



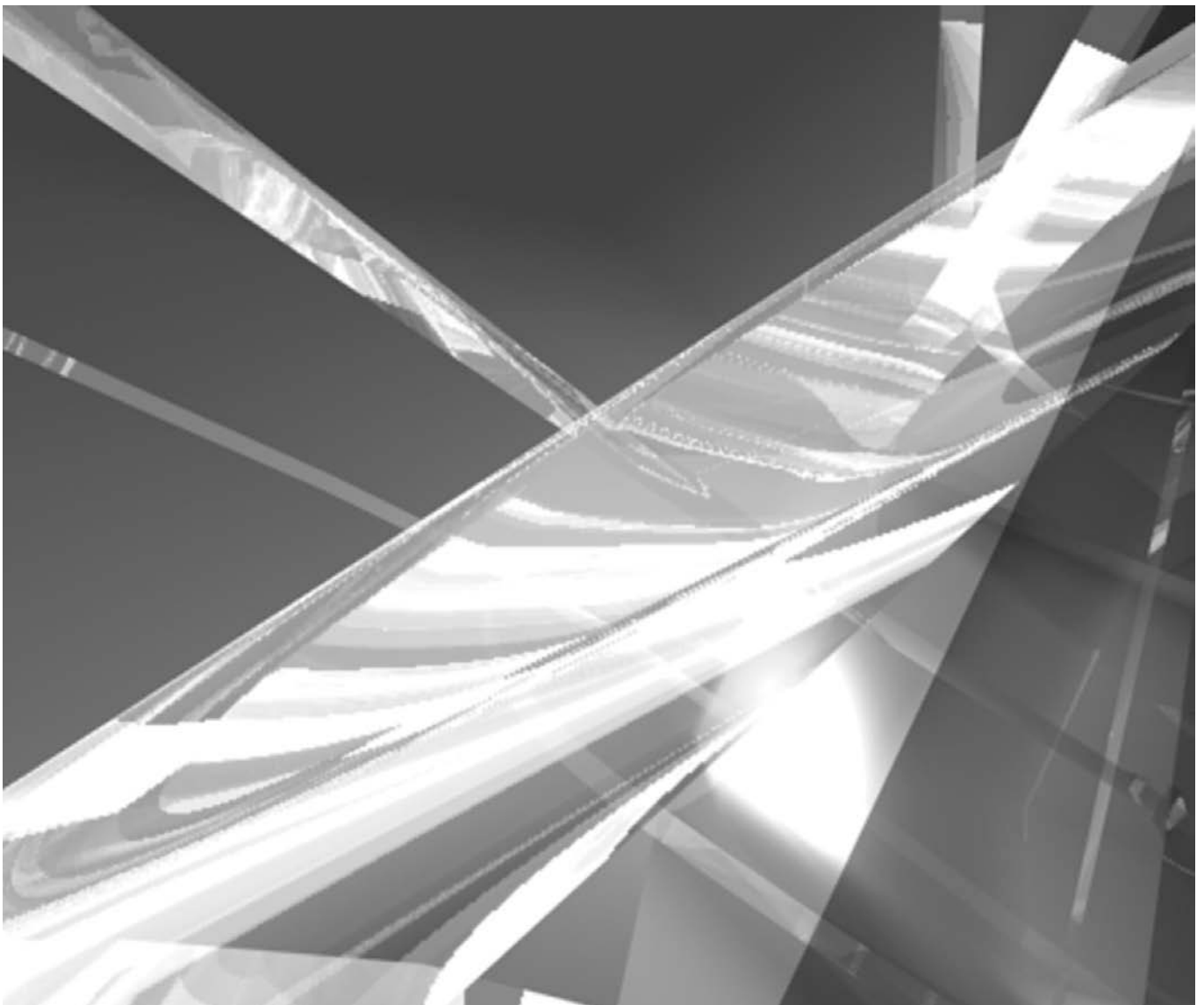
UNIVERSITY OF  
**WEST LONDON**  
London College of Music Examinations

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# Church Music Grades repertoire list

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From 1 January 2013 until further notice





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This repertoire list should be read in conjunction with the current **Music Grades Syllabus**. The syllabus is available free of charge via our website, [uwl.ac.uk/lcmexams](http://uwl.ac.uk/lcmexams), or from the LCM Examinations office.

Please refer to the Music Grades Syllabus for full details about **graded exams, recital grades, leisure play exams and performance awards**.

This repertoire list is valid from 1 January 2013 until further notice.

# LCM Examinations

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# Guidelines

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1. The aim of LCM examinations in Church Music is to promote and encourage the skills, techniques and disciplines necessary to the use of music in worship. A candidate who progresses through the grades to Grade 8 should have acquired a wide-ranging knowledge and experience of various styles and types of performance.
2. Instruments  
Candidates must choose one of the following as their principal instrument:  
**Pipe organ, piano, electronic keyboard, electronic organ, classical guitar, voice.**  
At least one piece in Component 2: Performance will be performed on the principal instrument, as well as Component 1: Technical Work and Component 4: Sight Reading or Test. The principal instrument must be indicated on the entry form.  
  
