Music Programme

FOR MIDDLE SCHOOLS

(Year 7 and Year 8)

Written and compiled by

Mark Gauci, Claire Massa and Nicolette Miller,

HODs Music, DLAP

Education Department, Malta. May, 2020
## Contents

- Introduction  
  
- Subject Focus  
  
- Broad Learning Outcomes Year 7  
  
- Broad Learning Outcomes Year 8  
  
- Learning Outcomes Year 7 and 8  
  
- Syllabus Year 7  
  
- Syllabus Year 8  
  
- Assessment  
  
- Proposed lesson allocation  
  
- Sample examination Paper Year 7  
  
- Sample examination Paper Year 8  
  
- Appendices  

<table>
<thead>
<tr>
<th>Item</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>2</td>
</tr>
<tr>
<td>Subject Focus</td>
<td>3</td>
</tr>
<tr>
<td>Broad Learning Outcomes Year 7</td>
<td>4</td>
</tr>
<tr>
<td>Broad Learning Outcomes Year 8</td>
<td>5</td>
</tr>
<tr>
<td>Learning Outcomes Year 7 and 8</td>
<td>6</td>
</tr>
<tr>
<td>Syllabus Year 7</td>
<td>22</td>
</tr>
<tr>
<td>Syllabus Year 8</td>
<td>27</td>
</tr>
<tr>
<td>Assessment</td>
<td>71</td>
</tr>
<tr>
<td>Proposed lesson allocation</td>
<td>72</td>
</tr>
<tr>
<td>Sample examination Paper Year 7</td>
<td>74</td>
</tr>
<tr>
<td>Sample examination Paper Year 8</td>
<td>79</td>
</tr>
<tr>
<td>Appendices</td>
<td>84</td>
</tr>
</tbody>
</table>
Introduction
This document, which is aimed at policy makers, educators and educators in the classroom, presents the Learning and Assessment Programme (LAP) for Music.

The LAP comprises:

• The Learning Outcomes Framework (LOF) – this encompasses a set of subject learning outcomes (SLOs) that set out what a learner is expected to know, understand or be able to do as a result of a process of learning. These learning outcomes are designed to be used in a range of delivery contexts and taught using different methods. They state the end result rather than describe the learning process or the learning activities.

• Notes on Pedagogy and Assessment – the learning outcomes are written in a way that facilitate pedagogy and, in conjunction with the assessment strategies related to each outcome, set a clear assessment expectation. This document sets down good practice teaching and assessment guidelines which educators may wish to take on board and adapt to meet the needs of their learners.
**Subject Focus**

<table>
<thead>
<tr>
<th></th>
<th>Assessment</th>
<th>Exam</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. History, Listening and Appraising</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>2. Theory of Music and Analysis</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>3. Performing and Solfeggio</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>4. Chamber</td>
<td>*</td>
<td>N/A</td>
</tr>
<tr>
<td>5. Composition and Digital Literacy</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>6. Choir</td>
<td>*</td>
<td>N/A</td>
</tr>
<tr>
<td>7. Musicianship and Aural Training</td>
<td>*</td>
<td>*</td>
</tr>
</tbody>
</table>
### Broad Learning Outcomes Year 7

<table>
<thead>
<tr>
<th>Subject Focus</th>
<th>Broad Learning Outcomes</th>
</tr>
</thead>
</table>
| History, Listening and Appraising         | 1. I can identify and discuss music composed during Medieval and Renaissance times.  
2. I am able to research and discuss about different styles of music. |
| Theory of Music and Analysis              | 1. I can notate music effectively using conventional notation and appropriate terminology.  
2. I can demonstrate my knowledge, skills and understanding of theoretical concepts. |
| Performing, Ensemble and Solfeggio        | 1. I can perform in a way that is appropriate to the style and purpose of the music  
2. I am able to perform with a good technical and musical level both as a soloist and in an ensemble.  
3. I can follow a conductor and adjust my playing with other members of the ensemble.  
4. I am able to understand and apply music aurally. |
| Composition and Digital Literacy          | 1. I am able to create my own original rhythmic and melodic composition, even with the use of music notation software, in a simple way. |
| Choir                                     | 1. I am able to sing a wide range of songs with confidence within a group.                                                                                   |
| Musicianship and Aural Training           | 1. I am able to draw on my musicianship skills to improve my musical understanding and development.  
2. I am able to understand and apply music aurally. |
## Broad Learning Outcomes Year 8

<table>
<thead>
<tr>
<th>Subject Focus</th>
<th>Broad Learning Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>History, Listening and Appraising</td>
<td>1. I can identify and discuss music composed during the baroque era.</td>
</tr>
<tr>
<td></td>
<td>2. I am able to research and discuss about different styles of music.</td>
</tr>
<tr>
<td>Theory of Music and Analysis</td>
<td>1. I can notate music effectively using conventional notation and appropriate terminology.</td>
</tr>
<tr>
<td></td>
<td>2. I can demonstrate my knowledge, skills and understanding of theoretical concepts.</td>
</tr>
<tr>
<td>Performing, Chamber and Solfeggio</td>
<td>1. I can perform in a way that is appropriate to the style and purpose of the music</td>
</tr>
<tr>
<td></td>
<td>2. I am able to perform with a good technical and musical level both as a soloist and in an ensemble.</td>
</tr>
<tr>
<td></td>
<td>3. I can follow a conductor and adjust my playing with other members of the ensemble.</td>
</tr>
<tr>
<td></td>
<td>4. I am able to understand and apply music aurally.</td>
</tr>
<tr>
<td>Composition and Digital Literacy</td>
<td>1. I am able to create my own original rhythmic and melodic composition, even with the use of music notation software, in a simple way.</td>
</tr>
<tr>
<td>Choir</td>
<td>1. I am able to sing a wide range of songs with confidence within a group.</td>
</tr>
<tr>
<td>Musicianship and Aural Training</td>
<td>1. I am able to draw on my musicianship skills to improve my musical understanding and development.</td>
</tr>
</tbody>
</table>
1.0 History, Listening and Appraising

Subject focus: Music in Context

BLO:

Year 7

1. I can identify and discuss music composed during Medieval and Renaissance times.

Year 8

1. I can identify and discuss music composed during the Baroque era.

<table>
<thead>
<tr>
<th>Year 7</th>
<th>Key Words</th>
<th>Year 8</th>
<th>Key Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>I can explain the relationship between music and dance in different historical contexts.</td>
<td>• Musical form- (Basse Dance, court dance and country dance) • Metre • Tempo</td>
<td>I can explain the relationship between music and dance in different historical contexts.</td>
<td>• Allemande • Courante • Sarabande • Gigue</td>
</tr>
<tr>
<td>I can recognise different types of ceremonial music and understand the difference between the uses of sacred and secular music.</td>
<td>• Music for feasts • Funerary ceremonies</td>
<td>I can recognise different types of ceremonial music and understand the difference between the uses of sacred and secular music.</td>
<td>• Music played in various Maltese festivals theatres and local band clubs and centres.</td>
</tr>
<tr>
<td>I can identify and discuss music composed during Medieval and Renaissance times.</td>
<td>• Instruments (recorders, shawms, slide trumpets,)</td>
<td>I can identify and discuss music composed during the Baroque era.</td>
<td>• Instruments (organ, harpsichord, clavichord, lute, positive organ, kettle drums, viola da gamba,)</td>
</tr>
</tbody>
</table>
| I can explain the common features of music of this period in local and foreign context and discuss why it might have been composed the way it was. | transverse flute, cornet, sackbuts)  
- Texture  
- Harmony  
- Composers and their most famous representative works. *  
- Musical form | I can explain the common features of music of this period in local and foreign context and discuss why it might have been composed the way it was. | viola da braccio, virginal, spinet)  
- Texture  
- Harmony  
- Composers and their most famous representative works *  
- Musical form |

| I can recognise and discuss the period instruments used during the Medieval and Renaissance times. | Medieval: recorders, shawms, slide trumpets,  
- Renaissance: transverse flute, cornet, sackbuts | I can recognise and discuss the period instruments used during the Baroque times. | Baroque:  
- Organ  
- Harpsichord  
- Clavichord  
- Lute,  
- Positive Organ  
- Kettle drums  
- viola da gamba,  
- viola da braccio,  
- virginal,  
- spinet |

| I can identify and discuss Maltese folk music and can discuss its generic features. | Traditional instruments **  
- Materials used for making instruments | I can identify Maltese folk music and can discuss its generic features. | Tempo  
- Metre  
- Instrumentation  
- Rhythm and Melody |

*Teachers are encouraged to add more. These are just suggestions. Medieval and Renaissance Composers – Philippe de Vitry, William Byrd; Baroque Composers – Handel, Bach.  
**Maltese Traditional Instruments – Flejguta, Bedbut.
1.1 History, Listening and Appraising  
Subject focus: Developing, widening and harnessing of knowledge in music  

BLO: Year 7 & 8  

1. I am able to research and discuss different styles of music.

<table>
<thead>
<tr>
<th>Year 7</th>
<th>Keywords</th>
<th>Year 8</th>
<th>Keywords</th>
</tr>
</thead>
</table>
| I am able to research and discuss different styles of music (e.g. form, origins etc.) | • Pop  
• Rap  
• Musical Theatre  
• Clothing  
• Scenery  
• Recording production | I am able to research and discuss different styles of music (e.g. form, origins etc.) | • Rock and Roll  
• Rock  
• Dance  
• Country Music  
• Clothing  
• Recording production |
| I can recognise and show emotional and expressive qualities of music and text. | I can recognise and show emotional and expressive qualities of music and text. | I am able to roughly recognise the country of origin and basic characteristics of composers whose music I listen to and perform. | I am able to roughly recognise the country of origin and basic characteristics of composers whose music I listen to and perform. |
| I am able to categorise voice types and their quality of tone. | • Vocal range  
• Timbre  
• Electronic instruments  

Suggestions –  
Synthesizer, Electric guitar | I am able to categorise voice types and their quality of tone.  
| • Vocal range  
• Timbre  
• Electronic instruments  

Suggestions –  
Electric bass guitar  
Electronic drum kit | I am able to identify and explore a wide range of vocal/instrumental ensemble groupings and can discuss my knowledge publicly.  
• Creative projects  
• Performances  
• Concerts  
• Workshops | I can work with artists who have specialised in the area of music, dance and the visual arts.  
• Creative projects  
• Performances  
• Concerts  
• Workshops | I can work with artists who have specialised in the area of music, dance and the visual arts.  
• Performer/conductor  
• Teacher/Director  
• Producer/Administrator  
• Technical staff | I am able to identify the ways in which people engage in music  
• Live performances  
• Recorded performances  
• Downloads * | I am able to identify the ways in which music is made available.  
• Live performances  
• Recorded performances  
• Downloads * | * Make sure to follow copyright regulations when downloading.
2.0 Theory of Music and Analysis  
Subject focus: Notation

