L-Università ta' Malta

MATSEC
Examinations Board

SEC 34 Syllabus

Music

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Introduction

This syllabus is based on the curriculum principles outlined in *The National Curriculum Framework for All* (NCF) which was translated into law in 2012 and designed using the *Learning Outcomes Framework* that identify what students should know and be able to achieve by the end of their compulsory education.

As a learning outcomes-based syllabus, it addresses the holistic development of all learners and advocates a quality education for all as part of a coherent strategy for lifelong learning. It ensures that all children can obtain the necessary skills and attitudes to be future active citizens and to succeed at work and in society irrespective of socio-economic, cultural, racial, ethnic, religious, gender and sexual status. This syllabus provides equitable opportunities for all learners to achieve educational outcomes at the end of their schooling that will enable them to participate in lifelong and adult learning to reduce the high incidence of early school leaving and ensure that all learners attain key twenty-first century competences.

This programme also embeds learning outcomes related to cross-curricular themes, namely digital literacy; diversity; entrepreneurship creativity and innovation; sustainable development; learning to learn and cooperative learning and literacy. In this way, students will be fully equipped with the skills, knowledge, attitudes and values needed to further learning, work, life and citizenship.

What is the subject? Give a general definition.

The study area SEC Music aims at providing candidates with a progressive and holistic approach to musical knowledge. It is concerned with developing musical abilities through the various strands that explore a number of skills. These include the theoretical, practical, aural, creative and general knowledge areas of music. The broad learning outcomes identify such knowledge, skills and values that candidates achieve and demonstrate throughout the course of the programme. Music as a subject gives candidates a platform to utilise their musical and instrumental talent in different learning contexts. In doing so, Music keeps itself aligned with the NCF in adopting a ''more cross-curricular, thematic, interdisciplinary and collaborative approach that reflects real life situations and encourages transfer of skills from one learning area to another.'' **It is advisable that candidates who opt for this course have a basic understanding of Music, at least at Grade 2 level.**

What does a study of the subject entail?

Music encapsulates an artistic expression, which goes beyond conventional linguistic practices. Music is an artistic medium, comprising the beauty of form, melody, harmony, and expression of emotion, all of which pertain to one or more artistic strand/s, namely creativity (composition), auditory (listening), expressivity and performance. These strands intertwine into a collage of artistic skills, with a direct positive impact on the overall academic achievement of the student. During the course, candidates will have the opportunity to explore all of these strands through theory, musicianship, history, analysis and performance classes. These sessions are implemented both in groups and individually, with the aim of bringing out the artistic creativity of students.

How is the subject related to candidates' lives, to Malta, and/or to the world?

The study of the subject will help students to assess the micro- and macro-context of Music, relating to its pertinence in their lives. It will help students to merge theoretical-cum-practical skills with creative knowledge thus contributing holistically to their cultural and cognitive enrichment. The subject encourages students to pursue interaction with the local musical scenario while exploring possible interdisciplinarity and integration within the international musical scenario.

Music as a universal mode of expression propels the students to develop further their instrumental/vocal skills and ensemble playing. This course incorporates a variety of strands related to music learning – listening and responding, performing and composing. Music education can act as a springboard for students to further

develop skills in confidence, personality and presentation. Music learning widens the students' cultural horizons both in Malta and globally, the cultural sector offers a variety of areas of interest that can lead to various possible openings.

The aspirational programme learning outcomes for this subject are:

At the end of the programme, I can:

1. demonstrate knowledge related to Music History.
2. demonstrate an understanding of the elements of Music.
3. compose a short piece of music for a specific instrument.
4. explore and create musical ideas on my instrument/s and other instruments.
5. demonstrate competence in using music software.
6. identify features in a music piece, through listening to and reading a score.
7. memorize a simple melody by singing it or notating it back.
8. demonstrate knowledge of music theoretical concepts.
9. discuss research and understanding of composers' lives, practice and repertoire.
10. perform on my chosen instrument a varied repertoire.
11. participate in performances.

List of Learning Outcomes

At the end of the programme, I can:

LO 1. compose a melody to a given set of words;

LO 2. compose and develop a melody for a specific voice/instrument;

LO 3. analyse harmony and integrate it in my own work;

LO 4. demonstrate competence in musical performance on my principal instrument;

LO 5. demonstrate my knowledge in music theory and basic aural skills through practical application;

LO 6. notate effectively using conventional notation and appropriate terminology;

LO 7. demonstrate my knowledge, skills and understanding of theoretical concepts;

LO 8. show an understanding of different scores in order to identify musical characteristics;

LO 9. identify music from different periods and styles, and explain their common and contrasting features from a set repertoire;

LO 10. discuss the biographical profiles of different composers from a set repertoire;

LO 11. distinguish between different voice ranges, instruments and ensembles;

LO 12. listen, respond to and identify features in a piece of music;

LO 13. listen to, memorise and notate/sing a short melody;

LO 14. listen to and recognise different styles and time periods of music and am able to draw on my aural knowledge to understand basic musical features.

List of Subject Foci

1. Composition and Harmony
2. Performance
3. Theory
4. History and Analysis
5. Aural Training

Programme Level Descriptors

This syllabus sets out the content and assessment arrangements for the award of Secondary Education Certificate in **MUSIC** at Level 1, 2 or 3. First teaching of this programme begins in September 2022. First award certificates will be issued in 2025.

The following refers to the qualification levels that can be obtained by candidates sitting for SEC examinations. These are generic statements that describe the depth and complexity of each level of study required to achieve an award at Level 1, 2 or 3 in Music. (Level 1 being the lowest and level 3 the highest).

Level 1

At the end of the programme the candidate will have obtained basic knowledge, skills and competences in the subject such as basic repetitive communication skills and the ability to follow basic, simple instructions to complete tasks. Support is embedded within the task.

Level 2

At the end of the programme the candidate will have obtained good knowledge, skills and competence in the subject such as the interpretation of given information and ideas. The candidate will have developed the ability to carry out relatively complex tasks. Limited support may be embedded within the task.

Level 3

At the end of the programme the candidate will autonomously apply knowledge and skills to a variety of complex tasks. Candidates will utilise critical thinking skills to analyse, evaluate and reflect upon their own work and that of others. Problem solving tasks may be part of the assessment process.

Learning Outcomes and Assessment Criteria

Subject Focus:	Composition and Harmony
Learning Outcome 1: Paper I and Paper II	I can compose a melody to a given set of words;

Assessment Criteria (LEVEL 1)	Assessment Criteria (LEVEL 2)	Assessment Criteria (LEVEL 3)
1.1a I can, with support, write a simple rhythmic pattern to a given set of words.	1.2a I can write a rhythmic pattern to a given set of words.	1.3a I can write a varied rhythmic pattern to a given set of words.
1.1b I can, with support, create a simple melody to a given set of words.	1.2b I can create a melody to a given set of words.	1.3b I can create a varied melody to a given set of words.
1.1c I can with support write a musical phrase by using simple notation and basic key and time signatures.	1.2c I can write a musical phrase using simple notation and basic key and time signatures.	1.3c I can write a varied musical phrase using a wide range of notation, key signatures and simple and compound time signatures.
1.1d I can, with support, compose a simple musical phrase that reflects the meaning of a given text.	1.2d I can compose a musical phrase that reflects the meaning of a given text.	1.3d I can compose a varied musical phrase that reflects the meaning of a given text.

Subject Focus:	Composition and Harmony	
Learning Outcome 2: Paper I and Paper II	I can compose and develop a melody for a specific voice/instrument;	
Assessment Criteria (LEVEL 1)	**Assessment Criteria (LEVEL 2)**	**Assessment Criteria (LEVEL 3)**
2.1a I can, with support, compose a simple melody up to 6-bars in the style of a given opening phrase.	2.2a I can compose a melody up to 8-bars in the style of a given opening phrase.	2.3a I can compose a melody up to 12-bars in the style of a given opening phrase.
2.1b I can, with support, create simple melodies using the pentatonic scales.	2.2b I can create melodies using the pentatonic and major scales.	2.3b I can create melodies using the pentatonic, major, and minor scales.
2.1c I can, with support, compose a melody by using simple time signatures. *e.g. 2/4, 3/4, 4/4.*	2.2c I can compose a melody by writing in simple and basic compound time signatures. *e.g. 2/4, 3/4, 4/4, 2/2, 3/8, 6/8, 9/4 and others.*	2.3c I can compose a melody by writing in all simple, compound and/or irregular time signatures. *e.g. 5/4, 7/8, 10/8 and others*[1]*.*
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.	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.	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.
2.1e I can, with support, create a simple melody using my main instrument, second instrument, and/or Maltese traditional percussion instruments, and recorder (*fifra*).	2.2e I can create a melody using my main instrument, second instrument, and/or Maltese traditional percussion instruments, and recorder (*fifra*).	2.3e I can create a detailed melody using my main instrument, second instrument, and/or Maltese traditional percussion instruments, and recorder (*fifra*).

[1] Refer to Time Signatures Table in Appendix 2 for further information

Subject Focus:	Composition and Harmony
Learning Outcome 3: Paper I and Paper II	I can analyse harmony and integrate it in my work;

Assessment Criteria (LEVEL 1)	Assessment Criteria (LEVEL 2)	Assessment Criteria (LEVEL 3)
3.1a I can create simple compositions up to 6 bars in length using a given melodic opening as a starting point.	3.2a I can write melodies up to 8 bars in length using a given melodic opening as a starting point.	3.3a I can create melodies up to 12 bars in length using a given melodic opening as a starting point.
3.1b I can, with support, use different sequences, patterns, inversions of phrases and repetitions in order to develop simple melodies.	3.2b I can apply different sequences, patterns, inversions of phrases and repetitions in order to develop melodies.	3.3b I can use different sequences, patterns, inversions of phrases and repetitions in order to develop melodies.
3.1c I can apply basic harmony (I, IV, V) to a given melody as well as my own melody.	3.2c I can apply harmony (I, II, IV, V) to a given melody as well as my own melody.	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.
3.1d I can, with support, use two cadences (perfect and imperfect) in my compositions.	3.2d I can use three cadences (perfect, imperfect and plagal) in my compositions.	3.3d I can use the four cadences (perfect, imperfect, plagal and interrupted) in my compositions.

Subject Focus:	Performance
Learning Outcome 4: Paper I and Paper II	I can demonstrate competence in musical performance on my principal instrument;

Assessment Criteria (LEVEL 1)	Assessment Criteria (LEVEL 2)	Assessment Criteria (LEVEL 3)
4.1a I can, with support perform simple repertoire on my principal instrument, by avoiding hesitancy, false starts.	4.2a I can, perform general repertoire on my principal instrument, by playing with fluency.	4.3a I can perform more demanding repertoire on my principal instrument, by playing in an accomplished manner.
4.1b I can, with support, demonstrate my competence in performance practice technique in simple repertoire, playing confidently, with accuracy and attention to detail.	4.2b I can demonstrate further competence in performance technique in general repertoire, playing confidently, with accuracy and attention to detail.	4.3b I can demonstrate complete competence in accomplished performance technique in more demanding repertoire, playing confidently, with accuracy and attention to detail.
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.	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.	4.3c I can play with accomplished performance practice on my principal instrument by making use of listening skills, paying attention to intonation, coordination of timing, and details of tempo.
4.1d I can, with support, perform a basic sight-reading piece on my principal instrument.	4.2d I can perform a standard sight-reading piece on my principal instrument.	4.3d I can perform sight-reading pieces on my principal instrument.
4.1e I can, with support, use expressive performance skills by closely observing marked directions.	4.2e I can use expressive performance skills and interpretative technique by closely observing marked directions.	