In Component 2: Performance, candidates may also perform on other instrument(s) chosen from the list above. Additionally, an instrument not listed above may be used for *one* piece only.
3. Accompaniment  
Candidates who offer vocal items should *either* accompany themselves (on piano, guitar, etc.) *or* provide their own 'live' accompanist or pre-recorded backing track. Accompaniment may also be necessary for items performed on other instruments (e.g. flute, violin, etc.). Please see Regulation 23 (in the *Music Grades Syllabus*) for further information.
4. Candidates performing on pipe organ, piano, electronic keyboard, electronic organ or classical guitar may sing or vocalise as part of the performance, if they consider that this is musically appropriate and adds to the overall effect of the performance.
5. Performance from memory is at the candidate's discretion. However, scores of all items performed in the examination must be available for the examiner's reference. Scores for items in pop or rock style may be presented as a chord chart, or as a vocal line with chord symbols. Copyright material must be presented in original editions and *not* as photocopies (see Regulation 22). In cases of difficulty, a handwritten lyric sheet will be acceptable for pop/rock items. All Technical Work must be performed from memory unless indicated otherwise, with the exception of Classical Singing: candidates may sing the Vaccai exercises with the score.
6. Candidates should ensure that the three items offered in the Performance component provide sufficient overall contrast in terms of mood, style, tempo and dynamics.
7. Candidates entering for Leisure Play examinations in this subject should perform the three pieces required by the relevant Church Music grade, together with a fourth 'own choice' piece which might be used as part of worship.
8. Although the focus of this repertoire list is on Christian worship music, its flexible format allows for the possibility of adaptation for other faiths. Candidates are invited to contact the Chief Examiner for further details.

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# Publications

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The following publications are relevant to this repertoire list:

## LCM Publications:

- LL252–259 Piano Handbooks (2013 series), Grades 1–8
- LL261–268 Electronic Keyboard Handbooks (2013 series), Grades 1–8
- LL180–183 Electronic Organ Handbooks (2006 series), Grades 1–8
- LL189 Specimen Aural Tests (revised 2006)
- LL190 Chord Sequence & Accompanying Test Samples for Electronic Keyboard & Organ
- LL194 Performance Guide for Electronic Keyboard and Organ
- LL205 LCM Aural Handbook
- LL11673 Specimen Sight Reading Tests for Pipe Organ
- LL10780 Specimen Sight Singing Tests: Grades 1–8

## Registry Publications:

- Popular Music Vocals Handbook
- Classical Guitar Playing, Grades 1–8

All publications listed above are distributed by Music Exchange

- tel: 0161 946 9301
- email: [mail@music-exchange.co.uk](mailto:mail@music-exchange.co.uk)

A complete list of titles may be found on their website – [www.music-exchange.co.uk](http://www.music-exchange.co.uk)

Grateful thanks are due to **Martyn Williams**, **Barry Draycott** and **Andrew McBirnie**, the principal syllabus compilers.

# Church Music: Grade 2

## Component 1 - Technical Work

15 marks

Candidates offering voice as their principal instrument may perform the requirements for *either* Classical Singing *or* Popular Music Vocals.

### A. PIPE ORGAN

#### Scales:

MANUALS:

C, G, D and F major; A and D minor (harmonic or melodic at candidate's choice) played hands separately and together in similar motion, range 2 octaves

C and G major contrary motion (range 2 octaves)

PEDALS: A, F and Bb major; A and G minor (harmonic or melodic at candidate's choice), range 1 octave

### B. PIANO

Candidates should prepare EITHER Option 1 OR Option 2 (both included in *LCM Piano Handbook 2013: Grade 2*).

#### Option 1: Scales, Broken Chords and Arpeggios

##### Scales

From memory. To be played legato. Minimum tempo: ♩ = 72.

Minors: harmonic or melodic, at the candidate's choice.

Key	Hands together <i>and</i> separately, in similar motion (2 octaves)	Contrary motion (2 octaves)
C major		✓
G major	✓	✓
D major	✓	
A major	✓	
E major	✓	
F major	✓	
A minor	✓	
E minor	✓	
D minor	✓	

**Chromatic scale**, hands separately, beginning on D (1 octave).

**Broken chords** (patterns as exemplified in handbook) and **arpeggios**

From memory. To be played legato. Minimum tempo: ♩ = 60.

Key	Broken chord, hands separately (see handbook)	Arpeggio, hands separately (2 octaves)
G major	✓	
F major	✓	
C major		✓
D minor	✓	
E minor	✓	
A minor		✓

## Option 2: Study

LE COUPPEY: Study No.17

## C. ELECTRONIC KEYBOARD

Candidates should prepare EITHER Option 1 OR Option 2 (both included in *LCM Keyboard Handbook 2013: Grade 2*).

### Option 1: Scales, Arpeggios & Exercise

To be played legato from memory, with the exception of the Scale/Chord Exercise which may be played using the music.

