

Learning Outcomes Year 10

Composition and Harmony

Subject Focus	Composition and Harmony
Learning Outcome 1	I can compose a melody to a given set of words; **
Assessment Criteria MQF 1	Guidelines/Syllabus
1.1a I can, with support, write a simple rhythmic pattern to a given set of words.	With support students can create a simple rhythm to a maximum of three-liner set of words. Students are expected to make use of rhythmic patterns, and time signatures listed in the Theory component.
1.1b I can, with support, create a simple melody to a given set of words.	With support students can create a simple melody, using the pitch range, and rhythmic patterns listed in the Theory component, to a maximum of three-liner set of words, using time signatures listed in the Theory component.
1.1c I can with support write a musical phrase by using simple notation and basic key and time signatures.	With support students can create simple notation of not more than 5 bars, using notes, and time signatures listed in the Theory component.
1.1d I can, with support, compose a simple musical phrase that reflects the meaning of a given text.	With support students can create a simple musical phrase of not more than 5 bars to a given text, using the pitch range and rhythmic patterns listed in the Theory component.

Subject Focus	Composition and Harmony
Learning Outcome 1	I can compose a melody to a given set of words; **
Assessment Criteria MQF 2	Guidelines/Syllabus
1.2a I can write a rhythmic pattern to a given set of words.	Students can create a simple rhythm to a maximum of six-liner set of words. Students are expected to make use of rhythmic patterns, and time signatures listed in the Theory component.
1.2b I can create a melody to a given set of words	Students can create a simple melody, using the pitch range and rhythmic patterns listed in the Theory component, to a maximum of six-liner set of words, using time signatures listed in the Theory component.
1.2c c I can write a musical phrase using simple notation and basic key and time signatures.	Students can create simple notation of not more than 8 bars, using the pitch range, rhythmic patterns, and time signatures listed in the Theory component.
1.2d I can compose a musical phrase that reflects the meaning of a given text.	Students can create a simple musical phrase of not more than 8 bars to a given text, using the pitch range and rhythmic patterns listed in the Theory component.

Subject Focus	Composition and Harmony
Learning Outcome 1	I can compose a melody to a given set of words; **
Assessment Criteria MQF 3	Guidelines/Syllabus
1.3a I can write a varied rhythmic pattern to a given set of words.	Students can create a rhythm to a maximum of ten-liner set of words. Students are expected to make use of the rhythmic patterns, and time signatures listed in the Theory component.
1.3b I can create a varied melody to a given set of words.	Students can create a melody to a maximum of ten-liner set of words, using the pitch range, rhythmic patterns, and time signatures listed in the Theory component.
1.3c I can write a varied musical phrase using a wide range of notation, key signatures and simple and compound time signatures.	Students can create a musical phrase of not more than ten bars, using the pitch range, rhythmic patterns, and time signatures listed in the Theory component.
1.3d I can compose a varied musical phrase that reflects the meaning of a given text.	Students can create a musical phrase of not more than ten bars to a given text, using the pitch range, and rhythmic patterns listed in the Theory component.

Subject Focus	Composition and Harmony
Learning Outcome 2	I can compose and develop a melody for a specific voice/instrument; ***
Assessment Criteria MQF 1	Guidelines/Syllabus
2.1a I can, with support, compose a simple melody up to 6-bars in the style of a given opening phrase.	With support students can create a simple melody up to 5 bars in the style of a given opening phrase. Students are expected to make use of the pitch range and rhythmic patterns listed in the Theory component.
2.1b I can, with support, create simple melodies using the pentatonic scales.	With support students can create a simple melody of up to 5 bars using pentatonic scales.
2.1c I can, with support, compose a melody by using simple time signatures. E.g. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$	With support students can create a simple melody of up to 5 bars. Students are expected to make use of the pitch range, rhythmic patterns, and simple time signatures that are listed in the Theory component.
2.1d I can, with support, compose a simple melody suitable for a specified voice type (soprano, contralto, tenor and bass) and/or instrument (violin, cello, flute, clarinet, trumpet), bearing in mind their respective ranges	With support students can create a simple melody of up to 5 bars for a specified voice type and/or instrument, bearing in mind their respective ranges. Students are expected to make use of the pitch range, and rhythmic patterns listed in the Theory component.
2.1e I can, with support, create a simple melody using my main instrument, second instrument, and/or Maltese traditional percussion instruments, and recorder (<i>fifra</i>).	Students can create a simple musical phrase of not more than 5 bars using their main instrument, second instrument, and/or Maltese traditional percussion instruments, and recorder (<i>fifra</i>). Students are

	expected to make use of the pitch range and rhythmic patterns listed in the Theory component.

Subject Focus	Composition and Harmony
Learning Outcome 2	I can compose and develop a melody for a specific voice/instrument; ***
Assessment Criteria MQF 2	Guidelines/Syllabus
2.2a I can compose a melody up to 8-bars in the style of a given opening phrase.	Students can create a simple melody of up to 8 bars in the style of a given opening phrase. Students are expected to make use of the pitch range and rhythmic patterns listed in the Theory component.
2.2b I can create melodies using the pentatonic and major scales.	Students can create a simple melody of up to 8 bars using pentatonic scales.
2.2c I can compose a melody by writing in simple and basic compound time signatures. E.g. $\begin{matrix} 2 & 3 & 4 & 2 & 3 & 6 & 9 \\ 4 & 4 & 4 & 2 & 8 & 8 & 4 \end{matrix}$ and others.	Students can create a simple melody of up to 8 bars. Students are expected to make use of the pitch range, rhythmic patterns, and using simple and basic compound time signatures listed in the Theory component
2.2d I can compose a melody suitable for a specified voice type (soprano, contralto, tenor and bass) and/or instrument (violin, cello, flute, clarinet, trumpet), bearing in mind their respective ranges	Students can create a simple melody of up to 8 bars for a specified voice type, and/or instrument, bearing in mind their respective ranges. Students are expected to make use of the pitch range and rhythmic patterns listed in the Theory component.
2.2e I can create a melody using my main instrument, second instrument, and/or Maltese traditional percussion instruments, and recorder (<i>fifra</i>).	Students can create a simple musical phrase of not more than 8 bars using their main instrument, second instrument, and/or Maltese traditional percussion instruments, and recorder (<i>fifra</i>). Students are expected to make use of the pitch range, and rhythmic patterns listed in the Theory component.

Subject Focus	Composition and Harmony
Learning Outcome 2	I can compose and develop a melody for a specific voice/instrument; ***
Assessment Criteria MQF 3	Guidelines/Syllabus
2.3a I can compose a melody up to 12-bars in the style of a given opening phrase.	Students can create a melody up to 10 bars in the style of a given opening phrase. Students are expected to make use of the pitch range and rhythmic patterns listed in the Theory component.
2.3b I can create melodies using the pentatonic, major, and minor scales.	Students can create a melody of up to 10 bars using pentatonic, major and/or minor scales.

