

SEC SYLLABUS (2017)

MUSIC

SEC 34

SYLLABUS

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Syllabus Paper I Part 1 (1hr 30mins) Musicianship & Theory

Paper I Part 2 (30mins) Performance

Paper II (2hrs) Basic Harmony, Elementary Compositional Skills, History & Analysis

Introduction

The syllabus is designed to stimulate creativity and related cognitive abilities of the candidate. Such knowledge is related to the four main areas of Music Studies at SEC level, (a) musicianship and theory, (b) performance, (c) composition, (d) history & analysis. It is concerned with developing musical abilities through the use of various skills explored in these four main areas. The subject offers local and cross-cultural elements that will broaden the concept of music.

Aims

The syllabus aims at stimulating and developing:

- an awareness of music in terms of conventional notation;
- an aural perception and appreciation of music;
- an acquisition of correct terminology relevant to music;
- creative thinking and intuition;
- analytical awareness;
- a creative approach to elementary composition;
- expressive skills through public performances;
- an ability to read music at sight;
- an appreciation of aesthetic and cultural values, identities and ideas;
- a cohesive understanding of the language of music;
- an ability to appreciate Maltese culture and local repertoire.

Assessment Objectives

The examination will test the candidate's:

- ability to respond to music through aural perception;
- ability to understand basic musical concepts including: basic rudiments of music, stylistic features in the context of performance and analysis, historical knowledge and fundamental compositional techniques;
- ability to express musical concepts and apply them in performance;
- ability to explore a variety of musical styles and techniques;
- ability to understand cross-cultural influences in music.

Scheme of Assessment

The examination will consist of two papers of two hours duration each. Both papers will be set in English and candidates are expected to answer in good English. Orderly presentation and the appropriate use and spelling of terminology are necessary. Paper I includes a thirty-minute performance.

There will be two versions of Paper II: Paper IIA and Paper IIB. Paper IIA will be more demanding than Paper IIB. Candidates are required to indicate which Paper II they wish to sit for on the registration form. No change in the choice of Paper will be allowed after the registration period.

Examination Papers

Paper I – Core Paper (50 marks):

Part 1: Musicianship & Theory (1 hour 30 minutes) – written examination

Part 2: Performance (up to 30 minutes) – practical examination

Paper I Part 1:

Section A (30 minutes): Musicianship (10 marks)

Listening extracts will be played in accordance with instructions given to the examiner. All extracts will be played twice. Candidates are to answer a number of questions on each extract. Questions will comprise of:

- Multiple choice questions related to history including, period & style, possible composer/s, instruments, time signature (as simple and compound duple or triple [$\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{9}{8}$]), and tempo; (5 marks)
- Listening to a major/minor triad in root position and identify a successive note as the root, third or fifth; (1 mark)
- Identifying as major, minor, and diminished chords played in the context of a given melody; (1 mark)
- Writing down from dictation a short melody in step-wise movement in the pentatonic majors on C and G. (3 marks)

Section B (60 minutes): Theory (20 marks)

Section B will consist of four compulsory questions, each carrying 5 marks. Questions can be subdivided into sub-questions. All questions will be based on Section 1.1 (Core) of the Syllabus.

Part II (30 minutes): Performance (20 marks)

Part II will consist of a performance examination on any of the instruments listed in the Repertoire List (See Appendix I). Candidates are to choose **two (2)** pieces from the Repertoire List, one from List A and one from List B. Each piece will carry equal marks. Candidates will also be given a piece to play at sight which will carry 4 marks.

Instrumentalists are required to provide their own piano accompanist on the day and time indicated in the timetable. With the exception of pianoforte, all other candidates are required to bring their own instruments.

Paper IIA & Paper IIB (50 marks)

Paper IIA and Paper IIB will each be divided into three sections. All sections are written examinations:

Section A: Basic Harmony (20 marks)

Section A will consist of four compulsory questions, each carrying 5 marks. Questions can be subdivided into sub-questions. All questions can be based on all sections of the Syllabus Content.

Section B: Elementary Compositional Skills (15 marks)

Section B will consist of one exercise requiring candidates to complete a given melodic opening. A choice of instruments will be given.

