Index No.:_____ AM 24/Ic.21m



MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

ADVANCED MATRICULATION LEVEL 2021 FIRST SESSION

SUBJECT: Music

PAPER NUMBER: I – Part I – Aural Perception

DATE: 2nd July 2021

TIME: 4:00 p.m. to 4:35 p.m.

CANDIDATE'S PAPER

This section is to be answered in full.

SECTION 2 - AURAL PERCEPTION

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



2. 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)

3. Write down the missing notes in the spaces marked by an asterisk in this atonal excerpt. No interval between adjacent notes will exceed the interval of a Perfect 5th. The excerpt will be played **FOUR** times.



(Total: 30 marks)

THIS PAPER IS TO BE USED ONLY AS ROUGH.	

AM 24/Ic.21m	DO NOT WRITE ABOVE THIS LINE



ADVANCED MATRICULATION LEVEL 2021 FIRST SESSION

SUBJECT: Music

PAPER NUMBER: I – Part I – Aural Perception

DATE: 2nd July 2021

TIME: 4:00 p.m. to 4:35 p.m.

EXAMINER'S PAPER

This section is to be answered in full.

SECTION 2 - AURAL PERCEPTION

Candidates are requested to:

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



2. 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.



3. Write down the missing notes in the spaces marked by an asterisk in this atonal excerpt. No interval between adjacent notes will exceed the interval of a Perfect 5th. The excerpt will be played **FOUR** times.



(Total: 30 marks)



ADVANCED MATRICULATION LEVEL 2021 FIRST SESSION

SUBJECT: Music

PAPER NUMBER: I – Part II – Harmony and Counterpoint

DATE: 2nd July 2021

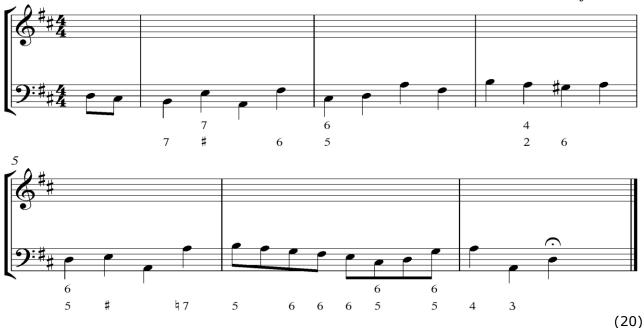
TIME: After Paper I – Part I (2 hours 5 minutes)

Answer **ALL** questions.

SECTION 1 - COMMON PRACTICE HARMONY

1. Harmonise the given figured bass by adding S.A.T. including use of non-harmonic tones and a modulation to a related key.

J.S. Bach



2. Harmonise the given bass part by adding S.A.T. including use of non-harmonic tones as well as an appropriate modulation to a related key. Label the notes correctly.



(Total: 40 marks)

SECTION 2 - COUNTERPOINT

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



(20)

(Total: 20 marks)

DO NOT WRITE ABOVE THIS LINE

THIS PAPER IS TO BE USED ONLY AS ROUGH.

AM 24/I.21m	DO NOT WRITE ABOVE THIS LINE



ADVANCED MATRICULATION LEVEL 2021 FIRST SESSION

SUBJECT: Music

PAPER NUMBER: II – Part I – History of Music and Analysis

DATE: 7th July 2021 TIME: 1 Hour

CANDIDATE'S PAPER

Write in long essay format on any **TWO** of the given topics below.

- 1. The forms and types of chant in the middle ages.
- 2. The flourishing of the troubadours in the middle ages.
- 3. The beginnings of polyphony of the thirteenth century.
- 4. Palestrina's sacred works.
- 5. Instrumental music in the first half of the seventeenth century namely *canzona*, *toccata*, fugue, *concerto*.
- 6. Early Venetian, Roman and Neapolitan Opera.
- 7. Opera in the late 17th Century.
- 8. The novelties of Gluck's operatic reform.
- 9. The works of either Handel or Bach.
- 10. Haydn and Mozart, the two outstanding composers of the late eighteenth century.
- 11. The romantic composers and their contribution to the symphony as a musical genre.
- 12. Verdi's operatic works.
- 13. The operatic output in Wagner's operas and the musical novelties introduced in these works.
- 14. The influence of folk music on composers of the Romantic Period.
- 15. The most influential composer of the early 20th Century.

(Total: 30 marks)



ADVANCED MATRICULATION LEVEL 2021 FIRST SESSION

SUBJECT: Music

PAPER NUMBER: II – Part II – Set Works & Instrumentation

DATE: 7th July 2021

TIME: 4:00 p.m. to 6:35 p.m.

SECTION 1 - SET WORKS

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

- 1. Comment on the melodic and rhythmic forms as well as the outstanding inventiveness in Bach's *Prelude and Fugue in C minor*.
- 2. Mozart's *Piano Sonata in B flat Major 1st movement, K.333* has a distinctive melodic contour. Comment.
- 3. Write about the style of accompaniment in Schubert's lied *Who is Sylvia? Op. 106, No. 4* (D.891).
- 4. Franz Schubert's *Der Doppelganger (D.957)* has an entirely different accompaniment from his earlier works. Comment.
- 5. Chopin's pieces are reflective and, within noticeably defined strict frameworks. Comment about the general style adopted in the *Mazurka No. 5 in B flat Major Op. 7, No. 1 and Mazurka No. 6 in A minor Op. 7, No. 2*.
- 6. Claude Debussy's orchestration in the *Prélude à l'après-midi d'un faune* ingeniously compliments his musical thoughts. Comment.
- 7. Comment about the rather volatile musical character in Arnold Schoenberg's *Piano Piece Op. 33a.*

(Total: 30 marks)

SECTION 2 - INSTRUMENTATION

Answer **ONE** question.

- 1. Comment about how the instruments in the orchestra play different themes and represent characters in *Peter and the Wolf* by Sergei Prokofiev.
- 2. In *The Young Person's Guide to the Orchestra* Benjamin Britten uses a musical theme written by Henry Purcell to show off the colours, ranges and characteristics of all the instruments of a modern symphony orchestra. Comment.

(Total: 20 marks)