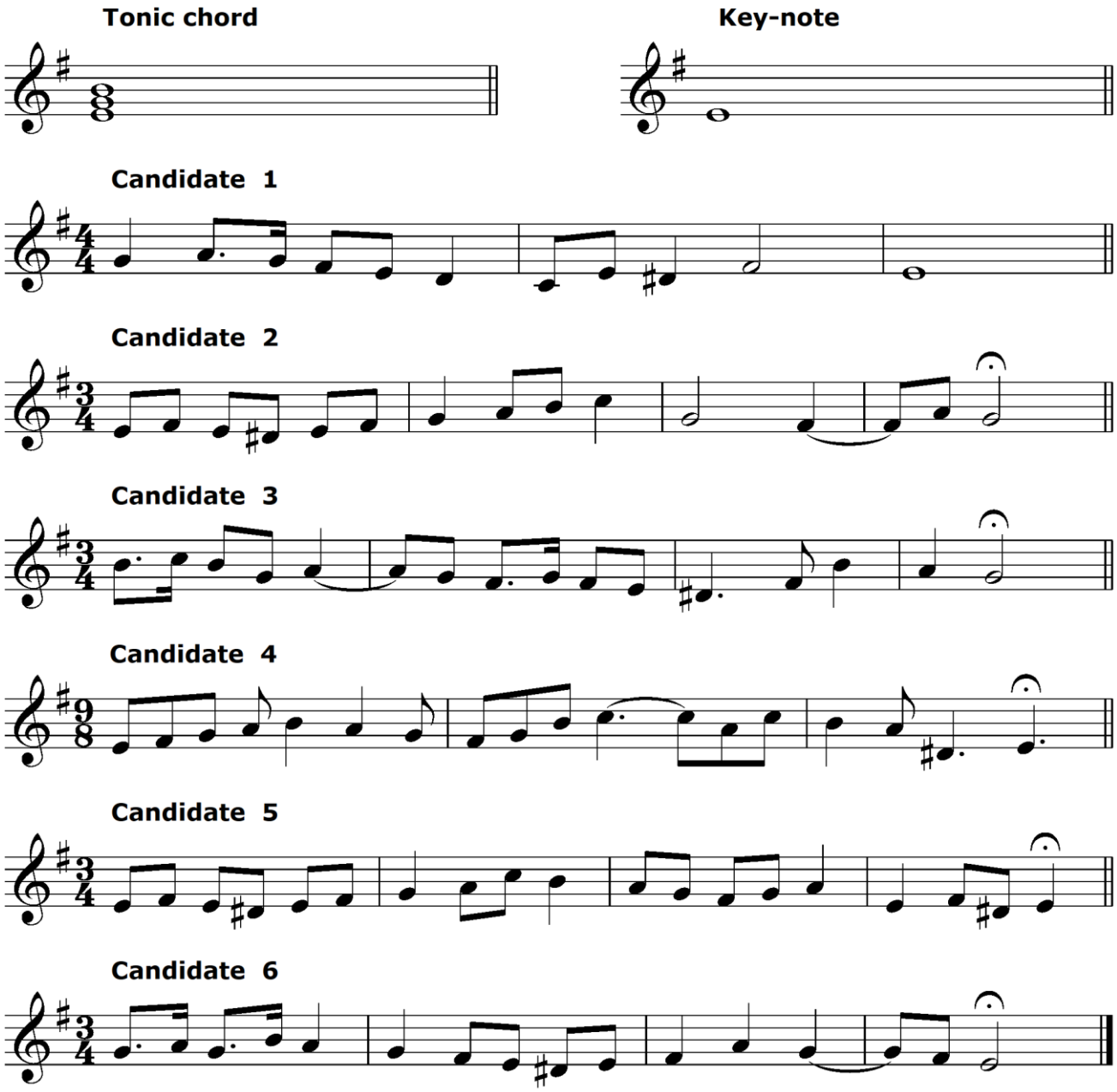
L-Università ta' Malta

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE
EXAMINATIONS BOARD

ADVANCED MATRICULATION LEVEL
2025 SECOND SESSION

SUBJECT:	**Music**
PAPER NUMBER:	I – Part I – Sight Singing & Aural Perception
DATE:	29th August 2025
TIME:	9:00 a.m. to 9:35 a.m.

EXAMINER'S PAPER

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

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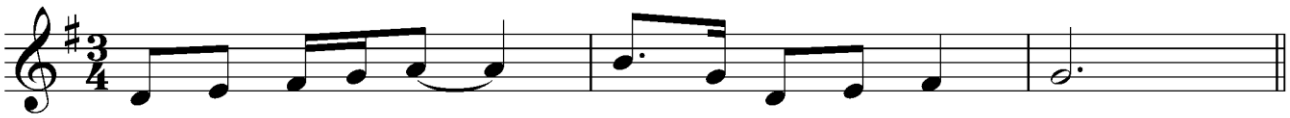
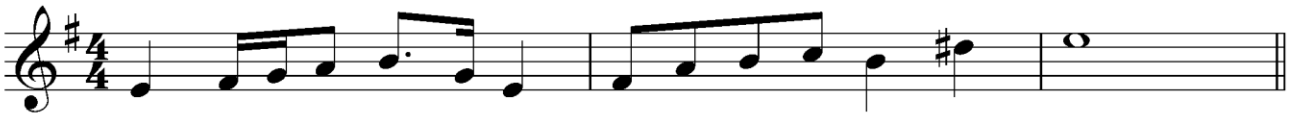
Rhythmic Excerpts for Section 1 (ii) – Clapping:

Candidate 1

Candidate 2

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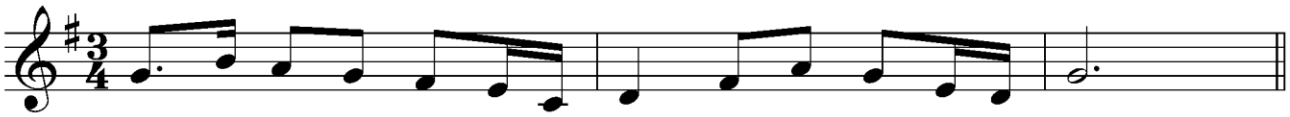
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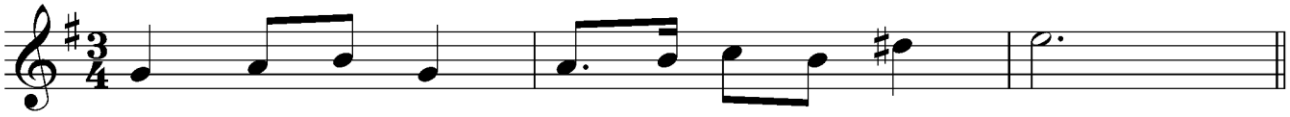
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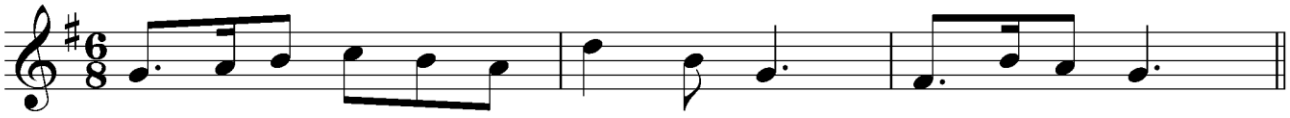
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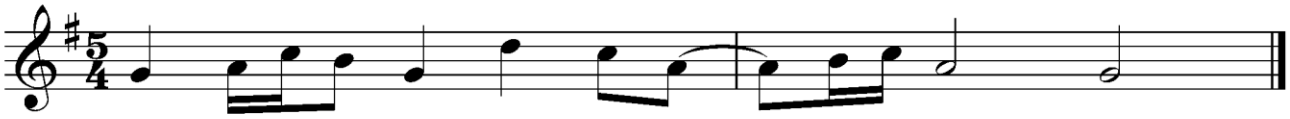
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ADVANCED MATRICULATION LEVEL
2025 SECOND SESSION

SUBJECT:	**Music**
PAPER NUMBER:	I – Part I – Sight Singing & Aural Perception
DATE:	29th August 2025
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)

Please turn the page.

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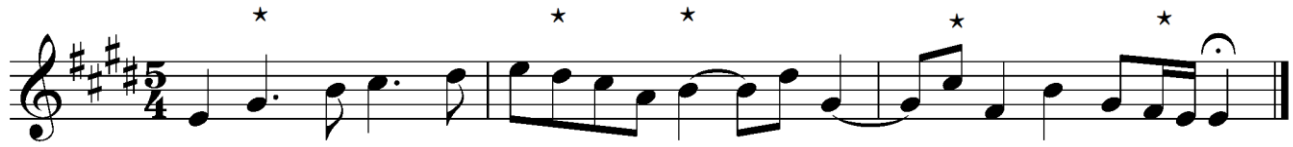
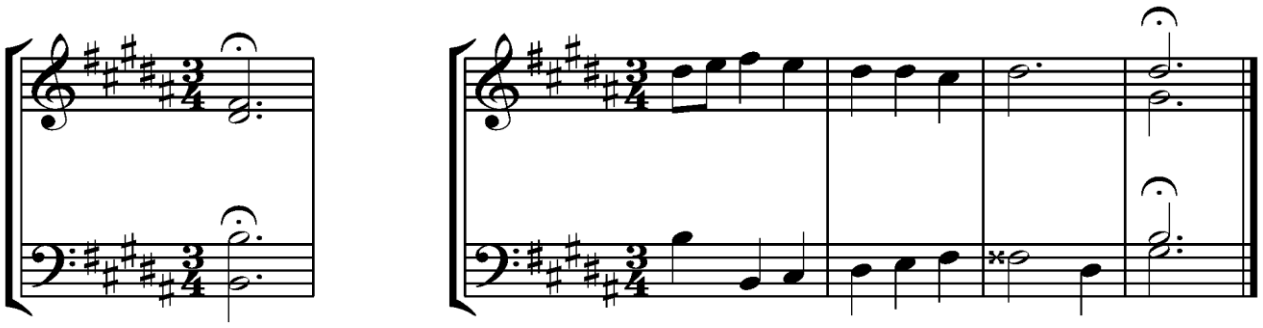
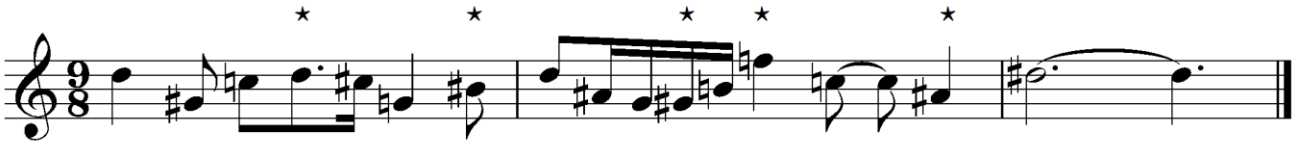
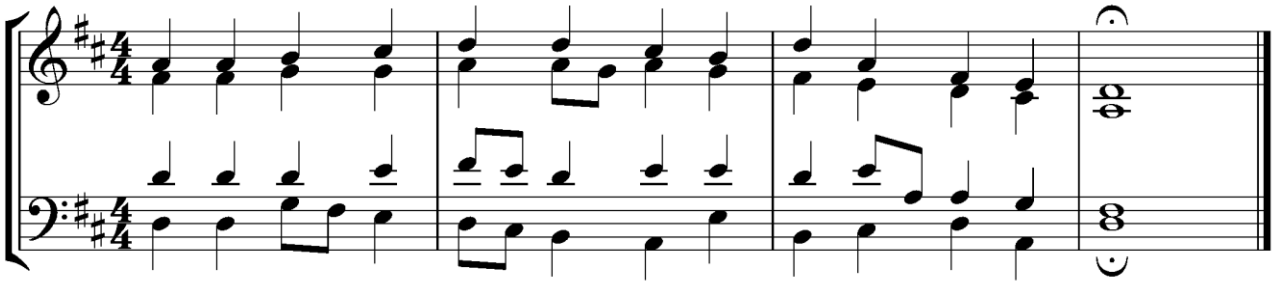
SECTION 2 – AURAL PERCEPTION

