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Music (Option) Curriculum Guidelines

Theory, Listening and Performance

Music Department – Humanities

Education Department Malta

October – 2013

Please note that:

- The Form 1 Curriculum in this document is no longer valid
- The Form 2 Curriculum is only valid for scholastic year 2014-15.

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Assessment

Assessment for Learning in Music

Assessment in music is related to the sequence in which musical knowledge and understanding are acquired. A new concept will not be grasped unless the previous concepts are understood: for example, the child needs to learn about note values before being asked to read a particular rhythm pattern from sight. By identifying the child's learning needs in music the teacher can adjust instruction and plan more appropriate activities.

Assessment can identify the potential of pupils of all ages and abilities. Music learning is easiest to assess when pupils are actively involved in making music. By **observing and recording** pupils throughout musical activities, the teacher will be able to monitor their progress and to ensure that each child's needs are being fulfilled.

Pupils may be observed working in small groups or as individuals in the following contexts:-

- Listening attentively to music,
- Talking about what has been heard in a class discussion,
- Playing an instrument,
- Reading a rhythmic or melodic pattern,
- Sharing ideas for a composing activity,
- Rehearsing for a performance.

Teacher-made tasks and tests can range from written tasks, such as writing about a piece of music or writing a simple melody to a given rhythm, to performance tasks, such as playing a tune on a particular instrument or in a group. Since **performance** is used for assessment purposes, pupils should be assessed on their ability to demonstrate their:

- Understanding of solo and/or ensemble playing,
- Understanding of the musical style, period or genre being performed,
- Understanding of the manipulation of musical concepts in the context of live performance,
- Interpretation of a range of repertoire,
- Improvisation skills.

Composition allows students to demonstrate their knowledge, understanding and skills in the musical concepts through exploring, experimenting, improvising, arranging and composing in a range of styles, periods and genres. When composition is used for assessment purposes, students should be assessed on their ability to demonstrate their:

- Understanding of the handling of musical concepts in the context of creating music,
- Ability to notate compositions, making choices as to the most appropriate method to use,

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- Use of technology in the composition process,
- Ability to structure musical works,
- Understanding of the stylistic features of a range of styles, periods and genres.

Listening provides a pathway to musical literacy through score reading, interpretation and analysis. When listening is used for assessment purposes, students should be assessed on their ability to demonstrate their:

- Understanding how composers have developed musical concepts in various styles, periods and genres,
- Analytical and comparative skills when investigating music in various styles, periods and genres,
- Aural skills,
- Understanding of scoring techniques, styles and conventions,
- Ability to interpret a variety of musical scores and musical notation,
- Ability to apply appropriate terminology when analysing music, either through aural or written form.

Projects and presentations can form an important part in an assessment schedule. They can be used to develop analytical and organisation skills and problem-solving strategies. They may take the form of research tasks and assignments that use a variety of primary and secondary sources and may be delivered in oral and/or written form, or with the use of tools such as multimedia technologies. These presentations could focus on critiques of performances, descriptive profiles of composers' works, interviews, debates and viva voce. The following are some examples of group projects:

- Composing music to tell or accompany a story,
- Playing a tune from memory,
- Composing a song,
- Inventing a form of notation,
- Composing a dance/rhythm sequence,
- Selecting and listening to a number of pieces of music to compare and contrast.

While a wide range of suitable assessment tools in music has been emphasised, it should be understood that it may not be desirable or practical to use all these tools continuously. Teachers may give priority to certain tools to match particular approaches to music, adapting them for different learning situations or for varying time spans.

Some useful links:

<http://www.youtube.com/watch?v=rL54bfmZPzY>
<http://www.youtube.com/watch?v=B3HRvFsZHoo>
<http://www.youtube.com/watch?v=krbTilxjayM>
<http://www.youtube.com/watch?v=PXBULbe1C1I>
<http://www.youtube.com/watch?v=hiu-jY-xaPg>

Summative Assessment in Music

The assessment should provide valid and reliable feedback in the teaching and learning of music. Such assessment is related to the three main areas of Music Studies: (a) composition, (b) performance, (c) musicianship and theory. The music programme aims at developing skills through the use of a range of expressive tools as featured in local and cross-cultural repertoire. The Examination is divided into **two** papers: **Theory** (rudiments of music, composition and listening) and **Practice** (performance and musicianship – this includes two public performances on the students' own instrument). Each exam carries a total of 100 marks. The final mark should be the **average mark** of both Theory and Practical exams.

Differentiated Instruction in the Music Classroom

Differentiated music instruction can be done with a bit of planning and creativity. For students with mixed abilities, the teacher must adapt both the curriculum content and presentation of the curriculum, to suffice the required necessities of each student. The following are some recommendations which the music teacher can use throughout her teaching:

Lesson preparation

- Present materials in as many modes as possible to address different learning styles.
- Develop a hands-on, participatory program that emphasizes varied activities like movement, instruments, rhythm, speech, sound exploration, melody, and dance for best effect,
- Create groups of students with mixed abilities,
- Adapt lessons to meet the cultural and language needs of students,
- Assign homework and classroom activities based on students' ability,
- Reward students based on individualized progress,
- Vary the pace of instruction.

Information about each student

- Talk to teachers, parents, counsellors, and students themselves,
- Become familiar with particular disabilities and avoid preconceptions about student abilities,
- Get to know your students to determine what types of activities, and what motivates them in a classroom,
- Check students' records to determine their starting abilities and past educational experiences.

Avoid sensory overload and be predictable

- Keep your classroom organized and free from distractions.
- Keep directions simple and direct.

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- Establish lesson routines.

Strategies for students with learning difficulties

Students who have difficulty reading may struggle with written musical concepts.

- Prepare simple visual charts.
- Use colour to highlight key concepts (e.g., do=blue, re=red, mi=green).
- Isolate rhythm patterns into small pieces on a large visual.
- Indicate phrases with a change in colour.
- Introduce concepts in small chunks.
- Use repetition, but present material in different ways.

Students with visual impairments

- Teach tunes/melodies by rote and echoing patterns.
- Provide rhythm instruments—such students can learn to play them without problems.
- Read aloud any information you present visually.
- Get large-print scores when available.
- Give a tour of the room so students can become familiar with where things are.

Students with behaviour problems

- Use routine and structure—it can be comforting for these students.
- Remain calm and don't lose your temper.
- Maintain a routine from lesson to lesson (e.g., begin and end with some rhythmic exercises).
- Vary the drill by playing or singing with different articulation and dynamics for students who can't maintain focus for long.
- Use props like puppets to give directions in an enjoyable way.
- Use songs or games that contain directions to help children who struggle to follow verbal directions or who have authority issues.
- The colours of the well-known stoplight—red, green, and yellow—are used to help students understand the foundations of harmony and differences in pitch, learn rhythmic notation, and link to concepts in other disciplines and to help teachers with classroom management.

Students with physical disabilities (e.g., cystic fibrosis, heart trouble, asthma, diabetes, epilepsy)

- Have students sing to help breathing and lung control.
- Adapt Orff instruments by removing bars so that any note played will be correct. Orff instruments fit nicely onto a wheelchair tray.
- Acquire adaptive instruments—adaptive mallets, Velcro straps for hand drums and other percussion instruments, and one-handed recorders are available. Find other adaptive musical instruments with an Internet search.

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- Develop activities for listening and responding to recorded music for children who are physically unable to move and/or play an instrument.

Students with higher learning potential

- Offer a variety of activities, such as acceleration (design assignments that allow students to go to differing levels), enrichment (extra lessons), technological instruction (computer programs for composition, research, or theory).

Some useful links:

<http://www.cphmusic.net/2013/01/using-a-smartboard-and-ipads-to-differentiate-learning-in-the-musicclassroom.html>

<http://ed401402.wikispaces.com/Differentiated+Instruction>

<http://www.pianimation.com/>

<http://www.pianimation.com/>

The Role of Technology

In addition to the techniques we have been using in the past, technology is the perfect tool for differentiating instruction in our music classrooms. There are a number of classroom environments for incorporating technology into instruction.

- Use music theory software to teach music fundamentals,
- Monitor student practice,
- Aural skills assessment,
- Utilize *PowerPoint* and *Interactive Whiteboard* to enhance the traditional lecture format,
When giving assignments, allow for student creativity,
- Create cooperative group projects with clearly delineated roles to address different learning styles.

Some useful links:

<http://music4education.com/lesson-plans>

www.musictheory.net

<http://www.teacherstandards.aitsl.edu.au/Illustrations/ViewIOP/IOP00226/index.html>

<http://www.jamesfrankel.com/powerpoints.html>

3. Unit Titles and Attainment Targets - Form 1

Teaching Block 1

Rhythm

- Bar-line and Double Bar-line
- Notes semibreve, minim, crotchet, quaver and their equivalent rests.
- Simple time signature (4/4, 3/4 and 2/4 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.
- 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.

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 short rhythmic answering phrase to a given introduction.
- Creatively writing simple melodies and performing them
- Putting into practice the theoretical knowledge attained so far through performance sessions and composition exercises.

Teaching Block 3

Pitch

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

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Teaching Block 4

Sequences and Transposing Tunes

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

Teaching Block 5

Musical Words and their Symbols

Understand dynamic and articulation marks –

- Piano (p)
- Forte (f)
- Crescendo (Cresc and its symbol)
- Decrescendo (Decresc and its symbol)
- Pause (and its symbol)
- Legato
- Staccato & Stacc. (and its symbol above or below a note)

Understand tempo and expression marks –

- Da Capo & DC
- Moderato
- Allegro
- Andante
- Lento
- Accelerando & Accell.
- Rallentando & Rall.

4. Unit Titles and Attainment Targets - Form 2

Teaching Block 1

Rhythm

The following topics build on the material covered last year.

- Notes semiquaver and its equivalent rest.
- Time-signatures 2/2, 3/2, and 4/2 as well as 3/8 and 6/8.
- Correct grouping of the above note values and rests in simple and compound 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

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that composer or performer intends them to be structural, expressive or both, often depends on the musical context in which they are placed.

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 short rhythmic answering phrase to a given introduction, in the time-signatures mentioned above.
- Creatively writing simple melodies and performing them
- Putting into practice the theoretical knowledge attained so far through performance sessions and composition exercises.

Teaching Block 3

Pitch

- Recognition of notes up to two ledger lines above or below the staff, 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 2nd and 3rd, perfect 4th and 5th, octave and unison.
- Writing and performing of scales: Bflat major, Eflat major, A major, E major, E minor, B minor, D minor, G minor, C minor.
- Writing these scales in ascending and descending motion, with or without key-signatures and accidentals.
- Setting into practice the theoretical knowledge attained so far through performance sessions and basic composition exercises.

