Music Option Form 4/Year 10 (New Syllabus – 2nd year)

Theory Syllabus
Teaching Block 1

Rhythm

- Notes - the breve, semibreve, minim, crotchet, quaver, semiquaver, dotted semibreve, dotted minim, dotted crotchet, dotted quaver and their equivalent rests.
- Simple time signatures - (2/4, 3/4, 4/4, C, 2/2, 3/2, 4/2)
- Compound time signatures – (6/8, 6/4, 9/8, 12/8)
- The triplet on a quaver, the triplet on a semiquaver and the triplet on a crotchet in a simple/compound time signature.
- Correct grouping of the above note values and rests in all the above time signatures.
- Harmonic rhythm (irregular, regular or static).
- Anacrusis.

Teaching Block 2

Writing and Playing your own Tune

- Writing and playing your own tunes on various rhythmic patterns, including triplets and rests.
- Composing a simple melody of four bars using a given opening and for a specific instrument. Adding appropriate performance directions related to tempo, dynamics and articulation.
- Listening, playing and writing the Perfect and Plagal cadence in the home key.
- Ending a piece with an appropriate cadence (Perfect/Plagal).
- Playing and writing tonic, subdominant and dominant chords in root position in any key for the grade as well-balanced 4-part chords (SATB).
- Adding a bass line to a tune or vice versa.

Teaching Block 3

Pitch

- Recognition of notes up to two ledger line above or below the stave, in both treble and bass clefs.
- Understanding and writing enharmonic equivalents of notes in the treble and bass clefs.
• Naming and using notes in the Alto clef.
• Writing and performing of major, key-signatures and one-octave arpeggios up to 4 sharps and 4 flats in any clef for the grade.
• Writing and performing of minor scales (harmonic, melodic and natural), key-signatures and one-octave arpeggios up to 4 sharps and 4 flats in any clef for the grade.
• Writing these scales in ascending and descending motion with or without key-signatures.
• The natural, sharp, flat, double flat and double sharp and their enharmonic equivalents.
• Identifying the key of a melodic extract as either major/minor up to 4 sharps and 4 flats.
• The identification and writing of triads (root position, first inversion and second inversion) on the tonic, subdominant and dominant triads in any key mentioned above.
• Inversion of triads. Labelling as a chord symbol above the stave (eg. C, C/E/ and C/G or Am, Am/C and Am/E), and as a Roman numeral below the music (eg. I, Ib and Ic in major keys and I, ib, and ic in minor keys).
• The formation and recognition of all major, minor and perfect intervals within an octave from the tonic note of major and minor scales up to 4 sharps and 4 flats.
• The inversions of all the above intervals within an octave.
• Technical names for the notes of the diatonic scale (tonic, supertonic, etc...)
• 4th degree of the major/minor scale known as the subdominant.
• Tonic, Subdominant and Dominant triads for all the keys covered so far.
• Major/minor Tonic, Subdominant and Dominant triads labelled above/below the stave accordingly.

Teaching Block 4

Sequences and Transposing Tunes

• Transposing a tune up or down a perfect 4th, 5th or octave (within the keys for the grade).
• Transcription at the same pitch of a simple melody from the treble or bass clef to the alto clef, and vice versa.
• Definition of forms: Binary and Ternary.
• Understand that the violin, flute and oboe are capable of reading music in the treble clef while the bassoon and tuba read music in the bass clef.
• Understand that the viola uses the alto clef.
• Listen and recognise instruments from the string, woodwind, brass and percussion sections of an orchestra.
**Teaching Block 5**

**Musical Words and their Symbols** – *(including those explored in Form 3/Year 9)*

Understand the following dynamic and articulation marks –
- Diminuendo
- Slurs
- Phrase marks
- Tenuto
- Marcato
- Semi-staccato,
- Fortepiano,
- Sforzando

Understand the following tempo and expression marks –
- Repeat marks
- Ritenuto
- Adagio
- Allegretto
- Cantabile
- Espressivo
- First and second time bars
- Metronome marks
- Molto
- Octave signs
- Vivace
- Al, alla,
- A tempo
- Moto
- Tranquillo
- Troppo
- Ritardando
- Largo
- L’istesso
- Maestoso
- Sempre
- Con forza
- Fuoco
- Morendo
- Niente
- Dal segno (al coda)
LISTENING