BLO:

Year 7 and 8

1. I can notate music effectively using conventional notation and appropriate terminology.

2. I can demonstrate my knowledge, skills and understanding of theoretical concepts.

<table>
<thead>
<tr>
<th>Year 7</th>
<th>Keywords</th>
<th>Year 8</th>
<th>Keywords</th>
</tr>
</thead>
<tbody>
<tr>
<td>I can notate music effectively using conventional notation and</td>
<td>* Refer to syllabus pgs.22-26</td>
<td>I can notate music effectively using conventional notation and</td>
<td>* Refer to syllabus pgs.27-31</td>
</tr>
<tr>
<td>appropriate terminology</td>
<td></td>
<td>appropriate terminology</td>
<td></td>
</tr>
<tr>
<td>I can demonstrate my knowledge, skills and understanding of theoretical</td>
<td>* Refer to syllabus pgs.22-26</td>
<td>I can demonstrate my knowledge, skills and understanding of theoretically</td>
<td>* Refer to syllabus pgs.27-31</td>
</tr>
<tr>
<td>concepts.</td>
<td></td>
<td>concepts.</td>
<td></td>
</tr>
<tr>
<td>I can draw on my musical awareness of theoretical concepts in form and</td>
<td>* Refer to syllabus pgs.22-26</td>
<td>I can draw on my musical awareness of theoretical concepts in form and</td>
<td>* Refer to syllabus pgs.27-31</td>
</tr>
<tr>
<td>analysis</td>
<td></td>
<td>analysis</td>
<td></td>
</tr>
</tbody>
</table>
2.1 Theory of Music and Analysis
Subject focus: Music Theory in Practice

<table>
<thead>
<tr>
<th>Year 7</th>
<th>Keywords</th>
<th>Year 8</th>
<th>Keywords</th>
</tr>
</thead>
<tbody>
<tr>
<td>I can implement my theoretical knowledge of form and style through my playing.</td>
<td>• Mood of music • Appropriate character • Phrasing • Tempo</td>
<td>I can implement my theoretical knowledge of form and style during my performances.</td>
<td>• Mood of music • Appropriate character • Phrasing • Tempo</td>
</tr>
</tbody>
</table>

3.0 Performing
Subject Focus: Performing & Solfeggio

BLO:
Year 7 and 8

1. I can perform in a way that is appropriate to the style and purpose of the music
2. I am able to perform with a good technical and musical level both as a soloist and in an ensemble.

<table>
<thead>
<tr>
<th>Year 7</th>
<th>Keywords</th>
<th>Year 8</th>
<th>Keywords</th>
</tr>
</thead>
<tbody>
<tr>
<td>I can perform music fluently using conventional notation</td>
<td>• Basic notation • Dynamics • Tempo markings</td>
<td>I can perform music fluently using conventional notation</td>
<td>• Basic notation • Dynamics • Tempo markings</td>
</tr>
</tbody>
</table>
| I can perform in a way that is appropriate to the style and purpose of the music. | • Appropriate articulation  
• Phrasing  
• Tempo marking  
• Historical context  
• Appropriate tone production | I can perform in a way that is appropriate to the style and purpose of the music. | • Appropriate articulation  
• Phrasing  
• Tempo marking  
• Historical context  
• Appropriate tone production |
|---|---|---|---|
| I understand that I need to be confident with my material in order to be successful in performance. | • Understanding the importance of studying  
• Structuring an appropriate study plan  
• Understanding the importance of rehearsal  
• Good time management | I understand that I need to be confident with my material in order to be successful in performance. | • Understanding the importance of studying  
• Structuring an appropriate study plan  
• Understanding the importance of rehearsal  
• Good time management |
| I am able to perform rhythmic and melodic accompaniments for others. | • Coordination between performers  
• Precision  
• Rehearsal  
• Understanding of each other’s part | I am able to perform more complex rhythmic and melodic accompaniments for others. | • Coordination between performers  
• Precision  
• Rehearsal  
• Understanding of each other’s part |
<table>
<thead>
<tr>
<th>Task</th>
<th>Accompaniment sensitive to other players</th>
<th>Accompaniment sensitive to other players</th>
</tr>
</thead>
<tbody>
<tr>
<td>I can balance my accompaniment appropriately to the work being performed.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I can make constructive comments about my performance and the performance of others.</td>
<td>Feedback, Recordings, Collective decisions and feedback, How to improve</td>
<td>Feedback, Recordings, Collective decisions and feedback, How to improve</td>
</tr>
<tr>
<td>I can write/say a few words to introduce the work I am about to perform.</td>
<td>Research, Style and mood of piece, Composer, Meaning of piece, Idea behind composition</td>
<td>Research, Style and mood of piece, Composer, Meaning of piece, Idea behind composition</td>
</tr>
<tr>
<td>I can sing at sight a simple 8 bar diatonic melody containing small intervals.</td>
<td>Up to a major 3rd (including major/minor 2nd, major/minor 3rd)</td>
<td>Up to a perfect 5th</td>
</tr>
</tbody>
</table>
### 4.0 Chamber

**Subject Focus:** Ensemble

*(Year 7 and 8)*

**BLO:** I can follow a conductor and adjust my playing with other members of the ensemble

<table>
<thead>
<tr>
<th>Year 7</th>
<th>Keywords</th>
<th>Year 8</th>
<th>Keywords</th>
</tr>
</thead>
</table>
| I can confidently play my part within an ensemble. | • Good sense of rhythm and pulse  
• Sight reading | I can confidently play my part within an ensemble. | • Good sense of rhythm and pulse  
• Sight reading |
| I can follow a conductor and adjust the way I play with the playing of other members within the ensemble. | • Balance  
• Dynamics  
• Practice | I can follow a conductor and adjust the way I play with the playing of other members within the ensemble. | • Balance  
• Dynamics  
• Practice |
| I can identify when I am playing a bass line, a harmony part or a melody line. | • Musical awareness  
• Aural perception  
• Analysis | I can identify when I am playing a bass line, a harmony part of a melody line. | • Musical awareness  
• Aural perception  
• Analysis |
| I can identify which instruments might play bass, harmony or melody. | • Timbre  
• Musical awareness  
• Aural perception  
• Analysis | I can identify which instruments might play bass, harmony or melody. | • Timbre  
• Musical awareness  
• Aural perception  
• Analysis |
| I can focus on communicating my | • Theme  
• Precision | I can focus on communicating my | • Theme  
• Precision |
performance to the audience, besides giving attention to technical aspects of the music.  

- Accompaniment  
- Interpretation  

I can sustain fluency through mistakes.  

- Sight-reading

---

5.0 Composition

Taken from Subject Focus Notation (N), Composing (C)

BLO: I am able to create my own original rhythmic and melodic composition, even with the use of music notation software, in a simple way.

<table>
<thead>
<tr>
<th>Year 7</th>
<th>Keywords</th>
<th>Year 8</th>
<th>Keywords</th>
</tr>
</thead>
</table>
| I can experiment with software and write my compositions in different ways. (N) | • MuseScore  
• Noteflight  
• Audacity  
• Sibelius  
• Finale | I can experiment with software and write my compositions in different ways. (N) | • MuseScore  
• Noteflight  
• Audacity  
• Sibelius  
• Finale |
| I can extend an opening phrase to write a two-four bar rhythm using and developing the material given in the opening. (C) | • performance directions for yr 7  
• rhythmic imitation  
• augmentation  
• diminution | I can extend an opening phrase to write a four-eight bar rhythm using and developing the material given in the opening. (C) | • performance directions for yr 8  
• rhythmic imitation  
• augmentation  
• diminution |
| I can create an answering melodic phrase to a given opening up to four bars using the pentatonic and the major scale. (C) | • melody based on the notes of the scale  
• performance directions for yr 7  
• augmentation  
• diminution  
• ending on tonic note  
• imitation and sequences | I can create an answering melodic phrase to a given opening up to four bars using major and minor scales. (C) | • melody based on the notes of the scale  
• performance directions for yr 8  
• augmentation  
• diminution  
• ending on tonic note  
• imitation and sequences |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>I can write a simple rhythmic pattern up to four bars to reflect syllables in words. (C)</td>
<td>• Poetry and prose in both English and Maltese.</td>
<td>I can create to pre-existing words, either written by myself or someone else, a melody that suits the meaning of the words up to four bars. (C)</td>
<td>• Poetry and prose in both English and Maltese</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
</tbody>
</table>
| I am aware of different music notation software and how to use them in a simple way. (C) | • MuseScore  
• Noteflight  
• Audacity  
• Sibelius  
• Finale | I can create music using conventional and non-conventional notation, making use of digital software to attain the desired effects. (C) | • MuseScore  
• Noteflight  
• Audacity  
• Sibelius  
• Finale |
6.0 Choir

Subject Focus: Using my Voice

Year 7 and 8

BLO: I am able to sing a wide range of songs with confidence within a group.

<table>
<thead>
<tr>
<th>Year 7</th>
<th>Keywords</th>
<th>Year 8</th>
<th>Keywords</th>
</tr>
</thead>
</table>
| I am able to use phrasing to sing melodic lines | • Breathing  
• Follow direction  
• Articulation  
• Dynamics | I can make informed decisions with regards to effective phrasing | • Breathing  
• Follow direction  
• Follow articulation marks on score  
• Dynamics |
| I can warm up my voice and understand why I do this | • Voice control  
• Range  
• Flexibility | I can warm up my voice and understand why I do this | • Voice control  
• Range  
• Flexibility |
| I am aware of my own vocal range and I understand that everyone has a different range | • Timbre  
• Range  
• Flexibility | I am aware of my own vocal range and I understand that everyone has a different range | • Timbre  
• Range  
• Flexibility |
| I can sing a number of songs from different countries | • Language  
• Diction  
• Culture  
• Style | I can sing a number of songs from different countries | • Language  
• Diction  
• Culture  
• Style |
| I can sing with rhythmic and melodic accompaniments that others have created | • Listening  
• Body percussion  
• Balancing | I can make simple arrangements of songs that I have learnt using rhythmic material. | • Listening  
• Body percussion  
• Balancing |
|---|---|---|---|
| I can sing a range of songs in style, adjusting my tone accordingly, and using correct diction. | • Articulation  
• Diction  
• Dynamics  
• Tempo | I can sing a range of songs in style, adjusting my tone accordingly, and using correct diction | • Articulation  
• Diction  
• Dynamics  
• Tempo |
| I can understand how a vocal score works. | • SA  
• SSA  
• SATB  
• TTB  
• Unison  
• Composer  
• Lyricist | I can understand how a vocal score works | • SA  
• SSA  
• SATB  
• TTB  
• Unison  
• Composer  
• Lyricist |
7.0 Musicianship and Aural Training

**BLO:**

1. I am able to draw on my musicianship skills to improve my musical understanding and development.
2. I am able to understand and apply music aurally.