Section C: History & Analysis (15 marks)

Section C will consist of five compulsory questions. Questions can be subdivided into sub-questions. All questions can be based on all sections of the Syllabus Content.

Syllabus Content

1.1 Core

- Naming and using notes in treble, bass and up to 2 ledger lines above and below the stave
- Naming notes in the alto and tenor clef.
- Naming values: breve, semibreve, minim, crotchet, quaver, semiquaver, demisemiquavers, dotted semibreve, dotted minim, dotted crotchet, dotted quaver, dotted semiquaver.
- Rest values of the above time names.
- Tied notes.
- Simple time signatures: $\frac{2}{4}$, $\frac{2}{2}$ or C, $\frac{3}{4}$, $\frac{3}{2}$, $\frac{3}{8}$, $\frac{4}{4}$ or C (common time), $\frac{4}{2}$.
- Compound time signatures: $\frac{6}{8}$, $\frac{6}{4}$, $\frac{9}{8}$, $\frac{12}{8}$.
- Irregular time signatures: $\frac{5}{8}$, $\frac{5}{4}$, $\frac{7}{8}$.
- The grouping of notes and rests in all the above time signatures including the grouping of demisemiquavers in simple and compound time.
- Metronome markings and their relative terms.
- Syncopation using minims, crotchets and quavers (hemiola)
- Crotchet, quaver and semiquaver triplets.
- Anacrusis.
- The writing out of major scales, key-signatures, one-octave arpeggios and broken chords up to five sharps and flats.
- The writing out of minor scales (harmonic, melodic and natural) key-signatures, one-octave arpeggios and broken chords up to five sharps and flats in any clef.
- Identifying the key of a melodic extract as either major or minor up to 5 sharps and flats (harmonic and melodic scales).
- Identifying the technical degree names of notes in major and minor scales (tonic, supertonic, etc)
- The natural, sharp, flat, double sharp and double flat and their enharmonic equivalence.
- The writing out and the recognition of C and G pentatonic major scales.
- Recognizing chromatic passages in a given extract.

- The formation and recognition of the following intervals from the tonic note of major and minor scales up to 5 sharps and flats:
 - major and minor Intervals: 2nds, 3rds, 6ths and 7ths
 - perfect intervals: Unison, 4ths, 5ths and 8ves
 - augmented intervals: 4ths and 5ths
 - diminished intervals: 4ths and 5ths
- The inversion of all the above intervals within an octave.
- Compound intervals (e.g. major 9th or compound major 2nd)
- Identify real and tonal sequences in a given melodic line.
- Transposing an extract up or down an octave within a clef (both treble and bass).
- Transposing an extract up or down an octave from treble clef to bass clef and vice versa.
- Transposing an extract up or down any major, minor or perfect interval within an octave and in keys up to five sharps and flats.
- Transposing an extract from concert pitch to the following instruments: Bb clarinet, clarinet in A, trumpet in Bb, horn in F, piccolo and double bass.
- Recognition of ornamentation (appoggiatura, acciaccatura, trill, upper and lower mordents, turn over and after).
- **Dynamic and articulation marks:**
pianissimo, piano, mezzo forte, forte, fortissimo, crescendo, decrescendo, diminuendo, legato, staccato, accents, slurs, phrase marks, tenuto, marcato, semi-staccato, fortepiano, sforzando, pedal signs for piano/keyboard, sotto voce, una corda (and their abbreviations when applicable).
- **Tempo, expression marks and other signs:**
andante, allegro, moderato, repeat marks, ritenuto, adagio, allegretto, cantabile, espressivo, first and second time bars, grazioso, metronome marks, molto, octave signs, pause mark, vivace, al, alla, a tempo, con, da Capo al Fine, dolce, down-bow, leggiero, ma, marziale, meno mosso, moto, non, più, poco, tranquillo, troppo, up-bow, vivo, accelerando, ritardando, rallentando, animato, assai, con moto, ben, brio, giocoso, largo, l'istesso, maestoso, pesante, primo, sempre, senza, simile, subito, troppo, ma non troppo, agitato, arpeggiando, con forza, energico, grave, larghetto, appassionato, fuoco, morendo, niente, quasi, risoluto, rubato, scherzando, secondo, stringendo, tempo giusto, dal segno (al coda), lento, presto.

