewestmusic.org](http://www.bellevillewestmusic.org))



SUBJECT: **Music**  
PAPER NUMBER: II – Level 2-3 (Performance)  
DATE: 5<sup>th</sup> June 2025  
DURATION: 15 minutes

**SESSION 2**

**CANDIDATE'S PAPER**

Sight Reading Component:

**Piano**

**(5 marks)**

**Gigue**

The musical score is for a piece titled "Gigue". It is written for piano in 6/8 time and the key of B-flat major. The score consists of two systems of music. The first system has a treble clef with a 5 above the first note and a 1 below the first note, and a bass clef with a 5 below the first note. The second system has a treble clef with a 1 above the first note and a bass clef with a 2 below the first note. Dynamics include *f* and *p*.

(Source: [www.piano-community.tonebase.co](http://www.piano-community.tonebase.co))



SUBJECT: **Music**  
PAPER NUMBER: II – Level 2-3 (Performance)  
DATE: 5<sup>th</sup> June 2025  
DURATION: 15 minutes

**SESSION 2**

**CANDIDATE'S PAPER**

Sight Reading Component:

**Oboe**

**(5 marks)**

The musical score is written for Oboe in 4/4 time, marked 'Allegro' and 'mf'. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The tempo 'Allegro' and dynamic 'mf' are indicated. The music features a series of eighth and quarter notes, with slurs and accents. The second and third staves continue the melodic line, ending with a double bar line.

(Source: Essential Elements for Oboe)



SUBJECT: **Music**  
PAPER NUMBER: II – Level 2-3 (Performance)  
DATE: 5<sup>th</sup> June 2025  
DURATION: 15 minutes

**SESSION 2**

**CANDIDATE'S PAPER**

Sight Reading Component:

**Flute**

**(5 marks)**

The musical score is written for a flute in 4/4 time, key of B-flat major. It consists of three staves of music. The first staff begins with a mezzo-forte (*mf*) dynamic and contains measures 1 through 4. The second staff contains measures 5 through 8. The third staff begins with a piano (*p*) dynamic and contains measures 9 through 12. The piece concludes with a double bar line at the end of measure 12.

(Source: [www.nmeanebraska.org](http://www.nmeanebraska.org))



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DATE: 5<sup>th</sup> June 2025  
DURATION: 15 minutes

**SESSION 2**

**CANDIDATE'S PAPER**

Sight Reading Component:

**Electric Guitar**

**(5 marks)**

Allegretto

*mp*

*mf*

(Source: [www.classical-guitar-school.com](http://www.classical-guitar-school.com))



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PAPER NUMBER: II – Level 2-3 (Performance)  
DATE: 5<sup>th</sup> June 2025  
DURATION: 15 minutes

**SESSION 2**

**CANDIDATE'S PAPER**

Sight Reading Component:

**Violin**

**(5 marks)**

**Moderato**

The musical score is written for violin in 4/4 time. It consists of five staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a dynamic marking of *mf*. The tempo is marked **Moderato**. The music features a series of eighth and quarter notes, some with slurs and accents. The second staff continues the melody. The third staff starts with a dynamic marking of *p* and includes a boxed letter 'A' above the first measure. The fourth staff includes a dynamic marking of *cresc.* followed by *f*, and a boxed letter 'B' above the first measure of the second half. The fifth staff concludes the piece with a double bar line.

(Source: [www.enochsmusic.weebly.com](http://www.enochsmusic.weebly.com))



SUBJECT: **Music**  
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DATE: 5<sup>th</sup> June 2025  
DURATION: 15 minutes

**SESSION 2**

**CANDIDATE'S PAPER**

Sight Reading Component:

**Drums**

**(5 marks)**

The image shows four staves of drum notation. Each staff begins with a double bar line and a vertical line, indicating the start of the piece. The notation consists of various rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes, with some notes beamed together. The patterns are distributed across the four staves, creating a continuous sequence of drum sounds.

(Source: [www.scoreexchange.com](http://www.scoreexchange.com))



SUBJECT: **Music**  
PAPER NUMBER: II – Level 2-3 (Performance)  
DATE: 5<sup>th</sup> June 2025  
DURATION: 15 minutes

**SESSION 2**

**CANDIDATE'S PAPER**

Sight Reading Component:

**Euphonium**

**(5 marks)**

The musical score is written in bass clef with a 2/4 time signature. It consists of four staves of music. The first staff begins with the tempo marking 'Andante' and a dynamic marking 'p'. The second staff includes markings for 'rall.' and 'a tempo'. The third staff also includes 'rall.' and 'a tempo'. The fourth staff features three accents (^) over the first three notes of a triplet and a fermata over the final note. The piece concludes with a double bar line.

(Source: [www.bellevillewestmusic.org](http://www.bellevillewestmusic.org))



SUBJECT: **Music**  
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DATE: 5<sup>th</sup> June 2025  
DURATION: 15 minutes

**SESSION 2**

**CANDIDATE'S PAPER**

Sight Reading Component:

**Voice – Soprano**

**(5 marks)**

(Source: [www.ronniesanders.net](http://www.ronniesanders.net))