<table>
<thead>
<tr>
<th>Year 7</th>
<th>Keywords</th>
</tr>
</thead>
<tbody>
<tr>
<td>I am able to recognise intervals (number only).</td>
<td>• Up to a 5&lt;sup&gt;th&lt;/sup&gt;</td>
</tr>
<tr>
<td>I am able to clap a two bar rhythmic pattern.</td>
<td>• Using minims, crotchets and quavers.</td>
</tr>
</tbody>
</table>
| I am able to sing as an echo of a two-bar melodic pattern from memory. | • within small range (up to a perfect 5<sup>th</sup>)  
• in strict time  
• using minims, crotchets, quavers and their equivalent rests  
• using simple time signatures |

<table>
<thead>
<tr>
<th>Year 8</th>
<th>Keywords</th>
</tr>
</thead>
<tbody>
<tr>
<td>I am able to recognise intervals (number only).</td>
<td>• Major/minor 2&lt;sup&gt;nd&lt;/sup&gt;, major/minor 3&lt;sup&gt;rd&lt;/sup&gt;, perfect 4&lt;sup&gt;th&lt;/sup&gt; and 5&lt;sup&gt;th&lt;/sup&gt;</td>
</tr>
<tr>
<td>I am able to clap a four bar rhythmic pattern.</td>
<td>• Using minims, crotchets and quavers.</td>
</tr>
</tbody>
</table>
| I am able to listen and play a two-bar melody on my instrument from memory. | • simple time signatures  
• fluently  
• Using minims, crotchets, quavers and their equivalent rests  
• within small range (up to a major 6<sup>th</sup>) |
| I am able to listen and play from memory a two-bar melody. | • **simple time signatures**  
• fluently  
• Using minims, crotchets, quavers and their equivalent rests  
• within small range (up to a perfect 5th) | I am able to sing an eight-bar melody at sight in simple time. | • **moving in step**  
• using minims, crotchets, quavers and equivalent rests  
• in simple time  
• with given accompaniment and starting note |
|---|---|---|---|
| I am able to sing a four-bar melody at sight in simple time. | • **moving in step**  
• using minims, crotchets, quavers and equivalent rests  
• in simple time  
• with given accompaniment and starting note | I am able to improvise a four-bar melodic phrase to a given introduction. | • **moving in step**  
• using minims, crotchets, quavers and equivalent rests  
• in simple time |
| I am able to improvise a two-bar rhythmic phrase to a given introduction. | • **Using minims, crotchets and quavers.** | I am able to improvise a four-bar rhythmic phrase to a given introduction. | • **Using minims, crotchets and quavers.** |
| I am able to improvise a two-bar melodic phrase to a given introduction. | • **moving in step**  
• using minims, crotchets, quavers and equivalent rests | I am able to recognise a melodic or rhythmic change. | • **two changes to be identified** |
<table>
<thead>
<tr>
<th>in simple time</th>
<th></th>
</tr>
</thead>
</table>
| I am able to recognise a melodic or rhythmic change. | one change to be identified | I am able to identify musical features of a piece. | articulation  
| articulation  
| dynamics  
| tempo changes  
| tonality |  |  |
| I am able to identify musical features of a piece. | articulation  
| dynamics  
| tempo changes  
| tonality |  |  |
8.0 Syllabus – Theory of Music and Analysis

Year 7

Rhythm

- Bar-line and Double Bar-line
- Notes semibreve, minim, crotchet, quaver, semiquaver and their equivalent rests.
- Dotted notes and their equivalent rests on a minim, crotchet and quaver.
- Simple time signature (4/4, 3/4, 2/4, 3/8 and C)
- The triplet on a quaver and a crotchet in a simple time signature.
- Correct grouping of the above note values and rests in simple time signatures.
- Tied notes using the rhythmical notation indicated.
- Understanding that while the basic music elements might be considered as structural, they can also be used for expressive purposes and that whether that composer or performer intends them to be structural, expressive or both, often depends on the musical context in which they are placed.

Composition

- Composing a rhythmic answering phrase up to four bars to a given introduction.
- Writing an answering melody to a given opening up to four bars (with key-signature as per year 7 given scales)
- Putting into practice the theoretical knowledge attained so far through performance sessions and composition exercises.

Pitch

- Recognition of notes up to one ledger line above or below the stave, in both the treble clef and bass clef.
• Recognition of harmonic and melodic intervals in the degrees of 1st – 7th, unison and octave.
• Writing and performing of scales: C major, G major, D major, F major and B flat major as well as A natural and harmonic minor.*
• Writing these scales in ascending and descending motion, with or without key-signatures.
• Recognition of the semitone and tone
• Tonic triads
• Setting into practice the theoretical knowledge attained so far through performance sessions and basic composition exercises.

* Students who have reached a higher level can be encouraged to listen, play, write and use creatively in their work major and minor scales with more than 2 sharps and 2 flats.

Sequences and Transposing Tunes
Be able to transpose a melody up or down an octave within the same clef.

Performance Directions

Italian Terms and Signs

Terms

forte (f) loud
mezzo forte (mf) moderately loud
fortissimo (ff) very loud
piano (p) soft
mezzo piano (mp) moderately loud
<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>pianissimo (pp)</td>
<td>very soft</td>
</tr>
<tr>
<td>crescendo (cresc.)</td>
<td>getting louder</td>
</tr>
<tr>
<td>decrescendo</td>
<td>getting softer</td>
</tr>
<tr>
<td>diminuendo (dim.)</td>
<td>getting softer</td>
</tr>
<tr>
<td>allegro</td>
<td>lively, fast</td>
</tr>
<tr>
<td>allegretto</td>
<td>slightly slower than allegro</td>
</tr>
<tr>
<td>lento</td>
<td>slow</td>
</tr>
<tr>
<td>adagio</td>
<td>slow</td>
</tr>
<tr>
<td>accelerando (accel.)</td>
<td>getting faster</td>
</tr>
<tr>
<td>rallentando (rall.)</td>
<td>getting slower</td>
</tr>
<tr>
<td>ritardando (ritard.)</td>
<td>getting slower</td>
</tr>
<tr>
<td>ritenuto (rit.)</td>
<td>hold back (slower at once)</td>
</tr>
<tr>
<td>andante</td>
<td>at a moderate pace (walking speed)</td>
</tr>
<tr>
<td>Da. Capo (D.C.)</td>
<td>from the beginning</td>
</tr>
<tr>
<td>Fine</td>
<td>the end</td>
</tr>
<tr>
<td>Da Capo al Fine</td>
<td>from the beginning to the end</td>
</tr>
<tr>
<td>§ Dal segno (D.S.)</td>
<td>from the sign</td>
</tr>
<tr>
<td>cantabile</td>
<td>in a singing style</td>
</tr>
</tbody>
</table>
staccato  short, detached
legato  smoothly
moderato  moderately
mezzo  half
poco  little
tempo  the speed of music
a tempo  resume to normal speed

Signs

pause
accent
tie
slur
staccato
repeat sign

getting louder

getting softer

M.M. $\downarrow$=88

88 crotchets in a minute (M.M. – Maelzel’s Metronome)

8va

ottava (octave)

perform an octave higher

perform an octave lower

slur or phrase (play smoothly)
8.1 Year 8

Rhythm

The following topics build on the material covered last year.

- Time signatures 2/2, 3/2, 4/2 and 6/8
- Correct grouping of the above note values and rests in simple time signatures.
- Doubling and halving rhythmic patterns of the above time signatures.
- Understanding that while the basic music elements might be considered as structural, they can also be used for expressive purposes and that whether that composer or performer intends them to be structural, expressive or both, often depends on the musical context in which they are placed.

Composition

- Composing a rhythmic answering phrase up to eight bars to a given introduction.
- Writing an answering melody up to four bars to a given opening (with key-signature as per year 8 given scales).
- Putting into practice the theoretical knowledge attained so far through performance sessions and composition exercises.

Pitch

- Recognition of notes up to two ledger lines above or below the stave, in both the treble clef and bass clef.
- Understanding and writing enharmonic equivalents of notes in the treble and bass clefs.
• Recognition of harmonic and melodic intervals of a major 2\textsuperscript{nd} and 3\textsuperscript{rd}, perfect 4\textsuperscript{th} and 5\textsuperscript{th}, octave and unison.
• Writing and performing of scales: B flat major, E flat major, A major. The natural, melodic and harmonic minor scales for A minor, E minor, D minor.
• Writing these scales in ascending and descending motion, with or without key-signatures and accidentals.
• Tonic and dominant triads.
• Setting into practice the theoretical knowledge attained so far through performance sessions and basic composition exercises.

*Students who have reached a higher level can be encouraged to listen, play, write and use creatively in their work more advanced scales.

**Sequences and Transposing Tunes**

Be able to recognise and understand basic patterns of sequences as well as transposition during performance sessions.

Be able to transpose a given melody an octave higher or lower accordingly.

**Performance Directions**

Understanding the following Musical terms, as well as those learnt in year 7, and putting them into a correct theoretical and practical context.

**Italian Terms and Signs**

Terms
a at, to, by
al, alla to the, in the style of
alla marcia in the style of a march
allargando broadening
andantino slightly faster or slower than andante
assai very
con, col with
dolce sweetly
e, ed and
espressivo (espr.) with expression
fortepiano (fp) loud, then soft at once
giocoso gay, merry
grave very slow, solemn
grazioso gracefully
larghetto rather slow
largo slow and stately
ma but
maestoso majestically
meno less
molto much
mosso, moto movement
meno mosso slower
con moto with movement
non not
piu more
presto very fast
senza without
sforzando, sforzato (sf, sfz) forced, accented
simile (sim.) in the same manner
sostenuto sustained
tenuto held
troppa too much
vivace, vivo  lively, quick

**Signs**

- accent
- stronger accent
- semi-staccato
- super staccato (staccatissimo)

to be played briefly and accented, give prominence note given a slight pressure and slightly separated
9.0 Practical Pieces - Year 7

9.1 Pianoforte

Choose any three pieces from the following:

1. C. Camilleri Tahnin (Lullaby) (Roberton Publications).
2. P. Wedgwood Steady as a Rock from Easy Jazzin’ About (Faber Music Ltd).
4. J. MacGregor The Chase (Faber Music Ltd).
5. P. Houlihan Albatross from Tales with Scales Book 1 (Magick Musick Ltd.)
6. H. Purcell A Song Tune, Z. T695. No.3 from Purcell Miscellaneous Keyboard Pieces (Stainer & Bell K22).
7. F. Schubert The Trout from Simply Classics, Grades 0-1, arr. Gritton (Faber Music Ltd).
8. Andrew Lloyd Webber Close every door (from Joseph and the Amazing Technicolor Dreamcoat), arr. Bullard The Graded Piano Player, Grades 1-2 (Faber)
9. Emonts Tango My First Concert (Schott ED 20969)
10. Trad. arr. Farrington English Country Garden Grade by Grade - Piano Grade 1 (Boosey M060126758)

