L-Università ta' Malta

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE
EXAMINATIONS BOARD

ADVANCED MATRICULATION LEVEL
2026 SECOND SESSION

SUBJECT:	**Music**
PAPER NUMBER:	I – Part I – Sight Singing & Aural Perception
DATE:	31st August 2026
TIME:	9:00 a.m. to 9:35 a.m.

EXAMINER'S PAPER

Answer **ALL** exercises

SECTION 1 – SIGHT SINGING

1. Sing the given short diatonic phrase at sight. The tonic chord followed by the key-note will be played by the examiner from the attached sheet. (5)

2. Clap or tap the rhythm of the given short melodic phrase. The melodic phrase will be played **TWICE** by the examiner from the attached sheet. (5)

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

Index Number	Ear Test 1 (5 marks)	Ear Test 2 (5 marks)	Total (10 marks)

(Total: 10 marks)
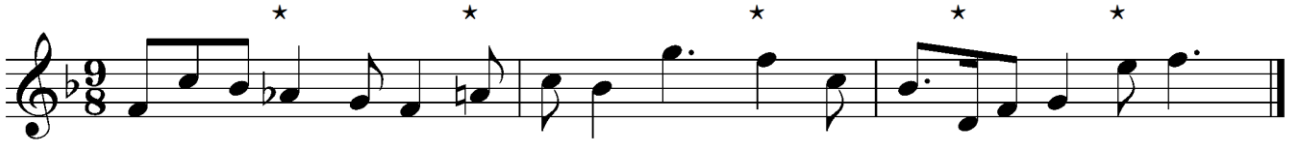
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SECTION 2 – AURAL PERCEPTION

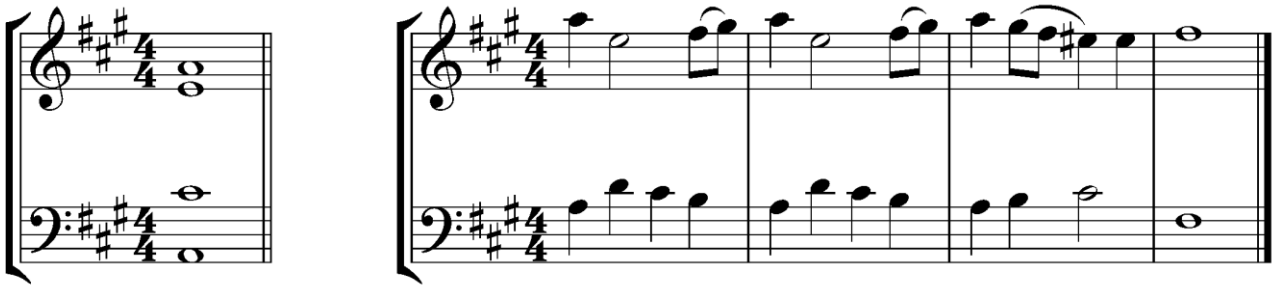
Candidates are requested to:

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.
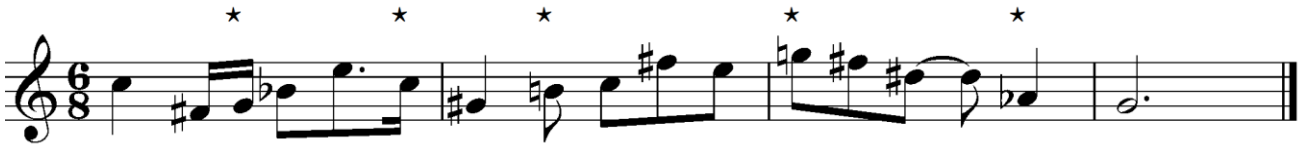


(10)

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.



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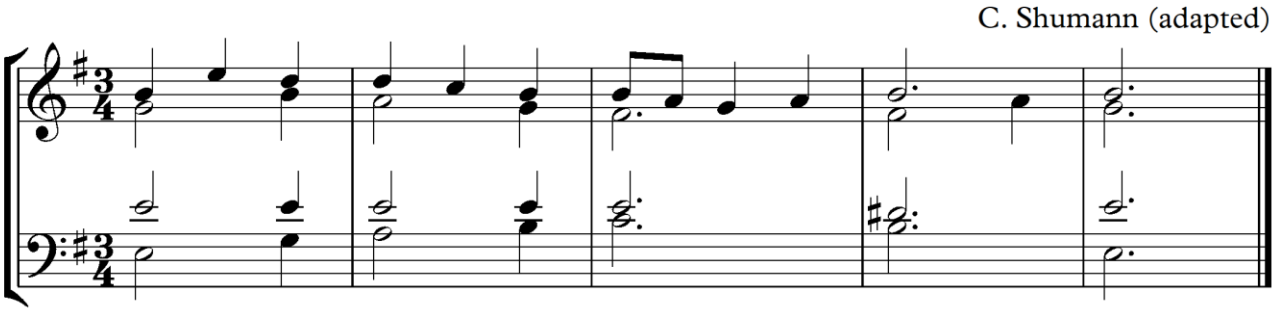
3. Write down the missing notes in the spaces marked by an asterisk ⋆ in this atonal excerpt. No interval between adjacent notes will exceed the interval of a Perfect 5th. The excerpt will be played **FOUR** times.



(10)

4. 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.

C. Shumann (adapted)



(10)

(Total: 40 marks)

