




---

SUBJECT:	<b>Music</b>
PAPER NUMBER:	I – Part I – Sight Singing & Aural Perception
DATE:	30 <sup>th</sup> May 2022
TIME:	4:00 p.m. to 4:35 p.m.

---

**EXAMINER'S PAPER**

Answer **ALL** exercises

**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 will be played by the examiner from the attached sheet. (5)
- ii. Clap or tap the rhythm of the given short melodic phrase. The melodic phrase will 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:

<b>Index Number</b>	<b>Ear Test 1 (5 marks)</b>	<b>Ear Test 2 (5 marks)</b>	<b>Total (10 marks)</b>

**(Total: 10 marks)**

***Please turn the page***

**SECTION 2 – AURAL PERCEPTION**

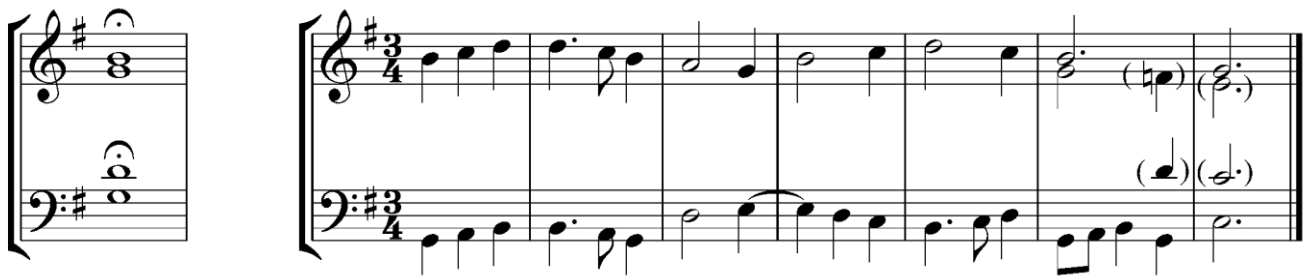
Candidates are requested to:

1. Write down the occasional missing notes with relative time-values, marked by an asterisk \*, in this passage. The excerpt 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.



(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 5<sup>th</sup>. The excerpt will be played **FOUR** times.



(10)

***Please turn the page.***

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.

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of two staves. The upper staff contains the Alto and Tenor parts, and the lower staff contains the Soprano and Bass parts. The Alto part has a melodic line with eighth and quarter notes. The Tenor part has a similar melodic line. The Soprano and Bass parts provide harmonic support with chords and moving lines. The excerpt consists of five measures, ending with a double bar line.

(10)

**(Total: 40 marks)**



SUBJECT:	<b>Music</b>
PAPER NUMBER:	I – Part I – Sight Singing & Aural Perception
DATE:	30 <sup>th</sup> May 2022
TIME:	4:00 p.m. to 4:35 p.m.

**CANDIDATE'S PAPER**

Answer **ALL** exercises.

**SECTION 1 – SIGHT SINGING**

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

- 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)

- 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)

- 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 5<sup>th</sup>. The excerpt will be played **FOUR** times.



(10)

***Please turn the page.***

DO NOT WRITE ABOVE THIS LINE

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 will be played **FOUR** times.

The musical notation shows a four-part excerpt in G major, 4/4 time. The Soprano part (top staff) starts with a G4 quarter note, followed by a half note G4-A4, a quarter note B4, and a half note G4-A4. The Alto part (middle staff) starts with a G4 quarter note, followed by a half note G4-A4, a quarter note B4, and a half note G4-A4. The Tenor part (bottom staff) starts with a G3 quarter note, followed by a half note G3-A3, a quarter note B3, and a half note G3-A3. The Bass part (bottom staff) starts with a G2 quarter note, followed by a half note G2-A2, a quarter note B2, and a half note G2-A2. The piece concludes with a final G4-A4-B4-G4 chord in the Soprano and Alto parts, and a final G3-A3-B3-G3 chord in the Tenor and Bass parts.

