

MUSIC

SEC 34

SYLLABUS

SEC34 Music
Syllabus Addendum

Mitigating factors for 2022 MATSEC Examinations Session

Changes in Subject Content	No Changes
Changes in Coursework	Not Applicable
Changes in Exam Paper(s)	No Changes

MATSEC Examinations Board
January 2021

Music SEC 34

Syllabus

Paper I Part 1 (30 minutes) Musicianship (10 marks)
Paper I Part 2 (90 minutes) Theory (20 marks), and History and Analysis (15 marks)
Paper II (A & B) Part 1 (100 minutes) Basic Harmony (20 marks) and Composition (15 marks)
Paper II (A & B) Part 2 (20 minutes) Performance (20 marks)

Introduction

The syllabus is designed to stimulate the candidate's creativity and related cognitive abilities. Such knowledge is related to the four main areas of Music Studies at SEC level, (a) musicianship and theory, (b) performance, (c) composition, and (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 candidate's 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
- 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: elementary 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 II includes a twenty minute performance that will include a sight-reading test. 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.

In order to obtain a grade between 1 and 5, the candidate has to satisfy the examiners that a serious attempt has been made at all parts of the SEC examination.

Examination Papers

Paper I – Core Paper (45 marks):

Part 1: Musicianship (30 minutes) – written examination

Part 2: Theory, and History and Analysis (90 minutes) – written examination

Paper I Part 1:

Musicianship (10 marks) (30 minutes)

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:

- Multiple choice questions related to history including identification of period & style, possible composer/s, instruments, time signature (such as simple and compound duple or triple $\frac{2}{4}$ $\frac{3}{8}$ $\frac{3}{4}$) and tempo (5 marks)
- Listening to a major/minor triad in root position and identifying a successive note as the root, third or fifth (1 mark)
- Identifying chords as major, minor or diminished when 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)

Paper 1 Part 2:

Theory (20 marks), and History and Analysis (15 marks) (90 minutes)

The theoretical section 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.

The section for History and Analysis 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.

Paper II (A & B) (55 marks)

Part 1: Basic Harmony and Composition (100 minutes) – written examination

Part 2: Performance (20 minutes) – practical examination

Paper II (A&B) Part 1 (100 minutes): Basic Harmony (20 marks) and Composition (15 marks)

The section for Basic Harmony 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.

In the composition section, candidates will be given one exercise where they are required to complete a given melodic opening. A choice of instruments will be given.

Paper II (A&B) Part 2 (20 minutes): Performance (20 marks) (8+8+4 marks)

Part II will consist of a performance examination on any of the instruments listed in the repertoire list (See Appendix). Candidates are to choose **two (2)** pieces from the repertoire list, one from List 1 and one from List 2. 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 (if needed) on the date and time indicated in the timetable.

With the exception of the pianoforte, all other candidates are required to bring their own instruments.

All *da capo* and *dal segno* indications should be observed. Other repeats should be omitted unless these are a few bars length. Use of controlled vibrato in relation to enhancement of tone is expected of those candidates who opt for Paper IIA. Candidates are encouraged to play from memory but no additional marks will be awarded if they choose to do so.

Syllabus Content**1.1. Core**

- Naming and using notes in the treble and bass clefs, up to 2 ledger lines above and below the staff
- Naming notes in the alto and tenor clef
- Naming values: breve, semibreve, minim, crotchet, quaver, semiquaver, demisemiquaver, dotted semibreve, dotted minim, dotted crotchet, dotted quaver, dotted semiquaver
- Rest values of the above time names
- Tied notes
- Simple time signatures $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ or C (common time) $\frac{4}{2}$
- Compound time signatures $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$
- Irregular time signatures $\frac{3}{8}$ $\frac{3}{4}$ $\frac{7}{8}$
- 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 of major scales, key signatures, one-octave arpeggios and broken chords up to five sharps and flats
- The writing 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 with 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.)
- Accidentals: natural, sharp, flat, double sharp and double flat and their enharmonic equivalence
- Recognition and writing 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 (eg. 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 for 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, and upper and lower turns