2.3c I can compose a melody by writing in all simple, compound and/or irregular time signatures. E.g. $\frac{5}{4}$, $\frac{7}{8}$, $\frac{10}{8}$ and others.	Students can create a melody up to 10 bars. Students are expected to make use of the pitch range, rhythmic patterns, and the simple, compound and/or irregular signatures listed in the Theory component.
2.3d I can compose a melody suitable for a specified voice type (soprano, mezzo-soprano, contralto, tenor, baritone and bass) and/or instrument (violin, viola, cello, flute, clarinet, bassoon, French horn, trumpet, trombone), bearing in mind their respective ranges.	Students can create a melody of up to 10 bars for a specified voice type, and/or instrument, bearing in mind their respective ranges. Students are expected to make use of the pitch range and rhythmic patterns listed in the Theory component.
2.3e I can create a detailed melody using my main instrument, second instrument, and/or Maltese traditional percussion instruments, and recorder (<i>fifra</i>).	Students can create a simple musical phrase of not more than 10 bars using their main instrument, second instrument, and/or Maltese traditional percussion instruments, and recorder (<i>fifra</i>). Students are expected to make use of the pitch range, and rhythmic patterns listed in the Theory component.

Subject Focus	Composition and Harmony
Learning Outcome 3	I can analyse harmony and integrate it in my work; ****
Assessment Criteria MQF 1	Guidelines/Syllabus
3.1a I can create simple compositions up to 6 bars in length using a given melodic opening as a starting point.	Students can create simple compositions of up to 5 bars in length using a given melodic opening as a starting point. Reference should be made to the pitch range and rhythmic patterns in the Theory component
3.1b I can, with support, use different sequences, patterns, inversions of phrases and repetitions in order to develop simple melodies.	With support, students can use different sequences, patterns, inversions of phrases and repetitions in order to develop simple melodies of up to 5 bars. Reference should be made to the Theory component.
3.1c I can apply basic harmony (I, IV, V) to a given melody as well as my own melody.	Students can apply basic harmony the I and V (tonic and dominant) to a given short melody as well as their own melody. Reference should be made to the Theory component.
3.1d I can, with support, use two cadences (perfect and imperfect) in my compositions.	Students can with support, use the perfect cadence in their short compositions. Reference should be made to the Theory component.

Subject Focus	Composition and Harmony
Learning Outcome 3	I can analyse harmony and integrate it in my work; ****
Assessment Criteria MQF 2	Guidelines/Syllabus
3.2a I can write melodies up to 8 bars in length using a given melodic opening as a starting point.	Students can create melodies of up to 8 bars in length using a given melodic opening as a starting point.

	Reference should be made to the Theory component.
3.2b I can apply different sequences, patterns, inversions of phrases and repetitions in order to develop melodies.	Students can use different sequences, patterns, inversions of phrases and repetitions in order to develop simple melodies of up to 8 bars. Reference should be made to the Theory component.
3.2c I can apply harmony (I, II, IV, V) to a given melody as well as my own melody.	Students can apply basic harmony I, V and IV (tonic, dominant, and sub-dominant) to a given short melody as well as their own melody. Reference should be made to the Theory component.
3.2d I can use three cadences (perfect, imperfect and plagal) in my compositions.	Students can use two cadences (perfect and imperfect) in their compositions, adding up the sub-dominant as a new chord). Reference should be made to the Theory component.

Subject Focus	Composition and Harmony
Learning Outcome 3	I can analyse harmony and integrate it in my work; ****
Assessment Criteria MQF 3	Guidelines/Syllabus
3.3a I can create melodies up to 12 bars in length using a given melodic opening as a starting point.	Students can create melodies of up to 10 bars in length using a given melodic opening as a starting point. Reference should be made to the Theory component.
3.3b I can use different sequences, patterns, inversions of phrases and repetitions in order to develop melodies.	Students can use different sequences, patterns, inversions of phrases and repetitions in order to develop melodies of up to 10 bars. Reference should be made to the Theory component.
3.3c I can use harmony (I, II, IV, V in root, first and second inversions and VI in root position only) to a given melody as well as my own melody.	Students can apply basic harmony I, II, IV, V, tonic, supertonic, sub-dominant, and dominant in root, first and second inversions to a given melody as well as their own melody. Reference should be made to the Theory component.
3.3d I can use the four cadences (perfect, imperfect, plagal and interrupted) in my compositions.	Students can use three cadences (perfect, imperfect, and plagal) in their compositions, adding up the supertonic as a new chord). Reference should be made to the Theory component.

** the amount of text given should be in line with the student's overall theoretical, performance, and creativity level, graduating increasing the text to reach the required outcome.

*** requested number of bars should be in line with the student's overall theoretical, performance, and creativity level, graduating increasing the level of writing to reach the required outcome.

**** melody writing, identification and use of harmony in their compositions should be in line with the student's overall theoretical, performance, and creativity level, graduating increasing the level of composing to reach the required outcome.

Performance

For detailed guidelines/syllabus check Appendix.

Subject Focus	Performance
Learning Outcome 4	I can demonstrate competence in musical performance on my principal instrument.
Assessment Criteria MQF 1	Guidelines/Syllabus
4.1a I can, with support, perform simple repertoire on my principal instrument, by avoiding hesitancy, false starts.	<ul style="list-style-type: none"> - broad range of repertoire from all periods of music - Maltese music - chosen pieces from syllabus
4.1b I can, with support, demonstrate my competence in performance practice technique in simple repertoire, playing confidently, with accuracy and attention to detail.	<ul style="list-style-type: none"> - broad range of repertoire from all periods of music - practice books - Maltese music
4.1c I can, with support, play on my principal instrument by making use of listening skills, paying attention to intonation, coordination of timing, and details of tempo.	<ul style="list-style-type: none"> - coordination - tempo - intonation - pitch - rhythm
4.1d I can, with support, perform a basic sightreading piece on my principal instrument.	<ul style="list-style-type: none"> - From 10 - 16 bars <li style="padding-left: 20px;">- 4 3 2 <li style="padding-left: 20px;">- 4 4 4 - C, G, F majors and A, E, D minors.
4.1e I can, with support, use expressive performance skills by closely observing marked directions.	<ul style="list-style-type: none"> - articulation - dynamics - tempo - expression

Subject Focus	Performance
Learning Outcome 4	I can demonstrate competence in musical performance on my principal instrument.
Assessment Criteria MQF 2	Guidelines/Syllabus
4.2a I can perform general repertoire on my principal instrument, by playing with fluency.	<ul style="list-style-type: none"> - broad range of repertoire from all periods of music - Maltese music - chosen pieces from syllabus