Teaching Block 4

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.

Teaching Block 5

Musical Words and their Symbols

Understanding the following Musical terms, as well as those learnt in form 1, and putting them into a correct theoretical and practical context.

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Understand dynamic and articulation marks –

- Mezzo piano (mp)
- Mezzo forte (mf)
- Fortissimo (ff)
- Pianissimo (pp)
- Accent (symbol)
- Subito piano
- Subito Forte

Understand tempo and expression marks –

- Presto
- Grazioso
- Dolce
- Con brio
- Tenero
- Smorzando

5. Unit Titles and Attainment Targets – Form 3

Teaching Block 1

Questions may cover any material from preceding grades and also the following.

Rhythm

- More new notes, note values and rests including demisemiquavers, and compound time signatures (6/8, 9/8 and 12/8).
- Grouping demisemiquavers and demisemiquaver rests in simple and compound time.
- Understand different time signatures up to 4 sharps and 4 flats; having beats in a bar which divide easily into three equal parts, making up dotted crotchet beat groupings.
- Rules for grouping notes and rests values in 6/8, 9/8 and 12/8.
- Dotted quavers and semiquaver rests in simple and compound time.
- Understand that composers write in various rhythms, including some more complicated rhythmic patterns in compound time: dividing the beat in three equal parts: the triplet.
- Be able to play various repertoires in different time signatures.
- Understand the meaning of anacrusis, up-beat/down-beat, and ties using new note values.
- Understand that while these musical elements might be considered as structural, they can also be used for expressive purposes and that whether

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that composer or performer intends them to be structural, expressive or both often depends on the musical context in which they are placed.

Some useful links:

<http://www.musictheory.net/>

<http://music4education.com/lesson-plans>

Teaching Block 2

Writing and playing your own tune

- Writing and playing your own tunes using keys which include up to 4 sharps and 4 flats, on various rhythmic patterns, including triplet notes and rests.
- Understand that a strong tune often moves in contrary motion to the bass line and avoid a tune moving in similar motion in perfect 5ths or octaves with the bass line.
- Get familiar in hearing tunes in the head, play and/or sing them.
- Get familiar to a more elaborate way of writing and composing.
- Understand that if composers want to divide most of the beats in a piece into two equal parts they will usually use a simple time signature.
- If composers want to divide most of the beats in a piece into three equal parts they will usually use a compound time signature.
- Setting into practice the theoretical knowledge attained so far through performance sessions and composition exercises.

Some useful links:

<http://www.classicsforkids.com/games/compose/compose.html>

<http://www.bbc.co.uk/programmes/b01mqvrm>

Teaching Block 3

Pitch

- Naming and using notes in treble/bass clef (up to three leger lines above or below the staff).
- Play, listen and recognise more intervals (include major/minor 6th and 7th) and get used to how they sound.
- More major and minor scales including harmonic/melodic/natural minors up to 4 sharps and 4 flats, one octave arpeggios, broken chords and intervals (major/minor above any tonic for the grade) starting on the tonic of the above keys.
- Understand that key signature flats or sharps apply to every note name, whatever the range and clef.
- Understand the main characteristic of a melodic minor scale which sounds different going up from going down and that it is often used in tunes where the composer wants to give the music a smooth shape.
- Get familiar with more major scales (up to 4 sharps/flats) and understand that the tone-semitone pattern is the same for each key.
- 5th degree of the major and minor scale being known as dominant or soh.
- Tonic I/Dominant V triads for all major/minor keys covered so far.

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- Major/minor dominant triad labelling – chord symbol above the music /Roman numeral below the music.
- First inversion (Ib or C/E) and second inversion (Ic or C/G) tonic and dominant triads of all major/minor keys covered so far.
- Understand the term ‘chord progression’.
- Understand that 4-part choirs usually have parts for soprano, alto, tenor and bass voices.
- SATB chords. Understand that the soprano and alto parts are often written on one staff (with the treble clef) and the tenor and bass parts on another staff (with the bass clef).
- Understand that stems are different for each line for clarity and easy writing and that chords are based on triads (whatever the register) with an extra root, making a total of four parts.
- Understand cadences: they give structure and meaning to the music, like punctuation in sentences.
- Get familiar with different styles of singing, taking into consideration timbre, vibrato, improvisatory elements and lyrics vis-à-vis composer and period. Listening and writing tonic/dominant chords in root position in any key for the grade for SATB.
- Listening, recognising and writing a Perfect cadence in the home key.
- Setting into practice the theoretical knowledge attained so far through performance sessions and composition exercises.

Some useful links:

<http://music4education.com/lesson-plans>

<http://online-musical-scales.com/>

Teaching Block 4

Sequences and transposing tunes.

- Similar and contrary motion.
- Working out the key of a piece, listening and recognising real and tonal sequences and 4-part chords.
- Transposing a melody up or down an octave from treble to bass clef and vice versa.
- Be familiar with the ranges of some non-transposing instruments – violin, flute, bassoon and tuba.
- Understand that the violin and flute are capable of reading music in the treble clef while the bassoon and tuba read music in the bass clef.
- Listen and recognise instruments above and understand that the violin is a string instrument, flute and bassoon are woodwind instruments, and the tuba is a brass instrument.
- Get used to a more elaborate transposition: transposing down or up an octave to suit the range of instruments/voices.
- Setting into practice the theoretical knowledge attained so far through performance sessions and composition exercises.

Some useful links:

<http://www.musictheoryacademy.com/>

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Teaching Block 5

More Musical words and symbols_ – (including those explored in Form 1 and 2).

Understand the following new words, signs, and abbreviations where appropriate.

Understand new dynamic and articulation marks:

- *semi-staccato*
- *sforzando*.

Understand new tempo and expression marks :

- al
- alla
- a tempo
- con
- dolce
- e
- ed
- leggiero
- ma
- marziale
- meno
- mosso
- moto
- non
- piu
- poco
- tranquillo
- troppo
- vivo

Understand new words and signs:

- da capo al Fine
- down-bow
- up-bow.

Be aware of that certain styles of instrument playing or singing are related to particular musical traditions or repertoires.

Understand that musical style is determined by the way that composers and performers treat the elements of music, but might also be influenced by the musical, social, and cultural values associated with a particular musical tradition.

Setting into practice the theoretical knowledge attained so far through performance sessions and composition exercises.

Some useful links:

<http://pinterest.com/deborahoakes/music-theory-signs-and-markings-dynamics-tempo-rea/>

Note: The teaching blocks mentioned above are meant to be interrelated, and a variety of these attainment targets would provide a more unified effective approach.

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6. Unit Titles and Attainment Targets - Form 4

Questions may cover any material from preceding grades and also the following:

Teaching Block 1

Rhythm

- New time signatures – 5/8, 7/8, and 5/4. Grouping of notes and rests values within these times (including grouping indications at the beginning of bars or scores, (e.g. 2,3 or 3,2).
- The breve and its equivalent rest. Double-dotted notes and rests. Duplets.
- Harmonic rhythm (regular, irregular or static).
- Composing a rhythm to given words, writing words under a tune, keeping in mind that important words (or syllables) should be placed on the main beats of the bar.
- Composing a four-bar rhythm.

Teaching Block 2

Writing and playing your own tune/chords/harmony.

- Understanding parallel 5ths and octaves.
- Listening, playing and writing the Plagal cadence in the home key.
- Playing and writing tonic, subdominant or dominant chords in root position in any key for the grade as well-balanced 4-part chords for SATB.
- Ending a piece with an appropriate cadence (Perfect/Plagal).
- Adding a bass line to a tune or vice versa.

Teaching Block 3

Pitch

- Naming and using notes in alto clef (C clef on 3rd line).
- Identify all key signatures and notes in the alto clef for the grade (up to 5 sharps and 5 flats).
- All major and minor keys up to and including 5 sharps and 5 flats. Harmonic, melodic and natural minor scales.
- Scales, key-signatures, one-octave arpeggios, broken chords and triads for the all the keys above.
- The identification and writing of triads (root position, first inversion and second inversion) on the tonic, subdominant and dominant notes in any key mentioned above.
- Inversion of triads. Labelling as a chord symbol above the stave (eg. C, C/E and C/G or Am, Am/C, and Am/E), and as a Roman numeral below the music (eg. I, Ib and Ic in major keys and i, ib, and ic in minor keys).

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- Technical names for the notes of the diatonic scale (tonic, supertonic, etc..)
- Recognising chromatic scales or passages.
- 4th degree of the major/minor scale known as the subdominant.
- Subdominant triads for all the keys covered so far.
- Dominant seventh chords (labelled as chord symbols eg. G⁷ or V⁷)
- Major/minor subdominant (IV/iv) and dominant (V) triads labelled above/below the staff accordingly.
- Listening, recognising and playing a plagal cadence in the home key (major and minor).
- All intervals within an octave including augmented 4th and diminished 5th.
- Double sharp and double flat signs, and their cancellation.
- Enharmonic equivalents.
- Recognising and writing unaccented passing notes.

Teaching Block 4

Transposing tunes and instruments.

- Transposing a tune up or down a perfect 4th or 5th (within the keys for the grade) or for a transposing instrument 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.
- Working out the key of a piece (within the keys for the grade).
- Ranges (and transposing intervals) of viola, double bass, French horn in F, trumpet in Bb, oboe and clarinet in A, and other instruments discussed in previous grades.
- Knowing which families the above instruments come from.

Teaching Block 5

More musical words and symbols – (including those explored in Form 1, 2 and 3)

Listening and recognising (not writing) of the trill, turn, upper and lower mordent, acciaccatura and appoggiatura.

New dynamics, tempo, articulation and other signs:

- *Accelerando*
- *animato*
- *assai*
- *con moto*
- *ben*
- *brio*
- *fortepiano*

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- *giocososo*
- *largo*
- *l'istesso*
- *maestoso*
- *pesante*
- *primo*
- *sempre*
- *senza*
- *sforzando*
- *simile*
- *subito*
- *troppo*
- *ma non troppo*
- *vivace*

7. Unit Titles and Attainment Targets - Form 5

Questions may cover any material from preceding grades and also the following.

Teaching Block 1

Rhythm

- New time signatures – 4/2, 6/4, and 7/4.
- Time signatures changes within an extract.
- Naming notes and rests values including the dotted semiquaver.
- Rules for grouping note and rests values within new time signatures.
- Grouping demisemiquavers in simple and compound time.
- Semiquaver triplets.
- Syncopation using minims, crotchets and quavers (hemiola).
- Metronome markings and their relative terms.

Teaching Block 2

Pitch

- Naming and using notes in the tenor clef (C clef centred on 4th line).
- Identify all key signatures and notes in the alto clef for the grade (up to 6 sharps and 6 flats.)
- Writing out major and minor scales (including harmonic, melodic and natural minor), key signatures, one-octave arpeggios and broken chords in all keys (up to 6 sharps and flats).
- Identifying the key of a piece (from the keys stated above).

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- Identifying the technical degree of names of notes in major and minor keys (tonic, supertonic etc...)
- Listening, writing and playing the C and G pentatonic major scales.
- Inversions of all intervals covered in Forms 1 – 4.
- Compound intervals (eg. Major 10th or compound major 3rd).
- Recognising and writing accented/unaccented passing notes.
- Recognising and writing upper and lower auxiliary notes.
- Listening and writing of the acciaccatura and appoggiatura.
- Recognising the trill, turn and upper and lower mordent.

Teaching Block 3

Transposing tunes and instruments

- Transposing an extract up or down an octave from any clef to another.
- Transposing an extract up or down any major, minor or perfect interval within an octave (within the keys for the grade).
- Transposing an extract for transposing instruments for the grade.
- Transposing an extract from concert pitch to the following instruments: clarinet in A, clarinet in Bb, trumpet in Bb, horn in F, piccolo, viola and double bass.
- Knowledge on standard orchestral instruments including instrument ranges, playing techniques, and the difference between transposing and non-transposing instruments.
- Setting into practice the theoretical knowledge attained so far through performance sessions and composition exercises.

Teaching Block 4

Harmony, composition and form

- Identify and write chords in the root, first and second inversion forms of the tonic, supertonic, subdominant and dominant chords in any keys covered so far.
- Identify the cadential ${}^6_4 {}^5_3$ (Ic – V) in any key.
- The choice of suitable chords using any recognized method of notation (eg. Ib or I⁶; vi c or vi 6_4 , Va, or V⁵₃) of a simple melody in the major key of C, G, D or F, or in the minor key of A, E, B or D.
- Composing a simple melody between 8 and 12 bars, using a given opening, for a specific instrument. Appropriate performing directions relating to tempo, dynamics and articulation will be required.
- Concept of modulation.
- Identify modulations to the dominant and relative major/minor keys.
- Identify the following cadences – perfect, imperfect, plagal and interrupted.

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- Definition of musical Forms: binary, ternary, strophic, verse and refrain (or chorus).

Teaching Block 5

More musical words and symbols

(Including those explored in Form 1, 2, 3 and 4)

Dynamics and articulation marks (including their signs and abbreviations)

- Pedal signs for piano/keyboard
- sotto voce
- una corda, (including their signs and abbreviations)

Tempo, expression marks and other words and signs:

- *Agitato*
- *arpeggiando*
- *con forza,*
- *energico*
- *grave*
- *larghetto*
- *appassionato*
- *fuoco*
- *morendo*
- *niente*
- *quasi*
- *risoluto*
- *rubato*
- *scherzando*
- *secondo*
- *stringendo*
- *tempo*
- *guisto*
- *dal segno (al coda)*
- *lento*
- *presto*

Listening and Appraising

Form 1

- Carnival of the Animals – C Saint-Saens
- The Malta Suite – C Camilleri

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- William Tell – G Rossini
- Alla Turca – W A Mozart
- The Sabre Dance – A Khatchaturian
- Music for the Royal Fireworks – G F Handel

Form 2

- Hansel and Gretel – E Humperdinck
- The Planets – G Holst
- Greensleeves – R Vaughan Williams
- Eine Kleine Nachtmusik – 1st Movement – W A Mozart
- The Four Seasons – Spring and Autumn – A Vivaldi
- Pictures at an Exhibition – M Mussorgsky

Form 3

- Stabat Mater – Carmelo Pace
- Sheep may safely graze – Bach
- The Flight of the Bumble Bee – Rimsky-Korsakov
- Grand March from Aida – Verdi
- Danse Macabre – Camille Saint-Saens
- Rhapsody in Blue – Gershwin

Form 4

- Cendrillon – Nicolo Isouard
- Pachelbel – Canon in D major
- Beethoven - First Movement from Symphony No.5 in C minor
- Tchaikovsky – The Nutcracker Suite
- Brahms – Hungarian Dances No.5 and 6
- Leroy Anderson – The Typewriter Symphony and The Syncopated Clock

Form 5

- Charles Camilleri – Summer nights in Malta
- Tchaikovsky – 1812 Overture
- Rachmaninov – Piano Concerto No.2 in C minor
- Grieg – Peer Gynt
- Puccini – ‘Nessun Dorma’ from ‘Turandot’
- Kabalevsky – ‘Galop’ from ‘The Comedians’

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References:

Adventures in Music Volumes 1 – 4 by Roy Bennet (Cambridge Press)
Enjoying Music Books 1 – 3 by Roy Bennet (Cambridge Press)

Performance Section

All theoretical knowledge should be constantly set into practice on the student's chosen instrument and possibly other instruments. Knowledge of a variety of repertoire is encouraged so as to give students the possibility to listen to, read, evaluate and perform a variety of styles. The performance programme aims at giving students opportunities to acquire the knowledge, skills and understanding to perform music with accuracy, technical fluency and musical awareness. All scales and arpeggios must be played FROM MEMORY.

As part of the programme, students are to perform the prescribed technical exercises for the grade (e.g. scales and arpeggios) with fluency, accuracy, evenness and musical shape as well as from memory. They are to respond to prescribed aural tests accurately, promptly and with musical perception. Students will also exercise how to perform short pieces of unfamiliar music with accuracy, control, continuity and attention to expressive detail. Students should be encouraged to take part in recitals and play from memory. These recitals should serve as a self-evaluation process for better improvement of their performance skills.

Some useful links:-

<http://www.mymusictheory.com/>
<http://www.musictheory.net/>
<http://online-musical-scales.com/>
<http://www.musictheoryacademy.com>

Form 1

Piano

Choose any three pieces from the following:

- C. Camilleri: *Tahnin (Lullaby)* (Roberton Publications).
- P. Wedgwood: *Steady as a Rock* from *Easy Jazzin' About* (Faber Music Ltd).
- J. Sebba: *Dreamtime* from *Piano Magic Pieces Book 2* (A & C Black Ltd).
- J. MacGregor: *The Chase* (Faber Music Ltd).
- P. Houlihan: *Albatross* from *Tales with Scales Book 1* (Magick Musick Ltd.)
- H. Purcell: *A Song Tune, Z. T695. No.3* from *Purcell Miscellaneous Keyboard Pieces* (Stainer & Bell K22).

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

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



Violin

Choose any three pieces from the following:

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

Ltd).

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

L. van Beethoven: *Ecossaise* from *The Essential String Method: Violin Book 3* (Boosey/MDS).

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

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

(De Haske).

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

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

Scales and Arpeggios

Scales: (Separate and two notes to a bow)

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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)

C major
G major
A minor
D minor

B-flat Clarinet

Choose any three pieces from the following:

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

Scales and Arpeggios

Scales: (Tongued and slurred in one octave)

G major
F major
A minor harmonic and melodic.

Arpeggios: (Tongued and slurred in one octave)

F major
G major
A minor harmonic

Guitar

Choose any three pieces from the following:

Longworth and Walker: *Havana Good Time* or *Tudor Dance* or *Way Down South* from *Guitar Basics Repertoire* (Faber)
Traditional arr. Garcia: *Tumbalalaika* from *First Guitar Pieces* (Holley Music)

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Traditional arr. Sollory: *Akita Obako* from *Songs from the East* (Camden Music)
Sor: *Study opus 60 Number 2* from *Complete Studies for Guitar* (Chanterelle)
Carulli: *Waltz in G* from *Young Guitarist's Progress, Repertoire Part 1* (Garden Music)
A.Müller: *Allegretto* from *ABC Guitar* (Jacaranda Music)
R.Wright: *Pas-de-deux* from *Solo Now! Preparatory Book* (Chanterelle)

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
E minor

B-flat Trumpet

Choose any three pieces from the following

J.S. Bach: *Chorale from St Matthew Passion* from *Amazing Solos for Trumpet* (Boosey & Hawkes).
R. Susato: *La Mourisque* from *Winner Scores All* (Brass Wind 0138TC).
P. Tchaikovsky: *Dance of the Mirlitons* from *Winner Scores All* (Brass Wind 0138TC).
J. Haydn: *Minuet* from *Bravo! Trumpet* (Boosey & Hawkes).
F. Schubert: *German Dance* from *Bravo! Trumpet* (Boosey & Hawkes).
E. Gregson: *Hungarian Dance, No.4* or *Lullaby, no.8* from *20 Supplementary Tunes for Beginner Brass* (Brass Wind 6002TC).
J. Bull: *Brunswick's Toy* from *Bravo! Trumpet arr. Barratt* (Boosey & Hawkes/MDS).

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.

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B flat Saxophone

Choose any three pieces from the following

Glazunov: *Theme and Variations from Selected Solos for Soprano/Tenor Saxophone* (Faber)

Traditional: *Amazing Grace* or *Morning has Broken* from *Easy Pieces for Tenor Saxophone* (Pan Educational)

Rae: *Passin' Through: No. 2* from *Easy Jazzy Saxophone* (Universal Edition)

Brod: *Study in C (Moderato)* from *80 Graded Studies for Saxophone Book 1* (Faber Music)

Diabelli: *Serenade* from *Learn as you play saxophone* (Boosey and Hawkes)

Gumbley: *Frog Hop* or *Chant* from *Cool School* (Brass Wind)

Strauss: *Rose from the South* from *The Joy of Saxophone* (Yorktown/Music Sales)

Scales and Arpeggios

Scales tongued or slurred in one octave

F major

G major

E minor harmonic or melodic

Arpeggios tongued or Slurred in one octave

F major

G major

E minor harmonic or melodic

Descant Recorder

Choose any three pieces from the following:

Harris: *Sunny spells* from *First Repertoire for Descant Recorder* (Faber)

Wedgewood: *Dragonfly* or *Riding Out West* from *Easy Jazzin' About* (Faber)

Elgar: *Land of Hope and Glory* from *Winners Galore* (Brass Wind)

Watts: *Goings on* from *Razzamajazz Repertoire* (Descant Recorder) (Mayhew)

Da Costa: *Thumbs Up!* From *First Repertoire for Descant Recorder* (Faber)

Van Eyck: *Lavignone no. 7* from *50 Graded Studies for Recorder* (Faber)

Fetzen: *Study no. 4* from *50 Graded Studies for Recorder* (Faber)

Scales: (Tongued or slurred in one octave)

F major

G major

D minor harmonic and melodic

.....

Arpeggios: (Tongued or slurred in one octave)

F major
G major
D minor

Tuba (B flat)

Choose any three pieces from the following

Jacob: *Minuet* from *Six Little Tuba Pieces* (Emerson E118)
Ramskill: *Playful Serenade* from *Keynotes Album for Eflat Bass/ Tuba* (Brass Wind)
Tchaikovsky: *Dance of the Mirlitons* from *Winner Scores All for Tuba* (Brass Wind)
Gregson: *Hungarian Dance No. 4* from *20 Supplementary Tunes for Tuba* (Brass Wind)
Hanmer: *Sostenuto* from *Tuba Tunes* (Emerson)
Bernstein: *One hand, one heart* from *Easy Winners for Tuba (Arr. Lawrance)* (Brass Wind)
Mozart: *Theme from A Musical Joke* from *Easy Winners for Tuba (Arr. Lawrance)* (Brass Wind)

Scales and Arpeggios

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

Scales (one octave)

B flat major
G minor harmonic and melodic

Arpeggios (one octave)

B flat major
G minor

Form 2

Piano

Choose any three pieces from the following

Anon: *Menuet in Bb* (BWV Anh. 118 Notebook for Anna Magdalena. Any reliable Edition)
Handel: *Menuet in G minor* (HWV 453/4. No. 20 from Handel Easy Piano Pieces and Dances (Bärenreiter BA 6578)
Haydn: *Minuet in Bb* (Piano Time Pieces, Book 3, arr. Hall (OUP))

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L. Mozart: *Menuet in A* (No. 12 from L. Mozart Notebook for Nannerl (Schott ED 9006)
Spindler: *Song Without Words* (Romantic Piano Anthology vol. 1 Schott ED 12912)
D'Indy: *Petite pièce* (Romantic Piano Anthology vol. 1 Schott ED 12912)
Bortkiewicz: *Through the Desert* (Romantic Piano Anthology vol. 1 Schott ED 12912)
Glinka: *Polka* (Short Romantic Pieces for Piano, Book 1 (ABRSM))
Bartók: *Jest: No. 27* (from For Children, Vol. 1 (Boosey & Hawkes))
Gillock: *The Juggler* (No. 14 from Hello, Mr Gillock! Hello, Carl Czerny! (Breitkopf & Härtel EB 8627))

Scales and Arpeggios

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

Violin

Choose any three pieces from the following:

Lully: *Gavotte* (No. 12 from Festive Baroque – Violin, arr. van Beringen (De Haske))
Handel: *Hornpipe* ((from Water Music). No. 26 from Fiddle Time Sprinters, arr. Blackwell (OUP: piano accomp. published separately))
Mozart: *Little Song* ((from Nannerl's Notebook). No. 3 from *Magical Mozart*, arr. Watkin (Fentone))
Elgar: *Allegretto* (The Young Violinist's Repertoire book 2 Faber 0571506577)
Haydn arr. de Keyser: *Andante* (The Young Violinist's Repertoire book 1 Faber)
Weber: *March of the Hunters* ((from Der Freischütz) (double-stop optional). No. 7 from The Young Violinist's Repertoire, Book 3, arr. de Keyser and Waterman (Faber)
Prokofiev: *Troika* (from Lieutenant Kije - Amazing Solos for Violin Boosey M060094149)
Sherman: *Chim Chim Cher-ee* (Play Broadway: Violin Faber)
Rogers & Hammerstein: *Sixteen Going On Seventeen* (Play Broadway: Violin Faber)

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John Williams: *Hedwig's Theme* ((from Harry Potter and the Sorcerer's Stone). Easy Popular Movie Instrumental Solos, Violin, Level 1 (Alfred 28165))

Scales and Arpeggios

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

B-flat Clarinet

Choose any three pieces from the following

Handel: *The Harmonious Blacksmith* (Music Through Time, Clarinet Book 1, arr. Harris (OUP))

Mozart: *Là, ci darem la mano* (from Don Giovanni - Bravo! Clarinet, arr. Barratt (Boosey & Hawkes/MDS))

Mozart: *Lullaby* (First Book of Clarinet Solos Faber)

Schubert: *Bliss* (Amazing Solos — Clarinet Boosey)

Schumann: *The Merry Peasant* ((Der fröhliche Landmann) First Book of Clarinet Solos Faber)

Bartók: *Scherzando* (from *For Children* Amazing Solos — Clarinet Boosey)

Joplin: *I Am Thinking of My Pickaninny Days* (Music Through Time, Clarinet Book 1, arr. Harris (OUP))

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James Rae: *The Big One* (No. 8 from 40 Modern Studies for Solo Clarinet (Universal 19735/MDS))

James Rae: *Open Spaces* (No. 6 from Style Workout for Solo Clarinet (Universal 21301/MDS))

Trad. Scottish: *The Night Visiting Song* (Bravo! Clarinet, arr. Barratt (Boosey & Hawkes/MDS))

Scales and Arpeggios

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.

Guitar

Choose any three pieces from the following:

Longworth and Walker: *Fez'd and Furious* from *Guitar Basics Repertoire* (Faber)

Traditional arr. By Cracknell: *The Foggy Dew* from *Enjoying Playing Guitar: Going Solo* (Oxford)

Gerrits: *Souvenir d'Espagne* from *La Guitare Echantée* (Dobermann Yppan)

Anderson: *River Wisla* from *Guitar Travels* (Anderson Guitar Publications)

Aguado: *Valse (Waltzer) in G* from *Guitarist's Hour (An Hour with The Guitar) 1: A Guitar Anthology* (Schott)

Giuliani: *Écossaise in A minor (Op. 33 No.10)* from *Guitarist's Hour (An Hour with The Guitar) 1: A Guitar Anthology* (Schott)

G.Glyn: *Sad Song* or *Gimme Five* from *Solo Now! Preparatory Guide* (Chanterelle)

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 –

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

B-flat Trumpet

Choose any three pieces from the following

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

Praetorius: *Tanz des Burgermeisters* (Amazing Solos for Trumpet - Boosey)

Clarke: *Minuet* (No. 10 from First Book of Trumpet Solos, arranged by Wallace and Miller (Faber))

Handel: *Minuet in D* ((from Music for the Royal Fireworks) (observing repeats)

Handel: *Hornpipe* ((from Water Music). An English Wedding, arr. Denwood (Emerson E443))

Mozart: *Aria* (Winner Scores All* - Brass Wind 0138TC)

Wine & Bayer Sayer: *A Groovy Kind of Love* (p. 55 The Boosey Brass Method book 1 - Boosey BH 2700673)

Traditional: *American Shaker Melody*, (p. 51 The Boosey Brass Method book 1 - Boosey BH 2700673)

Traditional Scottish: *Skye Boat Song* (The Magic Trumpet, arr. Hare (Boosey & Hawkes))

arr. Maxwell: *When the ... go marching in* ((A and B sections). No. 8 from Football Crazy – Trumpet, arr. Maxwell (Spartan Press SP840))

Scales and Arpeggios

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

B flat Saxophone

Choose any three pieces from the following:

Schubert: *Who is Sylvia?* from *Time Travels* arr. by Buckland and Scott (Astute Music)

Mower: *Looking Out for You*: from *Future Hits for Tenor or Soprano Sax and Piano* (Itchy Fingers)

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Wiedemann: *Study in C* from *80 Graded Studies for Saxophone Book 1* (Faber)
Brahms: *Sunday* (arr. Harle) from *Classical Album for Sax* (Universal)
Gumbley: *Tongue and Groove* from *Cool School* (Brass Wind)
Rae: *Over and Out* or *Flapjack* or *Overdrive* from *Easy Studies in Jazz and Rock* (Universal)
Offenbach: *Barcarolle* from *Classical Saxophone Solos* (arr. Both) (Schott)

Scales and Arpeggios

Scales tongued or slurred in one octave

C major
A minor harmonic and melodic
B minor harmonic and melodic

Scales tongued or slurred in two octaves

D major

Arpeggios tongued or slurred in one octave

C major
A minor harmonic
B minor harmonic

Arpeggios tongued or slurred in two octaves

D major

Descant Recorder

Choose any three pieces from the following:

Bizet: *Prelude from L'Arlésienne* from *Winners Galore* (Brass Wind)
Farnaby: *Fayne would I Wedd* from *Elizabethan Dances and Ayres* (Schott)
Russell-Smith: *Pure Silk* from *Jazzy Recorder* (Universal)
Wedgwood: *Let's Get Real* from *Easy Jazzin' About* (Faber)
Bowman (ed.) *Dance and Variations, no 67 (Complete)* from *Fun and Games with the Recorder, Tutor Book 3* (Schott)
Boismortier: *Study no. 13* from *50 Graded Studies for Recorder* (Faber)
Traditional: *Hornpipe* from *Easy Winners* (Brass Wind)

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

To the 12th:

C major
D major
D minor harmonic and melodic

One octave:

.....

E minor harmonic and melodic

Arpeggios:

To the 12th

C major

D major

D minor

One octave:

E minor

Tuba

Choose any three pieces from the following

Handel: *Hallelujah Chorus from Winners Galore for Tuba* (Brass Wind)

Jacob: *In Tranquil Mood No. 1 from Bagatelles for Tuba* (Emerson)

Mozart: *Aria from Winner Scores all for Tuba* (Brass Wind)

Gregson: *Gavotte no 10 or Justin's March no 14 from 20 Supplementary Tunes for Tuba* (Brass Wind)

Traditional: *Men of Harlech from Winner Scores all for Tuba* (Brass Wind)

Johnson: *Study no 3 – Lament from The Tuneful Tuba* (Brass Wind)

Brahms: *Theme from First Symphony from Easy Winners from Tuba (arr. Laurance)* (Brass Wind)

Scales and Arpeggios

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

Scales (one octave)

C major

A flat major

G minor harmonic

C minor

Arpeggios (one octave)

C major

A flat major

G minor harmonic

C minor

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Form 3

PIANO

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)

Scales and Arpeggios

All scales, arpeggios and broken chords should be played from memory, ascending and descending according to the specified range.

Scales (recommended speed $\text{♩} = 90$; *p* and *f*; similar motion) hands together and separately (2 octaves)

A, E, B, B \flat , E \flat majors

B, G, C minors (harmonic and melodic)

Contrary-motion scales (2 octaves)

A major

A harmonic minor

Chromatic scales hands separately (2 octaves)

beginning on A \flat and on C

Arpeggios (recommended speed $\text{♩} = 70$) hands together only (2 octaves)

A major

G minor

hands separately only (2 octaves)

E, B, B \flat , E \flat majors

B, C minors

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Violin

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)

Scales and Arpeggios

Scales (recommended speed $\text{♩} = 60$; separate bows and slurred -2 quavers to a bow; even notes or long tonic, at candidate's choice)

Ab, Eb, E majors (1 octave)

Bb, D majors; A, D minors (2 octaves; harmonic and melodic)

Arpeggios (recommended speed $\text{♩} = 60$; separate bows and slurred - 3 notes to a bow; even notes)

Ab, Eb, E majors (1 octave)

Bb, D majors; A, D minors (2 octaves)

Chromatic Scale (1 octave, separate bows, even notes)

Starting on D (starting on open string)

Clarinet in Bflat

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)

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Scales and Arpeggios

All scales, arpeggios and broken chords should be played from memory, ascending and descending according to the specified range. A breath may be taken at the top of the scale/arpeggio.

Scales (recommended speed $\text{♩} = 60$; *p* and *f*; to be played both slurred and tongued)

A, B \flat , D majors (1 octave)
F, C majors (2 octaves)
G, A, D minors (2 octaves) (harmonic and melodic)

Chromatic scales (1 octave)

Starting on middle C

Arpeggios (recommended speed $\text{♩} = 60$)

A, B \flat , D majors (1 octave)
F, C majors, G, A, D minors (2 octaves)

Guitar

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 *Zebmusic for Guitar* (ESG Music 076 or ESG Music 076/Guitarnotes)

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Scales and Arpeggios

All scales, arpeggios and broken chords should be played from memory, ascending and descending according to the specified range. Arpeggios should be played *tirando* (free stroke) whilst scales may be played either *tirando* or *apoyando* (rest stroke) with a clear and strong tone.

Scales (recommended speed $\text{♩} = 60$; 2 octaves)

Fingers only (*tirando* or *apoyando*)

A major; B minor harmonic and melodic

Thumb and fingers combined (thumb for lower octave, fingers for upper octave) (*tirando*)

G major; E minor melodic

p i m m i p

Chromatic scale (one octave)

Fingers only (*tirando* or *apoyando*)

starting on D

Interval scale (one octave) (together and broken; *tirando*)

F major in sixths

Together

Broken

Broken chord (one octave) (*tirando*; with over-ringing)

G major

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B flat Saxophone

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)

Scales and Arpeggios

All scales, arpeggios and broken chords should be played from memory, ascending and descending according to the specified range. A breath may be taken at the top of the scale/arpeggio.

Scales (recommended speed $\text{♩} = 60$; to be played both slurred and tongued)

Bb major (starting an octave above lowest tonic);

E, G, A minors (1 octave; harmonic and melodic)

F, G majors; D minor (a twelfth)

C major (2 octaves)

Chromatic Scale: (1 octave)

starting on G

Arpeggios (recommended speed $\text{♩} = 60$)

F, G, Bb majors (1 octave)

E, G, A, D minors (1 octave)

C major (2 octaves)

Descant Recorder

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)

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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)

Scales and Arpeggios

All scales, arpeggios and broken chords should be played from memory, ascending and descending according to the specified range. A breath may be taken at the top of the scale/arpeggio.

Scales (recommended speed $\text{♩} = 60$; to be played both slurred and tongued)

F, G majors; A minor (1 octave and down to the dominant)

C, D majors; D, E minors (a twelfth; harmonic and melodic)

The scale pattern of one octave and down to the dominant should follow the example below:



Chromatic Scales (1 octave)

Starting on D

Arpeggios (recommended speed $\text{♩} = 60$; common chords of the following keys)

F, G majors; A minor (1 octave and down to the dominant)

C, D majors; D, E minors (a twelfth)

The arpeggio pattern of one octave and down to the dominant should follow the example below:



Tuba

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)

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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)

Scales and Arpeggios

All scales, arpeggios and broken chords should be played from memory, ascending and descending according to the specified range. A breath may be taken at the top of the scale/arpeggio.

Scales (recommended speed - $\text{♩} = 60$; *p* and *f*; to be played both slurred and tongued)

C major (a twelfth)
G and F# major (1 octave)
G and Eb minor (1 octave; harmonic and melodic)

Arpeggios (recommended speed - $\text{♩} = 60$; *p* and *f*; to be played both slurred and tongued)

G major (a twelfth)
Db and D major (1 octave)
Bb and D minor (1 octave; harmonic and melodic)

Chromatic Scale (1 octave)

Starting on Bb

Whole-Tone Scale (1 octave)

Starting on Bb

Form 3 for New Music Option Students

Piano

Choose any three pieces from the following

Borodin: *Polovtsian Dance* from *Prince Igor. Simply Classics, Grades 0–1*, arr. Gritton (Faber)

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Duncombe: *Fanfare* from *Piano Progress Book 2* (Faber)

Gurlitt: *Allegretto Grazioso* from *Romantic Piano Anthology vol.1* (Schott)

Neefe: *Minuetto in G. No. 9* from *Clavierstücke für Anfänger* (Piano Pieces for Beginners) (Schott ED 2572)

Bach, J S: *Polonaise in G minor* (from *The Notebook for Anna Magdalena Bach*) from *Keynotes Grades 1-2* (Faber)

Wagenseil: *Courtly Dance. P. 16* from *The Joy of First Classics, Book 2* (Yorktown Music Press YK20568)

Scales and Arpeggios

All scales, arpeggios and broken chords should be played from memory, ascending and descending according to the specified range. All scales, arpeggios and broken chords should be played from memory, ascending and descending according to the specified range.

Scales (recommended speed $\text{♩} = 90$; *p* and *f*; similar motion) hands together and separately (2 octaves)

A, E, B, Bb, Eb majors

B, G, C minors (harmonic and melodic)

Contrary-motion scales (2 octaves)

A major

A harmonic minor

Chromatic scales hands separately (2 octaves)

beginning on Ab and on C

Arpeggios (recommended speed $\text{♩} = 70$) hands together only (2 octaves)

A major

G minor

hands separately only (2 octaves)

E, B, Bb, Eb majors

B, C minors

Violin

Choose any three pieces from the following.

Arne: *Allegro (from The Fairy Prince)* No. 32 from *Violin Playtime, Book 2*, arr. de Keyser (Faber)

Sullivan: *The Merryman and his Maid* from *Piece by Piece 2 for Violin*, arr. Nelson (Boosey & Hawkes)

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Byrd: *Wolsey's Wilde* from *Piece by Piece 2 for Violin*, arr. Nelson (Boosey & Hawkes)

Mozart: *Little Song* (from Nannerl's Notebook). No. 3 from *Magical Mozart*, arr. Watkin (Fentone)

K & H Colledge: *On the Wing* or *Lollipop Man* from *Waygon Wheels for Violin* (Boosey)

Moffat: *Abenlied* or *Wiegenlied* from *Six Easy Pieces* (Schott ED 849/MDS)

Wedgwood: *The Contented Frog* from *Up-Grade! Violin Grades 1-2* (Faber)

Scales and Arpeggios

All scales, arpeggios and broken chords should be played from memory, ascending and descending according to the specified range.

Scales (recommended speed $\text{♩} = 60$; separate bows and slurred -2 quavers to a bow; even notes or long tonic, at candidate's choice)

Ab, Eb, E majors (1 octave)

Bb, D majors; A, D minors (2 octaves; harmonic and melodic)

Arpeggios (recommended speed $\text{♩} = 60$; separate bows and slurred - 3 notes to a bow; even notes)

Ab, Eb, E majors (1 octave)

Bb, D majors; A, D minors (2 octaves)

Chromatic Scale (1 octave, separate bows, even notes)

Starting on D (starting on open string)

Clarinet in B flat

Choose any three pieces from the following.

Trad. Russian: *Song of the Volga Boatmen. No. 2* from *First Book of Clarinet Solos*, arr. Davies and Reade (Faber: Bb or C editions)

Harris: *Promenade: No. 1* from *Summer Sketches* (Boosey & Hawkes)

Schubert: *Hommage aux belles Viennoises* from *Clarinet Basics Repertoire*, arr. Harris (Faber)

Rae: *Pieces of Eight* or *Rock Summit: No. 16* or *No. 19* from *38 More Modern Studies for Solo Clarinet* (Universal UE 21554)

Norton: *Crumbs!* or *How Graceful* from *The Microjazz Collection 1* Boosey M060109096

Rae: *Proclamation, no.1* or *The First Waltz, no.2* from *Style Workout for Solo Clarinet* Universal UE 21301

Wastall: *The Post, p.33* from *Learn as You Play Clarinet* Boosey BH12466

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Scales and Arpeggios

All scales, arpeggios and broken chords should be played from memory, ascending and descending according to the specified range. A breath may be taken at the top of the scale/arpeggio.

Scales (recommended speed $\text{♩} = 60$; *p* and *f*; to be played both slurred and tongued)

A, B \flat , D majors (1 octave)
F, C majors (2 octaves)
G, A, D minors (2 octaves) (harmonic and melodic)

Chromatic scales (1 octave)

Starting on middle C

Arpeggios (recommended speed $\text{♩} = 60$)

A, B \flat , D majors (1 octave)
F, C majors, G, A, D minors (2 octaves)

Guitar

Choose any three pieces from the following.

Trad: *V'là l'bon vent. No. 27* from *Répertoire progressif, Vol. 1* (Les Productions d'Oz 101/Guitarnotes)

Vivaldi: *Spring (from The Four Seasons)* from *Making the Grade, Guitar Grade 2*, arr. Burden (Chester CH61612/Music Sales)

Carulli: *Waltz in G. P. 11* from *The Young Guitarist's Progress, Repertoire Part 1*, ed. Burden (Garden Music 39: 2008 edition/Guitarnotes)

Sor: *Study op. 60 no. 2* from *Complete Studies for Guitar* (Chanterelle 491)

Trad. Arr. Sollary: *Akita Obako* from *Songs from the East Camden Music CM 268*
Downland arr. Kilvington: *Orlando Sleepeth* from *Downland's Dozen* (Ricordi M570022502)

Longworth & Walker: *Hey Jim!* from *Guitar Basics Repertoire* (Faber 0571531873)

Scales and Arpeggios

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

Scales (recommended speed $\text{♩} = 60$; 2 octaves)

Fingers only (tirando or apoyando)
A major; B minor harmonic and melodic

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Thumb and fingers combined (thumb for lower octave, fingers for upper octave) (tirando)
G major; E minor melodic



Chromatic scale (one octave)

Fingers only (tirando or apoyando)
starting on D

Interval scale (one octave) (together and broken; tirando)

F major in sixths

Together



Broken



Broken chord (one octave) (tirando; with over-ringing)

G major



Arpeggios (recommended speed $\text{♩} = 60$; two octaves) (tirando; without over-ringing)

G, A majors; E, B minors

Trumpet

Choose any three pieces from the following.

