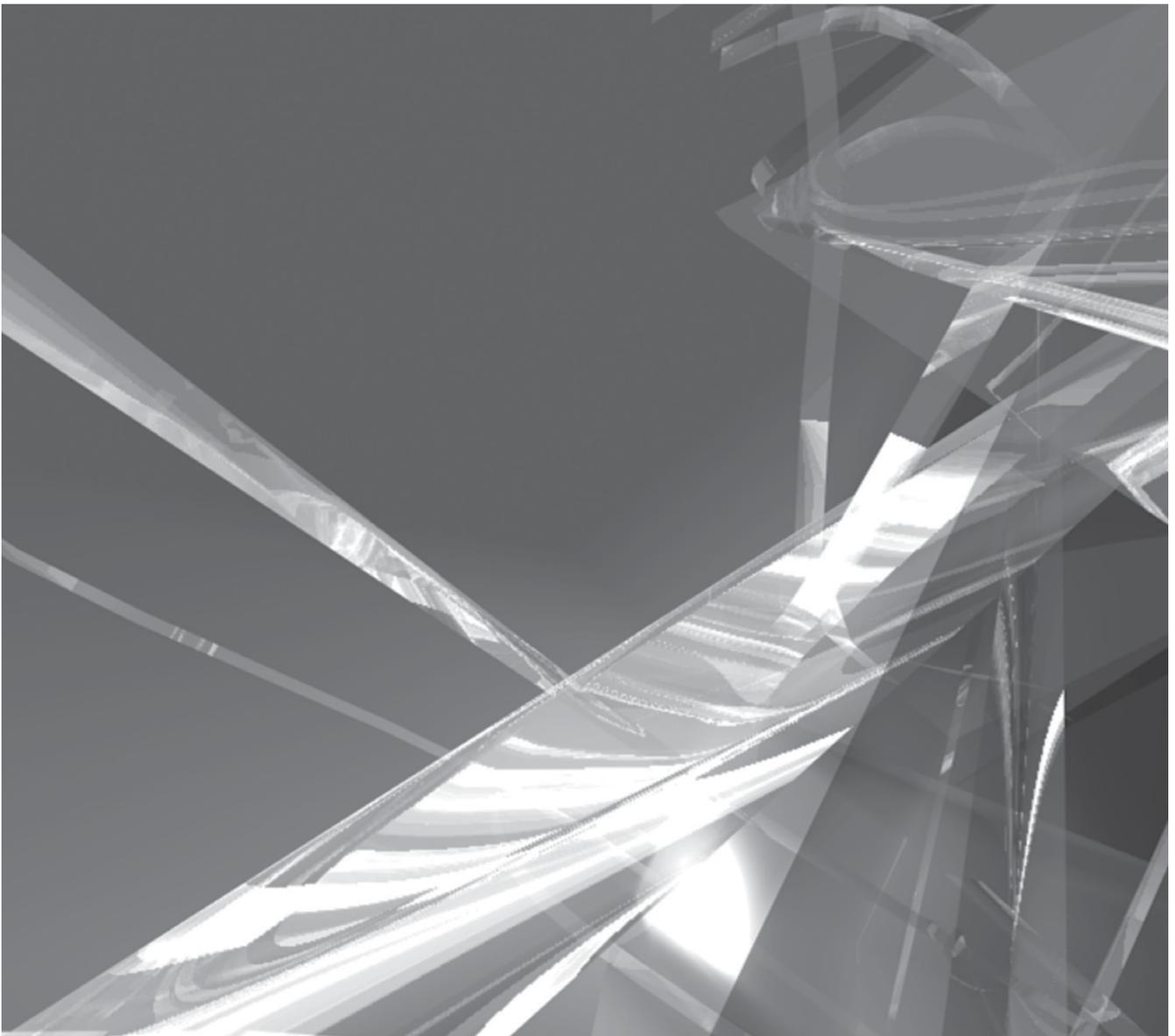




UNIVERSITY OF
WEST LONDON
London College of Music Examinations

Pipe Organ repertoire list

1 January 2011 until further notice



PIPE ORGAN

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This repertoire list should be read in conjunction with the **Syllabus for Graded and Leisure Play Examinations in Music Performance**. Copies are available free of charge from LCM Examinations (tel: 020 8231 2364) or from local representatives.

