

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

<b>SUBJECT:</b>	MUSIC
<b>PAPER NUMBER:</b>	I – Part 1 – Sight Singing & Aural Perception
<b>DATE:</b>	1 <sup>st</sup> September 2015
<b>TIME:</b>	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 marked by an asterisk in this atonal excerpt. No interval between adjacent notes will exceed the interval of a Perfect 5<sup>th</sup>. 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)

DO NOT WRITE ABOVE THIS LINE

---

THIS PAPER IS TO BE USED ONLY AS ROUGH.

Blank lined area for rough work.



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

---

**SUBJECT:** MUSIC  
**PAPER NUMBER:** I – Part 1 – Sight Singing & Aural Perception  
**DATE:** 1<sup>st</sup> September 2015  
**TIME:** 9.00 a.m. to 9.30 a.m.

---

**EXAMINER’S PAPER**

All exercises are to be answered.

**Section 1 – Sight Singing**

Candidates are requested to:

- i. Sing the given short diatonic phrase at sight. The tonic chord followed by the key-note are to be played by the examiner from the attached sheet. **(5 marks)**
- ii. Clap or tap the rhythm of the given short melodic phrase which is to be played twice by the examiner from the attached sheet. **(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 is to be played four times by the examiner.



**(10 marks)**



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

---

<b>SUBJECT:</b>	MUSIC
<b>PAPER NUMBER:</b>	I – Part 1 Sight Singing & Aural Perception
<b>DATE:</b>	1 <sup>st</sup> September 2015
<b>TIME:</b>	9.00 a.m. to 9.30 a.m.

---

**EXAMINER’S PAPER**

**Singing Excerpt for Section 1 – Sight Seeing (i):**



**Rhythmic Excerpt for Section 1 – Sight Singing (ii):**









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

---

THIS PAPER IS TO BE USED ONLY AS ROUGH.

Blank lined area for rough work.

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

---

<b>SUBJECT:</b>	MUSIC
<b>PAPER NUMBER:</b>	II – Part 1 Oral
<b>DATE:</b>	3 <sup>rd</sup> September 2015
<b>TIME:</b>	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 the main types of plainchant.
- Explain the difference between authentic and plagal versions of the modes.
- Outline the way plainchant developed throughout the Early Middle Ages.

**2. Mediaeval monophonic music, origins of notations, troubadours**

- Discuss the main genres in mediaeval secular music and the performers of such music.
- Comment on the rise of notations.

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

- Give an account of the achievements of Ars Nova and its consequent developments.
- Comment on the various schools 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 origins of two of the following instrumental forms: canzona, fantasia, ricercare.

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

- Comment on the birth of opera.
- Discuss the achievements of the Florentine Camerata with regard to Opera.
- Explain the basic differences between Neapolitan and Roman opera.
- Discuss the role of Monteverdi in the development of the early operatic genre.

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

- What were the main developments of French Opera in the hands of Lully and Rameau?
- Discuss the achievements in the field of English Opera in the hands of Purcell.

### **8. Operatic reform Gluck, Calzabigi and successive models**

- Discuss the operatic reform of successive models after Gluck.

### **9. The Baroque Period, in particular Bach and Handel**

- Discuss the cosmopolitan difference that marks Handel's style vis-à-vis Bach.
- Discuss the main genres of Baroque music, mentioning representative composers.

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

- Discuss the plan of sonata-form during the classical period.
- Comment on the rise of rondo form and its developments in the hands of the classical masters.
- Discuss the varied output of the classical masters of the First Viennese School.

### **11. The Romantic Period: Schubert to Brahms**

- Discuss the rise of Programmatic Music during the Romantic period.
- Mention the main development of the sonata during the romantic period.

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

- Discuss the achievements undertaken by Verdi or Puccini in the development of Italian opera.

### **13. Wagner and Music Dramas**

- What is understood by the term *gesamtkunstwerke*?
- Discuss Wagner's unique operatic style mentioning examples.

### **14. National Schools**

- Comment on the development of European national schools during the 1850's, mentioning composers' relative works to support your answer.

### **15. Musical developments since 1900**

- Discuss the main musical styles during the 20<sup>th</sup> century.
- Give an outline of Bartok and his music or Schoenberg and the dodecapronic technique.
- Discuss the musical achievements of Berg or Stockhausen.

## MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION  
ADVANCED LEVEL  
SEPTEMBER 2015

---

<b>SUBJECT:</b>	MUSIC
<b>PAPER NUMBER:</b>	II – Part II – Set Works & Instrumentation
<b>DATE:</b>	2 <sup>nd</sup> September 2015
<b>TIME:</b>	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 structural layout of Johann Sebastian Bach's *Prelude and Fugue No.2 in C minor Book I* **or** Wolfgang Amadeus Mozart's *Piano Sonata in B flat Major 1<sup>st</sup> movement, K.333*.
- ii. Comment on musico-dramatic elements present in Franz Schubert's *Who is Sylvia Op. 106, No. 4 (D.891)* **or** *Der Doppelgänger (D.957)*.
- iii. Frederick Chopin's *Mazurka No. 5 in B flat Major Op. 7, No. 1* is similar in character to the 'drinking song' titled '*Hulanka*'. Comment on its form and structure.
- iv. State, in detail, what you know of Frederick Chopin's *Mazurka No. 6 in A minor Op. 7, No. 2*, with special reference to phrase structure.
- v. Comment, with reference to musical examples, on the arsenal of compositional techniques (tools) used by Debussy in the *Prélude à l'après-midi d'un faune*.
- vi. Comment on the compositional technique used by Arnold Schoenberg in his *Piano Piece Op. 33a*.

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

Answer **one** question.

- i. Prokofiev's *Peter and the Wolf* is a children's story, narrated by a speaker and accompanied by the orchestra. Comment on the relationship between the orchestral sounds (instruments), the characters and the narration of the piece.
- ii. Write an essay on the general form employed by Benjamin Britten in *The Young Person's Guide to the Orchestra*.

**(20 marks)**

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION

ADVANCED LEVEL

SEPTEMBER 2015

---

<b>SUBJECT:</b>	MUSIC
<b>PAPER NUMBER:</b>	III – Performance/Composition
<b>DATE:</b>	3 <sup>rd</sup> September 2015

---

**Choose one Section only.**

**Section A – Performance**

You are required to:

- i. perform a recital of approximately 25 minutes duration.
- ii. take a sight-reading test;
- iii. sit for an interview related to the pieces you 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 relating to the content of the submitted works and/or your musical interests.

**(60 marks)**