



SUBJECT: **Music**
 PAPER NUMBER: I – Part I – Sight Singing & Aural Perception
 DATE: 28th May 2018
 TIME: 4:00 p.m. to 4:35 p.m.

EXAMINER’S PAPER

Answer **ALL** exercises.

SECTION A – SIGHT SINGING

Candidates are requested to:

1. 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)
2. 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 B – AURAL PERCEPTION

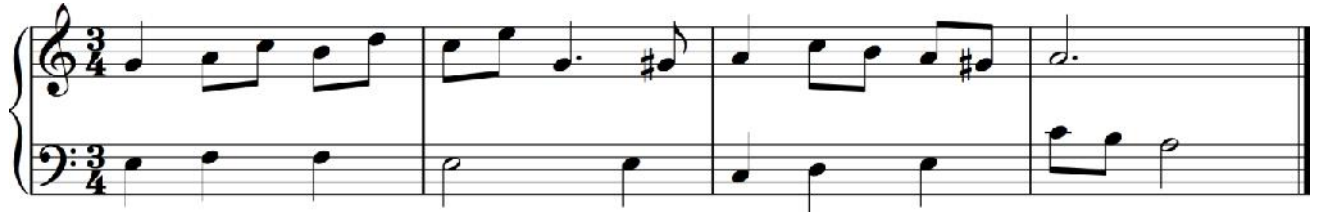
Candidates are requested to:

1. 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)

2. 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)

3. 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)

4. 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)

Candidate 6



Candidate 7



Candidate 8



Candidate 9



Candidate 10



Rhythmic Excerpts for Section A (2) – Clapping:

Candidate 1



Candidate 2



Candidate 3



Candidate 4



Candidate 5



Candidate 6



Questions continue on next page

Candidate 7



Candidate 8



Candidate 9



Candidate 10





SUBJECT:	Music
PAPER NUMBER:	I – Part I – Sight Singing & Aural Perception
DATE:	28 th May 2018
TIME:	4:00 p.m. to 4:35 p.m.

CANDIDATE'S PAPER

Answer **ALL** exercises.

SECTION A – SIGHT SINGING

1. Sing the given short diatonic phrase at sight. The tonic chord followed by the key-note will be played. (5)

2. Clap or tap the rhythm of the given short melodic phrase. The melodic phrase will be played **TWICE**. (5)

(Total: 10 marks)

SECTION B – AURAL PERCEPTION

1. 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)

2. 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)

3. 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)

4. Write down the missing 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 for a four-part setting in 3/4 time with a key signature of one sharp (F#). The Soprano (S) and Alto (A) parts are on a treble clef staff, and the Tenor (T) and Bass (B) parts are on a bass clef staff. The Alto and Tenor parts are fully written, while the Soprano and Bass parts are mostly blank, with only a few notes and rests visible. The Soprano part has a few notes in the first two measures, and the Bass part has a few notes in the first two measures. The rest of the staff is empty, indicating where the student should write the missing parts.

(10)

(Total: 40 marks)

THIS PAPER IS TO BE USED **ONLY** AS ROUGH.

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SUBJECT: **Music**
 PAPER NUMBER: I – Part II – Harmony and Counterpoint
 DATE: 28th May 2018
 TIME: After Paper I – Part I (2 hours 5 minutes)

Answer **ALL** questions.

SECTION A – COMMON PRACTICE HARMONY

1. Harmonise the given figured bass by adding S.A.T. including use of non-harmonic tones and a modulation to a related key.

(15)

2. 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 B – COUNTERPOINT

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

(15)

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

(15)

(Total: 30 marks)

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.