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

- The identification of modulations to the dominant and the relative major/minor keys
- Writing four-part chords (for SATB) from a given triad or a chord description
- The identification of chords in their root position, first inversion and second inversion forms of the tonic, supertonic, subdominant, dominant and submediant chords in any key specified for this level
- The identification of the cadential $\frac{6}{4}$ (Ic – V) in a key specified for this level
- The choice of suitable chords, using any recognized method of notation (eg Ib or I₆, VIc or VI $\frac{6}{4}$; IVa or IV $\frac{5}{3}$) at the 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 and not more than twelve bars using a given opening. Idiomatic writing for an instrument (choice may be given) together with 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, their instrumental ranges, playing techniques and the distinction between transposing and non-transposing instruments

Appendix: 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.

Musical Selections for Paper A

Pianoforte

List 1

J. S. Bach	‘Minuet & Trio,’ from <i>French Suite No. 3 BWV 814</i>
G. F. Handel	‘Allemande,’ from <i>Suite in D minor HWV 437</i>
D. Scarlatti	<i>Sonata in D minor K. 32</i> OR <i>Sonata in A minor K. 149</i> OR <i>Sonata in A major K.74</i>
W. A. Mozart	‘2nd Movement – Andante’ from <i>Sonata No. 1 in C major K. 279</i> ,
L. van Beethoven	<i>Bagatelle in A major Op. 119 No. 4</i> OR <i>Bagatelle in D major Op. 33 No. 6</i>

List 2

F. Chopin	<i>Prelude No. 4</i> AND <i>Prelude No. 7, Op. 28</i>
C. Debussy	<i>Le Petit Nègre</i>
B. Bartók	‘Evening in Transylvania - No. 5’ from <i>10 Easy Pieces Sz. 39</i>
C. Camilleri	‘Humoresque: Mozart’s Valletta Walkabout’ - <i>A musical Tribute to Mozart from Malta, Malta 2006</i>
C. Norton	‘Dreaming On - No. 11’ from <i>The Christopher Norton Rock Preludes Collection</i>

Voice

List 1

Anon. Italian	<i>Nina</i>
G. F. Handel	‘Dove sei?! Art thou troubled?’ from <i>Rodelinda HWV 19</i>
J. Haydn	<i>Sailor’s Song</i>
W. A. Mozart	‘L’ho perduta, me meschina!’ from <i>Le Nozze di Figaro, K. 492</i>
C. Franck	<i>Panis Angelicus</i>

List 2

E. Grieg	<i>Ich liebe Dich, Op. 5 No. 3</i>
F. Schubert	<i>An Sylvia Op. 106 No. 4, D. 891</i>
P. Warlock	<i>Adam lay ybounden</i>
G. & I. Gershwin	‘Love Walked In,’ from <i>The Goldwyn Follies</i>
H. Lerner & F. Loewe	‘I could have Danced all Night,’ from <i>My Fair Lady</i>

Classical Guitar

List 1

J.S. Bach	<i>Lute Prelude in D minor Suite BWV 999</i>
F. Tarrega	<i>Adelita, Mazurka para Guitarra</i>
M. Carcassi	<i>Etude Op. 60 Nr 15 Allegro Moderato in C major</i>
D. Reis	<i>Uma Valsa e Dois Amores (Valsa)</i>

J. K. Mertz

Capriccio Op. 13 Allegro in D minor

List 2

F. Tarrega
Anonymous
N. Coste
A. Lauro
L. Brower

Lagrime (Prelude) Andante in E major/E minor
Romanza, traditional 19th century E minor/Major
La Chasse (The Hunt) Op 51 Nr 9
La Gatica, para Guitarra in A minor
Etudes Simples pour Guitare Nr 9