Handel: *March from First Repertoire for Trumpet*, arr. Calland (Faber)

Bull: *Brunswick's Toy from Bravo! Trumpet*, arr. Barratt (Boosey & Hawkes)

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Rae: *Study No. 31* or *No. 33* from *Jazz Trumpet Studies* (Faber)

Wedgwood: *Apple Pie Waltz* or *I Believe* Up Grade! From *For Trumpet Grades 1 -2* (Faber)

Haydn: *Minuet* from *Bravo! Trumpet* (Boosey)

Clarke: *The Duke of Gloucester's March* from *Bravo! Trumpet* (Boosey)

Miller: *Tip-toe Toccata, no.13* or *Sabre Dance, op. 16* from *Simple Studies for Beginner Brass* (Faber)

Scales and Arpeggios

All scales, arpeggios and broken chords should be played from memory, ascending and descending according to the specified range. A breath may be taken at the top of the scale/arpeggio.

Scales (recommended speed - $\text{♩} = 60$; *p* and *f*; to be played both slurred and tongued) (1 octave)

A, Eb and E majors

E, C minors (melodic and harmonic)

Arpeggios (recommended speed - $\text{♩} = 60$; *p* and *f*; to be played both slurred and tongued) (1 octave)

E, C minors

Chromatic Scale (1 octave)

Starting on C

Whole Tone Scale (1 octave)

Starting on C

Saxophone

Choose any three pieces from the following.

Tchaikovsky: *Chanson triste, arr. Harle.* From *Repertoire Explorer for Tenor Saxophone* (Universal UE 21612)

Brahms: *Sunday* from *Classical Album for Saxophone* (Universal UE 17772)

Verdi: *La Donna è Mobile* from *Selected Solos for Soprano/Tenor Saxophone Grades 1-3* (Faber)

Rodgers & Hart: *You are too Beautiful* from *All Jazzed up for Saxophone* (Brass Wind 0302)

Rae: *Rumba* from *Repertoire Explorer for Tenor Saxophone* (Universal UE 21612)

Handel: *Trio* from *Water Music from Selected Solos for Soprano/Tenor Saxophone Grades 1-3* (Faber)

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

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Scales and Arpeggios

All scales, arpeggios and broken chords should be played from memory, ascending and descending according to the specified range. A breath may be taken at the top of the scale/arpeggio.

Scales (recommended speed $\text{♩} = 60$; to be played both slurred and tongued)

Bb major (starting an octave above lowest tonic);
E, G, A minors (1 octave; harmonic and melodic)
F, G majors; D minor (a twelfth)
C major (2 octaves)

Chromatic Scale: (1 octave)

starting on G

Arpeggios (recommended speed $\text{♩} = 60$)

F, G, Bb majors (1 octave)
E, G, A, D minors (1 octave)
C major (2 octaves)

Descant Recorder

Choose any three pieces from the following.

Handel: *Gavotte*, arr. Bergmann from *First Repertoire for Descant Recorder*, arr. Adams (Faber)

Wedgwood: *Periwinkle Waltz* or *Dreaming* from *Really Easy Jazzin' About for Descant Recorder* (Faber)

Susato: *Parade des bouffons. No. 18* from *The Renaissance Recorder (Descant)*, arr. Rosenberg (Boosey & Hawkes)

Adams: *Allegro vivo. No. 17* from *50 Graded Studies for Recorder* (Faber)

Da Costa: *Thumbs Up!* from *First Repertoire for Descant Recorder* (Faber)

Bonsor: *Caribbean* or *The Merry-go-round* from *The Really Easy Recorder Book* (Faber)

Praetorius: *Ballet* from *Amazing Solos* (Boosey M060 103568)

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Scales and Arpeggios

All scales, arpeggios and broken chords should be played from memory, ascending and descending according to the specified range. A breath may be taken at the top of the scale/arpeggio.

Scales (recommended speed $\text{♩} = 60$; to be played both slurred and tongued)

F, G majors; A minor (1 octave and down to the dominant)

C, D majors; D, E minors (a twelfth; harmonic and melodic)

The scale pattern of one octave and down to the dominant should follow the example below:



Chromatic Scales (1 octave)

Starting on D

Arpeggios (recommended speed $\text{♩} = 60$; common chords of the following keys)

F, G majors; A minor (1 octave and down to the dominant)

C, D majors; D, E minors (a twelfth)

The arpeggio pattern of one octave and down to the dominant should follow the example below:



Tuba

Choose any three pieces from the following.

Mozart: *Theme from A Musical Joke* from *Easy Winners for Tuba* (arr. Lawrance) (Brass Wind)

Offenbach: *Can-can* from *Winners Galore for Tuba* (arr. Lawrance) (Brass Wind)

Miller: *No. 16 OR No. 21 OR No. 26* from *Simple Studies for Beginner Brass* (Faber)

Johnson: *Tuba Ceremony: No. 1* from *The Tuneful Tuba* (Brass Wind)

Trad: *Give me Joy in my Heart* from *Winners Galore for Tuba* (Brass Wind
0123TC/BC)

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Bernstein *One Hand, One Heart* from *Easy Winners for Tuba* (arr. Lawrance) (Brass Wind)

Wiggins: *Tuba Tune or Wagon Train* from *The Tuba Player's Debut* (Studio)

Scales and Arpeggios

All scales, arpeggios and broken chords should be played from memory, ascending and descending according to the specified range. A breath may be taken at the top of the scale/arpeggio.

Scales (recommended speed - $\text{♩} = 60$; *p* and *f*; to be played both slurred and tongued)

C major (a twelfth)

G and F# major (1 octave)

G and Eb minor (1 octave; harmonic and melodic)

Arpeggios (recommended speed - $\text{♩} = 60$; *p* and *f*; to be played both slurred and tongued)

G major (a twelfth)

Db and D major (1 octave)

Bb and D minor (1 octave; harmonic and melodic)

Chromatic Scale (1 octave)

Starting on Bb

Whole-Tone Scale (1 octave)

Starting on Bb

Form 4

Piano

Choose any three pieces from the following

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)

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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)

Scales and Arpeggios

All scales, arpeggios and broken chords should be played from memory, ascending and descending according to the specified range.

Scales (recommended speed $\text{♩} = 100$; *p* and *f*; similar motion) hands together and separately (2 octaves)

B, Bb, Eb, Ab, Db majors
C#, G#, C, F minors (harmonic and melodic)

Contrary-motion scales (2 octaves)

F, Eb majors
D, C harmonic minors

Chromatic scales hands together and separately (2 octaves)

beginning on any black key

Arpeggios (recommended speed $\text{♩} = 80$) hands together and separately (2 octaves)

B, Bb, Eb, Ab, Db majors
C#, G#, C, F minors

Violin

Choose any three pieces of the following

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)

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Scales and Arpeggios

All scales, arpeggios and broken chords should be played from memory, ascending and descending according to the specified range.

Scales (recommended speed $\text{♩} = 66$; separate bows and slurred -2 beats to a bow; even notes or long tonic, at candidate's choice; 2 octaves)

Ab, B, C, E majors; G, B, C minors (harmonic and melodic)

Arpeggios (recommended speed $\text{♩} = 66$; separate bows and slurred - 3 notes to a bow; even notes; 2 octaves)

Ab, B, C, E majors;

G, B, C minors

Dominant Sevenths (resolving on tonic, 1 octave, separate bows, even notes)

In the keys of C and D (Starting on open string G and bottom A, respectively)

Chromatic scales (separate bows and slurred - 4 notes to a bow; even notes; 1 octave)

Starting on A and E (Starting on bottom A and E, respectively)

B flat Clarinet

Choose any three pieces from the following.

Purcell: *Rondeau*, arr. Richardson. No. 19 from *First Book of Clarinet Solos*, arr. Davies and Reade (Faber)

Mozart: *Voi che sapete* from *Two arias by Mozart* (OUP)

Schumann: *First Loss* from *Learn As You Play Clarinet* (Boosey & Hawkes)

Saint-Saëns: *The Swan* from *Take Ten for Clarinet and Piano* (Universal)

Rae: *5th Avenue: No. 25* from *38 More Modern Studies for Solo Clarinet* (Universal UE 21554)

Gershwin: *It ain't necessarily so* from *Play Gershwin (clarinet)* (Faber)

Norton: *Gallivanting* or *A Walk by the Sea: No. 28* or *No. 29* from *The Microjazz Clarinet Collection 2* (Boosey and Hawkes)

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Scales and Arpeggios

All scales, arpeggios and broken chords should be played from memory, ascending and descending according to the specified range. A breath may be taken at the top of the scale/arpeggio.

Scales (recommended speed $\text{♩} = 66$; *p* and *f*; to be played both slurred and tongued; 2 octaves)

F, G, A, B \flat , D majors

E, G, B, C, D minors (harmonic and melodic)

Chromatic scales (2 octaves)

Starting on F and C

Arpeggios (recommended speed $\text{♩} = 66$)

A, B \flat , D majors (1 octave)

F, C majors, G, A, D minors (2 octaves)

Dominant Seventh (2 octaves)

In the key of C

Guitar

Choose any three pieces from the following.

Anon.: *Allemande in A minor* or *Balletto in D. No. 1* or *No. 4* from *Renaissance Dances* (Universal 13070/MDS)

Jelínek: *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 *Zebmusic for Guitar* (ESG Music 076 or ESG Music 076/Guitarnotes)

Scales and Arpeggios

All scales, arpeggios and broken chords should be played from memory, ascending and descending according to the specified range. Arpeggios should be played tirando (free stroke) whilst scales may be played either tirando or apoyando (rest stroke) with a clear and strong tone.

Scales (recommended speed $\text{♩} = 66$; 2 octaves)

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Fingers only (tirando or apoyando)

Bb major, B minor melodic

Thumb and fingers combined (thumb for lower octave, fingers for upper octave) (tirando)

F major, F#minor harmonic.