Nicolo Isuard: – *Cendrillon*

J. Pachelbel – *Canon in D major*

L. V. Beethoven – 1st movement from *Symphony No.5 in C minor*

G. Verdi – Grand March from *Aida*

J. Brahms – *Hungarian Dances No. 5 and 6*

G. Gershwin – *Rhapsody in Blue*

D. Kabalevsky – Galop from *The Comedians*

PERFORMANCE

Piano

**Scales and arpeggios:**

Scales: (Legato and Staccato, two octaves played together)

- E major
- Bb major
- Eb major
- C minor harmonic and melodic
- B minor harmonic and melodic
- F# minor harmonic and melodic

Arpeggios: (2 octaves)

- E major
- Bb major
- Eb major
- C minor
- B minor
- F# minor

Contrary-motion scales (2 octaves)

- A major
- A harmonic minor

Chromatic scales starting on any note, in one octave, staccato or legato, using separate hands or played together.

Choose any three pieces from the following

Handel: *Gavotte in G, HWV 491 from The Best of Grade 3 Piano* (Faber Music Ltd)
W. F. Bach: Allemande from Music Through Time, Piano Book 3 (Grades 3–4), arr. Hall and Harris (OUP)
Grechaninov: Nurse’s Tale op. 119 no. 8 from Das Grossvaterbuch (The Grandfather’s Album) (Schott ED 1467)
L. Mozart: Menuet in A. No. 12 from L. Mozart Notebook for Nannerl (Schott ED 9006)
Bartók: Jest: No. 27 from For Children, Vol. 1 (Boosey & Hawkes)
Dittersdorf: English Dance in Eb: No. 11 from 20 Englische Tänze (20 English Dances) (Schott ED 3935)
B. Chapple: Blues from Lazy Days (Chester CH55983)
Nichelmann: Allegro for Clavier from The Age of J.S.Bach. Intermediate Piano Book (Peters)
Benda: Sonatina in G: Un poco allegretto from The Classical Period (Intermediate Piano Book) (Peters)
Mozart: Rondo in F from The Best of Grade 4 Piano (Faber)
Beethoven: 1st movement from Sonatina in F major (Peters)
Kabalevsky: Dance from Four Rondos, Op. 60 (Sikorski–Boosey & Hawkes)
C. Vine: Semplice from Red Blues (Faber) or available in Keynotes, Grades 4–5 (Faber)
V. Capers: Billie’s Song: No. 7 from Portraits in Jazz (OUP)

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Violin

Scales and arpeggios:

Scales: [In legato and separate bows; one octave]

Ab major
Eb major
E major
D major
A minor harmonic and melodic
D minor harmonic and melodic

Chromatic scales starting on any note, in one octave, separate.

Arpeggios: [In legato and separate, three notes to a bow]

One octave:
Ab major
Eb major
E major

Two octaves:
Bb major
D major
A minor
D minor

Chromatic Scale (One octave)
Starting on D

Choose any three pieces from the following.

J. S. Bach: Gavotte (from BWV 1012). No. 1 from The Young Violinist’s Repertoire, Book 3, arr. de Keyser and Waterman (Faber)
Corelli: Allegro from The Violin of Bygone Days (Universal/MDS)
Schumann: The Two Grenadiers from Suzuki Violin School Vol. 2 (Summy-Birchard/Alfred)
Tchaikovsky: The Sleeping Beauty Waltz from Red Hot Violin Grades 3–4 (Faber)
Trad.: Build that Wall. No. 1 from Up-Grade! Violin Grades 2–3, arr. Wedgwood (Faber)
Berlin: There’s no business like show business from Bags of Showbiz for Violin (Faber)
Reinecke: Without Care from Concert Repertoire for Violin, arr. Cohen (Faber)
Wedgwood: Falling from After Hours – Violin (Faber)
Telemann: Sonata No. 4 in G major; 4th movt, Allegro from Sechs Sonaten (Schott)
Kreisler: Sicilienne: from Sicilienne and Rigaudon (in the style of Francoeur) (published separately: Schott BSS 29024 ) or Fritz Kreisler Repertoire (Vol. 1) (Schott ED 8658)
Grieg: Solveig’s Song from Concert Repertoire for Violin (Faber)
Tchaikovsky: Serenade from Concert Repertoire for Violin (Faber)

B Flat Clarinet

Scales and arpeggios:

Scales: (Tongued and slurred in two octaves)

One Octave:
A major
Bb major
D major

Two Octaves:
C major
F major
A minor, G minor and E minor harmonic and melodic.
Arpeggios: (Tongued and slurred in two octaves)

F major
C major
G major
A minor harmonic
E minor harmonic
G minor harmonic

Chromatic scales
Starting on middle C

Choose any three pieces from the following.

