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: 26th April 2014 **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 (5 marks)	Ear Test 2 (5 marks)	Total (10 marks)

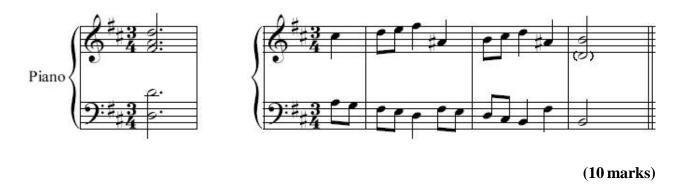
Section 2 – Aural Perception

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.



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.



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.



Index No:_____ AM 24/I.14m

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MATRICULATION EXAMINATION ADVANCED LEVEL MAY 2014

SUBJECT: MUSIC

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

DATE: 26th 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)

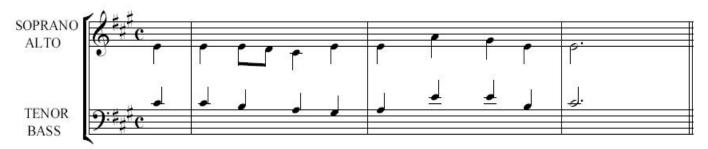
ii. Identify the modulation of this two-part melodic phrase. The excerpt will be played twice and will be preceded by the tonic chord. A correct description of the modulation is expected; for example: dominant, relative major etc.

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.



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.



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MATRICULATION EXAMINATION ADVANCED LEVEL MAY 2014

SUBJECT: MUSIC

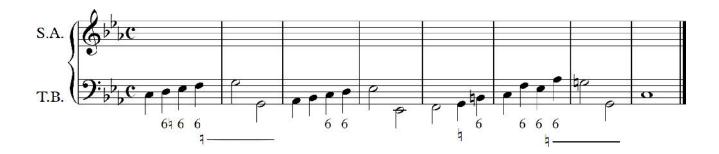
PAPER NUMBER: I – Part 2 – Harmony and Counterpoint

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.



(15 marks)

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



(15 marks)

Section 2 – Counterpoint

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



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



(15 marks)

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MATRICULATION EXAMINATION ADVANCED LEVEL MAY 2014

SUBJECT: MUSIC

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

DATE: 28th 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)