The examiner will ask for a selection of the following items, in any order:

Scales (recommended tempo crotchet = 70 when played in quavers)

Major – C, G, D, F, two octaves, hands separately and together, straight or swung (candidate's choice)

Minor – A, D harmonic or melodic (candidate's choice), two octaves, hands separately and together, straight or swung (candidate's choice)

Pentatonic – D minor, two octaves, hands separately, swung only

Contrary motion – C, G major, two octaves, straight only

Arpeggios (recommended tempo crotchet = 65 when played in quavers)

Major – C, G, F, D, two octaves, hands separately, straight only

Minor – A, D, two octaves, hands separately, straight only

Scale/Chord Exercise (as shown in *LCM Keyboard Handbook 2013: Grade 2*)

### Option 2: Scale Study (not required to be played from memory)

PEGLER: The Ferryman

## D. ELECTRONIC ORGAN

To be played legato from memory. A copy of the music may be used for the Scale/Chord Exercise and Pedal Exercise.

Scales (recommended tempo crotchet = 70 when played in quavers)

Major – C, G, D, F two octaves hands separately and together

Minor – A, D harmonic or melodic (candidate's choice) two octaves hands separately and together

Contrary motion – C, G major two octaves

Arpeggios (recommended tempo crotchet = 65 when played in quavers)

Major – C, G, D, F two octaves hands separately

Minor – A, D two octaves hands separately

Scale/Chord Exercise (as shown in *LCM Organ Handbook 2006: Grades 1 & 2*)

Pedal Exercise (as shown in *LCM Organ Handbook 2006: Grades 1 & 2* – one to be played, chosen by the examiner)

## E. CLASSICAL GUITAR

All presentations should be performed from memory. Scales and arpeggios should be played ascending *and* descending, chords should be played ascending only. The examiner will request a *selection* of some of the following.

- a) 1 octave scale: D major
- b) 2 octave scales: A and F major; A harmonic minor
- c) 1 octave arpeggios: C, D and F major
- d) 2 octave arpeggios: G major and E minor
- e) Open position chords: A, D and E major

## F. VOICE (CLASSICAL SINGING)

Perform *in Italian or German*, Lesson 1 – Skips of Thirds from **Vaccai** Metodo Pratico (*Edition Peters*)

AND TWO VERSES of a simple, unaccompanied Folk or Traditional song (candidate choice) *in any language*.



## G. VOICE (POPULAR MUSIC VOCALS)

Major scale - 1 octave ascending; 1 octave descending  
Major arpeggio - 1 octave ascending; 1 octave descending

Key/pitch to be chosen by *the candidate*, and stated to the examiner. The examiner will then provide the tonic note before candidate sings from memory – using any vowel sound(s) or sol-fa syllables (such as ‘lah’). A ‘neutral’ (non-stylised) voice should be used during this section of the exam, avoiding excessive vibrato.

Consonant and vowel sounds should be accurate and distinct, and where a single consonant or vowel is used its clarity should be maintained.

Tempo are at the candidate’s discretion – subject to the guidelines given in the *Popular Music Vocals Handbook*.

## Component 2 - Performance

60 marks

*Each item should not exceed 2 minutes in duration.*

1. Perform a simple hymn or worship song, intended to lead the congregation in singing. This will typically be in a straightforward metre (e.g. Common Metre). The performance should take the form of a simple introduction (e.g. last line played over), and two verses. Some limited contrast should be achieved between the two verses, e.g. change of registration, contrast of dynamics, etc.
2. Perform a piece of approximately Grade 2 standard, suitable as a voluntary or incidental music within worship.
3. Perform ONE of the following:
  - (a) a pointed psalm. The performance should take the form of three verses. Some limited contrast should be achieved between the verses, e.g. change of registration, contrast of dynamics, etc.
  - (b) a vocal solo, of approximately Grade 2 standard, suitable for use in worship.
  - (c) a Christian rock song. A typical presentation might consist of two verses and chorus. Candidates may sing and accompany themselves if they wish.

## Component 3 - Viva Voce

7 marks

See pages 22–23.

## Component 4 - Sight Reading or Test

10 marks

### A. PIPE ORGAN

A four-line hymn tune on manuals only. 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. PIANO

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. Specimen tests are included in *Piano Handbook 2013: Grade 2* (LL253).

### C. ELECTRONIC ORGAN & ELECTRONIC KEYBOARD

Chord sequence test *or* accompanying test (candidate’s choice). See page 21 for requirements.

### D. CLASSICAL GUITAR

A 4 bar melody in the key of C, G or D major, or their relative minors, ranging up to 2nd position, in 2/4, 3/4 or 4/4 time. 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. Specimen tests are included in *Classical Guitar Playing Grade 2*.

## **E. VOICE (CLASSICAL SINGING)**

The examiner will give the key and the candidate's starting note; the candidate will then have a short period of time (approx. 30 seconds) to look through the extract. The examiner will then play the accompaniment once through. After a further short pause (approx. 30 seconds) the test will be performed in full; only this final performance will be marked. The candidate may practise the vocal line at any point during the preparation time.