Subject Focus:	Performance
Learning Outcome 5: Paper I and Paper II	I can demonstrate my knowledge in music theory and basic aural skills through practical application;

Assessment Criteria (LEVEL 1)	Assessment Criteria (LEVEL 2)	Assessment Criteria (LEVEL 3)
5.1a I can, with support, recognise and play in different clefs involving practical application in basic performance strategies.	5.2a I can recognise and play in different clefs involving practical application in standard performance strategies.	5.3a I can play in different clefs involving practical application in complex performance strategies.
5.1b I can, with support, use basic transposition skills on my instrument.	5.2b I can use transposition skills on my instrument.	
5.1c I can, with support, apply basic aural skills such as intonation and co-ordination, through practical application.	5.2c I can apply aural skills, such as the ability to detect errors in intonation and co-ordination through practical application, exhibiting familiarity with theoretical concepts.	5.3c I can apply more aural skills, such as correct intonation, co-ordination and tone quality through practical application, exhibiting familiarity with theoretical concepts and strategies to exhibit expressive creativity.
5.1d I can, with support, apply basic understanding of theoretical concepts such as timing, rhythm and phrasing applied to performance.	5.2d I can apply standard understanding of theoretical concepts such as timing, rhythm and phrasing applied through creative application in performance.	5.3d I can use theoretical concepts such as timing, rhythm, phrasing and articulation applied through creative application in performance strategies.
5.1e I can, with support, demonstrate ability to interpret the contrasting styles and periods of music in my performance repertoire.	5.2e I can demonstrate an ability to interpret contrasting styles and periods of music in my performance repertoire.	5.3e I can demonstrate excellent competence in interpreting contrasting styles and periods of music in my performance repertoire.

Subject Focus:	Theory
Learning Outcome 6: Paper I and Paper II	I can notate effectively using conventional notation and appropriate terminology[2];

Assessment Criteria (LEVEL 1)	Assessment Criteria (LEVEL 2)	Assessment Criteria (LEVEL 3)
6.1a I can, with support, identify notes and rest names, and their values.	6.2a I can identify notes and rest names, and their values.	6.3a I can identify notes that are more complex and rest names, and their values.
6.1b I can, with support, write notes and rest names, and their values.	6.2b I can write notes and rest names, and their values.	6.3b I can write notes that are more complex and rest names and their values.
6.1c I can, with support, identify simple time signatures.	6.2c I can identify simple and some compound time signatures.	6.3c I can identify more complex, simple and compound time signatures in my music notation.
6.1d I can, with support, notate simple rhythmic phrases using correct grouping.	6.2d I can notate rhythmic phrases using correct grouping.	6.3d I can notate more complex rhythmic phrases using correct grouping.
6.1f I can, with support, notate basic primary chords to show my understanding of chord labelling.	6.2f I can notate basic primary chords to show my understanding of chord labelling.	6.3f I can notate more complex chords, to show my understanding of chord labelling.

[2] Candidates are encouraged to use computer software for theoretical work, where and if available.

Subject Focus:	Theory
Learning Outcome 7: Paper I and Paper II	I can demonstrate my knowledge, skills and understanding of theoretical concepts;

Assessment Criteria (LEVEL 1)	Assessment Criteria (LEVEL 2)	Assessment Criteria (LEVEL 3)
7.1a I can, with support, define basic musical terms in my theory.	7.2a I can define musical terms in my theory.	7.3a I can apply more complex musical terms in my theory.
7.1b I can, with support, apply basic musical terms in my theory.	7.2b I can apply basic musical terms in my theory.	7.3b I can apply complex musical terms in my theory.
7.1c I can, with support, identify basic key signatures in my theoretical work.	7.2c I can identify and make use of more key signatures in my theoretical work.	7.3c I can identify and make use of more complex key signatures in my theoretical work.
7.1d I can, with support, make use of basic key signatures in my theoretical work.	7.2d I can make use of basic key signatures in my theoretical work.	7.3d I can make use of complex key signatures in my theoretical work.
7.1e I can, with support, identify basic scales, broken chords and arpeggios in my theoretical work.	7.2e I can identify basic scales, broken chords and arpeggios in my theoretical work.	7.3e I can recognise more complex scales, broken chords and arpeggios in my theoretical work.
7.1f I can, with support, use basic scales, broken chords and arpeggios in my theoretical work.	7.2f I can use basic scales, broken chords and arpeggios in my theoretical work.	7.3f I can use scales, broken chords and arpeggios in my theoretical work.
7.1g I can, with support, name harmonic and melodic intervals.	7.2g I can name harmonic and melodic intervals.	7.3g I can name more complex harmonic and melodic intervals as well as their inversions.

Assessment Criteria (LEVEL 1)	Assessment Criteria (LEVEL 2)	Assessment Criteria (LEVEL 3)
7.1h I can, with support, identify cadences.	7.2h I can analyse cadences.	
7.1i I can, with support, make use of some basic cadences in my theoretical work.	7.2i I can make use of some basic cadences in my theoretical work.	7.3i I can use cadences appropriately throughout my theoretical work.

Subject Focus:	Theory
Learning Outcome 8: Paper I and Paper II	I can show an understanding of different scores in order to identify musical characteristics;

Assessment Criteria (LEVEL 1)	Assessment Criteria (LEVEL 2)	Assessment Criteria (LEVEL 3)
8.1a I can, with support, demonstrate the correct use of different clefs in instruments and voices.	8.2a I can demonstrate the correct use of clefs for different voices and instruments.	8.3a I can employ the correct use of different clefs for voices and instruments throughout my theoretical work.
8.1b I can, with support, demonstrate my knowledge of some vocal and instrument ranges in a piece of music.	8.2b I can apply vocal and instrument ranges in a piece of music.	8.3b I can apply more varieties of vocal and instrument ranges in a piece of music.
8.1c I can, with support, transpose a musical excerpt in one voice.	8.2c I can transpose a musical excerpt in one voice.	
8.1d I can, with support, rewrite a musical excerpt from one clef to another according to the voice/instrument ranges.	8.2d I can rewrite a musical excerpt by using different clefs according to the voice/instrument ranges.	
8.1e I can, with support, make use of some articulation/performance markings for different instruments.	8.2e I can make use of basic articulation/performance markings for some instruments.	8.3e I can make use of different articulation/performance markings for a number of instruments.

Subject Focus:	History and Analysis
Learning Outcome 9: Paper I and Paper II	I can identify music from different periods and styles, and explain their common and contrasting features from a set repertoire;

Assessment Criteria (LEVEL 1)	Assessment Criteria (LEVEL 2)	Assessment Criteria (LEVEL 3)
9.1a I can, with support, recognise different instruments.	9.2a I can recognise different instruments.	
9.1b I can, with support, identify different periods and styles.	9.1b I can identify different periods and styles.	
9.1c I can, with support, distinguish terminology, between different styles of music belonging to the main periods of music history.	9.2c I can explain the difference, between different styles of music belonging to the main periods of music history.	9.3c I can analyse different styles of music belonging to the main periods of music history.
9.1d I can, with support, describe the expressive qualities (dynamics, articulation and tempo) of different musical styles.	9.2d I can describe the expressive qualities (dynamics, articulation and tempo) of different musical styles.	9.3d I can describe in detail the expressive qualities (dynamics, articulation and tempo) of different musical styles.
9.1e I can, with support, identify the basic musical features (meter, rhythm, melody and form) of a composition.	9.2e I can describe the basic musical features (meter, rhythm, melody, harmony, phrase structure and form) of a composition.	9.3e I can describe in detail the musical features (meter, rhythm, melody, harmony, phrase structure, form and texture) of a composition.

Subject Focus:	History and Analysis
Learning Outcome 10: Paper I and Paper II	I am able to discuss the biographical profiles of different composers from a set repertoire;

Assessment Criteria (LEVEL 1)	Assessment Criteria (LEVEL 2)	Assessment Criteria (LEVEL 3)
10.1a I can, with support mention some biographical details of composers.	10.2a I can mention some biographical details of composers.	10.3a I can explain in detail biographical profiles of composers.
10.1b I can with support, discuss other seminal works by composers, including those by Maltese composers.	10.2b I can discuss other seminal works by composers, including those by Maltese composers.	10.3b I can discuss in detail other seminal works by composers, including those by Maltese composers.
10.1c I can, with support, identify important influences during the composers' lives.	10.2c I can identify important influences during the composers' lives.	10.3c I can discuss important influences during the composers' lives.

Subject Focus:	History and Analysis
Learning Outcome 11: Paper I and Paper II	I am able to distinguish between different voice ranges, instruments and ensembles;

Assessment Criteria (LEVEL 1)	Assessment Criteria (LEVEL 2)	Assessment Criteria (LEVEL 3)
11.1a I can with support, distinguish different voice ranges in an unseen duo ensemble score.	11.2a I can adequately distinguish between different voice ranges in an unseen duo or trio ensembles score.	11.3a I can adequately explain different voice ranges in an unseen duo, trio or quartet score.
11.1b I can with support, distinguish different instrumental ranges in an unseen duo ensemble score.	11.2b I can adequately distinguish between different instrumental ranges in an unseen duo or trio ensembles score.	11.3b I can explain different instrumental ranges in an unseen duo, trio or quartet score.
11.1c I can, with support, draw comparison between voice ranges and instruments in an unseen duo ensemble score.	11.2c I can describe the use of different voice ranges and instruments in an unseen duo or trio ensembles score.	11.3c I can explain the use of different voice ranges and instruments in an unseen duo, trio or quartet score.
11.1d I can, with support, describe basic score markings and how these contribute to a musical/expressive performance in an unseen duo ensemble score.	11.2d I can describe basic score markings and how these contribute to a musical/expressive performance in an unseen duo or trio ensembles score.	11.3d I can explain score markings in detail and how these contribute to a musical/expressive performance in an unseen duo, trio or quartet score.
11.1e I can, with support, identify Maltese traditional instruments (iż-żafżafa, il-flejguta, iż-żummara, iż-żaqq, it-tanbur) and their respective sounds.	11.2e I can, identify Maltese traditional instruments (iż-żafżafa, il-flejguta, iż-żummara, iż-żaqq, it-tanbur their respective sounds.	

Subject Focus:	Aural Training
Learning Outcome 12: Paper I and Paper II	I can listen, respond to and identify features in a piece of music;

Assessment Criteria (LEVEL 1)	Assessment Criteria (LEVEL 2)	Assessment Criteria (LEVEL 3)
12.1a I can, with support, describe basic dynamics, after listening to a piece of music.	12.2a I can describe varying dynamics after listening to a piece of music.	12.3a I can explain the use of varying dynamics and gradation of tone after listening to a piece of music.
12.1b I can, with support, describe basic articulation (legato/staccato) after listening to a piece of music.	12.2b I can describe basic articulation (legato/ staccato/accent/portato/slur/sforzando/tenuto/ staccatissimo) after listening to a piece of music.	12.3b I can explain the use of different articulations after listening to a piece of music.
12.1c I can, with support, describe basic tempi after listening to a piece of music.	12.2c I can describe basic tempi after listening to a piece of music.	12.3c I can explain the use of basic tempi and tempo changes after listening to a piece of music.
12.1d I can, with support, identify the tonality as major/minor in a given piece of music.	12.2d I can identify the tonality as major/minor in a given piece of music.	12.3d I can identify the tonality and any modulations to the relative major/minor in a given piece of music.
12.1e I can, with support, identify simple time signatures in a piece of music	12.2e I can identify simple time signatures in a piece of music.	12.3e I can identify simple and compound time signatures in a piece of music.
12.1f I can, with support, describe the character of a piece of music with reference to at least one musical feature.	12.2f I can describe the character of a piece of music with reference to at least two musical features.	12.3f I can describe the character of a piece of music with reference to more than two musical features.