Leisure Play examinations are also available, for candidates who wish to play pieces only. Please see Section 5 of the syllabus for details.

LCM Examinations

LCM Examinations

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lcm.exams@uwl.ac.uk
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Introduction

Candidates should contact the local representative well before the closing date for the examination session to ascertain whether there is a suitable organ at/near the centre venue. Alternatively, if the candidate wishes to use a particular instrument, they are responsible for any additional costs involved, including transport for the examiner if necessary, and a supplementary fee may be payable depending on travelling time from the nearest centre.

LCM Publications

The following LCM Publications are relevant to this syllabus:

- Specimen Tests for Organ (*LL11673*)
- Specimen Aural Tests (revised 2006) (*LL189*)
- LCM Aural Handbook: A Practical Guide to Teaching and Preparing for LCM Aural Tests (*LL205*)

LCM Publications are distributed by Music Exchange (tel: 0161 946 9301; email: mail@music-exchange.co.uk). A complete list of titles may be found on their website – www.music-exchange.co.uk

ORGAN: GRADE TWO

Component 1 - Technical Work (from memory)

15 marks

MANUAL

Major: G, D, A, F and B flat (range 2 octaves)

Minor: A and D (melodic OR harmonic at candidate's choice) (range 2 octaves)

The scales may be required hands separately or both hands together at the distance of an octave, similar motion.

PEDAL

Major: A, F and B flat (range 1 octave)

Minor: A and G (melodic OR harmonic at candidate's choice) (range 1 octave)

Component 2 - Performance

60 marks

Performance of a programme of THREE pieces, contrasting in style and period (including at least one 20th century work and at least one pre-1900 work), chosen from the following list:

ARMSDORFF	Trio on "Allein Gott in der Hoh' sei Ehr" <i>from</i> Progressive Organist Bk 1	(Novello)
BACH, J S	Prelude in G minor, BWV 558 <i>from</i> Eight Short Preludes and Fugues	(Novello Bk 1)
BACH, J S	Fugue in A minor, BWV 559 <i>from</i> Eight Short Preludes and Fugues	(Novello Bk 1)
BOËLLMANN	Basso Ostinato, No 1 of Two Pieces <i>from</i> Easy Graded Organ Music Book 1 (ed Trevor)	(OUP)
COLEMAN	Prelude <i>from</i> An Easy Organ Album	(OUP)
DUPRÉ	No 2 <i>from</i> Trois Elévations	(UMP)
KITTEL	Prelude No 4 <i>from</i> Progressive Organist Book 1	(Novello)
PEETERS	Choral and 1st variation, "Herr Jesus hat ein Gärtchen" <i>from</i> 10 Organ Chorales Op 39	(Schott)

Component 3 - Discussion

7 marks

See pages 9-10.

Component 4 - Sight Reading

10 marks

A simple four-line hymn tune on the manuals only. Specimen tests are available (LL11673).

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 11-15. Specimen tests are available (LL189).

ORGAN: GRADE FOUR

Component 1 - Technical Work (from memory)

15 marks

MANUAL

Major: A, E, B, B flat, and A flat (range 2 octaves)

Minor: E, B, G and C (melodic OR harmonic at candidate's choice) (range 2 octaves)

The scales are to be played with hands together in similar motion one octave apart.

PEDAL

Major: G, E and E flat (range 1 octave)

Minor: C and B (melodic OR harmonic at candidate's choice) (range 1 octave)

Component 2 - Performance

60 marks

Performance of a programme of THREE pieces, contrasting in style and period (including at least one 20th century work and at least one pre-1900 work), chosen from the following list:

BACH, J S	Fugue <i>from</i> Prelude and Fugue in G major BWV 557 <i>from</i> Eight Short Preludes and Fugues	(Novello Bk 1)
BACH, J S	Fugue <i>from</i> Prelude and Fugue in C major BWV 553 <i>from</i> Eight Short Preludes and Fugues	(Novello Bk 1)
BACH, J S	Chorale Prelude "Jesus Christus, unser Heiland" BWV 626 <i>from</i> Orgelbüchlein	(Novello Bk 15)
BUXTEHUDE	Chorale Prelude "Nun Komm, der Heiden Heiland" <i>from</i> Progressive Organist Bk 2	(Novello)
BUXTEHUDE	Chorale Prelude "Puer natus in Bethlehem" <i>from</i> Progressive Organist Bk 1	(Novello)
KARG-ELERT	Sarabande "Freu dich sehr, O meine Seele" <i>from</i> Op 65	(Breitkopf)
MENDELSSOHN	Sonata No 3, 2nd Movement (Andante tranquillo)	(Peters)
MERKEL	Short Prelude and Fugue in A minor <i>from</i> Short and Easy Pieces for Organ (ed Trevor)	(OUP)
PEETERS	Suite Modale Op 43, 1st Movement (Koraal)	(Lemoine/UMP)
SCHROEDER	No 4 <i>from</i> Kleine Präludien und Intermezzi	(Schott)
THALBEN BALL	Tune in E	(Bosworth)
VIERNE	Arabesque <i>from</i> 24 Pièces en style libre Vol 2	(Durand/UMP)

Component 3 - Discussion

7 marks

See pages 9-10.

Component 4 - Sight Reading

10 marks

An easy piece for manual and pedal, on two staves. Specimen tests are available (LL11673).

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 11-15. Specimen tests are available (LL189).

ORGAN: GRADE FIVE

Component 1 - Technical Work (from memory)

15 marks

MANUAL

The scales are to be played with hands together in similar motion one octave apart:

Major: B flat, A flat, E flat, F sharp and C sharp (range 2 octaves)

Minor: F, B flat, B and F sharp (melodic OR harmonic at candidate's choice) (range 2 octaves)

Chromatic: Hands together in similar motion beginning on any note named by the examiner (range 2 octaves)

Arpeggios in root position, with each hand separately

Major: The common chords of C, G and F (range 2 octaves)

Minor: The common chords of A, E and D (range 2 octaves)

PEDAL

Major: E, C sharp and B flat (range 2 octaves or a twelfth)

Minor: F, B flat, B and F sharp (melodic OR harmonic at candidate's choice) (range 1 octave)

MANUAL AND PEDAL

These scales are to be played with left hand and pedal in contrary motion:

Major: B flat, E flat, A flat, F sharp and C sharp (range 1 octave)

Component 2 - Performance

60 marks

Performance of a programme of THREE pieces, contrasting in style and period (including at least one 20th century work and at least one pre-1900 work), chosen from the following list:

BACH, J S	ONE of the following Orgelbüchlein Preludes: BWV 621, 625 OR 643 <i>(Novello Bk 15 or Bärenreiter Vol 1)</i>
BACH, J S	Prelude in G major BWV 568 <i>(Novello Bk 2)</i>
BOËLLMANN	Entrée Solennelle <i>from</i> Easy Graded Organ Music Book 1 (ed Trevor) <i>(OUP)</i>
BUXTEHUDE	Chorale Prelude "Herr Christ, der einig Gottes Sohn" <i>(Peters Vol 3)</i>
COUPERIN	Benedictus, No 6 <i>from</i> Messe pour les Paroisses <i>(Belwin Mills)</i>
HINDEMITH	Sonata No 2, 2nd movement <i>(Schott)</i>
LEIGHTON	Fanfare <i>from</i> A Leighton Organ Album <i>(OUP)</i>
MENDELSSOHN	Sonata in D minor Op 65 No 6, last movement (Andante) <i>(Peters)</i>
PACHELBEL	Fantasia in G minor <i>from</i> Easy Graded Organ Music Book 1 (ed Trevor) <i>(OUP)</i>
PARRY	Chorale Prelude upon "Melcombe" <i>from</i> Seven Chorale Preludes, Set 1 <i>(Novello)</i>
PEETERS	Suite Modale Op 43, 3rd movement (Adagio) <i>(Lemoine/UMP)</i>
STANFORD	No 1 <i>from</i> 6 Short Preludes and Postludes, Set 1, Op 101 <i>(Stainer and Bell)</i>
VIERNE	Berceuse <i>from</i> 24 Pièces en style libre Vol 2 <i>(Durand/UMP)</i>

Component 3 - Discussion

7 marks

See pages 9-10.

Component 4 - Sight Reading

10 marks

An easy piece for manual and pedal, on three staves. Specimen tests are available (LL11673).