4.2b I can demonstrate basic competence in performance technique in general repertoire, playing confidently, with accuracy and attention to detail.	<ul style="list-style-type: none"> - broad range of repertoire from all periods of music - practice books - Maltese music
4.2c I can play with competence on my principal instrument by making use of listening skills, paying attention to intonation, coordination of timing, and details of tempo.	<ul style="list-style-type: none"> - coordination - tempo - intonation - pitch - rhythm
4.2d I can perform a standard sight-reading piece on my principal instrument.	<ul style="list-style-type: none"> - From 10 - 16 bars - 4 3 2 3 - 4 4 4 8 - C, G, F, B\flat majors, A, E, D, G minors.
4.2e I can use basic expressive performance skills by closely observing marked directions.	<ul style="list-style-type: none"> - articulation - dynamics - tempo - expression
4.2f I can play basic technical exercises and studies on my instrument.	<ul style="list-style-type: none"> - scales, broken chords, arpeggios - studies - exercises

Subject Focus	Performance
Learning Outcome 4	I can demonstrate competence in musical performance on my principal instrument.
Assessment Criteria MQF 3	Guidelines/Syllabus
4.3a I can perform repertoire on my principal instrument, in a fluent manner.	- broad range of repertoire from all periods of music - Maltese music - chosen pieces from syllabus
4.3b I can demonstrate competence in performance practice technique in general repertoire, playing confidently, with accuracy and attention to detail.	- broad range of repertoire from all periods of music - practice books - Maltese music
4.3c I can play with more competence on my principal instrument by making use of listening skills, paying attention to intonation, coordination of timing, and details of tempo.	- coordination - tempo - intonation - pitch - rhythm
4.3d I can perform fluently a sight-reading piece on my principal instrument	- From 10 - 16 bars 4 3 2 3 4 4 4 8 - C, G, F, B \flat , D majors, A, E, D, G, B minors.
4.3e I can use expressive performance skills by closely observing marked directions.	- articulation - dynamics - tempo - expression
4.3f I can play basic technical exercises and studies on my instrument.	- scales, broken chords, arpeggios - studies - exercises

Subject Focus	Performance
Learning Outcome 5	I can demonstrate my knowledge in music theory and basic aural skills through practical application.
Assessment Criteria MQF 1	Guidelines/Syllabus
5.1a I can, with support, recognise and play in different clefs involving practical application in basic performance strategies.	- treble clef, bass clef, alto clef, tenor clef accordingly
5.1b I can, with support, use basic transposition skills on my instrument.	- within the same clef, octave higher/lower

5.1c I can, with support, apply basic aural skills such as intonation and co-ordination, through practical application.	- intonation - identify chords, pitches, melody, accompaniment
5.1d I can, with support, apply basic understanding of theoretical concepts such as timing, rhythm and phrasing applied to performance.	- time-signatures - notation - phrasing
5.1e I can, with support, demonstrate ability to interpret the contrasting styles and periods of music in my performance repertoire.	- different periods - different composers - different forms

Subject Focus	Performance
Learning Outcome 5	I can demonstrate my knowledge in music theory and basic aural skills through practical application.
Assessment Criteria MQF 2	Guidelines/Syllabus
5.2a I can recognise and play in different clefs involving practical application in basic performance strategies.	- treble clef, bass clef, alto clef, tenor clef accordingly
5.2b I can use basic transposition skills on my instrument.	- within the same clef, octave higher/lower
5.2c I can apply basic aural skills such as intonation and co-ordination, through practical application.	- intonation - identify chords, pitches, melody, accompaniment
5.2d I can apply basic understanding of theoretical concepts such as timing, rhythm and phrasing applied to performance.	- time-signatures - notation - phrasing
5.2e I can demonstrate basic ability to interpret the contrasting styles and periods of music in my performance repertoire.	- different periods - different composers - different forms

Subject Focus	Performance
Learning Outcome 5	I can demonstrate my knowledge in music theory and basic aural skills through practical application.
Assessment Criteria MQF 3	Guidelines/Syllabus
5.3a I can play in different clefs involving practical application in basic performance strategies.	- treble clef, bass clef, alto clef, tenor clef accordingly
5.3b I can use basic transposition skills on my instrument.	- within the same clef, octave higher/lower
5.3c I can apply basic aural skills such as intonation and co-ordination, through practical application, exhibiting familiarity with theoretical concepts.	- intonation - identify chords, pitches, melody, accompaniment
5.3d I can apply understanding of theoretical concepts such as timing, rhythm and phrasing applied to performance.	- time-signatures - notation - phrasing
5.3e I can demonstrate an ability to interpret contrasting styles and periods of music in my performance repertoire.	- different periods - different composers - different forms

Theory of Music

Subject Focus:	Theory
Learning Outcome 6:	I can notate effectively using conventional notation and appropriate terminology.
Assessment Criteria MQF 1	Guidelines/Syllabus
6.1a I can, with support identify notes and rest names, and their values.	<ul style="list-style-type: none"> - semibreve, minim, crotchet, quaver, semiquaver, dotted semibreve, dotted minim, dotted crotchet, and their equivalent rests - notes up to two ledger line above or below the stave in both treble and bass clef. - recognition of similar and contrary motion passages. - sharp, flat and natural signs and their cancellation
6.1b I can, with support write notes and rest names, and their values.	<ul style="list-style-type: none"> - semibreve, minim, crotchet, quaver and their equivalent rests - notes up to one ledger line above or below the stave in both treble and bass clef. - sharp, flat and natural signs and their cancellation
6.1c I can, with support, identify simple time signatures.	<ul style="list-style-type: none"> - 2 3 4 2 - 4 4 4 2
6.1d I can, with support, notate simple rhythmic phrases using correct grouping.	<ul style="list-style-type: none"> - bar lines, double bar lines and repeat sign - semibreve, minim, crotchet, quaver and their equivalent rests - quaver triplets - correct grouping of the above notes and rests in the required time signatures - tied notes
6.1e I can, with support, notate basic primary chords to show my understanding of chord labelling.	<ul style="list-style-type: none"> - recognition of Tonic I/i in root position and first inversion. - notate tonic triads in root position and first inversion.

Subject Focus:	Theory
Learning Outcome 6:	I can notate effectively using conventional notation and appropriate terminology.
Assessment Criteria MQF 2	Guidelines/Syllabus
7.2a I can identify notes and rest names, and their values.	<ul style="list-style-type: none"> - semibreve, minim, crotchet, quaver, semiquaver, dotted minim, dotted crotchet and their equivalent rests - notes up to one ledger line above or below the stave in treble, bass and alto clef. - recognition of similar and contrary motion passages. - sharp, flat, natural signs and their cancellation
6.2b I can write notes and rest names, and their values.	<ul style="list-style-type: none"> - semibreve, minim, crotchet, quaver and semiquaver and their equivalent rests - notes up to one ledger line above or below the stave in treble, and alto clef. - sharp, flat and natural signs and their cancellation
6.2c I can identify simple and some compound time signatures.	<ul style="list-style-type: none"> - 2 3 4 2 3 4 - 4 4 4 2 2 2