Violin

List 1

A. Vivaldi

W.A. Mozart
G. F. Handel
G. P. Telemann
J. S. Bach

‘Allemande - 2nd Movement’ from *Sonata in C minor, Op. 2 No. 7*
‘Minuet,’ from *K. Anh. 229*
‘Adagio - 1st Movement’ from *Sonata in F, Op. 1 No. 12*
‘Allegro - 2nd Movement’ from *Sonata No. 4 in G, BWV 41: G1:*
‘Gigue’ from *Partita No. 3*

List 2

E. Elgar
F. Kreisler
A. Dvořák
G. Fauré
R. Rodney Bennett

Chanson de nuit, Op. 15 No. 1
Tempo di minuetto in the style of Paganini
‘Scherzo and Trio,’ from *Sonatina, Op. 100*
Sicilienne, Op. 78
‘Buskin - No. 2’ from *Six Country Dances*

Viola

List 1

G. F. Handel
P. Telemann

A. Vivaldi
J. S. Bach

R. Schumann

‘Andante - 1st Movement’ from *Concerto in B flat*, arr. Arnold
‘Largo and Vivace - 3rd and 4th Movement’ from *Sonata in B flat*’
from *Der getreue Music-Meister*
‘Allegro - 4th Movement’ from *Sonata in C*
‘Adagio and Allegro - 1st and 3rd Movements’ from
Viola da Gamba Sonata No. 2 in D BWV1028
‘No. 4’ from *Märchenbilder for Viola, Op. 113*

List 2

G. Fauré
C. W. Gluck
V. Williams
P. Tchaikovsky
R. Clarke

Au bord de l'eau OR *Aurore*
Melody, from *Orfeo* arr. Arnold
Fantasia on Greensleeves, arr. Forbes
Chanson Triste, Op. 40 No. 2
I'll Bid My Heart Be Still OR *Chinese Puzzle*

Violoncello

List 1

J.B. Breval
B. Marcello
G. Marie
L. Boccherini
J. S. Bach

‘1st Movement’ from *Sonata no. 1 in C*
‘Allegro - 2nd Movement’ from *Sonata in E minor op.1 no. 2*
‘La Cinquantine’ from *The Suzuki Cello School Volume 3*
‘Minuet’ from *The Suzuki Cello School Volume 3*
‘Minuets I and II’ from *Suite no.1 in G major*

List 2

B. Marcello
A. Vivaldi
J.B. Breval
W.A. Mozart

G.B. Pergolesi

‘4th Movement’ from *Sonata no. 6 in G*
‘Largo - 1st Movement’ from *Sonata no. 3*
‘Grazioso - 2nd Movement’ from *Sonata in C*
‘Ave Verum Corpus’ from *Violoncello Music for Beginners Book 3*
‘Nina’ from *Violoncello Music for Beginners Book 3, arr. Pejtsik*

Flute

List 1

G.F. Handel
J. Quantz
G.P. Telemann
A. Stamitz
W. Popp

‘Allegro - 2nd Movement’ from *Sonata in F, Op. 1 No. 11 HWV 369*
‘Presto - 3rd Movement’ from *Sonata in G, Op. 1 No. 6*
‘Allegro - 4th Movement’ from *Sonata in G Minor TWV 41g3*
Concerto in D - 2nd Movement - Romance
‘Study No. 47’ from *76 Graded Studies for the Flute, Book 1 by P. Harris and S. Adams (Solo flute)*

List 2

G. Faure
R. Schumann
P. Tchaikovsky

P. Jardanyi

J. Parker

Sicilienne
‘Romance,’ from *Solos for the Flute ed. Donald Peck*
‘June – Barcarolle’ from *The Seasons, Solos for Flute ed. by D. Peck*
‘Adagio molto un poco rubato - 2nd Movement’ AND ‘Allegro con brio - 3rd Movement’ from *Sonatina*
‘Twinkle Toes,’ from *Jazzed Up Too for Flute, arr. J. Parker*