SUBJECT:	Music
PAPER NUMBER:	II – Part I – Oral
DATE:	1 st June 2018
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
 - Outline **THREE** characteristics of plainchant.
 - Which Mediaeval vocal music form was mostly associated with the plainchant?
 - Discuss the modal families of chant (Mozarabic, Ambrosian, Celtic, Byzantine, etc.).
2. Mediaeval monophonic music, origins of notations, troubadours
 - What is Gregorian chant and where was it developed?
 - Who typically sang Gregorian chant and for what purpose?
 - Describe the music of the trouvères and troubadours.
3. Flowering of polyphony: Ars Nova and the achievements of the Flemish school
 - The Ars Nova, or new art, of the fourteenth century differed from older music. In what ways was it different?
 - In the 15th century, composers came from northern European towns and cities – Cambrai, Bruges, Antwerp, and Paris. In the 16th century, which **TWO** cities became the most prominent musical centres and why?
4. The late Renaissance polyphonic school and later developments
 - What were the central tenets of humanism, and how did this new attitude influence music's place in Renaissance culture?
 - What does the term *a cappella* connote?
 - In what ways can late Renaissance sacred music be seen as 'the perfect art'?
5. Origins of modern instrumental forms: canzona, fantasia, ricercare, toccata, fugue, concerto
 - What is the origin of the word 'fugue'?
 - What important harmonic distinction is found in fugues between the episodes and expositions?
6. Birth of Opera: Monteverdi, Venetian and Roman Opera, Scarlatti, Neapolitan Opera
 - Discuss the main characteristics of Neapolitan Opera.
 - Describe the terms *Opera Seria* and *Opera Buffa*. Provide examples.
 - Name and discuss **ONE** important composer of Venetian Opera.

7. Opera Developments: Lully (France), Purcell (England), and Keiser (Germany)
 - Discuss the salient points in the developments of the operatic genre in Germany.
 - Comment on Lully's contribution to the operatic genre.
8. Operatic reform: Gluck, Calzabigi, and successive models
 - What were the main reforms of Gluck and Calzabigi in the history of opera?
 - Gluck defined his music as 'the language of humanity'. What are the connections of this statement with the later development of opera?
9. The Baroque Period: in particular Bach and Handel
 - What was Handel's greatest contribution to the history of music?
 - Name and discuss **THREE** characteristics of Bach's work.
10. The Classical Masters: Haydn, Mozart, and Beethoven
 - Which ideal received more emphasis in the classical period?
 - What is the most common type of chamber music in the classical period? Provide examples of this genre.
 - Discuss the typical orchestra formation of the Classical period. Provide examples.
11. The Romantic Period: Schubert to Brahms
 - What is Romanticism? Mention the characteristics of Romanticism with reference to the main composers.
 - What is Nationalism? Provide examples.
12. Italian Opera: Rossini, Bellini, Donizetti, Verdi, and Puccini
 - How did Verdi view drama in opera? What sorts of characteristics did he include in his operas? How did he handle emotional expression?
 - Describe the relationship between the vocal lines and the orchestra in the operas of Verdi.
13. Wagner and Music Dramas
 - Describe a Wagnerian music-drama.
 - Identify the main contributions Wagner made to opera.
14. National Schools
 - Why were Romantic composers able to portray a wide variety of contrasting emotions in a single movement?
 - What is Nationalism? Elaborate by citing examples of this particular phenomenon during the Romantic Period.
15. Musical developments since 1900
 - What were Stravinsky's **THREE** main periods of his musical output? Discuss.
 - What is atonality? Discuss by providing musical examples from the repertoire.
 - What does the term minimalism refer to in music composition?

SUBJECT:	Music
PAPER NUMBER:	II – Part II – Set Works & Instrumentation
DATE:	30 th May 2018
TIME:	4:00 p.m. to 6:35 p.m.