Major key, up to two sharps or one flat. Containing note values and rests from quaver to semibreve, plus dotted crotchets and minims. Time signatures: 2/4, 3/4 or 4/4 (C). Intervals mainly by step, but may include major/minor 3rds and perfect 5ths. Range – up to a perfect 5th.

Specimen tests are available (LL10780).

## **Component 5 - Aural Tests**

**8 marks**

See pages 24–26. Specimen tests are available (LL189).

# Church Music: Grade 4

## Component 1 - Technical Work

15 marks

Candidates offering voice as their principal instrument may perform the requirements for *either* Classical Singing or Popular Music Vocals.

### A. PIPE ORGAN

#### Scales:

MANUALS:

A, E, B $\flat$  and A $\flat$  major; E, B and G minor (harmonic or melodic at candidate's choice) played hands separately and together in similar motion, range 2 octaves

D and B $\flat$  major; A harmonic minor contrary motion, range 2 octaves

PEDALS: G and E $\flat$  major; C and B minor (harmonic or melodic at candidate's choice), range 1 octave

### B. PIANO

Candidates should prepare EITHER Option 1 OR Option 2 (both included in *LCM Piano Handbook 2013: Grade 4*).

#### Option 1: Scales and Arpeggios

##### Scales

From memory. To be prepared legato only, piano *and* forte. Minimum tempo: ♩ = 96.

Minors: harmonic or melodic, at the candidate's choice, except where specified.

Key	Hands together <i>and</i> separately, in similar motion (2 octaves)	In contrary motion (2 octaves)	In contrary motion (1 octave, harmonic only)
E major	✓		
B major	✓		
B $\flat$ major	✓		
E $\flat$ major	✓		
A $\flat$ major	✓		
D $\flat$ major	✓		
G major		✓	
D major		✓	
B minor	✓		
G minor	✓		
C minor	✓		
F minor	✓		
A minor			✓

##### Chromatic scales

Hands separately, beginning on any note (2 octaves).

In contrary motion, beginning on D and on A $\flat$  (2 octaves).

##### Arpeggios

From memory. To be played legato and forte. Minimum tempo: ♩ = 76.

Key	Hands together, in root position (2 octaves)	Hands separately, in root position (2 octaves)
C major	✓	
E major	✓	
B major	✓	
E $\flat$ major		✓
A $\flat$ major		✓
B minor		✓
F $\sharp$ minor		✓
C $\sharp$ minor		✓

### Option 2: Study

KOHLER: Study in C, Op.63 No.1

## C. ELECTRONIC KEYBOARD

Candidates should prepare EITHER Option 1 OR Option 2 (both included in *LCM Keyboard Handbook 2013: Grade 4*).

### Option 1: Scales, Arpeggios & Exercise

To be played legato from memory, with the exception of the Scale/Chord Exercise which may be played using the music.

The examiner will ask for a selection of the following items, in any order:

Scales (recommended tempo crotchet = 90 when played in quavers)

Major – A, B $\flat$ , E, E $\flat$ , two octaves, hands together, straight or swung (examiner's choice)

Minor – G, B, C harmonic or melodic (candidate's choice), two octaves, hands together, straight or swung (examiner's choice)

Contrary motion – F, A major, two octaves, straight only

Chromatic contrary motion – from D, two octaves, straight only

Pentatonic – G major, two octaves, hands together, swung only

Arpeggios (recommended tempo crotchet = 75 when played in quavers)

Major – A, B $\flat$ , E, E $\flat$ , two octaves, hands together, straight only

Minor – G, B, C, two octaves, hands together, straight only

Scale/Chord Exercise (as shown in *LCM Keyboard Handbook 2013: Grade 4*)

### Option 2: Scale Study (not required to be played from memory)

PEGLER: In the Mix

## D. ELECTRONIC ORGAN

To be played legato from memory. A copy of the music may be used for the Scale/Chord Exercise and Pedal Exercise.

Scales (recommended tempo crotchet = 90 when played in quavers)

To be played straight or swung, at the examiner's request

Major – A, B $\flat$ , E, E $\flat$  two octaves hands together

Minor – G, B, C harmonic or melodic (candidate's choice) two octaves hands together

Contrary motion – F, A major two octaves

Chromatic Contrary Motion from D two octaves

Pentatonic on G (major form) two octaves hands together

Arpeggios (recommended tempo crotchet = 75 when played in quavers)

Major – A, B $\flat$ , E, E $\flat$  two octaves hands together

Minor – G, B, C two octaves hands together

Scale/Chord Exercise (as shown in *LCM Organ Handbook 2006: Grades 3 & 4*)

Pedal Exercise (as shown in *LCM Organ Handbook 2006: Grades 3 & 4* – one to be played, chosen by the examiner)

## E. CLASSICAL GUITAR

The examiner will request a *selection* of any of the following, but **always including** a Key Study ‘melodic theme’ (which may be awarded up to 5 marks).

Scales and arpeggios should be played ascending *and* descending, chords should be played ascending only. All presentations should be performed from memory.