Chromatic scale (2 octaves)

Fingers only (tirando or apoyando)

starting on G



Interval scales (1 octave) (together and broken; tirando)

G major in tenths, as patterns below:

Together



Broken



A minor harmonic in sixths.

Broken chord (1 octave) (tirando; with over-ringing)

C major

Arpeggios (recommended speed $\text{♩} = 66$; 2 octaves) (tirando; without over-ringing)

F, Bb majors; B, F# minors

Dominant seventh (1 octave) (tirando; without over-ringing)

in the key of G, resolving on the tonic, as example below:



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Trumpet in B flat

Choose any three pieces of the following.

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)

Scales and Arpeggios

All scales, arpeggios and broken chords should be played from memory, ascending and descending according to the specified range. A breath may be taken at the top of the scale/arpeggio.

Scales (recommended speed - $\text{♩} = 66$; *p* and *f*; to be played both slurred and tongued)

F major (1 octave)

A, Bb, Ab major (a twelfth)

C# , F and D minors (1 octave; melodic and harmonic)

Arpeggios (recommended speed - $\text{♩} = 66$; *p* and *f*; to be played both slurred and tongued) (1 octave)

F major

A, Bb, Ab major (a twelfth)

C# , F and D minors

Chromatic Scale (a twelfth)

Starting on Bb

Whole Tone Scale (1octave)

Starting on F

Saxophone

Choose any three pieces from the following

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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)

Scales and Arpeggios

All scales, arpeggios and broken chords should be played from memory, ascending and descending according to the specified range. A breath may be taken at the top of the scale/arpeggio.

Scales (recommended speed $\text{♩} = 66$; to be played both slurred and tongued)

A major (1 octave)

F major; F#, G minors (a twelfth)

C, D, Eb majors; B, C, D minors (2 octaves; harmonic and melodic)

Chromatic Scales (2 octaves)

starting on C and D

Arpeggios (recommended speed $\text{♩} = 66$)

A major (1 octave), F, C, D, Eb majors (2 octaves)

F# , G, B, C, D minors (2 octaves)

Dominant Seventh (2 octaves)

In the key of G

Descant Recorder

Choose any three pieces from the following.

Adams: *Fred's Frolic. No. 29* from *50 Graded Studies for Recorder* (Faber)

Norton: *Catwalk: No. 13* from *Microjazz for Recorder (Descant)* (Boosey & Hawkes)

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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)

Scales and Arpeggios

All scales, arpeggios and broken chords should be played from memory, ascending and descending according to the specified range. A breath may be taken at the top of the scale/arpeggio.

Scales (to be played both slurred and tongued)

Bb major (1 octave)

F, G, A majors; A minor (1 octave and down to the dominant)

C, D majors; D, E minors (a twelfth; harmonic and melodic)

Chromatic Scales

starting on G (1 octave) and D (a twelfth)

Arpeggios (recommended speed $\text{♩} = 66$; common chords of the following keys)

Bb major (1 octave)

F, G, A majors; A minor (1 octave and down to the dominant)

C, D majors; D, E minors (a twelfth)

Dominant Seventh (1 octave)

in the key of G

Tuba

Choose any three pieces from the following.

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)

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

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

Scales and Arpeggios

All scales, arpeggios and broken chords should be played from memory, ascending and descending according to the specified range. A breath may be taken at the top of the scale/arpeggio.

Scales (recommended speed - $\text{♩} = 66$; *p* and *f*; to be played both slurred and tongued)

F# , Ab major (a twelfth)
Eb major (1 octave)
Eb minor (1 octave; harmonic and melodic)
A and G minor (a twelfth, harmonic and melodic)

Arpeggios (recommended speed - $\text{♩} = 66$; *p* and *f*; to be played both slurred and tongued)

F# , Ab major (a twelfth)
Eb major (1 octave)
Eb minor (1 octave; harmonic and melodic)
A and G minor (a twelfth, harmonic and melodic)

Chromatic Scale (a twelfth)

Starting on Ab

Whole-Tone Scale (a twelfth)

Starting on Ab

Form 5

MUSIC PRACTICAL OPTION FORM 5

Piano

Choose any three pieces of the following.

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J.S. Bach: *Gavotte from French Suite No.5 in G, BWV 816/4* from *The Best of Grade 5 Piano* (Faber)

Benda: *Sonatina in F* from *The Best of Grade 5 Piano* (Faber)

Schumann: *Evening Song from Abendlied* from *Contemplations* (Boosey & Hawkes)

Kabalevsky: *A Warlike Dance* from *Thirty Piano Pieces, Op.27* (Boosey & Hawkes)

Bartok: *No.12* from *For Children Volume 1* (Boosey & Hawkes)

M.Cornick: *First Impression* from *Blue Piano* (Universal 19762/MDS)

Mac Dowell: *Summer Song op.7 no.3* from *American Piano Repertoire Level 1.* (Faber)

Scales and Arpeggios

All scales, arpeggios and broken chords should be played from memory, ascending and descending according to the specified range.

Scales (recommended speed $\text{♩} = 110$; *p* and *f*; similar motion) hands together and separately (3 octaves)

All major and minor keys (harmonic and melodic)

Contrary-motion scales (2 octaves)

F and Bb major and harmonic minors

Chromatic scales hands together and separately (3 octaves)

beginning on any note

Chromatic contrary-motion scales (2 octaves)

Beginning on D and Ab

Arpeggios (recommended speed $\text{♩} = 90$) hands together and separately (3 octaves)

All major and minor keys

Violin

Choose any three pieces from the following.

Sanz: *Canarios* from *Red Hot Violin Grades 5 – 6* (Faber)

Telemann: *Sonata no.2 in D: Gigue* 6 Sonatas (Schott)

Tchaikovsky, arr. Huws Jones: *Waltz from Serenade for Strings Op. 48 No. 15* from *Going Solo: Violin* (Faber)

Schubert: *Adagio* from *Classical and Romantic Pieces Book 3* (OUP)

Pleyel: *Andante: from Sonatina in Bb, Op. 48 No. 4.* From *First Repertoire for Violin, arr. Cohen* (Faber)

Copland: *I Bought me a Cat* from *Copland for Violin* (Boosey & Hawkes)

Wedgwood: *Survivor* from *After Hours* (Faber)

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Scales and Arpeggios

All scales, arpeggios and broken chords should be played from memory, ascending and descending according to the specified range.

Scales (recommended speed $\text{♩} = 72$; separate bows and slurred -2 beats to a bow; even notes or long tonic, at candidate's choice)

Db, Eb, F majors; B, C#, E minors (2 octaves; harmonic and melodic)
G, A majors; G, A minors (3 octaves; harmonic and melodic)

Arpeggios (recommended speed $\text{♩} = 72$; separate bows and slurred - 3 notes to a bow; even notes)

Db, Eb, F majors; B, C#, E minors (2 octaves)
G, A majors; G, A minors (3 octaves)

Dominant Sevenths (resolving on tonic, separate bows and slurred, 4 notes to a bow, even notes)

In the key of Bb (1 octave)
In the keys of C and D (2 octaves)

Diminished Sevenths (separate bows, even notes; 1 octave)

Starting on G and D (starting on open strings)

Chromatic scales (separate bows and slurred - 4 notes to a bow; even notes; 2 octaves)

Starting on G, A and Bb

Clarinet in B flat

Choose any three pieces from the following.

Faure: *Pavane* from *Take Ten for Clarinet and Piano* (Universal)

Mozart: *Minuet from Haffner Serenade K.250* from *Clarinet Basics Repertoire* (Faber)

Norton: *Carthorse Rag* or *Puppet Theatre* from *The Microjazz Clarinet Collection 2*.
(Boosey)

Rae: *Exclusive, no.24* or *Ambiguity, no.25. 40* from *Modern Studies for Solo Clarinet*
(Universal)

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Brahms: *Allegretto grazioso: 3rd movt* from *Sonata in F minor, Op. 120 No. 1* (Wiener Urtext UT 50015) or *Brahms Sonatas, Op. 120* (Henle HN 274)
Debussy: *Golliwogg's Cakewalk* from *Two Pieces* (Mackie) (Chester / Music Sales)
Harrison: *Calypso Collapso* or *Rededale Hornpipe* from *Amazing Studies for Clarinet* (Boosey & Hawkes)

Scales and Arpeggios

All scales, arpeggios and broken chords should be played from memory, ascending and descending according to the specified range. A breath may be taken at the top of the scale/arpeggio.

Scales (recommended speed $\text{♩} = 72$; *p* and *f*; to be played both slurred and tongued; 2 octaves)

E, G, Ab, Bb, C, D, Eb majors
F, F# , B, C, C# , D minors (harmonic and melodic)

Chromatic scales (2 octaves)

Starting on F and C

Arpeggios (recommended speed $\text{♩} = 72$; 2 octaves)

E, G, Ab, Bb, C, D, Eb majors
F, F# , B, C, C# , D minors

Dominant Seventh (2 octaves)

In the keys of Bb, C and D

Diminished Seventh (2 octaves)

Starting on G

Guitar

Choose any three pieces from the following.

Brescianello: *Menuet* from *The Baroque Book* (Chanterelle SPAECH211)
Giuliani: *Etude 11 in A minor* from *Studies op.100* (Schott GA69)
Piazzolla: *Sensual* from *Play Piazzolla* (Boosey 9790060119712)
Sor: *Moderato op.35 no.17* from *The Complete Studies for Guitar* (Chanterelle SPAECH0491)
De visée: *Sarabande:* from *Suite in D minor* (Universal 11322/MDS)
Cottam: *Campanella Prelude* from *Zebmusic for Guitar* (ESG Music 076 or ESG Music 076/Guitarnotes)
Coste: *Leçon in D minor. No. 27* from *The Classical Book* (Chanterelle 2112/MDS)

Scales and Arpeggios

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All scales, arpeggios and broken chords should be played from memory, ascending and descending according to the specified range. Arpeggios should be played tirando (free stroke) whilst scales may be played either tirando or apoyando (rest stroke) with a clear and strong tone.

Scales (recommended speed $\text{♩} = 72$; 2 octaves)

Fingers only (both tirando and apoyando)
D major; A minor harmonic

Thumb and fingers combined (thumb for lower octave, fingers for upper octave) (tirando)
E major; G minor melodic

Chromatic scale (2 octaves)

Thumb and fingers combined (thumb for lower octave, fingers for upper octave) (tirando)
starting on B,

Interval scales (1 octave) (together and broken; tirando)

A major in sixths
F major in octaves, as patterns below:

Together



Broken



A minor melodic in tenths

Broken chord (1 octave) (tirando; with over-ringing)

E minor

Arpeggios (recommended speed $\text{♩} = 72$; 2 octaves) (tirando; without over-ringing)

D, E majors; A, G minors

Dominant seventh (2 octaves) (tirando; without over-ringing)

in the key of D, resolving on the tonic

Diminished seventh (2 octaves) (tirando; without over-ringing)

starting on A

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Trumpet in B flat

Choose any three pieces from the following.