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.

(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.

(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.

(10)

(Total: 40 marks)

Index No.:_____ AM24/Ic.25s

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EXAMINATIONS BOARD

ADVANCED MATRICULATION LEVEL
2025 SECOND SESSION

SUBJECT:	**Music**
PAPER NUMBER:	I – Part I – Sight Singing & Aural Perception
DATE:	29th August 2025
TIME:	9:00 a.m. to 9:35 a.m.

CANDIDATE'S PAPER

Answer **ALL** exercises

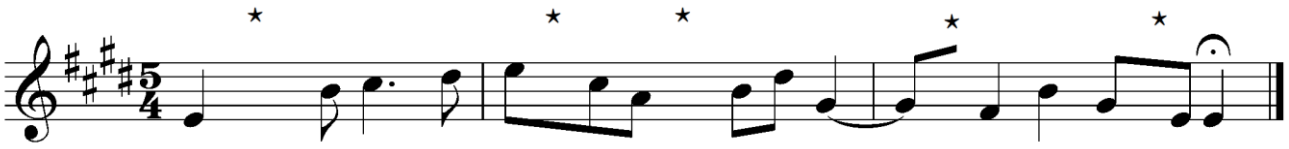
SECTION 1 – SIGHT SINGING

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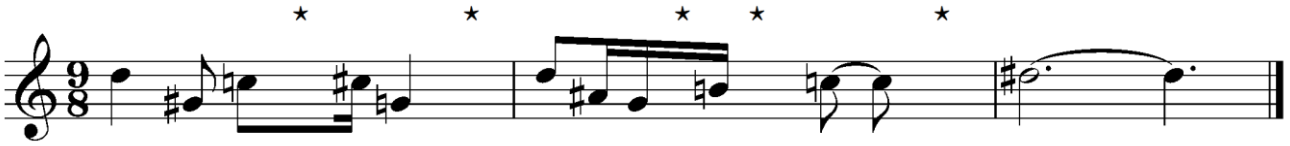
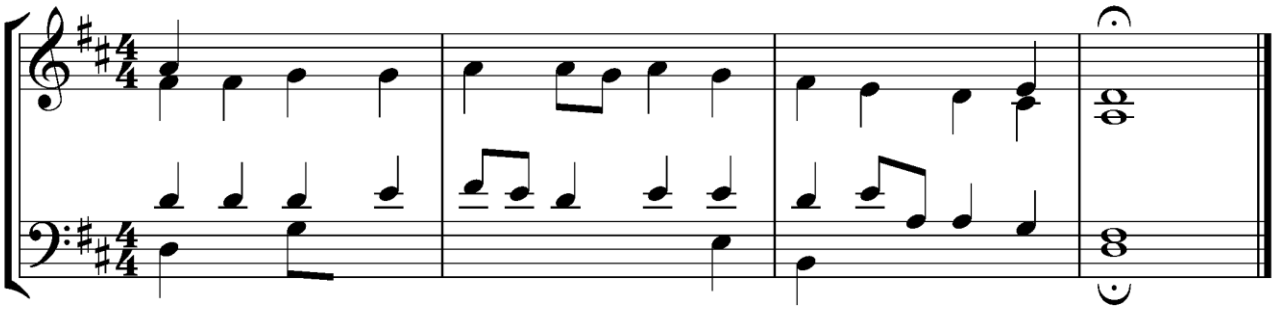
3. Write down the missing notes in the spaces marked by an asterisk ★ in this atonal excerpt. No interval between adjacent notes will exceed the interval of a Perfect 5th. The excerpt will be played **FOUR** times.

