

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD
UNIVERSITY OF MALTA, MSIDA
MATRICULATION EXAMINATION
ADVANCED LEVEL
MAY 2016

SUBJECT: MUSIC
PAPER NUMBER: I – Part I – Sight Singing & Aural Perception
DATE: 25th May 2016
TIME: 4.00 p.m. to 4.35 p.m.

EXAMINER’S PAPER

All exercises are to be answered.

Section 1 – Sight Singing

Candidates are requested to:

- i. Sing the given short diatonic phrase at sight. The tonic chord followed by the key-note is to be played by the examiner from the attached sheet. **(5 marks)**
- ii. Clap or tap the rhythm of the given short melodic phrase which is to be played twice by the examiner from the attached sheet. **(5 marks)**

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

Index No.	Ear Test 1 (5 marks)	Ear Test 2 (5marks)	Total (10 marks)

Section 2 – Aural Perception

Candidates are requested to:

- i. Write down the occasional missing notes with 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. The excerpt is to be played twice and is to be preceded by the tonic chord. A correct description of the modulation is expected; for example: dominant, relative major, etc.



(10 marks)

- iii. Write down the missing notes in the spaces marked by an asterisk in this atonal excerpt. No interval between adjacent notes is to exceed the interval of a Perfect 5th. The excerpt is to be played four times.



(10 marks)

iv. Write down the Soprano and Bass parts of the following four-part excerpt. The Alto and Tenor parts are given. The passage in four parts is to be played four times.

The musical notation shows a four-part excerpt in G major (one sharp) and common time (C). The Alto part is written on a treble clef staff, and the Tenor part is written on a bass clef staff. The Alto part consists of four measures:
1. G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter).
2. G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
3. G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
4. G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
The Tenor part consists of four measures:
1. G3 (quarter), A3-B3 (eighths), C4 (quarter), B3-A3 (eighths), G3 (quarter).
2. G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter).
3. G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter).
4. G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter).
The Soprano and Bass parts are to be written in the empty staves above and below the Alto and Tenor parts, respectively.

(10 marks)

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EXAMINER'S PAPER

Singing Excerpts for Section 1 – Sight Singing (i):

Candidate 1

Candidate 2

Candidate 3

Candidate 4

Candidate 5

Candidate 6

Candidate 7



Rhythmic Excerpts for Section 1 - Clapping (ii):

Candidate 1

Candidate 2

Candidate 3

Candidate 4

Candidate 5

Candidate 6

Candidate 7

Candidate 8

Candidate 9

Candidate 10



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SUBJECT:	MUSIC
PAPER NUMBER:	I – Part I Sight Singing & Aural Perception
DATE:	25 th May 2016
TIME:	4:00 p.m. to 4.35 p.m.

CANDIDATE'S PAPER

All exercises are to be answered.

Section 1 – Sight Singing

- i. Sing the given short diatonic phrase at sight. The tonic chord followed by the key-note will be played. (5 marks)
- ii. Clap or tap the rhythm of the given short melodic phrase which will be played twice. (5 marks)

Section 2 – Aural Perception

- i. Write down the occasional missing notes with 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. The excerpt will be played twice and will be preceded by the tonic chord. A correct description of the modulation is expected; for example: dominant, relative major, etc.

Modulation to: _____

(10 marks)

- iii. Write down the missing notes in the spaces marked by an asterisk in this atonal excerpt. The excerpt is to be played four times.



(10 marks)

- iv. Write down the Soprano and Bass parts of the following four-part excerpt. The Alto and Tenor parts are given. The passage in four parts will be played four times.

The musical notation shows a four-part excerpt in G major, common time. The Alto and Tenor parts are provided. The Alto part (top staff) starts on G4 and moves through A4, B4, C5, D5, E5, F#5, G5. The Tenor part (bottom staff) starts on G3 and moves through F#3, E3, D3, C3, B2, A2, G2. The Alto and Tenor parts are given as a pair of staves.

(10 marks)

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SUBJECT: MUSIC
PAPER NUMBER: I – Part II – Harmony and Counterpoint
DATE: 25th May 2016
TIME: After Paper I – Part I (2 hours 5 minutes)

Answer all questions.