- a) 2 octave scales: D chromatic; C, D and G major; B harmonic and melodic minor
- b) 3 octave scale: E harmonic minor
- c) 3 octave arpeggio: E minor
- d) Major chords with ANY root note
- e) **Key Study:** 2 octave scales - E $\flat$  major, C harmonic and melodic minor, plus ONE melodic theme of the *candidate’s choice* (as shown in *Classical Guitar Playing Grade 4*);
  - (i) *Grand March* in E $\flat$  major (Verdi); OR (ii) *Merry Widow Waltz* in E $\flat$  major (Lehar)

## F. VOICE (CLASSICAL SINGING)

Perform, *in Italian or German*, Lesson 2 – Skips of Fifths from **Vaccai** Metodo Pratico (*Edition Peters*)

AND any other exercise from **Vaccai** Lessons 1 and 2, which will be chosen by the examiner.

AND sing an unaccompanied Folk or Traditional song (candidate choice) *in any language*.

## G. VOICE (POPULAR MUSIC VOCALS)

Natural minor scale - 1 octave ascending; 1 octave descending

Minor arpeggio - 1 octave ascending; 1 octave descending

Intervals: major 2nd, major 3rd, perfect 4th, perfect 5th

Key/pitch to be chosen by *the candidate*, and stated to the examiner. The examiner will then provide the tonic note before candidate sings from memory – using any vowel sound(s) or sol-fa syllables (such as ‘lah’). A ‘neutral’ (non-stylised) voice should be used during this section of the exam, avoiding excessive vibrato.

Consonant and vowel sounds should be accurate and distinct, and where a single consonant or vowel is used its clarity should be maintained.

Tempos are at the candidate’s discretion – subject to the guidelines given in the *Popular Music Vocals Handbook*.

## Component 2 - Performance

60 marks

*Each item should not exceed 3 minutes in duration.*

1. Perform a hymn or worship song of moderate difficulty, intended to lead the congregation in singing. This will typically be in a straightforward or extended metre (e.g. a recurring 4-line or 6-line structure). The performance should take the form of a simple introduction (e.g. last line played over), and three verses. Some clear contrast should be achieved between the verses, e.g. change of registration and/or texture, contrast of dynamics, etc.
2. Perform a piece of approximately Grade 4 standard, suitable as a voluntary or incidental music within worship.
3. Perform ONE of the following:
  - (a) a pointed psalm. The performance should take the form of four verses. Some clear contrast should be achieved between the verses, e.g. change of registration, contrast of dynamics, variation of timing, etc.
  - (b) a vocal solo, of approximately Grade 4 standard, suitable for use in worship.
  - (c) a Christian rock song. A typical presentation might consist of two or three verses, chorus and ‘middle 8’. Candidates may sing and accompany themselves if they wish.

## Component 3 - Viva Voce

7 marks

See pages 22–23.

## Component 4 - Sight Reading or Test

10 marks

### A. PIPE ORGAN

An easy piece for manual and pedal, on two staves. 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. PIANO

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. Specimen tests are included in *Piano Handbook 2013: Grade 4* (LL255).

### C. ELECTRONIC ORGAN & ELECTRONIC KEYBOARD

Chord sequence test *or* accompanying test (candidate's choice). See page 21 for requirements.

### D. CLASSICAL GUITAR

A 2-part piece, 8 bars in length, ranging up to 3rd position, with a key signature range of 1 flat to 2 sharps. 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. Specimen tests are included in *Classical Guitar Playing Grade 4*.

### E. VOICE (CLASSICAL SINGING)

The examiner will give the key and the candidate's starting note; the candidate will then have a short period of time (approx. 30 seconds) to look through the extract. The examiner will then play the accompaniment once through. After a further short pause (approx. 30 seconds) the test will be performed in full; only this final performance will be marked. The candidate may practise the vocal line at any point during the preparation time.

Major or minor key, up to three sharps or flats. Note values as for previous grades with the addition of dotted quavers and semiquavers. Time signatures as for previous grades. All intervals up to a perfect 5th. Range - up to an octave.

Specimen tests are available (LL10780).

## Component 5 - Aural Tests

8 marks

See pages 24–26. Specimen tests are available (LL189).

# Church Music: Grade 6

## Component 1 - Technical Work

15 marks

Candidates offering voice as their principal instrument may perform the requirements for *either* Classical Singing or Popular Music Vocals.

### A. PIPE ORGAN

MANUALS:

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

E, F#, E $\flat$  and D $\flat$  majors; E, F#, B $\flat$  and E $\flat$  minors (harmonic AND melodic) played hands separately and together in similar motion, range 2 octaves

F# major; D and G harmonic minor contrary motion, range 2 octaves

Chromatic scales beginning on any note, played hands separately and together in similar motion, range 2 octaves

Chromatic scales in contrary motion, beginning on E and F#, range 2 octaves

Arpeggios: D and E majors; A, B and G minors, root position only, hands together, range 2 octaves

PEDALS:

Scales: Major and minor keys as for manuals, range 1 octave

Arpeggios: Keys as for manual arpeggios, root position only, range 1 octave

### B. PIANO

Candidates should prepare EITHER Option 1 OR Option 2 (both included in *LCM Piano Handbook 2013: Grade 6*).