1.2 Harmony, Composition, History & Analysis

- Identifying modulations to the dominant and the relative major/minor keys.
- Writing out of four-part chords (for SATB) from a given triad or a chord description.
- The identification of chords in their root, first inversion and second inversion forms of the tonic, supertonic, subdominant and dominant chords in any key specified for this level.
- The identification of the cadential $\overset{6}{4} \overset{5}{3}$ (Ic – V) in any key specified for this level.
- The choice of suitable chords, using any recognized method of notation (e.g. Ib or I⁶; vi c or vi⁶₄; IVa or IV⁵₃) at cadential points of a simple melody in the major key of C, G, D or F.
- The identification of the following cadences: perfect, imperfect, interrupted, plagal.
- The composition of a simple melody of not less than six bars and not more than twelve bars, using a given opening and writing idiomatically for a specific instrument (choice will be given). Appropriate performance directions related to tempo, dynamics and articulation will be required.
- Definition of Forms: binary, ternary, strophic, verse and refrain (or chorus).
- Questions to test the general knowledge on standard orchestral instruments including instrumental ranges, playing techniques and the distinction between transposing and non-transposing instruments.

Suggested Reading List

Griffiths Paul,

A Concise History of Western Music, Cambridge University Press, first edition, December 14, 2009

Stove, R. J.,

A Student's Guide to Music History (Preston A. Wells Jr. Guide to the Major Disciplines), Intercollegiate Studies Institute, January 15, 2008

Murphy Paul, Philips Joel, Piper Clendinning Jane, West Marvin Elizabeth,

The Musician's Guide to Aural Skills: Sight-Singing, Rhythm-Reading, Improvisation, and Keyboard Skills Second Edition, Vol. 1, (The Musician's Guide Series), W. W. Norton & Company; Second Edition, August 11, 2011

Piper Jane & West Marvin Elizabeth,

The Musician's Guide to Theory and Analysis, Second Edition (The Musician's Guide Series), W. W. Norton & Company; Second Edition, December 20, 2010

Appendix I: Repertoire List

The following Repertoire List covers a wide range of pieces from Baroque to Contemporary. Students are required to choose ONE piece from each list.

Voice

List A

Anon. Italian

Nina, G min or D min from ‘The Art of Song’ (high or medium low) (*Peters*) (*Ital/Eng*); , in F min or D min from ‘30 Italian Songs and Arias of the 17th & 18th Centuries’: No. 26 (medium-high/medium-low (*Peters EP 7743a or 7743b*) (*Ital/Eng*); in E min or D min from ‘The Language of Song: Elementary’ (high or low) (*Faber*) (*Ital*)

G. F. Handel

Dove sei? (Art thou troubled?), from *Rodelinda HWV 19*, in A flat or F (*Novello NOV170006 / NOV170007 / Music Sales*); in G or E (high / medium-low voice) from ‘The Art of Song’ (*Peters EP 71763 or 71764*) (*Ital/Eng*); in E from ‘Handel 45 Arias from Operas and Oratorios, Vol. 3’ (low) (*IMC / MDS*)

J. Haydn

Sailor’s Song (Englisches Matrosenlied): from *12 Canzonettas, Hob XXVIa/31*, in A from ‘The Art of Song (high or medium low) (*Peters*) (*Eng*)

W. A. Mozart

L’ ho perduta, me meschina!, from *Le nozze di Figaro, K. 492*, in F min, No. 23 from vocal score (*Schirmer / Music Sales*) (*Ital/Eng*)

C. Franck

Panis angelicus, in B, A, G, or F (*Ashdown / Music Sales*) (*Latin/Eng*); in A or F arr. Jenkins from ‘Sing Solo Sacred (high or low) (*OUP*) (*Latin/Eng*); in G or F from ‘The Art of Song (high or medium-low) (*Peters*) (*Latin/Eng*)