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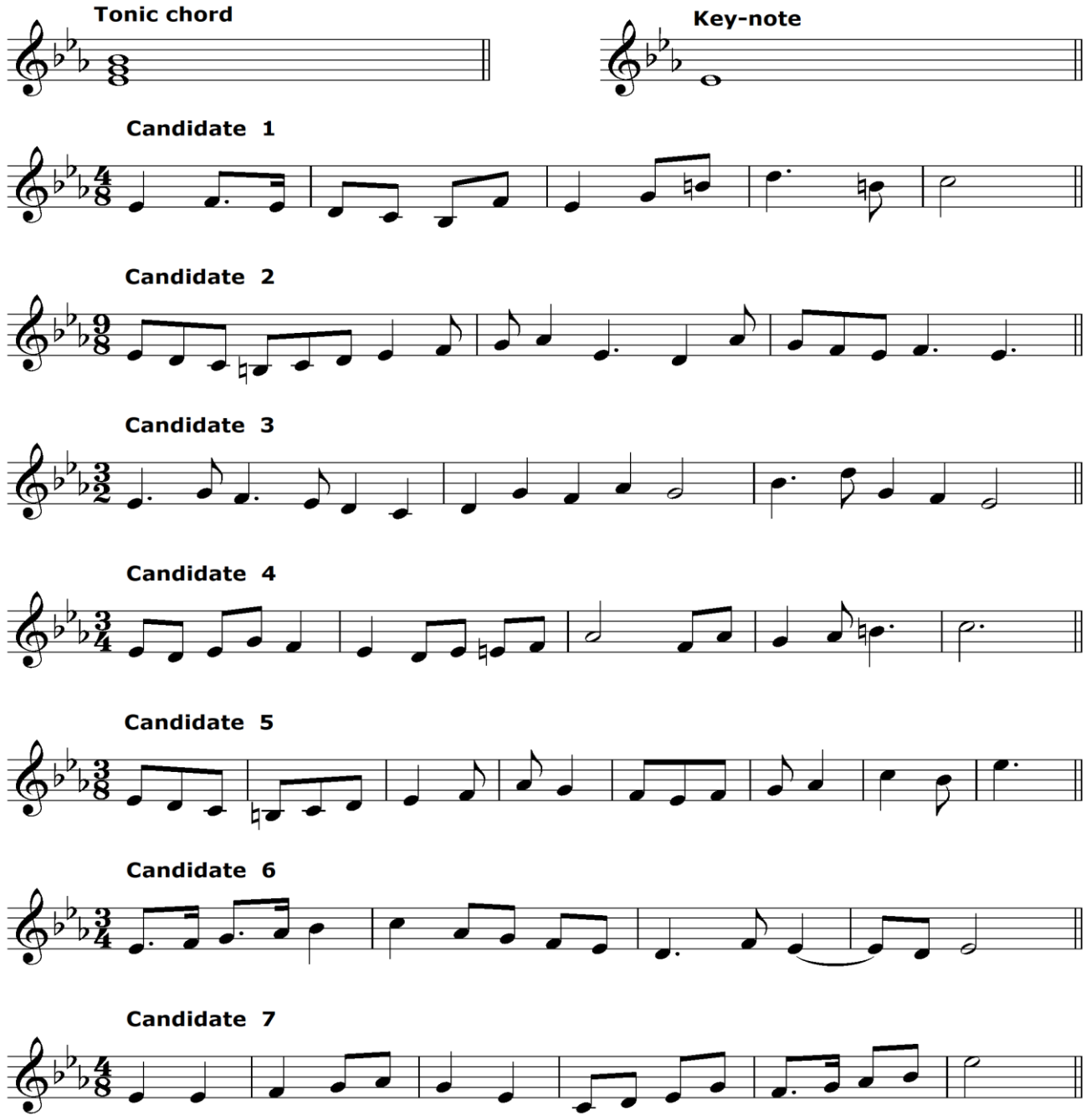
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EXAMINATIONS BOARD

ADVANCED MATRICULATION LEVEL
2026 SECOND SESSION

SUBJECT:	**Music**
PAPER NUMBER:	I – Part I – Sight Singing & Aural Perception
DATE:	31st August 2026
TIME:	9:00 a.m. to 9:35 a.m.

EXAMINER'S PAPER

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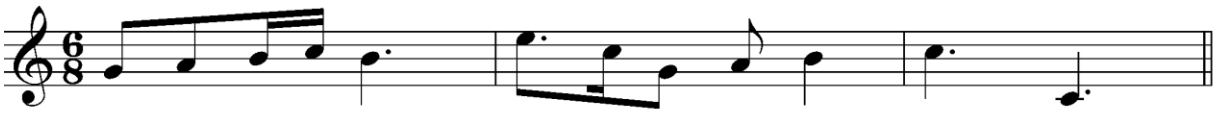


(5 marks)

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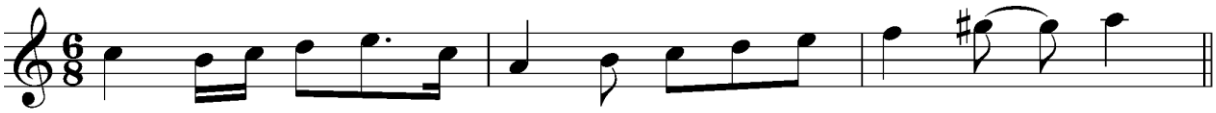
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Rhythmic Excerpts for Section 1 (ii) – Clapping:
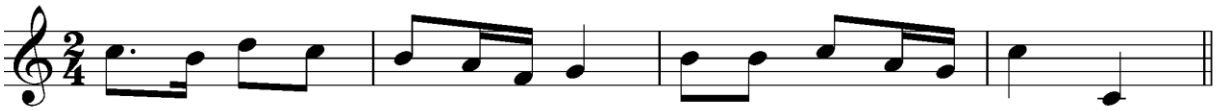
Candidate 1
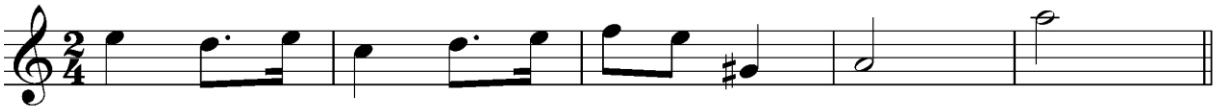