6.2d I can, with support, notate simple rhythmic phrases using correct grouping.	<ul style="list-style-type: none"> - bar lines, double bar lines and repeat sign - semibreve, minim, crotchet, quaver and semiquaver, dotted minim, dotted crotchet and their equivalent rests - quaver and crotchet triplets - correct grouping of the above notes and rests in the required time signatures - anacrusis, up-beat/down-beat, tied notes - syncopation using minims and crotchets
6.2e I can notate basic primary chords to show my understanding of chord labelling.	<ul style="list-style-type: none"> - recognition of Tonic I/I, Subdominant IV/iv and Dominant V/v in root position and first inversion. - notate Tonic, Subdominant and Dominant triads in root position and first inversion. - Perfect Cadence

Subject Focus:	Theory
Learning Outcome 6:	I can notate effectively using conventional notation and appropriate terminology.
Assessment Criteria MQF 3	Guidelines/Syllabus
6.3a I can identify notes that are more complex and rest names, and their values.	<ul style="list-style-type: none"> - semibreve, minim, crotchet, quaver, semiquaver, dotted semibreve, dotted minim, dotted crotchet and dotted quaver and their equivalent rests - notes up to two ledger lines above or below the stave in treble, bass and alto clef. - recognition of similar and contrary motion and chromatic passages. - sharp, flat, natural, double sharp and double flat signs and their cancellation
6.3b I can write notes that are more complex and rest names and their values.	<ul style="list-style-type: none"> - semibreve, minim, crotchet, quaver, semiquaver and their equivalent rests - notes up to two ledger lines above or below the stave in treble, bass and alto clef. - sharp, flat, natural double sharp and double flat signs and their cancellation
6.3c I can identify more complex, simple time signatures in my music notation.	<ul style="list-style-type: none"> - 2 3 4 2 3 4 3 6 9 12 - 4 4 4 2 2 2 8 8 8 8
6.3d I can notate more complex rhythmic phrases using correct grouping.	<ul style="list-style-type: none"> - bar lines, double bar lines and repeat sign - semibreve, minim, crotchet, quaver, semiquaver, dotted semibreve, dotted minim, dotted crotchets and dotted quavers and their equivalent rests - quaver, crotchet and semiquaver triplets - correct grouping of the above notes and rests in the required time signatures - anacrusis, up-beat/down-beat, tied notes - syncopation using minims and crotchets and quavers.
6.3e I can notate more complex chords to show my understanding of chord labelling.	<ul style="list-style-type: none"> - recognition of Tonic I/i, Subdominant IV/iv, Dominant V/v and Submediant VI/vi in root position, first inversion and second inversion. - notate Tonic I/I, Subdominant IV/iv, Dominant V/v and Submediant VI/vi in root position, first inversion and second inversion. - Perfect and Plagal cadence.

Subject Focus:	Theory
Learning Outcome 7:	I can demonstrate my knowledge, skills and understanding of theoretical concepts.
Assessment Criteria MQF 1	Guidelines/Syllabus
7.1a I can, with support define musical terms in my theory.	- dynamic and articulation marks: piano (<i>p</i>), mezzo forte (<i>mf</i>), forte (<i>f</i>), crescendo (<i>cresc.</i>), diminuendo (<i>dim.</i>), accent, legato, staccato and stacc. (and all symbols where applicable) - tempo and expression marks: moderato, allegro, lento.
7.1b I can, with support apply basic musical terms in my theory.	- same as above.
7.1c I can, with support, identify basic key signatures in my theoretical work.	- up to one sharp and one flat (major and minor keys)
7.1d I can, with support, make use of basic key signatures in my theoretical work.	- up to one sharp and one flat (major and minor keys)
7.1e I can, with support, identify basic scales, broken chords and arpeggios in my theoretical work.	- Major Scales: C major, G major, F major. - Minor harmonic, melodic and natural Scales: A minor, D minor, E minor. - ascending and descending motion, - with or without key-signatures and accidentals.
7.1f I can, with support, use basic scales, broken chords and arpeggios in my theoretical work.	- Major Scales: C major, G major, F major. - Minor harmonic, melodic and natural Scales: A minor, D minor, E minor. - ascending and descending motion, - with or without key-signatures and accidentals.
7.1g I can, with support name harmonic and melodic intervals.	- semitone and tone - harmonic and melodic intervals of a 2 nd , 3 rd , perfect 4 th and perfect 5 th , unison and octave

Subject Focus:	Theory
Learning Outcome 7:	I can demonstrate my knowledge, skills and understanding of theoretical concepts.
Assessment Criteria MQF 2	Guidelines/Syllabus
7.2a I can define musical terms in my theory.	- dynamic and articulation marks: piano (<i>p</i>), mezzo piano (<i>mp</i>), mezzo forte (<i>mf</i>), forte (<i>f</i>), crescendo (<i>cresc.</i>), diminuendo (<i>dim.</i>), accent, legato, staccato and stacc. (and all symbols where applicable) - tempo and expression marks: moderato, allegro, andante, lento, accelerando (<i>accel.</i>), rallentando (<i>rall.</i>), presto, con brio.
7.2b I can apply basic musical terms in my theory.	- as above
7.2c I can identify and make use of more key signatures in my theoretical work.	- up to two sharps and two flats - relative major/minor keys

7.2d I can make use of basic key signatures in my theoretical work.	<ul style="list-style-type: none"> - up to two sharps and two flats - relative major/minor keys
7.2e I can identify basic scales, broken chords and arpeggios in my theoretical work.	<ul style="list-style-type: none"> - Major Scales: C major, G major, F major, Bb major, D major. - Minor harmonic and natural scales: A minor, E minor, D minor, B minor, G minor. - ascending and descending motion, - with or without key-signatures and accidentals
7.2f I can use basic scales, broken chords and arpeggios in my theoretical work.	<ul style="list-style-type: none"> - Major Scales: C major, G major, F major, Bb major, D major. - Minor harmonic and natural scales: A minor, E minor, D minor, B minor, G minor. - ascending and descending motion, - with or without key-signatures and accidentals
7.2g I can name harmonic and melodic intervals.	<ul style="list-style-type: none"> - tone and semitone - harmonic and melodic intervals of a major and minor 2nd and 3rd, perfect 4th and 5th, unison and octave - inversion of the above intervals

