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

MATRICULATION EXAMINATION ADVANCED LEVEL MAY 2013

SUBJECT: MUSIC

PAPER NUMBER: I – Part 1 Sight Singing & Aural Perception

DATE: 23rd April 2013 **TIME:** 9:00 a.m.

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. The examiner is to fill in the marks awarded to each candidate in the Table below:

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.



AM 24/I.13m

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



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 5th. 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 are given. The passage in four parts will be played four times.



Index No:_____ AM 24/I.13m

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

MATRICULATION EXAMINATION ADVANCED LEVEL MAY 2013

SUBJECT: MUSIC

PAPER NUMBER: I – Part 1 Sight Singing & Aural Perception

DATE: 23rd April 2013 **TIME:** 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.



ii. Identify the modulation of this two-part melodic phrase. A correct description is expected; for example: dominant, relative major, etc. The excerpt will be played twice and will be preceded by the tonic chord.

Modulation to: ______ (10 marks)

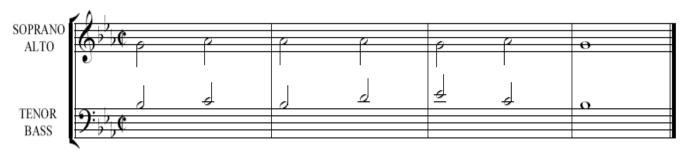
iii. Write down the missing notes, marked by an asterisk, in this atonal excerpt. No interval between adjacent notes will exceed the interval of a Perfect 5th. The passage will be played four times.



(10 marks)

AM 24/I.13m

iv. 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.



(10 marks)

AM 24/I.13m	
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THIS PAPER IS TO BE USED $\underline{\mathbf{ONLY}}$ AS ROUGH.

AM 24/I.13m	
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THIS PAPER IS TO BE USED <u>ONLY</u> AS ROUGH.			

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

MATRICULATION EXAMINATION ADVANCED LEVEL **MAY 2013**

SUBJECT: MUSIC

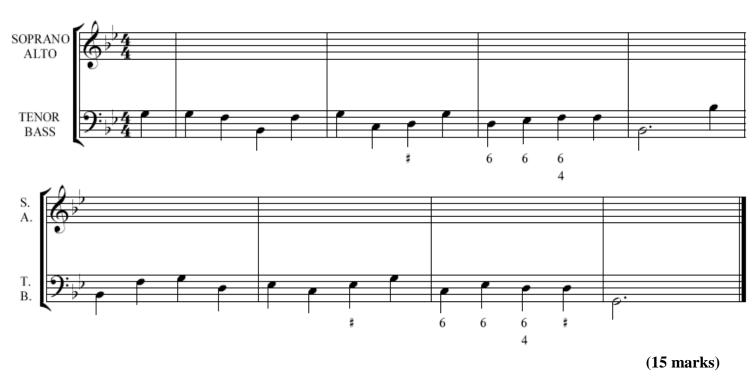
 $I-Part\ 2-Harmony\ and\ Counterpoint\ 23^{rd}\ April\ 2013$ **PAPER NUMBER:**

DATE: TIME: After Aural

Answer all questions.

Section 1 – Common Practice Harmony

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



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



Section 2 – Counterpoint

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



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



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

AM 24/I.13	Sm
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MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION ADVANCED LEVEL MAY 2013

SUBJECT: MUSIC

PAPER NUMBER: II – Part II – Set Works & Instrumentation

DATE: 24th April 2013 **TIME:** 9:00 am

Section 1 - Set Works

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

- i. Comment on the harmonic structure of Bach's *Prelude and Fugue No. 2 in C minor* Book 1 and on the various kinds of double and triple counterpoint present in the fugal texture.
- ii. Write an essay on Mozart's handling of the sonata-form in his *Piano Sonata in B flat Major*, *K.333* (First Movement Only).
- iii. It has been said that in *Der Doppelgänger D.957*, Schubert makes use of a fine blend of declamation and song based on a kind of passacaglia on the theme of the first four bars. Comment.
- iv. "Schubert's wealth of spontaneous melody combined with his sensitivity to poetry makes him supreme as a song-writer..." (Maurice J. E. Brown). Comment with special reference to the Lied *Who is Sylvia?* Op.106, No.4, D.891.
- v. Write a short essay dwelling on the general structure and handling of form employed by Chopin in <u>either</u> *Mazurka No.5 in B flat Major* Op.7 No.1 <u>or</u> *Mazurka No.6 in A minor Op.7 No.2*.
- vi. In the orchestral *Prélude à l'après-midi d'un faune*, Debussy makes use of vague meter, exotic orchestral timbres and blurred tonal centres. Comment.
- vii. Argue a strong point as to why Schoenberg's *Piano Piece Op. 33a* has been identified as one of the most important piano compositions of the twentieth century.

(15 + 15 marks)

Section 2 – Instrumentation

Answer <u>one</u> question.

- i. Prokofiev's work, *Peter and the Wolf*, has helped introduce generations of children to orchestral instruments. Write an essay on the compositional procedures used in order to express story-telling through music.
- ii. To what extent does Britten succeed in showing off tone colour and the capacities of the various sections of the orchestra in *The Young Person's Guide to the Orchestra?*

(20 marks)