Candidate 2
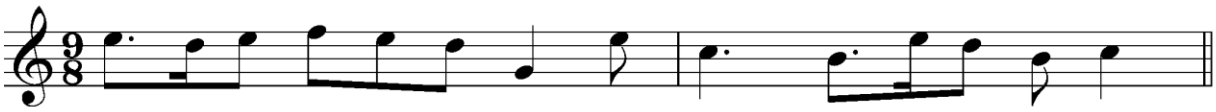


Candidate 3
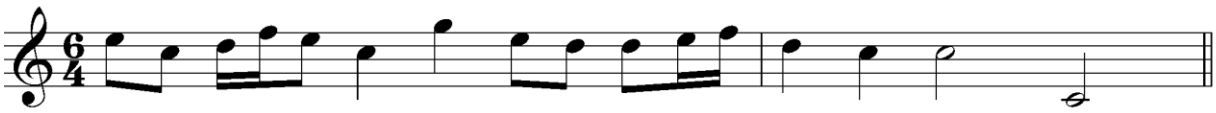


Candidate 4
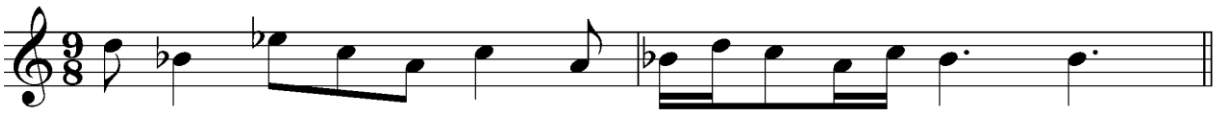


Candidate 5



Candidate 6



Candidate 7



(5 marks)

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ADVANCED MATRICULATION LEVEL
2026 SECOND SESSION

SUBJECT:	**Music**
PAPER NUMBER:	I – Part I – Sight Singing & Aural Perception
DATE:	31st August 2026
TIME:	9:00 a.m. to 9:35 a.m.

CANDIDATE'S PAPER

Answer **ALL** exercises

SECTION 1 – SIGHT SINGING
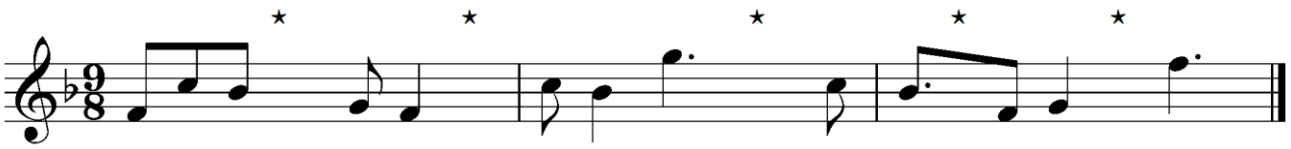
1. Sing the given short diatonic phrase at sight. The tonic chord followed by the key-note will be played. (5)

2. Clap or tap the rhythm of the given short melodic phrase. The melodic phrase will be played **TWICE**. (5)

(Total: 10 marks)

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.



(10)
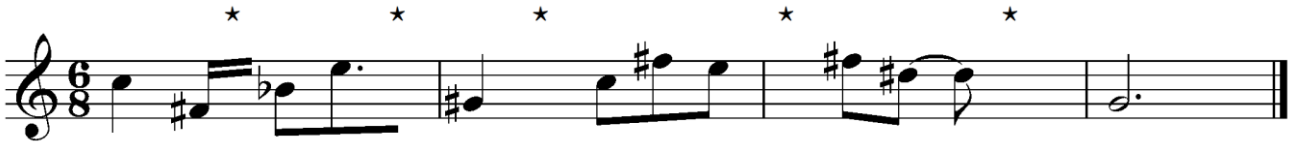
2. Identify the modulation of this two-part melodic phrase. The excerpt will be played **TWICE** and will be preceded by the tonic chord. A correct description of the modulation is expected; for example: dominant, relative major, etc.

Modulation to: _____ (10)

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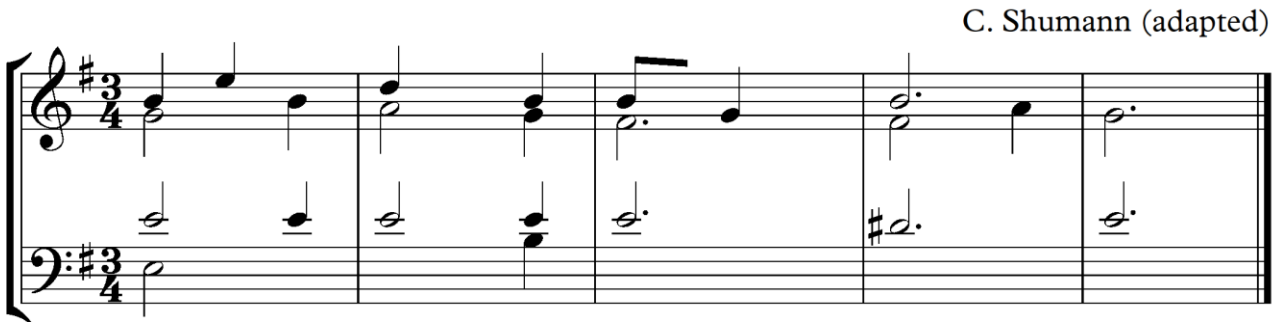
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3. Write down the missing notes in the spaces marked by an asterisk ★ in this atonal excerpt. No interval between adjacent notes will exceed the interval of a Perfect 5th. The excerpt will be played **FOUR** times.



(10)

4. 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.



(10)

(Total: 40 marks)

DO NOT WRITE ABOVE THIS LINE

THIS PAPER IS TO BE USED **ONLY** AS ROUGH.

DO NOT WRITE ABOVE THIS LINE

Index No.:_____ AM24/I.26s

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MATRICULATION AND SECONDARY EDUCATION CERTIFICATE
EXAMINATIONS BOARD