Subject Focus:	Theory
Learning Outcome 7:	I can demonstrate my knowledge, skills and understanding of theoretical concepts.
Assessment Criteria MQF 3	Guidelines/Syllabus
7.3a I can apply more complex musical terms in my theory.	<ul style="list-style-type: none"> - dynamic and articulation marks: pianissimo (<i>pp</i>), piano (<i>p</i>), mezzo piano (<i>mp</i>), mezzo forte (<i>mf</i>), forte (<i>f</i>), fortissimo (<i>ff</i>), fortepiano (<i>fp</i>), crescendo (<i>cresc.</i>), decrescendo (<i>decresc.</i>), con forza, sforzando, pesante, pause, legato, staccato and stacc., accent, subito piano, subito forte (and all symbols where applicable). - tempo and expression marks: da capo and DC, moderato, allegro, andante, lento accelerando (<i>accell.</i>), rallentando (<i>rall.</i>), presto, dolce, con brio, smorzando.
7.3b I can apply complex musical terms in my theory.	- As above
7.3c I can identify and make use of more complex key signatures in my theoretical work.	<ul style="list-style-type: none"> - up to three sharps and three flats - relative major/minor keys
7.3d I can make use of complex key signatures in my theoretical work.	<ul style="list-style-type: none"> - up to three sharps and three flats - relative major/minor keys
7.3e I can recognise more complex scales, broken chords and arpeggios in my theoretical work.	<ul style="list-style-type: none"> - Major Scales: C major, G major, F major, D major, Bb major, A major and Eb major. - Minor harmonic, melodic and natural: A minor, E minor, D minor, G minor, B minor, F# minor and C minor. - ascending and descending motion,

	- with or without key-signatures and accidentals.
7.3f I can use scales, broken chords and arpeggios in my theoretical work.	<ul style="list-style-type: none"> - Major Scales: C major, G major, D major, A major, F major, Bb major and Eb major. - Minor harmonic, melodic and natural Scales: A minor, E minor, D minor, G minor, B minor, F# minor and C minor. - ascending and descending motion, - with or without key-signatures and accidentals.
7.3g I can name more complex harmonic and melodic intervals as well as their inversions.	<ul style="list-style-type: none"> - tone and semitone - harmonic and melodic intervals of a major and minor 2nd and 3rd, perfect 4th and 5th, major and minor 6th and 7th, unison and octave - inversion of the above intervals

Subject Focus:	Theory
Learning Outcome 8:	I can show my understanding of different scores in order to identify musical characteristics.
Assessment Criteria MQF 1	Guidelines/Syllabus
8.1a I can, with support, demonstrate the correct use of different clefs in instruments and voices.	<ul style="list-style-type: none"> - treble clef and bass clef - appropriate use of clefs for the following instruments: string instrument – violin. - voice - soprano, alto.
8.1b I can, with support, demonstrate my knowledge of some vocal and instrument ranges in a piece of music.	<ul style="list-style-type: none"> - appropriate ranges for the following instruments: string instrument – violin. - voice – soprano, alto.
8.1c I can, with support, transpose a musical excerpt in one voice.	- transposing up or down an octave in the same clef (treble clef only).
8.1d I can, with support, rewrite a musical excerpt from one clef to another according to the voice/instrument ranges.	<ul style="list-style-type: none"> - treble clef only. - appropriate use of clefs for the following instruments: string instrument – violin. - voice – soprano, alto.
8.1e I can, with support, make use of some articulation/performance markings for different instruments.	- accent, legato, staccato.

Subject Focus:	Theory
Learning Outcome 8:	I can show my understanding of different scores in order to identify musical characteristics.
Assessment Criteria MQF 2	Guidelines/Syllabus

8.2a I can demonstrate the correct use of different clefs in instruments and voices.	<ul style="list-style-type: none"> - treble clef and bass clef - appropriate use of clefs for the following instruments: string instrument – violin; woodwind – flute. - voice – soprano, alto.
8.2b I can apply vocal and instrument ranges in a piece of music.	<ul style="list-style-type: none"> - appropriate ranges for the following instruments: string instrument – violin; woodwind – flute. - voice – soprano, alto.
8.2c I can transpose a musical excerpt in one voice.	<ul style="list-style-type: none"> - transposing up or down an octave in the same clef (treble and bass clef)
8.2d I can rewrite a musical excerpt by using different clefs according to the voice/instrument ranges.	<ul style="list-style-type: none"> - treble clef and bass clef - appropriate use of clefs for the following instruments: string instrument – violin, viola, cello; woodwind – flute, clarinet, bassoon; brass – trumpet in Bb, trombone. - voice – soprano, alto.
8.2e I can make use of basic articulation/performance markings for some instruments.	<ul style="list-style-type: none"> - accent, legato, staccato.

Subject Focus:	Theory
Learning Outcome 8:	I can show my understanding of different scores in order to identify musical characteristics.
Assessment Criteria MQF 3	Guidelines/Syllabus
8.3a I can employ the correct use of different clefs for voices and instruments throughout my theoretical work.	<ul style="list-style-type: none"> - Treble clef, bass clef and alto clef - appropriate use of clefs for the following instruments: string instruments – violin, viola, cello, double bass; woodwind – flute, bassoon. - voice: soprano, alto, tenor and bass.
8.3b I can apply more varieties of vocal and instrument ranges in a piece of music.	<ul style="list-style-type: none"> - use of clefs and instrument ranges - string instruments: violin, cello. - woodwind instruments: flute, bassoon. - voice: soprano, alto, tenor and bass.
8.3c I can transpose a musical excerpt in one voice.	<ul style="list-style-type: none"> - transposing up or down an octave in the same clef - transposing up or down an octave in the same clef and in different clefs (treble and bass, alto clef) - transposing to a different clef - transposing up or down a perfect 4th and perfect 5th.
8.3d I can rewrite a musical excerpt by using different clefs according to the voice/instrument ranges.	<ul style="list-style-type: none"> - treble clef, bass clef and alto clef - appropriate use of clefs for the following instruments: string instruments – violin, viola, cello; woodwind – flute, clarinet, bassoon; brass – trumpet in Bb, trombone.
8.3e I can make use of different articulation/performance markings for some instruments.	<ul style="list-style-type: none"> - accent, legato, staccato - upbow (and symbol) - downbow (and symbol)

History and Analysis

Subject Focus:	History and Analysis
Learning Outcome 9: (Coursework and Controlled	I can identify music from different periods and styles, and explain their common and contrasting features from a set repertoire;
Assessment Criteria (MQF 1)	Guidelines/Syllabus
9.1a I can, with support, recognise different instruments.	<p>Recognising, with support, some of the most prominent instruments of the repertoire listed below:</p> <ul style="list-style-type: none"> • J. Brahms – Hungarian Dances No. 5 in F sharp minor and No. 6 in D flat major (violin and piano). • P. Tchaikovsky – ‘Dance of the Sugar Plum Fairy’ from The Nutcracker Suite Op. 71a. • C. Saint-Saëns: – ‘Le Coucou au fond des bois’ and ‘Fossiles’, No. 9 and No. 12 from The Carnival of the Animals. • D. Kabalevsky – ‘Galop’ from The Comedians Op. 26. • G. Verdi – ‘Grand March’ from Aida.
9.1b I can, with support, identify different periods and styles.	<p>Recognising, with support, the different periods and styles of the repertoire listed below:</p> <ul style="list-style-type: none"> • J. Brahms – Hungarian Dances No. 5 in F sharp minor and No. 6 in D flat major (violin and piano). • P. Tchaikovsky – ‘Dance of the Sugar Plum Fairy’ from The Nutcracker Suite Op. 71a. • C. Saint-Saëns: – ‘Le Coucou au fond des bois’ and ‘Fossiles’, No. 9 and No. 12 from The Carnival of the Animals. • D. Kabalevsky – ‘Galop’ from The Comedians Op. 26. • G. Verdi – ‘Grand March’ from Aida.