Section 1 – Common Practice Harmony

- i. Harmonise the given figured bass by adding S.A.T. including use of non-harmonic tones and modulations to related keys. **(15 marks)**

- ii. Harmonise the given soprano part by adding A.T.B. including use of non-harmonic tones and modulations to related keys. **(15 marks)**

Section 2 – Free Counterpoint

- i. Complete the following passage in 2-part counterpoint in eighteenth-century style. **(15 marks)**



Musical notation for question i. The score is in G major (one sharp) and 3/4 time. The top staff is a treble clef and the bottom staff is a bass clef. The bass staff contains a melodic line starting with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The top staff is empty for completion.

- ii. Complete the following passage in 2-part imitative counterpoint. **(15 marks)**



Musical notation for question ii. The score is in G major (one sharp) and 3/4 time. The top staff is a treble clef and the bottom staff is a bass clef. The top staff contains a melodic line starting with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bottom staff is empty for completion. The text "after M. Clementi" is written above the top staff.

DO NOT WRITE ABOVE THIS LINE

THIS PAPER IS TO BE USED ONLY AS ROUGH.

Handwriting practice area consisting of 12 sets of horizontal lines. Each set consists of four parallel lines, providing a guide for letter height and placement.

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SUBJECT:	MUSIC
PAPER NUMBER:	II – Part I – Oral
DATE:	24 th May 2016
TIME:	20 minutes (each candidate)

EXAMINER'S PAPER

The questions in the Examiner's Paper are meant as a guide for the examiner. It is at his / her discretion whether to use these questions / all of them / some of them or to let a discussion develop.

TOPICS:

1. Plainchant: development, modes and characteristics

- Give a general description of the plainchant modes.
- Explain the classification of the various modes, listing the authentic and plagal versions of each mode.

2. Mediaeval monophonic music, origins of notations, troubadours

- Give a brief outline of the main developments of secular monophonic music.
- What are the basic differences between troubadour and trouvère art-forms?

3. Flowering of polyphony: Ars Nova and the achievements of the Flemish school

- Discuss *Ars Nova* and subsequent developments.
- Comment on the achievements of the Flemish school.

4. The late Renaissance polyphonic school and later developments

- The Late Renaissance polyphonic school appears during the golden age of vocal polyphony. Comment.
- List the main developments that took place after the emergence of the late Renaissance polyphonic school.

5. Origins of modern instrumental forms: canzona, fantasia, ricercare, toccata, fugue, concerto

- Can you elaborate on the origins of the following main instrumental forms: canzona, toccata, fantasia and ricercare?

6. Birth of Opera: Monteverdi, Venetian and Roman Opera, Scarlatti, Neapolitan Opera

- Discuss the birth of opera as an art-form, mentioning examples of the earliest attempts.
- Explain the basic differences between Neapolitan and Venetian opera.
- Discuss the role that Rome played in the development of the operatic genre.

7. Opera Developments: Lully (France), Purcell (England) and Keiser (Germany)

- Discuss basic differences that characterize French Opera.
- Comment on the contribution of Purcell towards opera as the emergent art-form in England.

8. Operatic reform: Gluck, Calzabigi and successive models

- Discuss Gluck's operatic reform and Calzabigi's role in the attempted reform.

9. The Baroque Period, in particular Bach and Handel

- Discuss the basic differences between the styles of Handel and Bach, notwithstanding the fact that they share the same birth year, 1685.
- Comment on the salient characteristics of the Baroque Period in Music.

10. The Classical Masters: Haydn, Mozart, Beethoven

- Discuss the rise of the sonata and its developments in the hands of the classical masters.
- Discuss the chamber music outputs of either Haydn, Mozart or Beethoven.

11. The Romantic Period: Schubert to Brahms

- Discuss the role of romantic composers and their contribution towards new art-forms in the nineteenth century.
- Discuss Programme Music.
- Mention the main developments of the lied as an art-form during the romantic period.

12. Italian Opera: Rossini, Bellini, Donizetti, Verdi, Puccini

- Discuss the output of either Verdi or Puccini.
- Discuss Italian national sentiments as expressed in Verdi's operas.
- Discuss operatic composition before Verdi.

13. Wagner and Music Dramas

- How important was Wagner's Music Drama output?
- What is meant by the term *Gesamtkunstwerke*?

14. National Schools

- Comment on the rise of national schools during the 19th century.

15. Musical developments since 1900

- Discuss Messiaen's stature as one of the main musical protagonists during the 20th century.
- Give an outline of the musical works that distinguish Stravinsky from Schoenberg.
- Discuss Bartók's achievements, dwelling on his principal works.

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SUBJECT:	MUSIC
PAPER NUMBER:	II – Part II – Set Works & Instrumentation
DATE:	24 th May 2016
TIME:	9.00 a.m. to 11.35 a.m.