Subject Focus:	Aural Training
Learning Outcome 13: Paper I and Paper II	I can listen to, memorise and notate/sing a short melody;

Assessment Criteria (LEVEL 1)	Assessment Criteria (LEVEL 2)	Assessment Criteria (LEVEL 3)
13.1a I can, with support, demonstrate basic memory skills in response to a piece of music.	13.2a I can demonstrate basic memory skills in response to a piece of music.	13.3a I can demonstrate heightened memory skills in response to more complex pieces of music.
13.1b I can, with support, notate a short four-bar melody in simple time in the form of a dictation.	13.2b I can notate a short four-bar melody in simple or compound time in the form of a dictation.	
13.1c I can, with support, sing back a short melody with prompting and repetitions after listening to it twice.	13.2c I can sing back a standard short melody after listening to it twice.	13.3c I can sing back a standard short melody with more attention to detail after listening to it twice.
13.1d I can, with support, name major/minor melodic intervals in a given piece up to a perfect 5th.	13.2d I can identify melodic intervals in a given piece using relative pitch up to a perfect fifth.	13.3d I can identify melodic intervals in a given piece using relative pitch up to a perfect octave.

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

Assessment Criteria (LEVEL 1)	Assessment Criteria (LEVEL 2)	Assessment Criteria (LEVEL 3)
14.1a I can, with support, identify the musical period of a piece of music after listening to it.	14.2a I can identify the musical period of a piece of music after listening to it.	
14.1b I can, with support, name a possible composer of a given piece.	14.2b I can name a possible composer of a given piece.	
14.1c I can, with support, identify at least one musical feature that describes the appropriate style in a piece of music after listening to it.	14.2c I can describe two or more musical features that support the appropriate style of a piece of music after listening to it.	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.
14.1d I can, with support, identify at least one instrument after listening to an excerpt.	14.2d I can identify at least two instruments after listening to an excerpt.	14.3d I can identify more than two instruments after listening to an excerpt.
14.1e I can, with support, recognise the style of a piece of music. *e.g. waltz, march.*	14.2e I can recognise the style of a piece of music. *e.g. waltz, jazz, march.*	14.3e I can describe the style of a piece of music. *e.g. fugal, chordal, imitative, gigue, minuet, tango.*

Scheme of Assessment

School candidates

The assessment consists of Paper I and Paper II. Paper I consists of unmoderated school-based assessment (SBA) that is to be set and assessed by the school. Paper II consists of a controlled assessment that will take place at the end of the three-year programme.

School-based assessment (SBA): is any type of assessment of a candidate made by the school relevant to the respective SEC syllabus contributing to the final level awarded in the subject.

Controlled assessment: is comprised of a 1 hour 45 minutes written exam, a 10-minute performance exam and a 5-minute sight-reading task including preparation time, set at the end of the programme and differentiated between two tiers:

a. Levels 1 and 2;
b. Levels 2 and 3.

Candidates are to satisfy the examiner in Paper I and Paper II to obtain a level higher than 1.

Paper I - School Based Assessment: 30% of the total marks.

The school-based assessment shall be marked out of 100 each year (9, 10 and 11). The assessment for each year will contribute to 10% of the overall mark and will be reported to MATSEC by the school in Year 11. Therefore, each year will equally contribute to the final mark of the school-based assessment. The school-based assessment shall reflect the MATSEC syllabus covered in Year 9, Year 10 and Year 11.

School-based assessment can be pegged at either of two categories:

- SBA at categories 1-2 must identify assessment criteria from these two levels. It is suggested that ACs are weighted at a ratio of 40% at Level 1 and 60% at Level 2.
- SBA at categories 1-2-3 must identify assessment criteria from each of Levels 1, 2, and 3. It is suggested that ACs are weighted at a ratio of 30% at each of Levels 1 and 2, and 40% at Level 3.
  The mark for SBA at level categories 1-2 presented for a qualification at level categories 2-3 will be calculated to 60% of the original mark. The mark stands in all other cases.

Paper II - Controlled Assessments: 70% of the total marks; comprising of a two-hour written and performance exam; set at the end of the programme and differentiated between two tiers:

a. Levels 1 and 2;
b. Levels 2 and 3.

The written controlled paper will be 1 hour and 45 minutes long and will comprise of Aural Training, History and Analysis, Theory, Composition and Harmony. The Performance controlled paper will be 15 minutes long and will comprise of 2 practical pieces to be played on the candidates' selected instrument, chosen from the repertoire list found in the Appendix of this syllabus. In addition, candidates will be required to sit for a sight-reading task. Candidates must provide their own live accompanist when needed for the performance examination, in the case of drums a recorded accompaniment is permitted.

Candidates can obtain a level higher than Level 1 if they satisfy the examiners in both school-based assessment and controlled assessments, irrespective of the total marks obtained.

Private Candidates

Private candidates will not be expected to carry out any school-based assessment as school candidates. Instead, private candidates need to sit for another Controlled Paper as an alternative to the school-based assessment. Private candidates will be assessed through the means of **TWO** Controlled Papers, one of which is common with school candidates.

Paper I – Controlled Assessment - Private Candidates Only (30% of the total mark)

Written Examination (100 marks; 1 hour 45 minutes written exam and a 15-minute performance exam)

Paper I for private candidates shall be a controlled assessment assessing Levels 1, 2 and 3 as described in the respective syllabus and set and marked by MATSEC. It shall mainly focus on the learning outcomes marked in the respective syllabi as suggested for school-based assessment.
Learning outcomes with assessment criteria in the psychomotor domain can be assessed by asking questions in pen-and-paper format seeking understanding of the activity.

The second controlled assessment paper is common with school candidates and is differentiated between two tiers:

a. Levels 1 and 2;
b. Levels 2 and 3.

This second controlled assessment will comprise of:

- a 1 hour 45 minutes written exam on Aural Training, History and Analysis, Theory, Composition and Harmony;
- a 15-minute performance exam comprising of 2 practical pieces to be played on the candidates' selected instrument chosen from the repertoire found in the Appendix of this syllabus. These pieces need to differ from the other two pieces played for the first controlled performance;
- a 5-minute Aural Training;
- Candidates must provide their own live accompanist when needed for the performance examination, in the case of drums a recorded accompaniment is permitted.

Notes on controlled papers:

Paper I (Private Candidates' Paper) **2 hours**	**Paper II** (Common with school candidates) **2 hours**
Candidates answer all questions assessing Levels 1-2-3. Questions include short-answer questions, multiple choice questions, composition and/or short data-response questions. Candidates will also sit for a performance examination of their chosen instrument or voice and aural training. The examination paper will assess the LOs that are earmarked for Paper I in the syllabus. For their performance candidates are to choose **TWO** pieces from the repertoire lists provided: **ONE** from List A or B at Level 1-2 repertoire (Appendix 3) and **ONE** from List A or B at Level 2-3 repertoire (Appendix 3). These pieces need to differ from the other two pieces selected. **100 marks – 30%**	Candidates answer all questions assessing Level 1-2 or 2-3. Questions include short-answer questions, multiple choice questions, and/or short data-response questions. Candidates will also sit for a performance examination of their chosen instrument or voice and a sight-reading test. For their performance candidates are to choose **TWO** pieces from the repertoire list, **ONE** from List A and **ONE** from List B for their chosen instrument. **100 marks – 70%**

Figure 1: Scheme of Assessment, Levels 1–2–3 (Private Candidates)

Appendices

Appendix 1:

History and Analysis set repertoire list

J.S. Bach – 'Minuet in G No. 2' from *Notebook for Anna Magdalena Bach* BWV Anh. 114

W. A. Mozart – 'Allegro', 1st movement from *Eine Kleine Nachtmusik* K. 525

L. V. Beethoven –*Allegro con brio*, 1st movement from Symphony No.5 in C minor Op. 67

F. Schubert – 'Allegro Vivace', 1st movement from *Piano Quintet (The 'Trout')* in A flat major D. 667

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*

G. Gershwin – *Rhapsody in Blue* (piano and orchestra)

B. Britten – *The Little Sweep* Op. 45 (whole opera)

N. Isouard – Overture from *Cendrillon*

C. Camilleri - Village Festa, 4th movement from *Malta Suite*

Paul Desmond - *Take Five* (jazz quartet)

Appendix 2: Themes

	LEVEL 1	LEVEL 2	LEVEL 3
Clefs	Treble, Bass clef	Treble, Bass and Alto Clef	Treble, Bass, Alto and Tenor Clef
Key signatures	Up to 2 flats and sharps	Up to 3 flats and sharps	Up to 5 flats and sharps
Time signatures	2/4, 3/4, 4/4, 2/2, 3/2, 4/2 or C	2/4, 3/4, 4/4, 2/2, 3/2, 4/2 or C 3/8, 6/8, 9/8, 12/8	2/4, 3/4, 4/4, 2/2, 3/2, 4/2 or C 3/8, 6/8, 9/8, 12/8 5/4, 7/4, 5/8, 7/8
Intervals	Major/minor 2nd, 3rd, perfect 4th and 5th	Major/minor 2nd, 3rd, perfect 4th and 5th Major/minor 6th and 7th	Major/minor 2nd, 3rd, perfect 4th and 5th Major/minor 6th and 7th Diminished/Augmented
Cadences	Perfect, Plagal	Perfect, Plagal, Imperfect	Perfect, Plagal, Imperfect, Interrupted
Chords	I, IV, V.	I, IV, V, II, VI.	I, IV, V, II, III, VI, VII.

Appendix 3:
Set Repertoire Lists - Levels 1-2

String:

Violin:
List A
Weber – 'Allegramente' from *Rondo, Op. 3 No. 6*, arr. Nagy, from *Introduction to the Great Composers* (Bärenreiter)

Bach/Gounod – 'Ave Maria' (arr. Barber) from *Solos for Young Violinists Vol. 3*, (Summy-Birchard 0990)

Johow – 'Café Classique, No. 5' from *Joachim Johow: Coffee and Violin* (Schott)

Pergolesi – 'Siciliano', *Small Concert Pieces, Vol. 1* (Editio Musica Budapest)

List B
F. Mendelssohn – 'Andante con moto', 2nd movt. from *Symphony No. 4, 'The Italian', Op. 90* (arr. Wade), *The Young Symphonist, Vol. 2* (Spartan Press)

Hadjiev – 'Rondino' (arr. de Keyser and Waterman), *The Best of Grade 4 Violin* (Faber)

Bridge – 'Cradle Song', from *H. 96 Bridge: Three Pieces for Violin* (Faber) or *The Best of Grade 5 Violin* (Faber)

Kabalevsky – 'The Clowns' (arr. de Keyser and Waterman), *The Young Violinist's Repertoire, Book 3* (Faber)

Viola:
List A
Dittersdorf – 'German Dance' (arr. Doktor), *Solos for the Viola Player* (G. Schirmer)

Handel – 'Andante, 1st movt' from *Concerto in B* (trans. Arnold), *Handel: Concerto in B* (Viola World)

Hummel – 'Allegro, 1st movt' from *Little Suite for Viola and Piano, Op. 19c*, (Simrock M221108579)

Clarke (arr.) – 'I'll Bid My Heart Be Still' **OR** 'Chinese Puzzle', from *Shorter Pieces for Viola* (Clarke) (OUP)

List B
Gluck – 'Melody' from *Orfeo* (arr. Arnold), (Viola World VWP017)

Tárrega – 'Recuerdos de la Alhambra' (arr. Birtel), *Classical Highlights for Viola* (Schott)

Shostakovich – 'Romance' from *The Gadfly, Op. 97* (arr. Otty Shostakovich), *Romance from 'The Gadfly', Op. 97* (SJ Music)

Leonardi – 'Capriccio Polka', *Viola Recital Album, Vol. 4* (Bärenreiter)

Violoncello:
List A
Diabelli – 'Polonaise', *Violoncello Music for Beginners Vol. 3* (arr. Pejtsik), (Editio Musica Budapest)

Rameau – 'Rigaudon' from *Pièces de clavecin*, (arr. East Play Baroque!), (Stainer and Bell)

Pergolesi – 'Nina', (arr. Pejtsik) from *Violoncello Music for Beginners Book 3*, (Editio Musica Budapest)

Trowell – 'Arioso', No. 7 from *12 morceaux faciles, Op. 4*, Trowell, *Six Easy Concert Pieces, Op. 4/7–12* (Schott) or *Best of Cello Classics* (Schott)

List B
Saint-Saëns – 'Danse macabre' (arr. Carson Turner), *The Cello Playlist* (Schott ED13862)

F. Mendelssohn – 'Consolation' (arr. Amsco), *Cello Solos* (Amsco)

J. Strauss I – 'Radetzky March' (arr. Lanning), *The Classic Experience* (Cramer 90537)

Lennon & McArtney – 'Yesterday' (arr. Terzibaschitsch) from *Wunschmelodien* (Holzschuh VHR3427)

Double Bass:
List A
J. S. Bach – March in G, *arr. Suzuki Suzuki Bass School, Vol. 2*, Revised Edition (Alfred)

Bottesini – Study No. 9 (from Metodo completo per contrabbasso) *Bottesini: Method for Double Bass*, Part 1 (Yorke)

Kummer – Rondoletto con allegrezza, arr. Close and Sassmannshaus upper part; with piano accomp. *Early Start on the Double Bass*, Vol. 3 (Bärenreiter)

Thomas – Gavotte (from Mignon), *arr. K. and J. Hartley Subterranean Solos* (Bartholomew)

Bizet – Habanera (from Carmen), *arr. Dehant La Contrebasse classique, Vol. B* (Combre)

List B
Corelli – Largo affetuoso, *arr. Mohrs Easy Concert Pieces for Double Bass, Vol. 2* (Schott)

S. Lancen – Berceuse for Baby Hippopotamus (Yorke)

Mozart – A Little Melody, *arr. Láska Yorke Solos for Double Bass, Vol. 1* (Yorke)

T. Osborne – Sweet Dreams (2nd movt from Suite for Eloise) *Tony Osborne: Suite for Eloise* (Recital Music)

D. Leogrande – Hey, Mon! (No. 6 from Eight Progressive Solos for the Beginner Bassist) *Dennis Leogrande: Eight Progressive Solos for the Beginner Bassist* (Spartan Press)

Guitar:
List A
Logy – 'Gavotte I' from *Selected Easy Pieces*, (Universal Edition)

Giuliani – 'Andante: p 16' from *The Guitarist's Progress Bk 2*, (edited by Burden), (Garden Music)

Horetzky – 'Andantino in A minor' from *The Guitarist's Hour, Vol. 1*, (Schott)

Ferrer – 'Siciliana: p 12' from *The Guitarist's Progress Bk 2*, (edited by Burden), (Garden Music)

List B
Dyens – 'Lettre à la Seine No 2' from *20 Lettres*, (Henry Lemoine)

Garcia – 'G Etude No 11' from *25 Etudes Esquisse*s, (Mel Bay)

Stanley – 'E-Jam Blues' from *Graded Repertoire for Guitar, Book 2*, (Mel Bay)

Cottam – 'Amontillado' from *Zebramusic*, (ESG Music)

Electric Guitar:[3]

Traditional – 'Scarborough Fair', *Rock and Pop Exams*

A. Fraser & P. Rodgers – 'All right now', *Guitar Graded Songs Book 1,* (Hal Leonard)

S. Tyler & J. Perry – 'Walk this way', *Graded Rock Guitar Songs Book 2,* (Hal Leonard)

P. Townshend, The Who – 'Pin Ball Wizard', *Guitar Graded Songs Book 1,* (Hal Leonard)

R. Van Zant, E. King & G. Rossington – 'Sweet Home Alabama', *Graded Rock Guitar Songs Book 2,* (Hal Leonard)

The Shadows – 'FBI', *Classic Rock Volume 2 - Total Guitar,* (Total Accuracy)

Pedal Harp:

List A

J.L. Dussek – 'Allegro', *2nd movement from Sonatina No. 2 in F major* (Barenreiter Praha)

Naderman – 'Allegro maestoso', *1st movement from Sonata No. 2 in C minor* (Leduc)

Renie – 'Gavotte', *from Pièces Breves* (Leduc)

D. Scarlatti – 'Sonata in G', *from Pièces Classiques Book 5,* arr. Bouchaud (Billaudot)

List B

Grandjany – 'Prelude No. 1' (Salabert)

Hasselmans – 'Reverie', *from Trois Petites Pièces Faciles* (Durand)

Jeffrey Mayhew – 'Fiskars', *from People and Places* (Creighton's Collection)

Alfredo Rolando Ortiz – 'Noche de Fiesta', *from International Rhythmic Collection Vol. 1* (AROY Music)

Tournier – 'Offrande', *from Deux petites pièces brèves et faciles* (Eschig)

Non-Pedal Harp:

List A

Handel – 'Sonatina in D minor', *from The Classical Harpist*, arr. Powell (Adlais)

Kuhlau – 'Theme and Variations', *from Panorama de la Harpe Celtique*, Vol. 1 (Editions Musicales Transatlantiques)

Pratt – 'Sonatina in Classical Style', *from Medieval to Modern Vol. 2* (Lyon & Healy)

D. Scarlatti – 'Sonata in G', *from Pièces Classiques Book 5*, arr. Bouchaud (Billaudot)

[3] The candidates must bring their own amplifier, a backing track is required for the performance exam and not piano accompaniment, candidates are to bring their own recorded backing track and device with media player to the examination centre.

List B
O'Carolan – 'Lady Dillon', *from Sounding Harps Book 3* (UMP)

Jeffrey Mayhew – 'Fiskars', *from People and Places* (Creighton's Collection)

Alfredo Rolando Ortiz – 'Noche de Fiesta', *from International Rhythmic Collection Vol. 1* (AROY Music)

Van Veachton Rogers – 'Elfin Waltz', *from Eight Harp Selections* (Lyra)

Ronald Stevenson, arr. – 'Harp of Gold' or 'The Cockle-Gatherer', *from Sounding Strings* (UMP)

Woodwind - Levels 1-2

Flute:
List A
J. S. Bach – 'Rondeau' from *Suite in B minor*, BWV 1067, (Peters) EP4921

Hook – 'Allegretto: No 20' from *Sonata no. 4, First Repertoire Pieces for Flute,* (B&H)

Handel – 'Gavotte' from *Sonata in C, op 1 no 7: No 4, First Repertoire Pieces for Flute,* (B&H)

Schumann – 'Träumerei' from *Scenes from Childhood, The Magic Flute of James Galway*, (Novello) NOV120498

List B
Ravel – 'Pavane pour une infante défunte' from *First Solos for the Flute Player*, (arranged by Moyse),

(Schirmer)

Bolling – 'Irlandaise: Part 5' from *Suite for Flute and Jazz piano,* (Silhouette)

Milford – 'No 1 Andantino' **OR** 'No 3 Allegro Moderato' from *Three Airs,* (OUP)

Fauré – 'Berceuse' from *First Solos for the Flute Player*, (arranged by Moyse), (Schirmer)

Recorder:
List A
Babell – 'Adagio', 2nd movt., from Concerto in D minor, op. 3 no. 3, (Universal UE 17122)

Bonsor – 'Reverie' (*Jazzy Recorder 2*, Universal UE 19364)

Kelly – 'Jig', from Globe Theatre Suite, (Stainer H452)

J. S. Bach – 'Mary's Cradle Song', from Celebrated Classics, Schott ED 10350)

List B
Haverkate – 'Presto, no. 9' from 12 Advanced Studies in Recorder Technique Book 1, (Broekmans BRP 1085)

Harris – 'Study No. 50' (*50 Graded Studies for Recorder*, Faber 0571523188)

Bullard – 'Coffee & Croissants' from Recipes for Descant Recorder and Piano, (Forsyth FBA01)

Wilson – 'Just a Ballad for Joe' from Creative Variations for Recorder vol. 2, (Camden CM234)

Clarinet:
List A
Pergolesi – 'Nina: No 1' from *Tunes and Dances Bk 1*, Frank & Forbes, (OUP)

Purcell – 'Nymphs & Shepherds' from *The Clarinettist's Book Classics,* (B&H)

W. A. Mozart – 'Andante: No 2' from *Tunes and Dances Bk1*, Frank & Forbes, (OUP)

Bizet – 'Habanera' from *1st Recital Series Clarinet,* (Curnow)

List B

Sparke – 'Ursa Minor' from Skilful Studies, (Anglo AMP 096)

Stokes – 'No. 24' **OR** *'*no. 26' from *Easy Jazz Singles*, (Hunt HE 53)

Williams – 'Study: No 5' from *Six Studies in English Folk Song,* (Stainer & Bell)

Walthew – 'Presto: 3 Miniatures' from *First Repertoire Pieces for Clarinet*, (edited by Wastall), (B&H)

Oboe:
List A
Clementi – Sonatina op. 36. N. 1 (arr. Sparke) in *15 Intermediate Classical Solos for Oboe* (Anglo Music)

J. S. Bach – 'Gavotte', *Orch. Suite op. 3* (arr. Blood) (Gonzaga)

Purcell – 'When I am Laid in Earth', *Dido and Aeneas* (arr. Sparke) *in Sounds Classical for Oboe* (Anglo Music)

Tartini – *Sarabande* (arr. Van Beringen) in *Festive Baroque for Oboe* (De Haske)

List B
Grieg – 'Solvejg's Song', *Peer Gynt*, (arr. Kolman) in *Universal Oboe Album* (Universal)

Grant – 'Latin Romance' in *Going Solo for Oboe* (Faber)

Pütz – *Blue Waltz* (arr. Birtel) (Schott)

Kabalevsky – *Polka and Russian Dance* (Whichpond Music)

Bassoon:
List A
J.P. Rameau – Danse des Sauvages from *Les Indes galantes*, arr. Denwood, from 16 Progressive Pieces for Bassoon (Emerson)

C. Gounod – March of a Marionette for Bassoon, arr. Walters Gounod (Rubank)

G. Noris – *El Toro* for Bassoon (Editions Marc Reift)

P. Sparke – *Penny Parade* from Skilful Studies for Bassoon (Anglo Music)

F. Burgmüller – *Ballade*, Op. 100 No. 15, arr. Denwood, from 16 Progressive Pieces for Bassoon (Emerson)

List B
Ozi – *Caprice No. 8* from 42 Caprices (IMC2299/MDS)

Villette – *Cantilène* (Leduc/UMP)

Vivaldi – *Sicilienne and Allegretto*, No 4 from Classical and Romantic Pieces for Bassoon, Book 1

Howells – Minuet (Grace for a Fresh Egg) (Novello/Music Sales)

Beethoven – Theme and Variations, No. 9 from Classical and Romantic Pieces for Bassoon, Book 2 (OUP Archive/Allegro Music)

B flat Soprano Saxophone:
List A
Singelée – 'Allegro vivace'*, Premier Quatour op. 53*, *Selected Solos for Soprano/ Tenor Saxophone Grades 4–6* (Faber)

Kelly – 'Sarabande' from *Don Quixote Suite [soprano saxophone]* (Emerson)

Bizet – 'Farandole', *Classic Experience Collection* (Cramer CRA90688)

Fauré – Après un rêve', *Gabriel Fauré Saxophone Album* (Universal UE 21053)

List B
Gershwin – 'But Not for Me', *The Jazz Sax Collection* (Faber)

