

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION
ADVANCED LEVEL
SEPTEMBER 2017

SUBJECT:	MUSIC
PAPER NUMBER:	I – Part I – Sight Singing & Aural Perception
DATE:	4 th September 2017
TIME:	9.00 a.m. to 9.35 a.m.

EXAMINER'S PAPERAnswer **ALL** exercises.**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)

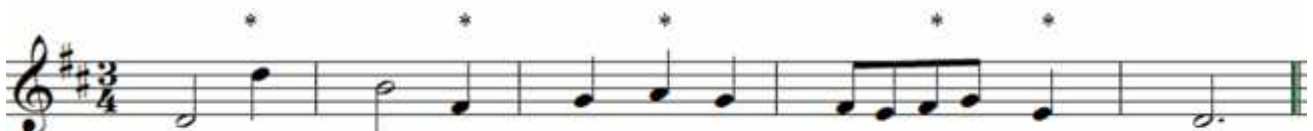
N.B. The examiner is to fill in the marks awarded to each candidate in the Table below:

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.

Rhythmic Excerpts for Section 1(ii) – Clapping:



Candidate 1



Candidate 2



Candidate 3



Candidate 4



Candidate 5



Candidate 6

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SUBJECT:	MUSIC
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DATE:	4 th September 2017
TIME:	9:00 a.m. to 9.35 a.m.

CANDIDATE'S PAPER

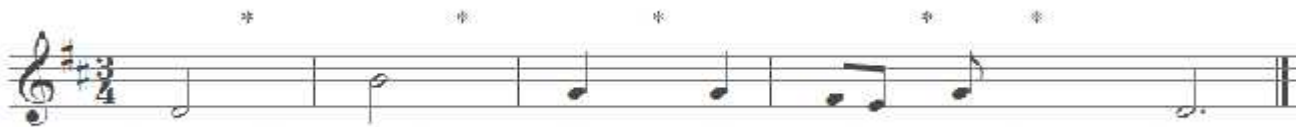
Answer **ALL** exercises.

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, key of B-flat major. The excerpt consists of four measures. The top staff (Soprano) and bottom staff (Bass) are to be written by the student. The middle two staves (Alto and Tenor) are pre-filled with notes. The notes in the middle staves are: Measure 1: Alto (G4), Tenor (F4); Measure 2: Alto (G4), Tenor (F4); Measure 3: Alto (G4), Tenor (F4); Measure 4: Alto (G4), Tenor (F4).

(10)

(Total: 40 marks)

DO NOT WRITE ABOVE THIS LINE

THIS PAPER IS TO BE USED ONLY AS ROUGH.

Blank lined area for rough work.

DO NOT WRITE ABOVE THIS LINE

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:	4 th September 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.

G.F. Handel

The first system consists of two staves. The top staff (treble clef) begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, a quarter note A4, an eighth note G4, and a quarter note F#4. The bottom staff (bass clef) begins with a quarter rest, followed by a quarter note G3, an eighth note A3, a quarter note B3, a quarter note A3, an eighth note G3, and a quarter note F#3. The second system also has two staves. The top staff is empty. The bottom staff (bass clef) begins with a quarter note G3, an eighth note A3, a quarter note B3, a quarter note A3, an eighth note G3, and a quarter note F#3. This is followed by a quarter note E3, an eighth note D3, a quarter note C3, a quarter note B2, an eighth note A2, and a quarter note G2. The system ends with a double bar line.

(15)

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

The first system consists of two staves. The top staff (treble clef) begins with a quarter note G4, followed by eighth notes A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1. The bottom staff (bass clef) is empty. The second system also has two staves. The top staff (treble clef) begins with a quarter note G4, followed by eighth notes A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1. The bottom staff (bass clef) is empty. The system ends with a double bar line.

(15)

(Total: 30 marks)

THIS PAPER IS TO BE USED ONLY AS ROUGH.

DO NOT WRITE ABOVE THIS LINE

THIS PAPER IS TO BE USED ONLY AS ROUGH.

Blank lined area for rough work.