Oboe

List 1

J.S. Bach
J.S. Bach
J.S. Bach

Auf Christi Himmel fahrt allein (Cantata 128)
Also hat Gott die Welt geliebt (Cantata 68)
Wer nur den Lieben Gott laesst walten (Cantata 93)

List 2

J.B. Loeillet, G. Farnaby

A. Templeton
D. Cimarosa

‘Largo’ from *Sonata No 4, op 3*
‘Tower Hill’ from *The Fitzwilliam Virginal book arr. Peter Wastall*
Scherzo Caprice
Concerto per oboe

B flat Clarinet

List 1

W. A. Mozart
R. Schumann

F. Mendelssohn
F. Schubert
J. Brahms

‘Minuet and Trio – 2nd Movement,’ from *Divertimento No.2*
‘Noblest of Men Op.42, No.2 AND No.7’ from *Schumann for the Clarinet, arr. King and Frank.*
Sonata in Eb, Allegro Moderato – 2nd Movement
‘La Pastorella – No.5’ from *Clarinet Solos Vol.3*
‘Allegretto Grazioso, 3rd Movement,’ from *Sonata in F minor, Op.120 No.1*

List 2

- | | |
|-----------------|--|
| W. Lloyd Webber | ‘Frensham Pond: Aquarelle for Clarinet and Piano’ from <i>Country Impressions</i> . |
| M. Arnold | ‘Andantino, 2 nd Movement’ from <i>Sonatina for Clarinet</i> |
| W. Lutoslawski | ‘Number 4 - Andante’ from <i>Dance Preludes</i> |
| S. Rachmaninov | ‘Theme and Variation 14’ from <i>Rhapsody on a Theme of Paganini, Op 43 arr. Denwood</i> |
| C. Norton | <i>Carthorse Rag</i> OR <i>Puppet Theatre</i> |

Trumpet/Cornet/Flugelhorn

List 1

- | | |
|-------------|---|
| Anon. | ‘Marche. No. 13’ from <i>Second Book of Trumpet Solos, arr. Wallace and Miller</i> |
| J. Clarke | ‘The Prince of Denmark’s March’ No. 9 from <i>Old English Trumpet Tunes, Book 1, arr. Lawton</i> |
| M. Greene | ‘Trumpet Tune No. 10’ from <i>Old English Trumpet Tunes, Book 1, arr. Lawton</i> |
| A. Diabelli | ‘Andantino cantabile, 1 st Movement’ from <i>Sonatina, Op. 151 No. 1, trans. Varasdy and Orbán</i> |
| T. Hansen | <i>Romance for Trumpet/Cornet, Hansen WH10137</i> |

List 2

- | | |
|--------------|---|
| G. Donizetti | ‘Prelude, Act II’ from ‘Don Pasquale’ from <i>Essential Repertoire for Trumpet, arr. Jones and Boustead Opus 60</i> |
| S. Prokofiev | ‘Kijé’s Wedding’ from <i>Lieutenant Kijé, arr. Maganini</i> |
| D. Bourgeois | No. 8 or No. 10 from <i>Ace of Trumpets (Brass Wind)</i> |
| E. Grieg | ‘Album Leaf’ from <i>Lyric Pieces, Op.12</i> |
| G. Bizet | ‘Aragonaise (Carmen)’ from <i>Take Another Ten - Trumpet, arr. Hudson</i> |

B flat Baritone / Euphonium

List 1

- | | |
|---------------|--|
| J.S. Bach | ‘March’ OR ‘Polonaise’ from <i>Bach for Trombone</i> |
| H. Purcell | ‘I Attempt from Love’s Sickness’ from <i>Trombone Solos, Volume 1</i> |
| G.P. Telemann | ‘Die Würde’ from <i>Festive Baroque for Trombone</i> |
| G.F. Handel | ‘Lo, See the Conquering Hero’ from <i>Just Brass Trombone Solos Vol. 1</i> |
| R. Wagner | ‘O Star of Eve’ from ‘Tannhäuser, Wagner’ - <i>Three Operatic Arias, arr. Wright</i> |