Supplementary Pieces
Beethoven: Nel cor più, arr. taken from Fly With the Immortals (Forsyth)
Scales and broken chords:

Scales: (Legato and Staccato, one octave using separate hands or played together)

- C major
- G major
- D major
- A minor harmonic
- E minor harmonic
- D minor harmonic

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

Broken chords: (using separate hands only and legato in the pattern indicated below)

- C major
- G major
- A minor
- D minor

9.2 Voice/Singing

Choose any three pieces from the following:

1. Bart: Where is Love from Oliver
2. Brahms: Die Nachtingall (The Nightingale) from Brahms Seven children Songs (Roberton)
3. Britten: A New Year Carol from Friday Afternoons (Boosey and Hawkes)
4. Horovitz & Flanders: Oh what a wonderful Scene (ending at bar 39) from Captain Noah and his Floating Zoo (Novello)
5. Mozart: Wiegenlied (Cradle Song) (Peters, Barenreiter - Urtext)
6. Rodgers and Hammerstein: Elelweiss from The Sound of Music
7. Rodgers and Hammerstein: My Favourite Things from The Sound of Music
8. Schumann: Kinderwacht (Children’s Vigil/Little Children) Op. 79 No. 22 from The Language of Song Elementary (high or low) (Faber)
9. Sherman: Let’s Go Fly a Kite from Mary Poppins
10. Wrubel and Gilbert: Zip-a-dee-doo-dah from Song of the South from Kids’ musical theatre collection Vol.2 (Hal Leonard)

Supplementary Pieces
Nina Perry: The Frog (Oxford University Press)
Schumann: Schmetterling (Butterfly), Op. 79 No. 2

9.3 Woodwind Instruments

9.3.1 Flute

Choose any three pieces from the following:
1. Davies Adieu Folk Roots for Flute (Boosey M060126789)
2. Gordon Summer Days Fingerprints (Faber 0571522696)
3. Purcell Fairest Isle, no. 11 Baroque Flute Anthology vol. 1 (Schott ED13611)
4. Trad. Speed Bonny Boat Going Solo Flute (Faber 0571514952)
5. Harris Study no. 4 or no. 7 76 Graded Studies for Flute book 1 (Faber 0571514308)
6. Popp Study no. 10 125 Easy Classical Studies for Flute (Universal UE 16042)
8. Haydn arr. Baratt Minuet Grade by Grade, Flute Grade 1 (Boosey & Hawkes BH12480)
9. Cecilia McDowall Moulin Rose or Zig Zag Harlequin Book 1 arr. McDowall (Cramer 90646)
10. A. J. Maers Under the Rainbow No. 8 from More Graded Studies for Flute, Book 1 Faber

**Supplementary Pieces**
Mozart: Papageno’s Bell Tune (from The Magic Flute), arr. McDowall Harlequin taken from Book 1 (Cramer)
Cecilia McDowall: Circus Rag Harlequin, Book 1 (Cramer)

**Scales and arpeggios (tongued or slurred in one octave)**

**Scales**
F major
G major
E harmonic minor

**Arpeggios**
F major
G major
E minor

**9.3.2 Oboe**

Choose any three pieces from the following:

1. Barratt Modal Lament Bravo for Oboe (Boosey M060114601).
2. Gluck Chorus from Paris and Helen, p. 23 Learn As You Play Oboe (Boosey M060124686).
3. Jenkins Cantilena from Adiemus Grade by Grade Oboe Grade 1 (Boosey M060124822).
4. Wedgwood Crystal Spring or Hot Chilli Really Easy Jazzin’ About for Oboe (Faber).
5. Salter Gossip, p. 4 35 Melodic Studies for Oboe (Emerson E413).
6. Purcell Rigaudon Learn As You Play Oboe (Boosey M060124686).
7. Vera Gray Jackboots or Pendulum Oboe Music to Enjoy (Boosey & Hawkes).
8. Garnier Study in C No. 8 from 80 Graded Studies for Oboe, Book 1 (Faber).
9. Paul Harris Study in C or Study in A minor No. 6 or No. 7 from 80 Graded Studies for Oboe, Book 1 (Faber).
10. Trad. Scottish Kelvin Grove, arr. Ramsay 22 Traditional Tunes for Oboe (Fentone).

**Supplementary Pieces**

Handel: Bourrée (from Water Music), arr. Sparke taken from Sounds Classical for Oboe (Anglo Music)
Graham Salter: The Satin Gown or Sitting in the Sunshine (from 35 Melodic Studies for Oboe) taken from Graham Salter: 35 Melodic Studies for Oboe (Emerson)

**Scales and arpeggios (tongued or slurred in one octave)**

**Scales**

G major
F major
E harmonic minor

**Arpeggios**

F major
E minor
9.3.3 B-flat Clarinet

Choose any three pieces from the following:

1. H. Purcell: Rigaudon from Ten Easy Tunes (Fentone F456).
2. J. Brahms: The Sandman from Ten Easy Tunes (Fentone F456).
3. Anon.: Minuet for the Mock Trumpet from Music through Time Clarinet Book 1 (OUP).
4. J. X. Lefèvre: March from Music through Time Clarinet Book 1 (OUP).
5. G. Mahler: Funeral March from Music through Time Clarinet Book 1 (OUP).
6. 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).
8. Harris Hornpipe Study, p. 28 Clarinet Basics (Faber 0571522823)
9. Handel Gavotte, no. 9 Clarinettist’s Choice Grade 1 (Fentone F724-401)
10. Rae Proclamation, no. 1 or The First Waltz, no. 2 Style Workout for Solo Clarinet (Universal UE 21301)

Supplementary Pieces
Beethoven: German Dance (No. 6 from 12 German Dances, WoO 13), arr. Birtel grace notes optional taken from Classical Music for Children for Clarinet (Schott)
S. Foster: Serenade: Beautiful Dreamer, arr. Davies & Reade taken from First Book of Clarinet Solos (Faber: B- or C editions)

Scales and Arpeggios (Tongued and slurred in one octave)

Scales:

G major
F major
A minor harmonic and melodic.
Arpeggios:

F major
G major
A minor harmonic

9.3.4 Soprano Saxophone in Bb

Choose any three pieces from the following:

1. Brahms Sunday Classical Album for Saxophone Universal UE 17772
2. Trad. Irish The Minstrel Boy, arr. Lawrance Winner Scores All for Saxophone (Brass Wind)
3. Madden Rosa’s Lament 20 Sensational Saxophone Studies (Spartan Press)
4. Haydn Minuet Classical Album for Saxophone Universal UE 17772
5. R. & R. Sherman Truly Scrumptious (from Chitty Chitty Bang Bang), arr. Lawrance Winner Scores All for Saxophone (Brass Wind)
6. Trad Blackbirds and Thrushes Folk Roots (Boosey)
9. Tchaikovsky Old French Song Classical Album for Saxophone Universal UE 17772

Supplementary Pieces

Gluck: Aria (from Orfeo ed Euridice), arr. Lawrance taken from Winner Scores All for Saxophone (Brass Wind)
Chris Gumbley: Mouse Drop-In taken from Double Click!! for Solo Saxophone (Gumbles Publications)

Scales (one octave; tongued/slurred)
G major
F major
D minor (harmonic or melodic)

Arpeggios (one octave; tongued/slurred)
G major
F major
D minor

9.3.5 Alto Saxophone in Eb

Choose any three pieces from the following:
2. Rob Buckland Saxi-Taxi Time Travels for Saxophone (Astute Music)
3. Mike Mower Knock Knock (No. 6 from The Good-Tempered Saxophone) Mike Mower: The Good-Tempered Saxophone (Itchy Fingers Publications)
4. Gershwin Love Walked In Easy Gershwin for Saxophone OUP
5. Swann The Hippopotamus The Really Easy Sax Book Faber
6. Wedgwood I Believe Up-Grade Alto Saxophone Grades 1-2 Faber
7. Philip Sparke A Victorian Ballad Skilful Solos for Alto Saxophone (Anglo Music)
8. James Rae Rumba Repertoire Explorer for Alto Saxophone (Universal)
9. Monckton Come to the Ball The Really Easy Sax Book Faber
10. Trad. Drink to Me Only The Young Saxophone Player OUP

Supplementary Pieces
Alan Bullard: Waltzing to Wembley taken from Final Whistle! for E- Saxophone (Gumbles Publications)
Graham Salter: Blown Away taken from Graham Salter: 35 Melodic Studies for Saxophone (Emerson)

Scales (one octave; tongued or slurred)
G major
F major
A natural minor.
Arpeggios (one octave; tongued or slurred)
F major
G major
A natural minor

9.3.6 Tenor Saxophone in Bb

Choose any three pieces from the following:

5. Schubert arr by Kolman – Entr’acte Music from Rosamunde, D 797 from Repertoire Explorer for Tenor Saxophone, Universal.
6. Schubert – Ecossaise from Let’s Make the Grade vol. 3 by Sunshine Publications.
7. Sparke – A Victorian Ballad, No 5 from Skilful Solos for Tenor Saxophone, arr. By Sparke
8. Tchaikovsky – Old French Song from Classical Album for Saxophone by Universal.
10. Traditional Russian – Song of the Volga Boatmen from Time travels for Saxophone, arranged by Buckland and Schott,

Supplementary Pieces

Gluck: Aria (from Orfeo ed Euridice), arr. Lawrance taken from Winner Scores All for Saxophone (Brass Wind)
Chris Gumbley: Mouse Drop-In taken from Double Click!! for Solo Saxophone (Gumbles Publications)

Scales – (one octave; tongued or slurred)
G major
F major
E minor harmonic
Arpeggios – (one octave; tongued or slurred)
G major
F major
E minor

9.4 Brass Instruments

9.4.1 B-flat Trumpet

Choose any three pieces from the following
1. J.S. Bach: Chorale from St Matthew Passion from Amazing Solos for Trumpet (Boosey & Hawkes).
2. R. Susato: La Mourisque from Winner Scores All (Brass Wind 0138TC).
3. P. Tchaikovsky: Dance of the Mirlitons from Winner Scores All (Brass Wind 0138TC).
4. J. Haydn: Minuet from Bravo! Trumpet (Boosey & Hawkes).
5. F. Schubert: German Dance from Bravo! Trumpet (Boosey & Hawkes).
6. E. Gregson: Hungarian Dance, No.4 or Lullaby, no.8 from 20 Supplementary Tunes for Beginner Brass (Brass Wind 6002TC).
8. Trad. English The Barley Break, arr. Hare. The Magic Trumpet, arr. Hare (Boosey & Hawkes) or Grade by Grade, Trupet Grade 1 (Boosey & Hawkes)
9. Bernstein One Hand, One Heart, p. 7 Easy Winners for Treble Brass Brass Wind 0124TC
10. ROTA Theme from The Godfather Trumpet Basics Faber 0571519989

Supplementary Pieces
Bartók: Play (from For Children, Vol. 1) taken from Time Pieces for Trumpet, Vol. 1, arr. Harris and Wallace (ABRSM)
Christopher Gunning: Steam Special. No. 7 taken from The Really Easy Trumpet Book (Faber)

*More repertoire available in appendix V.
Scales and Arpeggios

Scales: (Tongued and slurred in one octave)

C major,
A minor harmonic

Arpeggios: (Tongued and slurred in one octave)

C major,
A minor harmonic.