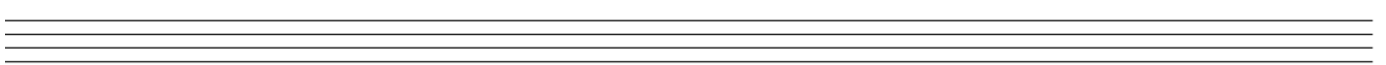
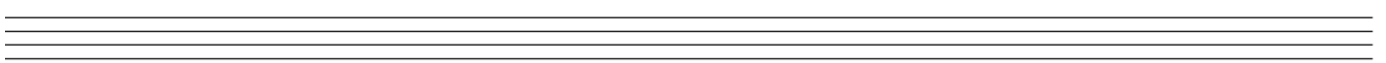
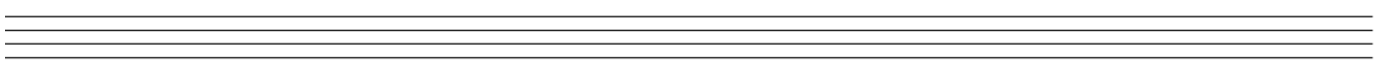
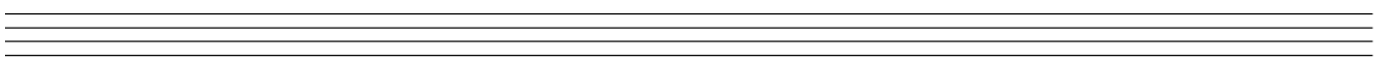
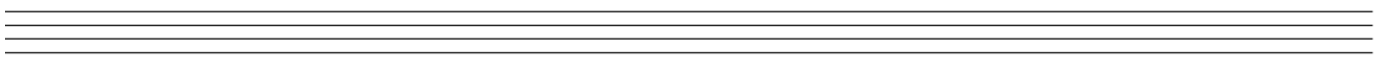
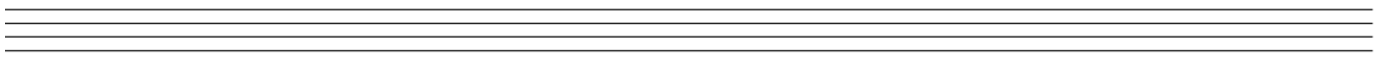
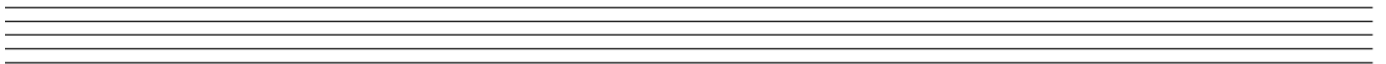
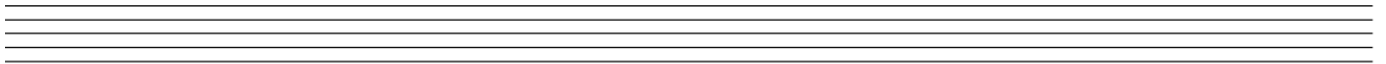
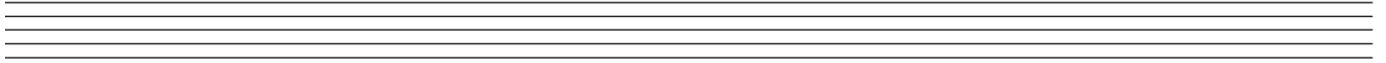
(10)