List 2

- | | |
|------------|---|
| A. Borodin | ‘First Theme’ from ‘Polovtsian Dances’ in <i>First Recital Series for Euphonium</i> |
| G. Fauré | <i>By the Waterside (for Baritone)</i> |
| H. Mancini | ‘Moon River’ from <i>Let’s Face the Music</i> |
| K. Amos | ‘Short Snorter’ Number 3 from <i>Big Train’ Mulligan for Euphonium</i> |
| J. Edney | No. 25 OR No. 26 from <i>Up Front Melodic Studies for Trombone, Bk.2</i> |

B flat Soprano Saxophone

List 1

J.S. Bach	‘Minuet’ or ‘Gigue’ from <i>Suite No.1 BWV1007</i>
G.P. Telemann	<i>Sonata in C minor, 2nd Movement OR 4th Movement</i>
G. Paisiello	‘Amabile’ from <i>Playing the Saxophone Book 2</i>
H. Purcell	‘Rondeau’ from <i>Abdelazar</i>
J.L. Tulou	No. 50 from <i>Easy Classical Studies</i>

List 2

E. Elgar	‘Salut d’amour Op. 12’ from <i>An Elgar Saxophone Album</i>
H. Mancini	<i>The Pink Panther (arr. De Smet)</i>
J. Wilson	<i>Tango in D for Soprano Saxophone</i>
E. Harris	‘Saxsequential’ from <i>Selected Solos for Soprano Saxophone</i>
G. Lewin	‘Coast Road’ from <i>22 Unaccompanied Pieces for Saxophone, arr. Lewin</i>

E flat Alto Saxophone

List 1

J.S. Bach	‘Badinerie’ from <i>Les classiques du saxophone</i>
G.F. Handel	‘Siciliana’ and ‘Allegro’ No. 2 from <i>Take Ten for Alto Saxophone, arr. Rae</i>
E.F. Dall’Abaco	‘Passepiéd’ arr. Lewin from <i>Twenty-Two Unaccompanied Pieces for Saxophone</i>
G. Braga	<i>La Serenata</i>
R. Schumann	<i>Romance No.1</i>

List 2

L. Bernstein	‘Tonight’ from <i>West Side Story</i> from <i>Leonard Bernstein for Alto Saxophone</i>
M. Ellerby	<i>Elegy for Checkpoint Charlie</i>
H. Wolf-Ferrari	‘Strimpellata,’ from <i>First Repertoire Pieces for Alto Sax</i>
G. Rodríguez	‘La Cumparsita No.5’ from <i>Play Latin for Alto Saxophone</i>
G. Gershwin	‘Bess You is my Woman’ from <i>Play Gershwin</i>

B flat Tenor Saxophone

List 1

J.S. Bach	‘Two Bourrées’ (Third Cello Suite) from <i>Solos for the Tenor Saxophone Player</i>
J.H. Fiocco	<i>Aria and Rondo</i>
A. Corelli	‘Pastorale’ from <i>Classic Saxophone Solos</i>
C. Gounod	‘The Entry of the Nubian Slaves’ from <i>Simply Sax for Tenor</i>
F. Mendelssohn	‘Chanson du Printemps No. 78’ from <i>Les Classiques du Saxophone</i>

List 2

M. Kershaw	‘Tango Till you Drop!’ from <i>Latin Nights</i>
C. Debussy	‘Sarabande No. 4’ from <i>Suite pour le Piano</i> from <i>Solos for the Saxophone Player, ed. Teal</i>

M. Ellerby
M. Nyman
A. Dvořák

‘Sleepy’ from *Charismatic Cats*
‘Lost and Found’ from *Encore! John Harle*
‘Lament’ Op. 85 No. 6 from *Solos for the Tenor Saxophone Player*

