

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION

ADVANCED LEVEL

MAY 2017

SUBJECT:	MUSIC
PAPER NUMBER:	I – Part I – Sight Singing & Aural Perception
DATE:	31 st May 2017
TIME:	4.00 p.m. to 4.35 p.m.

EXAMINER'S PAPER

All exercises are to be answered.

SECTION 1 – SIGHT SINGING

Candidates are requested to:

- 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)
- 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)

N.B. The examiner is to fill in the marks awarded to each candidate in the Table below:

Index Number	Ear Test 1 (5 marks)	Ear Test 2 (5 marks)	Total (10 marks)

(Total: 10 marks)

SECTION 2 – AURAL PERCEPTION

Candidates are requested to:

- 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.



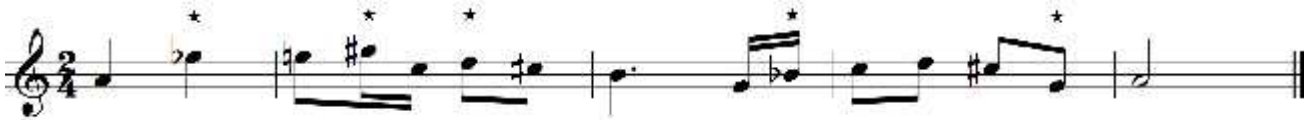
(10)

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



(10)

- 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 will be played **FOUR** times.



(10)

- 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.



(10)

(Total: 40 marks)

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EXAMINER'S PAPER

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

Candidate 1



Candidate 2



Candidate 3



Candidate 4



Candidate 5



Please turn the page.

Candidate 6



Candidate 7



Candidate 8



Candidate 9



Candidate 10



Rhythmic Excerpts for Section 1(ii) – Clapping:

Candidate 1



Candidate 2



Candidate 3



Candidate 4



Candidate 5



Candidate 6



Candidate 7



Please turn the page.

Candidate 8



Candidate 9



Candidate 10



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DATE:	31 st May 2017
TIME:	4:00 p.m. to 4.35 p.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)
 - ii. Clap or tap the rhythm of the given short melodic phrase. The melodic phrase will be played **TWICE**. (5)
- (Total: 10 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)

- 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)

- 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)

- 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 notation shows a four-part excerpt in 4/4 time. The top staff is the Soprano part, and the bottom staff is the Bass part. The Alto and Tenor parts are given. The passage is to be played four times.

(10)

(Total: 40 marks)

THIS PAPER IS TO BE USED ONLY AS ROUGH.

Blank lined area for rough work.

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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SUBJECT:	MUSIC
PAPER NUMBER:	I – Part II – Harmony and Counterpoint
DATE:	31 st May 2017
TIME:	After Paper I – Part I (2 hours 5 minutes)

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 a modulation to a related key.

(15)

- ii. Harmonise the given soprano part by adding A.T.B. including use of non-harmonic tones as well as an appropriate modulation to a related key. Label the notes correctly.

(15)

(Total: 30 marks)

SECTION 2 – COUNTERPOINT

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

After J.S. Bach

Musical notation for question i, part 1. It consists of two systems of two staves each. The first system shows a treble and bass staff in G major (one sharp) and 4/4 time. The treble staff has a melodic line starting with a half note G, followed by a quarter note A, a quarter note B, a half note C, and a half note D. The bass staff has a corresponding line starting with a half note G, followed by quarter notes A, B, C, and a half note D. The second system shows the continuation of the bass line from the first system, starting with a half note G, followed by quarter notes A, B, C, and a half note D. The treble staff in the second system is empty, indicating where the student should complete the counterpoint.

(15)

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

Musical notation for question ii. It consists of two systems of two staves each. The first system shows a treble and bass staff in G major (one sharp) and 2/4 time. The treble staff has a melodic line starting with a half note G, followed by quarter notes A, B, C, and a half note D. The bass staff is empty. The second system shows the continuation of the treble line from the first system, starting with a half note G, followed by quarter notes A, B, C, and a half note D. The bass staff in the second system is empty, indicating where the student should complete the imitative counterpoint.

(15)

(Total: 30 marks)

THIS PAPER IS TO BE USED ONLY AS ROUGH.

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Blank lined area for rough work.

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MAY 2017

SUBJECT:	MUSIC
PAPER NUMBER:	II – Part I – Oral
DATE:	30 th May 2017
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 development of the four authentic plainchant modes and their plagal versions.
 - Give a brief explanation of the liturgical movements that make up the 'common'.
 - Outline the development of plainchant and modal families of chant (Mozarabic, Ambrosian, Celtic, Byzantine, etc.).
2. Mediaeval monophonic music, origins of notations, troubadours
 - Give a brief outline of adiastematic notation.
 - Discuss the development of mediaeval secular music.
 - Comment on the essential differences between French (troubadour) and German (minnesinger) cultures.
3. Flowering of polyphony: Ars Nova and the achievements of the Flemish school
 - Discuss the polyphonic structure arising out of organum and subsequent developments.
 - Comment on the developments provoked by *Ars Nova*.
4. The late Renaissance polyphonic school and later developments
 - Comment on the vocal music of the renaissance, mentioning the masters of the golden age of polyphony.
 - Comment on the importance of Palestrina in the development of Renaissance sacred polyphony.
5. Origins of modern instrumental forms: canzona, fantasia, ricercare, toccata, fugue, concerto
 - Can you elaborate on the origins of the following main instrumental forms: 'ricercare' and the 'toccata e fuga'?
 - Mention the particular characteristics of the 'canzona'.