<p>9.1c I can, with support, distinguish terminology, between different styles of music belonging to the main periods of music history.</p>	<ul style="list-style-type: none"> • A very general outline (overview) of the dance as a musical genre in the Romantic era. Direct reference should be made to J. Brahms – Hungarian Dances No. 5 in F sharp minor and No. 6 in D flat major (violin and piano). • A very general outline (overview) of the ballet as a musical genre in the Romantic era. Direct reference should be made to P. Tchaikovsky – ‘Dance of the Sugar Plum Fairy’ from The Nutcracker Suite Op. 71a. • A very general outline (overview) of the suite as a musical genre in the Romantic era. Direct reference should be made to C. Saint-Saëns: – ‘Le Coucou au fond des bois’ and ‘Fossiles’, No. 9 and No. 12 from The Carnival of the Animals. • A very general outline (overview) of incidental music as musical genre in the Romantic era. Direct reference should be made to D. Kabalevsky – ‘Galop’ from The Comedians Op. 26. • A very general outline (overview) of the opera as a musical genre in the Romantic era. Direct reference should be made to G. Verdi – ‘Grand March’ from Aida.
<p>9.1d I can, with support, describe the expressive qualities (dynamics, articulation and tempo) of different musical styles.</p>	<p>Describing, with support, the expressive qualities, including dynamics, articulation and tempo of the repertoire listed below:</p> <ul style="list-style-type: none"> • J. Brahms – Hungarian Dances No. 5 in F sharp minor and No. 6 in D flat major (violin and piano). • P. Tchaikovsky – ‘Dance of the Sugar Plum Fairy’ from The Nutcracker Suite Op. 71a. • C. Saint-Saëns: – ‘Le Coucou au fond des bois’ and ‘Fossiles’, No. 9 and No. 12 from The Carnival of the Animals. • D. Kabalevsky – ‘Galop’ from The Comedians Op. 26. • G. Verdi – ‘Grand March’ from Aida.
<p>9.1e I can, with support, identify the basic musical features (meter, rhythm, melody and form) of a composition.</p>	<p>A very basic analysis including meter, rhythm, melody and form of the repertoire listed below:</p> <ul style="list-style-type: none"> • J. Brahms – Hungarian Dances No. 5 in F sharp minor and No. 6 in D flat major (violin and piano). • P. Tchaikovsky – ‘Dance of the Sugar Plum Fairy’ from The Nutcracker Suite Op. 71a.

	<ul style="list-style-type: none"> • C. Saint-Saëns: – ‘Le Coucou au fond des bois’ and ‘Fossiles’, No. 9 and No. 12 from The Carnival of the Animals. • D. Kabalevsky – ‘Galop’ from The Comedians Op. 26. • G. Verdi – ‘Grand March’ from Aida.
--	--

Subject Focus:	History and Analysis
Learning Outcome 10: (Coursework and Controlled Assessment Criteria (MQF 1))	I am able to discuss the biographical profiles of different composers from a set repertoire;
	Guidelines/Syllabus
10.1a I can with support mention some biographical details of composers.	<p>A very brief overview, including childhood, adult life, interesting facts, etc. about the composers who wrote the music for the repertoire listed below:</p> <ul style="list-style-type: none"> • J. Brahms – Hungarian Dances No. 5 in F sharp minor and No. 6 in D flat major (violin and piano). • P. Tchaikovsky – ‘Dance of the Sugar Plum Fairy’ from The Nutcracker Suite Op. 71a. • C. Saint-Saëns: – ‘Le Coucou au fond des bois’ and ‘Fossiles’, No. 9 and No. 12 from The Carnival of the Animals. • D. Kabalevsky – ‘Galop’ from The Comedians Op. 26. • G. Verdi – ‘Grand March’ from Aida.
10.1b I can, with support, discuss other seminal works by composers, including those by Maltese composers.	<p>A very short discussion of other influential musical compositions written by the composers who wrote the music for the repertoire listed below:</p> <ul style="list-style-type: none"> • J. Brahms – Hungarian Dances No. 5 in F sharp minor and No. 6 in D flat major (violin and piano). • P. Tchaikovsky – ‘Dance of the Sugar Plum Fairy’ from The Nutcracker Suite Op. 71a. • C. Saint-Saëns: – ‘Le Coucou au fond des bois’ and ‘Fossiles’, No. 9 and No. 12 from The Carnival of the Animals; • D. Kabalevsky – ‘Galop’ from The Comedians Op. 26;

<p>10.1c I can, with support, identify important influences during the composers' lives.</p>	<ul style="list-style-type: none"> • G. Verdi – 'Grand March' from Aida. <p>A very short discussion (in a written or aural form) of the main influences, including the musicians, the social conditions, popular music, folk music, etc. that influenced the composers who wrote the music for the repertoire listed below:</p> <ul style="list-style-type: none"> • J. Brahms – Hungarian Dances No. 5 in F sharp minor and No. 6 in D flat major (violin and piano). • P. Tchaikovsky – 'Dance of the Sugar Plum Fairy' from The Nutcracker Suite Op. 71a. • C. Saint-Saëns: – 'Le Coucou au fond des bois' and 'Fossiles', No. 9 and No. 12 from The Carnival of the Animals. • D. Kabalevsky – 'Galop' from The Comedians Op. 26. • G. Verdi – 'Grand March' from Aida.
--	---

Subject Focus:	History and Analysis
Learning Outcome 11: (Coursework and Controlled	I am able to distinguish between different voice ranges, instruments and ensembles;
Assessment Criteria (MQF 1)	Guidelines/Syllabus
11.1a I can, with support, distinguish different voice ranges in an unseen duo ensemble score.	The ability to distinguish between alto and bass voices and their use in sacred music. Direct reference should be made to their different vocal ranges.
11.1b I can, with support, distinguish different instrumental ranges in an unseen duo ensembles score.	The ability to distinguish between the different instrumental ranges of the horn and tuba in unseen duo ensembles score.
11.1c I can, with support, draw comparison between voice ranges and instruments in an unseen duo ensembles score.	The ability to describe the use of different voice ranges such as alto and bass voices together with instruments of the brass family (mainly horn and tuba) in unseen duo ensembles score.
11.1d I can with support, describe basic score markings and how these contribute to a musical/expressive performance in an unseen duo ensembles score	The ability to describe different dynamic and articulation marks: dynamic and articulation marks: piano (<i>p</i>), mezzo forte (<i>mf</i>), forte (<i>f</i>), crescendo (<i>cresc.</i>), diminuendo (<i>dim.</i>), accent, legato, staccato and stacc. (and all symbols where applicable) - tempo and expression marks: moderato, allegro, lento.
11.1e I can, with support, identify Maltese traditional instruments (<i>iz-zafzafa, il-flejguta,</i>	The ability to identify Maltese traditional instruments. Choice of instruments should include <i>iz-zafzafa, il-flejguta, iz-zummarra, iz-zaqq, it-tanbur.</i>