Musical Selections for Paper B

Pianoforte

List 1

C.P.E. Bach
G. F. Handel
J.S. Bach
W.A. Mozart

R. Schumann

Fantasia in D minor Wq.117/12 H.224
Gavotte in G HWV 491
‘Minuet in G minor’ from *The Anna Magdalena Bach Notebook*
‘Menuetto II in F’ from *Sonata in C, K.6. Mozart Easy Piano Pieces and Dances*
The Wild Horseman Op.68 No.8

List 2

D. Kabalevsky
P. Tchaikovsky

C. Reinecke

B. Bartók
J.F. Burgmüller

‘Playing Ball’ No.5 from *30 Pieces for Children Op.27*
‘March of the Wooden Soldiers’ Op.39 No. 5 from *Children’s Album*
‘Miniature Sonatina in G’ - 2nd Movement Op.136 No. 2 from *Six Miniature Sonatinas*
‘Jest No. 27’ from *For Children, Vol.1*
‘Arabesque’ *Etude 2 Op.100*

Voice

List 1

H. Purcell
T.A Arne
G. Giordani
A. Scarlatti
J. Brahms

Ah! How pleasant 'tis to love
When Daisies Pied
Caro Mio Ben
O cessate di piagarmi
Sandmanchen

List 2

L. Bart
A.J. Lerner and F. Loewe
C.M. Schönberg
L. Bernstein and S. Sondheim
R. Rodgers and O. Hammerstein

‘Consider yourself’ from *Oliver*
‘Wouldn't it be lovely’ from *My Fair Lady*
‘Castle on a Cloud’ from *Les Miserables*
‘I feel Pretty’ from *West Side Story*
‘Edelweiss’ from *The Sound of Music*

Classical Guitar

List 1

F. Sor
J.S. Bach
M. Carcassi
L. Brower
M. Giuliani

Study in B minor, Op 35 Number 22 Allegretto
‘Sarabande’ from *Suite No. 3 BWV995*
‘Agitato in D minor’ from *25 Estudios Op 60 No. 11*
Etudes Simples pour Guitare No. 6
Capriccio Op 100 No. 11 Allegro in A minor

List 2

A. Lauro	‘El Negrito - Number 1’ from <i>Two Venezuelan Waltzes</i>
M. Carcassi	<i>Galopp in A minor/ A major</i>
A. Terzi	<i>Allemande Maestoso</i>
G. Sanz	<i>Spanish Dance Allegro in A minor</i>
R. De Visee	<i>Gavotte Op. 8 from Suite in D minor</i>

Violin

List 1

A.G. Piani	‘Allegro from Sonata in D, Op.1 No. 10,’ in <i>Baroque Violin Pieces Bk 2 ed. R. Jones</i>
J.S. Bach	‘Minuet in G’ from <i>Suzuki Violin Method Bk 3, No. 2</i>
A. Corelli	‘Sarabanda’ from <i>Sonata in E Minor Op 5 No. 8</i>
H. Purcell	‘Rondeau’ from <i>Abdelazer</i>
A. Vivaldi	Preludio from <i>Sonata in D, Op. 2 No. 11, RV9</i> , in <i>Baroque Violin Bk 2 ed. R. Jones</i>

List 2

E. Huws Jones	‘Freylechs’ from <i>Warsaw for violin and piano</i>
A. Dvorak	‘Humoresque’ from <i>Suzuki Violin Method Bk 3, No. 4</i>
P. Wedgwood	‘Sometime Maybe’ in <i>Jazzin’ About (Violin)</i>
H. Bart	<i>Fly me to the Moon</i>
J. Gabriel-Marie	<i>La Cinquantaine</i>

Viola

List 1

A. Corelli	‘Giga - No. 9’ from <i>Violin Sonata op 59</i> , in <i>More Time Pieces for Viola</i>
S. Joplin	<i>Maple Leaf Rag for Viola</i>
M. Cohen	‘Magic Carpet Ride No. 11’ in <i>Superstudies for Viola Bk 2</i>
D. Scarlatti	‘Sonata Kp 34 No. 2’ in <i>Baroque Pieces for Viola</i>
M. Marais	‘La Basque No. 5’, from <i>Five Old French Dances</i>