Runswick – 'Catwalk', *Jazzed Up Too for Bb Saxophone* (Brass Wind 1308T)

Graham – 'Salter Summer Meadow', *35 Melodic Studies for Saxophone (*Emerson)

László Nitski – 'Study in G minor No. 26', *More Graded Studies for Saxophone* (Faber)

E flat Alto Saxophone:
List A
Handel – 'Siciliana' **AND** 'Allegro', *Take Ten for Alto Saxophone* (Universal UE 18836)

Puccini – 'Nessun Dorma', *The Classic Experience* (Cramer 90524)

J. S. Bach – 'Minuet' I **OR** II from *Suite No. 1 (trans. Londeix) [solo saxophone]* (Lemoine/UMP)

Rachmaninov – 'Romance', *John Harle's Sax Album* (Boosey & Hawkes)

List B

Rae – 'One O'Clock Shuffle' **OR** 'Exhibit A' **OR** 'Doctor Cool', *36 More Modern Studies for Solo Saxophone* (Universal UE21613)

Joplin – 'Magnetic Rag', *Ragtime Favourites* (Fentone)

Hywel Davies – 'Hornpipe', *Folk Roots for Alto Saxophone arr. Davies* (Boosey and Hawkes)

Prokofiev – 'Two Themes from Peter and the Wolf,' Op. 67 (arr. Lanning), *Classic Experience Encores for Alto Saxophone* (Cramer)

B flat Tenor Saxophone:
List A
Purcell – 'Rondeau' (from Abdelazar)*, Take Another Ten for Saxophone* (Universal UE 21170)

Brown – 'Tangram', *Tenor Saxophone* (Warwick WD012)

Prokofiev – 'Troika', *Amazing Solos for Tenor Sax* (Boosey & Hawkes)

Mendelssohn – 'Song Without Words op. 109', *Solos for the Tenor Saxophone Player* (Schirmer GS33057/HL50490436

List B
Norton – 'Puppet Theatre' **OR** 'Hot Potato', *Microjazz for Tenor Saxophone* (Boosey)

Wedgwood – 'Come Dance With Me', *After Hours for Tenor Saxophone* (Faber)

Hywel Davies – 'Hornpipe', *Folk Roots for Tenor Saxophone arr. Davies* (Boosey and Hawkes)

Blyton – 'Saxe Blue', *Saxophone Solos Vol. 1 (B flat Tenor)* (Chester/Music Sales)

Free-reed aerophone – Levels 1-2

Accordion:

List A
La Cumparsita – Gerardo Matos Rodríguez, published by Mel Bay Publications

Tico-Tico no Fubá – Zequinha de Abreu, published by Mel Bay Publication

The Blue Danub – Johann Strauss II, published by Hal Leonard

Libertango – Astor Piazzolla, published by Hal Leonard

The Merry Peasant – Robert Schumann, published by Schott Music

List B
The Gypsy Accordionist Player – in New Orleans by Terrett, published by Difem

Am Muileann Dubh – Christine Martin, published by Scotlandsmusic.com

Deil Among the Tailors – (Traditional Scottish), published Scotlandsmusic.com

Accordion Polka – John S. Kitts-Turner, published by Musica Propria

The Bonsai Tree – Julie Giroux, published by Musica Propria

Brass - Levels 1-2

Trumpet:
List A
Purcell – 'Fairest Isle: No 6' from *Going Solo for Trumpet*, (arranged by Miller & Pearson), (Faber)

Fauré – 'Rêve d'amour' from *Fauré Song Album*, (Dohr 88611)

Saint-Saëns – 'Royal March of the Lions' from *The Magic Trumpet*, (arranged by Hare), (B&H)

J. S. Bach – 'Jesu, Joy of Man's Desiring' from *Trumpet in Church*, (arranged by Denwood), (Emerson)

List B
Bernstein – 'America' from *Amazing Solos for Trumpet*, (B&H)

Parker – 'UFO Blues' from *What Jazz 'n' Blues can I play?* (IMP)

Fellows – 'Siciliano' from *Two Italian Dances*, (Warwick TR052)

Glyn – 'Good News' from *Star Turn*, (Spartan Press)

Tuba:
List A
Wiggins – 'Jumbo's Jaunt' **or** 'Whales': No. 7, *Preludes for Pachyderms* (G&M Brand)

Hanmer – 'Cantabile No. 3', *Tuba Tunes* (Emerson)

W. A. Mozart – 'Marche', *First Solos for the Tuba Player* (arr. Wekselblatt) (G Schirmer/Music Sales)

R. Schumann – 'The Merry Peasant', *Learn as You Play Tuba* (arr. Wastall) (Boosey & Hawkes)

List B
Wiggins – 'Friar Tuck's Galliard', *The Tuba Player's Debut* (Studio Music)

Jacob – 'A Sprightly Dance', *Bagatelles for Tuba* (Emerson)

Miller – Study No. 27 **OR** Study No. 34 **OR** Study No. 38, *Simple Studies for Beginner Brass* (Faber)

Blakeson – 'Red Chilli Sauce', *Smooth Groove for Tuba* (Brass Wind)

French horn:
List A
Bizet – 'Theme from *L'Arlésienne*' from *Going Solo – Horn*, (arr. Bissill and Campbell) (Faber)

Mozart – 'Adagio' in *Skilful Solos for F or Eb Horn*, (arr. Sparke)

Miller – 'The Upward Slur or Articulation: No. 2', *Progressive Brass Studies* (Faber)

Mendelssohn – 'Nocturne' from *A Midsummer Night's Dream*. in *Horn Solos, Book 1*, (arr. Campbell)

List B

Concone – 'Study No. 5', *Concone Studies for Horn in F*, (arr. Ashworth), (Emerson E299a)

Graham – 'Buenos Aires: No. 7', *Cityscapes for Horn in F* (Gramercy Music)

Hanmer – 'Arioso' 3rd Mvt., *Suite for Horn* (Emerson E31: F/Eb edition)

Sparke – 'March of the Toy Soldiers', *Super Solos for F or E flat Horn* (Anglo Music)

Trombone:

List A

Purcell – 'Air', *Festive Baroque* (arr. Van Beringer) (De Haske)

J. S. Bach – 'Polonaise', *Bach for Trombone* (arr. Mowat) (Brass Wind)

Mozart – 'O Isis und Osiris', from *Die Zauberflöte, A Mozart Solo Album* (OUP, Allegro Music)

Charpentier – 'Prelude to Te Deum', *Savoir Faire* (arr. Mowat) (Brass Wind)

List B

Fauré – 'Pavane', *Easy Winners for Trombone* (Brass Wind)

Saint-Saëns – 'Royal March of the Lion', *The Magic Trombone* (Boosey and Hawkes)

Bullard – 'Russian Galop', *Circus Skills* (Spartan Press)

Gershwin – 'Summertime' from *Porgy and Bess, A Little Light Music for Trombone* (Brass Wind)

B flat Baritone:

List A

Miller – 'No. 28' **OR** 'No. 34', *Simpler Studies for Beginner Brass (treble)* (Faber)

Jacob – '*No. 3'*, *Four Little Pieces for Trumpet/Cornet* (Emerson E13: edition)

Richard Warren – 'No. 3', *12 Progressive Short Studies for Brass Instruments* (Con Moto: treble/bass brass edition)

Hasse – 'Bourrée', *Festive Baroque* (De Haske)

List B

Wiggins – 'No. 53' **OR** 'No. 64', *First Tunes and Studies Bass Clef* bass OUP archive/Allegro Music)

Bizet – 'Toreador's Song', *World Famous Melodies*

Ramskill – 'Feelings' **OR** 'Praia d'Ouro', *Latino (*Brass Wind)

Philip Sparke – 'Shepherd's Song' **OR** 'Ursa Major': No. 33 **OR** No. 37, *Skilful Studies for Baritone or Euphonium* (Anglo Music AMP 101-401: treble/bass edition)

Euphonium:
List A
Fitzgerald (trans.) – 'Aria: 2nd movt', *English Suite for Euphonium* (Presser: treble/bass edition)

Keith Amos – 'No. 2' **OR** 'No. 6', *12 Miniatures for Solo Euphonium* (CMA Publications: treble/bass edition)

Offenbach – 'Can-Can', *World Famous Melodies* (De Haske)

Warlock – 'Basse Dance', *Slide Show for Trombone/ Euphonium* (treble/bass) (Brass Wind 0122TC/BC)

List B
Nightingale – 'Blues for Big-Ears, no. 15', *Easy Jazzy 'Tudes* (treble/bass) (Warwick TR042/EU011)

Davis – '*Irish Jig'* **OR** '*Serpent Smoothie'* (in C major) (Polished Brass)

Sparke – 'Thinking of You, no. 17', *Skilful Solos for Baritone or Euphonium* (treble/bass) (Anglo AMP194-400)

Peter Lawrance – 'Aubade' **OR** 'Dance': No. 2 or No. 3*, Badinage for Trombone/Euphonium* (Brass Wind: treble or bass editions)

Percussion - Levels 1-2

Drums[4]:
List A
Eddie Floyd – Knock on Wood

The Rolling Stones – Miss You

Red Hot Chili Peppers – Under the Bridge

The Meters – Just Kissed My Baby

Guns N' Roses – Sweet child of mine

List B
Lenny Kravitz – Are You Gonna Go My Way

Alabama Shakes – Don't Wanna Fight

Bad Company – Can't get enough

The Beatles – Come Together

Chic – Le Freak

Chordophone - Levels 1-2

Piano:

[4] A backing track is required for the performance exam and not piano accompaniment, candidates are to bring their own recorded backing track and device with media player to the examination centre.

List A

W. A. Mozart – 'Menuetto and Trio', from *Viennese Sonatina No. 6*, Six Viennese Sonatinas (Universal UE 13354)

Haydn – 'Andante in A, Hob I:53/II, from *Haydn Piano Pieces – Piano Variations* (Henle Verlag)

Diabelli – 'Moderato cantabile, 1st movt', from *Sonatina in F major, op. 168 No. 1*, Eleven Sonatinas, op. 151 & op. 168 (Alfred 2419)

Gurlitt – 'Allegretto scherzando, 3rd movt.', from *Sonatina in C, Op. 188 No. 4*, No. 13 from Sonatinas for Piano, Book 1 (PWM)

List B

R. Schumann – 'Erster Verlust No. 16, **OR** 'Kleiner Morgenwanderer No. 17' Op. 68, from *Album für die Jugend, Op. 68* (Schirmer/Henle Verlag)

Grieg – 'Waltz in A minor', *My First Concert* (Schott ED 20969)

Bartók – 'Winter Solstice Song', *Bartók: For Children, Vol. 1, No. 38* (Boosey & Hawkes)

Shostakovich – 'Gavotte', *Dances of the Dolls* (Boosey & Hawkes M060024078)

Voice - Levels 1-2

List A

Handel – 'Non lo dirò col labbro' (Silent Worship, arr. Somervell): from *Tolomeo*, HWV 25.