(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.25s

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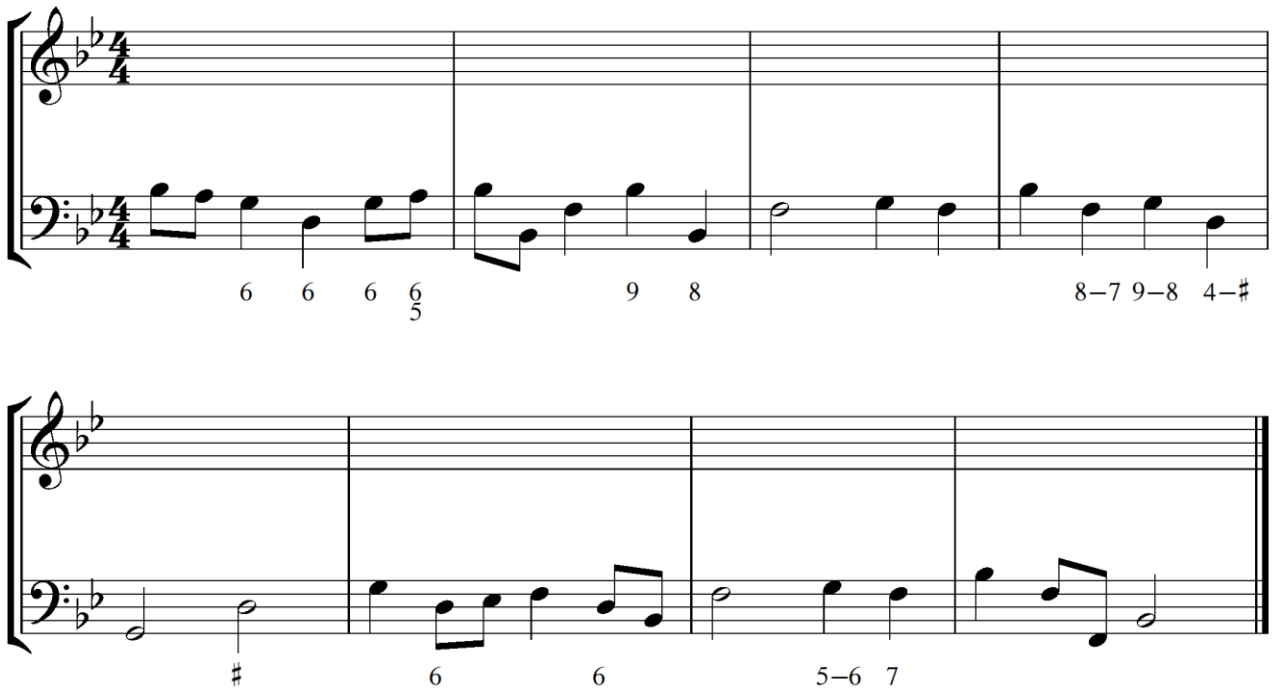
EXAMINATIONS BOARD

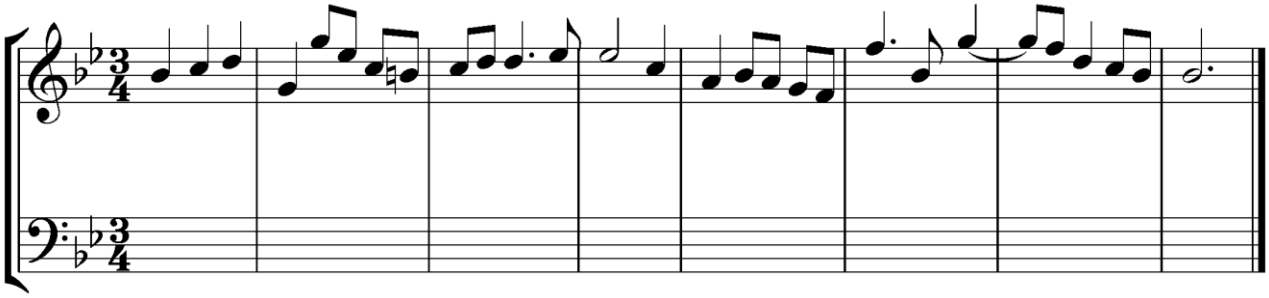
ADVANCED MATRICULATION LEVEL
2025 SECOND SESSION