9.4.2 Baritone in Bb and Euphonium

Choose any three pieces from the following

1. Grieg: Morning (from Peer Gynt) Winner Galore, arr. Lawrence (Brass Wind)
2. Trad. Cornish: Cornish Floral Dance Winner Galore, arr. Lawrence (Brass Wind)
4. Czerny: Rise and Shine Bravo! Euphonium, arr. Barratt (Boosey & Hawkes)
5. Edward Gregson Thoughtful Prelude: No. 1 from 20 supplementary Tunes for Beginner Brass (Brass Wind: Bass Clef edition)
6. Bernstein One Hand, One Heart Easy Winners [Treble Clef or Bass Clef] Brass Wind 0124TC/0125BC
7. Gregson Hungarian Dance, no. 4or Lullaby, no. 8 20 Supplementary Tunes for Beginner Brass (Treble Clef) Brass Wind 6002TC
8. Gregson Thoughtful Prelude, no. 1 20 Supplementary Tunes for Beginner Brass (Bass Clef) Brass Wind 6002BC
10. Nightingale Coo’s Blues, no. 3 or Ready, Aim, Fire!, no. 4 Eazy Jazzy ‘Tudes [Treble Clef or Bass Clef] Warwick TR042 or EU011

**Supplementary Pieces**
Andrew Lloyd Webber: Love Changes Everything (from Aspects of Love). Taken from Winner Scores All, arr. Lawrance (Brass Wind: trombone edition or & brass edition; B flat piano accomp. published separately)
Philip Sparke: Allegheny Aria or Soldier’s Song: No. 15 or No. 19 taken from Skilful Studies for Baritone or Euphonium (Anglo Music AMP 101-401)

*More repertoire available in appendix V.*

**Bb Baritone**

**Scales and Arpeggios**

**Scales: (Tongued and slurred in one octave)**

C major,
A minor harmonic

**Arpeggios: (Tongued and slurred in one octave)**

C major,
A minor harmonic.

**Euphonium Scales and Arpeggios**

**Scales: (Tongued and slurred in one octave)**
Bb major,
G minor harmonic

Arpeggios: (Tongued and slurred in one octave)

Bb major,
G minor harmonic.

9.5 String Instruments

9.5.1 Violin

Choose any three pieces from the following:

1. Anon.: I am a Fine Musician from The Essential String Method: Violin Book 3 (Boosey/MDS).
4. Blackwell: Rowing Boat or Summer Sun from Fiddle Time Joggers (OUP).
6. Brahms: Lullaby from Violin All Sorts Initial-Grade 1(Faber Music Ltd) (Oxford University Press)
7. Carse: Minuet from The Fiddler’s Nursery for Violin (Stainer and Bell)
8. Cohen: Pineapple, Pineapple, Mango from Violin All Sorts Initial-Grade 1 (Faber Music Ltd).
9. Holst: Jupiter Theme from the Planets from Classical Pieces for Violin arr. van Rompaey (De Haske).
10. Moffat: Abenlied or Wiegenlied from Six Easy Pieces (Schott ED849/MDS).

Supplementary Pieces
Offenbach: Barcarolle (from The Tales of Hoffmann), arr. Gregory arr. Gregory taken from Vamoosh Violin, Book 2 (Vamoosh)

Scales and Arpeggios

Scales: (Separate bows and two notes to a bow)
C major
G major
D major
A minor harmonic
E minor harmonic
D minor harmonic

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

Arpeggios: (Separate bows)
C major
9.5.2 Viola

Choose any three pieces from the following:

1. Beethoven: Ode to Joy, no 26 from Vamoosh Book 1 (Vamoosh)
2. Beethoven arr. Wilkinson/Hart: Evening Hymn from First Repertoire for Viola Book 1 (Faber)
3. Cohen: Rocking Rowboats (unaccompanied) from Superstudies for Viola, Book 1 (Faber)
4. Colledge Katherine and Hugh: Polka Dots No 15 from Waggon Wheels (Boosey & Hawkes)
7. Norton: Popular Song no. 14 from Microjazz for Starters (Boosey and Hawkes)
8. Traditional: Summer is Icumen in from Abacadabra Viola (A&C Black)
9. Traditional arr. Scott: What shall we do with the Drunken Sailor? From Play It Again Viola (Faber)
10. Traditional arr. Blackwell: Pick a Bale of Cotton, No. 11 from Viola Time Runners (Scott)

Supplementary Pieces
Weber: Waltz, arr. Wilkinson & Hart taken from First Repertoire for Viola, Book 2 (Faber)
Scales and Arpeggios

Scales:

One Octave, separate bows or slurred in pairs
F major (starting on 3rd finger)
G major (starting on open string)
D major (starting on open string)

Two Octaves, separate bows or slurred in pairs
C Major

Arpeggios, with separate bows, starting on the open strings

One Octave:
G major
D major

Two Octaves:
C major

9.5.3 Cello

Choose any three pieces from the following:

1. Bach: Conversation Piece from Essential String Method Vol. 3 (Boosey & Hawkes)
2. Blackwell Kathy and David: Patrick’s Reel No. 43 from Cello Time Joggers (Oxford University Press)
3. Colledge Katherine and Hugh: Lollipop Man No. 26 from Waggon Wheels for Cello (Boosey & Hawkes)
4. Macmillan: March from Northern Skies (Boosey & Hawkes)
5. Mozart: Lison Dormait from Piece by Piece 2 (Boosey & Hawkes)
6. Norton: Hebridean Song from Microjazz Cello Collection 1 (Boosey and Hawkes)
7. Purcell arr. Nelson: Rigadoon No. 24 from Piece by Piece 1 for Cello (Boosey and Hawkes)
8. Tucker Rhoda: A Shakespeare No. 51 from The ABC’s of Cello Book 1 (Fischer)
9. Traditional: What shall we do with the Drunken Sailor? from Up-Grade for Cello, Grades 1-2 (Faber)
10. Traditional: Pease Pudding Hot from Essential String Method Vol. 3 (cello) (Boosey and Hawkes)

**Supplementary Pieces**
Krogmann The Little Prince, arr. Sassmannshaus taken from Cello Recital Album, Vol. 1 (Bärenreiter)
Alan Menken & Ashman: Beauty & the Beast, arr. Davies taken from Short Cello Pieces (Bosworth)

**Scales and Arpeggios**

*Scales (separate bows, slurred in pairs)*

**One octave**
G major
D major
A natural minor

**Two octaves**
C major
Arpeggios (separate bows)

One octave

A major
D major
A minor

Two octaves
C major

9.5.4 Guitar

Choose any three pieces from the following:

1. Carulli: Waltz in G from Young Guitarist’s Progress, Repertoire Part 1 (Garden Music)
2. Longworth and Walker: Havana Good Time or Tudor Dance or Way Down South from Guitar Basics Repertoire (Faber)
3. Longworth & Walker: Café Rico from Guitar Basics Workouts (Faber)
4. Musorgsky arranged by Hegel: The Old Castle from Pictures at an Exhibition from Easy Concert Pieces for Guitar Volume 1 (Schott)
5. Müller: Allegretto from ABC Guitar (Jacaranda Music)
6. Powlesland: Paradise Island from The real Guitar Book vol. 3 (Camden)
7. Sor: Study opus 60 Number 2 from Complete Studies for Guitar (Chanterelle)
8. Traditional arr. Garcia: Tumbalalaika from First Guitar Pieces (Holley Music)
10. Wright: Pas-de-deux from Solo Now! Preparatory Book (Chanterelle)

**Supplementary Pieces**
Vivaldi: Spring (from The Four Seasons), arr. Burden taken from Making the Grade, Guitar Grade 2 (Chester)
Schubert: Serenade (from An den Mond, D. 259), arr. Kenyon taken from ABC Guitar (Jacaranda Music)

**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 one octave** –
- C major
- F major
- G major
- A minor
Dorian scale starting on D.

**Arpeggios in one octave** –
- C major
- G major
- A minor
10.0 Practical Pieces - Year 8

10.1 Pianoforte

Choose any three pieces from the following:

2. Handel: Menuet in G minor (HWV 453/4. No. 20 from Handel Easy Piano Pieces and Dances (Bärenreiter BA 6578)
3. Haydn: Minuet in Bb (Piano Time Pieces, Book 3, arr. Hall (OUP))
4. L. Mozart: Menuet in A (No. 12 from L. Mozart Notebook for Nannerl (Schott ED 9006)
5. Spindler: Song Without Words (Romantic Piano Anthology vol. 1 Schott ED 12912)
6. D’Indy: Petite pièce (Romantic Piano Anthology vol. 1 Schott ED 12912)
7. Bortkiewicz: Through the Desert (Romantic Piano Anthology vol. 1 Schott ED 12912)
8. Glinka: Polka (Short Romantic Pieces for Piano, Book 1 (ABRSM))
9. Bartók: Jest: No. 27 (from For Children, Vol. 1 (Boosey & Hawkes))
10. Gillock: The Juggler (No. 14 from Hello, Mr Gillock! Hello, Carl Czerny! (Breitkopf & Härtel EB 8627)

Supplementary Pieces
Weber: Scherzo taken from The Classical Spirit, Book 1 (Alfred)
Bartók: Andante (No. 2 from For Children, Vol. 2) taken from Bartók: For Children, Vol. 2 (Boosey & Hawkes)

*More repertoire available in appendix V.
Scales and Arpeggios (including scales indicated in year 7)

Scales: (Hands together and separately, in two octaves, legato)

G major
D major
A major
F major
E minor harmonic and melodic
D minor harmonic and melodic
G minor harmonic and melodic

Chromatic Scale in similar motion, 2 octaves, legato starting on D, G and A.