iz-zummara, iz-zaqq, it-tanbur) and their respective sound.	
---	--

Aural Training

Subject Focus:	Aural Training
Learning Outcome: 12	I can listen, respond to and identify features in piece of music
Assessment Criteria MQF1	Guidelines/Syllabus
12.1a I can, with support, describe basic dynamics, after listening to a piece of music.	<i>With support and much guidance, reference is made to a piece of music as being mostly loud, mostly soft, and also changes in dynamic from soft to louder and loud to softer. With support and guidance reference is also made to the following dynamics: piano (p), mezzo forte (mf), forte (f), crescendo (cresc. and its symbol), diminuendo (dim.), accent, legato, staccato and stacc. (and all symbols where applicable). The student will describe the shape of piece, ie how the dynamics were in the beginning, middle and end of piece specifically.</i>
12.1b I can, with support, describe basic articulation (legato/staccato) after listening to a piece of music.	With support and much guidance a piece of music can be described as being mostly smooth or detached using staccato and legato, accent and their abbreviations and symbols. The student can also use terminology such as light or heavy.
12.1c I can, with support, describe basic tempi after listening to a piece of music.	With support and much guidance the following tempo markings are used to describe a piece of music: moderato, allegro, lento presto, **to add according to theory section
12.1d I can, with support, identify the tonality as major/minor in a given piece of time.	With support and much guidance a piece of music is described as being in either a major key or a minor key. Terms like Bright, Sad, and solemn may be used to help lead to identify a tonality as major or minor. Correct terminology of major and minor is encouraged.
12.1e I can, with support, identify simple time signatures in a piece of music.	With support and much guidance, one is able to clap the beat of a piece of music, identifying especially where the strong beat falls and assisting in deciding whether a piece is in 2/4s, 3/4s, or 4/4s time.
12.1f I can, with support, describe the character of a piece of music with reference to at least one musical feature.	With support and much guidance, the character of a piece of music is described as being fast or slow, and its articulation as being staccato or legato. When describing the tempo of a piece the terminology presto, allegro, lento or moderato should be used. ** to add according to theory section

Subject Focus:	Aural Training
Learning Outcome 12:	I can listen, respond to and identify features in piece of music
Assessment Criteria MQF2	Guidelines/Syllabus
12.2a I can describe varying dynamics after listening to a piece of music.	Describing the dynamics of a piece of music as mostly loud, mostly soft as well as changes in dynamics from soft to louder and loud to softer. Use of correct terminology for the following dynamics: - dynamic and articulation marks: piano (<i>p</i>), mezzo piano (<i>mp</i>), mezzo forte (<i>mf</i>), forte (<i>f</i>), crescendo (<i>cresc.</i>), diminuendo (<i>dim.</i>), accent, legato, staccato and stacc. (and all symbols where applicable) <i>The student will describe the shape of piece, ie how the dynamics were in the beginning, middle and end of piece specifically.</i>
12.2b I can describe basic articulation after listening to a piece of music.	Describe a piece of music as mostly smooth or detached using staccato and legato, accent and their abbreviations and symbols. The student can also use terminology such as light or heavy.
12.2c I can describe basic tempi after listening to a piece of music.	Describe the tempos of piece of music using the following tempo markings: moderato, allegro, andante, lento, accelerando (<i>accel.</i>), rallentando (<i>rall.</i>), presto, con brio.
12.2d I can identify the tonality as major/minor in a given piece of music.	Describe a piece of music as being in either a major key or a minor key. Terms like Bright, Sad, and solemn may be used to help lead to identify a tonality as major or minor.
12.2e I can identify simple time-signatures in a piece of music.	Identifying the time-signature of a piece of music as being in either 2/4s, 3/4s, or 4/4s. Describe the piece as in duple, triple or quadruple time.
12.2f I can describe the character of a piece of music with reference to at least two musical features.	Tempo of a piece, articulation of a piece, mood of a piece. Identifying whether a piece is fast or slow, or at a moderate tempo, and using the correct tempo marking to describe it: Moderato, allegro, andante, lento, accelerando (<i>accel.</i>), rallentando (<i>rall.</i>), presto, con brio.

Subject Focus:	Aural Training
Learning Outcome: 12	I can listen, respond to and identify features in piece of music
Assessment Criteria MQF3	Guidelines/Syllabus
12.3a I can explain the varying dynamics and gradation of tone after listening to a piece of music.	pianissimo (pp), piano (p), mezzo piano (mp), mezzo forte (mf), forte (f), fortissimo (ff), crescendo (cresc. and its symbol), decrescendo (decresc. and its symbol), pause (and its symbol), legato, staccato and stacc. (and its symbol), accent (and its symbol) subito piano, subito forte. (to add according to theory dynamics)
12.3b I can explain the use of different articulations after listening to a piece of music.	Distinguishing these features and pointing out whether they are mostly present in the melody, accompaniment or throughout -Legato, staccato, phrasing, imitation, accents. Explain different articulations between the right hand and the left hand of the piece – portato, semi-staccato, mainly legato
12.3c I can explain the use of basic tempi and tempo changes after listening to a piece of music.	Identifying the following tempos in a piece of music: moderato, allegro, andante, lento accelerando and accell., rallentando and rall., presto, con brio, smorzando, allegro molto, allegro assai, andante maestoso, presto, prestissimo, vivace
12.3d I can identify the tonality and any modulation to the relative major/minor in a given piece of music.	Distinguishing a piece in a major or minor key and understanding whether it has moved to its respective relative major or relative minor.
13.3e I can identify simple and compound time-signatures in a piece of music.	Identifying simple time-signatures 2/4, 3/4 and 4/4 Identifying whether a piece is in duple, triple or quadruple time
12.3f I can describe the character of a piece of music with reference to more than two musical features.	Period it is written in – renaissance, baroque, classical, romantic, 20 th /21 st century. Reference is made to History and Analysis Component. Support your answer by mentioning features and descriptors such as Baroque: use of ornamentation; use of limited range on the keyboard; use of instruments; counterpoint and imitation; Classical: instrumentation; harmonies and chords, style, Romantic: instrumentation; use of pedal in case of piano; chords and harmonies; mood; 20 th / 21 st century: unclear tonality; unpredictability of the music and phrasing; use of accidentals. General features: phrasing, melodic ideas, dynamic changes

Subject Focus:	Aural Training
Learning Outcome 13:	I can listen, memorise and notate/sing in a short melody
Assessment Criteria MQF1	Guidelines/Syllabus
13.1a I can, with support, demonstrate basic memory skills in response to a piece of music.	With support and guidance, being able to sing back a short phrase moving in step, ascending or descending or both using notation indicated in the theory component.
13.1b I can, with support, notate a short four-bar melody in simple time in the form of a dictation.	With support and guidance, notation of a two-bar melody in step using basic notation and time-signature indicated in theory component.
13.1c I can, with support, sing back a short melody with prompting and repetitions after listening to it twice.	With support and guidance singing back individual notes within a small range; singing a short phrase moving in step, ascending and descending.
13.1d I can, with support, name major/minor melodic intervals in a given piece up to a perfect 5 th .	With support and guidance, recognising if an interval is going up or going down, being able to identify the higher note and the lower note in a melodic interval. Being able to sing the lower or the higher note in a harmonic interval, recognising intervals indicated in the theory component.