Section 1 – Set Works

Answer any **two** questions in short-essay form.

- i. Comment on the rhythmic and harmonic structure of Johann Sebastian Bach's *Prelude and Fugue No.2 in C minor Book I*.
- ii. Write about the articulation of the sonata-form structure in Wolfgang Amadeus Mozart's *Piano Sonata in B flat Major 1st movement, K.333*.
- iii. *Who is Sylvia? Op. 106, No. 4 (D. 891)* is one of Schubert's finest settings. Comment on its distinguishing features.
- iv. With regard to Franz Schubert's *Der Doppelgänger (D. 975)*, comment on the portrayal of the character's fragile state of mind as brought out in the intricate relationship between the melodic line and the accompaniment of the piece.
- v. Give a detailed account of the general structure of Frederick Chopin's *Mazurka No. 5 in B flat Major Op. 7, No. 1 and Mazurka No. 6 in A minor Op. 7, No. 2*, focusing your answer on the leanings on folk music resources.
- vi. Write a descriptive analysis of Claude Debussy's *Prélude à l'après-midi d'un faune*.
- vii. Arnold Schoenberg's *Piano Piece Op. 33a* shows the composer's achievements in the handling of the dodecaphonic technique. Comment.

(15 + 15 marks)

Section 2 – Instrumentation

Answer **one** question.

- i. Comment on the orchestral arrangement and instrumentation of Prokofiev's *Peter and the Wolf*, and the ways these are handled to define the plot and every character in the story.
- ii. In what ways does Britten ensure the success and effectiveness of *The Young Person's Guide to the Orchestra*?

(20 marks)

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SUBJECT:	MUSIC
PAPER NUMBER:	III – Performance/ Composition
DATE:	20 th May 2016
TIME:	25 minutes

CANDIDATES'S COPY

Choose one Section only.

Section A – Performance

You are required to:

- i. perform a short recital of approximately 25 minutes duration. Choose pieces as indicated in the list of compulsory works in the syllabus and complete the recital with any works of your own choice,
- ii. take a sight-reading test,
- iii. sit for an interview related to the pieces performed and/or your musical interests.

Section B – Composition

You are required to:

- i. submit a composition/s with a minimum duration of 7 minutes,
- ii. sit for an interview relating to the content of the submitted works and/or your musical interests.

(60 marks)

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PAPER NUMBER: III – Performance/ Sight Reading
DATE: 20th May 2016
TIME: 25 minutes

EXAMINER'S COPY

Sight Reading: Voice

(4 marks)

Sing the following, using la for all the syllables.

The image shows a musical score for a voice and piano piece. The tempo is marked 'Moderato'. The key signature has two flats (B-flat major or D-flat minor). The time signature is 3/4. The voice part is written on a single staff and begins with a rest, followed by a melodic line with a dynamic marking of *p* (piano). The piano accompaniment is written on two staves (treble and bass clef) and is marked *p legato*. The piece concludes with a double bar line.

Sight Reading: Piano

(4 marks)

Play the following:

Moderato alla marcia

f

Sight Reading: Clarinet/ Saxophone

(4 marks)

Play the following:

Andante

p *mp* *mf* *f* *p*

Sight Reading: Trumpet/ B flat Baritone

(4 marks)

Play the following:

Andante

The musical score is written on two staves in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is marked 'Andante'. The first staff begins with a rest, followed by a half note B-flat, a quarter note G, and a quarter note F. A slur covers a triplet of eighth notes: G, F, E. This is followed by a slur over a triplet of eighth notes: D, C, B-flat. The second staff starts with a slur over a triplet of eighth notes: B-flat, A, G, followed by a slur over a triplet of eighth notes: F, E, D. The piece concludes with a half note C and a quarter note B-flat. Dynamic markings include *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *p* (piano).

Sight Reading: Euphonium

(4 marks)

Play the following:

Andante

The musical score is written on two staves in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is marked 'Andante'. The first staff begins with a rest, followed by a half note B-flat, a quarter note G, and a quarter note F. A slur covers a triplet of eighth notes: G, F, E. This is followed by a slur over a triplet of eighth notes: D, C, B-flat. The second staff starts with a slur over a triplet of eighth notes: B-flat, A, G, followed by a slur over a triplet of eighth notes: F, E, D. The piece concludes with a half note C and a quarter note B-flat. Dynamic markings include *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *p* (piano).

Sight Reading: Violin

(4 marks)

Play the following:



Sight Reading: Viola

(4 marks)

Play the following:

