

Music (Option) Curriculum Guidelines

Theory, Listening and Performance

Music Department

Department of Curriculum Management (DQSE)

October 2015

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

Theory Syllabus

Teaching Block 1

Rhythm

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

Teaching Block 2

Writing and Playing your own Tune

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

Teaching Block 3

Pitch

- Recognition of notes up to two ledger line above or below the stave, in both treble and bass clefs.
- Understanding and writing enharmonic equivalents of notes in the treble and bass clefs.

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

Teaching Block 4

Sequences and Transposing Tunes

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

Teaching Block 5

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

Understand the following dynamic and articulation marks –

- Diminuendo
- Slurs
- Phrase marks
- Tenuto
- Marcato
- Semi-staccato,
- Fortepiano,
- Sforzando

Understand the following tempo and expression marks –

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

LISTENING

Nicolo Isuard: – *Cendrillon*

J. Pachelbel – *Canon in D major*

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

G. Verdi – Grand March from *Aida*

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

G. Gershwin – *Rhapsody in Blue*

D. Kabalevsky – Galop from *The Comedians*

PERFORMANCE

Piano

Scales and arpeggios:

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

E major

Bb major

Eb major

C minor harmonic and melodic

B minor harmonic and melodic

F# minor harmonic and melodic

Arpeggios: (2 octaves)

E major

Bb major

Eb major

C minor

B minor

F# minor

Contrary-motion scales (2 octaves)

A major

A harmonic minor

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

Choose any three pieces from the following

Handel: *Gavotte in G, HWV 491 from The Best of Grade 3 Piano* (Faber Music Ltd)

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

Violin

Scales and arpeggios:

Scales: (In legato and separate bows; one octave)

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

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

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

One octave:
Ab major
Eb major
E major

Two octaves:
Bb major
D major

A minor
D minor

Chromatic Scale (One octave)
Starting on D

Choose any three pieces from the following.

J. S. Bach: *Gavotte (from BWV 1012). No. 1* from *The Young Violinist's Repertoire, Book 3, arr. de Keyser and Waterman* (Faber)

Corelli: *Allegro* from *The Violin of Bygone Days* (Universal/MDS)

Schumann: *The Two Grenadiers* from *Suzuki Violin School Vol. 2* (Summy-Birchard/Alfred)

Tchaikovsky: *The Sleeping Beauty Waltz* from *Red Hot Violin Grades 3–4* (Faber)

Trad.: *Build that Wall. No. 1* from *Up-Grade! Violin Grades 2–3, arr. Wedgwood* (Faber)

Berlin: *There's no business like show business* from *Bags of Showbiz for Violin* (Faber)

Reinecke: *Without Care* from *Concert Repertoire for Violin, arr. Cohen* (Faber)

Corelli: *Allemanda: 2nd movt from Sonata in F, Op. 5 No. 10. From Corelli 12 Sonatas, Op. 5, Vol. 2* (Schott ED 4381)

Kabalevsky: *Scherzo, arr. Sorokin. No. 18* from *Kabalevsky Album Pieces* (Peters EP 4783)

Wedgwood: *Falling* from *After Hours – Violin* (Faber)

Telemann: *Sonata No. 4 in G major; 4th movt, Allegro* from *Sechs Sonaten* (Schott)

Kreisler: *Sicilienne: from Sicilienne and Rigaudon (in the style of Francoeur)* (published separately: Schott BSS 29024) or *Fritz Kreisler Repertoire* (Vol. 1) (Schott ED 8658)

Grieg: *Solveig's Song* from *Concert Repertoire for Violin* (Faber)

Tchaikovsky: *Serenade* from *Concert Repertoire for Violin* (Faber)

B Flat Clarinet

Scales and arpeggios:

Scales: (Tongued and slurred in two octaves)

One Octave:

A major
Bb major
D major

Two Octaves:

C major
F major
A minor, G minor and E minor harmonic and melodic.

Arpeggios: (Tongued and slurred in two octaves)

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

Chromatic scales

Starting on middle C

Choose any three pieces from the following.

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

Guitar

Scales and arpeggios:

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

Scales in two octaves –

A major
G major
B minor and E minor melodic and harmonic

Arpeggios in two octave –

A major
G major
B minor
E minor

Chromatic Scale

Starting on D

Interval Scale (One Octave)

F major in sixths

Choose any three pieces from the following

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

B Flat Trumpet

Scales and arpeggios:

Scales: (Tongued and slurred in one octave)

A major,
Eb major,

E flat major
E and C minor harmonic and melodic

Arpeggios: (Tongued and slurred in one octave)

E and C minor harmonic and melodic

Chromatic Scale (One octave)

Starting on C

Choose any three pieces from the following.

