

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

SUBJECT:	MUSIC
PAPER NUMBER:	I – Part 1 Sight Singing & Aural Perception
DATE:	2 nd September 2014
TIME:	9:00 a.m.

CANDIDATE'S PAPER

All exercises are to be answered.

Section 1 – Sight Singing

- i. Sing the given short diatonic phrase. 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 musical score is written on four staves. The top staff is labeled 'SOPRANO' and is empty. The second staff is labeled 'ALTO' and contains a melodic line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is labeled 'TENOR' and contains a melodic line in bass clef with the same key signature and time signature. The bottom staff is labeled 'BASS' and is empty. The Alto and Tenor parts are written in a four-part setting style, with the Alto part generally higher in pitch than the Tenor part. The music consists of a single melodic phrase that is repeated four times.

(10 marks)

THIS PAPER IS TO BE USED ONLY AS ROUGH.

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

DO NOT WRITE ABOVE THIS LINE

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MATRICULATION EXAMINATION
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SUBJECT:	MUSIC
PAPER NUMBER:	I – Part 2 – Harmony and Counterpoint
DATE:	2 nd September 2014
TIME:	After I – Part I Sight Singing and Aural Perception

Answer all questions.

Section 1 – Common Practice Harmony

- i. Harmonise the given figured bass by adding S.A.T. including use of non-harmonic tones in modulations to related keys.

SOPRANO
ALTO

TENOR
BASS

(15 marks)

- ii. Harmonise the given soprano part by adding A.T.B. including use of non-harmonic tones in modulations to related keys

SOPRANO
ALTO

TENOR
BASS

(15 marks)

Section 2 – Counterpoint

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

Musical notation for exercise i. The top staff is a treble clef with a key signature of two flats (B-flat, E-flat) and a time signature of 2/4. The bottom staff is a bass clef with the same key signature and time signature. The bottom staff contains a melodic line starting with a whole rest, followed by a series of eighth and sixteenth notes, ending with a double bar line.

(15 marks)

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

Musical notation for exercise ii, part 1. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a time signature of 2/4. The bottom staff is a bass clef with the same key signature and time signature. The bottom staff contains a melodic line starting with a whole note, followed by eighth and sixteenth notes, ending with a double bar line.

Musical notation for exercise ii, part 2. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a time signature of 2/4. The bottom staff is a bass clef with the same key signature and time signature. The bottom staff contains a melodic line starting with a whole note, followed by eighth and sixteenth notes, ending with a double bar line.

(15 marks)

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SUBJECT:	MUSIC
PAPER NUMBER:	II – Part 1 Oral
DATE:	4 th September 2014
TIME:	10.00 a.m.

EXAMINER'S PAPER

The questions in the Examiner's Paper are meant as a guide for the examiner. It is at his / her discretion whether to use these questions / all of them / some of them or to let a discussion develop.

TOPICS:

1. Plainchant: development, modes and characteristics

- Comment on the characteristics of plainchant.
- Give a brief explanation of the modes, authentic and plagal versions.
- Outline the development of plainchant and the regional schools of chant.

2. Mediaeval monophonic music, origins of notations, troubadours

- Give a brief outline of the rise of mediaeval secular music.
- Discuss the origins and developments of notations.
- Explain the difference between troubadours, trouveres, minnesangers and jongleurs.

3. Flowering of polyphony: Ars Nova and the achievements of the Flemish school

- Give an account of the first flowerings of polyphony.
- What were the salient achievements of the Flemish School of polyphony?

4. The late Renaissance polyphonic school and later developments

- What are the main characteristics of the late Renaissance school and its subsequent developments?

5. Origins of modern instrumental forms: canzona, fantasia, ricercare, toccata, fugue, concerto

- Explain the difference between the instrumental forms: canzona, fantasia, ricercare, etc.

6. Birth of Opera: Monteverdi, Venetian and Roman Opera, Scarlatti, Neapolitan Opera

- What are the antecedents that led to the birth of opera?
- Discuss the birth of opera and Monteverdi's role.
- Explain the basic differences between Neapolitan and Venetian opera.
- Discuss the role that Scarlatti played in the development of the operatic genre.

