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

MATRICULATION EXAMINATION INTERMEDIATE LEVEL MAY 2014

SUBJECT: MUSIC

PAPER NUMBER: Part 1 – Musicianship DATE: 14th May 2014
TIME: 30 minutes

Examiner's Paper

All exercises are to be answered.

Section 1 – Sight Singing

Candidates are expected to:

i. Sing three intervals from any 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 examiner will play the following excerpt: (4 marks)



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

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

Section 2 – Aural Perception

Candidates are expected to:

i. Write down the occasional missing notes with their relative time-values, marked by an asterisk, in this passage. The excerpt is to be played four times. (10 marks)



ii. Identify the modulation of this two-part melodic phrase in a major or minor key. The excerpt is to be played twice and is to be preceded by the tonic chord. (10 marks)



Modulation: From A Major to E Major – to the Dominant.

IM24c.14m

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MATRICULATION EXAMINATION INTERMEDIATE LEVEL MAY 2014

SUBJECT: MUSIC

PAPER NUMBER: Part 1 – Musicianship DATE: 14th May 2014
TIME: 30 minutes

Candidate's Paper

All exercises are to be answered.

Section 1 – Sight Singing

i. Sing three intervals from any note played 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.



(10 marks)

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:	
	(10 marks)

Rough paper					

Index No: _____ IM24.14m

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

MATRICULATION EXAMINATION INTERMEDIATE LEVEL MAY 2014

SUBJECT: MUSIC

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

DATE: 28th April 2014 **TIME:** 9.00 a.m. to 11:15 a.m.

All exercises are to be answered.

Section 1 – Harmony and Counterpoint

Harmony

i. Add S.A.T. parts to the given bass. Your answer may include use of non-harmonic tones. (20 marks)



Counterpoint

ii. Complete the following passage in two-part counterpoint in eighteenth-century style: (20 marks)



Section 2 – History and Analysis

History

- i. Write a short essay on any <u>one</u> of the following: (30 marks)
 - a. Give some account of the state of opera in (a) Italy and (b) France in the period between 1700 and 1750.
 - b. Outline the growth of chamber music from about 1750 to 1800.
 - c. Compare the aims of 'Classic' and 'Romantic' composers.
 - d. Comment on the rise of virtuosity in the 19th century (1800 to 1899), mentioning some important names.

e. Write short notes on any two of the following composers: Johann Sebastian Bach, Domenico

Scarlatti and Franz Liszt.	

Analysis

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

- ii. Answer any <u>one</u> question from the following in short essay form: (25 marks)
- a. Discuss the overall general structure, tonal organization, style and influences found in Enrique Granados's Dance No. 1 "Minueto", from *12 Danzas Españolas*. Illustrate your discussion with musical examples.
- b. State what you know about Debussy's *Golliwogg's Cakewalk*. Illustrate your discussion with musical examples.
- c. Scarlatti's *Sonata in E Major K.380* is one of his most popular. The Sonata opens rather hesitantly, the music wanting to move forward... Comment on the festive dance theme, the development of musical material, general structure and handling of form. Illustrate your commentary with musical examples.

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Rough paper			

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