

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD
 UNIVERSITY OF MALTA, MSIDA
 MATRICULATION EXAMINATION
 INTERMEDIATE LEVEL
 MAY 2017

SUBJECT:	MUSIC
PAPER NUMBER:	Part I – Musicianship
DATE:	2 nd June 2017
TIME:	35 minutes

EXAMINER’S PAPER

ALL exercises are to be answered.

SECTION 1 – SIGHT SINGING

Candidates are expected to:

- Sing three intervals from any note played by the examiner. Augmented, diminished and compound intervals are not to be asked.

The image shows two musical staves, each with six intervals. The first staff contains: maj. 3rd, min. 3rd, min. 6th, perf. 4th, maj. 2nd, and perf. 5th. The second staff contains: maj. 2nd, maj. 6th, min. 2nd, perf. 5th, min. 3rd, and perf. 4th.

(Total: 6 marks)

- Clap the rhythm of a short melodic phrase in simple or compound time. The examiner is to play the following excerpt:

The image shows a four-line musical excerpt in 2/4 time, key of B-flat major. The melody consists of quarter and eighth notes.

(Total: 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 (2 marks)	Ear Test 2 (2 marks)	Ear Test 3 (2 marks)	Ear Test 4 (4 marks)	Total (10 marks)

SECTION 2 – AURAL PERCEPTION

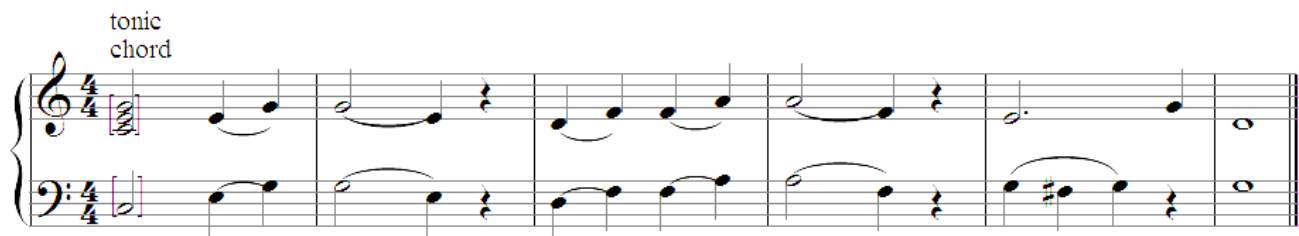
Candidates are expected to:

1. Write down the occasional missing notes with their relative time-values, marked by an *, in this passage. The excerpt is to be played four times.



(Total: 10 marks)

2. 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.



Modulation: From C Major to G Major - to the Dominant

(Total: 10 marks)

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MAY 2017

SUBJECT:	MUSIC
PAPER NUMBER:	Part I – Musicianship
DATE:	2 nd June 2017
TIME:	35 minutes

CANDIDATE'S PAPER

ALL exercises are to be answered.

SECTION 1 – SIGHT SINGING

1. Sing three intervals from any note played by the examiner.

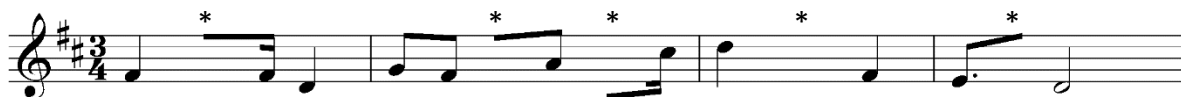
(Total: 6 marks)

2. Clap the rhythm of a short melodic phrase.

(Total: 4 marks)