#### Option 1: Scales and Arpeggios

##### Scales

From memory. To be prepared piano *and* forte. Minimum tempo:  $\text{♩} = 76$ .

Key	Hands together <i>and</i> separately, in similar motion, legato only (4 octaves)	Hands separately, staccato only (4 octaves)	In contrary motion, legato only (2 octaves)
F major	✓		
B $\flat$ major	✓		✓
E $\flat$ major	✓		
A $\flat$ major	✓		✓
D $\flat$ major	✓		✓
E major	✓		
B major	✓		
F# major	✓		
G major		✓	
D major		✓	
E minor	Harmonic <i>and</i> Melodic		
B minor	Harmonic <i>and</i> Melodic		Harmonic only
F# minor	Harmonic <i>and</i> Melodic		
C# minor	Harmonic <i>and</i> Melodic		
G# minor	Harmonic <i>and</i> Melodic		
F minor	Harmonic <i>and</i> Melodic		Harmonic only
B $\flat$ minor	Harmonic <i>and</i> Melodic		
E $\flat$ minor	Harmonic <i>and</i> Melodic		
A minor		Harmonic only	
C minor		Harmonic only	

G minor			Harmonic only
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### Chromatic scales

In similar motion, hands together *and* separately, legato only, beginning on any note (4 octaves).

In contrary motion, legato only, beginning on E and on B $\flat$  (2 octaves).

### Arpeggios

From memory. To be played legato and forte. Minimum tempo:  $\text{♩} = 48$ .

Key	Hands together <i>and</i> separately, in root position (4 octaves)
G major	✓
B $\flat$ major	✓
A major	✓
E $\flat$ major	✓
B major	✓
D $\flat$ major	✓
F $\sharp$ major	✓
G minor	✓
B $\flat$ minor	✓
A minor	✓
E $\flat$ minor	✓
B minor	✓
C $\sharp$ minor	✓
F $\sharp$ minor	✓

**Dominant 7th** arpeggio, hands together *and* separately, in root position, in the key of C (3 octaves).

This should start on the *dominant* of the specified key.

**Diminished 7th** arpeggio, hands together *and* separately, beginning on C (3 octaves).

### Option 2: Studies

BURGMULLER: Velocity, Op.109 No.10

and

KOHLER: Second Study of Group III

## C. ELECTRONIC KEYBOARD

Candidates should prepare EITHER Option 1 OR Option 2 (both included in *LCM Keyboard Handbook 2013: Grade 6*).

### Option 1: Scales, Arpeggios & Exercise

To be played legato from memory, with the exception of the Scale/Chord Exercise which may be played using the music.

The examiner will ask for a selection of the following items, in any order:

Scales (recommended tempo crotchet = 120 when played in quavers)

Major – F, A $\flat$ , B, D $\flat$ , F $\sharp$ , three octaves, hands together, straight or swung (examiner's choice)

Minor – B, C, F, B $\flat$ , F $\sharp$  harmonic **and** melodic, three octaves, hands together, straight or swung (examiner's choice)

Contrary motion major – E $\flat$ , A $\flat$ , B, two octaves, straight only

Contrary motion harmonic minor – D, G, C, two octaves, straight only

Chromatic similar motion – from any note, three octaves, straight only

Chromatic contrary motion – starting on E, B $\flat$ , two octaves, straight only

Pentatonic – F $\sharp$  major, three octaves, hands together, swung only

D Blues, three octaves, hands together, swung only

Arpeggios (recommended tempo crotchet = 90 when played in quavers)

Major – F, A $\flat$ , B, D $\flat$ , F $\sharp$ , three octaves, hands together, straight only



Minor – B, C, F, B $\flat$ , F $\sharp$ , three octaves, hands together, straight only  
Diminished 7th on C, three octaves, hands together, straight only  
Dominant 7th starting on C, three octaves, hands together, straight only

Scale/Chord Exercise (as shown in *LCM Keyboard Handbook 2013: Grade 6*)

**Option 2: Scale Study** (not required to be played from memory)

PEGLER: Le Croup Sessette

## D. ELECTRONIC ORGAN

To be played legato from memory. A copy of the music may be used for the Scale/Chord Exercise and Pedal Exercise.

Scales (recommended tempo crotchet = 120 when played in quavers)

To be played straight or swung, at the examiner's request

Major – F, A $\flat$ , B, D $\flat$ , F $\sharp$  three octaves hands together

Minor – B, C, F, B $\flat$ , F $\sharp$  harmonic and melodic three octaves hands together

Contrary motion major – E $\flat$ , A $\flat$ , B two octaves

Contrary motion harmonic minor – D, G, C two octaves

Chromatic Similar Motion from any note two octaves

Chromatic Contrary Motion starting on E, B $\flat$  two octaves

Pentatonic on F $\sharp$  (major form) two octaves hands together

Blues on D two octaves hands together

Arpeggios (recommended tempo crotchet = 90 when played in quavers)

Major – F, A $\flat$ , B, D $\flat$ , F $\sharp$  three octaves hands together

Minor – B, C, F, B $\flat$ , F $\sharp$  three octaves hands together

Diminished 7th on C three octaves hands together

Dominant 7th starting on C three octaves hands together

Scale/Chord Exercise (as shown in *LCM Organ Handbook 2006: Grades 5 & 6*)

Pedal Exercise (as shown in *LCM Organ Handbook 2006: Grades 5 & 6* – one to be played, chosen by the examiner)

## E. CLASSICAL GUITAR

The examiner will request a *selection* of any of the following, but **always including** a Key Study 'melodic theme' (which may be awarded up to 5 marks).