**(Total: 40 marks)**

DO NOT WRITE ABOVE THIS LINE

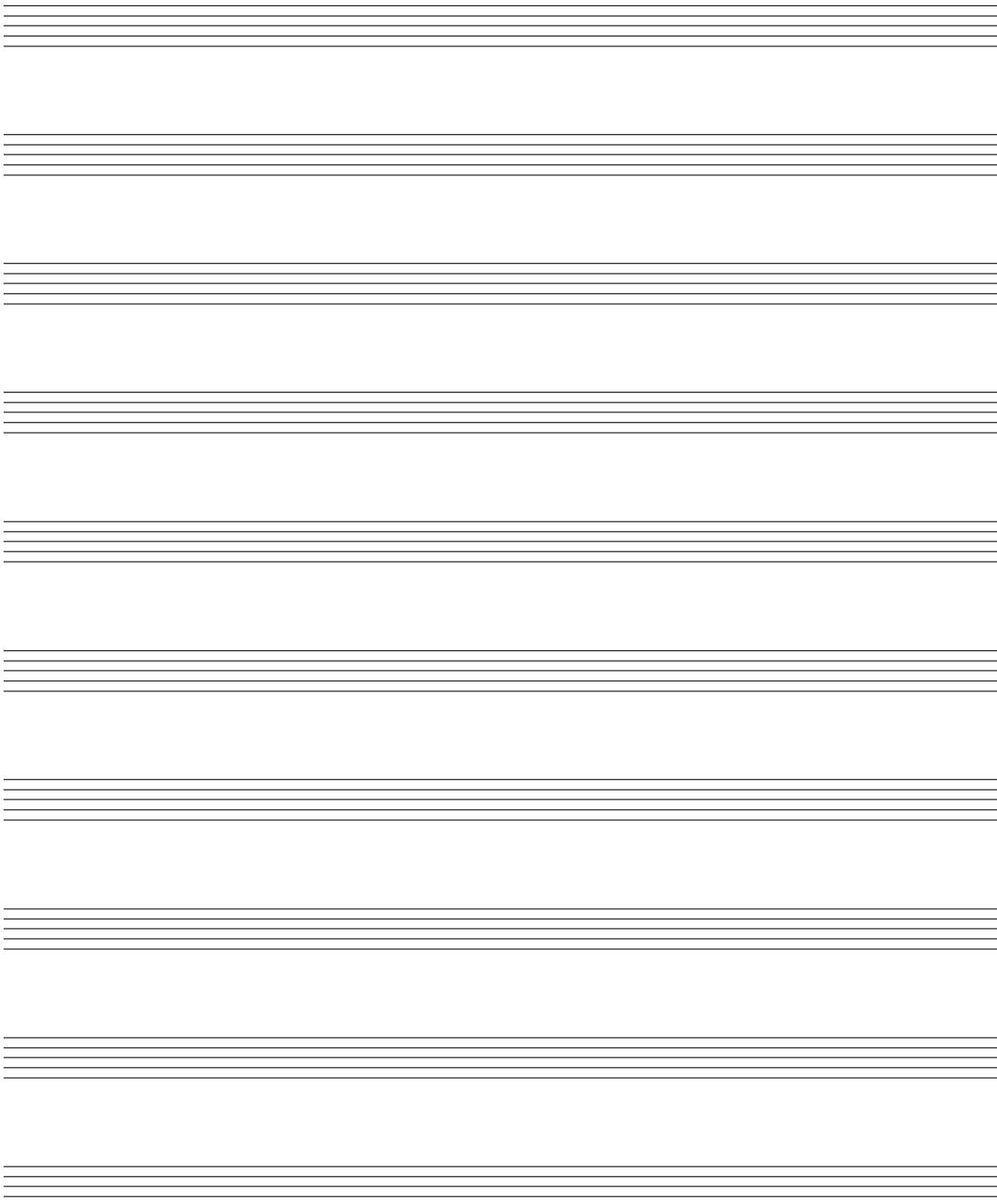
---

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



DO NOT WRITE ABOVE THIS LINE

---



The page contains ten sets of blank musical staves. Each set consists of five horizontal lines, providing a template for musical notation. The staves are arranged vertically down the page, with a small gap between each set.



---

SUBJECT:	<b>Music</b>
PAPER NUMBER:	I – Part I – Sight Singing & Aural Perception
DATE:	30 <sup>th</sup> May 2022
TIME:	4:00 p.m. to 4:35 p.m.

