

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

MATRICULATION CERTIFICATE EXAMINATION  
ADVANCED LEVEL  
SEPTEMBER 2012

<b>SUBJECT:</b>	MUSIC
<b>PAPER NUMBER:</b>	1 - Part 2 – Harmony and Counterpoint
<b>DATE:</b>	5th September 2012
<b>TIME:</b>	9.00a.m.

Answer all questions.

**Section 1 – Common Practice Harmony**

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

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

(15+15 marks)

**Section 2 – Counterpoint**

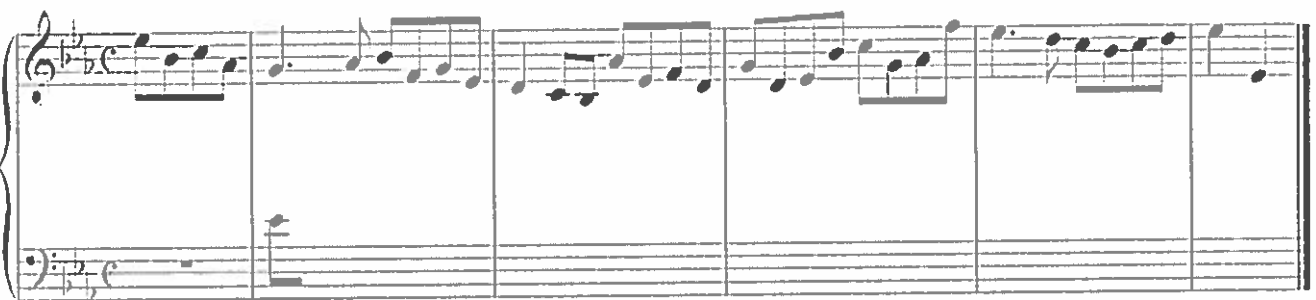
- i. Complete the following passage in 2-part free counterpoint in eighteenth-century style.

Piano



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

Piano



**(15+15 marks)**

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<b>SUBJECT:</b>	MUSIC
<b>PAPER NUMBER:</b>	II – Part II – Set Works and Instrumentation
<b>DATE:</b>	6th September 2012
<b>TIME:</b>	9.00 a.m. to 11.30 noon

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**ANSWER BOTH SECTIONS.**

**Section 1 – Set Works**

Answer any two questions in short-essay form.

- i. Comment on the overall form, phrase structure, and rhythmic processes found in Brahms' *Intermezzo in C Major, Op. 119 No.3*. Illustrate with music examples.
- ii. *La Cathédrale Engloutie* is an example of Debussy's musical impressionism. Discuss.
- iii. In the first movement of Mozart's *Sonata in G Major K.283*, the opening theme and its continuation make up an interplay of question and answer with the final response employing the hemiola technique. Discuss and illustrate with music examples.
- iv. Discuss Messiaen's use of the octatonic mode in his *Le Banquet Céleste*.
- v. Comment on the overall form of Chopin's *Op. 59, No 2: Mazurka No.37 in A flat Major* and how this relates to the harmonic structure of the piece.

**(15+15 marks)**

**Section 2 – Instrumentation**

Answer one question.

- i. Comment on the way *Peter and the Wolf* is shaped and crafted around the interspersed musical motifs that represent different characters. Illustrate your essay with music examples.
- ii. In 1947, Benjamin Britten composed his celebrated *Young Person's Guide to the Orchestra* in which he "took the whole orchestra to pieces and then put it back together again" in order to give the listener a better understanding of how it works. Comment on the techniques adopted by the composer to achieve his ultimate goal.

**(20 marks)**

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<b>SUBJECT:</b>	MUSIC
<b>PAPER NUMBER:</b>	1 – Part 1 Sight Singing and Aural Perception
<b>DATE:</b>	4th September 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 this passage. The excerpt will be played four times.



(10 marks)

- ii. Identify the modulation of this two-part melodic phrase by giving 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 the following four-part excerpt. The Alto and Tenor parts will be given. The passage in four parts will be played four times.

(10 marks)

NAME: \_\_\_\_\_  
ROLL NO: \_\_\_\_\_  
CLASS: \_\_\_\_\_

**Sing a short phrase at sight.**

A single vertical musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains a sequence of notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (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).

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<b>SUBJECT:</b>	<b>MUSIC</b>
<b>PAPER NUMBER:</b>	<b>1 – Part 1 Sight Singing and Aural Perception</b>
<b>DATE:</b>	<b>4th September 2012</b>
<b>TIME:</b>	<b>9:00 a.m.</b>

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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 by giving the correct description (eg. dominant, relative major/minor). The excerpt will be played twice and will be preceded by the tonic chord.



(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)

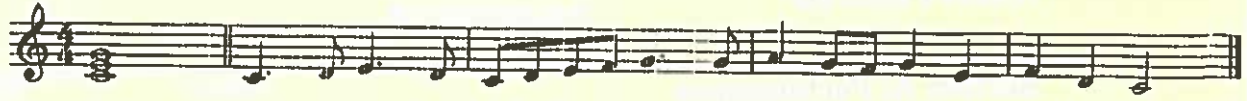
- iv. Write down the Soprano and Bass parts of the following four-part excerpt. The Alto and Tenor parts will be given. The passage in four parts will be played four times.



(10 marks)



**Examiner's Copy - Sing a short phrase at sight.**



**Examiner's Copy - Clap the rhythm of the following melody.**



AM24 Paper III

Section A: Performance

(ii) Sight-reading Test: Piano

Tempo di valse

The first system of the musical score is in 3/4 time with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piece, marked with a *rall.* (rallentando) instruction. The dynamics range from forte (*f*) to mezzo-forte (*mf*) and mezzo-piano (*mp*). The melodic line in the right hand shows a gradual deceleration in tempo.

The third system is marked *poco meno mosso* (a little less motion). It starts with a piano (*p*) dynamic and includes a *mf cresc.* (mezzo-forte crescendo) section. The right hand has a melodic line with slurs and a *a tempo* marking towards the end of the system.

The fourth system concludes the piece, marked *rall.* (rallentando). It features a forte (*f*) dynamic followed by a piano-piano (*pp*) section. The melodic line in the right hand ends with a final flourish.