List 2

Wohlfahrt	‘Allegro No. 25,’ from <i>60 Studies for Viola Vol 1 (ed. Vieland)</i>
S. Dodgson	‘Humoresque No. 2,’ from <i>7 Miniatures</i>
T. Baxter	‘Alla Greco’ in <i>New Pieces for Viola Bk 2</i>
L. Bernstein	‘Maria’ (from <i>West Side Story</i>) in <i>Amazing Solos for Viola (arr. Harrison)</i>
S. Forbes	‘Rondo’ in <i>New Pieces for Viola Bk 2</i>

Violoncello

List 1

G.F. Handel	‘Adoring I suffer’ from <i>Giulio Cesare</i>
H. Purcell	‘Fairest Isle’ from <i>King Arthur</i>
W. De Fesch	‘Minuetto’ from <i>Sonata in C Opus 8 No. 4</i>
G.F. Handel	‘Largo’ from <i>Xerxes</i>

List 2

P. Tchaikovsky
S. Joplin
J. Widger
B. Britten

Sweet Reverie No. 40
The Entertainer
Syncopation Celebration
'For the flowers are great blessings' from *Rejoice in the Lamb*

Flute

List 1

J.S. Bach
G.F. Handel

A. Vivaldi
J. L. Tulou
W.A. Mozart

'Siciliana' (2nd Movement) from *Sonata in Eb BWV 1031*
'A Tempo di Gavotte' (4th Movement) from *Sonata in C, Op. 1 No. 7 HWV 365*
'Andante' from *Sonata No. 3, Flute Solos Volume 1*
'Study No. 29' from *76 Graded Studies Bk 1 (Solo Flute)*
'Andante cantabile' from *Violin Sonata in F K547, Music through Time Flute Bk 4 arr. P. Harris and S. Adams*

List 2

F. Schubert

G. Faure
G. Bizet
S. Prokofiev

C. McDowall

'Moments Musicaux' No. 3 Op. 94 (*Solos for Flute arr. Donald Peck*)
'Berceuse Op. 16' (*Solos for the Flute arr. D. Peck*)
'Carillon - L'Arlesienne' from *Musical Moments for Flute Bk 4*
'Gavotte - 3rd Movement' from 'Classical Symphony Op. 25'
Time Pieces for Flute Vol. 3 arr. Denley
'Comic Song' from *6 Pastiches*

Oboe

List 1

R. Schumann
C. Nielsen
J.S. Bach
J.P. Rameau
G.F. Handel

Tre Romanze
Romanze
Sinfonia auf BWV 156
'Rigaudon' from *Nine Short Pieces from Three Centuries*
'Siciliano' from *Nine Short Pieces from Three Centuries*

List 2

E. Grieg
M. Pütz
P. Harris
B. Kelly
P. Wedgwood

'Moderato Ritmico No. 7' from *Norwegian Suite arr. Kelly*
'The Dreamer No.1' from *Two Pictures*
'Study No. 29' from *Eighty Graded Studies*
Trasimeno Suite
'Call it a Day' from *After Hours for Oboe*

B flat Clarinet

List 1

P. Sparke
B. Kelly
M. Reger
C.M. von Weber
E. Wolf-Ferrari

'Aria No.7' from *Super Studies*
'Sarabande' from *Don Quixote Suite*
'Romance No.13' from *Second Book of Clarinet Solos*
'Air from Der Freischutz' from *Learn As You Play Clarinet*
'Romance' from *Jack Brymer Clarinet Series - Book 2*

List 2

P. Harris
J. Rae

‘Andante pacifico con rubato - 3rd Movement’ from *Sonatina*
‘5th Avenue - No. 25’ from *38 More Modern Studies for Solo Clarinet*

