Music (Option) Form 1 Annual Examination

Guidelines

1. Introduction
The assessment should provide valid and reliable feedback in the teaching and learning of music. Such assessment is related to the three main areas of Music Studies: (a) composition, (b) performance, (c) musicianship and theory. The music programme aims at developing skills through the use of a range of expressive tools as featured in local and cross-cultural repertoire.

The Examination is divided into two papers: Theory (rudiments of music, composition and listening) and Practice (performance and musicianship). Each exam carries a total of 100 marks. The final mark should be the average mark of both Theory and Practical exams.

2. Aims
The Music Studies Programme aims at:

- developing basic skills in conventional notation;
- introducing students to music perception and appreciation;
- helping students acquire correct terminology relevant to music;
- enhancing creative thinking and intuition;
- providing the appropriate tools for basic music analysis;
- assisting students to carry out basic music research;
- developing innovative ways of employing materials and techniques;
- consolidating expressive skills through public performances;
- providing the right skills for further collaboration;
- offering the right grounding for fundamental aspects of music aesthetics;
- creating a clear artistic aptitude for further learning.
3. **Strands of Learning**

The Examination is based on the three strands of learning. A strand of learning represents a goal that a student can attain throughout Primary and Secondary education.

The strands for Music are:

**Strand 1: Artistic skills, technical and practical knowledge (Theory and Performance)**
This strand includes the theoretical and practical aspects of music through the exploring of sounds and the understanding of fundamental musical concepts.

**Strand 2: Evaluating and appreciating (Listening)**
This strand includes the listening and basic analysis of musical works of different periods and composers.

**Strand 3: Expressing feelings, ideas, thoughts and solutions (Composition)**
This strand includes the acquisition of basic music composition and related skills.

4. **Assessment Objectives**

The Examination will test the candidate’s

- ability to respond to music through aural perception;
- ability to understand basic musical concepts;
- ability to realise musical concepts and apply them in practice;
- ability to explore a variety of musical styles and techniques;
- ability to understand cross-cultural influences in music;
- ability to appreciate Maltese culture and local repertoire.

5. **Levels of Difficulty: Marks and Percentages**

The examination papers cater for students with different levels of attainment, though the majority of the questions are targeted at students in level 7. The weighting of marks for the various levels of attainment fit within the following ranges.
5.1 Ranges

<table>
<thead>
<tr>
<th>Levels</th>
<th>Percentages</th>
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<tbody>
<tr>
<td>Level 8</td>
<td>5% to 10%</td>
</tr>
<tr>
<td>Level 7</td>
<td>55% to 65%</td>
</tr>
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<td>Level 6</td>
<td>20% to 30%</td>
</tr>
<tr>
<td>Level 5</td>
<td>10% to 15%</td>
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5.2 Specification Grids for Specimen Papers

5.2.1 Theory Paper (Levels and Marks)

<table>
<thead>
<tr>
<th>Levels</th>
<th>Exercises</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level 8</td>
<td>Exercise 12</td>
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<tr>
<td></td>
<td>Exercise 1</td>
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<tr>
<td>Level 7</td>
<td>Exercise 2</td>
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<tr>
<td></td>
<td>Exercise 3</td>
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<td></td>
<td>Exercise 7</td>
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<td></td>
<td>Exercise 13</td>
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<tr>
<td></td>
<td>Exercise 14 (b, c, d, e, g, j, k)</td>
<td>14 marks</td>
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<tr>
<td></td>
<td>Exercise 15</td>
<td>10 marks</td>
</tr>
<tr>
<td>Level 6</td>
<td>Exercise 5</td>
<td>4 marks</td>
</tr>
<tr>
<td></td>
<td>Exercise 9</td>
<td>6 marks</td>
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<tr>
<td></td>
<td>Exercise 10</td>
<td>5 marks</td>
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<tr>
<td></td>
<td>Exercise 11</td>
<td>4 marks</td>
</tr>
<tr>
<td></td>
<td>Exercise 14 (f, h, i)</td>
<td>3 marks</td>
</tr>
<tr>
<td>Level 5</td>
<td>Exercise 6</td>
<td>4 marks</td>
</tr>
<tr>
<td></td>
<td>Exercise 8</td>
<td>5 marks</td>
</tr>
<tr>
<td></td>
<td>Exercise 14 (a)</td>
<td>1 mark</td>
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5.2.2 Theory Paper (Levels and Percentages)

<table>
<thead>
<tr>
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<tr>
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5.2.3 Practical Paper

