



SUBJECT:	Music
PAPER NUMBER:	Part I – Musicianship
DATE:	28 th May 2026
TIME:	35 minutes

EXAMINER'S PAPER

ALL exercises are to be answered.

SECTION 1 – SIGHT SINGING

Candidates are expected to:

1. Sing **THREE** intervals from any note given by the examiner. Augmented, diminished and compound intervals are **not** to be asked.

(a) (b) (c) (d) (e) (f)

Min. 2nd *Maj. 7th* *Perf. 4th* *Min. 6th* *Min. 3rd* *Perf. 8th*

(g) (h) (i) (j) (k) (l)

Maj. 6th *Perf. 5th* *Maj. 2nd* *Min. 7th* *Maj. 3rd* *Perf. 4th*

(Total: 6 marks)

2. Clap the rhythm of a short melodic phrase in simple or compound time. The examiner is to play one of the following excerpts:

Figure 1 displays five musical examples (a) through (e) illustrating different rhythmic patterns. Each example is written on a single staff with a key signature of one flat (Bb) and a specific time signature.

- (a) Treble clef, 6/8 time signature. The melody consists of eighth and sixteenth notes, ending with an accent (>) on a dotted quarter note.
- (b) Bass clef, common time (C). The melody consists of eighth and sixteenth notes.
- (c) Treble clef, 3/4 time signature. The melody consists of eighth and sixteenth notes.
- (d) Bass clef, 6/8 time signature. The melody consists of eighth and sixteenth notes.
- (e) Treble clef, 2/4 time signature. The melody consists of eighth and sixteenth notes, including a triplet of eighth notes marked with a '3'.

(Total: 4 marks)

Please turn the page.

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

Index No.	Ear Test 1 (2 marks)	Ear Test 2 (2 marks)	Ear Test 3 (2 marks)	Ear Test 4 (4 marks)	Total (10 marks)

Absent candidates are to be marked 'abs'.

SECTION 2 – AURAL PERCEPTION

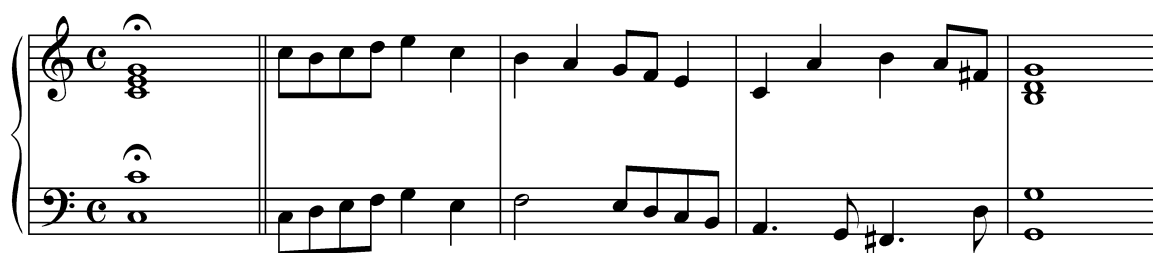
Candidates are expected to:

- Write down the occasional missing notes with their relative time-values, marked by an asterisk (*), in this passage. The excerpt is to be played **FOUR** times.



(Total: 10 marks)

- Identify the modulation of this two-part melodic phrase in a major or minor key. The excerpt is to be played **TWICE** and is to be preceded by the tonic chord.



Modulation: C Major to G Major – to the Dominant

(Total: 10 marks)



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SECTION 1 – SIGHT SINGING

1. Sing **THREE** intervals from any note played by the examiner.

(Total: 6 marks)

2. Clap the rhythm of a short melodic phrase.

(Total: 4 marks)

SECTION 2 – AURAL PERCEPTION

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



(Total: 10 marks)

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

Modulation to:

(Total: 10 marks)

Please turn the page.

Rough paper



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**INTERMEDIATE MATRICULATION LEVEL
2026 FIRST SESSION**

SUBJECT:	Music
PAPER NUMBER:	Part II – Harmony, Counterpoint, History & Analysis
DATE:	21 st May 2026
TIME:	9:00 a.m. to 11:20 a.m.

ALL exercises are to be answered.

SECTION 1 – HARMONY AND COUNTERPOINT

HARMONY

1. Add S.A.T. to the given bass part. Your answer may include use of non-harmonic tones and secondary dominants.

[illegible]

(Total: 20 marks)

Please turn the page.

COUNTERPOINT

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

Bach

f

5

dim.

p

(Total: 20 marks)

SECTION 2 – HISTORY AND ANALYSIS

HISTORY

1. Write a short essay on any **ONE** of the following:

- Discuss *exoticism* in romantic music.
- How did composers of the Romantic Period differ from those of the Classical Period in their approach to musical expression, and what role did emotion and individualism play in Romantic music?
- The towering figure among eighteenth-century Italian composers was Domenico Scarlatti (1685-1757). Write an essay on his main achievements.
- Discuss the transformation of the symphony from the early sonata to the Romantic Symphony.
- In the early 1750's, political changes and intense intellectual discussion led to a polemic "war" in opera known as the *guerre des bouffons*. What was this "war" all about?

(Total: 30 marks)

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[illegible]

ANALYSIS

Unmarked scores are given so that you may support your answer by referring to bar numbers.

2. Answer any **ONE** question from the following in short essay form:

- a. Scarlatti's Sonata in *E Major*, K. 380 (L. 23), is well-known for its vibrant rhythms and Iberian influence. Analyze how Scarlatti employs hand-crossing, ornamentation, and rhythmic drive to evoke the character of Spanish dance music in this sonata. How do these elements reflect Scarlatti's role at the Spanish court, and how does the sonata depart from or conform to typical Baroque keyboard idioms?
- b. In Claude Debussy's 'Golliwogg's Cakewalk' from the *Children's Corner Suite*, how does Debussy incorporate elements of American ragtime into a classical framework, and what is the significance of the parody of Wagner's *Tristan und Isolde* within the piece?
- c. In Dance No. 1, 'Minueto', from Enrique Granados's *12 Danzas Españolas*, how does the composer blend the elegance of the classical minuet form with distinctly Spanish musical elements? Identify and discuss specific features such as rhythm, ornamentation, harmony, or melodic contour that contribute to the Spanish character of the piece.

(Total: 25 marks)

[illegible]

[illegible]

Rough paper



SUBJECT:	Music
PAPER NUMBER:	Part III – Performance/Composition
DATE:	28 th May 2026

Choose **ONE** section only:

SECTION A – PERFORMANCE

You are required to perform a short recital which is approximately 15 minutes long. The choice of programme is at your discretion.

OR

SECTION B – COMPOSITION

Subsequent to having submitted **TWO** copies of a short composition of a minimum duration of 3 minutes for any solo instrument to MATSEC or the Examinations Department Victoria, Gozo, by Tuesday 28th April 2026 noon, you are required to sit for an interview relating to the content of the submitted work and/or your musical interests.

(Total: 25 marks)