W.A. Mozart
F. Danzi
H. Purcell

Adagio für Glasharmonika (K. 356)
‘Concert piece’ from *Clarinet Basics Repertoire, arr. Harris*
‘Rondeau, No. 19’ from *First Book of Clarinet Solos arr. Richardson.*

Trumpet/Cornet/Flugelhorn

List 1

J.B. Arban

‘Vois-tu la neige qui brille?’ No. 4 from *Second Book of Trumpet Solos, arr. Wallace and Miller*

M.A. Charpentier

‘Prelude’ from *Time Pieces for Trumpet, Vol. 3, arr. Harris and Wallace*

J. Clarke

‘Gigue’ from *First Repertoire for Trumpet, arr. Calland*

H. Purcell

‘The Cebell’, No 5 from *Old English Trumpet Tunes – Book 1, arr. Lawton*

List 2

G.F. Handel

‘Bourrée from Music for the Royal Fireworks’ - *An English Wedding arr. Denwood*

H. Purcell

‘Lilliburlero No. 3’ (observing repeats) from *Trumpet Solos, Vol. 2, The Age of Purcell, arr. Barsha and Jones*

P. Tchaikovsky

‘Mélodie Antique Française’ No. 18 from *First Book of Trumpet Solos, arr. Wallace and Miller*

P. Sparke

‘Shepherd’s Song’ OR ‘Ursa Minor’, No. 33 or No. 35 from *Skilful Studies for Trumpet, Cornet, Flugelhorn or Tenor Horn*

B flat Baritone/Euphonium

List 1

P. Lawrence

‘Dance in E Flat’ (Badinage) from *6 Pieces for Trombone or Euphonium with Piano Accompaniment*

M. Mussorgsky

The Old Castle Going for Solo Trombone

Bourgeois

Bone Of Contention - Study No. 5

Endersen

‘Andante Con Moto - Study MP 11’ from *Supplementary Studies for Trombone or Euphonium*

Sparke

‘Hungarian Dance’ from *Skilful Studies for Baritone*

List 2

A. Bullard

‘Sad Clown in D Minor’ (with piano accompaniment) from *Circus Skills*

H. Purcell

‘I Attempt from Love’s Sickness’ from *The Indian Queen*

A. Lloyd Webber

‘All I Ask Of You’ for Trombone

G. Wood

Lullaby for Euphonium (or Trombone) AND Piano in B Flat, Tempo Andante

G.F. Handel

‘Lo See the Conquering Hero’ from *Judas Maccabeus arranged by John Iveson (with piano accompaniment)*

B flat Soprano Saxophone

List 1

A. Ameller
R. Bariller
G. Martin
P. Proust
H. Tomasi

Belle Provence: Point-Au-Pic
Fan' Jazz
Carousel
Soir
Chant Corse

List 2

A. Roussel
L. Bienvenu
J. Demersseman
J. Feld
G. Lacour

Vocalise
Pavane et Gaillarde
In Arcadie (Fantaisie Pastorale)
Tre Pezzi
Noctilene

E flat Alto Saxophone

List 1

J. Avignon
R. Planel
A. Crepin
C. Jay
J. Bouvard

Spiritual et Danse Exotique
'Serenade Italienne' from Suite Romantique
Celine Mandarine
Aria et Scherzetto
Chant Elegiaque et Final

List 2

J. Bouvard
J.M. Damase
J.M. Allerme
R. Duclos
G. Martin

Bagatelle
Vacances
'Don't Blues Me' and 'Geneva's Cabaret' from Jazz Notes 2
Piece Breve
Le Vieux Clown

B Flat Tenor Saxophone

List 1

B. Ameller
R. Bariller
G. Martin
P. Proust
H. Tomasi

Belle Provence: Point-Au-Pic
Fan' Jazz
Carousel
Soir
Chant Corse

List 2

B. Roussel
L. Bienvenu
J. Demersseman
J. Feld
G. Lacour

Vocalise
Pavane et Gaillarde
In Arcadie (Fantaisie Pastorale)
Tre Pezzi
Noctilene