Scales and arpeggios should be played ascending *and* descending, chords should be played ascending only. All presentations should be performed from memory.

- a) 3 octave scales: F chromatic, F major, F harmonic and melodic minor
- b) 1 octave C major scale in 3rds, 6ths, 8ths and 10ths
- c) 2 octave scales in ANY key: major, harmonic and melodic minor
- d) 2 octave arpeggios starting from ANY root note: major, minor, dominant 7th
- e) Major, minor and dominant 7th chords with ANY root
- f) **Key Study:** 2 octave scales - B major, G $\sharp$  harmonic and melodic minor, plus ONE melodic theme of the *candidate's choice* (as shown in *Classical Guitar Playing Grade 6*);  
(i) *Rondeau* in G $\sharp$  minor (Purcell); OR (ii) *Jupiter* in B major (Holst)

## F. VOICE (CLASSICAL SINGING)

Perform, in *Italian or German*, Lesson 4 – Skips of Sevenths OR Skips of Octaves from **Vaccai** *Metodo Pratico* (Edition Peters)

AND Lesson 5 – Semitones from **Vaccai**

AND any other exercise from **Vaccai** Lessons 1, 2, and 3 which will be chosen by the examiner.

AND sing an unaccompanied Folk or Traditional song (candidate choice) *in any language*.

## G. VOICE (POPULAR MUSIC VOCALS)

Major scale and natural minor scale - octave jump from tonic and then descending 1 octave  
Major arpeggio up to the 8th with the 8th sustained  
Dominant 7th arpeggio - 1 octave ascending and descending (without a break)  
Intervals: any diatonic interval from the major scale up to and including one octave, plus minor 3rd

Key/pitch to be chosen by *the candidate*, and stated to the examiner. The examiner will then provide the tonic note before candidate sings from memory – using any vowel sound(s) or sol-fa syllables (such as ‘lah’). A ‘neutral’ (non-stylised) voice should be used during this section of the exam, avoiding excessive vibrato.

Consonant and vowel sounds should be accurate and distinct, and where a single consonant or vowel is used its clarity should be maintained.

Tempos are at the candidate’s discretion – subject to the guidelines given in the *Popular Music Vocals Handbook*. All scales and arpeggios may be requested by the examiner to be sung either legato or articulated.

## Component 2 - Performance

60 marks

*Each item should not exceed 4 minutes in duration.*

1. Perform a hymn or worship song of moderate to considerable difficulty, intended to lead the congregation in singing. This will typically be in an extended or uncommon metre, with lines of varying lengths, and with some extended harmony such as 7ths, 9ths, suspensions, dissonances, etc. The performance should take the form of a short introduction developed by the candidate, four verses, and may include a short coda. Some clear and imaginative contrast should be achieved between the verses, e.g. change of registration, contrast of dynamics, re-harmonisation, etc.
2. Perform a piece of approximately Grade 6 standard, suitable as a voluntary or incidental music within worship.
3. Perform ONE of the following:
  - (a) a pointed psalm. The performance should take the form of five verses. Some clear contrast should be achieved between the verses, e.g. change of registration, contrast of dynamics, variation of timing, inversion of parts, etc.
  - (b) a vocal solo, of approximately Grade 6 standard, suitable for use in worship.
  - (c) a Christian rock song. A typical presentation at this grade might consist of introduction, three or four verses, chorus, ‘middle 8’ and coda. Candidates may sing and accompany themselves if they wish.

## Component 3 - Viva Voce

7 marks

See pages 22–23.

## Component 4 - Sight Reading or Test(s)

10 marks

Candidates offering voice as their principal instrument may perform the requirements for *either* Classical Singing *or* Popular Music Vocals.

### A. PIPE ORGAN

(a) a short piece written on three staves; (b) an easy melody for either hand to be transposed up or down a semitone, as directed by the examiner. Up to one minute’s preparation time will be allowed to study the tests before playing, during which the candidate may try parts of the tests if they wish.

### B. PIANO

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. Specimen tests are included in *Piano Handbook 2013: Grade 6* (LL257).

### C. ELECTRONIC ORGAN & ELECTRONIC KEYBOARD

Chord sequence test *or* accompanying test (candidate’s choice). See page 21 for requirements.

### D. CLASSICAL GUITAR

An 8-bar piece, which may contain 4 note chords, ranging up to 5th position, with a key signature range of 2 flats to 4 sharps. 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. Specimen tests are included in *Classical Guitar Playing Grade 6*.