---

**EXAMINER'S PAPER**

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

Candidate 1



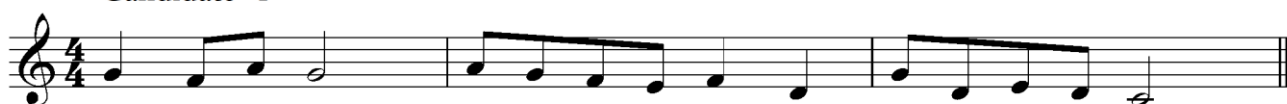
Candidate 2



Candidate 3



Candidate 4



Candidate 5



Candidate 6



***Please turn the page.***



**Rhythmic Excerpts for Section 1 (ii) – Clapping:**

Candidate 1



Candidate 2



Candidate 3



Candidate 4



Candidate 5



Candidate 6



Candidate 7



Candidate 8





SUBJECT:	<b>Music</b>
PAPER NUMBER:	I – Part II – Harmony and Counterpoint
DATE:	30 <sup>th</sup> May 2022
TIME:	After Paper I – Part I (2 hours 5 minutes)

Answer **ALL** questions.

**SECTION 1 – 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.

J.S. Bach

(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.

F. Silcher

(15)

**(Total: 30 marks)**

***Please turn the page.***

**SECTION 2 – COUNTERPOINT**

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

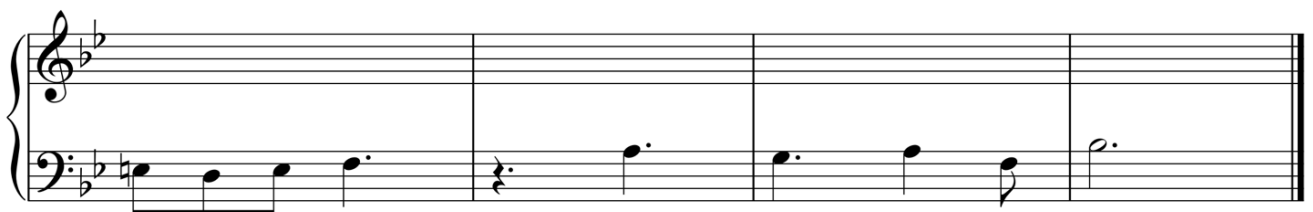


4



(15)