Arpeggios: (Using separate hands, in 2 octaves)

G major
D major
A major
D minor
G minor

10.2 Voice/Singing

Choose any three pieces from the following:

1. Bart: Consider yourself from Oliver (Hal Leonard)
2. Strouse: Tomorrow from Annie (Hal Leonard)
3. Brahms: Sandmannchen (The Sandman) (Peters)
4. Clements: The Scarecrow (Novello)
5. Jenkyns: The Little Spanish Town (Novello)
6. Anderson: A Child’s Prayer (Roberton)
7. Schubert: Wiegenlied Schlaf, Schlaf Op. 98 no 2 (Peters/Barenreiter)
8. Gay and Butler: the Sun has got his hat on from Me and My Girl
9. Sherman: Hushabye Mountain from Chitty, Chitty, Bang, Bang
10. Schonberg and Boubil: Castle on a Cloud from Les Miserables

Supplementary Pieces

Purcell: Ah! how pleasant ’tis to love
Rodgers & Hammerstein: I whistle a happy tune from The King and I

10.3 Woodwind Instruments

10.3.1 Flute

Choose any three pieces from the following:

1. Gershwin Summertime Easy Gershwin for Flute (OUP 9780193566767)
2. Grieg Cattle Call, op. 17 no. 20 Flute Time Pieces 1 (OUP 9780193571815)
3. Trad. The Miller of the Dee Folk Roots for Flute (Boosey M060126789)
4. Trad. Scottish Staten Island Reel Grade by Grade Flute Grade 2 (Boosey M060124815)
5. Trad. The Young Black Cow, no. 51 Amazing Studies: Flute (Boosey M060103858)
6. Mozart Papageno’s Bell Tune (from The Magic Flute), arr. McDowall Harlequin, Book 1 (Cramer)
7. Vivaldi Winter (from The Four Seasons), arr. Lawrance Winners Galore for Flute (Brass Wind)
8. Mick Jagger & Keith Richards Paint it Black, arr. Hart Hartbeat (Brass Wind)
10. Anon. Hessian Dance, arr. Harris & Adams No. 19 from 76 Graded Studies for Flute, Book 1 (Faber)
Supplementary Pieces
John Williams: Hedwig’s Theme and Mr Longbottom Flies (from Harry Potter and the Sorcerer’s/Philosopher’s Stone), arr. Harris taken from Play Hollywood for Flute (Faber)

Scales and Arpeggios (including scales indicated in year 7)

Scales and arpeggios (tongued or slurred in one octave)
C major starting an octave above lowest tonic
G major a 12th
F major a 12th
A minor natural, harmonic or melodic a 12th
E minor natural, harmonic or melodic a 12th

Arpeggios
C major starting an octave above lowest tonic
G major a 12th
F major a 12th
A minor
E minor a 12th

10.3.2 Oboe

Choose any three pieces from the following:

1. Byrd John, Come Kiss Me Now First Book of Oboe Solos (Faber)
2. Grant Song of the Forest Going Solo Oboe (Faber)
3. Schubert Waltz from 12 German Dances op. 9a, p. 41 Learn As You Play Oboe (Boosey M060124686)
4. Schumann Of Strange Countries and People First Book of Oboe Solos (Faber)
5. F. Couperin La Bourbonnaise, arr. Gray Oboe Music to Enjoy (Boosey & Hawkes)
6. James Rae As If! (from In the Groove for Oboe) James Rae: In the Groove for Oboe (Reedimensions)
7. Pam Wedgwood Dragonfly or Easy Tiger (from Really Easy Jazzin’ About for Oboe) Pam Wedgwood: Really Easy Jazzin’ About for Oboe (Faber)
8. Baermann Study in C No. 12 from 80 Graded Studies for Oboe, Book 1 (Faber)
9. Philip Sparke Music Box Waltz or Ragtime (No. 62 or No. 63 from Starter Studies for Oboe) Philip Sparke: Starter Studies for Oboe (Anglo Music)
10. Trad. English Country Garden Winners Galore for Oboe (Brass Wind 0315)

**Supplementary Pieces**
Handel: Air, arr. van Beringen Festive Baroque for Oboe (De Haske)

**Scales and Arpeggios (including scales indicated in year 7)**

Scales and arpeggios (tongued or slurred in one octave)
C major
D major a 12\textsuperscript{th}
F major a 12\textsuperscript{th}
A minor natural, harmonic or melodic a 12\textsuperscript{th}
D minor natural, harmonic or melodic a 12\textsuperscript{th}

Arpeggios
C major
D major a 12\textsuperscript{th}
F major a 12\textsuperscript{th}
A minor
D minor a 12\textsuperscript{th}
10.3.3 B-flat Clarinet

Choose any three pieces from the following

1. Handel: The Harmonious Blacksmith (Music Through Time, Clarinet Book 1, arr. Harris (OUP))
2. Mozart: Là, ci darem la mano (from Don Giovanni – Bravo! Clarinet, arr. Barratt (Boosey & Hawkes/MDS))
3. Mozart: Lullaby (First Book of Clarinet Solos Faber)
4. Schubert: Bliss (Amazing Solos – Clarinet Boosey)
5. Schumann: The Merry Peasant ((Der fröhliche Landmann) First Book of Clarinet Solos Faber)
7. James Rae: The Big One (No. 8 from 40 Modern Studies for Solo Clarinet (Universal 19735/MDS))
8. James Rae: Open Spaces (No. 6 from Style Workout for Solo Clarinet (Universal 21301/MDS))
10. Weill September Song What Else Can I Play? Clarinet Grade 2 (Faber 3307A)

Supplementary Pieces
Finzi: Carol (No. 3 from Five Bagatelles) taken from Finzi: Five Bagatelles (Boosey & Hawkes)
Philip Sparke: Windmill Waltz (No. 31 from Skilful Studies for Clarinet) taken from Philip Sparke: Skilful Studies for Clarinet (Anglo Music)

*More repertoire available in appendix V.

Scales and Arpeggios (including scales indicated in year 7)

Scales: (Tongued and slurred)

F major and G minor in two octaves.
C major and E minor in one octave.
Arpeggios: (Tongued and slurred)

C major and E minor in one octave
F major and G minor in two octaves.

10.3.4 Soprano Saxophone in Bb

Choose any three pieces from the following:

1. Franck Allegretto Saxophone Basics Faber
2. Rae Curtain-up or Bruno’s Tune Play it Cool — Saxophone Universal UE 21100
3. Ledbury Takin’ It Easy All Jazzed Up for Saxophone Brass Wind 0302T
5. Pam Wedgwood Chinese Take It Away Selected Solos for Soprano/Tenor Saxophone, Grades 1-3 (Faber)
6. Gilkyson The Bare Necessities (from The Jungle Book), arr. Lawrance Winner Scores All for Saxophone (Brass Wind)
7. Couperin Gavotte Classical Saxophone Solos (Schott)
8. Trad. Medieval Dance Tune Amazing Studies for Saxophone (Boosey)
9. Trad. The Londonderry Air Classical Saxophone Solos (Schott)
10. Alan Bullard Waltzing to Wembley Final Whistle! for Bflat Saxophone (Gumbles Publications)

Supplementary Pieces
Philip Sparke: Waltz with Variations taken from Skilful Solos for Tenor Saxophone (Anglo Music)
Chris Gumbley: Goalmouth Scramble taken from Final Whistle! for B- Saxophone (Gumbles Publications)

Scales and Arpeggios (including scales indicated in year 7)

Scales (one octave; tongued/slurred)
Bb major
C major
A minor and E minor (harmonic or melodic)

Two octaves
D major

Arpeggios (one octave; tongued/slurred)
Bb major
C major
A minor and E minor (harmonic or melodic)

Two octaves
D major

10.3.5 Alto Saxophone in Eb

Choose any three pieces from the following:

1. Blake Walking in the Air The Really Easy Sax Book Faber
2. Gershwin Love is Here to Stay Easy Gershwin for Saxophone OUP
3. Schubert The Trout The Joy of Saxophone Yorktown YK21541
4. Lisk Men Behaving Badly Saxophone Basics Faber
5. Handel Trio (from Water Music), arr. Harris & Calland First Repertoire for Alto Saxophone (Faber)
7. Rob Buckland Paris Time Travels for Saxophone (Astute Music)
8. Klosé Study in G No. 16 from More Graded Studies for Saxophone, Book 1 (Faber)
9. Hare Banana Rag Grade by Grade Alto Saxophone Grade 2 Boosey M060124778
10. Philip Sparke Pony and Trap or Summer Siesta Skilful Solos for Alto Saxophone (Anglo Music)
**Supplementary Pieces**  
Philip Sparke Alladale taken from Aria Skilful Solos for Alto Saxophone (Anglo Music)

*More repertoire available in appendix V.

**Scales and Arpeggios (including scales indicated in year 7)**

Scales (Tongued and slurred in one octave)
- C major
- D major,  
- F major
- D minor (natural or harmonic or melodic)
- A minor (natural or harmonic or melodic)

Arpeggios (Tongued and slurred in one octave)
- C major
- D major
- F major
- D minor
- A minor

10.3.6 **Tenor Saxophone in Bb**

Choose any three pieces from the following:

1. Bernstein - One Hand, One Heart (West Side Story) from Leonard Bernstein for Tenor Saxophone, Boosey and Hawkes.
2. Bullard - Waltzing to Wembley No. 3 from Final Whistle for B flat Saxophone, Gumbles Publications.
4. Gilkyson arranged Lawrence - The Bare Necessities (The Jungle Book) from Winner Scores all for Saxophone arranged by Lawrance, Brass Winds.
5. Offenbach - Barcarolle from Klassische Saxophon - Soli by Schott.
6. Rodgers & Hart - You are Too Beautiful from All Jazzed Up for Saxophone, Brass Wind Publications.
10. Traditional - The Londonderry Air from Klassische Saxophon - soli, Schott

**Supplementary Pieces**

Philip Sparke: Waltz with Variations taken from Skilful Solos for Tenor Saxophone (Anglo Music)
Chris Gumbley: Goalmouth Scramble taken from Final Whistle! for B- Saxophone (Gumbles Publications)

**Scales and Arpeggios (including scales indicated in year 7)**

**Scales (one octave; tongued or slurred)**
C major
A minor harmonic or melodic
B minor harmonic or melodic

**Two octaves**
D major

**Arpeggios (one octave; tongued or slurred)**
C major
A minor
B minor

Two octaves
D major

10.4 Brass Instruments

10.4.1 B-flat Trumpet

Choose any three pieces from the following:

1. J.S. Bach: Chorale from the St Matthew Passion (Amazing Solos for Trumpet - Boosey)
2. Praetorius: Tanz des Burgermeisters (Amazing Solos for Trumpet - Boosey)
3. Clarke: Minuet (No. 10 from First Book of Trumpet Solos, arranged by Wallace and Miller (Faber))
4. Handel: Minuet in D (from Music for the Royal Fireworks) (observing repeats)
5. Gilkyson The Bare Necessities Winner Scores All for Treble Brass Brass Wind 0138TC
6. NIGHTINGALE One, Two, Three, Push!, no. 1 or The Witch’s Cauldron, no. 4 Lucky Dip Warwick TR058
7. Carol Barratt Hampton Swing. Grade by Grade, Trumpet Grade 2 (Boosey & Hawkes)
8. Davis Jumping Jack Rap or Rat Rag Polished Brass Brass Wind 6022TC
9. TRAD. Drunken Sailor Winners Galore for Treble Brass Brass Wind 0118TC
10. Pam Wedgwood Easy Tiger or Buttercup: from Really Easy Jazzin’ About for Trumpet (Faber)

