Pre-Option Music Programme

FOR MIDDLE SCHOOLS

(Year 7 and Year 8)

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**Introduction**

This document, which is aimed at policy makers, educators and educators in the classroom, presents the Learning and Assessment Programme (LAP) for Music.

The LAP comprises:

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

- **Notes on Pedagogy and Assessment** - the learning outcomes are written in a way that facilitate pedagogy and, in conjunction with the assessment strategies related to each outcome, set a clear assessment expectation. This document sets down good practice teaching and assessment guidelines which educators may wish to take on board and adapt to meet the needs of their learners.
<table>
<thead>
<tr>
<th>Subject Focus</th>
<th>Assessment</th>
<th>Exam</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. History, Listening and Appraising</td>
<td>*</td>
<td></td>
</tr>
<tr>
<td>2. Theory of Music, Analysis and Composition</td>
<td>*</td>
<td></td>
</tr>
<tr>
<td>3. Performing</td>
<td>*</td>
<td></td>
</tr>
<tr>
<td>4. Musicianship and Aural Training</td>
<td>*</td>
<td></td>
</tr>
</tbody>
</table>
### Broad Learning Outcomes Year 7

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

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

Subject focus: Music in Context

BLO:

Year 7

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

Year 8

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

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

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

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

---

*Teachers are encouraged to add more. These are just suggestions. Medieval and Renaissance Composers - Philippe de Vitry, William Byrd; Baroque Composers - Handel, Bach.*

**Maltese Traditional Instruments - Flejguta, Bedbut.**
1.1 History, Listening and Appraising
Subject focus: Developing, widening and harnessing of knowledge in music

BLO: Year 7 & 8

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

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

- Vocal range
- Timbre
- Electronic instruments

Suggestions –
  - Synthesizer,
  - Electric guitar

I am able to identify and explore a wide range of vocal/instrumental ensemble groupings and can discuss my knowledge publicly.

- Vocal range
- Timbre
- Electronic instruments

Suggestions –
  - Electric bass guitar
  - Electronic drum kit

---

I can work with artists who have specialised in the area of music, dance and the visual arts.

- Creative projects
- Performances
- Concerts
- Workshops

I can work with artists who have specialised in the area of music, dance and the visual arts.

- Creative projects
- Performances
- Concerts
- Workshops

---

I am able to identify the ways in which people engage in music

- Performer/conductor
- Teacher/Director
- Producer/Administrator
- Technical staff

I am able to identify the ways in which people engage in music

- Performer/conductor
- Teacher/Director
- Producer/Administrator
- Technical staff

---

I am able to identify the ways in which music is made available.

- Live performances
- Recorded performances
- Downloads *

I am able to identify the ways in which music is made available.

- Live performances
- Recorded performances
- Downloads *

---

* Make sure to follow copyright regulations when downloading.
## 2.0 Theory of Music, Analysis and Composition

**Subject focus:** Notation

**BLO:**

**Year 7 and 8**

1. I can notate music effectively using conventional notation and appropriate terminology.
2. I can demonstrate my knowledge, skills and understanding of theoretical concepts.

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

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

2.2 Theory of Music, Analysis and Composition  
Subject Focus: Notation (N), Composing (C)

BLO: I am able to create my own original rhythmic and melodic compositions in a simple way.

<table>
<thead>
<tr>
<th>Year 7</th>
<th>Keywords</th>
<th>Year 8</th>
<th>Keywords</th>
</tr>
</thead>
</table>
| I can extend an opening phrase to write a two-four bar rhythm using and developing the material given in the opening. (C) | • performance directions for yr 7   
• rhythmic imitation   
• augmentation   
• diminution | I can extend an opening phrase to write a four-eight bar rhythm using and developing the material given in the opening. (C) | • performance directions for yr 8   
• rhythmic imitation   
• augmentation   
• diminution |
| I can create an answering melodic phrase to a given opening up to four bars | • melody based on the notes of the scale | I can create an answering melodic phrase to a given opening up to | • melody based on the notes of the scale |
using the pentatonic and the major scale. (C) • performance directions for yr 7 • augmentation • diminution • ending on tonic note • imitation and sequences

four bars using major and minor scales. (C)

• performance directions for yr 8
• augmentation
• diminution
• ending on tonic note
• imitation and sequences

3.0 Performing

Subject Focus: Performing & Solfeggio

BLO:

Year 7 and 8

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

<table>
<thead>
<tr>
<th>Year 7</th>
<th>Keywords</th>
<th>Year 8</th>
<th>Keywords</th>
</tr>
</thead>
</table>
| I can perform music fluently using conventional notation | • Basic notation  
• Dynamics  
• Tempo markings | I can perform music fluently using conventional notation | • Basic notation  
• Dynamics  
• Tempo markings |
| I can perform in a way that is appropriate to the | • Appropriate articulation  
• Phrasing | I can perform in a way that is appropriate to the style and purpose of the music. | • Appropriate articulation  
• Phrasing |
| **style and purpose of the music.** | • Tempo marking  
• Historical context  
• Appropriate tone production | • Tempo marking  
• Historical context  
• Appropriate tone production |
|-----------------------------------|-------------------------------------------------|-------------------------------------------------|
| I understand that I need to be confident with my material in order to be successful in performance. | • Understanding the importance of studying  
• Structuring an appropriate study plan  
• Understanding the importance of rehearsal  
• Good time management | I understand that I need to be confident with my material in order to be successful in performance.  
• Understanding the importance of studying  
• Structuring an appropriate study plan  
• Understanding the importance of rehearsal  
• Good time management |
| I can make constructive comments about my performance and the performance of others. | • Feedback  
• Recordings  
• Collective decisions and feedback  
• How to improve | I can make constructive comments about my performance and the performance of others even through recordings in order to make collective decisions on how to improve.  
• Feedback  
• Recordings  
• Collective decisions and feedback  
• How to improve |
| I can write/say a few words to introduce the work I am about to perform. | • Research  
• Style and mood of piece  
• Composer | I can write/say a few words to introduce the work I am about to perform.  
• Research  
• Style and mood of piece  
• Composer |
4.0 Musicianship and Aural Training

BLO:

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

<table>
<thead>
<tr>
<th>Year 7</th>
<th>Keywords</th>
<th>Year 8</th>
<th>Keywords</th>
</tr>
</thead>
<tbody>
<tr>
<td>I am able to recognise intervals (number only).</td>
<td>• Up to a 5th</td>
<td>I am able to recognise intervals (number only).</td>
<td>• Major/minor 2nd, major/minor 3rd, perfect 4th and 5th</td>
</tr>
<tr>
<td>I am able to clap a two bar rhythmic pattern.</td>
<td>• Using minims, crotchets and quavers.</td>
<td>I am able to clap a four bar rhythmic pattern.</td>
<td>• Using minims, crotchets and quavers.</td>
</tr>
<tr>
<td>I am able to sing as an echo of a two-bar melodic pattern from memory.</td>
<td>• within small range (up to a perfect 5th) • in strict time • using minims, crotchets, quavers</td>
<td>I am able to listen and play a two-bar melody on my instrument from memory.</td>
<td>• simple time signatures • fluently • Using minims, crotchets, quavers and their equivalent rests</td>
</tr>
<tr>
<td>and their equivalent rests using simple time signatures</td>
<td>within small range (up to a major 6th)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I am able to listen and play from memory a two-bar melody.</td>
<td>I am able to sing an eight-bar melody at sight in simple time.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• simple time signatures • fluently • Using minims, crotchets, quavers and their equivalent rests • within small range (up to a perfect 5th)</td>
<td>• moving in step • using minims, crotchets, quavers and equivalent rests • in simple time • with given accompaniment and starting note</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I am able to sing a four-bar melody at sight in simple time.</td>
<td>I am able to improvise a four-bar melodic phrase to a given introduction.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• moving in step • using minims, crotchets, quavers and equivalent rests • in simple time • with given accompaniment and starting note</td>
<td>• moving in step • using minims, crotchets, quavers and equivalent rests • in simple time</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I am able to improvise a two-bar rhythmic phrase to a given introduction.</td>
<td>I am able to improvise a four-bar rhythmic phrase to a given introduction.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Using minims, crotchets and quavers.</td>
<td>• Using minims, crotchets and quavers.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
I am able to improvise a two-bar melodic phrase to a given introduction.

- moving in step
- using minims, crotchets, quavers and equivalent rests
- in simple time

I am able to recognise a melodic or rhythmic change.

- two changes to be identified

I am able to recognise a melodic or rhythmic change.

- one change to be identified

I am able to identify musical features of a piece.

- articulation
- dynamics
- tempo changes
- tonality

5.0 Syllabus - Theory of Music, Analysis and Composition
Year 7

Rhythm

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

Composition

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

Pitch

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

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

Sequences and Transposing Tunes

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

Performance Directions

Italian Terms and Signs

Terms

\textit{forte (f)} \quad \text{loud}

\textit{mezzo forte (mf)} \quad \text{moderately loud}

\textit{fortissimo (ff)} \quad \text{very loud}

\textit{piano (p)} \quad \text{soft}

\textit{mezzo piano (mp)} \quad \text{moderately loud}

\textit{pianissimo (pp)} \quad \text{very soft}

\textit{crescendo (cresc.)} \quad \text{getting louder}

\textit{decrescendo} \quad \text{getting softer}
diminuendo (dim.) getting softer
allegro lively, fast
allegretto slightly slower than allegro
lento slow
adagio slow
accelerando (accel.) getting faster
rallentando (rall.) getting slower
ritardando (ritard.) getting slower
ritenuto (rit.) hold back (slower at once)
andante at a moderate pace (walking speed)
Da. Capo (D.C.) from the beginning
Fine the end
Da Capo al Fine from the beginning to the end
§ Dal segno (D.S.) from the sign
cantabile in a singing style
staccato short, detached
legato smoothly
moderato moderately
mezzo

half

poco

little

tempo

the speed of music

a tempo

resume to normal speed

**Signs**

- **pause**
- **accent**
- **tie**
- **slur**
- **staccato**
- **repeat sign**
- **getting louder**
getting softer

**M.M. = 88**

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

8va

`ottava` (octave)

8^h

perform an octave higher

8_b

perform an octave lower

 slur or phrase (play smoothly)
5.1 Syllabus - Theory of Music, Analysis and Composition

Year 8

Rhythm

The following topics build on the material covered last year.

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

Composition

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

Pitch

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

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

Sequences and Transposing Tunes

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

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

Performance Directions

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

**Terms**

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

troppo  too much

vivace, vivo  lively, quick

**Signs**

![Accent](image)

accent

![Stronger Accent](image)

stronger accent

![Semi-Staccato](image)

semi-staccato

![Super Staccato](image)

super staccato (staccatissimo)

![Staccato](image)

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

6.1 Pianoforte

Choose any three pieces from the following:

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

Supplementary Pieces

2. Beethoven: Nel cor piú, arr. taken from Fly With the Immortals (Forsyth)

Scales and Broken chords:

Scales: (Legato and Staccato, one octave using separate hands or played together)
C major
G major
D major
A minor harmonic
E minor harmonic
D minor harmonic

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

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

C major
G major
A minor
D minor

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

Scales (one octave; tongued/slurred)

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

G major
F major
D minor

Two Octaves, separate bows or slurred in pairs
C Major

Arpeggios, with separate bows, starting on the open strings

One Octave:
G major
D major

Two Octaves:
C major

7.0 Practical Pieces – Year 8

7.1 Pianoforte

Choose any three pieces from the following:

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

**Supplementary Pieces**


*More repertoire available in appendix II.*

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

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

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

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

**Arpeggios:** (Using separate hands, in 2 octaves)
G major
D major
A major
D minor
G minor

G major
D major

**Arpeggios (separate bows)**

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

**Two Octaves (separate bows)**
C major
G major
D major
### Assessment

<table>
<thead>
<tr>
<th>Component 1</th>
<th>Half yearly 100% (February)</th>
<th>Continuous Assessment 100% (May/June)</th>
<th>Summative/Class Exam 100%</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>History, Listening and Appraising</strong></td>
<td>By February students need to complete a minimum of 6 tasks (2 on each part of this component) <em><em>(totalling 50% of global mark</em>)</em>*</td>
<td>Tasks: Presentation, Research, Project, Set exercises By the end of the scholastic year, students need to complete a minimum of 9 tasks (3 on each part of this component) <em><em>(totalling 50% of global mark</em>)</em>*</td>
<td>Annual Examination - Written Paper divided into three sections: History and Listening 15% Theory of Music and Analysis 70% Composition 15% <em><em>(totalling 50% of global mark</em>)</em>*</td>
</tr>
<tr>
<td><strong>Theory of Music Analysis and Composition</strong></td>
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</table>

<table>
<thead>
<tr>
<th>Component 2</th>
<th>Half yearly 100% (February)</th>
<th>Continuous Assessment 100% (May/June)</th>
<th>Summative/Class Exam 100%</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Performing, Sight reading, Scales and/or Technical Exercises</strong></td>
<td>By February students need to complete a minimum of 8 tasks (2 on each part of this component) <em><em>(totalling 50% of global mark</em>)</em>*</td>
<td>Tasks: <strong>Musicianship and Aural Training:</strong> 3 tasks per year which can consist of: tapping the pulse, sing or echo phrases, recognize rhythmic change, identify features of a piece etc. <strong>(refer to LOF’)</strong>  *<em>Performing, Scales and/or Technical Exercises, Sight reading, Sight reading School concerts, class concerts, building of portfolio of repertoire. Minimum of 1 solo concert per year is expected. <em><em>(totalling 50% of global mark</em>)</em></em></td>
<td>Annual Examination - Practical Examination - Solo Performance 60% (with accompanist if needed) Scales and/or Technical Exercises 15% Sight Reading 10% Musicianship 15% <em><em>(totalling 50% of global mark</em>)</em>*</td>
</tr>
<tr>
<td><strong>Aural Training and Musicianship</strong></td>
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</tbody>
</table>

*With reference to MySchool*
Note: Each component carries 50% which is then added together to have one final mark. All subcomponents in Component 1 add up to 100% and all subcomponents in component 2 add up to 100%. These are then added together and divided by 2 to get one final mark which includes both components.