List B

- E. Grieg** *Jeg elsker Dig* ('Ich liebe Dich' / 'I Love but Thee'), Op. 5 No. 3, in C from 'Grieg Centenary Song Album (*Peters*) (*Dan/Ger/Eng*); in C or B flat from 'The Art of Song (high or medium-low) (*Peters*) (*Dan/Ger/Eng*).
- F. Schubert** *An Sylvia* ('To Sylvia'), Op. 106 No. 4, D. 891 (omitting verse 2), in A or G from 'The Art of Song (high or medium-low) (*Peters*) (*Ger/Eng*)
- P. Warlock** *Adam lay ybounden* in C min (*OUP*) or No. 180 from 'The Oxford Book of Carols (*OUP*)
- G. & I. Gershwin** *Love Walked In*, from *The Goldwyn Follies*, in E flat from 'The Best of George Gershwin (*Faber*) or from 'The Great Songs of George Gershwin' (*Alfred/FM Distribution*)
- H. Lerner & F. Loewe** *I could have danced all night*, from *My Fair Lady*, in C from 'The Broadway Ingénue: 37 Theatre Songs for Soprano' (*Hal Leonard/Faber*), or from 'The Singer's Musical Theatre Anthology, Soprano Vol. 1 (*Hal Leonard/Faber*)

Pianoforte

List A

- J. S. Bach** *Menuet & Trio*, from French Suite No. 3 BWV 814 (*Henle Urtext*)
- G. F. Handel** *Allemande*, from Suite in D minor HWV 437 (*Barenreiter Urtext*)
- D. Scarlatti** *Sonata in D minor K. 32 OR Sonata in A minor K. 149 OR Sonata in A major K. 74.* (*G. Schirmer / G. Henle Urtext*)
- W. A. Mozart** *Sonata No. 1 in C major K. 279, 2nd Movt., Andante* (*G. Schirmer / G. Henle Urtext*)
- L. van Beethoven** *Bagatelle in A major Op. 119 No. 4 OR Bagatelle in D major Op. 33 No. 6* (*Weiner Urtext*)

List B

- F. Chopin** *Prelude No. 4 AND Prelude No. 7, Op. 28 (Henle Urtext)*
- C. Debussy** *Le Petit Nègre (Henle Urtext / Durand)*
- B. Bartók** *Evening in Transylvania, No. 5 from 10 Easy Pieces Sz. 39 (Boosey & Hawkes)*
- C. Camilleri** *Humoresque: Mozart's Valletta Walkabout (A musical Tribute to Mozart from Malta, Malta 2006)*
- C. Norton** *Dreaming On, No. 11 from The Christopher Norton Rock Preludes Collection (Boosey & Hawkes / MDS)*

Violin

List A

- A. Vivaldi** *Allemande: 2nd movt. from Sonata in C minor Op. 2 No. 7*
- W.A. Mozart** *Minuet, from K. Anh. 229*
- G. F. Handel** *Adagio: 1st movt. from Sonata in F, Op. 1 No. 12*
- G. P. Telemann** *Sonata No. 4 in G, TWV 41: G1: 2nd movt, Allegro*
- J. S. Bach** *Gigue from Partita No. 3*

List B

- E. Elgar** *Chanson de nuit, Op. 15 No. 1*
- F. Kreisler** *Tempo di minuetto*
- A. Dvořák** *Scherzo and Trio, from Sonatina, Op. 100*
- G. Fauré** *Sicilienne, Op. 78*
- R. Rodney Bennett** *Buskin, No. 2 from 'Six Country Dances' (Novello/Music Sales)*

Viola

List A

- G. F. Handel** Concerto in B flat, arr. Arnold: 1st movt, *Andante*
- P. Telemann** Sonata in B flat, from 'Der getreue Music-Meister': 3rd & 4th movement, *Largo* and *Vivace*
- A. Vivaldi** Sonata in C: 4th movt., *Allegro*
- J. S. Bach** *Adagio* and *Allegro*: 1st and 3rd movts from 'Viola da Gamba Sonata No. 2 in D'
- R. Schumann** No. 4 from *Märchenbilder* for Viola, Op. 113

List B

- G. Fauré** *Au bord de l' eau* OR *Aurore*
- C. W. Gluck** *Melody*, from 'Orfeo' arr. Arnold
- V. Williams** *Fantasia on Greensleeves*, arr. Forbes
- P. Tchaikovsky** *Chanson Triste*, Op. 40 No. 2 (*Chester Music for Viola*)
- R. Clarke** *I'll Bid My Heart Be Still* or *Chinese Puzzle* from 'Clarke Shorter Pieces for Viola and Piano' (OUP)

B-flat Clarinet

List A

- W. A. Mozart** Minuet and Trio, 2nd movt., from 'Divertimento No.2' (*Chester/Music Sales*)
- R. Schumann** Noblest of Men Op.42, No.2 – No.7 from 'Schumann for the Clarinet', arr. King and Frank.
- F. Mendelssohn** Sonata in Eb, 2nd movt., *Allegro Moderato* (*Barenreiter BA 8151*)
- F. Schubert** *La Pastorella* No.5, from 'Clarinet Solos Vol.3 (*Chester/Music Sales*)
- J. Brahms** *Allegretto Grazioso*, 3rd movt., from Sonata in F minor, Op.120 No.1 (*Henle 274 or Henle 274/MDS or Wiener Urtext/MDS*)

List B

- W. Lloyd Webber** *Frensham Pond: Aquarelle*, for Clarinet and Piano, from ‘Country Impressions’.
- M. Arnold** *Andantino*, 2nd movt., from *Sonatina for Clarinet (Lengnick/ FM Distribution)*
- W. Lutoslawski** *Dance Preludes, No.4 Andante (Chester CH55171)*
- S. Rachmaninov** Theme and Variation 14, from ‘Rhapsody on a Theme of Paganini’, Op 43 arr. Denwood
- C. Norton** *Carthorse Rag* or *Puppet Theatre* from ‘The Microjazz Clarinet Collection 2’ (Boosey)

B-flat Soprano Saxophone

List A

- J. S. Bach** *Menuet* or *Gigue* from Suite No.1 (trans. Londeix) (*Lemoine/UMP*)
- G. P. Telemann** *Sonata in C minor*, 2nd or 4th movt. (*Leduc/UMP*)
- G. Paisiello** *Amabile* (p.60) from ‘Playing the Saxophone Book 2’ (trans. Londeix) (*Lemoine/UMP*)
- H. Purcell** *Rondeau*, from ‘Abdelazar’, Take another Ten for Saxophone (*Universal UE 21170*)
- J. L. Tulou** No.50 from ‘Easy Classical Studies’ (ed. Harle) (*UE 17770*)

List B

- E. Elgar** *Salut d’amour*, Op. 12, from ‘An Elgar Saxophone Album’ (*Novello NOV120742*)
- H. Mancini** *The Pink Panther* (arr. De Smet) (*Fentone*)
- J. Wilson** *Tango in D*, for Soprano Saxophone (*Camden music CM065/Spartan Press*)
- E. Harris** *Saxsequential*, from ‘Selected Solos for Soprano Saxophone’ (*Faber*)
- G. Lewin** *Coast Road*, from ‘22 Unaccompanied Pieces for Saxophone’ (arr. Lewin)

E-flat Alto Saxophone

List A

- J. S. Bach** *Badinerie*, from 'Les classiques du saxophone no.1' (*Leduc AL19511*)
- G. F. Handel** *Siciliana and Allegro*, No. 2 from 'Take Ten for Alto Saxophone', arr. Rae (*Universal 18836/MDS*)
- E. F. Dall'Abaco** *Passapied*, arr. Lewin from 'Twenty-Two Unaccompanied Pieces for Saxophone'
- G. Braga** *La Serenata* (*Durand 1203300*)
- R. Schumann** Romance No.1 (*Belwin*)

List B

- L. Bernstein** *Tonight* ('West Side Story') from 'Leonard Bernstein for Alto Saxophone' (*Boosey and Hawkes*)
- M. Ellerby** *Elegy for Checkpoint Charlie* (*Studio*)
- H. Wolf-Ferrari** *Strimpellata*, from 'First Repertoire Pieces for Alto Sax' (*Boosey and Hawkes*)
- G. Rodríguez** *La Cumparsita No.5*, from 'Play Latin for Alto Saxophone' (*Faber*)
- G. Gershwin** *Bess You is my Women*, from 'Play Gershwin' (*Faber*)