<table>
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<tr>
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<th>Exercise</th>
<th>Marks</th>
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</thead>
<tbody>
<tr>
<td>Level 8</td>
<td>Exercise 2.7, 2.8</td>
<td>9 marks</td>
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<td>Level 7</td>
<td>Exercise 1</td>
<td>45 marks</td>
</tr>
<tr>
<td></td>
<td>Exercise 2.6</td>
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<td>Exercise 4.4</td>
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<td>Exercise 5</td>
<td>12 marks</td>
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<td>Level 6</td>
<td>Exercise 2.4, 2.5</td>
<td>4 marks</td>
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<tr>
<td></td>
<td>Exercise 3</td>
<td>10 marks</td>
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<td></td>
<td>Exercise 4.1, 4.5</td>
<td>5 marks</td>
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<tr>
<td>Level 5</td>
<td>Exercise 2.1, 2.2, 2.3</td>
<td>5 marks</td>
</tr>
<tr>
<td></td>
<td>Exercise 4.2, 4.3</td>
<td>5 marks</td>
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5.2.4 Practical Paper (Levels and Percentages)

<table>
<thead>
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<th>Levels</th>
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<tbody>
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</tr>
<tr>
<td>Level 5</td>
<td>10%</td>
</tr>
<tr>
<td>Total</td>
<td>100%</td>
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</tbody>
</table>
FORM 1  MUSIC (OPTION): THEORY  Time: 1hr 30min

Name: ____________________________  Class: ____________________________

--------------------------------------------------
Note to student: -----------------------------

You are required to answer all questions

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<table>
<thead>
<tr>
<th></th>
<th>Marks for Theory</th>
<th>Marks for Practical</th>
<th>TOTAL</th>
<th>FINAL MARK</th>
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<td>100</td>
<td>100</td>
<td>200</td>
<td>%</td>
</tr>
<tr>
<td>Student’s mark</td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>
(10 marks)
1. Fill in the blanks by choosing the right word/s from the following:

<table>
<thead>
<tr>
<th>Triplet</th>
<th>Semiquaver Rest</th>
<th>Semibreve</th>
<th>Crotchet</th>
<th>Semibreve Rest</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quaver Rest</td>
<td>Dotted Quaver</td>
<td>Crotchet Rest</td>
<td>Dotted Minim</td>
<td>Semiquaver</td>
</tr>
</tbody>
</table>

(5 marks)
2. Put a tick (✓) next to the correct answer.

| B       | D-flat | D-flat | E-natural | E |
| A       | F-flat | E-sharp | A-natural | B |
| F       | A-flat | C-flat | C-natural | F |
(5 marks)

3. Write the correct clef (treble or bass) in front of each of the following notes.

(5 marks)

4. Underneath each * write the correct rest.

(4 marks)

5. Insert the correct time-signature $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$

(4 marks)

6. Add bar-lines.
7. Rewrite the following, joining up notes as necessary.

\[ \text{\(\frac{3}{4}\)} \]

8. Tick (\(\sqrt{\)}\) the correct interval.

\[
\begin{align*}
2\text{nd} & \quad 3\text{rd} & \quad 4\text{th} & \quad 2\text{nd} & \quad 5\text{th} \\
6\text{th} & \quad 7\text{th} & \quad 3\text{rd} & \quad \text{Unison} & \quad 7\text{th} \\
5\text{th} & \quad 6\text{th} & \quad 5\text{th} & \quad 3\text{rd} & \quad 8\text{ve}
\end{align*}
\]

9. Tick (\(\sqrt{\)}\) the correct description.

\[
\begin{align*}
&\text{Tonic triad in the key of G Major} & \text{Tonic triad in the key of C Major} & \text{Tonic triad in the key of F Major} \\
&\text{Tonic triad in the key of F Major} & \text{Tonic triad in the key of G Major} & \text{Tonic triad in the key of G Major}
\end{align*}
\]

10. Write the following scale as indicated, using the following rhythmic pattern.

\[ \text{G Major, ascending and descending (with key-signature)} \]

\[ \text{\(\frac{3}{4}\)} \]
(4 marks)
11. Identify the key of the following melody:

Key: _______________________

(10 marks)
12. Match the correct answering rhythm by putting the right number in the bracket. Number 6 has been done for you as an example.
13. The following music contains five different mistakes. Write it correctly.