Monteverdi: *The Palace Garden* from *First Book of Trumpet Solos* (Faber)

R. Byrnhorn: *The Procession* from *Fingerprints – Trumpet* (Faber)

Schubert: *German Dance* from *Bravo! Trumpet* (Boosey)

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

R. Hudson: *Lucky's Blues: No. 8* from *30 Modern Studies for Trumpet* (Universal UE 21316)

Wedgwood: *Cheeky Cherry or Simply the Rest!* From *Really Easy Jazzin' About for Trumpet* (Faber)

Trad. English: *Greensleeves. No. 8* from *Skilful Solos for Trumpet, Cornet or Flugelhorn, arr. Sparke* (Anglo Music AMP 191-400)

Purcell: *Fairest Isle* from *Going Solo Trumpet* (Faber)

Rae: *Study No. 44 or No. 48:* from *Jazz Trumpet Studies* (Faber)

Tchaikovsky: *Mélodie antique française (Old French Song). No. 18* from *First Book of Trumpet Solos, arr. Wallace and Miller* (Faber)

Mozart: *Canzona, No.4* from *First Repertoire Pieces for Trumpet* (arr. Wastall) (Boosey & Hawkes)

Bennett: *Twilight in Paris* from *Fingerprints – Trumpet* (Faber)

Bernstein: *America or Maria* (from *West Side Story*) from *Amazing Solos for Trumpet* (Boosey)

Prokofiev: *Troika* from *Lieutenant Kijé* from *Amazing Solos for Trumpet* (Boosey)

B Flat Saxophone

Scales and arpeggios:

Scales tongued or slurred in one octave

Bb major

F major

G major

E, A, G minor harmonic or melodic

Scales tongued or slurred in two octaves

C major

Arpeggios tongued or Slurred in one octave

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

Arpeggios tongued or slurred in two octaves
C major

Choose any three pieces from the following

Harris: *Foxtrot from Seven Easy Dances* from *First Repertoire Pieces for Tenor or Alto Saxophone* (Boosey)

Haydn: *Serenade* from *Classical Album for Saxophone* (Universal UE 17772)

Mussorgsky: *Promenade from Pictures at an Exhibition* from *Selected Solos for Soprano/Tenor Saxophone Grades 1-3 or First Repertoire for Alto Saxophone* (Faber)

Vivaldi: *Cantabile from Il Cordellino* from *Selected Solos for Soprano/Tenor Saxophone Grades 1-3 or First Repertoire for Alto Saxophone* (Faber)

J. Rae: *Waltz for Emily* from *Blue Saxophone* (Universal UE 19765: Eb/Bb edition)

P. Wedgwood: *Survivor* from *After Hours for Tenor Saxophone* (Faber)

Haydn: *Serenade* from *Classical Album for Saxophone* (arr. Harle) (Universal)

Benjamin: *Jamaican Rumba* from *Learn as you play Saxophone* (Boosey BH 12469)

Saint-Saëns: *The Swan Take Ten for Alto Saxophone and Piano* (Universal) or *Saxophone Solos vol.1* (Tenor) Chester CH 55207

Rae: *Destination Waltz, no.15 or Full On, no.18* from *Style Workout for Solo Saxophone* (Universal UE 21232)

Rae: *Rachel and the Boys* from *Blue Saxophone* (Universal UE 19765: Eb/Bb edition)

Grant: *On the Line* from *Mambo Merengue for Saxophone* (Brass Wind: Eb or Bb edition)

Baermann: *Study in C. No. 32* from *80 Graded Studies for Saxophone, Book 1* (Faber)

Blemant: *Petit Jeu* from *First Repertoire Pieces for Alto Saxophone* (Boosey & Hawkes)

Descant Recorder

Scales and arpeggios:

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

Scales: (Tongued or slurred in one octave)

F major
G major
A minor (down to the dominant)
To the 12th:
C major
D major
D, E minor harmonic and melodic

Arpeggios: (Tongued or slurred in one octave)

F major
G major
A minor
Arpeggios:
To the 12th
C major
D major
D, E minor

Chromatic Scale (one octave)

Starting on D

Choose any three pieces from the following

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

Tuba (B flat)

Scales and arpeggios:

Scales (one octave)

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

C major (a twelfth)

G and F# major

G and Eb minor harmonic and melodic

Arpeggios (one octave)

G major (a twelfth)

Db minor

D major

Bb, C minor harmonic and melodic

Chromatic Scale:

Starting on Bb

Choose any three pieces from the following

Jacob: *In Folk-song Style: No. 5* from *Six Little Tuba Pieces* (Emerson E118)

Weill: *Mack the Knife* from *Big Chillers for Tuba/E b Bass*, arr. Ledbury (Brass Wind)

Johnson: *Jim's Tune: No. 5* from *The Tuneful Tuba* (Brass Wind)

Mozart: *Marche* from *First Solos for the Tuba Player* (Schirmer)

Wilson-Smith: *Odd Job* from *All Jazzed Up for Tuba* (Brass Wind E1108)

Gregson: *Bulgarian Dance, no.15 or Folk Song, no.17* from *20 Supplementary Tunes for Tuba* (Brass Wind 6002TC)

Hernandez: *El Cumbanchero* from *Latino for Tuba* (Brass Wind 0152TC/BC)

Benson & Fisher: *Your Feet's Too Big* from *Vivaldi to Fats Waller for Tuba* (Brass Wind 2112TC/BC)

Shearing: *Lullaby of Birdland* from *Big Chillers for Tuba* (Brass Wind 1151TC/BC)

Vivaldi: *Largo from Winter* From *Vivaldi to Fats Waller for Tuba* (Brass Wind 2112TC/BC)

Blakeson: *Big Band Swing, no.33 or Latin Lady, no.32* from *Smooth Groove for Tuba* (Brass Wind 1141TBTC or 1153TBBC)

Johnson: *Ragtime Tuba: No. 6* from *The Tuneful Tuba* (Brass Wind)

Gregson: *Folk Song* from *Gregson and Ridgeon Nine Miniatures for E b Bass/Tuba* (Brass Wind)

Goddard: *Daydreams: No. 4* from *Party Pieces* (Spartan Press)