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

#### MATRICULATION EXAMINATION INTERMEDIATE LEVEL MAY 2015

SUBJECT: MUSIC

PAPER NUMBER: Part I – Musicianship 12<sup>th</sup> May 2015 TIME: 30 minutes

## **EXAMINER'S PAPER**

All exercises are to be answered.

## **Section 1**

Candidates are expected to:

i. Sing three intervals from the note played 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<br>(2 marks) | Ear Test 2<br>(2 marks) | Ear Test 3<br>(2 marks) | Ear Test 4<br>(4 marks) | Total<br>(10 marks) |
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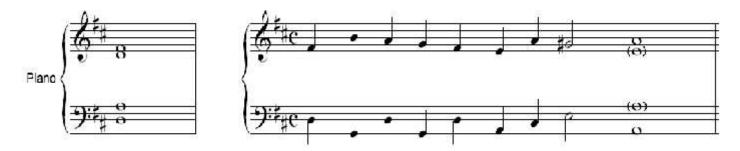
## **Section 2**

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 D Major to A Major – to the Dominant.

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

#### MATRICULATION EXAMINATION INTERMEDIATE LEVEL MAY 2015

SUBJECT: MUSIC

PAPER NUMBER: Part 1 – Musicianship DATE: 12<sup>th</sup> May 2015 TIME: 30 minutes

# **CANDIDATE'S PAPER**

All exercises are to be answered.

## Section 1

i. Sing three intervals from the 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**

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)



|     | played twice and will be preceded by the tonic chord.  | <b>(10 marks)</b>        |                      |
|-----|--|--------------------------|----------------------|
|     | is expected; for example: dominant, relative major,    | relative minor, etc.     | The excerpt will be  |
| 11. | Identify the modulation of this two-part melodic phras | e. A correct description | on of the modulation |

| Modulation to: _ |  |
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# MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD UNIVERSITY OF MALTA, MSIDA

# MATRICULATION EXAMINATION INTERMEDIATE LEVEL MAY 2015

SUBJECT: MUSIC

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

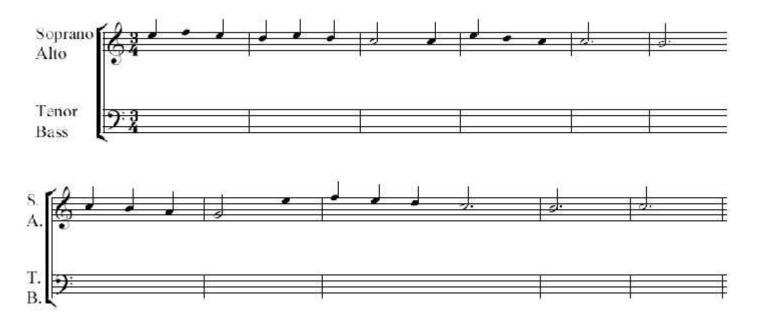
**DATE:** 25<sup>th</sup> April 2015 **TIME:** 9.00 a.m. to 11.15 a.m.

All exercises are to be answered.

# Section 1 – Harmony and Counterpoint

# Harmony (20 marks)

i. Add A.T.B parts to the given soprano. Your answer may include use of non-harmonic tones.



# Counterpoint (20 marks)

ii. Complete the following passage in two-part counterpoint in eighteenth-century style:



# Section 2 – History and Analysis (30 marks)

# History

- i. Write a short essay on any **one** of the following:
- a. To what stage of development had the Oratorio arrived by the end of the 17<sup>th</sup> Century?
- b. Outline the growth of chamber music from around 1750 to 1800, with special reference to the work of Josef Haydn and Wolfgang Amadeus Mozart.
- c. In what ways did the Romantic ideal affect the output of composers?
- d. Write an essay on music in France during the 19<sup>th</sup> century.
- e. Write short notes on any <u>two</u> of the following composers: Georg Friedrich Handel, Ludwig Van Beethoven or Franz Schubert.

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# Analysis (25 marks)

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

- ii. Answer any **one** of the following questions in short essay form:
- a. Comment, with appropriate musical examples, about the overall form, structure and influences of Granados's *Dance No. 1* from "12 Danzas Españolas".
- b. Comment on the syncopated effect, dynamic range and several dance interruptions by the love-death leitmotif of Richard Wagner's opera *Tristan and Isolde* found in Claude Debussy's *Golliwogg's Cakewalk* from "*Children's Corner*". Illustrate your discussion with musical examples.

c. Scarlatti's Sonata in E Major K.380 follows the typical Baroque bipartite scheme in that the first

half ends in the dominant while the second half returns to the tonic. It has an elegant and lyrical melody and also exhibits the Spanish elements that Scarlatti was influenced by. Comment, with appropriate musical examples, on the general design, influences and lyrical melody of the sonata.

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#### MATRICULATION EXAMINATION INTERMEDIATE LEVEL MAY 2015

SUBJECT: MUSIC

**PAPER NUMBER:** Part III – Performance/Composition

**DATE:** 12<sup>th</sup> May 2015 **TIME:** 15 minutes

Choose one Section only.

# Section A – Performance (25 marks)

You are required to perform a short recital of approximately 15 minutes duration. The choice of programme is at your discretion.

OR

## Section B – Composition (25 marks)

Subsequent to having submitted two copies of a short composition of a minimum duration of 3 minutes for any solo instrument to MATSEC or the Examinations Department Victoria, Gozo by Wednesday 29<sup>th</sup> April 2015, you are now required to and sit for an interview relating to the content of the submitted work and/or your musical interests.