SUBJECT:	**Music**
PAPER NUMBER:	I – Part II – Harmony and Counterpoint
DATE:	29th August 2025
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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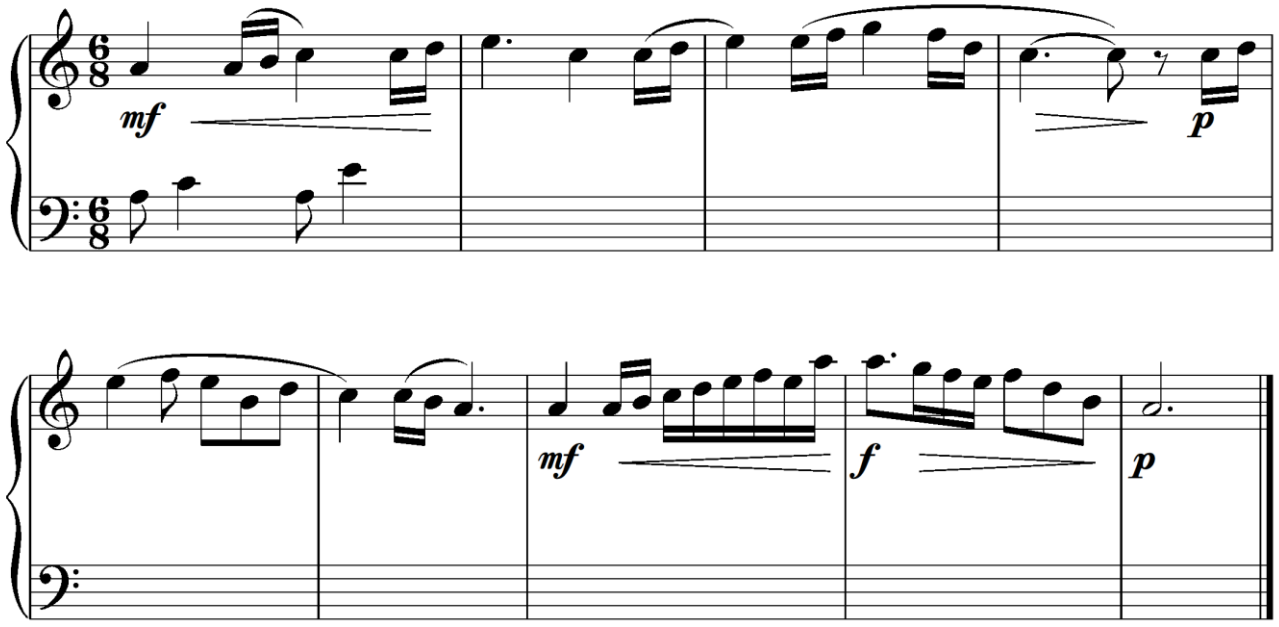
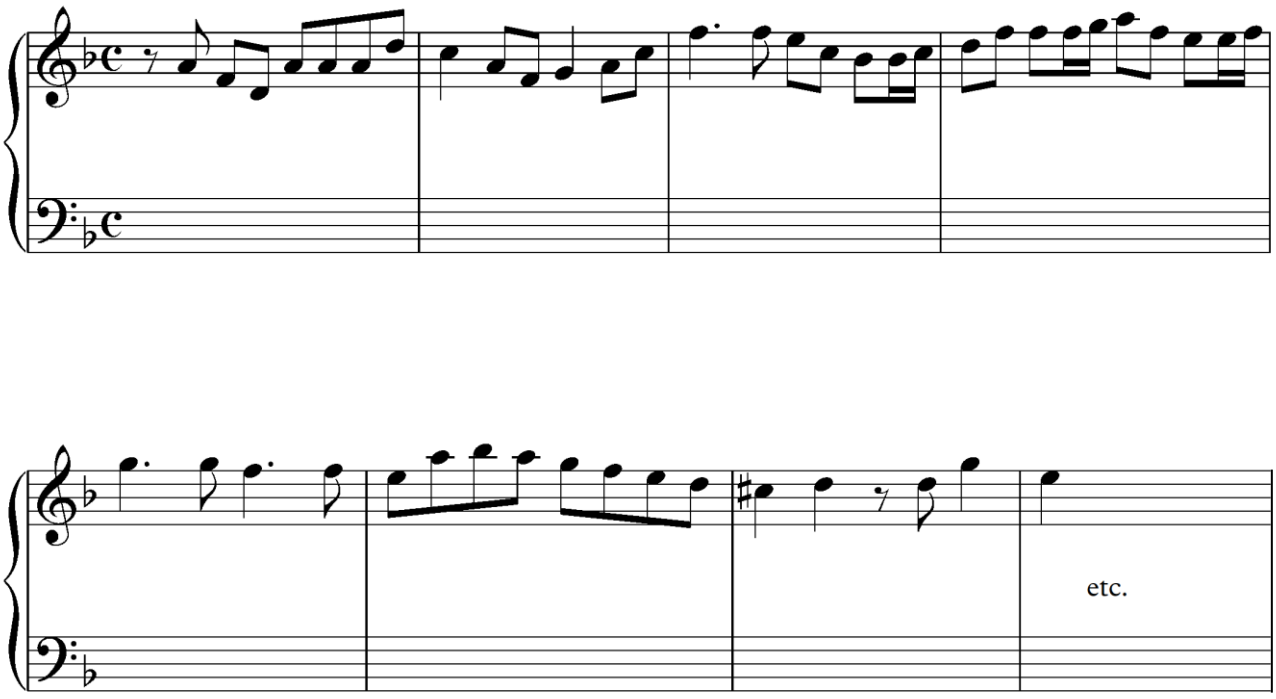
SECTION 2 – COUNTERPOINT

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)

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EXAMINATIONS BOARD

ADVANCED MATRICULATION LEVEL
2025 SECOND SESSION

SUBJECT:	**Music**
PAPER NUMBER:	II – Part I – Oral (History of Music and Analysis)
DATE:	9th September 2025
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

   - Explain how the eight modes of plainchant function as a framework for melody.
   - Plainchant is often described as timeless and meditative. How do its monophonic texture, free rhythm, and textual emphasis contribute to this perception, and how does it contrast with later polyphonic developments in sacred music?

2. Medieval monophonic music, origins of notations, troubadours

   - How did the evolution from neumatic notation to more precise rhythmic notations, such as those developed by the Notre Dame school, impact the composition and performance of medieval music?
   - What role did the troubadours play in shaping secular monophonic music during the medieval period.

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

   - How did the innovations of the Ars Nova, such as isorhythm and mensural notation, revolutionize the composition of polyphonic music in the 14th century?
   - What were the defining characteristics of the Flemish School's polyphonic style, and how did composers like Josquin des Prez contribute to the development of imitative counterpoint and text expression in their works?

4. The late Renaissance polyphonic school and later developments

   - Describe how the works of Palestrina exemplify the principles of polyphonic clarity and text intelligibility, particularly in the context of the Counter-Reformation.
   - Discuss the role of imitation and contrapuntal techniques in the music of composers such as Lassus and Victoria.

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

   - Describe how the canzona evolved from vocal models like the chanson and developed into an instrumental form characterized by contrasting sections and rhythmic vitality.
   - Explain how the fantasia, as an improvisatory and free-form instrumental genre, reflected the performer's creativity while incorporating contrapuntal techniques.

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

    - Discuss Monteverdi's contribution to opera through his use of orchestration, harmony, and emotional intensity in works like *L'incoronazione di Poppea*.
    - How did Alessandro Scarlatti shape the Neapolitan opera style through his development of the "da capo aria" and emphasis on lyrical expression?

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

    - Explain how Jean-Baptiste Lully established the French operatic tradition through his creation of tragédie lyrique, focusing on his use of dance, overtures, and declamatory recitative.
    - Discuss Purcell's use of ground bass and his ability to convey emotional depth through his arias and recitatives in English opera.

8. Operatic reform Gluck, Calzabigi and successive models

    - How did the operatic reforms initiated by Gluck influence later composers such as Mozart, particularly in their approach to integrating music and drama?
    - Explain how Gluck and Calzabigi sought to reform opera by prioritizing dramatic coherence and emotional expression over virtuosic display.

9. The Baroque Period: in particular Bach and Handel

    - Discuss how Bach's mastery of counterpoint and his use of complex fugue structures in works such as *The Art of Fugue* and *The Well-Tempered Clavier* represent the culmination of Baroque musical techniques.
    - How did Handel adapt the Baroque operatic style for the English-speaking audience, particularly in his English oratorios like Messiah and Israel in Egypt?