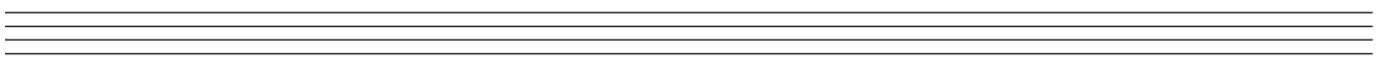
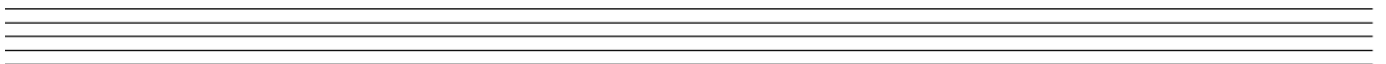
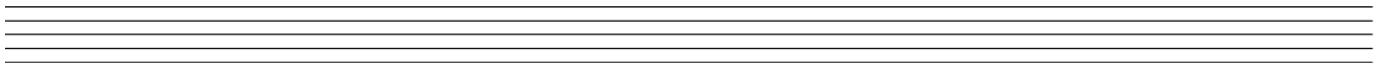
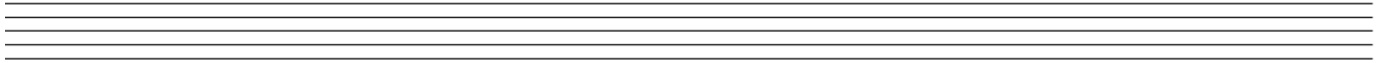
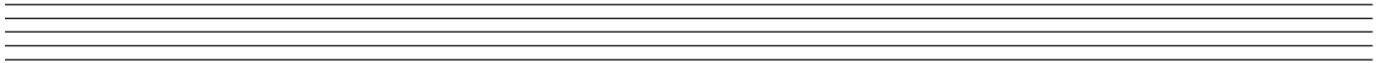
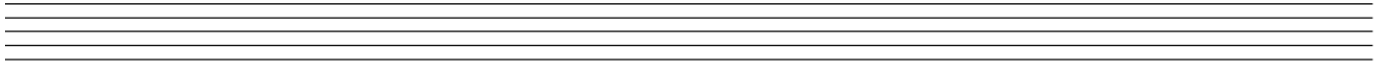
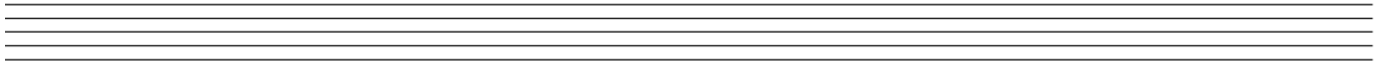
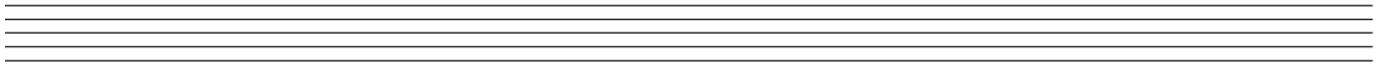
2. Complete the following passage in 2-part imitative counterpoint.

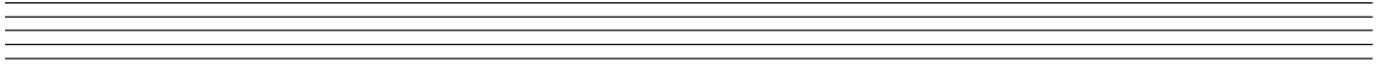
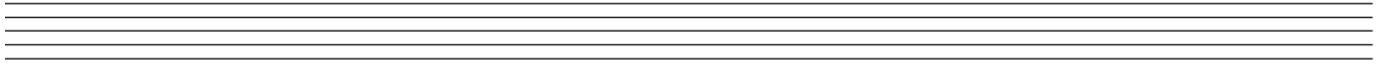
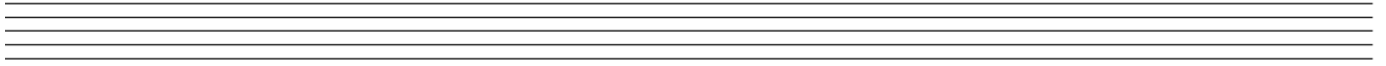
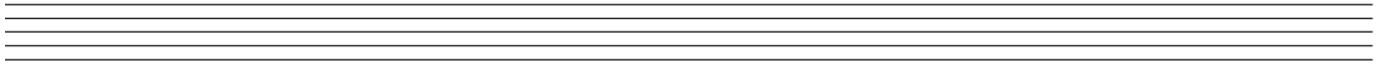
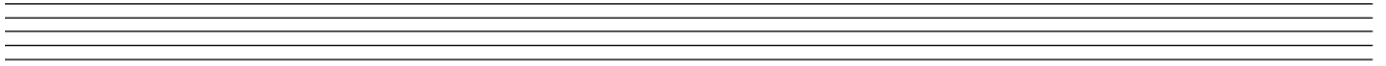
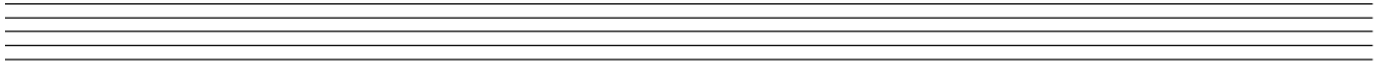
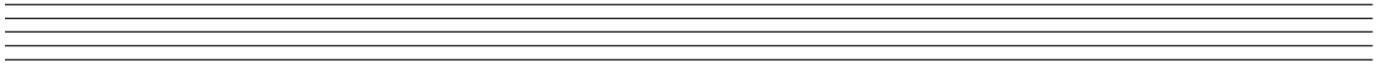
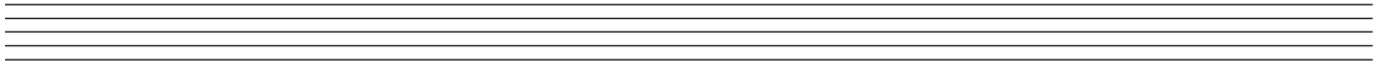
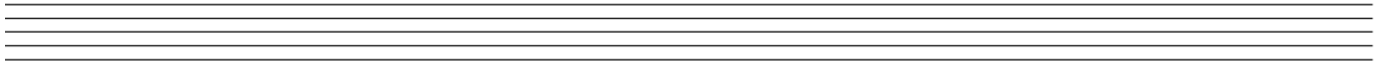
**Allegro**Adapted from Corelli's  
Church Sonata, Op. 1 No.5