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SEPTEMBER 2017

SUBJECT:	MUSIC
PAPER NUMBER:	II – Part I – Oral
DATE:	7 th September 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
 - Why has the mediaeval sacred repertoire been preserved to such a significant extent?
 - What are the principal stylistic features of Gregorian Chant?
 - What is a melismatic chant? A syllabic chant? A neumatic chant?
2. Mediaeval monophonic music, origins of notations, and troubadours
 - What was the subject of most troubadour songs?
 - Describe briefly monophonic structure.
 - Comment about the origins and development of notation.
3. Flowering of polyphony: Ars Nova and the achievements of the Flemish school
 - What is polyphony and what makes it specifically suited to liturgy?
 - Comment on the differences between Ars Antiqua and Ars Nova.
 - Why did the Venetian, Flemish, and Virginal styles spread so quickly?
 - In the 15th century, composers came from northern Europe – Cambrai, Bruges, Antwerp, and Paris. In the 16th century, which **TWO** cities became the most prominent musical centres?
4. The late Renaissance polyphonic school and later developments
 - How did the relationship between vocal parts and instrumental parts change during the Renaissance?
 - What is composer William Byrd famous for?
5. Origins of modern instrumental forms: canzona, fantasia, ricercare, toccata, fugue, and concerto
 - Name some leading cantata composers of the 17th century.
 - In the early 17th century, some composers began to apply a specific term (meaning flight) to name the genre of series pieces that treat one theme in continuous imitation. Name this genre and discuss its development in the late 17th and early 18th centuries?

6. Birth of Opera: Monteverdi, Venetian and Roman Opera, Scarlatti, and Neapolitan Opera
 - How does 'opera buffa' differ from 'opera seria'?
 - Discuss briefly **TWO** of the musical techniques or styles that Monteverdi brings together in his opera 'Orfeo'.
 - What new developments did the Roman Opera bring in the 1630s?
 - What are the main attributes of the Venetian Opera?
7. Opera Developments: Lully (France), Purcell (England), and Keiser (Germany)
 - What is a recitative? What are its musical and dramatic characteristics?
 - What is Henry Purcell's best known opera?
 - Who is the founder of the French Opera?
 - What is German composer Reinhard Keiser best known for?
8. Operatic reform: Gluck, Calzabigi, and successive models
 - What is reform opera?
 - Discuss Gluck's main objections to the prevailing operatic style of composition.
 - What were the main attributes of Calzabigi's librettos?
 - What was the 18th century cultural, socio-economic, and political background?
9. The Baroque Period: in particular Bach and Handel
 - J.S. Bach was a master of the musical technique known as counterpoint. Discuss this technique by referring to any of Bach's works.
 - What is Handel's greatest contribution to the English musical scene?
 - Comment on the differences between an oratorio and an opera.
10. The Classical Masters: Haydn, Mozart, and Beethoven
 - Name at least **FOUR** of Mozart's mature operas.
 - How many movements are there in a Classical-era symphony?
 - Discuss any characteristic innovation pioneered by Beethoven.
 - Describe the stylistic features of any work/s by Haydn, which show that his music was composed in the Classical period.
11. The Romantic Period: Schubert to Brahms
 - Discuss the key elements of Romantic Musical Style dealing with; melody, harmony, expression, rubato, sonority or tone colour, and forms.
 - What does the term 'nationalism' mean?
12. Italian Opera: Rossini, Bellini, Donizetti, Verdi, and Puccini
 - Describe important developments in Italian opera during the 19th century.
 - Explain the term 'bel canto'.
 - Discuss characteristics of Verdi's mature operas.
 - Which composer was a pioneer in the 19th century movement 'verismo'? Discuss this term.

13. Wagner and Music Dramas

- Describe important developments in German opera during the 19th century.
- Describe a typical German Romantic opera.
- Describe a typical Wagnerian music drama.
- Identify Wagner's main contributions to the world of opera.

14. National Schools

- Name any composer who pioneered the development of a musical style, and discuss how this became closely identified with his country's aspirations to independent statehood.

