

AM SYLLABUS (2023)

MUSIC

AM 24

SYLLABUS

Music AM 24 Syllabus	(Available in September) Paper I – Aural (30 mins) & Written (2hrs)+ Paper II Oral (20 mins) & Written (2 hrs+30 mins) + Paper III (25mins) & (5mins)
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Paper I - Principles of Musicianship

This paper will consist of two parts. All exercises to be answered.

Part I – Sight Singing & Aural Perception

Section 1 – Sight Singing (5+5 marks)

Candidates will be expected

- (i) to sing a short diatonic phrase at sight. The tonic chord followed by the key-note will be played.
- (ii) to clap or tap the rhythm of a short melodic phrase which will be played twice.

Section 2 – Aural Perception (10+10+10+10 marks)

Candidates will be expected to:

- (i) write down the occasional missing notes with relative time-values, marked by an asterisk, in a given passage. The excerpt will be played four times.
- (ii) identify the modulation of a two-part melodic phrase in a major or minor key. The excerpt will be played twice and will be preceded by the tonic chord. Correct description of modulations taking place is expected, e.g., Dominant., Relative major
- (iii) write down the missing notes of an atonal excerpt marked by an asterisk. No interval between adjacent notes will exceed the interval of a Perfect 5th. The rhythmic pattern will be given. The excerpt will be played four times.
- (iv) write down the soprano and bass parts of a short 4-part excerpt. The Alto and Tenor parts will be given. The 4 parts will be played four times.

Part II – Harmony and Counterpoint

Four written tasks will be set.

Section 1 – Common Practice Harmony (15+15 marks)

- (i) SATB harmonisation of a figured bass, including use of non-harmonic tones and modulations to related keys.
- (ii) SATB harmonisation of a given soprano part, including use of non-harmonic tones and modulations to related keys.

Candidates should be familiar with independence of parts and their proper harmonic basis, i.e., triads and their inversions, the chord of the Dominant seventh, Secondary dominants, their resolutions and inversions.

Section 2 – Free Counterpoint (15+15 marks)

- (i) Completion of a passage in 2-part counterpoint in eighteenth-century style. One part will be given.
- (ii) Completion of a passage in 2-part imitative counterpoint. One part will be given.

Paper II – History of Music and Analysis

Part 1 – Oral

(30 marks)

Candidates will be asked to show a comprehensive knowledge on any of the following topics given below.

1. Plainchant: development, modes and characteristics
2. Mediaeval monophonic music, origins of notations, troubadours
3. Flowering of polyphony: Ars Nova and the achievements of the Flemish school
4. The late Renaissance polyphonic school and later developments
5. Origins of modern instrumental forms: canzona, fantasia, ricercare, toccata, fugue, concerto
6. Birth of Opera: Monteverdi, Venetian and Roman Opera, Scarlatti, Neapolitan Opera
7. Opera Developments: Lully (France), Purcell (England), and Keiser (Germany)
8. Operatic reform Gluck, Calzabigi and successive models
9. The Baroque Period: in particular Bach and Handel
10. The Classical Masters: Haydn, Mozart, Beethoven
11. The Romantic Period: Schubert to Brahms
12. Italian Opera: Rossini, Bellini, Donizetti, Verdi, Puccini
13. Wagner and Music Dramas
14. National Schools
15. Musical developments since 1900

Part 2 - Written

Both sections to be answered

Section 1 - Set Works

(15+15 marks)

Candidates are expected to show historical and analytical knowledge of two works, supporting their statements with reference to the actual musical score. The candidate must answer two questions in short essay form. Candidates should use unmarked musical scores of the prescribed works provided during the examination.

Prelude and Fugue No. II in C Minor Book I – J.S. Bach
Piano Sonata in Bb Major 1st movement K. 333 – W.A Mozart (1756-1791)
Who is Sylvia? Op. 106, No. 4 (D.891) – Franz Schubert (1797-1828)
Der Doppelgänger (D. 957) - Franz Schubert (1797-1828)
Mazurka No. 5 in Bb Major Op.7, No.1 – Frederich Chopin (1810-1849)
Mazurka No. 6 in A minor Op. 7, No. 2 – Frederich Chopin (1810-1849)
Prélude à l'après-midi d'un faune – Debussy Claude (1862-1918)
Piano Piece Op. 33a (1928) – Arnold Schoenberg (1874-1951)

Section 2 – Instrumentation

(20 marks)

Candidates are expected to demonstrate their awareness of the standard instruments of the orchestra, their particular timbre and their significant use in the following works:

Peter and the Wolf – Prokofiev
The Young Person's Guide to the Orchestra - Britten

Questions will be set to test these abilities. Copies of scores are not allowed into the examination hall.

Suggested Texts

Gerald Abraham: *The Concise Oxford History of Music* (O.U.P.)

Walter Piston: *Harmony* (revised DeVoto - Gollancz Ltd. London 1989)

Further reading:

The New Grove's Dictionary of Music and Musicians (Macmillan, London).
Manfred E. Bukofzer: *Music in the Baroque era* (Norton)
Alfred Einstein: *Music in the Romantic era* (Norton)
Donald J. Grout: *A History of Western Music* (Norton)
Reginald Smith Brindle: *Musical composition* (O.U.P.)
Joseph Machlis: *The Enjoyment of Music* (Norton)
Karl Haas: *Inside Music* (Anchor Books)
Storia della musica (Societa' Musicologica Italiana) Four volumes translated by Cambridge Univ. Press
Storia della Musica (UTET, Unione Tipografico - Editrice Torinese, Torino).