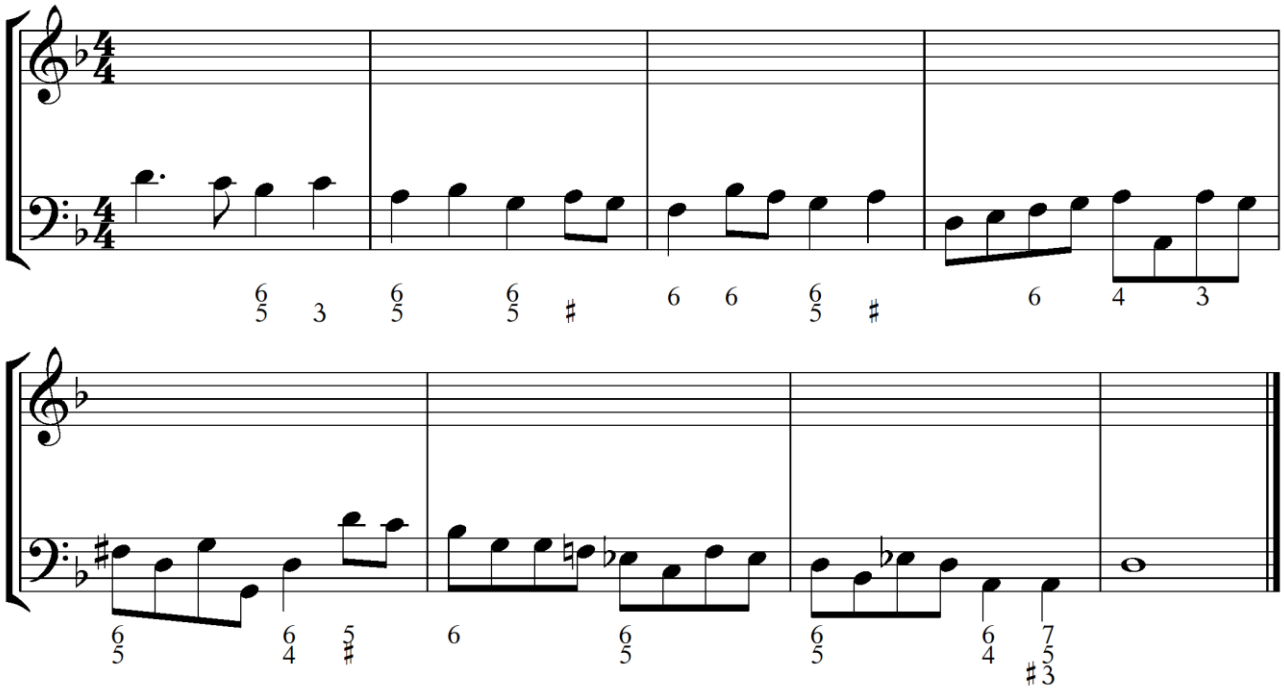
ADVANCED MATRICULATION LEVEL
2026 SECOND SESSION

SUBJECT:	**Music**
PAPER NUMBER:	I – Part II – Harmony and Counterpoint
DATE:	31st August 2026
TIME:	After Paper I – Part I (2 hours 5 minutes)

Answer **ALL** questions.
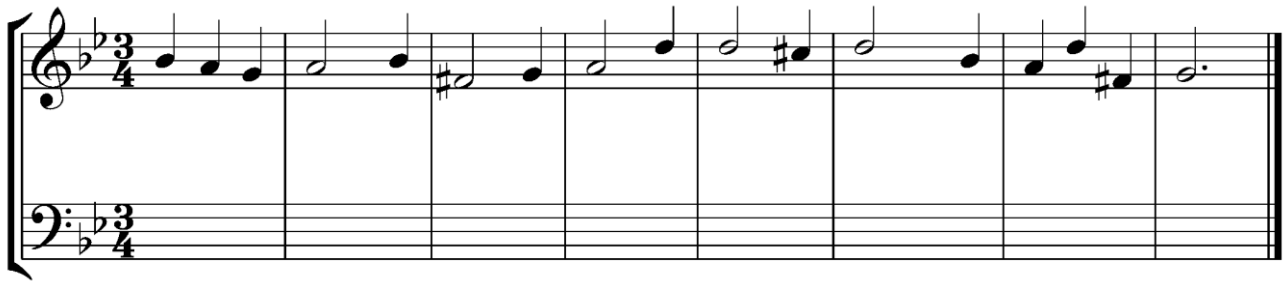
SECTION 1 – COMMON PRACTICE HARMONY

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



(15)

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



(15)
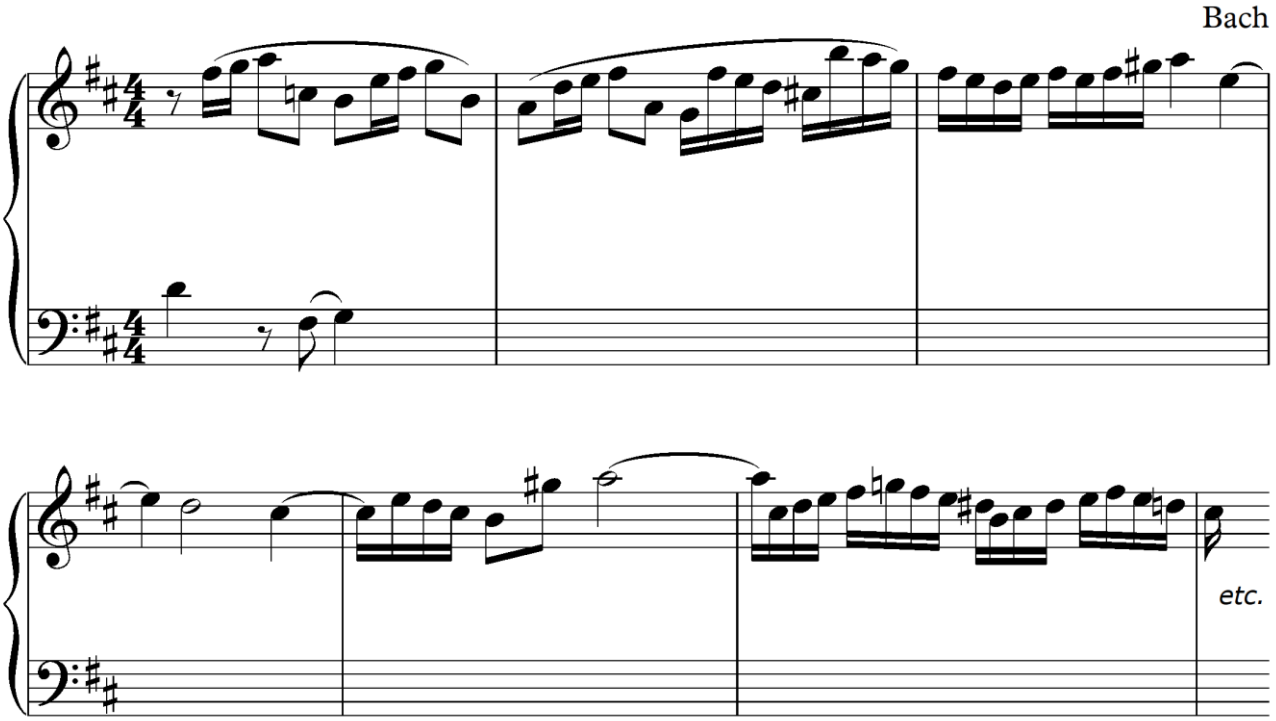
(Total: 30 marks)

