

**MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD  
UNIVERSITY OF MALTA, MSIDA**

**MATRICULATION CERTIFICATE EXAMINATION  
ADVANCED LEVEL  
MAY 2012**

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**SUBJECT:** MUSIC  
**PAPER NUMBER:** I – Part 1 Sight Singing & Aural Perception  
**DATE:** 23<sup>rd</sup> April 2012  
**TIME:** 9:00 a.m.

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**EXAMINER'S PAPER**

All exercises are to be answered.

**Section 1 – Sight Singing**

Candidates are requested to:

- i. Sing a short diatonic phrase at sight. The tonic chord followed by the key-note will be played.

**(5 marks)**

- ii. Clap or tap the rhythm of the given short melodic phrase which will be played twice.

**(5 marks)**

*N.B. Examiner is to fill in the marks awarded to each individual candidate*

Index No.	Ear Test 1 (5marks)	Ear Test 2 (5 marks)	Total (10 marks)

**Section 2 – Aural Perception**

Candidates are requested to:

- i. Write down the occasional missing notes with relative time-values, marked by an asterisk, in this passage. The excerpt will be played four times.



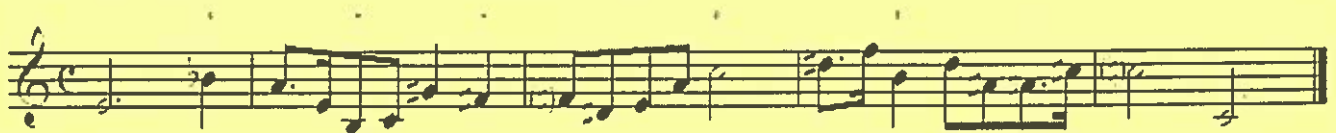
**(10 marks)**

- ii. Identify the modulation of this two-part melodic phrase and give the correct description (eg. dominant, relative major/minor). The excerpt will be played twice and will be preceded by the tonic chord.



(10 marks)

- ii. Write down the missing notes 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.



(10 marks)

- iii. 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.

Soprano  
Alto

Tenor  
Bass

(10 marks)

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<b>SUBJECT:</b>	MUSIC
<b>PAPER NUMBER:</b>	I – Part 1 Sight Singing & Aural Perception
<b>DATE:</b>	23 <sup>rd</sup> April 2012
<b>TIME:</b>	9:00 a.m.

CANDIDATE'S PAPER

All exercises are to be answered.

**Section 1 – Sight Singing**

- i. Sing a short diatonic phrase at sight. The tonic chord followed by the key-note will be played.

(5 marks)

- ii. Clap or tap the rhythm of the given short melodic phrase which will be played twice.

(5 marks)

**Section 2 – Aural Perception**

- i. Write down the occasional missing notes with relative time-values, marked by an asterisk, in the passage below. The excerpt will be played four times.



(10 marks)

- ii. Identify the modulation of this two-part melodic phrase and give the correct description (eg. dominant, relative major/minor). The excerpt will be played twice and will be preceded by the tonic chord.

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

(10 marks)

- iii. Write down the missing notes 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.



(10 marks)

- iv. Write down the Soprano and Bass parts of a short four-part excerpt. The Alto and Tenor parts are given. The passage in four parts will be played four times.

The musical score is in 3/4 time and consists of four measures. The Soprano part is on a treble clef staff, the Alto part is on a treble clef staff, the Tenor part is on a bass clef staff, and the Bass part is on a bass clef staff. The Alto and Tenor parts are pre-composed, while the Soprano and Bass parts are left blank for the student to write.

Measure	Soprano	Alto	Tenor	Bass
1		Quarter note G4	Quarter note E3	Quarter note C3
2		Quarter note G4	Quarter note E3	Quarter note C3
3		Quarter note G4, Quarter note F4	Quarter note E3	Quarter note C3
4		Quarter note G4	Quarter note E3	Quarter note C3

(10 marks)

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<b>SUBJECT:</b>	MUSIC
<b>PAPER NUMBER:</b>	I - Part 2 – Harmony and Counterpoint
<b>DATE:</b>	23 <sup>rd</sup> April 2012
<b>TIME:</b>	After Aural

Answer all questions.

**Section 1 – Common Practice Harmony**

- i. Add A.T.B. parts, where necessary, to the given soprano melody.

(15 marks)

- ii. Harmonise the given figured bass adding S.A.T.

(15 marks)

## Section 2 – Counterpoint

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

Piano

(15 marks)

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

Piano

(15 marks)

Piano

(15 marks)

AM 24/II.12m

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SUBJECT:	MUSIC
PAPER NUMBER:	II – Part II – Set Works & Instrumentation
DATE:	24 <sup>th</sup> April 2012
TIME:	9.00am

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**Section 1 - Set Works**

Answer any two questions in short-essay form. (30 marks)

- i. Discuss Brahms' rhythmic manipulation in his *Intermezzo in C major, op.119 No.3*.
- ii. Discuss how narrative and music come together in Debussy's *Le Cathédrale Engloutie*.
- iii. The first movement of Mozart's *Sonata in G Major K.283* is concise in structure with emphasis on the economy of material. Discuss.
- iv. Explain how in *Le Banquet Céleste*, Messiaen evokes a sense of tender meditation on the Eucharist.
- v. Explain how Chopin treats harmony in his *Mazurka no.37 in A flat major*.

**Section 2 – Instrumentation** (20 marks)

Answer one question.

- i. Comment on the way Prokofiev used orchestral instruments to portray human characters and animals in *Peter and the Wolf*.
- ii. Discuss the various orchestral techniques employed by Britten in the *Young Person's Guide to the Orchestra* and how these relate to the development of this work.