J S Bach:  *Minuet in G* from *Take Ten for Clarinet & Piano* (Universal) UE 19736
Giazotto-Albinoni:  *Adagio* from *Music Through Time Clarinet book 3* (OUP)
Brahms:  *Andante* from *First Book of Clarinet Solos* (Faber)
Tchaikovsky:  *Reverie* from *First Book of Clarinet Solos* (Faber)
Mozart:  *Sonata Theme OR Minuet* from *Clarinet Fancies* (Boston Music)
Ravel:  *Pavane of the Sleeping Beauty* (from Mother Goose) from *Music Through Time for Clarinet, Book 3*, arr. Harris (OUP)
Gershwin:  *Summertime* from *Easy Gershwin for Clarinet* (OUP)
Purcell:  *Rondeau*, arr. Richardson. No. 19 from *First Book of Clarinet Solos*, arr. Davies and Reade (Faber)
Mozart:  *Voi che sapete* from *Two arias by Mozart* (OUP)
Schumann:  *First Loss* from *Learn As You Play Clarinet* (Boosey & Hawkes)
Saint-Saëns:  *The Swan* from *Take Ten for Clarinet and Piano* (Universal)
Rae:  *5th Avenue: No. 25* from *38 More Modern Studies for Solo Clarinet* (Universal UE 21554)
Gershwin:  *It ain’t necessarily so* from *Play Gershwin (clarinet)* (Faber)
Norton:  *Gallivanting or A Walk by the Sea: No. 28 or No. 29* from *The Microjazz Clarinet Collection 2* (Boosey and Hawkes)

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**Guitar**

**Scales and arpeggios:**

Arpeggios are to be played tirando (free stroke) while scales may be played either tirando or apoyando (rest stroke) with a clear and strong tone.

**Scales in two octaves** –
A major
G major
B minor and E minor melodic and harmonic
Arpeggios in two octave –
A major
G major
B minor
E minor

Chromatic Scale
Starting on D

Interval Scale (One Octave)
F major in sixths

Choose any three pieces from the following

Carulli: Walzer op.121/1 from Guitar Collection Famous Pieces from Carulli to Tarrega (Schott ED9694)
Cracknell: Robin’s Revel from Enjoying Playing Guitar: Going Solo (Oxford 9780193386358)
Piazzolla: Artisane from Play Piazzolla (Boosey 9790060119712)
V. Lindsey-Clark: Oloroso or Vals Navarra: No. 2 or No. 5 from Simply Spanish (Montague Music 116)
S. Goss: Aeolian Harp. No. 10 from Solo Now!, Vol. 2 (Chanterelle 2102/MDS)
J. Ferrer: Allegretto moderato in A minor. P. 27 from The Guitarist’s Progress, Book 1, ed. Burden (Garden Music 1/Guitarnotes)
D. Cottam: Peppermint Rag from Zebramusic for Guitar (ESG Music 076 or ESG Music 076/Guitarnotes)
Anon.: Allemande in A minor or Balletto in D. No. 1 or No. 4 from Renaissance Dances (Universal 13070/MDS)
Jelinek: Bourrée. No. 9 from The Baroque Book (Chanterelle 2111/MDS)
Carulli ed. Wynberg: Sicilienne from First Repertoire for Solo Guitar Book 1 (Faber 507093)
Robinson: Robinson’s May from Easy Pieces from Shakespeare’s Time vol.2 (Universal UE16693)
Sor: Étude no.18 op.35 from Complete Studies for Guitar (Chanterelle 491)
Bowers: Ostinato. No. 2 from Solo Now!, Vol. 3 (Chanterelle 2103/MDS)
Cottam: Amontillado from Zebramusic for Guitar (ESG Music 076 or ESG Music 076/Guitarnotes)