7. Opera Developments: Lully (France), Purcell (England) and Keiser (Germany)

- What were the main developments of French, English and German Opera?

8. Operatic reform Gluck, Calzabigi and successive models

- Discuss the operatic reform advocated by Gluck and Calzabigi.

9. The Baroque Period: in particular Bach and Handel

- What is the basic difference between the outputs of Bach and Handel?
- Discuss the salient points of the Baroque Period in Music, mentioning genres.

10. The Classical Masters: Haydn, Mozart, and Beethoven

- Discuss the classical style.
- Comment on the rise of sonata-form and its developments in the hands of the classical masters.
- Discuss the outputs of Haydn, Mozart and Beethoven.

11. The Romantic Period: Schubert to Brahms

- What is meant by the term Romantic Music?
- Discuss the rise of the Lied.
- Mention the main development of the symphonic genre during the romantic period.

12. Italian Opera: Rossini, Bellini, Donizetti, Verdi and Puccini

- Discuss the role that Italy played in the development of opera.

13. Wagner and Music Dramas

- Discuss the term *gesamtkunstwerke*.
- Give a brief account of the main operas written by Wagner and their importance to the history of music.

14. National Schools

- Comment on the rise of national schools during the 19th century.
- Mention some composers that pertain to national schools, mentioning relative works and their outputs to support your choice.

15. Musical developments since 1900

- Discuss the main musical developments during the 20th century.
- Give an outline of Stravinsky and his music or Schoenberg and his theories.
- Discuss the musical achievements of Bartok or Messiaen.

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MATRICULATION EXAMINATION

ADVANCED LEVEL

SEPTEMBER 2014

SUBJECT:	MUSIC
PAPER NUMBER:	II – Part II – Set Works & Instrumentation
DATE:	3 rd September 2014
TIME:	9.00 a.m.

Section 1 – Set Works

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

- i. Comment on the overall design of Johann Sebastian Bach's *Prelude and Fugue No.2 in C minor Book I*.
- ii. Write an essay on the Classical style features found in Wolfgang Amadeus Mozart's *Piano Sonata in B flat Major 1st movement, K.333*.
- iii. Franz Schubert's *Op. 106, No. 4 (D.891)* is one of the greatest song settings of William Shakespeare's verse. Comment on the composer's sensitivity to poetry.
- iv. *Der Doppelganger (D.975)* is the scariest song of the six Heine settings. Comment.
- v. State what you know of Frederick Chopin's *Mazurka No.5 in B flat Major Op. 7, No. 1* **and** *Mazurka No.6 in A minor Op. 7, No. 2*.
- vi. Claude Debussy's *Prélude à l'après-midi d'un faune* seems improvisational and almost free-form when listening to it for the first time. However, closer observation will demonstrate that the piece consists of a complex organization of musical cells and motifs. Comment.
- vii. Why is Arnold Schoenberg's *Piano Piece Op. 33a* such an important work?

(15 + 15 marks)

Section 2 – Instrumentation

Answer **one** question.

- i. Sergei Prokofiev's *Peter and the Wolf* is an engaging children's story told through orchestral music and narration. Comment.
- ii. Write an essay dwelling on the general structure and texture employed by Benjamin Britten in *The Young Person's Guide to the Orchestra*.

(20 marks)

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MATRICULATION EXAMINATION
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SUBJECT:	MUSIC
PAPER NUMBER:	III – Performance/Composition
DATE:	4th September 2014
TIME:	25 minutes

Choose one Section only:

Section A – Performance

You are required to:

- i. Perform a short recital of approximately 25 minutes duration. Choose pieces as indicated in the list of compulsory works in the syllabus and complete the recital with any works of your own choice.
- ii. Take a sight-reading test.
- iii. Sit for interview related to the pieces performed and/or musical interests.

Section B – Composition

You are required to:

- i. Submit a composition with a minimum duration of 7 minutes.
- ii. Sit for an interview relating to the content of the submitted works and/or your musical interests.