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 11-15. Specimen tests are available (LL189).

ORGAN: GRADE SIX

Component 1 - Technical Work (from memory)

15 marks

MANUAL

The scales are to be played with hands together in similar motion one octave apart.

Major: All major scales in similar motion (range 2 octaves)

Minor: E flat, G sharp, and C sharp (melodic AND harmonic) in similar motion (range 2 octaves)

Chromatic: In similar motion beginning on any note named by the examiner (range 2 octaves)
In contrary motion, beginning on E and F sharp (range 2 octaves)

Arpeggios: The major and minor common chords of C, G, D, A, E and F, root position only, with hands together.

PEDAL

Major and Minor: keys as for manuals in similar motion (range 1 octave)

Pedal Arpeggios: C, G, D, A, E and A flat major and minor common chords (range a twelfth)

Component 2 - Performance

60 marks

Performance of a programme of THREE pieces, contrasting in style and period (including at least one 20th century work and at least one pre-1900 work), chosen from the following list:

BACH, J S	Canzona in D minor BWV 588	(Novello Bk 2 or Bärenreiter Vol 7)
BACH, J S	Fantasia in C minor BWV 562	(Novello Bk 3)
BACH, J S	Chorale Prelude "Nun komm der Heiden Heiland" BWV 659	(Novello Bk 17)
BUSH	Be merry, No 2 from Three English Song-Preludes, Op 40	(OUP)
BUXTEHUDE	Passacaglia in D minor	(Peters Bk 1)
HINDEMITH	Sonata No 1, 2nd movement	(Schott)
KARG-ELERT	Chorale-Prelude upon "Schmucke dich, O liebe Seele" from Op 65	(Breitkopf 8265)
KREBS	Prelude and Fugue in F minor from Easy Graded Organ Music Book 2 (ed Trevor)	(OUP)
LANGLAIS	Pasticcio from Organ Book	(Elkan Vogel/UMP)
LINDBERG	Gammal Fabodpsalm från Dalarna (Old Hymn from Dalarna)	(Nordiska/Hansen/Chester)
MENDELSSOHN	Sonata No 2, last movement (Fugue)	(Peters)
SCHUMANN	Sketch in C major, Op 58 No 2 from Four Sketches (ed Trevor)	(OUP)
WHITLOCK	Pazienza (3 Reflections) from A Percy Whitlock Album	(OUP)

Component 3 - Discussion

7 marks

See pages 9-10.

Component 4 - Sight Reading

10 marks

(a) A short piece written on three staves. Specimen tests are available (LL11673).

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

(b) An easy melody for either hand to be transposed up or down a tone or semitone. Specimen tests are available (LL11673).

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 11-15. Specimen tests are available (LL189).

ORGAN: GRADE EIGHT

Theory of Music Grade Five must have been passed (see Regulations).

Component 1 - Technical Work (from memory)

15 marks

MANUAL

Scales (to be played legato or staccato, as directed by the examiner):

Major: All major scales in similar motion (range 2 octaves)

All major scales in contrary motion (range 2 octaves)

Minor: All minor scales (melodic AND harmonic) in similar motion (range 2 octaves)

Chromatic: In similar motion beginning on any note named by the examiner (range 2 octaves)

Contrary motion: Beginning on C and C sharp (range 2 octaves)

Arpeggios (legato only):

All major and minor common chords, root position (range 2 octaves)

Diminished 7th chords beginning on A and C sharp (range 2 octaves)

PEDAL

Major and minor scales: keys as for manuals (range 1 octave)

Arpeggios: G, D, A, E, A flat and D flat major and minor common chords (range a twelfth)

Component 2 - Performance

60 marks

Performance of a programme of THREE pieces, contrasting in style and period (including at least one 20th century work and at least one pre-1900 work), chosen from the following list:

BACH, J S	Sonata No 4 in E minor BWV 528, 2nd movt	(Novello Bk 5 or Bärenreiter Vol 7)
BACH, J S	Fugue from Prelude and Fugue in C major BWV 545	(Novello Bk 3 or Bärenreiter Vol 6)
BACH, J S	Chorale Prelude "In dir ist Freude" BWV 615 <i>from Orgelbüchlein</i>	(Novello Bk 15 or Bärenreiter Vol 1)
BACH, J S	Chorale Prelude "Ach bleib bei uns" BWV 649 <i>from Schübler Preludes</i>	(Novello Bk 16 or Bärenreiter Vol 1)
BRAHMS	Chorale Prelude "Mein Jesu, der du mich" <i>from Op 122</i>	(Novello or Peters)
BUXTEHUDE	Tocatta and Fugue in F major	(Peters Vol 1 No 7 or Hansen-Chester)
HURFORD	No 1 <i>from Two Dialogues</i>	(Novello)
HOWELLS	Master Tallis's Testament, No 3 <i>from Six Pieces</i>	(Novello)
IRELAND	Vilanelle (Ireland Organ Music)	(Novello)
LUBECK	Prelude and Fugue in F major	(Peters)
MENDELSSOHN	Prelude in G Op 37	(Peters)
MESSIAEN	La Banquet Céleste	(Leduc/UMP)
PEETERS	Prelude "Hirten, er ist geboren" No 2 <i>from 10 Organ Chorales Op 39</i>	(Schott 2553/MDS)
SAINT-SAËNS	Fugue from Prelude & Fugue in G major, No 2, Bk 2 <i>from Six Preludes and Fugues</i>	(UMP)
SCHUMANN	Canon in B minor	(UMP)
VIERNE	Carillon <i>from 24 Pièces en style libre Vol 2</i>	(Durand/UMP)

Component 3 - Discussion

7 marks

See pages 9-10.

Component 4 - Sight Reading

10 marks

(a) A short piece written on three staves. Specimen tests are available (LL11673).

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

(b) A manual only (four part) piece to be transposed up or down a tone or semitone, as directed by the examiner.

Specimen tests are available (LL11673).

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 11-15. Specimen tests are available (LL189).

Viva Voce

Notes:

1. *All questions and answers are verbal. Candidates are not expected to demonstrate on their instrument or to sing; but they may choose to do so if they feel that this would clarify their answer.*
2. *There is no set form of words, or number of questions. Examiners are encouraged to conduct the tests in a flexible and conversational manner. The number of questions asked, and the content of the questions, may differ from candidate to candidate. However, the prime focus for the Viva Voce will always be the music performed in the Performance section of the exam.*
3. *The knowledge required for the Viva Voce is cumulative for Grades 1-8; i.e. any knowledge required in earlier grades is required for later grades.*
4. *Although accuracy and appropriateness of response are the principal criteria of assessment, examiners will also look for articulacy, use of correct terminology, and a sense of engagement with, and understanding of, the music performed.*

Requirements:

GRADES 1 AND 2

Candidates should be able to:

- name, and explain the meaning of, all basic notational elements in the music performed in the Performance component of the exam, including: staff, bars and bar-lines, clefs, pitches of individual notes, rhythmic values of notes and rests (including dotted notes), key and time signatures, accidentals, dynamics, articulation markings, phrases, ornaments, and any additional markings;
- explain which is their favourite piece and why;
- assign simple descriptive words to pieces to describe their mood ('happy', 'sad', 'bouncy', 'jazzy', 'gentle', etc.);
- answer questions on the pitch and quality of stops.

GRADE 3

In addition to the requirements for Grades 1 and 2, candidates may be asked to:

- identify intervals up to and including a fifth by numerical value only (e.g. 'second', 'fourth', etc.);
- describe the mood or character of pieces using appropriate descriptive terminology ('fast and lively', 'gentle and flowing', 'like a dance', etc.);
- identify contrasts of mood within pieces;
- discuss any pictorial or descriptive element of the music.

GRADE 4

In addition to the requirements for Grades 1-3, candidates may be asked to:

- identify intervals up to and including an octave by numerical value only (e.g. 'fourth', 'seventh', etc.);
- demonstrate basic knowledge of composers of the music performed, including their nationality and approximate dates;
- discuss their approaches to learning the pieces, and to identify any particular difficulties (musical or technical) which were encountered;
- demonstrate a basic understanding of the workings of their instrument, and to name its principal constituent parts;
- demonstrate some knowledge of the various mechanical workings and devices of the organ.