10. The Classical Masters: Haydn, Mozart and Beethoven

    - How did Mozart's approach to form, harmony, and emotional depth influence the evolution of Classical music?
    - How did Beethoven's later piano sonatas, such as *Sonata No. 32 in C minor*, reflect his personal struggle with hearing loss and his search for new expressive possibilities in the piano repertoire?

11. The Romantic Period: Schubert to Brahms

    - Comment on Schubert's symphonic writing, particularly in *Symphony No. 8 Unfinished* and *Symphony No. 9 The Great*, focusing on his use of thematic development, orchestration, and emotional expression.
    - How did Brahms navigate the tension between Classical forms and Romantic expressiveness in works like *Symphony No. 1* and *Piano Concerto No. 2*?

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

    - How does Bellini's use of long, flowing melodic lines and ornamentation emphasize the beauty and virtuosity of the voice?
    - Discuss Donizetti's exploration of character through vocal writing in his operas, particularly in his treatment of the soprano role in *Lucia di Lammermoor* and *Don Pasquale*.

13. Wagner and Music Dramas

    - Discuss Wagner's use of leitmotifs in his music dramas, focusing on how these recurring musical themes contribute to character development and the unfolding of the drama in his operas.

14. National Schools

    - Discuss the rise of nationalism in music during the 19th century and how composers from different countries, such as Chopin (Poland), Liszt (Hungary), and Smetana (Czech Republic), reflected national identity in their compositions.

15. Musical developments since 1900

    - Discuss the role of dissonance and atonality in the works of composers like Schoenberg, Webern, and Berg.
    - How did their (Schoenberg, Webern and Berg) exploration of new systems, such as the twelve-tone technique, challenge the established norms of Western music?

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EXAMINATIONS BOARD

ADVANCED MATRICULATION LEVEL
2025 SECOND SESSION

SUBJECT:	**Music**
PAPER NUMBER:	II – Part II – Set Works & Instrumentation
DATE:	1st September 2025
TIME:	9:00 a.m. to 11:35 a.m.

SECTION 1 – SET WORKS

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

1. How does Bach use sequential patterns and harmonic progressions to build tension and momentum in the frist section (Prelude) of the *Prelude and Fugue No. 2 in C minor Book 1*? Provide examples of specific sequences and discuss how they contribute to the overall structure and character of the piece.

2. Analyze the structure of the first movement of Mozart's *Piano Sonata in B flat Major K.333*. How does Mozart balance thematic contrast and unity within the framework of sonata form? Identify the exposition, development, and recapitulation, and discuss how the transition between sections is achieved.

3. Discuss Schubert's approach to balancing the vocal line and piano accompaniment in the lied *Who is Sylvia? (Op. 106, No. 4, D.891)*. How does the piano part enhance the overall narrative and mood? Provide examples of specific passages where the piano either supports or contrasts the vocal line.

4. In what ways does Franz Schubert's *Der Doppelgänger (D.957*), represent a departure from traditional Romantic lieder? Compare it to another lied by Schubert or another composer, focusing on its unconventional form, use of silence, and emotional intensity.

5. Compare the harmonic language of Chopin's *Mazurka No. 5 in B-flat Major, Op. 7, No. 1 and Mazurka No. 6 in A minor, Op. 7, No. 2.* How does Chopin use chromaticism and unexpected modulations to evoke contrasting moods in each piece? Provide specific examples from both Mazurkas.

6. In what ways does Debussy *Prélude à l'après-midi d'un faune* represent a turning point in the transition from Romanticism to Modernism? Discuss its stylistic innovations, including form, melodic construction, and its impact on later composers.

7. How does Schoenberg balance atonality with traditional forms and phrasing in the *Piano Piece Op. 33a*? Discuss the structural organization of the piece and how it maintains coherence despite the absence of tonal harmony.

(Total: 30 marks)

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SECTION 2 – INSTRUMENTATION

Answer **ONE** question.

1. How does Prokofiev create a seamless integration of music and storytelling in *Peter and the Wolf*? Examine specific sections where the musical score directly enhances the narrative and discuss how this work serves as a model for programmatic music.

2. Discuss how the fugue in the final section of *The Young Person's Guide to the Orchestra* serves as both a culmination of the work and a demonstration of Britten's contrapuntal mastery. How does Britten reintroduce Purcell's theme, and what is its significance in the overall structure?

(Total: 20 marks)

