

**AM SYLLABUS (2021)**

**MUSIC**

**AM 24**

***SYLLABUS***

**AM24 Music**  
**Syllabus Addendum**

*Mitigating factors for 2021 MATSEC Examinations Session*

Changes in Subject Content	<ul style="list-style-type: none"> <li>• Removal of <b>Section 2: Aural Perception</b>; part (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' (AM Syllabus page 2).</li> </ul>
Changes in Coursework	<ul style="list-style-type: none"> <li>• The deadline for the submission of the <b>Composition</b> will be at a later date than usual. The date will be published on the MATSEC website.</li> <li>• Candidates submitting the Composition to MATSEC are required to hand in a recorded Self-Presentation of maximum 4 minutes, in a separate file; in which the candidates should discuss their Composition.</li> </ul>
Changes in Exam Paper(s) and Performance	<ul style="list-style-type: none"> <li>• Candidates will not be assessed on <b>Paper I Principles of Musicianship - Part 1: (5+5 marks)</b></li> <li>• <b>Paper II Part 1 – History of Music and Analysis</b> will not be assessed through an oral exam but through a written paper. One hour will be allocated for this component, thus the length of the exam has been extended to 3 hours 30 minutes from 2 hours 30 minutes and will keep to the 30 marks weighting. A set of questions designed to assess the candidate's grasp of outlines of general music history from Early Church Music, Medieval, Renaissance, Baroque, Classical, Romantic and 20th Century periods will be set. Candidates are to comment in one (long) essay form on any two of the given topics.</li> <li>• <b>Part II – Section 1 – Harmony and Counterpoint:</b> Marks will be shared equally to             <ul style="list-style-type: none"> <li>(i) SATB harmonisation of a figured bass will be allotted 20 marks</li> <li>(ii) <b>Part II – Harmony and Counterpoint:</b> SATB harmonisation of a given part (20 marks), this therefore is in keeping with the original 60 marks allocated.</li> </ul> </li> </ul>

- **Part II – Section 2 – Free Counterpoint:** There will be only one exercise in the Counterpoint – the eighteenth century style format and will be allotted 20 marks
- The performance section will be 15 minutes long, to be recorded and sent in to MATSEC on DVD or Pen drive.
  1. Full view angle recording. Before starting their performance, candidates must introduce themselves by stating their name, surname and ID number, and showing their ID Card. The recording should be done in a one-shot, starting with the candidate’s introduction (facing the camera) and proceeding with the performance.
  2. No pauses are allowed in the recording; pieces must be played one after the other.
  3. Performance appropriate clothing should be worn.
  4. Only raw footage must be handed in; no post processing is allowed. Footage needs to be in 720p format.
  5. Deadline for the submission of the performance will be published on the MATSEC timetable.
  6. Candidates are to record a Self-Presentation of maximum 4 minutes in a separate file; in which the candidates should discuss:
    - How does the performance relate to the historical stylistic choice? (Performance Practice of Compulsory Piece)
    - The candidate is to discuss the special features of the piece played, such as form, style etc.

<b>Music AM 24 Syllabus</b>	(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 5<sup>th</sup>. 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 1<sup>st</sup> 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* 5<sup>th</sup> Edition. New York: W.W. Norton, 1996.
- Piston, Walter. *Harmony*. Revised Edition. London: Victor Gollancz, 1989.
- Jannery, Arthur. *Workbook for Piston/Devoto Harmony*. 5<sup>th</sup> 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. *Orchestraton*. New York: W.W. Norton 1987.
- Palisca, Claude V. (Ed). *Norton Antology of Western Music*. 2<sup>nd</sup> Ed. New York: W.W. Norton, 1989.