

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

Piano

(10 marks)

- iii. Write down the missing notes, in the spaces 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)

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD
UNIVERSITY OF MALTA, MSIDA
MATRICULATION EXAMINATION
ADVANCED LEVEL
MAY 2014

SUBJECT:	MUSIC
PAPER NUMBER:	I – Part 1 Sight Singing & Aural Perception
DATE:	26 th April 2014
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.



(10 marks)

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

Modulation to: _____

(10 marks)

- iii. Write down the missing notes, in the spaces 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.

The image shows a musical score for a four-part excerpt. The score is written on four staves. The top two staves are labeled 'SOPRANO' and 'ALTO' on the left. The bottom two staves are labeled 'TENOR' and 'BASS' on the left. The key signature is two sharps (F# and C#) and the time signature is common time (C). The Soprano part is written in treble clef and the Bass part is written in bass clef. The Alto and Tenor parts are written in treble clef. The music consists of four measures. In the first measure, the Soprano has a quarter note G4, the Alto has a quarter note E4, the Tenor has a quarter note C3, and the Bass has a quarter note G2. In the second measure, the Soprano has a quarter note A4, the Alto has a quarter note F#4, the Tenor has a quarter note D3, and the Bass has a quarter note A2. In the third measure, the Soprano has a quarter note B4, the Alto has a quarter note G#4, the Tenor has a quarter note E3, and the Bass has a quarter note B2. In the fourth measure, the Soprano has a quarter note C5, the Alto has a quarter note A4, the Tenor has a quarter note F#3, and the Bass has a quarter note C3.

(10 marks)

THIS PAPER IS TO BE USED ONLY AS ROUGH.

Blank lined area for rough work, consisting of multiple sets of horizontal lines.

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UNIVERSITY OF MALTA, MSIDA
MATRICULATION EXAMINATION
ADVANCED LEVEL
MAY 2014

SUBJECT: MUSIC
PAPER NUMBER: I – Part 2 – Harmony and Counterpoint
DATE: 26th April 2014
TIME: After Aural

Answer all questions.

Section 1 – Common Practice Harmony

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

S.A.

T.B.

6 6 6 6 6 6 6 6 6 6 6 6

(15 marks)

ii. Harmonise the given soprano part by adding A.T.B.

SOPRANO
ALTO

TENOR
BASS

(15 marks)

Section 2 – Counterpoint

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

Violin

Violoncello

Vln.

Vc.

8

(15 marks)

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

Violin

Violoncello

etc.

(15 marks)

THIS PAPER IS TO BE USED ONLY AS ROUGH.

Handwriting practice lines consisting of multiple sets of horizontal lines for writing.

DO NOT WRITE ABOVE THIS LINE

THIS PAPER IS TO BE USED ONLY AS ROUGH.

Blank lined area for rough work, consisting of multiple sets of horizontal lines.

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UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION
ADVANCED LEVEL
MAY 2014

SUBJECT:	MUSIC
PAPER NUMBER:	II – Part II – Set Works & Instrumentation
DATE:	28 th April 2014
TIME:	9.00 a.m.

Section 1 – Set Works

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

- i. Johann Sebastian Bach's *Prelude and Fugue No.2 in C minor* is built on a consistent rhythmic pattern and a harmonic progression that regularly change at the beginning of each measure, at least, until the closing. Also, as with nearly all of Bach's fugues, the episodes during the course of the fugue employ intricate canons and sequences that propel the music forward. Comment.
- ii. Mozart's *Piano Sonata in B flat Major, K.333* follows all the steps of a normal sonata. Comment on the general form (exposition, development and recapitulation) and texture, with special reference to Mozart's use of various Alberti bass lines, and on the tonal and harmonic characteristics found in the first movement of this piece.
- iii. State what you know of the lied *Who is Sylvia? Op. 106, No. 4 (D.891)*.
- iv. In Schubert's *Der Doppelgänger D.957*, the shock and terror of recognition is more than the character can bear, as he realizes his insanity. Comment on the composer's sensitivity to poetry, piano accompaniment and melodic line to portray this state of mind.
- v. Chopin fuses Polish folk dances such as the 'mazur' and 'oberek' in increasingly sophisticated ways with the resources of Western high art music. Comment on the influences that inspired *Mazurka No.5 in B flat Major Op. 7, No. 1* and *Mazurka No.6 in A minor Op. 7, No. 2*, and on their general form and structure.
- vi. In *Prélude à l'après-midi d'un faune*, the way Debussy treats the opening theme in the course of the work is an excellent demonstration of his concept of varying melodic contours. Discuss.
- vii. Comment on the compositional technique used by Arnold Schönberg in his *Piano Piece Op. 33a*.

(15 + 15 marks)**Section 2 – Instrumentation**

Answer **one** question.

- i. Prokofiev's intent in *Peter and the Wolf* was to cultivate "musical tastes in children from the first years of school". In this work, every character in the story has its own motif played each time by the same instrument. Comment.
- ii. Explain the handling of texture in Britten's *The Young Person's Guide to the Orchestra*.

(20 marks)