15. Musical developments since 1900

- Name a composer who studied, recorded, and transcribed Hungarian Folk music.
- The development of serialism and its early use by Arnold Schoenberg, Alban Berg, and Anton Webern is most closely associated with which cities and decades?
- Which artistic/poetic movements correspond with Debussy's style of music?
- Name and discuss a musical characteristic used by Olivier Messiaen in his music.
- Name and discuss prominent features of minimalistic music.

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SUBJECT:	MUSIC
PAPER NUMBER:	II – Part II – Set Works & Instrumentation
DATE:	5 th September 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 C Minor* is to be played with a high degree of sensitivity for the mood and for the genre of the piece, especially the fugue. Comment.
- ii. The musical texture of Wolfgang Amadeus Mozart's *Piano Sonata in B flat Major 1st movement, K.33* is best described as melody-dominated homophony. Comment.
- iii. *Who is Sylvia? Op. 106, No. 4 (D.891)* is a simple strophic song – one that, in its basic materials and form, is practically indistinguishable from even the composer's earliest works. Comment.
- iv. Schubert's *Der Doppelgänger (D. 957)* is absolutely unique and undeniably unlike anything else that he had ever composed. Comment on its staggering simplicity and stunning transparency.
- v. Comment on Frederick Chopin's articulation of the phrase structure in *Mazurka No.5 in B flat Major Op. 7, No. 1* and *Mazurka No.6 in A minor Op. 7, No. 2*.
- vi. How did Claude Debussy create a sense of aimless wandering in his *Prélude à l'après-midi d'un faune*?
- vii. Is serial composition an 'automatic' process? Explain. Your answer should focus on Arnold Schoenberg's *Piano Piece Op. 33a*.

(Total: 30 marks)

SECTION 2 – INSTRUMENTATION

Answer **ONE** question.

- i. How did Sergei Prokofiev handle the instruments of the orchestra to capture the characters in his work *Peter and the Wolf*, in order to enable listeners to envision the scenes easily?
- ii. In what ways did Benjamin Britten's *The Young Person's Guide to the Orchestra* elicit and portray clearly the different timbres of the various sections of the orchestra?

(Total: 20 marks)

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SUBJECT:	MUSIC
PAPER NUMBER:	III – Performance – Sight Reading
DATE:	6 th September 2017
TIME:	approx. 25 minutes per candidate

EXAMINER'S PAPER

Sight Reading: Trumpet in B flat / Clarinet in B flat / Flute

Play the following:

Moderato

Musical score for Sight Reading: Trumpet in B flat / Clarinet in B flat / Flute. The score is in 5/4 time and B-flat major. It consists of three staves of music. The first staff starts with a forte (*f*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic. The third staff ends with a forte (*f*) dynamic.

Sight Reading: Euphonium / Trombone

Play the following:

Moderato

Musical score for Sight Reading: Euphonium / Trombone. The score is in 5/4 time and D major. It consists of three staves of music. The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff has a mezzo-piano (*mp*) dynamic. The third staff ends with a forte (*f*) dynamic.

Sight Reading: Pianoforte

Play the following:

Andante

The musical score is for a piece in 4/4 time, marked 'Andante'. It consists of two systems of music, each with a treble and bass clef staff. The key signature has one flat (B-flat). The first system begins with a mezzo-forte (*mf*) dynamic in the bass clef, while the treble clef starts with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic in the bass clef and a mezzo-forte (*mf*) dynamic in the treble clef. Both systems include triplet markings (indicated by a '3' above the notes) and slurs. The piece concludes with a double bar line.

(Total: 5 marks)

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SEPTEMBER 2017

SUBJECT:	MUSIC
PAPER NUMBER:	III – Performance / Composition
DATE:	6 th September 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. (45)
- ii. Take a sight-reading test. (5)
- iii. Sit for an interview related to the pieces performed and/or your musical interests. (10)

SECTION B – COMPOSITION

You are required to:

- i. Submit a composition with a **minimum duration of 7 minutes**. (50)
- ii. Sit for an interview related to the content of the submitted works and/or your musical interests. (10)

(Total: 60 marks)