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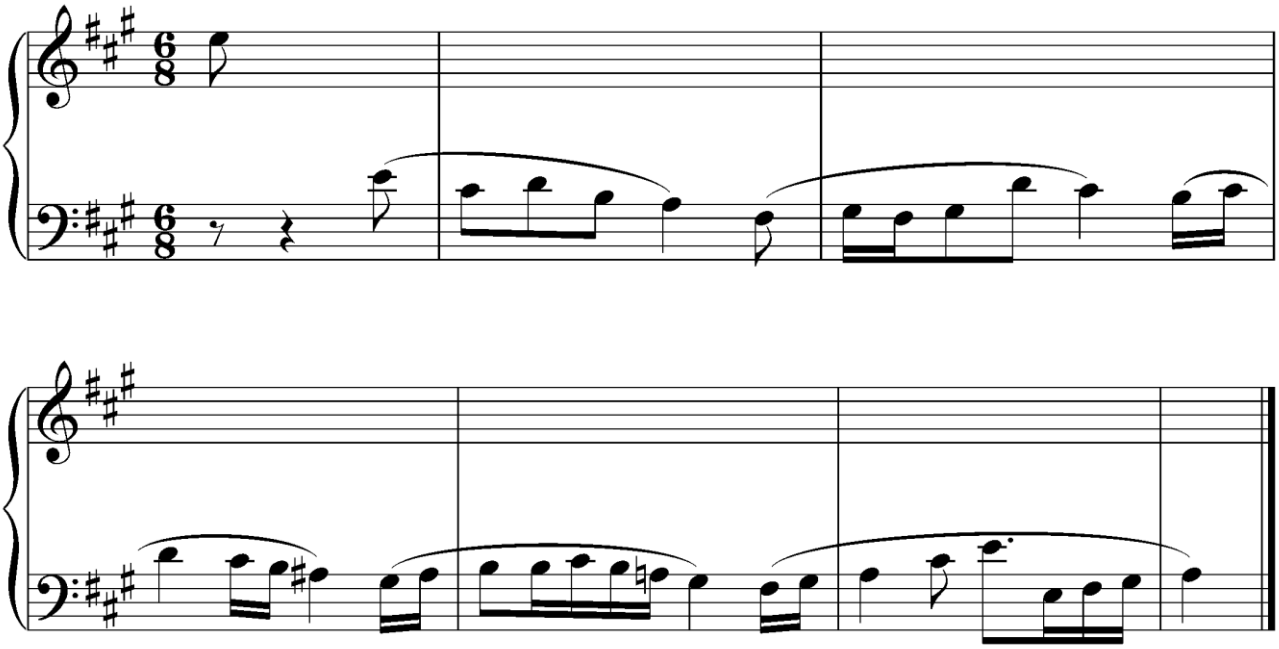
SECTION 2 – COUNTERPOINT

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



(15)

2. Complete the following passage in 2-part imitative counterpoint.



(15)

(Total: 30 marks)

DO NOT WRITE ABOVE THIS LINE

THIS PAPER IS TO BE USED **ONLY** AS ROUGH**.**

DO NOT WRITE ABOVE THIS LINE

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MATRICULATION AND SECONDARY EDUCATION CERTIFICATE
EXAMINATIONS BOARD

ADVANCED MATRICULATION LEVEL
2026 SECOND SESSION

SUBJECT:	**Music**
PAPER NUMBER:	II – Part I – Oral (History of Music and Analysis)
DATE:	9th September 2026
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
    - Plainchant should be understood primarily as a vehicle for sacred text rather than as an autonomous musical form. Discuss.
    - The modal system of plainchant encourages melodic freedom rather than harmonic direction. Discuss its implications.
    - The apparent simplicity of plainchant masks a highly sophisticated approach to melodic design. Discuss.
2. Medieval monophonic music, origins of notations, troubadours
    - Assess the impact of early musical notation on the preservation and development of medieval music.
    - Explore the role of troubadours in redefining the social function of music in the Middle Ages.
3. Flowering of polyphony: Ars Nova and the achievements of the Flemish school
    - Evaluate the importance of rhythmic and notational innovation in the Ars Nova period.
    - Analyse the defining features of Flemish polyphony and their influence across Europe.
    - Polyphony of the fifteenth century reflects an increasing intellectualisation of musical composition. Discuss.
4. The late Renaissance polyphonic school and later developments
    - Examine how composers of the late Renaissance balanced contrapuntal complexity with textual clarity.
    - Assess the extent to which sacred and secular polyphonic traditions diverged during this period.
    - Reflect on how Renaissance polyphony contributed to the emergence of early Baroque styles.
5. Origins of modern instrumental forms: canzona, fantasia, ricercare, toccata, fugue, concerto
    - Explain how early instrumental genres evolved from vocal and improvisatory traditions.
    - The distinction between improvisation and composition is blurred in early instrumental music. Discuss.
    - Assess the significance of these forms in shaping later large-scale instrumental music.
6. Birth of Opera: Monteverdi, Venetian and Roman Opera, Scarlatti, Neapolitan Opera
    - Examine Monteverdi's contribution to the establishment of opera as a dramatic art form.
    - Compare the musical and institutional characteristics of Venetian and Roman opera
    - The Neapolitan operatic model prioritised vocal display at the expense of dramatic integrity. Discuss.