Refer to sample papers for continuous assessment tasks.
Class exam will be set by teachers under the guidance of the music department.

Marking for BLOS
FA – Fully Achieved – 85%-100%
SA – Satisfactory Achieved – 70%-84%
PA – Partially Achieved – 50%-69%
NT – Not Achieved – below 50%
NA – Not Applicable

Lesson Allocation

<table>
<thead>
<tr>
<th>Subject</th>
<th>Year 7</th>
<th>Year 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>History, Listening and Appraising</td>
<td>X1</td>
<td>X1</td>
</tr>
<tr>
<td>Theory of Music, Analysis and Composition</td>
<td>X1</td>
<td>X1</td>
</tr>
<tr>
<td>Performing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sight Reading</td>
<td>X2</td>
<td>X2</td>
</tr>
<tr>
<td>Musicianship/Aural Training</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

Year 7 Theory of Music Sample Paper 1 hr 30 mins

Name: ____________________________  Class: __________________

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

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

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

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

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

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

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

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

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

D major in minims ascending.

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

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

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

iii) Explain the following: ......................................................... (7 marks)

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

\( \frac{\text{b} \times \text{f}}{4} = 120 \) ...................................................................................................

\( f \) (bar 1) ............................................................................................

\( mp \) (bar 4) ......................................................................................

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

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

v) What is the meaning of ................................. (2 marks)
Section 2 – Composition (15 marks)

1. Complete the following rhythm by adding 2 bars. (6 marks)

\[
\begin{array}{c}
\text{\textbf{\textit{Andante}}} \\
\text{\textbf{\textit{\#3}}} \quad \text{\textbf{\textit{f}}} \\
\end{array}
\]

2. Complete the following melody by adding a 2-bar answering phrase. (9 marks)

Section 3 – History and Listening (15 marks)

1. What is the difference between a court dance and a country dance? (4 marks)

2. Name the following medieval instruments. (2 marks)
3. Describe the Žafžafa. (4 marks)

4. Can you name the four main voice types we find in choir singing and solo classical singing? (2 marks)

5. What is Rap? (3 marks)
Section 1: Theory of Music and Analysis (70 marks)

1. Add the missing bar-lines to these two melodies. (8 marks)
   a.
   ![Midi notation image]

   b.
   ![Midi notation image]

2. Copy out the following halving the note-values. Then state the kind of time (duple, triple, quadruple). (8 marks)
   ![Midi notation image]
   ................. time

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

E harmonic minor

Bb Major

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

Tonic triad of A Major
Dominant triad of A minor
Tonic triad of F major
Tonic triad of D minor
Dominant triad of Eb major

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

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

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

\( \text{Vivace} \) ........................................... ...........................................
\( \text{sfz} \) ...........................................
\( \text{fp} \) ........................................... > ............................................

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

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

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

.................................

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

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

Section 2: Composition (15 marks)

1. Write a four-bar rhythm using the given opening. (6 marks)
2. Write a four-bar melody using the given opening. (9 marks)

Section 3: History and Listening (15 marks)

1. Choose and briefly describe any two baroque dances from the following:
   Allemande, Courante, Sarabande, Gigue. (4 marks)
   _____________________________________________________________
   _____________________________________________________________
   _____________________________________________________________

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

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

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

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

________________________________________________________________________

________________________________________________________________________
Appendices

Appendix I – History Books
Appendix II – Aural Training and Musicianship, Theory Books
Appendix III – Maltese Repertoire
Appendix I – History Books

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

3. How to teach whole-class Instrumental lessons – 50 Inspiring Ideas.
   Collins Music.
5. Essential Dictionary of Music by L.C. Harnsberger; Alfred Music
Appendix II – Aural Training and Musicianship


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

3. Sing at First Sight Book 2 by Andy Beck, Karin Farnum Surmani and Brian Lewis; Alfred Music

Theory Books

1. Theory of Music Made Easy by Lina Ng, Different grades; Rhythm MP
Appendix III – Maltese Repertoire

**Year 8**

Hoquetus Pocetus – Piano – Christopher Muscat
Knock knock – Piano – Paul Portelli
Silhouette – Piano – Steven Joseph Psaila
Summer – Piano – Christopher Muscat
Vampire Cave – Piano - Maria Borg
Year 8
Piano

Hoquetus Pocetus

Merrily \( \frac{J}{1} = 136 \)

Christopher Muscat

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Summer

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

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