SECTION A – SET WORKS

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

1. *Prelude and Fugue in C Minor, BWV 847*, is a keyboard composition written by Johann Sebastian Bach. It is the second prelude and fugue in the first book of *The Well-Tempered Clavier*, a series of 48 preludes and fugues by the composer. Comment about its general form, with special focus on themes, subjects and motifs, and how these are interrelated in various sections of the work.
2. The transition, sometimes referred to as the 'bridge', is usually regarded as the section of sonata form responsible for modulating from the primary to the secondary key as well as for effecting a structural contrast between the two thematic sections. Comment on the function and structure of transition in the first movement from his *Piano Sonata in Bb Major K. 333*.
3. *Who is Sylvia? Op. 106, No. 4 (D.891)* is a 'Lied' composed by Romantic era composer Franz Schubert. Comment about its form with focus on the interdependency between the melody and the accompaniment.
4. Schubert's *Der Doppelgänger (D. 957)* is through-composed; each stanza's setting is different. Comment on its form, and how the music relates to the lyrics.
5. *Mazurka No. 5 in Bb Major Op. 7, No. 1* and *Mazurka No. 6 in A minor Op. 7, No. 2* by Frédéric Chopin are two of 58 Mazurkas that he composed. All of them have distinct patterns, which make them identifiable. Within the Mazurkas, Chopin always alluded to three distinct folk dances. Discuss.
6. Discuss the texture, instrumentation, and style employed by Claude Debussy in his *Prélude à l'après-midi d'un faune*.
7. *Piano Piece Op. 33a* by Arnold Schoenberg shows the development of Schoenberg's twelve-tone technique, from its initial conception until its culmination in 1936. Discuss the texture, partition, and transposition found in this work.

(Total: 30 marks)

SECTION B – INSTRUMENTATION

Answer **ONE** question.

1. In *Peter and the Wolf* by Sergei Prokofiev, each character in the story has a musical theme played by different instruments in the orchestra. Comment on the choice of instruments and the texture created throughout.
2. In what ways does Benjamin Britten's *The Young Person's Guide to the Orchestra* capture the tone colours and capacities of the various sections of the orchestra?

(Total: 20 marks)



SUBJECT:	Music
PAPER NUMBER:	III – Performance – Sight Reading
DATE:	30 th May 2018
TIME:	approx. 25 minutes per candidate

EXAMINER'S PAPER

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

Play the following:

Musical score for Trumpet in B flat / Clarinet in B flat / Violin. The score is in 4/4 time, key of D major (two sharps), and starts with a forte (*f*) dynamic. It consists of three staves. The first staff begins with a whole rest followed by a quarter note D5, then eighth notes E5, F5, G5, A5, B5, and a quarter note G5. The second staff begins with a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, and a quarter note G5. The third staff begins with a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, and a quarter note G5. There are triplets in the second and third staves.

Sight Reading: Flute

Play the following:

Andante assai

Musical score for Flute. The score is in 4/4 time, key of D major (two sharps), and starts with a forte (*f*) dynamic. It consists of three staves. The first staff begins with a whole rest followed by a quarter note D5, then eighth notes E5, F5, G5, A5, B5, and a quarter note G5. The second staff begins with a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, and a quarter note G5. The third staff begins with a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, and a quarter note G5. There are triplets in the second and third staves.

Sight Reading: Voice (Soprano / Tenor)

Sing the following:

(Candidates may opt to sing the Maltese text or vocalize with vowel sounds)

Andante assai

U
f mal li jis - bah jum ix xemx baj - da - na tfeġġ dlonk fis-smew-wiet

4
tie - la l'fuq tie-la 'l fuq tie-la 'l fuq fis - smew-wiet

7
fost is - shab baj - dan, is - shab baj - dan!

Sight Reading: Euphonium/Trombone

Play the following:

p

mp

f

Sight Reading: Pianoforte

Play the following:

The musical score is written for piano in 5/4 time with a key signature of one sharp (F#). It consists of two systems of four measures each. The first system begins with a mezzo-piano (*mp*) dynamic and features a triplet in the first measure. The second system begins with a piano (*p*) dynamic and features a forte (*f*) dynamic in the third measure. A triplet is also present in the fourth measure of the second system. The piece concludes with a double bar line.

(Total: 4 marks)



SUBJECT:	Music
PAPER NUMBER:	III – Performance / Composition
DATE:	30 th May 2018
TIME:	approx. 25 minutes per candidate

CANDIDATES'S PAPER

Choose **ONE** section only:

SECTION A – PERFORMANCE

You are required to:

1. 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.
2. Take a sight-reading test.
3. Sit for an interview related to the pieces performed and/or your musical interests.

SECTION B – COMPOSITION

You are required to:

1. Submit a composition with a **minimum duration of 7 minutes**.
2. Sit for an interview related to the content of the submitted works and/or your musical interests.