GRADE 5

In addition to the requirements for Grades 1-4, candidates may be asked to:

- identify intervals up to and including an octave by number and type (e.g. 'Major 2nd', 'Perfect 4th', etc.);
- demonstrate knowledge of basic formal structures (e.g. contrasting or repeated sections);
- identify principal modulations (by naming the new key or its relationship to the home key);
- identify major and minor chords as occurring in the music (either as chords or as melodic patterns);
- identify the historical period of the music performed (Renaissance, Baroque, etc.).

GRADE 6

In addition to the requirements for Grades 1-5, candidates may be asked to:

- discuss their personal responses to the music performed: the extent to which they like or dislike it, or find it challenging or rewarding, and why;
- approaches to learning the music, including the use of certain techniques, and aspects of interpretation;
- identify melodic and harmonic features of the music (e.g. sequence, melodic inversion, circle of 5ths, pedal points, etc.);
- demonstrate knowledge of formal structures (e.g. ternary, binary, rondo etc.);
- demonstrate a self-critical awareness of their own performance, indicating to the examiner which aspects of their performance they were happy or unhappy with, and why;
- demonstrate knowledge of various technical aspects of organ building and on the art of registration.

GRADE 7

In addition to the requirements for Grades 1-6, candidates may be asked to:

- identify more complex chords, including sevenths and dissonances, as occurring in the music (either as chords or as melodic patterns);
- identify cadences;
- give basic biographical information about the composers of the music performed;
- demonstrate awareness of the historical and stylistic context of the music;
- demonstrate a widening musical awareness a little beyond the music performed.

GRADE 8

In addition to the requirements for Grades 1-7, candidates may be asked to:

- demonstrate knowledge of other music by the same composers;
- identify any interval by number and type;
- discuss with the examiner a range of issues arising from the music performed, demonstrating evidence of a rounded musical awareness, in terms both of the repertoire itself, and the candidate's response to it as a performer.

Aural Tests

Notes:

1. **GRADE 1 TEST 1(b); GRADE 3 TEST 2(b):** where a candidate wishes to respond to either of these tests in the alternative manner as specified, the examiner must be informed in advance of the tests being administered. This may be done either via the Centre representative or attendant on the day (in advance of the examination), or by the candidate (in the examination, in advance of the tests).
2. In tests where the identification of note values (rhythmic values) is required, such as Grade 2, test 1(c), candidates are required to respond by listing the rhythmic values in the order in which they occur in the extract, e.g. 'minim, crotchet, crotchet' or 'minim, four quavers'.
3. In tests where a sung response is required, candidates may use any clear and appropriate syllable or vowel sound (e.g. 'ah', 'la', 'oo', etc.) They may also hum or whistle. Candidates may request tests to be transposed if required by their vocal range. Candidates may play back such tests on their instrument if they prefer; in this case, examiners must be informed prior to the administration of the tests (see note 1 above).
4. In tests where responses describing pitch are required, candidates may use letter-names (A, B, C, etc.), tonic sol-fa (doh, re mi, etc.), or number (1, 2, 3, etc., or 1st, 2nd, 3rd, etc.) (Where a minor key is used, it will be assumed that doh=tonic.)
5. Please note that from Grade 2 onwards, candidates are required to beat time (i.e. conduct), NOT to tap or clap the pulse. They may join in during the initial playing, or a second playing may be given.
6. Candidates may request any test to be given one repeat playing without loss of marks.
7. **Please note that in all cases, examiners will use a piano to conduct the tests.** Examiners will ask candidates to stand or sit in such a position that they cannot see the piano keyboard.
8. Please note that the printed wording is a guide only. Examiners are encouraged to conduct the tests in a conversational manner.

Requirements:

GRADE 1

Rhythm

A short harmonised passage, of approximately 6-8 bars in length, will be played. The passage will be in either 2/4 or 3/4 time. Candidates will be asked to:

- 1 (a) identify the time signature as "2" or "3" time (2 marks).
- 1 (b) clap or tap on each pulse beat, in time, in 2 or 3 time, accenting the first beat of each bar, as the examiner plays the passage again (2 marks).

Candidates may elect to respond to tests 1(a) and 1(b) in reverse order. In this case, the examiner should be informed in advance of the tests being administered (see Note 1 above).