Supplementary Pieces
Mozart: Der Vogelfänger bin ich ja (from The Magic Flute) taken from Onstage Brass for Trumpet, arr. Calland (Stainer & Bell H430)
Philip Sparke: Rondino or My Country: No. 22 or No. 26 taken from Skilful Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn (Anglo Music AMP 098-401)

**Scales and Arpeggios (including scales indicated in year 7)**

Scales: (Tongued and slurred in one octave)
- D major
- B flat major
- A minor - harmonic and melodic

Arpeggios: (Tongued and slurred in one octave)
- D major
- B flat major
- A minor - harmonic and melodic

10.4.2 **Baritone in Bb and Euphonium**

Choose any three pieces from the following:

1. Mozart Aria (from The Marriage of Figaro) Winner Galore, arr. Lawrence (Brass Wind)
2. Purcell Trumpet Tune Winner Scores All [Treble Clef or Bass Clef] Brass Wind 0138TC/0141BC
4. Sparke Cowboy Carol or Tom’s Tune Skilful Studies for Baritone or Euphonium (Treble Clef or Bass Clef) Anglo AMP101-401
5. Trad. Irish Football Crazy. Winner Scores All, arr. Lawrance (Brass Wind: Bass Clef Trombone edition or Treble Clef brass edition; Bb piano accomp. Published separately)
7. Sparke Cowboy Carol or Tom’s Tune Skilful Studies for Baritone/Euphonium [Treble Clef or Bass Clef] Anglo Music
8. PURCELL Minuet Z649 15 Easy Classical Solos (Treble Clef or Bass Clef) Anglo AMP305-400
9. MCKENZIE Calypso, no. 11 or Fasil, no. 12 Dance to the Beat of the World (Treble Clef or Bass Clef) Con Moto CMT1001/CMT1002
10. Peter Graham Seville or Kyoto: No. 3 or 4 from Cityscapes for Bb Instrument (Gramercy Music: Treble Clef or Bass Clef edition)

**Supplementary Pieces**
Bernstein: America (from West Side Story) taken from Winner Scores All, arr. Lawrance (trombone edition)
Philip Sparke: My Country or Tyrolean Tune: No. 26 or No. 27 taken from Skilful Studies for Baritone or Euphonium (Anglo Music AMP 101-401)

*More repertoire available in appendix V.*

**Bb Baritone**

**Scales and Arpeggios (including scales indicated in year 7)**

**Scales: (Tongued and slurred in one octave)**
- D major
- B flat major
- A minor - harmonic and melodic

**Arpeggios: (Tongued and slurred in one octave)**
- D major
- B flat major
- A minor - harmonic and melodic
11.0 String Instruments

11.1 Violin

Choose any three pieces from the following:

1. Elgar: Allegretto (The Young Violinist’s Repertoire book 2 Faber 0571506577)
2. Haydn arr. de Keyser: Andante (The Young Violinist’s Repertoire book 1 Faber)
4. Jones arranged by Huws Jones: Glwysen (The Fairest One) from The Fiddler Playalong Violin Collection 2, arr. Huws Jones (Boosey and Hawkes)
5. Lully: Gavotte (No. 12 from Festive Baroque – Violin, arr. van Beringen (De Haske))
6. Mozart: Little Song ((from Nannerl’s Notebook). No. 3 from Magical Mozart, arr. Watkin (Fentone))
7. Prokofiev: Troika (from Lieutenant Kije – Amazing Solos for Violin Boosey M060094149)
8. Sherman: Chim Chim Cher-ee (Play Broadway: Violin Faber) Rogers & Hammerstein: Sixteen Going On Seventeen (Play Broadway: Violin Faber)
9. Tchaikovsky arranged by Cohen: Waltz (The Sleeping Beauty) from Superpieces arranged by Cohen (Faber)
10. Williams: Hedwig’s Theme ((from Harry Potter and the Sorcerer’s Stone). Easy Popular Movie Instrumental Solos, Violin, Level 1 (Alfred 28165))

Supplementary Pieces

Elton John & Tim Rice: Can You Feel the Love Tonight? (from The Lion King), arr. Galliford & NeuburgTaken from Top Hits from TV, Movies & Musicals for Violin (Alfred)
Scales and Arpeggios (including scales indicated in year 7)

**Scales: (In legato and separate bows)**

One octave:
- F major
- D major (starting on the A string in the 3rd position)
- E flat major
- E major
- E minor (in 1st position)

Two octaves:
- G major
- A minor harmonic and melodic

**Arpeggios: (In legato and separate, three notes to a bow)**

One octave:
- E minor in first position
- G major
- E flat major
- E major
- C major
- F major

Two octaves:
- A minor
- D minor
11.2 Viola

Choose any three pieces from the following:

4. Colledge Katherine and Hugh: The Misty Isle No. 7 from Shooting Stars for Viola (Boosey and Hawkes)
5. Colledge Katherine and Hugh: Morris Dancers No. 3 from Shooting Stars for Viola (Boosey and Hawkes)
6. Huws Jones: Purry Slurry No 17 from Ten o’clock Rock (Boosey and Hawkes)
7. Nelson: On the ice No 11 from Piece by Piece Book 1 (viola) (Boosey and Hawkes)
8. Tchaikovsky arr. Salter: Old French Song from No. 16 From Album pour enfants Op. 39 (ABRSM)
9. Traditional: Dance to your Daddy, no. 13 from Piece by Piece Book 1 (viola) (Boosey and Hawkes)
10. Traditional: Clown Dance, No. 6 from Vamoosh Book 2 (Vamooosh)

Supplementary Pieces
Mozart: Minuet in D, arr. Preucil taken from Suzuki Viola School, Vol. 3 (Alfred)
Bizet: Habanera (from Carmen), arr. K. & D. taken from Blackwell Viola Time Sprinters (OUP)

Scales and Arpeggios (including scales indicated in year 7)

Scales:
One Octave, separate bows or slurred.
F major
B flat major
C minor G minor

2 Octaves, separate bows or slurred
C major
D major
E flat major

Arpeggios:

One Octave, separate bows
F major,
B flat major
C minor
G minor

2 Octaves, separate bows
C major
D major
E flat major

11.3 Cello

Choose any three pieces from the following:

1. Anon. arr Gregory: Dona Nobis Pacem (Give us Peace) from Vamoosh Cello Book 3 (Vamoosh)
2. Bart. Arr. Legg and Gout: As Long as Ne Needs Me (from Oliver) from Play Showtime (Faber Music)
5. Blackwell Kathy and David: Mexican Fiesta No 25 from Cello Time Runners (Oxford University Press)
6. Haydn arr. Nelson: Minuet and Trio No. 25 from Piece by Piece 1 from Cello (Boosey & Hawkes)
7. Menken and Ashman: Beauty and the Beast from Short Cello Pieces arr. Davies (Bosworth)
8. Nelson: Dance of the Minor thirds from Piece by Piece 2 (Boosey and Hawkes)
9. Norton: The Huntsman from The MicroJazz Cello Collection 2 (Boosey and Hawkes)
10. Williams arr. Davies: Schindler’s List from Short Cello Pieces (Bosworth)

Supplementary Pieces
Mozart: Contretanz in D, arr. Baechi Melodien taken from Grosser Meister (Hug Zurich)

Scales and Arpeggios (including scales indicated in year 7)

Scales

One Octave (separate bows, slurred in pairs)
F major
A major
B flat major
C minor harmonic
G minor harmonic
D minor harmonic

Two Octaves (separate bows, slurred in pairs)
C major
G major
D major

Arpeggios (separate bows)

One Octave
F major
G major
A major
B flat major
C minor harmonic
G minor harmonic
D minor harmonic

Two Octaves (separate bows)
C major
G major
D major

11.4 Guitar

Choose any three pieces from the following:

1. Aguado: Valse in G from Guitarist’s Hour (An Hour with The Guitar) 1: A Guitar Anthology (Schott)
2. Anderson: Barbados from Guitar Travels (Anderson)
3. Anderson: River Wisla from Guitar Travels (Anderson Guitar Publications)
4. Brahms arranged by Hegel: Wiegenlied (Lullaby) from Funf Lieder Op. 49 from Easy Concert Pieces for Guitar Volume 1 (Schott)
5. Cracknell: Coconut Corn from Enjoy Playing Guitar: Going Solo (Oxford University Press)
6. G.Glyn: Sad Song or Gimme Five from Solo Now! Preparatory Guide (Chanterelle)
7. Gerrits: Souvenir d’Espagne from La Guitare Échantée (Doermann Yppan)
8. Giuliani: Écossaise in A minor (Op. 33 No.10) from Guitarist’s Hour (An Hour with The Guitar) 1: A Guitar Anthology (Schott)
9. Longworth and Walker: Fez’d and Furious from Guitar Basics Repertoire (Faber)
Supplementary Pieces
Anon. English What if a Day, arr. Ansorge & Szordikowski No. 9 taken from My First Concert for Guitar (Schott)
Diabelli: Andante (No. 16 from 30 Very Easy Exercises, Op. 39) taken from Classical Music for Children for Guitar (Schott)

*More repertoire available in appendix V.