6. Birth of Opera: Monteverdi, Venetian and Roman Opera, Scarlatti, Neapolitan Opera
 - Discuss the importance of Monteverdi in the early stages of the operatic genre.
 - Discuss the differences between the *Opera Seria* and *Opera Buffa* genres.
 - Explain the basic differences between Venetian and Neapolitan opera, mentioning composers and their works.
 - Discuss the role that Rome played in the development of the operatic genre.
7. Opera Developments: Lully (France), Purcell (England), and Keiser (Germany)
 - Discuss the salient points in the developments of the operatic genre in France.
 - Comment on Purcell's contribution to the operatic genre.
8. Operatic reform: Gluck, Calzabigi, and successive models
 - Discuss the innovations introduced after Gluck's operatic reform.
 - Discuss Gluck's main objections to the prevailing operatic style of composition.
 - What was Calzabigi's role in the reform of opera?
9. The Baroque Period: in particular Bach and Handel
 - Discuss the compositional outputs of anyone of the following: Handel, Bach or Vivaldi.
 - Comment on the differences between the *Sonata da chiesa* and the *Sonata da Camera* composed during the Baroque period.
10. The Classical Masters: Haydn, Mozart, and Beethoven
 - What role does tonality play in the compositional style of the First Viennese School?
 - Discuss the rise of the string quartet and its development in the hands of the classical masters.
 - Discuss the operatic outputs of Haydn, Mozart, and Beethoven.
11. The Romantic Period: Schubert to Brahms
 - Mention the formidable array of romantic composers and their contribution to the symphonic genre during the 19th century.
 - Discuss the rise of national styles in the music of the Romantic period.
12. Italian Opera: Rossini, Bellini, Donizetti, Verdi, and Puccini
 - Discuss the output of either Rossini or Donizetti as representative composers of Italian opera.
 - Mention the development of Verdi as an operatic composer, touching upon any innovations introduced by him during the course of the 19th century.
13. Wagner and Music Dramas
 - How important and effective was Wagner's theory on 'Gesamtkunstwerke'?
 - Give a brief account of the operatic output of Wagner, and the novelties introduced in his operas.

14. National Schools

- Comment on the influence of national folk music during the Romantic period, mentioning composers and representative works to support your arguments.

15. Musical developments since 1900

- To what extent were Stravinsky and Schoenberg the main musical protagonists of the early 20th century?
- Give an outline of the musical works that distinguish Messiaen and Hindemith.
- Discuss the techniques articulated in Debussy's musical style.

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SUBJECT:	MUSIC
PAPER NUMBER:	II – Part II – Set Works & Instrumentation
DATE:	30 th May 2017
TIME:	9.00 a.m. to 11.35 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 Book I* is a prime example of contrapuntal techniques. Comment.
- ii. Wolfgang Amadeus Mozart's *Piano Sonata in B flat Major 1st movement, K.33* is known for its particular structural features. Comment.
- iii. Give a detailed account of phrase structures and harmonic colours in Franz Schubert's *Who is Sylvia? Op. 106, No.4 (D.891)*.
- iv. Comment on the distinguishing song-setting features that make Franz Schubert's *Der Doppelganger (D.975)* a unique example of the genre.
- v. Write an analysis of Frederick Chopin's *Mazurka No.5 in B flat Major Op. 7, No. 1* **or** *Mazurka No.6 in A minor Op. 7, No. 2*, focusing your answer on phrase structure and harmonic rhythm.
- vi. What makes Claude Debussy's *Prélude à l'après-midi d'un faune* one of the most intriguing works of the early 20th century?
- vii. Comment on the serial elements in Arnold Schoenberg's *Piano Piece Op. 33a*.

(Total: 30 marks)

SECTION 2 – INSTRUMENTATION

Answer **ONE** question.

- i. Prokofiev's intent in *Peter and the Wolf* was to make children aware of the various sounds of the instruments of the orchestra. How is this objective achieved in this work?
- ii. To what extent is Britten's *The Young Person's Guide to the Orchestra* an efficient way of introducing young audiences to the orchestra?

(Total: 20 marks)

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SUBJECT:	MUSIC
PAPER NUMBER:	III – Performance – Sight Reading
DATE:	29 th May 2017
TIME:	approx. 25 minutes per candidate

EXAMINER'S PAPER

Sight Reading: Trumpet in B flat

Play the following:

Moderato

5

8

f *ff* *mp*

f

p *mf* *f* *secco*

Sight Reading: Euphonium/Trombone

Play the following:

Moderato

5

8

f *ff* *mp*

f

p *mf* *f* *secco*

Sight Reading: Pianoforte

Play the following:

Moderato

Piano

First system of musical notation (measures 1-3). Treble clef, bass clef, 4/4 time signature. Dynamics: *f*, *ff*.

Pno.

Second system of musical notation (measures 4-6). Treble clef, bass clef. Dynamics: *mp*, *f*.

Pno.

Third system of musical notation (measures 7-8). Treble clef, bass clef.

Pno.

Fourth system of musical notation (measures 9-11). Treble clef, bass clef. Dynamics: *p*, *mf*, *f*, *secco*.

(Total: 4 marks)

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MATRICULATION EXAMINATION

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MAY 2017

SUBJECT:	MUSIC
PAPER NUMBER:	III – Performance / Composition
DATE:	29 th May 2017
TIME:	approx. 25 minutes per candidate

CANDIDATES'S PAPER

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 work 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.