Pitch

Two notes of different pitches will be played, one after the other. Candidates will be asked to:

- 2 (a) identify as "first" or "second" which of the two notes is EITHER the higher OR the lower, at the examiner's discretion (1 mark).

The two notes will be played again. Candidates will be asked to:

- 2 (b) sing back one of the two notes (EITHER the first OR the second, at the examiner's discretion) (1 mark).

The key-chord of a major key will be played, followed by a short unharmonised melody in the same key, of approximately 4 bars in length. The examiner will stop playing before the final (tonic) note. The candidate will be asked to:

- 2 (c) sing clearly the missing final tonic (2 marks).

GRADE 2

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 3/4 or 4/4 time. Candidates will be asked to:

- 1 (a) identify the time signature as "3" or "4" time (1 mark).
- 1 (b) beat (conduct) time, with a clear beat-shape (conducting pattern), in time with the examiner's playing, as the examiner plays the passage again (1 mark).

The examiner will select one bar from the passage, and will play it in an unharmonised version. Candidates will be asked to:

- 1 (c) identify and describe the note values (rhythmic values of the notes) in the bar (2 marks).

Pitch

A major or minor triad will be played, followed by one note taken from the triad. Candidates will be asked to:

- 2 (a) identify the note as "bottom, middle or top" OR "Doh, Mi or Soh" OR "root, 3rd or 5th" (candidate's choice) (1 mark).

The triad will be played again. Candidates will be asked to:

- 2 (b) state if the triad is major or minor (1 mark).

The key-chord of a major key (C, F, G, and D majors only) will be played, and the key stated, followed by the first five notes of the scale in ascending order. The examiner will then play any ONE of these notes again. Candidates will be asked to:

- 2 (c) identify the note, EITHER by letter name OR by tonic sol-fa name OR by number (1, 2, 3, 4 or 5) as elected by the candidate (1 mark).

The test will be repeated, using a different example (1 mark).

GRADE 3

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in 6/8 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a clear beat-shape (conducting pattern), 2 beats in the bar (NOT 6 beats in the bar), in time with the examiner's playing, as the examiner plays the passage again (1 mark).

The candidate will be shown three lines of music (marked 1, 2 and 3), each of which will contain four individual bars of music in 6/8 time (marked a, b, c and d). The examiner will indicate which line of music is being used. One of the bars on that line will be played, twice. Candidates will be asked to:

- 1 (b) indicate which bar (a, b, c or d) has been played (1 mark).

The test will be repeated, using a different example (1 mark).

Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The intervals will be restricted to the following: Major 2nd, Major 3rd, Perfect 4th, Perfect 5th. Candidates will be asked to:

- 2(a) identify the interval, by numerical value only (2nd, 3rd, 4th, 5th) (1 mark).

The test will be repeated, using a different interval (1 mark).

The key-chord of a major or minor key (C, G, D, F and Bb majors; A and E minors only) will be played, and the key stated. A short unharmonised melody, in the same key, of approximately 3 bars in length, will be played, twice. Rhythms will be limited to crotchets, quavers, minims, dotted minims and semibreves. Candidates will be asked to:

- 2 (b) sing back the melody (3 marks).

Candidates may elect to respond to test 2(b) by playing the melody on their instrument, instead of singing. In this case, the examiner should be informed in advance of the tests being administered (see note 1 above).

GRADE 4

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4 or 6/8 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in 6/8 time should be conducted with a 2-beat pattern). (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. The phrase will include no rhythmic values shorter than a semiquaver, but may include simple dotted patterns. Candidates will be asked to:

- 1 (b) clap or tap back the rhythm of the phrase (2 marks).

Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The interval will be restricted to any major, minor or perfect interval up to and including an octave. Candidates will be asked to:

- 2(a) identify the interval, by numerical value and type (1 mark).

The test will be repeated, using a different interval (1 mark).

The candidate will be shown three similar versions of a short melody (marked 1, 2 and 3). The versions will differ in pitch, but not in rhythm. One of the versions will be played, twice. Candidates will be asked to:

- 2 (b) identify which version was played (2 marks).

GRADE 5

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4, 6/8 or 6/4 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in 6/8 or 6/4 time should be conducted with a 2-beat or 6-beat pattern as appropriate). (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. Candidates will be asked to:

- 1 (b) identify and describe the note values (rhythmic values of the notes) in the phrase (2 marks).