Paper III - Performance/Composition

(60 marks)

Candidates are to choose *one* section only from the following.

Section A: Performance

Section B: Composition

At the time of application, candidates should indicate which section they intend to choose, and, in the case of Section A, the instrument should be stated. Candidates offering a vocal recital are also required to indicate the type of voice (soprano, mezzo-soprano, alto, tenor, baritone, bass.)

Section A: Performance

Candidates

- (i) will perform a recital of approximately 25 minutes duration. Candidates are to choose pieces as indicated in the list of compulsory works, and complete the recital with any work/s of their own choice. Candidates wishing to perform on instruments other than those listed below should ask for further information from the MATSEC Board.
The editions and transcriptions quoted in brackets are given for guidance only. Playing from memory is optional. However, if candidates opt to play from memory, they must bring copies of the music scores with them. Repeats, except from 'da capo', 'dal segno' and those consisting of few bars should not be played. Cadenzas to concertos need not be played.
Candidates offering a vocal recital are to sing all pieces in the original language.
Candidates must provide their own accompanist when needed.
- (ii) will take a sight-reading test.
Tests for organ will be on three staves.
Tests for viola may include the treble and alto clefs.
Tests for violoncello, bassoon, and trombone may include the tenor or bass clefs.
In the case of singers, a test-piece will be given 30 minutes before the beginning of the examination. A room with a piano will be provided. During the test, singers will be accompanied by an examiner.
- (iii) will also be required to sit for an interview related to the pieces performed and/or their musical interests.

List of compulsory works

Piano

Bach: any prelude and fugue from the 'Well-Tempered Clavier'

Violin

Bach: any two movements from one of the solo sonatas (Peters)

Viola

Bach: any two movements from one of the Violin Sonatas or Cello Suites (Peters)

Violoncello

Bach: any two movements from one of the Cello Suites (Peters)

Double-Bass

Bach: any two movements from one of the Cello Suites (transcribed: Sterling) (Peters)

Singing

Any song by one of the following composers:

Schubert, Schumann, Mendelssohn, Brahms, R. Strauss, Wolf, Faure, Debussy, Duparc, de Falla, Mussorgsky, and Tchaikovsky

and any one aria from a work of Bellini, Rossini, Donizetti, Verdi, and Puccini

Flute

Mozart: any two movements from Concerto No.2 in D (Barenreiter)

Oboe

Albinoni: any two movements from Concerto in C, Op. 7 No. 12 (Schott)

Clarinet

Mozart: any two movements from Concerto in A, K.622 (Boosey and Hawkes)

Bassoon

Mozart: any two movements from Concerto in B flat, K.191 (Peters)

Horn

Mozart: any two movements from Horn Concerto No.2 in E flat, K. 371 (Kalmus)

Trumpet or Cornet in B flat

Haydn: any two movements from Trumpet Concerto Hob. VII e/1 (Boosey and Hawkes).

Trombone

Rimsky-Korsakov: 2nd movement (Andante cantabile) from Concerto for Trombone and Band (Boosey and Hawkes)

Or

Hindemith: Trombone Sonata, 3rd and 4th movements (Schott).

Tuba

Vaughan Williams: any two movements from Concerto for Tuba (O.U.P.).

Guitar

Bach: any two movements from one of the Lute Suites (Hofmeister).

Organ

Bach: anyone of the Six Trio Sonatas (Dupre', vol. IV).

Section B: Composition

Candidates:

- (i) will be required to submit a composition with a minimum duration of 7 minutes. They would be expected to show originality, clarity, and correctness of notation, correct handling of medium, and coherent structure. Two copies of the composition are to be sent to the MATSEC Board, University of Malta, to arrive not later than 30th April in the year of the final examination.
- (ii) will be asked to present themselves for an interview relating to the content of the submitted works and/or their musical interests.

Recommended texts:

- Grout, Donald Jay and Claude V Palisca. *A History of Western Music* 5th Edition. New York: W.W. Norton, 1996.
- Piston, Walter. *Harmony*. Revised Edition. London: Victor Gollancz, 1989.
- Jannery, Arthur. *Workbook for Piston/Devoto Harmony*. 5th Edition New York: W.W. Norton, 1987.
- Piston, Walter. *Counterpoint*. New York: W.W. Norton, 1947.
- Berkowitz, Sol, and Gabriel Fontrier and Leo Kraft. *A New Approach to Sight Singing*. New York, W.W. Norton 1960.
- Bach, Johann Sebastian. *Inventionen Sinfonien*. Munchen – Duisburg: G. Henle Verlaq, S.D.
- Cook, Nicholas. *A Guide to Musical Analysis*. Deit 1987.
- Piston, Walter. *Orchestration*. New York: W.W. Norton 1987.
- Palisca, Claude V. (Ed). *Norton Anthology of Western Music*. 2nd Ed. New York: W.W. Norton, 1989.