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7. Opera Developments: Lully (France), Purcell (England) and Keiser (Germany)
    - Consider how language and national taste shaped operatic style in France, England, and Germany.
    - Analyse the function of dance and spectacle in Lully's operatic works.
    - Assess the significance of Purcell's and Keiser's contributions to the development of opera.
8. Operatic reform Gluck, Calzabigi and successive models
    - Gluck's reforms sought simplification rather than innovation. Discuss.
    - To what extent did operatic reform influence later operatic practice?
9. The Baroque Period: in particular Bach and Handel
    - Bach's music represents a synthesis of European styles rather than a purely German tradition. Discuss.
    - Handel's success as a composer depended as much on adaptability as on originality. Discuss.
    - Compare the compositional priorities of Bach and Handel in their major works.
10. The Classical Masters: Haydn, Mozart and Beethoven
    - The Classical style reflects enlightenment ideals more clearly in instrumental music than in opera. Discuss.
    - Reflect on how balance, clarity, and proportion are expressed in Classical music.
    - Beethoven's importance lies as much in his influence on later composers as in his own works. Discuss.
11. The Romantic Period: Schubert to Brahms
    - Explore how Romantic composers expanded musical expression while engaging with Classical models.
    - Analyse the changing role of harmony and melody during the Romantic period.
    - Consider Brahms's position within Romanticism in relation to tradition and innovation.
12. Italian Opera: Rossini, Bellini, Donizetti, Verdi and Puccini
    - Bel canto opera prioritises vocal beauty over dramatic realism. Discuss.
    - Assess how the role of the orchestra evolved in Italian opera during the nineteenth century.
    - Evaluate Puccini's contribution to the dramatic and musical development of Italian opera.
13. Wagner and Music Dramas
    - Wagner's concept of Gesamtkunstwerk fundamentally redefines the role of the composer. Discuss.
14. National Schools
    - Explore how composers expressed national identity through musical style.
    - The use of folk material in art music involves transformation rather than preservation. Discuss.
15. Musical developments since 1900
    - Twentieth-century music is defined more by stylistic diversity than by a single dominant aesthetic. Discuss.
    - Assess the diversity of compositional approaches since 1900.
    - Reflect on how social and technological change has shaped modern musical practice.

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MATRICULATION AND SECONDARY EDUCATION CERTIFICATE
EXAMINATIONS BOARD

ADVANCED MATRICULATION LEVEL
2026 SECOND SESSION

SUBJECT:	**Music**
PAPER NUMBER:	II – Part II – Set Works & Instrumentation
DATE:	1st September 2026
TIME:	9:00 a.m. to 11:35 a.m.

SECTION 1 – SET WORKS

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

1. Discuss how in the *Prelude and Fugue No. 2 in C minor, Book 1* Bach establishes a strong sense of tonal unity despite the continuous semiquaver motion.

2. Analyse the sonata form structure in Mozart's *Piano Sonata in B flat Major K.333* with particular focus on the relationship between the first and second subjects.

3. Discuss how Schubert's lied *Who is Sylvia? (Op. 106, No. 4, D.891)* reflects the poetic structure and meaning of the text through musical setting.

4. In Franz Schubert's *Der Doppelgänger (D.957)* the composer creates a sense of psychological horror and emotional immobility through harmony. Discuss.

5. Comment on the structural design and its relationship to dance origins in Chopin's *Mazurka No. 6 in A minor, Op. 7, No. 2*.

6. In what ways does Debussy's *Prélude à l'après-midi d'un faune* challenge traditional Romantic approaches to form and melody? Assess the significance of these innovations for the development of early twentieth-century music.

7. To what extent does Schoenberg *Piano Piece Op. 33a* demonstrate continuity with earlier musical traditions despite its use of atonality? Discuss with reference to structural design and thematic development.

(Total: 30 marks)

SECTION 2 – INSTRUMENTATION

Answer **ONE** question.

1. Assess how the use of recurring instrumental themes contributes to unity and coherence in Prokofiev's *Peter and the Wolf* and explain how timbre plays a central role in ensuring the recognisability of these themes.

2. Discuss how Britten systematically explores the standard instruments of the orchestra in *The Young Person's Guide to the Orchestra*, focusing on how timbre, texture, and technical writing highlight the unique characteristics of each orchestral family.

(Total: 20 marks)

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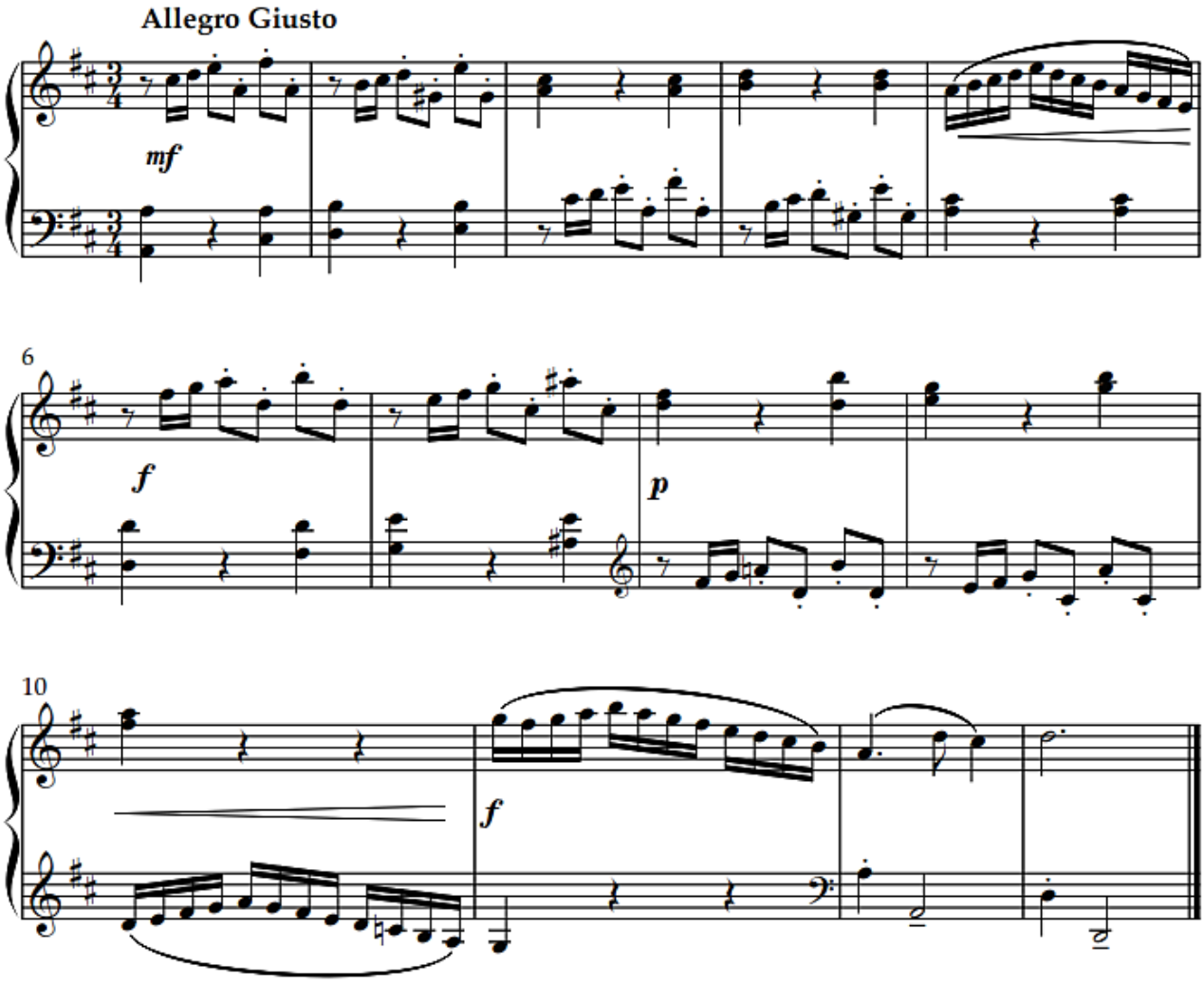
ADVANCED MATRICULATION LEVEL
2026 SECOND SESSION

