

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD
UNIVERSITY OF MALTA, MSIDA
MATRICULATION EXAMINATION
ADVANCED LEVEL
MAY 2015

SUBJECT:	MUSIC
PAPER NUMBER:	I – Part I Sight Singing & Aural Perception
DATE:	24 th April 2015
TIME:	9:00 a.m. to 9.30 a.m.

CANDIDATE'S PAPER

All exercises are to be answered.

Section 1 – Sight Singing

- i. Sing the given 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.

Soprano
Alto
Tenor
Bass

(10 marks)

THIS PAPER IS TO BE USED ONLY AS ROUGH.

- ii. Identify the modulation of this two-part melodic phrase. The excerpt is to be played twice by the examiner and is to 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 is to exceed the interval of a Perfect 5th. The excerpt is to be played four times by the examiner.

(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 is to 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 2015

SUBJECT:	MUSIC
PAPER NUMBER:	I – Part 1 Sight Singing & Aural Perception
DATE:	24 th April 2015
TIME:	9.00 a.m. to 9.30 a.m.

EXAMINER'S PAPER

Singing Excerpts for Section 1 – Sight Seeing (i):

Candidate 1



Candidate 2



Candidate 3



Candidate 4



Candidate 5



Candidate 6



Candidate 7



Candidate 8



Candidate 9



Candidate 10



Candidate 11



Candidate 12



Rhythmic Excerpts for Section 1 – Sight Singing (ii):

Candidate 1



Candidate 2



Candidate 3



Candidate 4



Candidate 5



Candidate 6



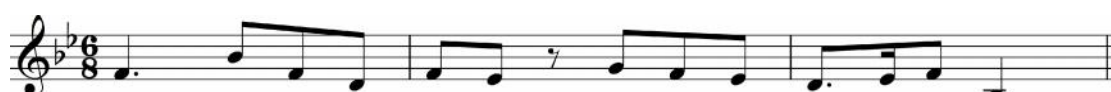
Candidate 7



Candidate 8



Candidate 9



Candidate 10



Candidate 11



Candidate 12



MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION

ADVANCED LEVEL

MAY 2015

SUBJECT:	MUSIC
PAPER NUMBER:	I – Part II – Harmony and Counterpoint
DATE:	24 th April 2015
TIME:	After Paper I – Part I (2 Hours)

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 and modulations to related keys.

SOPRANO
ALTO

TENOR
BASS

S.
A.

T.
B.

(15 marks)

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

SOPRANO
ALTO

Section 2 – Counterpoint

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

THIS PAPER IS TO BE USED ONLY AS ROUGH.

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

THIS PAPER IS TO BE USED ONLY AS ROUGH.

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

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION
ADVANCED LEVEL
MAY 2015

SUBJECT:	MUSIC
PAPER NUMBER:	II – Part II – Set Works & Instrumentation
DATE:	25 th April 2015
TIME:	9.00 a.m. to 11.30 a.m.

Section 1 – Set Works

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

- i. Comment on the overall harmonic structure of Johann Sebastian Bach's *Prelude and Fugue No.2 in C minor Book I*.
- ii. Comment on the stylistic features, form, harmonic progressions, melody, rhythm and metre of Wolfgang Amadeus Mozart's *Piano Sonata in B flat Major 1st movement, K.333*.
- iii. *Who is Sylvia?* Op. 106, No. 4 (D.891) is a wonderful example of Schubert's adaptive approach to song writing. Comment.
- iv. Comment on the dramatic relationship between melody and accompaniment in Franz Schubert's *Der Doppelgänger (D.957)*.
- v. Write about 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*, focusing your answer on the pieces' folk music heritage and overall form and structure.
- vi. Write about Claude Debussy's *Prélude à l'après-midi d'un faune*.
- vii. Arnold Schoenberg's *Piano Piece Op. 33a* shows the development of the composer's twelve-tone technique, from its initial conception until its culmination in 1936. Comment.

(15 + 15 marks)

Section 2 – Instrumentation

Answer **one** question.

- i. *Peter and the Wolf* has helped introduce generations of children to the instruments of the orchestra and the concept of telling a story through music. Comment on the orchestral arrangement and instrumentation, plot, characters and form.
- ii. In *The Young Person's Guide to the Orchestra*, the introduction (the theme) is initially played by the entire orchestra, then by each major family of instruments of the orchestra: first the woodwinds, then brass followed by strings, and finally by the percussion sections. Comment.

(20 marks)

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD
UNIVERSITY OF MALTA, MSIDA
MATRICULATION EXAMINATION
ADVANCED LEVEL
MAY 2015

SUBJECT:	MUSIC
PAPER NUMBER:	II – Part I – Oral
DATE:	25 th April 2015
TIME:	20 minutes (each candidate)

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 classification of plainchant modes.
- Give a brief explanation of the characteristics of plainchant.
- Outline the development of plainchant touching upon the 'proper' and 'common' repertoires.

2. Mediaeval monophonic music, origins of notations, troubadours

- Give a brief outline of the rise of musical notation.
- Discuss the developments of mediaeval monophonic music.
- State the stylistic differences between troubadour, trouvère and minnesinger cultures.

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

- Discuss the first flowerings of polyphony and subsequent developments.
- Comment on the importance of De Vitry's *Ars Nova*.

4. The late Renaissance polyphonic school and later developments

- The Music of the Late Renaissance is essentially synonymous with vocal polyphony. Comment.

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

- Can you elaborate on the origins of the following main instrumental forms: toccata, fantasia and concerto?

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

- Discuss the importance of the Florentine Camerata in relation to the birth of opera.
- Discuss the earliest opera composers and their works.
- Explain the basic differences between Roman and Venetian opera.
- Discuss the role that Naples played in the development of the operatic genre.

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

- What were the main differences in the developments of French, English and German Opera vis-à-vis Italian Opera?

8. Operatic reform Gluck, Calzabigi and successive models

- Discuss the operatic reform advocated by Gluck and successive operatic models.

9. The Baroque Period: in particular Bach and Handel

- Discuss the cosmopolitan outlook of Handel's output when compared to that of Bach.
- Comment on the main genres of the Baroque Period in Music.

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

- What constitutes the style of the First Viennese School?
- Discuss the rise of the concerto and its developments in the hands of the classical masters.
- Discuss the symphonic output of Haydn, Mozart or Beethoven.

11. The Romantic Period: Schubert to Brahms

- Mention the formidable array of romantic composers and their contribution to the various genres of the nineteenth century.
- Discuss the Lied.
- Mention the main developments of programmatic music during the romantic period.

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

- Discuss the Golden Age of Italian Opera, mentioning the output of the main Italian composers of the era.

13. Wagner and Music Dramas

- Discuss Wagner's output and the character of his Music Dramas.
- Give a brief account of *Gesamtkunstwerke* understood by Wagner as the Art of the Future.

14. National Schools

- Comment on the rise of music nationalism during the 19th century.
- Mention composers and their works that can be used to illustrate a radio talk on Music Nationalism.

15. Musical developments since 1900

- Discuss the main musical protagonists during the 20th century.
- Give an outline of the musical works that distinguish Stravinsky or Bartok.
- Discuss the achievements of Schoenberg and expound on his theories of twelve-tone music composition.

(30 marks)

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION

ADVANCED LEVEL

MAY 2015

SUBJECT:	MUSIC
PAPER NUMBER:	III – Performance/Composition
DATE:	9 th May 2015
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 an interview related to the pieces performed and/or your 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 related to the content of the submitted works and/or your musical interests.

(60 marks)