

- 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.

Piano

(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 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.

SOPRANO
ALTO

TENOR
BASS

(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.

The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The score is written in a four-part setting. 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 key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music consists of four measures. In the first measure, the Soprano part has a half note G4, the Alto part has a half note F4, the Tenor part has a half note E4, and the Bass part has a half note D4. In the second measure, the Soprano part has a half note A4, the Alto part has a half note G4, the Tenor part has a half note F4, and the Bass part has a half note E4. In the third measure, the Soprano part has a half note B4, the Alto part has a half note A4, the Tenor part has a half note G4, and the Bass part has a half note F4. In the fourth measure, the Soprano part has a whole note C5, the Alto part has a whole note B4, the Tenor part has a whole note A4, and the Bass part has a whole note G4.

(10 marks)

Do not write in this space

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

Do not write in this space

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

Blank ruled lines for rough work.

Blank ruled lines for rough work.

Blank ruled lines for rough work.

Blank ruled lines for rough work.

Blank ruled lines for rough work.

Blank ruled lines for rough work.

Blank ruled lines for rough work.

Blank ruled lines for rough work.

Blank ruled lines for rough work.

Blank ruled lines for rough work.

Blank ruled lines for rough work.

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

MATRICULATION EXAMINATION
ADVANCED LEVEL
MAY 2013

SUBJECT: MUSIC
PAPER NUMBER: I – Part 2 – Harmony and Counterpoint
DATE: 23rd April 2013
TIME: After Aural

Answer all questions.

Section 1 – Common Practice Harmony

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

(15 marks)

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

(15 marks)

Section 2 – Counterpoint

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

(15 marks)

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

(15 marks)

Do not write in this space

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

Do not write in this space

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

SUBJECT:	MUSIC
PAPER NUMBER:	II – Part II – Set Works & Instrumentation
DATE:	24 th 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 **either** *Mazurka No.5 in B flat Major Op.7 No.1* **or** *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 **one** 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)