Pitch

An interval will be played twice, with the pitches sounded together. The interval may be any major, minor or perfect interval within the octave, as well as the augmented 4th / diminished 5th. Candidates will be asked to:

- 2(a) identify the interval, by type and numerical value (1 mark).

The test will be repeated, using a different interval (1 mark).

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:

- 2 (b) identify the cadence, either by its conventional name, or as "finished" (perfect and plagal) or "unfinished" (imperfect or interrupted) (1 mark).

The test will be repeated, using a different example (1 mark).

GRADE 6

Rhythm and Pitch

A harmonised passage, in simple time, of not more than six bars in length, and containing some syncopated patterns, will be played, twice. Candidates will be asked to:

- 1(a) identify the time signature (1 mark).
- 1(b) identify whether the passage is in a major or minor key (1 mark).
- 1(c) identify, by number and type, any interval within the octave, occurring in the melody-line between two succeeding notes. These pitches will be played again, first as occurring in the melody, and then with the pitches sounded together (1 mark).

A short phrase from the passage, of 1-2 bars in length, will be played again in an unharmonised version. Candidates will be asked to:

- 1(d) clap or tap back the rhythm of the phrase (1 mark).
- 1(e) identify and describe the note values (rhythmic values) in the phrase (2 marks).

Pitch

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, or interrupted) in the home key. Candidates will be asked to:

- 2 (a) identify the cadence by its conventional name (1 mark).

The key-chord of a major key will be sounded, and the key named. A short harmonised passage in the same key, of approximately 4 bars in length, will be played. The passage will contain one modulation to a related key (dominant, subdominant, or relative minor), finishing with a perfect cadence in that key. Candidates will be asked to:

- 2 (b) identify the key into which the passage has modulated, either by name or by relationship to the home key (candidate's choice) (1 mark).

GRADE 7

- 1 (a) A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:
 - to identify the time signature
 - to identify whether the passage is in a major or minor key
 - to describe the overall dynamics
 - to describe the basic overall form (this will be limited to AB, ABA, AAB, ABAB, AABA) (2 marks).
- 1 (b) The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections may also be played again. Candidates will be asked a selection of the following:
 - to suggest an appropriate tempo marking
 - to describe changes in tempo
 - to name the key
 - to describe phrasing patterns
 - to describe dynamics
 - to describe articulation
 - to identify modulations
 - to identify ornaments
 - to confirm their description of the form (4 marks).
2. The key-chord of a major or minor key will be sounded. A short harmonised passage in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:
identify the cadence by its conventional name. (1 mark).
The test will be repeated, using a different example (1 mark).

GRADE 8

1. A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:
 - to identify the time signature;
 - to identify whether the passage is in a major or minor key;
 - to suggest an appropriate tempo marking;
 - to describe and identify any particularly noticeable aspects of the dynamics, phrasing, articulation, modulation, ornamentation, texture, etc. (examiners may play certain extracts from the passage again);
 - to suggest a musical style (Renaissance, Baroque, Classical, Romantic, Twentieth Century or Modern, Jazz / Popular);
 - to identify any interval in the melodic line between two successive notes, up to and including a Major 10th (the two pitches will be played again, as occurring in the melody);
 - to clap back, or identify and describe the note values (rhythmic values) of, a short phrase of 1-2 bars in duration, taken from the passage and played again in an unharmonised version;
 - to identify a cadence, taken from the passage, played again by the examiner (4 marks).

2. The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections, of up to 4 bars in length, may also be played again, sometimes with changes in phrasing, tempo, articulation and/or dynamics. Candidates will be asked a selection of the following:
 - to name the key
 - to identify modulations
 - to identify ornaments
 - to describe the overall form (in addition to those specified for Grade 7, these may include ABCA, ABCBA, AA'BA, ABA'B, and similar structures, as well as more organic forms, or forms based on imitative or fugal structures);
 - to identify simple melodic, rhythmic or harmonic devices, such as sequence, inversion, repetition, pedal points, augmentation / diminution, motivic development, etc.
 - to identify changes in phrasing, tempo, articulation and/or dynamics, in short passages, of up to 2 bars in length, played in two different styles by the examiner (4 marks).