Scales and Arpeggios (including scales indicated in year 7)

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 one octave -
D major

Scales in two octaves -
A major
F major
A minor melodic and harmonic

Arpeggios in one octave -
C major
D major
F major

Arpeggios in two octaves -
E minor
G major
<table>
<thead>
<tr>
<th>Component 1</th>
<th>Continuous Assessment 40%</th>
<th>Summative Exam 60%</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>History, Listening and Appraising</strong></td>
<td>Tasks: Presentation, Research, Project, Short Compositions Annual Portfolio, Set exercises</td>
<td>Annual Examination - Written Paper divided into three sections: History and Listening 15% Theory of Music and Analysis 70% Composition 15% (totalling 50% of global mark*)</td>
</tr>
<tr>
<td><strong>Theory of Music and Analysis Composition</strong></td>
<td>By the end of the scholastic year, students need to complete a minimum of 9 tasks (3 on each part of this component) (totalling 40% of global mark*)</td>
<td></td>
</tr>
</tbody>
</table>

| Component 2 | Tasks: **Musicianship and Aural Training:** 3 tasks per year which can consist of: tapping the pulse, sing or echo phrases, recognize rhythmic change, identify features of a piece etc. (refer to LOF’) **Performing, Sight reading, Solfeggio:** Sight reading and solfeggio: School concerts, class concerts, building of portfolio of repertoire. 2 solo concerts per year are expected. (totalling 40% of global mark*) | Annual Examination - Practical Examination - Solo Performance 60% (with accompanist if needed) Sight Reading 15% Solfege 10% Musicianship 15% (totalling 50% of global mark*) |
| **Performing, sight reading, solfeggio & Chamber Aural Training Musicianship** | | |

| Component 3 | Tasks: 1 performance a year (totalling 10% of global mark*) | N/A |
| **Choir** | | |

| Component 4 | Tasks: 1 performance a year - At least 1 concert per year is expected. (totalling 10% of global mark*) | N/A |
| **Chamber** | | |

*With reference to MySchool*
## Lesson Allocation for MVPA

<table>
<thead>
<tr>
<th>Subject</th>
<th>Year 7</th>
<th>Year 8</th>
<th>Year 9-11</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theory and Analysis</td>
<td>X1</td>
<td>X1</td>
<td>X1</td>
</tr>
<tr>
<td>(Practical Individual) Technical Studies</td>
<td>X1</td>
<td>X1</td>
<td>X1</td>
</tr>
<tr>
<td>Sight reading and Solfeggio</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Practical Individual) Repertoire</td>
<td>X1</td>
<td>X1</td>
<td>X1</td>
</tr>
<tr>
<td>Chamber</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Year 7-8 Small groups only</td>
<td>X1</td>
<td>X1</td>
<td>X2</td>
</tr>
<tr>
<td>Year 9-11 Large group (1 lesson) and smaller groups (1 lesson) Including recorder playing and entrepreneurship in school initiatives</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>History, Listening and Appraising</td>
<td>X1</td>
<td>X1</td>
<td>X1</td>
</tr>
<tr>
<td>Musicianship/Aural Training</td>
<td>X1</td>
<td>X1</td>
<td>X1</td>
</tr>
<tr>
<td>Composition and Digital Media</td>
<td>X1</td>
<td>X1</td>
<td>X1 (+Harmony)</td>
</tr>
<tr>
<td>Choir</td>
<td>X1</td>
<td>X1</td>
<td>N/A</td>
</tr>
</tbody>
</table>
Note regarding Learning Outcomes:

The titles given to the subject focuses have been selected and adapted from the original subject focus used in the original Learning Outcomes Framework. A reference to these has been kept in this document and can be found underneath every Subject Focus Title. This change has been made to be in line with the new Sec syllabus which students will follow as from Year 9.
SAMPLE PAPERS

Year 7 Theory of Music Sample Paper 1 hr 30 mins

Name:____________________________             Class:__________________

Section 1 – Theory of Music and Analysis (70 marks)

1a) Add the time signature at the beginning of each stave. (4 marks)

1b) Add the missing bar-lines for each tune. (6 marks)

2a) Add the correct clef for each note. (4 marks)

E   G sharp   G flat   B
2b) Add a rest or rests underneath each *  
(6 marks)

3. Draw a circle round the lower note of each of these pairs of notes.  
(5 marks)

4. Add a higher note to form a harmonic interval.  
(10 marks)

5. Name the key of each of these tonic triads.  
(10 marks)

6. Write the following scales using key signatures.  
(10 marks)

D major in minims ascending.

F major in semibreves descending.
9. Look at the following extract and answer the questions below.

Allegro $\frac{\text{b} \frac{1}{4}}{\text{f}} = 120$

i) In which key is the extract? ........................................... (2 marks)

ii) Explain the time signature of the piece. (2 marks)

iii) Explain the following: (7 marks)

Allegro .................................................................

$\frac{\text{b} \frac{1}{4}}{\text{f}} = 120$ .................................................................

$f$ (bar 1) .................................................................

$mp$ (bar 4) .................................................................

the dots over the notes in bar 4 .................................................................

iv) Circle two tonic notes an octave apart. (2 marks)

v) What is the meaning of $\begin{array}{c} \text{.} \\ \text{.} \end{array}$ ................................................................. (2 marks)
Section 2 – Composition  

1. Complete the following rhythm by adding 2 bars.  

\[ \begin{array}{c}
\frac{3}{4} \quad \cdot \quad \frac{3}{4} \quad \cdot \quad \cdot \quad \cdot \quad \cdot \quad \cdot \quad \cdot
\end{array} \]

2. Complete the following melody by adding a 2 bar answering phrase.

\[ \text{Andante} \]

\[ \begin{array}{c}
\text{\textbf{f}}
\end{array} \]

Section 3 – History and Listening  

1. What is the difference between a court dance and a country dance?  

_________________________________________________________________________________________
_________________________________________________________________________________________
_________________________________________________________________________________________
_________________________________________________________________________________________

2. Name the following medieval instruments.  

__________________                                 _______________________

77
3. Describe the Żafžafa.  
___________________________________________________________________________________________ 
___________________________________________________________________________________________ 
___________________________________________________________________________________________ 
___________________________________________________________________________________________ 

4. Can you name the four main voice types we find in choir singing and solo classical singing?  
___________________________________________________________________________________________ 
___________________________________________________________________________________________ 

5. What is Rap?  
___________________________________________________________________________________________ 
___________________________________________________________________________________________ 
___________________________________________________________________________________________
Section 1: Theory of Music and Analysis (70 marks)

1. Add the missing bar-lines to these two melodies. (8 marks)
   a.  
   
   b.  

2. Copy out the following halving the note-values. Then state the kind of time (duple, triple, quadruple). (8 marks)

3. Rewrite the following at the same pitch in the treble clef. (11 marks)
4. Add the correct clef and any necessary sharp or flat signs to make each of the scales named below. Do not use key signature. (10 marks)

E harmonic minor

Bb Major

5. Write the key signature and triad (tonic or dominant) as indicated in the space provided. (10 marks)

Tonic triad of A Major

Dominant triad of A minor

Tonic triad of F major

Tonic triad of D minor

Dominant triad of Eb major

6. Transpose the given excerpt an octave lower. (8 marks)
Analysis (15 marks)

7. Look at this melody and then answer the questions below.

Vivace \( \frac{1}{4}=130 \)

\[
\begin{align*}
\text{f} & \quad \text{sfz} & \quad \text{mf} & \quad \text{fp} \\
\end{align*}
\]

(a) Give the meaning of each of these: \( \quad \) (4 marks)

Vivace ..............................................  \text{sfz} .............................................

\text{fp} .............................................  >  .............................................

(b) (i) Name the bracketed intervals (ex. Major 2nd, perfect 5th etc.) \( \quad \) (6 marks)

(bar 1) .............................................. (bar 2).............................................. (bar 3)..............................................

(ii) Give the letter name of a note in this melody that is not in the key of A Major. \( \quad \) (3 marks)

(ii) Give the letter name of a note in this melody that is not in the key of A Major.

(iii) Answer TRUE or FALSE to the following statement. \( \quad \) (2 marks)

The notes in bar 4 should be played staccato (detached).

Section 2: Composition (15 marks)

1. Write a four-bar rhythm using the given opening. \( \quad \) (6 marks)
2. Write a four-bar melody using the given opening.  

\[ \begin{align*} 
\text{\textbf{Section 3: History and Listening}} & \quad \text{(15 marks)} \\
1. \text{Choose and briefly describe any two baroque dances from the following:} \\
\text{Allemande, Courante, Sarabande, Gigue.} & \quad \text{(4 marks)} \\
\end{align*} \]

2a. Name the following Baroque instruments. 
2b. Choose any of these instruments and write a sentence about it.

3a. Mention two important characteristics of Baroque music.
3b. Name a Baroque composer and any of his compositions.  (2 marks)

_________________________________________________________________________________

_________________________________________________________________________________

_________________________________________________________________________________

4. Can you name two female classical voice types, stating which is the higher voice.  (3 marks)

_________________________________________________________________________________

_________________________________________________________________________________
Appendices

 Appendix I – Ensemble Repertoire
 Appendix II – Choir Repertoire
 Appendix III – History Books
 Appendix IV – Solfeggio and Musicianship
 Appendix V – Maltese Repertoire
Appendix I - Ensemble Repertoire

1: Essential Elements Band/String Folios - Movie Favorites (Hal Leonard) arr. by Michael Sweeney. Level 1.5

2: The Beatles Essential Elements for Band/String Correlated Collections (Hal Leonard) arr. by Robert Longfield, Johnnie Vinson, John Moss. Level .5

3: Essential Elements Band/String Folios - Broadway Favorites (Hal Leonard) arr. by Michael Sweeney. Level 1-1.5

4: Essential Elements Band for Christmas Favorites Band/String Folios (Hal Leonard) arr. by Lloyd Conley. Level 1
Appendix II – Choir Repertoire

1. Teaching Singing to Children and young Adults 2ed. By Jenova Williams

2. Working with Adolescent Voices by John Marion Cooksey


6. Folk Voiceworks 30 Traditional Songs by Peter Hunt and David Oliver


8. Voiceworks at Christmas, 30 Seasonal Songs by Peter Hunt.

Appendix III – History Books

1. Series called - Cambridge Assignments in Music by Roy Bennett
   - Performing and Responding
   - Music Worldwide
   - General Musicianship
   - Learning to Compose
   - New Assignments and Practice Scores
   - Investigating Musical Styles
   - History of Music
   - Instruments of the Orchestra

5. Essential Dictionary of Music by L.C. Harnsberger; Alfred Music
Appendix IV – Solfeggio and Musicianship

1. Sing at First Sight Book 1 by Andy Beck, Karin Farnum Surmani and Brian Lewis; Alfred Music

2. Sing at First Sight Book 2 by Andy Beck, Karin Farnum Surmani and Brian Lewis; Alfred Music
Appendix V – Maltese Repertoire

Year 7
Trumpet in B\textsuperscript{b} - Lullaby – Mark Gauci
Euphonium – 5 Note Slow March - Andrew Calleja

Year 8
Hoquetus Pocetus – Piano – Christopher Muscat
Knock knock – Piano – Paul Portelli
Silhouette – Piano – Steven Joseph Psaila
Summer – Piano – Christopher Muscat
Vampire Cave – Piano - Maria Borg
Dwejra (Azure Window) – Classical Guitar – Evan Plumpton
Euphonium – Waltz ta’ l-Iskola – Andrew Calleja
Clarinet in B\textsuperscript{b} - The Night Owl – Raymond Zammit
Alto Saxophone - A Dream – Raymond Zammit
Piano Part

Lullaby
for Bb Trumpet

Adagio \( \frac{j}{= 72} \)

Copyright © Mark Gauci
Year 8
Piano

Hoquetus Pocetus

Merrily $j = 136$

Copyright © Christopher Muscat 2019
Knock Knock...........

Giocoso (circa \( \dot{\underline{\text{4}}} = 108 \))

Paul Portelli
Summer

Bright and happy \( \text{\textit{\textbf{f} = 110}} \)

Christopher Muscat

Copyright © Christopher Muscat 2019
A Dream

Raymond Zammit