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B Flat Trumpet

Scales and arpeggios:

Scales: (Tongued and slurred in one octave)

A major,  
Eb major,
E flat major
E and C minor harmonic and melodic

Arpeggios: (Tongued and slurred in one octave)
E and C minor harmonic and melodic

Chromatic Scale (One octave)
Starting on C

Choose any three pieces from the following.
Monteverdi: *The Palace Garden* from *First Book of Trumpet Solos* (Faber)
R. Byrchmore: *The Procession* from *Fingerprints – Trumpet* (Faber)
Schubert: *German Dance* from *Bravo! Trumpet* (Boosey)
J S Bach: *Chorale* from the *St Matthew Passion* from *Amazing Solos for Trumpet* (Boosey)
R. Hudson: *Lucky’s Blues: No. 8* from *30 Modern Studies for Trumpet* (Universal UE 21316)
Wedgewood: *Cheeky Cherry or Simply the Rest!* From *Really Easy Jazzin’ About for Trumpet* (Faber)
Trad. English: *Greensleeves. No. 8* from *Skilful Solos for Trumpet, Cornet or Flugelhorn, arr. Sparke* (Anglo Music AMP 191-400)
Purcell: *Fairest Isle* from *Going Solo Trumpet* (Faber)
Rae: *Study No. 44 or No. 48:* from *Jazz Trumpet Studies* (Faber)
Tchaikovsky: *Mélodie antique française (Old French Song)*. No. 18 from *First Book of Trumpet Solos, arr. Wallace and Miller* (Faber)
Mozart: *Canzona, No.4* from *First Repertoire Pieces for Trumpet* (arr. Wastall) (Boosey & Hawkes)
Bennett: *Twilight in Paris* from *Fingerprints – Trumpet* (Faber)
Bernstein: *America or Maria* (from West Side Story) from *Amazing Solos for Trumpet* (Boosey)
Prokofiev: *Troika from Lieutenant Kijé* from *Amazing Solos for Trumpet* (Boosey)

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B Flat Saxophone

Scales and arpeggios:

Scales tongued or slurred in one octave
Bb major
F major
G major
E, A, G minor harmonic or melodic

Scales tongued or slurred in two octaves
C major
Arpeggios tongued or Slurred in one octave

Bb major
F major
E, G, A, D minor

Arpeggios tongued or slurred in two octaves
C major

Choose any three pieces from the following

Harris: Foxtrot from Seven Easy Dances from First Repertoire Pieces for Tenor or Alto Saxophone (Boosey)
Haydn: Serenade from Classical Album for Saxophone (Universal UE 17772)
Mussorgsky: Promenade from Pictures at an Exhibition from Selected Solos for Soprano/Tenor Saxophone Grades 1-3 or First Repertoire for Alto Saxophone (Faber)
Vivaldi: Cantabile from Il Cordellino from Selected Solos for Soprano/Tenor Saxophone Grades 1-3 or First Repertoire for Alto Saxophone (Faber)
J. Rae: Waltz for Emily from Blue Saxophone (Universal UE 19765: Eb/Bb edition)
P. Wedgwood: Survivor from After Hours for Tenor Saxophone (Faber)
Haydn: Serenade from Classical Album for Saxophone (arr. Harle) (Universal)
Benjamin: Jamaican Rumba from Learn as you play Saxophone (Boosey BH 12469)
Saint-Saëns: The Swan Take Ten for Alto Saxophone and Piano (Universal) or Saxophone Solos vol.1 (Tenor) Chester CH 55207
Rae: Destination Waltz, no.15 or Full On, no.18 from Style Workout for Solo Saxophone (Universal UE 21232)
Rae: Rachel and the Boys from Blue Saxophone (Universal UE 19765: Eb/Bb edition)
Grant: On the Line from Mambo Merengue for Saxophone (Brass Wind: Eb or Bb edition)
Baermann: Study in C. No. 32 from 80 Graded Studies for Saxophone, Book 1 (Faber)
Blemant: Petit Jeu from First Repertoire Pieces for Alto Saxophone (Boosey & Hawkes)

Descant Recorder

Scales and arpeggios:

All scales and arpeggios can be played at a moderate tempo, and must be studied both tongued and slurred, piano and forte.