(15)

**(Total: 30 marks)**

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








---

SUBJECT:	<b>Music</b>
PAPER NUMBER:	II – Part I – Oral
DATE:	6 <sup>th</sup> June 2022
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
  - Discuss the gradual development of the medieval modal system;
  - Discuss the classes, forms and types of chant?
  - Describe the way plainchant developed throughout the Early Middle Ages.
2. Medieval monophonic music, origins of notations, troubadours
  - Comment on early secular and non-liturgical monophonic music;
  - Comment on the advantages of developing a notation system in the middle ages;
  - Comment on the songs composed by the troubadours and how the latter flourished in the Middle Ages.
3. Flowering of polyphony: Ars Nova and the achievements of the Flemish school
  - Comment on the flourishing of polyphony in the Middle Ages with particular reference to the different types of organum;
  - Comment on the music of *Guillaume de Machaut*, a leading composer of the *Ars nova* in France.
4. The late Renaissance polyphonic school and later developments
  - Comment on the relationship between vocal and instrumental parts and how they changed during the Renaissance;
  - Comment on the achievements of modern contrapuntal techniques of the late renaissance polyphonic school.
5. Origins of modern instrumental forms: canzona, fantasia, ricercare, toccata, fugue, concerto
  - Comment on the main similarities and differences in the following instrumental forms: canzona, toccata, fantasia, ricercare.
6. Birth of Opera: Monteverdi, Venetian and Roman Opera, Scarlatti, Neapolitan Opera
  - Comment on Monteverdi's role in the early stages of the operatic genre;
  - Comment on the main differences found in *Opera Buffa* and *Opera Seria*.

***Please turn the page.***

7. Opera Developments: Lully (France), Purcell (England) and Keiser (Germany)
  - Jean Baptiste Lully composed music that projected the splendour of the French royal court. Discuss.
  - Comment on the main differences in the developments of German and English opera.
8. Operatic reform Gluck, Calzabigi and successive models
  - Gluck sought to restrain music to its true meaning of serving poetry. Discuss this in relation to Gluck's reform of opera.
9. The Baroque Period: in particular Bach and Handel
  - Comment on Bach's contribution to music;
  - Comment on the main instrumental works of the Baroque period.
10. The Classical Masters: Haydn, Mozart and Beethoven
  - Discuss the symphonies composed by Franz Joseph Haydn show a great deal of mature technique and rich imagination.
  - Mozart's operas combine realism with current dramatic action and beautifully united musical form. Discuss.
  - Beethoven purposely worked out themes and motive to their maximum potential. Discuss.
11. The Romantic Period: Schubert to Brahms
  - Comment on the orchestral music composed during the Romantic period;
  - Comment on the rise of nationalism in the Romantic period.
12. Italian Opera: Rossini, Bellini, Donizetti, Verdi and Puccini
  - Comment on the main developments in Italian opera during the 19<sup>th</sup> century;
  - Verdi focused on the human drama in his operas. Discuss.
13. Wagner and Music Dramas
  - Wagner took German Romantic opera to its full potential. Discuss.
  - For Wagner, the purpose of music was to enhance dramatic expression. Discuss.
14. National Schools
  - Discuss the rise of music nationalism during the 19<sup>th</sup> century.
15. Musical developments since 1900
  - Discuss the unique musical style in Schoenberg's music and how it contributed significantly towards the musical advances reached in the 20<sup>th</sup> century;
  - Electronically-generated music attracted public attention after the 1950s. Discuss.