Laue: *Allegro: 3rd movt* from *Trumpet Concerto* (Brass Wind)

Arban: *Andante con spirito in E b: No. 9, P. 106* from *Cornet Method* (Boosey & Hawkes)

Rae: *Study No. 61: from Jazz Trumpet Studies* (Faber)

Telemann: *Air* from *The Baroque Trumpet* (Faber)

Bernstein: *I Feel Pretty* from *Leonard Bernstein for Trumpet* (Boosey)

Wedgwood: *Sliding Doors* from *After Hours – Trumpet* (Faber)

Miller: *Prairie Song, no.5* or *March, no.6* from *Progressive Studies for Brass* (Faber)

Scales and Arpeggios

All scales, arpeggios and broken chords should be played from memory, ascending and descending according to the specified range. A breath may be taken at the top of the scale/arpeggio.

Scales (recommended speed - $\text{♩} = 72$; *p* and *f*; to be played both slurred and tongued)

G major (2 octaves)

C, B, Db and A (a twelfth)

G minor (2 octaves; melodic and harmonic)

C, B and A (a twelfth; melodic and harmonic)

Arpeggios (recommended speed - $\text{♩} = 72$; *p* and *f*; to be played both slurred and tongued)

G major (2 octaves)

C, B, Db and A (a twelfth)

G minor (2 octaves)

C, B and A (a twelfth; melodic and harmonic)

Chromatic Scale

Starting on C (a twelfth)

Starting on G (2 octaves)

Whole Tone Scale (2octaves)

Starting on G

Dominant 7th

In the key of G (1 octave)

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Saxophone

Choose any three pieces from the following.

Bernstein: *Tonight from West Side Story* from *Leonard Bernstein for Alto Saxophone or Leonard Bernstein for Tenor Saxophone* (Boosey M051680634 and Boosey M051680641)

Elgar: *Salut d'amour op.12* from *An Elgar Saxophone Album* (Novello NOV120742)

Rae: *Ambiguity, No. 8. 20* from *Modern Studies for Solo Saxophone* (Universal UE 18820)

Stokes: *Study no.30* from *Easy Jazz Singles* (Hunt HE 43)

Harris: *Study in D. No. 40* from *80 Graded Studies for Saxophone, Book 1* (Faber)

Rae: *One O'clock Shuffle* or *Beth's Bossa: No. 21* or *No. 25* from *36 More Modern Studies for Solo Saxophone* (Universal UE 21613)

Purcell: *Rondeau* (from Abdelazar). *Take Another Ten for Saxophone*, arr. Rae (Universal UE 21170: Eb/Bb edition)

Scales and Arpeggios

All scales, arpeggios and broken chords should be played from memory, ascending and descending according to the specified range. A breath may be taken at the top of the scale/arpeggio.

Scales (recommended speed $\text{♩} = 70$; to be played both slurred and tongued; 2 octaves)

G, Ab, A majors; F, F#, A minors (a twelfth)

Bb, D, Eb, E majors; B, C#, E minors (2 octaves; harmonic and melodic)

Chromatic Scales (2 octaves)

starting on D and Eb

Arpeggios (recommended speed $\text{♩} = 70$)

G, Ab, A majors; F, F#, A minors (a twelfth)

Bb, D, Eb, E majors; B, C#, E minors (2 octaves)

Dominant Sevenths (2 octaves)

In the keys of Eb, F and G

Diminished Seventh (2 octaves)

Starting on D

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Descant Recorder

Choose any three pieces from the following.

J S Bach: *Mary's Cradle Song* from *Celebrated Classics* (Schott ED10350)

Bigaglia: *Sonata in A minor, 4th movt: Allegro* (Schott OFB3)

Cowles: *Battery Hens* from *Power Up!* (Fentone Music F870)

Miles: *Bathwater Blues* from *Creative Variations for Recorder vol. 1* (Camden)

Corelli: *Gavotta and Giga: 4th and 5th movts* from *Sonata in F, Op. 5 No. 10, arr. Beechey* (Schott ED 12238)

Reid: *Moderato and Giga (Allegro): 3rd and 4th movts* from *Solo No. 2 in G: from Three Solos for descant recorder* (Boosey & Hawkes)

Harris: *Oswald's Frolick. No. 44* from *50 Graded Studies for Recorder* (Faber)

Scales and Arpeggios

All scales, arpeggios and broken chords should be played from memory, ascending and descending according to the specified range. A breath may be taken at the top of the scale/arpeggio.

Scales (recommended speed $\text{♩} = 72$; to be played both slurred and tongued)

C major (1 octave)

Ab, A, Bb majors; G, A, B minors (1 octave and down to the dominant)

Eb, E, F majors; C, D, E minors (a twelfth; harmonic and melodic)

Chromatic Scales

starting on C (2 octaves) and D (a twelfth)

Arpeggios (recommended speed $\text{♩} = 72$; common chords of the following keys)

Ab, A, Bb majors; G, A, B minors (one octave and down to the dominant)

Eb, E, F majors; C, D, E minors (a twelfth)

C major (two octaves)

Dominant Sevenths

in the keys of F (2 octaves) and G (1 octave)

Diminished Seventh (2 octaves)

starting on D

Tuba

Choose any three pieces from the following.

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Gershwin: *I Got Rhythm* from *A Little Light Music for Tuba* (Brass Wind 2121E or 2121T)

Ramskill: *In the Fast Lane* from *Jazzed Up Too*(Brass Wind 1111E or 1111T)

Saint-saens: arr. Mowat: *L'Elephant* from *Savoir Faire for Tuba* (Brass Wind 2145TC/BC)

Lawrance: *Stomp Off* from *Featuring Melody for Tuba* (Brass Wind 6017TC/BC)

Jacob: *Scottish: No. 6* from *Six Little Tuba Pieces* (Emerson E118)

Bourgeois: *Joyful* from *Per Tuba ad Astra* (Brass Wind)

Gordon & Warren: *Chattanooga Choo Choo* from *A Little Light Music for Tuba* (Brass Wind 2121E or 2121T)

Scales and Arpeggios

All scales, arpeggios and broken chords should be played from memory, ascending and descending according to the specified range. A breath may be taken at the top of the scale/arpeggio.

Scales (recommended speed - $\text{♩} = 72$; *p* and *f*; to be played both slurred and tongued)

Ab, B major (a twelfth)

F, F# major (2 octaves)

F minor (2 octaves; harmonic and melodic)

B, G# minor (a twelfth, harmonic and melodic)

Arpeggios (recommended speed - $\text{♩} = 72$; *p* and *f*; to be played both slurred and tongued)

F# , Ab major (a twelfth)

Eb major (1 octave)

Eb minor (1 octave; harmonic and melodic)

A and G minor (a twelfth, harmonic and melodic)

Chromatic Scale (a twelfth)

Starting on Bb

Whole-Tone Scale (a twelfth)

Starting on Bb

Dominant 7th Scale (a twelfth; 2 octaves)

Starting on Bb

Sight-reading test

Practice Sight reading tests should be set slightly lower in level than the repertoire list of the Practical exam. During the lesson and examination, students should be allowed one minute to study the test before they attempt it. During this time they may be allowed to practice the given piece.

Aural Awareness

Form 1

A short melody of four bars in a major key will be played twice. The passage will be in either $2/4$ or $3/4$ times. Candidates will be asked to:

- Clap or tap the rhythm
- State the time signature.

Three notes of different pitches will be played one after the other. Candidates will be asked to identify the highest or lowest.

After listening to the melody again, candidates will be asked to state whether the melody is legato/staccato, and forte/piano.

The melody is played twice more, first as originally heard and then with a change to the pitch. Candidates are to indicate where the change happened.

Form 2

A short four bar melody in $2/4$ or $3/4$ time will be played. Candidates will be asked to

- Beat/conduct time, with a clear beat shape (conducting pattern)
- State the time signature.

A triad will be played. Candidates will be asked to state whether the triad is in a major/minor key. One note from the triad will be played and candidates are asked to identify the note as bottom, middle or top note or root, 3rd or 5th note.

The melody will be played again and candidates are asked to state the dynamic level at the beginning and how it changed throughout the piece. (Crescendo and diminuendo may be included).

The melody is played twice more, first as originally heard and then with a change to the rhythm or melody. Candidates will be asked to identify the type of change made.

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Form 3

An eight bar melody in $2/4$, $3/4$ or $4/4$ time will be played. Candidates will be asked to

- Beat/conduct time, with a clear beat shape (conducting pattern)
- State the time signature.

Two notes from the melody will be played from low to high. Candidates are to state the interval as major 2nd, major/minor 3rd, perfect 4th or perfect 5th.

A triad will be played. Candidates are to sing the three notes and identify whether the triad is major or minor.

The melody is played twice more, with a change in the second playing. Candidates are to indicate in which bar the change happened and whether the change is in the rhythm or melody.

Form 4

An eight bar melody with simple accompaniment in $4/4$ or $6/8$ time will be played. Candidates are asked to

- Beat/conduct time, with a clear beat shape (conducting pattern)
- State the time signature.

The first 4 bars of the melody will be played again. Candidates are to sing/hum or play the tune.

Two notes from the melody will be played from low to high. Candidates are to state the interval as major/minor 2nd, major/minor 3rd, perfect 4th, perfect 5th, major/minor 6th.

The extract will be played again. Candidates are to identify the cadence at the end as being perfect or imperfect.

Candidates will be asked to comment on the articulation and dynamics of the extract.

Form 5

An eight bar passage in $2/4$, $3/4$, $4/4$ or $6/8$ time will be played. Candidates are asked to identify:

- The time signature
- The key (major or minor)

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- Describe main features of the extract (dynamics, tempo and articulation)

The first 4 bars of the melody will be played again. Candidates are to sing/hum or play the tune.

The extract will be played again. Candidates are to identify the cadence at the end as being perfect, imperfect, plagal or interrupted.

Two notes from the melody will be played from low to high. Candidates are to state the interval which can be any major, minor or perfect interval within an octave.

Public Performance

It is recommended that students participate regularly in concerts and activities organised in school and outside school. These activities strengthen and ameliorate the student's level of performance and self-confidence.