In A or in F: *The Language of Song: Elementary* (high or low) (Faber) (Ital)

Giordiani – 'Caro mio ben' from *26 Italian Songs and Arias* or *The Language of Song: Elementary* Alfred 3402 (medium high), 3403 (medium low) or Faber 0571523455 (high), 0571523463 (low) in E-flat

Trad. arr. Latham/Lanning – Scarborough Fair, from *Making the Grade: Grades 4–5* Chester CH61682, in D

Schubert – Seligkeit (Heavenly Bliss/Bliss/Ecstasy), D. 433. in E or in C: *The Art of Song Grades 4–5* (revised & expanded edition), (high or medium-low) (Peters EP 71763 or 71764) (Ger/Eng)

In E: No. 14 from *Elisabeth Schumann Liederbuch* (Universal UE 9559) (Ger/Eng)

In D or C: *The Best of Singing, Grades 4–5* (high or low) (Faber) (Ger/Eng)

List B

R. Schumann – An den Sonnenschein (To the Sunshine), op. 36 no. 4 Schirmer GS25286 (high), GS25287 (low), in E or in F

Copland (arr.) – 'Long Time Ago: No. 3' from *Old American Songs, First Set*. In C, Bb or in G: *Copland Old American Songs, Complete* (high, medium/original or low) (Boosey & Hawkes)

Sondheim – 'Comedy Tonight' from *A Funny Thing Happened on the Way to the Forum*. In G or in F: *The Best of Singing, Grades 4–5* (high or low) (Faber), in G arr. Marsh (melody line bb. 44–48). *Songscape: Stage and Screen* (Faber) or from *The Stephen Sondheim Collection* (Hal Leonard HL00313531–Music Sales)

Rodgers & Hammerstein – 'I have dreamed' from *The King and I*. In F: T*he Broadway Ingénue: 37 Theatre Songs for Soprano* (Hal Leonard–Faber), in E-flat: *Vocal Selections* (Williamson HLW00312227) or *The Rodgers & Hammerstein Collection* (Williamson HL00313207)

Musical Theatre:

L. Bernstein – 'I feel pretty' from *West Side Story,* from *West Side Story Music Selections,* (Boosey and Hawkes)

L. Bernstein – 'Peter Peter' from *Peter Pan,* from *Leonard Berstein Song Collection,* (Boosey and Hawkes)

A. Menken – 'Colours of the Wind' from *Pocahontas,* from *Walt Disney Publications*

A. Menken – 'Grow for me' from *Little Shop of Horrors,* from *Broadway Presents! Teens' Musical Theatre Anthology,* (Male Edition)

Rodgers & Hammerstein – 'The Hills Are Alive' from *The Sound of Music*

Rodgers & Hammerstein – 'Hello Young Lovers' from *The King and I,* from *Singers Musical Anthology Volume 1,* (Hal Leonard)

A. L. Weber – 'Close Every Door to Me' from *Joseph and the Amazing Technicolour Dreamcoat,* from *Whistle down the wind*

S. Sondheim – 'I'm Calm' from *A Funny Thing Happened on the way to the Forum,* from *The Stephen Sondheim Collection,* (Hal Leonard)

L. Bart – 'Consider Yourself' from *Oliver!,* from *Sing Musical Theatre Over the Rainbow*

Set Repertoire Lists - Levels 2-3

String:

Violin:
List A
J. S. Bach – 'Bereite dich, Zion', from *Weihnachtsoratorium, BWV 248* (arr. K. & D. Blackwell), *Bach for Violin* (OUP)

Handel – 'Adagio, 1st Movement' from *Sonata in F, Op. 1 No. 12* (Peters)

Haydn – 'Presto' from *Divertimento no. 20*, *Classical Violinist*, (Boosey M060102035)

Tchaikovsky – 'Waltz' from *Serenade for Strings* (arr. Huws Jones Going), *Solo for Violin* (Faber)

List B
Kreisler – 'Andantino in the Style of Martini Kreisler', from *Andantino in the Style of Martini* (Schott)

Kodàly – 'Intermezzo' from *Háry János* (arr. Kolman), *Universal Violin Album, Vol. 3* (Universal)

Hess – 'Theme' from *Ladies in Lavender*, *Nigel Hess: Theme from Ladies in Lavender for Violin* (Faber)

Piazzolla – 'Vuelvo al sur' from *The Tango Fiddler* (arr. Huws Jones), (Boosey M060115806)

Viola:
List A
J. S. Bach – 'Adagio and Allegro – 1st and 3rd Movements' from *Viola da Gamba Sonata No. 2 in D BWV1028* (Peters/Henle Verlag)

Haydn – 'Divertimento, 3rd movt.' (arr. Piatigorsky), *Solos for Young Violists Vol 3* (Summy-Birchard 18670X)

Beethoven – 'Rondo' (arr. Forbes), *Beethoven: Rondo for Viola*, WoO 41 (Schott)

R. Schumann – 'No. 4' from *Märchenbilder for Viola, Op. 113* (Peters/Henle Verlag)

List B
Granados – 'Spanish Dance No. 5: Andaluza' (arr. Forbes), *Popular Pieces* (OUP) 9780193566125

Tchaikovsky – 'Chanson triste', No. 2 from *12 morceaux, Op. 40* (arr. Forbes), *Chester Music for Viola* (Chester)

Bartók – 'Slovak Peasant's Dance' (trans. Váczi Bartók), *An Evening in the Village & Slovak Peasant's Dance* (Editio Musica Budapest)

Joplin – 'Fig Leaf Rag' **OR** 'The Chrysanthemum' (arr. Cowels), *Ragtime Favourites* (Fentone F854)

Violoncello:
List A
Breval – '1st Movement' from *Sonata No. 1 in C*, (Stainer & Bell) or from *Bréval: Sonata in C*, (arr. Schroeder), (IMC) or *Best of Cello Classics* (Schott)

Marcello – 'Allegro, 2nd Movement' from *Sonata in E minor Op.1 No. 2,* (Stainer & Bell/Peters)

Boccherini – 'Minuet' from *The Suzuki Cello School Volume 3*

Borodin – 'Nocturne' from *String Quartet No. 2*, arr. Lanning, Classic Experience Encores for Cello (Cramer)

List B
Sibelius – 'Romance' from *Four Pieces, No. 2 Op. 78* (Hansen)

Glazunov – 'Sérénade espagnole', from *Deux morceaux No. 2, Op. 20*, (Belaieff or IMC)

Gershwin – 'Summertime' from *Porgy and Bess* (arr. Gout), *Play Gershwin for Cello* (Faber)

MacMillan – 'Sabre Dance', No. 6 from *Northern Skies* (Boosey & Hawkes)

Double Bass:
List A
Dittersdorf – German Dance, arr. Close & Sassmannshaus Concert Pieces for Double Bass (Bärenreiter)

Handel – Bourrée, arr. Suzuki Suzuki Bass School, Vol. 3, Revised Edition (Alfred)

Marcello – Largo and Allegro (from Sonata, Op. 2 No. 1), arr. Elliott Grade by Grade (Boosey & Hawkes)

Purcell – Rondeau (from A Midsummer Night's Dream), arr. K. & J. Hartley Subterranean Solos (Bartholomew)

L. Shitte – Étude Bass is Best! Yorke Mini-Bass Book 2 (Yorke)

List B
Fauré – Autumn, Op. 18 No. 3, arr. Slatford & Bullard Time Pieces for Double Bass, Vol. 2 (ABRSM)

Liszt – Liebesträume, arr. Elliott Grade by Grade, (Boosey & Hawkes)

J. Reinagle – Andante (from Sonatine), arr. Mohrs & Schlichting Easy Concert Pieces for Double Bass, Vol. 2 (Schott)

Miles Davis – So What, arr. Swaim Suzuki Bass School, Vol. 3, Revised Edition (Alfred)

L. Bernstein – Cool (from West Side Story), arr. Schofield Amazing Solos for Double Bass (Boosey & Hawkes)

Guitar:
List A
Logy – 'Gavotte I' from *Selected Easy Pieces*, (Universal Edition)

Giuliani – 'Andante: p 16' from *The Guitarist's Progress Bk 2*, (edited by Burden), (Garden Music)

Telemann – 'Gigue', *The Baroque Book,* (arranged by Wright), (Chanterelle)

Aguado – 'Allegro in G' from *The Guitarist's Hour*, *Vol. 3* (Schott)

List B
Piazzolla – 'Sensuel' from *El sueño de una noche de verano*, (arranged by Ryan Play Piazzolla), (B&H)

Cottam – 'Campanella Prelude' from *Zebramusic,* (ESG Music)

Kinsey – 'A Jazzy Jump Antelope' from *Guitar on Safari*, (Art Music Publication)

Brouwer – 'No 15' from *Etudes Simples*, (Max Eschig)

Electric Guitar:[5]

E. Clapton & J. Gordon – 'Layla', *Graded Rock Guitar Songs Book 2,* (Hal Leonard)

W. Axl Rose, Slash, I. Stradlin, D. McKagen & S. Adler – 'Sweet Child of Mine', *Graded Rock Guitar Songs Book 2,* (Hal Leonard)

J. Satriani – 'Always With Me Always With You', *Graded Rock Guitar Songs Book 2,* (Hal Leonard)

Sting – 'Every Breath You Take', *The Police Book*, (Wise Publications)

N. Folowill, C. Folowill & A. Petraglia – 'Molly's Chambers', *Rock and Pop Exams*

R. Waters, Pink Floyd – 'Money', *Rock and Pop Exams*

G. Moore – 'Parisienne Walkway', *Classic Rock Volume 2 - Total Guitar,* (Total Accuracy)

Pedal Harp:
List A
Arne - 'Presto', *from Pièces Classiques Book 5, arr. Bouchaud* (Billaudot)

J.S. Bach – 'Etude No. 4', *from Etudes for the Harp, arr. Grandjany* (Fischer)

J.L. Dussek – 'Tempo di Minuetto', *from Sonatina No. 6 in E flat* (Barenreiter Praha)

D. Scarlatti – 'Sonata in C', *from Pièces Classiques Book 5, arr. Bouchaud* (Billaudot)

List B
Hasselmans – 'Sérénade Mélancolique', *from Feuilles d'Automne* (Durand)

Renié – *Au Bord du Ruisseau* (Leduc)

Salzedo – 'Tango' or 'Polka', *from Suite of Eight Dances* (Lyon & Healy)

Tournier – 'Prelude in G flat Op. 16 No. 1', *from Quatre préludes Op. 16* (Leduc)

Non-Pedal Harp:

List A
Arne - 'Presto', *from Pièces Classiques Book 5*, arr. Bouchaud (Billaudot)

J.C. Bach – 'Presto', *from Pièces Classiques Book 5*, arr. Bouchaud (Billaudot)

Naderman – 'Rondoletto from Sonata No. 1', *from Pièces Classiques Book 5*, arr. Bouchaud (Billaudot)

O'Carolan – 'Concerto', *from Panorama de la Harpe Celtique, Vol. 1*, arr. Bouchaud (Editions Musicales Transatlantiques)

D. Scarlatti – 'Sonata in C', *from Pièces Classiques Book 5*, arr. Bouchaud (Billaudot)

List B
Henson-Conant – Baroque Flamenco - intermediate version (Golden Cage Music)

[5] The candidates must bring their own amplifier, a backing track is required for the performance exam and not piano accompaniment, candidates are to bring their own recorded backing track and device with media player to the examination centre.