Scales: [Tongued or slurred in one octave]
F major
G major
A minor (down to the dominant)
To the 12th:
C major
D major
D, E minor harmonic and melodic

Arpeggios: (Tongued or slurred in one octave)
F major
G major
A minor
Arpeggios:
To the 12th
C major
D major
D, E minor

Chromatic Scale (one octave)
Starting on D

Choose any three pieces from the following

Bennett: Collapso from Concert Repertoire for Recorder (Faber)
Conte: At Sunset from First Repertoire for Descant Recorder (Faber)
Haydn: Partie: III Finale from First Repertoire for Descant Recorder (Faber)
Norton: Marina or Chicago Blues: No. 10 or No. 12 from Microjazz for Recorder (Descant) (Boosey & Hawkes)
Smith: Warm and Cosy or Lumpy Custard Blues from Easy Blue Recorder (Descant) (Universal UE 21354)
Purcell: Rondo (from The Fairy Queen). No. 8 from Baroque Recorder Anthology, Vol. 2 (Soprano) (Schott ED 13135)
Trad. English: Sailor’s Hornpipe. No. 47 from 50 for Fun, arr. Bonsor (Schott ED 12269)
Adams: Fred’s Frolic. No. 29 from 50 Graded Studies for Recorder (Faber)
Norton: Catwalk: No. 13 from Microjazz for Recorder (Descant) (Boosey & Hawkes)
Smith: Fred ’n’ Ginger or Ragtime Razzle: No. 2 or No. 3 from Jazzy Recorder 1 (Universal UE 18828)
Purcell: Hornpipe (from The Married Beau) and Hornpipe (from The Fairy Queen). Nos 1 and 8 from Purcell A Second Set of Theatre Tunes for Descant Recorder, arr. Beechey (Schott ED 12294)
Bonsor: Reverie from Jazzy Recorder II (Universal UE 19364)
Babell: Concerto in D minor op.3 no.3, 3nd mov: Adagio (Universal UE 17122)
Wilson: Hey Joe – Let’s Meet from Creative Variations for Recorder Vol.1 (Camden)
**Tuba (B flat)**

**Scales and arpeggios:**

Scales (one octave)
All scales and arpeggios can be played at a slow to moderate tempo, and must be studied both tongued and slurred, piano and forte.

C major (a twelfth)
G and F# major
G and Eb minor harmonic and melodic

Arpeggios (one octave)

G major (a twelfth)
Db minor
D major
Bb, C minor harmonic and melodic

Chromatic Scale:
Starting on Bb

**Choose any three pieces from the following**

Jacob: *In Folk-song Style: No. 5* from *Six Little Tuba Pieces* (Emerson E118)
Weill: *Mack the Knife* from *Big Chillers for Tuba/E b Bass*, arr. Ledbury (Brass Wind)
Johnson: *Jim’s Tune: No. 5* from *The Tuneful Tuba* (Brass Wind)
Mozart: *Marche* from *First Solos for the Tuba Player* (Schirmer)
Wilson-Smith: *Odd Job* from *All Jazzed Up for Tuba* (Brass Wind E1108)
Gregson: *Bulgarian Dance, no.15 or Folk Song, no.17* from *20 Supplementary Tunes for Tuba* (Brass Wind 6002TC)
Hernandez: *El Cumbanchero* from *Latino for Tuba* (Brass Wind 0152TC/BC)
Benson & Fisher: *Your Feet’s Too Big* from *Vivaldi to Fats Waller for Tuba* (Brass Wind 2112TC/BC)
Shearing: *Lullaby of Birdland* from *Big Chillers for Tuba* (Brass Wind 1151TC/BC)
Vivaldi: *Largo from Winter From Vivaldi to Fats Waller for Tuba* (Brass Wind 2112TC/BC)
Blakeson: *Big Band Swing, no.33 or Latin Lady, no.32* from *Smooth Groove for Tuba* (Brass Wind 1141TBTC or 1153TBBC)
Johnson: *Ragtime Tuba: No. 6* from *The Tuneful Tuba* (Brass Wind)
Gregson: *Folk Song* from *Gregson and Ridgeon Nine Miniatures for E b Bass/Tuba* (Brass Wind)
Goddard: *Daydreams: No. 4* from *Party Pieces* (Spartan Press)