---

SUBJECT:	<b>Music</b>
PAPER NUMBER:	II – Part II – Set Works & Instrumentation
DATE:	2 <sup>nd</sup> June 2022
TIME:	4:00 p.m. to 6:35 p.m.

---

### SECTION 1 – SET WORKS

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

1. Write about the harmonic structure and the inventive use of counterpoint in Bach's *Prelude and Fugue in C minor*.
2. Comment on the melodic, harmonic and overall form of Mozart's *Piano Sonata in B flat Major 1<sup>st</sup> movement, K.33*.
3. Schubert's songs are a clear example of the composer's natural ability to create beautiful melodies. Discuss this musical aspect with particular reference to Schubert's lied *Who is Sylvia? Op. 106, No. 4 (D.891)*.
4. Write about the voice *tessitura*, texture and structure of Franz Schubert's *Der Doppelganger (D.957)*
5. Chopin's *Mazurka No. 5 in B flat Major Op. 7, No. 1* and *Mazurka No. 6 in A minor Op. 7, No. 2*. are true examples of music inspired by national Polish dance music. Discuss.
6. Claude Debussy's *Prélude à l'après-midi d'un faune* involves a large orchestra, but it is rarely used to make a loud sound. Comment on the various orchestral techniques used in this celebrated work.
7. Arnold Schoenberg's *Piano Piece Op. 33a*, has a rather capricious character, with sharp contrasting changes in register and dynamics. Discuss.

**(Total: 30 marks)**

### SECTION 2 – INSTRUMENTATION

Answer **ONE** question.

1. Comment on the orchestration adopted in *Peter and the Wolf* by Sergei Prokofiev, with reference to musical themes, which are associated with particular instruments to depict characters in the story.
2. Benjamin Britten's *The Young Person's Guide to the Orchestra* was commissioned to acquaint young students with the instruments of the orchestra. Discuss.

**(Total: 20 marks)**





---

SUBJECT:	<b>Music</b>
PAPER NUMBER:	III – Performance - Sight Reading
DATE:	2 <sup>nd</sup> June 2022
TIME:	Approx. 25 minutes per candidate

---

**EXAMINER'S PAPER**

**Sight Reading: Piano/Violin/Voice Soprano**

Play the following:

**With grace**

Piano

*mp*

Pno.

*mf*

Pno.

*mf*

Pno.

*f* *p*

**Please turn the page.**

**Sight Reading: Violin**

Play the following:

**Andante assai**

5  
*p* *cresc.* *f*

8  
*p* 3

11  
*mf* *f* *poco rit.*

**Sight Reading: Voice (Soprano)**

Sing the following:

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

**Cantabile**  
*mp*

kul ma jmur is - se-ma blu jib-del il-ku - lu - ri jih - mar u jis -

6  
*mf* *p*

wied bhal don-nu ti-la ta' ar - tist fuq ix-xe-faq dlonk i-fiġ-ġu sti-llel kbar u zġhar

**(Total: 4 marks)**



---

SUBJECT:	<b>Music</b>
PAPER NUMBER:	III – Performance/Composition
DATE:	2 <sup>nd</sup> June 2022
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.

**(Total: 60 marks)**