SECTION 2 – AURAL PERCEPTION

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

**(Total: 10 marks)**

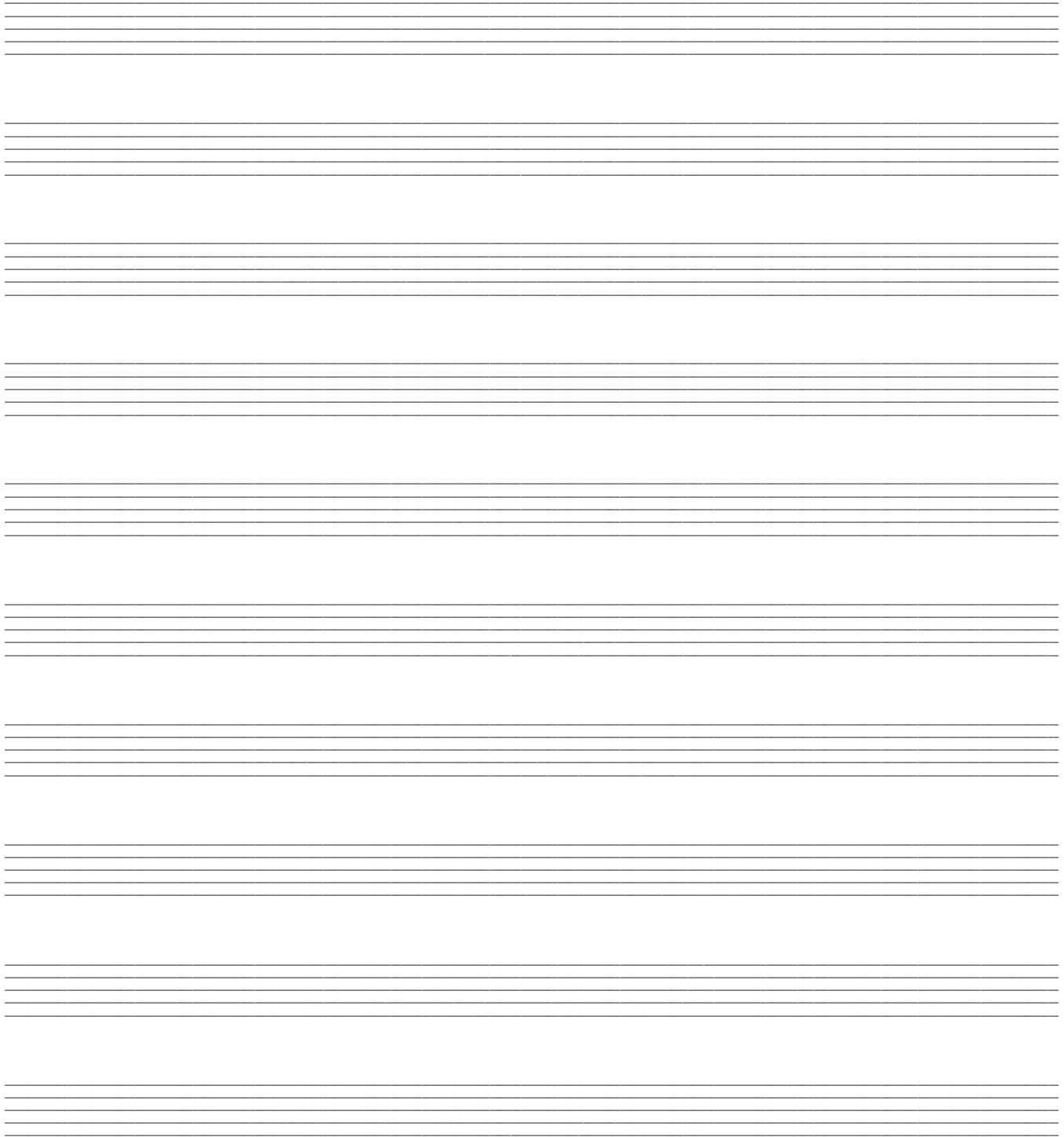
2. Identify the modulation of this two-part melodic phrase in a major or minor key. A correct description of the modulation is expected; for example: dominant, relative major, relative minor, etc. The excerpt will be played twice and will be preceded by the tonic chord.

Modulation to: _____

(Total: 10 marks)

DO NOT WRITE ABOVE THIS LINE

Rough paper



A series of horizontal lines for writing, organized into ten groups of four lines each, providing a structured area for rough work.

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MATRICULATION EXAMINATION
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MAY 2017

SUBJECT:	MUSIC
PAPER NUMBER:	Part II – Harmony, Counterpoint, History & Analysis
DATE:	31 st May 2017
TIME:	4:00 p.m. to 6:20 p.m.

ALL exercises are to be answered.

SECTION 1 – HARMONY AND COUNTERPOINT**HARMONY**

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

(Total: 20 marks)

COUNTERPOINT

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



(Total: 20 marks)

SECTION 2 – HISTORY AND ANALYSIS

HISTORY

- 1. Write a short essay on any **ONE** of the following:
 - a. Describe, using appropriate vocabulary pertaining to music, the similarities and differences between **TWO** genres of music, choosing from the following list: opera, symphony, string quartet, oratorio, or ballet.
 - b. Outline the growth of the orchestra, giving examples from the music repertoire of the 17th century (with only 18-20 members) to the up rise of the orchestra during the Romantic period.
 - c. Composers during the Classical period composed more piano sonatas in comparison with the other periods in the history of music. Comment with music examples.
 - d. Outline the contribution of Johann Sebastian Bach in the sacred music genre.
 - e. Many Romantic composers found sources of inspiration in the literature of their time. Choose **ONE** work and describe how the composer represents a story through the music.

(Total: 30 marks)

ANALYSIS

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

2. Answer any **ONE** question from the following in short essay form:

- a. Granados was primarily influenced by mid-nineteenth century European Romanticism, especially the music of Schumann and Chopin. Discuss this in relation to his *Dance No. 1*, from *Minueto in 12 Danzas Españolas*.
- b. Comment on the structure of Claude Debussy’s *Golliwogg’s Cakewalk* from *Children’s Corner*, focusing on themes and how these relate to each other.
- c. The compositional phenomenon in the bi-partite sonatas of Domenico Scarlatti (1685-1757) shows thematic material that establishes the closing tonality. Discuss this technique in relation to melody, harmony and structure (form).

(Total: 25 marks)

Rough paper

The page contains ten sets of horizontal lines for writing. Each set consists of five parallel lines, providing a guide for handwriting. The sets are arranged vertically down the page, with a significant gap between each set.

Blank Page

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MAY 2017

SUBJECT:	MUSIC
PAPER NUMBER:	Part III – Performance/Composition
DATE:	2 nd June 2017

Choose **ONE** Section only:

SECTION A – PERFORMANCE

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

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 Friday 28th April 2017, you are now required to sit for an interview relating to the content of the submitted work and/or your musical interests.

(Total: 25 marks)