SUBJECT:	**Music**
PAPER NUMBER:	III – Performance – Sight Reading
DATE:	2nd September 2026

EXAMINER'S PAPER

Sight Reading: Pianoforte

Play the following:
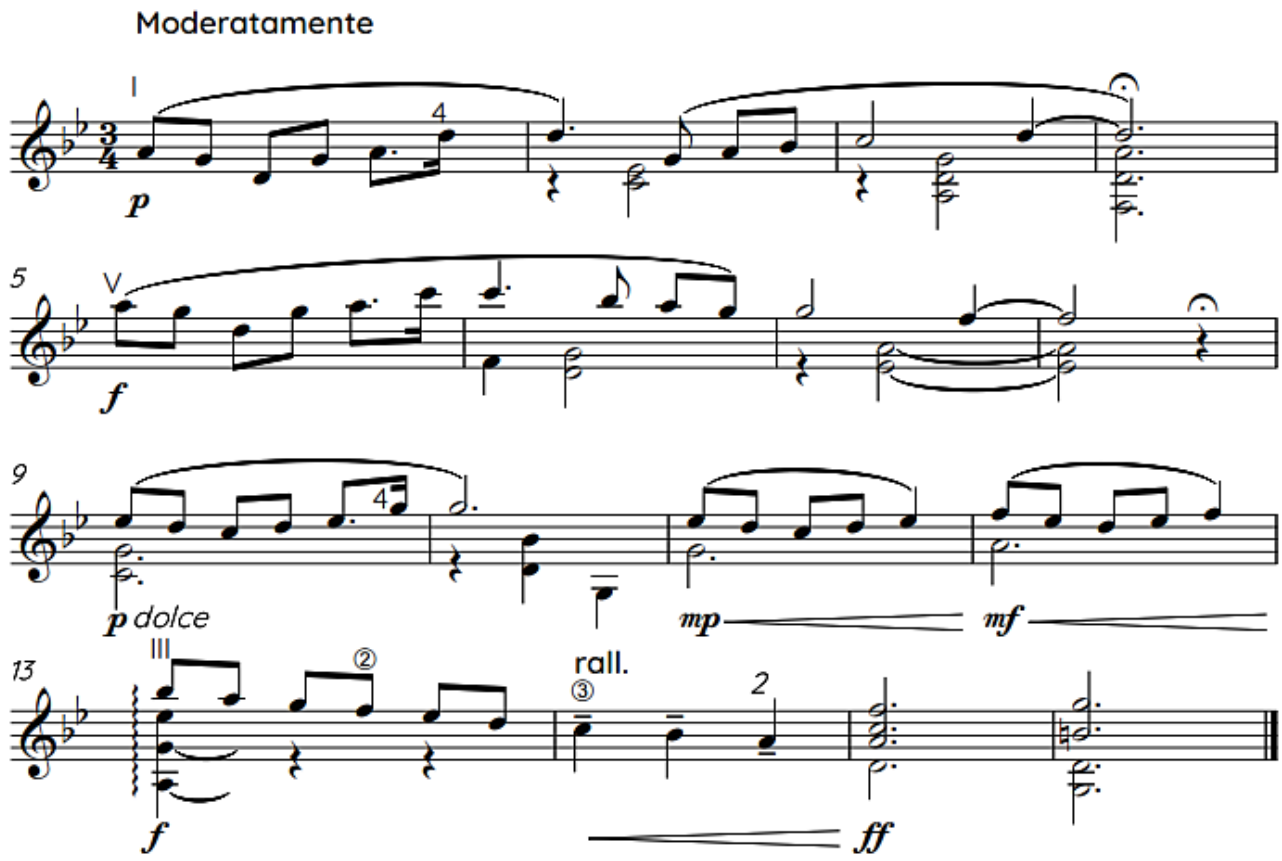


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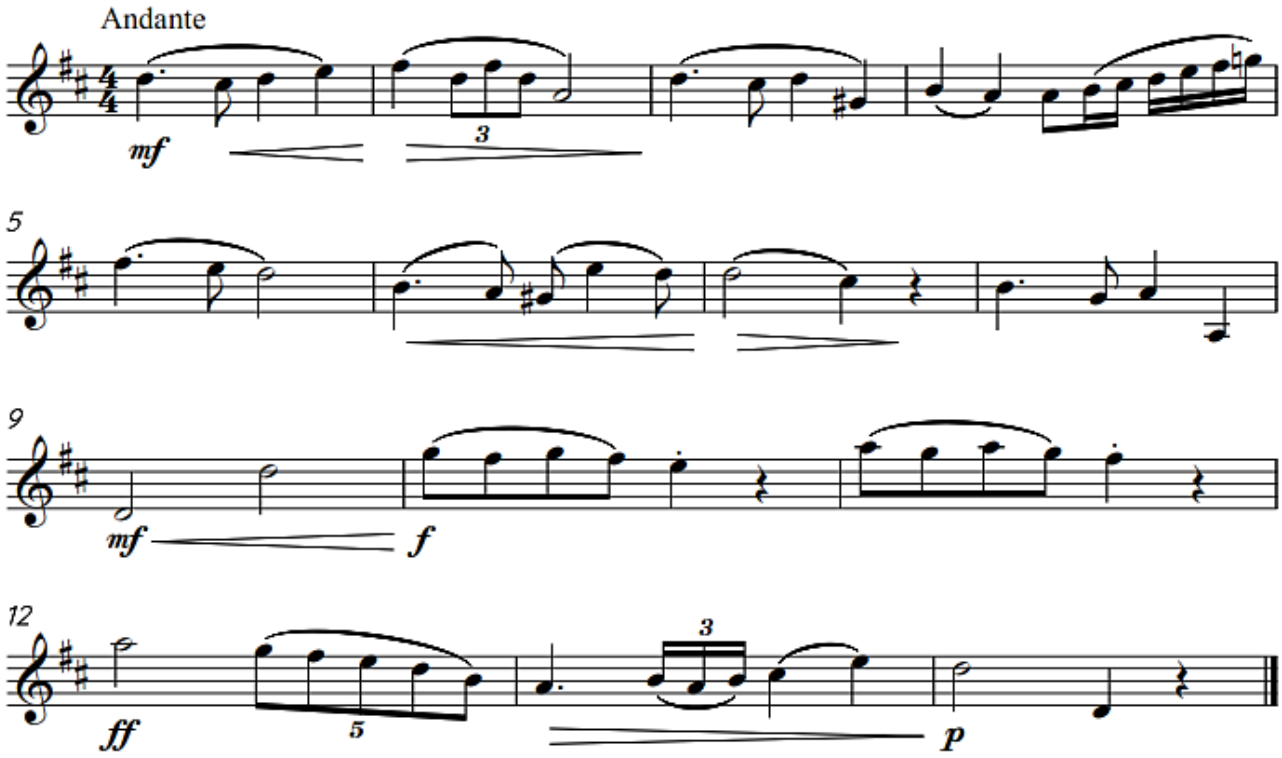
Sight Reading: Classical Guitar

Play the following:



Sight Reading: Clarinet
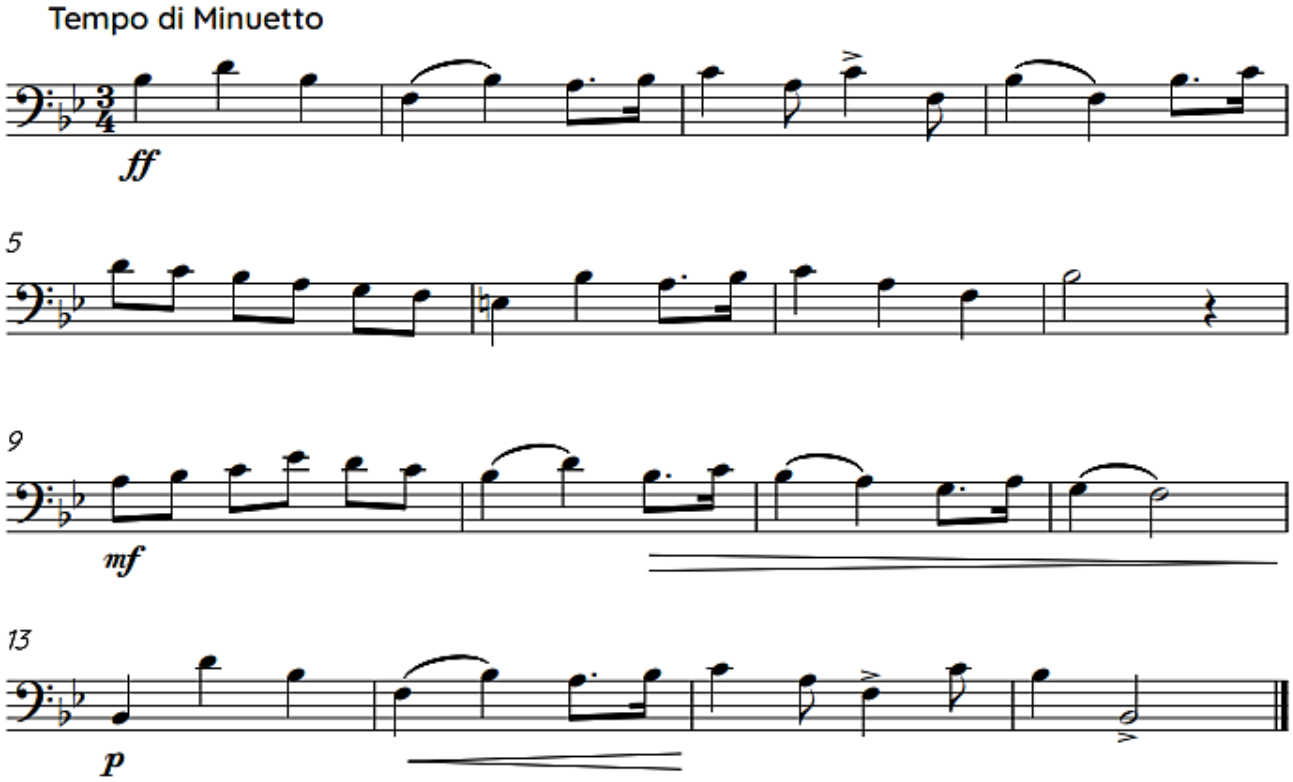
Play the following:



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Sight Reading: Tenor Trombone

Play the following:



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ADVANCED MATRICULATION LEVEL
2026 SECOND SESSION

SUBJECT:	**Music**
PAPER NUMBER:	III – Performance / Composition
DATE:	2nd September 2026

CANDIDATES'S PAPER

Choose **ONE** Section only:

SECTION A – PERFORMANCE

You are required to:

1. 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 work of your own choice.
2. Take a sight-reading test.
3. Sit for an interview related to the pieces performed and/or your musical interests.

SECTION B – COMPOSITION

You are required to:

1. Submit a composition with a **minimum duration of 7 minutes**.
2. Sit for an interview related to the content of the submitted works and/or your musical interests.

(Total: 60 marks)

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