Subject Focus:	Aural Training
Learning Outcome: 13:	I can listen, memorise and notate/sing in a short melody
Assessment Criteria MQF2	Guidelines/Syllabus
13.2a I can demonstrate basic memory skills in response to a piece of music.	Singing back a short melody moving in step or small intervals, ascending or descending or both using notation indicated in the theory component. This will be up to 3 bars and will use simple time-signature.
13.2b I can notate a short four- bar melody in simple or compound time in the form of a dictation.	The notation of a three-bar melody using notation indicated in theory component, including rests, and written in 2/4 3/4 and 4//4s.
13.2c I can sing back a standard short melody after listening to it twice.	Singing a short phrase of two to three bars.

13.2d I can identify melodic intervals in a given piece using relative pitch up to a perfect fifth.	Recognising if an interval is going up or going down, being able to identify the higher note and the lower note in a melodic interval. Being able to sing the lower or the higher note in a harmonic interval, recognising intervals indicated in the theory component – major 2 nd , 3 rd , perfect 4 th and 5 th , unison and octave.
---	---

Subject Focus:	Aural Training
Learning Outcome: 13:	I can listen, memorise and notate/sing in a short melody
Assessment Criteria MQF3	Guidelines/Syllabus
13.3a I can demonstrate heightened memory skills in response to more complex pieces of music.	Melody writing with expression and tempo markings, up to 4 bars adding expression, demonstrating also tempo and phrasing markings as per theory syllabus, in both a major or a minor key.
13.3b I can notate a short four- bar melody in simple or compound time in the form of a dictation.	Melody writing up to four bars using notation indicated in Theory Section, using simple and compound time-signatures. 2/4; 3/4; 4/4; 6/8, 9/8; 12/8.
13.3c I can sing back a standard short melody with more attention to detail after listening to it twice.	Singing back a more complex melody using any interval between notes showing correct rhythm and correct pitch. The articulation and phrasing indicated in the melody must also be present in the answer. The melody will not exceed 4 bars.
13.3d I can identify melodic intervals in a given piece using relative pitch up to a perfect octave.	Melodic intervals indicated in the theory component.

Subject Focus:	Aural Training
Learning Outcome 14:	I can listen and recognise different styles and time periods of music and am able to draw on my aural knowledge to understand basic.
Assessment Criteria MQF1	Guidelines/Syllabus
14.1a I can, with support, identify the musical period of a piece of music after listening to it.	Recognising with guidance and support, the basic features and qualities of a baroque, classical, romantic and 20 th / 21 st century piece of music. Reference is made to the History and Analysis component.
13.1b I can, with support, name a possible composer of a given piece.	With guidance and support, naming a possible composer of a piece of music, or choosing a composer from a given list of possible answers. Reference is made to history and listening component.

13.1c I can, with support, identify at least one instrument after listening to an excerpt.	Identifying and naming with guidance and support, an instrument as coming from a wind family, string family, brass family or percussion family. Reference here is made to the History and Analysis section.
13.1d I can, with support, identify at least one instrument after listening to an excerpt.	Identifying with support the main instrument in a piece of music, the more popular instruments being recommended – strings – violin, cello; winds – flute, clarinet; brass – trumpet, trombone; percussion – timpani; xylophone; piano, guitar, harp.
13.1e I can, with support, recognise the style of a piece of music.	Recognising with support and guidance, some styles of music - minuet, tango, waltz, choral, medieval, romantic, modern, classical, dance music

Subject Focus:	Aural Training
Learning Outcome: 14	I can listen and recognise different styles and time periods of music and am able to draw on my aural knowledge to understand basic.
Assessment Criteria MQF2	Guidelines/Syllabus
14.2a I can identify the musical period of a piece of music after listening to it.	With support identifying a piece of music as being baroque, classical, romantic, 20 th / 21 st century. Reference must be made to History and Listening Component.
14.2b I can name a possible composer of a given piece.	With support the possible recognition of a composer after listening to an excerpt. Reference is made to the listening excerpts in the History and Listening Component
14.2c I can describe two or more musical features that support the appropriate style of a piece of music after listening to it.	Identifying with support what is meant by a musical feature. Listening to a piece of music and identifying the following - a probable composer, period, genre, style or culture. Reference must be made to History and Analysis Component.
14.2d I can identify at least two instruments after listening to an excerpt.	Identifying by their sound, with support, the following instruments/voices: Voices: soprano, tenor, bass; Strings: violin, cello; Winds: flute, clarinet; Brass: trumpet, trombone; Percussion: timpani, xylophone; piano, harp; guitar.
14.2e I can recognise the style of a piece of music. Eg. waltz, jazz, march	Identifying with support the following styles of music: chordal, imitative, minuet, tango, waltz, choral, medieval, romantic, modern, contemporary, classical, march, jazz, dance music.

Subject Focus:	Aural Training
Learning Outcome: 14	I can listen and recognise different styles and time periods of music and am able to draw on my aural knowledge to understand basic.

Assessment Criteria MQF3	Guidelines/Syllabus
14.3a I can identify the musical period of a piece of music after listening to it.	With support identifying a piece of music as being baroque, classical, romantic or 20th/21 st century. Reference must be made to History and Listening Component.
14.3b I can name a possible composer of a given piece.	With support the possible recognition of a composer after listening to an excerpt. Reference is made to the listening excerpts in the History and Listening Component. Candidate suggests a possible composer or selects a probable answer from a selection of composers.
14.3c I can explain in detail the use of musical features that support the appropriate style of a piece of music after listening to it.	Identifying what is meant by a musical feature. Listening to a piece of music and identifying the following - a probable composer, period, genre, style or culture. Reference must be made to History and Analysis Section.
14.3d I can identify at least two instruments after listening to an excerpt.	Identifying and recognition of sound of all the instruments as belonging to one of the families of the classical symphony orchestra. Identify all instruments of the classical symphony orchestra.
14.3e I can recognise the style of a piece of music. Eg. fugal, chordal, imitative, gigue, minuet, tango	Fugal, chordal, imitative, gigue, minuet, tango, waltz, choral, medieval, romantic, modern, contemporary, classical, impressionist, dance music, march, jazz.