



SUBJECT: **Music**  
 PAPER NUMBER: Part I – Musicianship  
 DATE: 6<sup>th</sup> September 2019  
 TIME: 35 minutes

**EXAMINER'S PAPER**

**ALL** exercises are to be answered.

**SECTION 1 – SIGHT SINGING**

Candidates are expected to:

1. Sing **THREE** intervals from any note given by the examiner. Augmented, diminished and compound intervals are **not** to be asked.

min. 2nd      perf. 5th      perf. 4th      maj. 6th      min. 6th      perf. 8th

maj. 3rd      maj. 7th      maj. 2nd      min. 6th      maj. 7th      min. 7th

**(Total: 6 marks)**

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

**(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)

Absent candidates are to be marked 'abs'.

**SECTION 2 – AURAL PERCEPTION**

Candidates are expected to:

1. 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.



**(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 Bb Major to G Minor – Relative Minor Key

**(Total: 10 marks)**




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**CANDIDATE'S PAPER**

Answer **ALL** exercises.

**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 with an asterisk (\*), 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

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**Rough paper**

A series of horizontal lines for writing, organized into ten groups of four lines each. Each group is separated by a larger vertical gap, providing a structured space for rough work or notes.



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SUBJECT: **Music**  
PAPER NUMBER: Part II – Harmony, Counterpoint, History & Analysis  
DATE: 5<sup>th</sup> September 2019  
TIME: 4:00 p.m. to 6:20 p.m.

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Answer **ALL** exercises.

### 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.

Measures 1-2 of the exercise. The soprano part is in G major, 3/4 time, and is marked with a fermata. The bass part is empty.

Measures 3-4 of the exercise. The soprano part continues with a fermata. The bass part is empty.

Measures 5-6 of the exercise. The soprano part continues with a fermata. The bass part is empty.

**(Total: 20 marks)**

***Please turn the page.***

**COUNTERPOINT**

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

Musical notation for the first system of a two-part counterpoint exercise. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The treble staff begins with a dotted quarter note on G4, followed by an eighth note on F4, a quarter note on E4, a dotted quarter note on D4, and an eighth note on C4. The bass staff is empty.

Musical notation for the second system of a two-part counterpoint exercise. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The treble staff begins with a triplet of eighth notes on G4, F4, and E4, followed by a quarter note on D4, a dotted quarter note on C4, and an eighth note on B3. The bass staff is empty.

Musical notation for the third system of a two-part counterpoint exercise. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The treble staff is empty. The bass staff begins with a dotted quarter note on G3, followed by an eighth note on F3, a quarter note on E3, a dotted quarter note on D3, and an eighth note on C3.

Musical notation for the fourth system of a two-part counterpoint exercise. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The treble staff is empty. The bass staff begins with a dotted quarter note on G3, followed by an eighth note on F3, a quarter note on E3, a dotted quarter note on D3, and an eighth note on C3.

**(Total: 20 marks)**





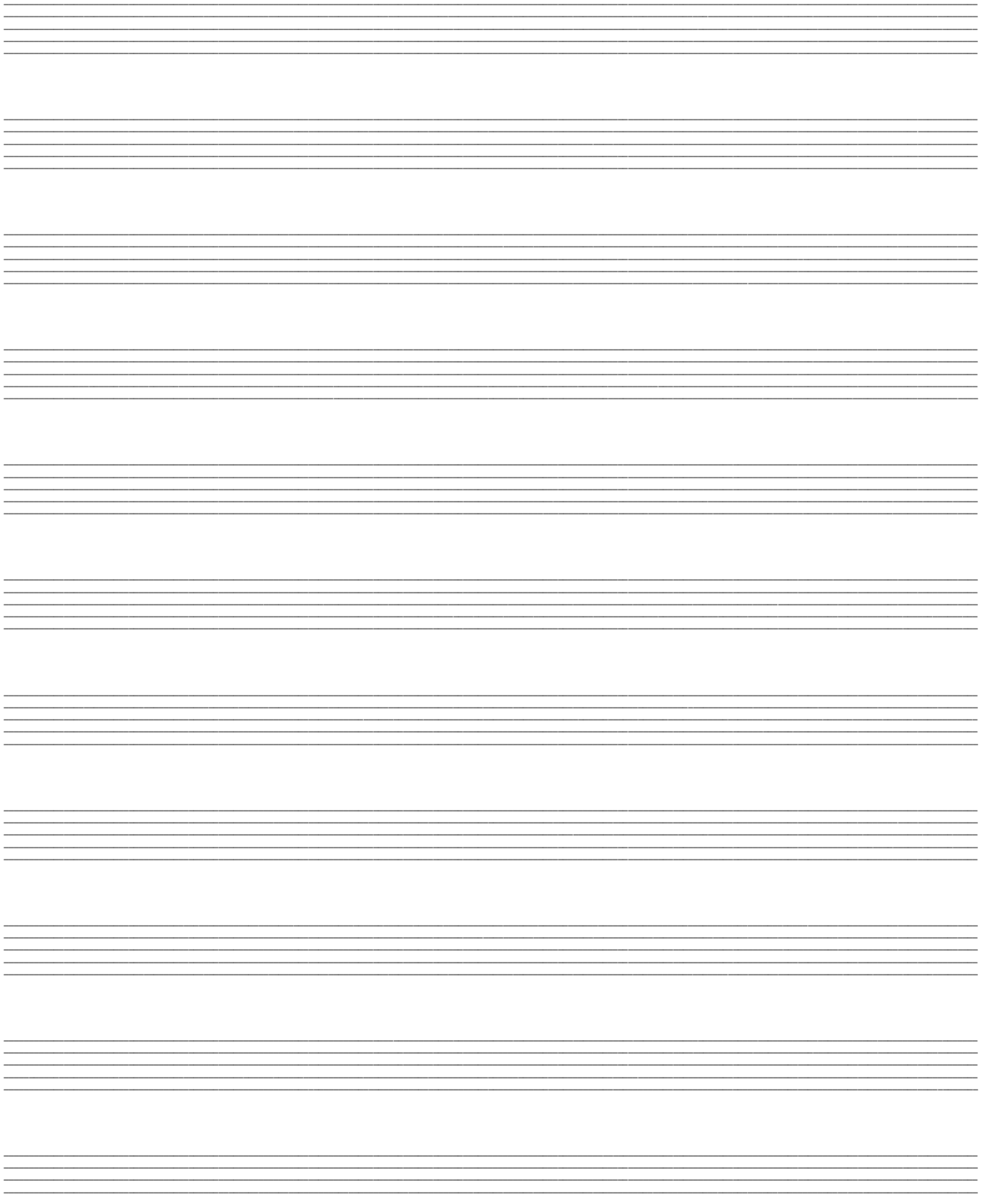








**Rough paper**



The page contains 12 sets of horizontal lines for writing. Each set consists of four parallel lines, providing a guide for letter height and placement. The sets are evenly spaced down the page.



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SUBJECT:	<b>Music</b>
PAPER NUMBER:	Part III – Performance/Composition
DATE:	6 <sup>th</sup> September 2019

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Choose **ONE** section only:

**SECTION A – PERFORMANCE**

You are required to perform a short recital which is approximately 15 minutes long. 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 23<sup>rd</sup> August 2019, 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)**