(5 marks)

(18 marks)

14. Complete the following sentences by referring to the passage below:

Vivace

a) The above passage is in the _____________ clef. [1 mark]

b) Vivace means ________________________________. [2 marks]

c) The passage is in the key of _____________________. [2 marks]

d) __________ means ____________________________. [2 marks]

e) The music is in __________________________ time. [2 marks]

f) The symbol in bar ______ indicates a strongly accented note. [1 mark]

g) The rests used in bars 2 and 4 are called ____________ rests. [2 marks]

h) The highest note in the passage is ____________. [1 mark]

i) The lowest note in the passage is ____________. [1 mark]
j) The most suitable instrument to play the passage above is the (cymbal; violin; bass drum; triangle). [Underline the right answer] [2 marks]

k) The loudest bars in the passage are __________ and __________. [2 marks]

(10 marks)

15. Underline the correct word from the bracket.

a. The composer of (The Carnival of Animals, Aida, Finlandia) is Camille Saint-Saëns.

b. In The Carnival of Animals the elephant is represented on the (double bass, flute, violin).

c. La Réjouissance is one of the movements in Handel’s (Music for the Royal Fireworks, Messiah, Creation).

d. Mozart’s Alla Turca imitates the sound of a (German, Turkish, Russian) Janissary military band.

e. Mozart composed Alla Turca for the (clarinet, piano, trumpet).

f. The Malta Suite includes popular (German, British, Maltese) folk tunes.

g. One of the movements in The Malta Suite depicts a (Maltese festa scene, Maltese woman cooking, group of children playing outside).

h. An operatic overture, such as the overture to William Tell, is a piece played by the (xylophone, orchestra, bagpipes) before the curtain rises.

i. A prominent tuned percussion instrument in Khatchaturian’s The Sabre Dance is the (flute, xylophone, bass drum).

j. Aron Khatchaturian was an (Italian, Arab, Armenian) composer.
FORM 1  MUSIC (OPTION): PRACTICE  Time: 30 minutes

Name: ___________________________  Class: ___________________________

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DISTRIBUTION OF MARKS

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<th>Max. Marks</th>
<th>Marks for Theory</th>
<th>Marks for Practical</th>
<th>TOTAL</th>
<th>FINAL MARK</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student’s mark</td>
<td>100</td>
<td>100</td>
<td>200</td>
<td>%</td>
</tr>
</tbody>
</table>
Piano

(45 marks)

**Exercise 1  Choose any three pieces from the following** (15 marks each)

All three pieces should be accompanied on the piano by the music teacher. Teachers who are not pianists should inform their Education Officer to provide an accompanist.

C. Camilleri: *Tahnin (Lullaby)* (Roberton Publications).

P. Wedgwood: *Steady as a Rock* from *Easy Jazzin’ About* (Faber Music Ltd).


J. MacGregor: *The Chase* (Faber Music Ltd).

P. Houlihan: *Albatross* from *Tales with Scales* Book 1 (Magick Musick Ltd.).

H. Purcell: *A Song Tune*, Z. T695. No.3 from *Purcell Miscellaneous Keyboard Pieces* (Stainer & Bell K22).

F. Schubert: *The Trout* from *Simply Classics, Grades 0-1*, arr. Gritton (Faber Music Ltd).

(20 marks)

**Exercise 2  Scales and broken chords**

1. C major (one octave) in separate hands (both legato and staccato) (1 mark)
2. G major (one octave) to be played hands together (both legato and staccato) (2 marks)
3. D major (one octave) to be played hands together (both legato and staccato) (2 marks)
4. A harmonic minor (one octave) in separate hands (both legato and staccato) (2 marks)
5. E harmonic minor (one octave) to be played hands together (both legato and staccato) (2 marks)
6. D harmonic minor (one octave) to be played hands together (both legato and staccato) (2 marks)
7. Chromatic starting on G (one octave) (4 marks)
8. Broken chords of C, G major; A and D minor (separate hands) legato and mf; using the following pattern (5 marks)
See Appendix for exercises 3, 4 and 5 which are common to all instruments.
Violin

(45 marks)

**Exercise 1 Choose any three pieces from the following** (15 marks each)

*All three pieces should be accompanied on the piano by the music teacher. Teachers who are not pianists should inform their Education Officer to provide an accompanist.*

E. Cohen: *Pineapple, Pineapple, Mango* from *Violin All Sorts Initial-Grade 1* (Faber Music Ltd).

D. Blackwell: *Rowing Boat* or *Summer Sun* from *Fiddle Time Joggers* (OUP).


Anon.: *I am a Fine Musician* from *The Essential String Method: Violin Book 3* (Boosey/MDS).

G. Holst: *Jupiter Theme from the Planets* from *Classical Pieces for Violin* arr. van Rompaey (De Haske).

A. Moffat: *Abenlied or Wiegenlied* from *Six Easy Pieces* (Schott ED849/MDS).

J. Brahms: *Lullaby* from *Violin All Sorts Initial-Grade 1* (Faber Music Ltd).

(20 marks)

**Exercise 2 Scales and arpeggios**

1. C major (one octave) (both *legato* and separate). (1 mark)

2. G major (one octave) (both *legato* and separate). (2 marks)

3. D major (one octave) (one octave) (both *legato* and separate). (2 marks)

4. A harmonic minor (one octave) (both *legato* and separate). (2 marks)

5. D harmonic minor (one octave) (both *legato* and separate). (2 marks)

6. G harmonic minor (one octave) (both *legato* and separate). (2 marks)

7. Arpeggio of C, G and D major (one octave) in separate bowings. (4 marks)

8. Arpeggio of A, D and G minor (one octave) in separate bowings. (5 marks)

**See Appendix for exercises 3, 4 and 5 which are common to all instruments.**
B-flat Clarinet

(45 marks)

Exercise 1 Choose any three pieces from the following (15 marks each)
All three pieces should be accompanied on the piano by the music teacher. Teachers who are not pianists should inform their Education Officer to provide an accompanist.