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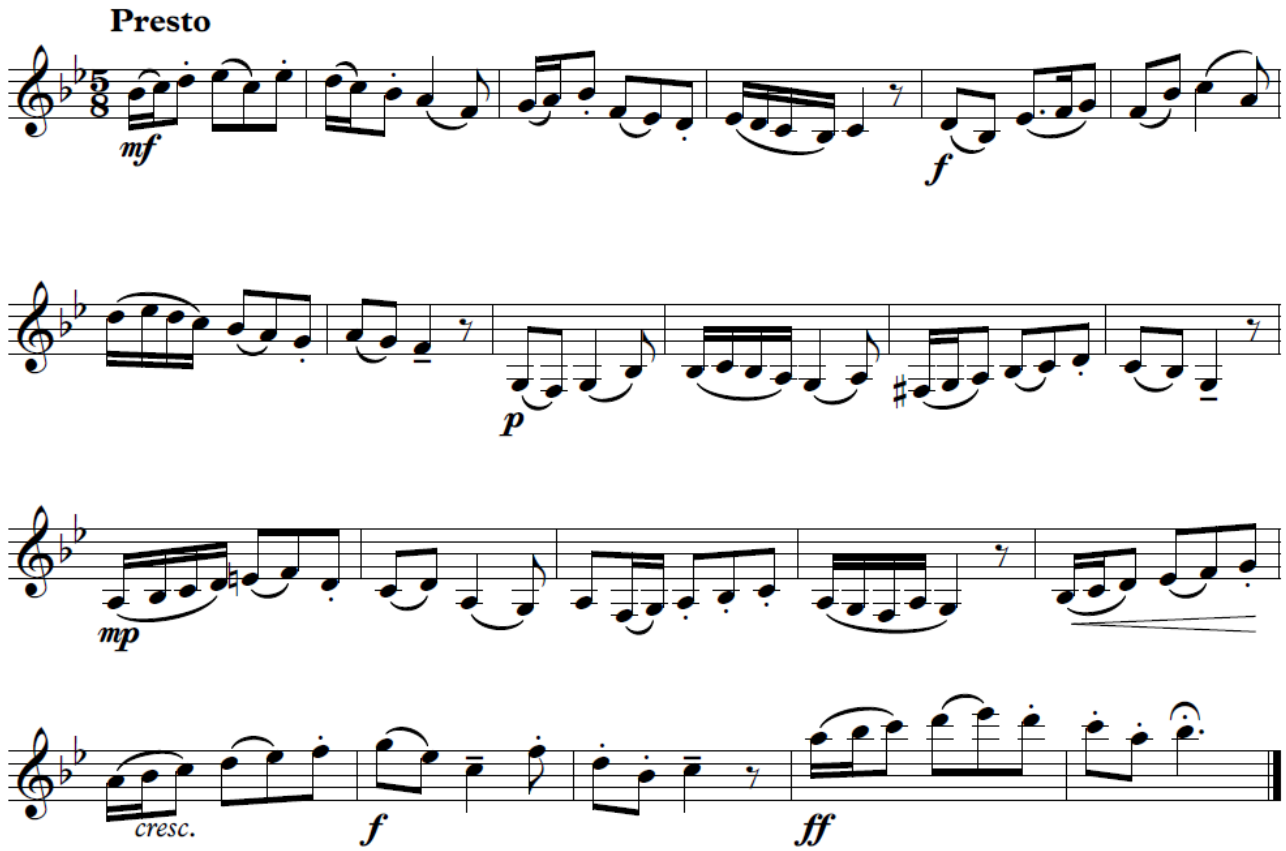
2025 SECOND SESSION

SUBJECT:	**Music**
PAPER NUMBER:	III – Performance – Sight Reading
DATE:	2nd September 2025

EXAMINER'S PAPER

Sight Reading: Clarinet

Play the following:

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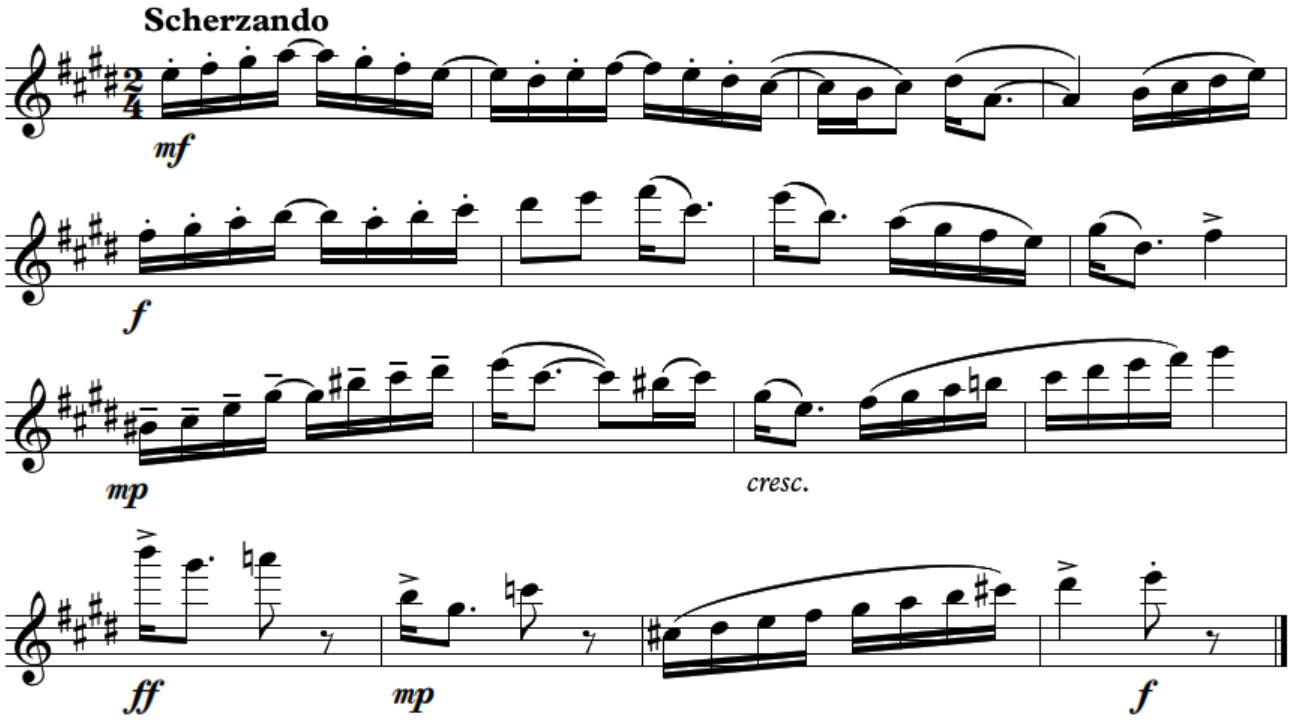
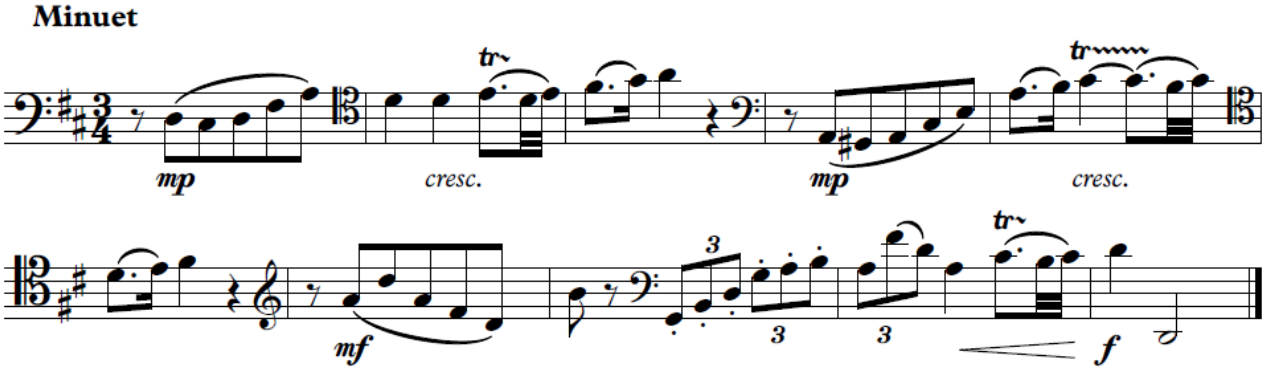
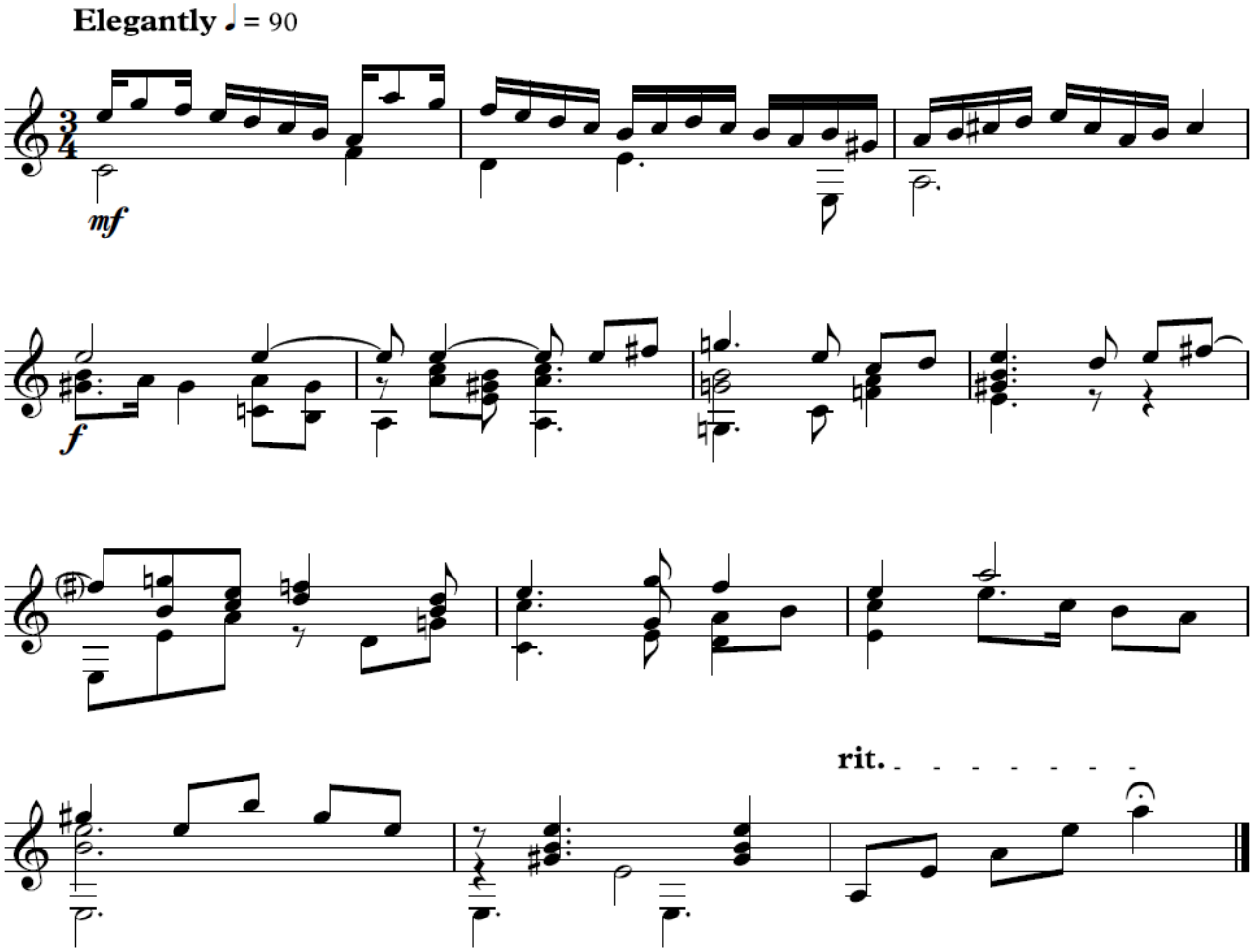
Sight Reading: Flute

Play the following:

Sight Reading: Violoncello

Play the following:

Sight Reading: Classical Guitar

Play the following:

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EXAMINATIONS BOARD

ADVANCED MATRICULATION LEVEL
2025 SECOND SESSION

SUBJECT:	**Music**
PAPER NUMBER:	III – Performance / Composition
DATE:	2nd September 2025

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.

OR

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.

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