# MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD UNIVERSITY OF MALTA, MSIDA

#### MATRICULATION EXAMINATION INTERMEDIATE LEVEL SEPTEMBER 2013

SUBJECT: MUSIC

PAPER NUMBER: Part 1 – Musicianship DATE: 5th September 2013 TIME: 2.00 p.m. to 2:30 p.m.

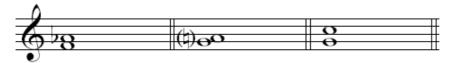
### **Examiner's Paper**

All exercises are to be answered.

## **Section 1 – Sight Singing**

Candidates are expected to:

i. Sing three intervals from any key-note given by the examiner. Augmented, diminished and compound intervals are not to be asked. (2 + 2 + 2 marks)



ii. Clap the rhythm of a short melodic phrase in simple or compound time. The excerpt is to be played by the examiner. (4 marks)



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

Index No.	Ear Test	Ear Test	Ear Test	Ear Test	Total
	1	2	3	4	
	(2 marks)	(2 marks)	(2 marks)	(4 marks)	(10 marks)

# **Section 2 – Aural Perception**

Candidates will be expected to:

i. Write down the occasional missing notes with their 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 in a major or minor key. The excerpt will be played twice and will be preceded by the tonic chord. (10 marks)



**Modulation:** From G minor to B flat major – to the relative major.

Index No:	IM24c.13s
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SUBJECT: MUSIC

PAPER NUMBER: Part 1 – Musicianship DATE: 5th September 2013 TIME: 2.00 p.m. to 2:30 p.m.

## Candidate's Paper

All exercises are to be answered.

## Section 1 – Sight Singing

i. Sing three intervals from any key-note given by the examiner.

(2 + 2 + 2 marks)

ii. Clap the rhythm of a short melodic phrase in simple or compound time.

(4 marks)

## **Section 2 – Aural Perception**

i. Write down the occasional missing notes with their relative time-values, marked by an asterisk, in this passage. The excerpt will be played four times.



ii. Identify the modulation of this two-part melodic phrase in a major or minor key. A correct description of the modulation is expected; for example: dominant, relative major, relative minor, etc. The excerpt will be played twice and will be preceded by the tonic chord.

Modulation to:		
Modifiation to.		

**(10 marks)** 

Rough paper	

Index No:\_\_\_\_\_

# MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD UNIVERSITY OF MALTA, MSIDA

#### MATRICULATION EXAMINATION INTERMEDIATE LEVEL SEPTEMBER 2013

SUBJECT: MUSIC

**PAPER NUMBER:** Part II – Harmony, Counterpoint, History & Analysis

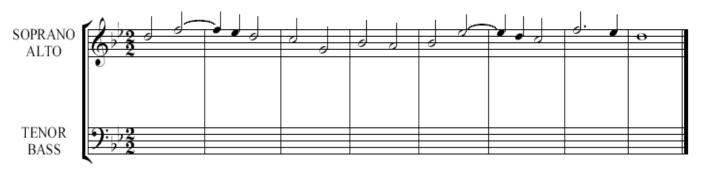
**DATE:** 7th September 2013 **TIME:** 4.00 p.m. to 6:15 p.m.

All exercises are to be answered.

## Section 1 – Harmony and Counterpoint

### **Harmony**

i. Add A.T.B. parts to the given soprano melody.



(20 marks)

# Counterpoint

ii. Add a violoncello part to the given violin part in eighteenth-century style counterpoint.





(20 marks)

# Section 2 – History and Analysis

## History

- i. Write a short essay on any <u>one</u> of the following: (30 marks)
  - a. Comment on the Florentine Camerata and the Earliest Operas (early Baroque Period).
  - b. Outline the musical characteristics of the Classic Period.

e. Outline the rise of the Lied during the Romantic Period.

- c. Comic opera took different forms in different countries. Discuss.
- d. Write about the musical contribution of any <u>two</u> of the following composers: Johann Sebastian Bach, Joseph Haydn, Franz Liszt.


TA	124	1	2.
111	1124	. 1	.7.


ii.

Unmarked scores are given so that you may support your answer by referring to bar numbers.

Answer any **one** question from the following in short essay form:

a. Comment on the general form, cultural influence and style of Dance No. 1 "Minueto" from 12 Danzas Españolas by Enrique Granados. Your discussion should contain musical examples.
b. Write about on the emotional content, shape, flow and form of Claude Debussy's Golliwogg's cake walk. Include musical examples in your answer.

Comment on how Domenico Scarlatti, in his *Sonata in E Major K.380, L.23*, achieved contrast in dynamics. Also comment on the work's form, melodic influences and lyrical melody. Your

**(25 marks)** 

commentary should include musical examples.

TA	124	1	2.
111	1124	. 1	.7.


Rough paper