B-flat Tenor Saxophone

List A

- J. S. Bach** *Two Bourrées*, ('Third Cello Suite'), from 'Solos for the Tenor Saxophone Player' (*Schirmer*)
- J. H. Fiocco** *Aria and Rondo* (*Kendor*)
- A. Corelli** *Pastorale*, from 'Classic Saxophone Solos', ed. Both (*Schott 7330*)
- C. Gounod** *The Entry of the Nubian Slaves*, from 'Simply Sax for Tenor' (*De Haske F 488-401*)
- F. Mendelssohn** *Chanson de Printemps*, No. 78 from 'Les classiques du saxophone' (*Leduc AL 19752*)

List B

- M. Kershaw** *Tango Till you Drop!* from 'Latin Nights' (*Hunt*)
- C. Debussy** *Sarabande*, (No. 4' from Suite pour le Piano') from 'Solos for the Saxophone Player', ed. Teal (*Schirmer/Music Sales*)
- M. Ellerby** *Sleepy*, from 'Charismatic Cats' (*Brass Wind*)
- M. Nyman** *Lost and Found*, from 'Encore! John Harle' (*Chester CH61090*)
- A. Dvořák** *Lament* Op.85 No.6, from 'Solos for the Tenor Saxophone Player' (*Schirmer*)

B-flat Trumpet

List A

- J. S. Bach** *Aria (Bist du bei mir)*, arr. Fitzgerald from 'Classic Festival Solos, Trumpet Vol. 2' (*Alfred—Belwin*)
- G. P. Telemann** *Air*, from 'The Baroque Trumpet' (arr. Miller) (*Faber*)
- H. Purcell** First movement from *Trumpet Sonata*, from 'Old English Trumpet Tunes, Book 1' (*OUP*)
- J. A. Hasse** *Bourée*, from 'Festive Baroque for Trumpet & Piano' (*de Haske*)
- G. Bizet** *Aragonaise* (from *Carmen*), from 'Take Another Ten – Trumpet', arr. Hudson (*Universal*)

List B

- A. Gorb** *Gamelan OR Huapango*, from 'A Tango To Bali' (*Brass Wind*)
- G. Verdi** *Triumphal March* from 'Onstage Brass for Trumpet & Piano' (*Stainer*)
- J. Hummel** *No.24 Indian Rondo*, from 'First Book of Trumpet Solos' (*Faber*)
- G. Donizetti** *Prelude, Act II (Don Pasquale)*, from 'Essential Repertoire for Trumpet', arr. Jones and Boustead (*Universal/MDS*)
- L. Davis** *Hornpipe*, from 'Polished Brass' (*Brass Wind*)

B-flat Baritone / Euphonium

List A

- J. S. Bach** *March OR Polonaise*, from 'Bach for Trombone' (*Brass Wind*)
- H. Purcell** *I Attempt from Love's Sickness*, from 'Trombone Solos, Volume 1' (*Chester/Music Sales*)
- G. P. Telemann** *Die Würde*, from 'Festive Baroque for Trombone' (*de Haske*)
- G. F. Handel** *Lo, See the Conquering Hero*, from 'Just Brass Trombone Solos Vol. 1' (*Chester*)
- R. Wagner** *O Star of Eve* (from *Tannhäuser*), from 'Wagner Three Operatic Arias', arr. Wright (*Brand Publications/Smith*)

List B

- A. Borodin** First Theme from *Polovtsian Dances*, from 'First Recital Series for Euphonium' (*Curnow*)
- G. Fauré** *By the Waterside* for Baritone (*Winwood*)
- H. Mancini** *Moon River*, from 'Let's Face the Music' (*Brass Wind*)
- K. Amos** *Short Snorter: No. 3* from 'Big Train' Mulligan for Euphonium' (*CMA Publications*)
- J. Edney** No.25 OR No.26, from 'Up Front Melodic Studies for Trombone, Book 2' (*Brass Wind*)