Jacquez Francois – 'Families Blues', *from Easy Swing* (Billaudot)

Alfredo Rolando Ortiz – 'Danza de Luzma' - advanced version, *from International Rhythmic Collection*, Vol. 1 (AROY Music)

Salzedo – 'Tango', *from Suite of Eight Dances* (Lyon & Healy)

Woodwind - Levels 2-3

Recorder:
List A
Sammartini – 'Allegro', 2nd movt., from Sonata no. 4 in G: 2 Sonatas, (Amadeus BP 0443)

Handel – 'Grave', 2nd movt., and 'Allegro', 3rd movt, from Sonata in Bb, (Schott Eb 11713)

Telemann – 'Siciliana', 1st movt., and Spirituoso, 2nd movt., from Sonata in A minor, TWV 41, (Sonatas and Pieces, Barenreiter HM 7)

Gariboldi – 'Study No. 45' (*50 Graded Studies for Recorder*, Faber 0571523188)

List B
Haverkate – 'Presto, no. 9' from 12 Advanced Studies in Recorder Technique Book 1, (Broekmans BRP 1085)

Harris – 'Study No. 50' (*50 Graded Studies for Recorder*, Faber 0571523188)

Bullard – 'Coffee & Croissants' from Recipes for Descant Recorder and Piano, (Forsyth FBA01)

Wilson – 'Just a Ballad for Joe' from Creative Variations for Recorder vol. 2, (Camden CM234)

Flute:
List A
J. S. Bach – 'Arioso: Andante', *Repertoire Classics for Flute*, (edited by Peck) (Carl Fischer)

W. A. Mozart – 'Andante in C', K315 (Bärenreiter 4225)

Marais – 'Le Basque', *Songs for Annie*, (Schirmer GS33506)

Schumann – 'Moderato', No 1 **OR** 'Semplice', No 2 from *Three Romances, op 94*, *Flute Album*, (arr. Wye), (Novello 12 0562 05)

List B

Fauré – *Sicilienne*, (Chester CH55156)

Rutter – 'Chanson', No 5 from *Suite Antique*, (OUP)

Rae – 'Ringing the Changes' from *40 Modern Studies for Solo Flute*, (Universal UE 16589)

Bennett – 'Siesta' from *Summer Music,* (Novello/Music Sales)

Clarinet:
List A
Schumann – *No. 1, Fantasiestücke op. 73*, (Henle HN416)

W. A. Mozart – 'Allegro' from *Divertimento no. 4 K. 439b, Best of Clarinet Classics*, (Schott ED22018)

Corelli – 'Giga' from *The Clarinettist's Book Classics,* (B&H)

Smetana – 'Louisa-Polka' from *Universal Clarinet Album II*, (edited by Kolman), (UE)

List B
Finzi – 'Forlana' from *Five Bagatelles,* (B&H)

Lutoslawski – 'Andante' from *Dance Preludes,* (Chester)

Wedgwood – 'Sliding Doors' from *After Hours for Clarinet*, (Faber 057152267X)

Lorenz – 'Ragtime' from *Easy Concert Pieces,* (Schott ED8159)

Oboe:
List A
Poulenc – *Sonata for oboe and piano* (Chester Music Limited)

Handel – *Sonata No1 in C Minor HWV 366* – (Presto Sheet Music)

Cimarosa – 'Siciliana' 3rd Movt.*, Concerto for Oboe* (arr. Benjamin) (Boosey and Hawkes)

J.S. Bach – Adagio for Oboe (arr. Rothwell) in *Chester Oboe Anthology,* (Chester)

List B
Bizet – *Spanish Serenade* (arr. Harvey) (VS Music Supplies)

Debussy – La Fille aux cheveux de lin (arr. Roxburgh) in *Five Pieces for Oboe* (United Music Publishing)

Pierné – *Pièce in G minor* (Leduc/UMP)

Lyons – *Study No. 11 from 24 Melodic Studies for Oboe* (Useful Music/Spartan Press)

Bassoon:

List A

W. A. Mozart – 'Andante' (2nd movt. from *Sonata in B flat Major* K. 292) (Bärenreiter or Henle or Chester)

C. Davis – *Mr Jeremy Fisher* from Unbeaten Tracks for Bassoon (Faber)

E. Parker – *Jaunty Tune* (No. 1 from Three Trifles) Edward Parker: Three Trifles (Stainer & Bell)

J. Parker – *Soldier, Soldier* from The Music of Jim Parker for Bassoon (Brass Wind)

P. Sparke – *Party Piece* (no. 40) from Skillful Studies for Bassoon (Emerson)

List B

J. Boismortier – *Rondeau No. 1* from 8 Little Pieces Op. 40 (Peters-P8380)

J. E. Galliard – *Sonata No. 1 in A minor*, 2nd movement Spiritoso e Staccato a Tempo Moderato (Hinrichsen/Peters H753a)

H. Eccles – *Sonata in G minor*: 4th movement, Vivace (IMC3038/MDS)

B. Marcello – *Sonata in E minor*: 1st movement, Adagio (IMC2215/MDS)

J. Walker – *A la Russe* (Weinberger/Faber)

B flat Soprano Saxophone:

List A

Harris – 'Saxsequential', *Selected Solos for Soprano/Tenor Saxophone Grades 4–6* (Faber)

J. C. Bach – 'Sinfonia in Bb, 2nd movt: Andante **AND** 3rd movt: Presto', *Klassische Saxophon-Soli* (Schott ED 7330)

Kelly – 'Bemused' **OR** 'Carefree', *Mood Pieces [soprano saxophone]* (Stainer & Bell)

Telemann (trans. Londeix) – 'Andante and Vivace 3rd movt. and 4th movt.' from *Sonata in C minor for Soprano Saxophone* (Leduc)

List B

Hugot – 'No. 52', *Easy Classical Studies (ed. Harle)* (Universal)

Appermont – 'Hymn & Dance' from *Hymn & Dance for Bb Soprano Saxophone* (Beriato Music)

Rae – 'Jazz Walta No 4', *18 Concert Etudes for Solo Saxophone* (Universal)

Musorgsky – 'Larme' (arr. Ivanov), *Six Pièces Russes', Vol. 2, for Tenor or Soprano Saxophone* (Lemoine)

E flat Alto Saxophone:

List A

J. S. Bach – 'Menuet' **OR** 'Gigue' from *Suite No. 1 (trans. Londeix)* (Lemoine/UMP)

Dvořák – 'Larghetto', *Solos for the Alto Sax Player (ed. Teal)* (Schirmer/Music Sales)

Beethoven – 'Romanze' from Sonatina No. 1, (arr. Sparke), *Sounds Classical for Alto Saxophone* (Anglo Music)

Bizet – 'Intermezzo' (Minuetto) from *Les Soli de l'Arlesienne* (Choudens/UMP)

List B

Gershwin – 'But Not for Me' (arr. Bennett), *The Jazz Sax Collection for Alto or Baritone Saxophone* (Faber)

Fauré – 'Kitty-Valse'*, Gabriel Fauré Saxophone Album* (Universal UE 21053)

Norton – 'Turkey in the Straw, No. 1', *The Christopher Norton Concert Collection for Alto Saxophone* (Boosey & Hawkes)

Lantier – *Sicilienne* (Leduc/UMP)

B flat Tenor Saxophone:

List A

Gounod – 'The Entry of the Nubian Slaves' **OR** 'Moderato con moto', *Simply Sax for Tenor* (Fentone F 488–401)

Beethoven – 'Romanze' from Sonatina No. 1, (arr. Sparke), *Sounds Classical for Tenor Saxophone* (Anglo Music)

W. A. Mozart – 'Divertimento No. 12'*, Classic Saxophone Solos (Tenor) (ed. Both) (*Schott 7330)

Saint-Saëns – 'Allegro Apassionata, op. 43', *Solos for the Tenor Saxophone Player (*Schirmer GS33057/HL50490436)

List B

Cowles – 'Bala Bounce', *Tenor Saxophone Solos Vol. 2* (Chester/Music Sales)

Tulou – 'No. 50', *Easy Classical Studies (ed. Harle)* (Universal)

Joplin – 'Palm Leaf Rag'*, Elite Syncopations, Bethena & Palm Leaf Rag* (Lemoine 25143)

Granados – 'Playera Op. 5 No. 5' (arr. Teal)*, Solos for the Tenor Saxophone Player* (Schirmer)

Free Reed Aerophone – Levels 2-3

Accordion:

List A

España Cañí – Pascual Marquina, published by Mel Bay Publications

Flight of the Bumblebee – Nikolai Rimsky-Korsakov, published by Mel Bay Publications

Czardas – Vittorio Monti, published by Ha Leonard

Sabre Dance – Aram Khachaturian, published by Hal Leonard

Donald, Willie and his Dog – Ronnie Cooper, published by Taigh na Teud

List B

Amherst Two-Step – Alistair McCulloch, published by Scotlandsmusic.com

Archie Menzies – (Traditional), published by Scotlandsmusic.com

Calliope House – Dave Richardson, published by Scotlandsmusic.com

Dyremose Pieces 5 – Jeanette and Lars Dyremose, published by Sheet Music Plus

Captain Cameron's Volunteer March – (Traditional), published by Sheet Music Plus

Brass - Levels 2-3

Trumpet:
List A
Händel – 'GF Finale' from *Concertino for Trumpet*, (OUP)

Schubert – 'Ave Maria' from *Trumpet in Church*, (Emerson)

W. A. Mozart – 'Minuet' from *Posthorn Serenade, Essential Repertoire for Trumpet*, (arranged Jones & Boustead), (Universal)

Bizet – 'Flower Song' from *Six Celebrated Solos* (arr. by Calland), (Stainer and Bell)

List B
Bernstein – 'I Feel Pretty' from *Leonard Bernstein for Trumpet*, (arr. by Elliot), (B&H)

Joplin – 'Maple Leaf Rag: No 5' from *Second Book of Trumpet Solos*, (arranged by Wallace & Miller), (Faber)

Gregson – 'Canon Dance' from *Cameos for Trumpet and Piano*, (Brass Wind)

Piazzolla – 'Pedro y Pedro' from *El Viaje*, (Boosey M060120718)

Tuba:

List A
Bach – Gavotte (arr. Swanson) (Belwin Mills/Faber)

Handel – *Bourrée* (arr. Swanson) (Belwin Mills/Music Sales)

Rameau – 'La Villageoise', *First Solos for the Tuba Player* (arr. Wekselblatt) (G Schirmer/Music Sales)

Jacob – 'Hornpipe No. 2' or 'Bourree No. 4', *Tuba Suite* (Boosey & Hawkes: Bass clef edition)

List B
Arban – 'The Carnival of Venice. No. 17', *First Solos for the Tuba Player*, arr. Wekselblatt (G. Schirmer: Bass clef edition)

Gounod – 'March of a Marionette', *First Solos for the Tuba Player* (arr. Wekselblatt) (G Schirmer/Music Sales)

Gregson – 'Habanera' **AND** 'Ragtime' in *Gregson and Ridgeon Nine Miniatures for E b Bass/Tuba* (Brass Wind)

Goodwin – '633 Squadron' in *Great Winners for Tuba* (Brass Wind)

French horn:
List A
Concone – 'Study No. 18', *Concone Studies for Horn in F*, (arr. Ashworth) (Emerson E299a)

Cherubini – 'Sonata No. 1', *Cherubini 2 Sonatas* (Concert Etudes) (G. Schirmer GS33559)

Williams – 'March' from *Raiders of the Lost Ark*, *Great Winners* (arr. Lawrance) (Brass Wind and Brass edition)

Calland – 'The Distant Horizon', Top Brass (Stainer & Bell)

List B

Davis – 'Heads or Tails', *Polished Brass* (Brass Wind)

Orr – *Serenade* (Schott)

Saint-Saëns – *Romance in F, Op.36* (Durand/UMP)

Skryabin – *Romance* (Billaudot/UMP)

Trombone:

List A

J. S. Bach – 'Minuet', *Festive Baroque* (De Haske)

Purcell – 'Rondo', *Slide Show for Trombone* (Brass Wind)

Pergolesi – 'Aria', *Solos for the Trombone Player* (Schirmer, Music Sales)

Telemann – 'Die Tapferkeit', *Festive Baroque* (De Haske)

List B

Berlioz – 'Chanson du Toreador', *Savior Faire* (arr. Mowat) (Brass Wind)

Fauré – 'Sicilienne', *Going Solo* (Faber)

Ravel – 'Pavane pour une Enfant Défunte', *Savoir Faire* (arr. Mowat) Brass Wind

Ridout – 'Lento and Vivace', *Concertino for Trombone* (Emerson)

B flat Baritone:

List A

Mozart – 'Allegro' 1st movt. **OR** 'Allegro' 2nd movt. from *Concerto in Two Movements, K. 412)* (treble/bass) (Brand 70018)

Dvořák – 'Rusalka's Song to the Moon' from *Shepherd's Song (*Winwood)

Elgar – '*Salut d'Amour'* (arr. Stüber) (Schott BSS 33750)

Gates – 'Wonderland' from *Mood Music* (Camden CM061)

List B

Nightingale – 'From Ragtime to Riches, no. 13', *Lucky Dip* (treble/bass) (Warwick EU009)

Gershwin – 'Bess You Is My Woman', *Play Gershwin (E flat)* (Faber)

Pritchard – 'Trapeze', *Finger Prints* (Faber)

Wagner – 'Walter's Prize Song' (from The Mastersingers) from *Wagner Three Operatic Arias, arr. Wright* (G & M Brand: & edition)

Euphonium:
List A
Schubert – 'Marche Militaire No. 1' (arr. Grey), *The Classical Euphonium* (De Haske: (treble/ bass edition)

Faure – 'Après un rêve', *Steven's Mead's 'World of the Euphonium'* (treble/bass) (Studio)

Offenbach – 'Barcarolle' from *The Tales of Hoffmann, (arr. Mead)* (Studio Music: (treble/bass) edition)

Young – 'Intermezzo' from *Euphonium Sonata* (Brand/R Smith)

List B
Nightingale – 'The Googlie Boogie, no.9' **OR** 'Bruiser Joe, no.10', *Lucky Dip* (treble/bass) (Warwick)

Keith Amos – 'No. 3', *12 Miniatures for Solo Euphonium* (CMA Publications: (treble/bass) edition)

Green – 'No. 5', *Euphonium Eurhythmics* (Warwick)

Soichi Konagaya – 'Daydream', *New Concert Studies for Euphonium, Vol. 2* (De Haske: (treble/bass editions)

Percussion Family - Levels 2-3

Drums[6]:
List A
Pearl Jam – 'Alive'

The Beatles – 'Here Comes the Sun'

Queens of the Stone Age – 'Musicology', *Prince No One Knows*

Tony Stockley – 'March Around'

Daniel Earley – 'Disco Waves'

List B
Stevie Wonder – 'Sir Duke'

Brian Stone – 'March Around'

AC/DC – 'Riff Raff'

Aidan Geary – 'East Side Swing'

Amy Winehouse – 'You Know I'm No Good'

[6] A backing track is required for the performance exam and not piano accompaniment, candidates are to bring their own recorded backing track and device with media player to the examination centre.

Chordophone - Levels 2-3

Piano:
List A
J. S. Bach – 'Invention No. 8 in F, BWV 779', *J. S. Bach: Inventions and Sinfonias* (Henle Verlag)

Scarlatti – 'Sonata in D minor K. 32' OR 'Sonata in A minor K. 149' OR 'Sonata in A major K.74' (Henle/Wiener-Urtext **OR** Ricordi Edition)

J. F. F. Burgmüller – 'Velocity, Op. 109 No. 10', *J. F. F. Burgmüller: Studies, Op. 109* (Peters)

Schubert – 'Scherzo in Bb major **OR** Scherzo in Db major, D 593 no. 1 **OR** 2', *Scherzi, D 593* (Henle HN 489)

List B
Beethoven – 'Bagatelle in A major Op. 119 No. 4' OR 'Bagatelle in D major Op. 33 No. 6' (Henle)

Mompou – 'La barca' from *Impresiones íntimas*, (Unión Musical Ediciones)

L. Einaudi – 'Elegy for the Arctic' Pp. 7–9 from *Ludovico Einaudi: Extra Elements* (Chester)

C. Camilleri – 'Humoresque: Mozart's Valletta Walkabout' - *A Musical Tribute to Mozart from Malta*, (Malta 2006)

G. F. Handel – 'Allemande,' from *Suite in D minor HWV 437* (Henle/Peters/Baerenreiter Urtext)

R. Schumann – 'Hunting Song' No. 7 from *Album for the Young Op. 68* (Henle/Wiener-Urtext/Hal Leonard)

Voice - Levels 2-3

List A
Anon. Italian (attrib. Pergolesi) – 'Nina' in G min or D min: *The Art of Song Grades 4–5* (revised & expanded edition), (high or medium/low) (Peters EP 71763 or 71764) (Ital/Eng)

In F min or D min: *No. 26 from 30 Italian Songs and Arias of the 17th & 18th Centuries* (medium-high or medium-low) (Peters EP 7743a or 7743b) (Ital/Eng)

In F min or D min: No. 21 from 26 Italian Songs and Arias (medium-high or medium-low) (Alfred 3402 or 3403) (Ital/Eng)

In E min or D min: The Language of Song: Elementary (high or low) (Faber) (Ital)

G. F. Handel – 'Ombra mai fu', from *Serse, HWV 40*. In F or in D from *Handel 45 Arias from Operas and Oratorios, Vol. 2* (high or low) (IMC1695 or IMC1696) (Ital.). In F from *Handel Aria Album: Male Roles for High Voice* (Bareinreiter BA4296) (Ital.)

Rutter – 'A Gaelic Blessing', from *Oxford Solo Songs: Sacred* in D or C (high or low) (OUP)

Franck – 'Panis angelicus', in B or A or G or F: (Ashdown EA12545B, EA12545A, EA12545C or EA12545D) (Latin/Eng)

In A or F: arr. Jenkins – *Sing Solo Sacred* (high or low) (OUP) (Latin/Eng)

In G or F: The Art of Song Grades 4–5 (revised & expanded edition), (high or medium-low) (Peters EP 71763 or 71764) (Latin/Eng) or *The Best of Singing, Grades 4–5* (high or low) (Faber) (Latin/Eng)

List B

Brahms – 'Sonntag, op. 47 no. 3' from *Lieder vol. 1* or *The Language of Song: Elementary* Peters EP 3201a (high), 3201b (medium), 3201c (low) or Faber 0571523455 (high), in G or F or E-flat

Chausson – 'Le charme' from *Mélodies pour chant et piano* or *The Language of Song: Intermediate* Leduc AL26431 or Faber 0571523439 (high), 0571523447 (low), in Eb or G

Bernstein – 'Somewhere' from *West Side Story: Vocal Selections*, for any high voice, (Boosey & Hawkes M051933457)

Rodgers & Hart – 'My Funny Valentine' from *Babes in Arms*, for any low voice, from *150 of the Best Jazz Standards Ever!* (Hal Leonard Europe HLE90003199)

Musical Theatre:

A. Menken – 'Just Around the Riverbend' from *Pocahontas*, (Walt Disney)

A. Menken – 'The World Above' from *The Little Mermaid*, (Walt Disney)

A. Menken – 'Me' from *Beauty and the Beast,* from *The Singer's Musical Anthology Vol 3 Baritone/Bass,* (Hal Leonard)

C. Coleman – 'If my friends could see me now' from *Sweet Charity,* from *Sweet Charity - All the songs from the Hit Musical,* (Campbell Connelly Publisher)

C. Coleman – 'Museum Song' from *Barnum,* from *Barnum: Vocal Selections,* (Hal Leonard)

S. Shwartz – 'I'm not that girl' from *Wicked,* from *Wicked Vocal Selections,* (Hal Leonard)

C. M. Schonberg – 'On my Own' from *Les Miserables,* from *Les Miserables Piano/Vocal Selection,* (Wise Publications)

C. M. Schonberg – 'How Many Tears' from *Martin Guerre,* from *The Singer's Musical Anthology Vol. 3 (Soprano),* (Hal Leonard)

C. M. Schonberg – 'I Dreamed a Dream' from *Les Miserables,* from *The Singer's Musical Theatre Anthology Vol. 2 (Mezzo Soprano),* (Hal Leonard)

R. Rodgers – 'If I loved You' from *Carousel,* from *The Singer's Musical Anthology Vol. 1 (Soprano),* (Hal Leonard)

T. Minchin – 'Quiet (Matilda – The Musical)' from *Matilda the Musical Vocal Selections*

H. Arlen – 'Over the Rainbow' from *The Wizard of Oz* (starting from 'when all the world is a hopeless jumble'), from *Andrew Lloyd Webber New Stage Production: Piano/Vocal/Guitar,* (Alfred Music)

A. L. Webber – 'Pilate's Dream' from *Jesus Christ Superstar,* from *The Singer's Musical Anthology Nol. 2 Baritone/Bass,* (Hal Leonard)

M. Shaiman – 'It takes two' from *Hairspray,* from *Hairspray Piano and Vocal Score,* (Alfred Music)

N. Gay – 'Leaning on a Lamp Post' from *Me and My Girl,* from *Noel Gay Me and My Girl Vocal Selections*

L. M. Miranda – 'You're welcome' from *Moana,* (Walt Disney Publications)

G. & I. Gershwin – 'Somebody Loves Me' from *Hairspray Piano and Vocal Score,* (Alfred Music)

F. Loesser – 'Guys and Dolls' from *Guys and Dolls,* from *Guys and Dolls: Vocal Selections,* (Hal Leonard)

L. Bart – 'Reviewing the Situation' from *Oliver!,* from *Sing Musical Theatre Over the Rainbow*

Appendix 4:
General Overview

Paper I (Private Candidates' Paper)

Skill	**Level 1-2-3**
	30% Level 1 + 30% Level 2 + 40% Level 3
PERFORMANCE **15 marks**	Duration: **15 minutes** Performance exam including preparation time. **TWO** practical pieces to be played on the candidate's selected instrument, chosen from the repertoire list. 1 paper: Examiner's Paper
AURAL TRAINING **4 marks**	Duration: **5 minutes** Singing (Part I) 1 paper: Examiner's Paper
WRITTEN EXAMINATION **81 marks**	Duration: **1 hour 45 minutes** 1. Aural Training (Part II) **(11 marks),** 2. History and Analysis (including a listening excerpt of approximately 3 minutes) **(20 marks);** 3. Theory **(20 marks);** 4. Composition and Harmony **(30 marks)** 2 papers: Examiner's Paper (Aural Training only) + Candidate's Paper (All components) Types of questions: • short-answer questions; • multiple choice questions; • short data-response questions.

Paper II (common with school candidates)

Skill	**Level 1-2**	**Level 2-3**
	40% Level 1 + 60% Level 2	**40% Level 2 + 60% Level 3**
PERFORMANCE **30 marks**	Duration: **15 minutes** • Performance exam; • 5-minute sight-reading task including preparation time. **TWO** practical pieces to be played on the candidate's selected instrument, chosen from the repertoire list. 1 paper: Examiner's Paper	Duration: **15 minutes** • Performance exam; • 5-minute sight-reading task including preparation time. **TWO** practical pieces to be played on the candidate's selected instrument, chosen from the repertoire list. 1 paper: Examiner's Paper
WRITTEN EXAMINATION **70 marks**	Duration: **1 hour 45 minutes** 1. Aural Training **(10 marks),** 2. History and Analysis (including a listening excerpt of approximately 3 minutes) **(10 marks);** 3. Theory **(30 marks);** 4. Composition and Harmony **(20 marks)** 2 papers: Examiner's Paper (Aural Training only) + Candidate's Paper (All components) Types of questions: • short-answer questions; • multiple choice questions; • short data-response questions.	Duration: **1 hour 45 minutes** 1. Aural Training **(10 marks),** 2. History and Analysis (including a listening excerpt of approximately 3 minutes) **(10 marks);** 3. Theory **(30 marks);** 4. Composition and Harmony **(20 marks)** 2 papers: Examiner's Paper (Aural Training only) + Candidate's Paper (All components) Types of questions: • short-answer questions; • multiple choice questions; • short data-response questions.