H. Purcell: Rigaudon from Ten Easy Tunes (Fentone F456).
J. Brahms: The Sandman from Ten Easy Tunes (Fentone F456).
Anon.: Minuet for the Mock Trumpet from Music through Time Clarinet Book 1 (OUP).
J. X. Lefèvre: March from Music through Time Clarinet Book 1 (OUP).
G. Mahler: Funeral March from Music through Time Clarinet Book 1 (OUP).
L. van Beethoven: Minuet from Easy Pieces for Clarinet and Piano, arr. De Smet (B-flat or C editions: Pan Educational Music PEM87 or PEM88/Spartan Press).

(20 marks)

Exercise 2 Scales and Broken Chords

1. F major (one octave) (both tongued and slurred). (1 mark)
2. G major (one octave) (both tongued and slurred). (2 marks)
3. A harmonic minor (one octave) (both tongued and slurred). (2 marks)
4. E minor (one octave) (both tongued and slurred). (2 marks)
5. Arpeggio of F Major (one octave) (both tongued and slurred) (2 marks)
6. Arpeggio of G major (one octave) (both tongued and slurred) (2 marks)
7. Arpeggio of A minor (one octave) (both tongued and slurred) (4 marks)
8. Arpeggio of E minor (one octave) (both tongued and slurred) (5 marks)

See Appendix for exercises 3, 4 and 5 which are common to all instruments.
B-flat Trumpet

(45 marks)

**Exercise 1** Choose any three pieces from the following (15 marks each)

All three pieces should be accompanied on the piano by the music teacher. Teachers who are not pianists should inform their Education Officer to provide an accompanist.

J.S. Bach: *Chorale from St Matthew Passion* from *Amazing Solos for Trumpet* (Boosey & Hawkes).

R. Susato: *La Mourisque* from *Winner Scores All* (Brass Wind 0138TC).

P. Tchaikovsky: *Dance of the Mirlitons* from *Winner Scores All* (Brass Wind 0138TC).

J. Haydn: *Minuet* from *Bravo! Trumpet* (Boosey & Hawkes).

F. Schubert: *German Dance* from *Bravo! Trumpet* (Boosey & Hawkes).

E. Gregson: *Hungarian Dance, No. 4* or *Lullaby, no. 8* from *20 Supplementary Tunes for Beginner Brass* (Brass Wind 6002TC).

J. Bull: *Brunswick’s Toy* from *Bravo! Trumpet arr. Barratt* (Boosey & Hawkes/MDS).

**Exercise 2** Scales and Broken Chords (20 marks)

1. C major (one octave) (both tongued and slurred). (1 mark)
2. D major (one octave) (both tongued and slurred). (2 marks)
3. B-flat major (one octave) (both tongued and slurred). (2 marks)
4. A harmonic minor (one octave) (both tongued and slurred). (2 marks)
5. Arpeggio of C Major (one octave) (both tongued and slurred) (2 marks)
6. Arpeggio of D major (one octave) (both tongued and slurred) (2 marks)
7. Arpeggio of B-flat major (one octave) (both tongued and slurred) (4 marks)
8. Arpeggio of A minor (one octave) (both tongued and slurred) (5 marks)

See Appendix for exercises 3, 4 and 5 which are common to all instruments.
(10 marks)

Exercise 3 Sight-reading test
Sight reading tests should be set slightly lower in level than the repertoire list in Exercise 1 of the Practical exam. Students should be allowed one minute to study the test before they attempt it. During this time they may practice any or the entire piece aloud. The examiner/s will only take account of the actual performance of the test.

(13 marks)

Exercise 4 Aural Awareness (13 marks)
1. To listen to intervals, determine the size of the interval and sing them accurately.
   (2 marks)
2. To clap the rhythm of a short melodic phrase. (3 marks)
3. To keep a steady beat by clapping to a short melody. (2 marks)
4. To sing a short melodic phrase played twice. (3 marks)
5. To sing the root of a triad played twice. (3 marks)

(12 marks)

Exercise 5 Public Performance
One or two public performances on the students’ own instruments.