### **E. VOICE (CLASSICAL SINGING)**

The examiner will give the key and the candidate's starting note; the candidate will then have a short period of time (approx. 30 seconds) to look through the extract. The examiner will then play the accompaniment once through. After a further short pause (approx. 30 seconds) the test will be performed in full; only this final performance will be marked. The candidate may practise the vocal line at any point during the preparation time.

Option of high or low voice test. Major or minor key, up to four sharps or flats. May modulate and may include triplets. Time signatures: 2/4, 3/4, 4/4 (C), 6/8 or 3/2. All intervals up to a major 6th. Range - up to a 9th.

Specimen tests are available (LL10780).

### **F. VOICE (POPULAR MUSIC VOCALS)**

Harmonisation of a melodic phrase. The examiner will play, up to 5 times, the tonic chord followed by a 2 bar phrase in either 4/4 or 6/8 time. The phrase will be in a major key and will contain no interval greater than a major 3rd and no note value shorter than a quaver (eighth note). The candidate should join in on the final playing, singing a simple harmony line.

## **Component 5 - Aural Tests**

**8 marks**

See pages 24–26. Specimen tests are available (LL189).

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# Church Music: Grade 8

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## Component 1 - Technical Work

15 marks

Candidates offering voice as their principal instrument may perform the requirements for *either* Classical Singing *or* Popular Music Vocals.

### A. PIPE ORGAN

MANUALS:

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

D, A $\flat$  and F $\sharp$  majors; G, C $\sharp$  and B $\flat$  minors (harmonic AND melodic) played hands separately and together in similar motion, range 2 octaves

D, A $\flat$  and F $\sharp$  majors; G, C $\sharp$  and B $\flat$  minors in contrary motion, range 2 octaves

Chromatic scales beginning on any note, played hands together in similar motion, range 2 octaves

Chromatic scales in contrary motion, beginning on C and C $\sharp$ , range 2 octaves

Arpeggios:

D, A $\flat$  and F $\sharp$  majors; G, C $\sharp$  and B $\flat$  minors, root position only, hands together, range 2 octaves

Dominant 7ths in the keys of G, D, B $\flat$  and E $\flat$ , hands together, range 2 octaves

Diminished 7ths starting on C, C $\sharp$  and D, hands together, range 2 octaves

PEDALS:

Scales: D, A $\flat$  and F $\sharp$  majors; G, C $\sharp$  and B $\flat$  minors (harmonic and melodic), range 1 octave

Arpeggios: D, A $\flat$  and F $\sharp$  majors; G, C $\sharp$  and B $\flat$  minors, root position only, range a twelfth

### B. PIANO

Candidates should prepare EITHER Option 1 OR Option 2 (both included in *LCM Piano Handbook 2013: Grade 8*).

#### Option 1: Scales and Arpeggios

##### Scales

From memory. To be prepared piano *and* forte.

Minimum tempo:  $\text{♩} = 88$ , except for hands separately in 3rds which should be at a minimum speed of  $\text{♩} = 60$ .

Key	In similar motion, hands together <i>and</i> separately, legato <i>and</i> staccato (4 octaves)	In 3rds, hands separately, legato only (2 octaves)	In contrary motion, legato <i>and</i> staccato (2 octaves)
C major	✓	✓	✓
G major	✓		✓
E major	✓		✓
B major	✓		✓
F major	✓		✓
B $\flat$ major	✓		✓
E $\flat$ major	✓	✓	✓
A $\flat$ major	✓		✓
A major		✓	
C minor	Harmonic <i>and</i> Melodic		Harmonic only
G minor	Harmonic <i>and</i> Melodic		Harmonic only
E minor	Harmonic <i>and</i> Melodic		Harmonic only
B minor	Harmonic <i>and</i> Melodic		Harmonic only
F minor	Harmonic <i>and</i> Melodic		Harmonic only
B $\flat$ minor	Harmonic <i>and</i> Melodic		Harmonic only
E $\flat$ minor	Harmonic <i>and</i> Melodic		Harmonic only
G $\sharp$ minor	Harmonic <i>and</i> Melodic		Harmonic only
D minor		Harmonic only	

### Chromatic Scales

In minor 3rds, hands separately, legato only, starting on D/F (1 octave).

Hands a major 6th apart, legato *and* staccato, starting on F/D (4 octaves).

### Arpeggios

From memory. To be prepared legato only, piano *and* forte. Minimum tempo:  $\text{♩} = 60$ .

Key	In root position, hands together <i>and</i> separately, (4 octaves)	In 1st inversion, hands together <i>and</i> separately, (4 octaves)	In 2nd inversion, hands together <i>and</i> separately, (4 octaves)
C major	✓	✓	✓
G major	✓	✓	✓
E major	✓	✓	✓
B major	✓	✓	✓
F major	✓	✓	✓
B $\flat$ major	✓	✓	✓
E $\flat$ major	✓	✓	✓
A $\flat$ major	✓	✓	✓
C minor	✓	✓	✓
G minor	✓	✓	✓
E minor	✓	✓	✓
B minor	✓	✓	✓
F minor	✓	✓	✓
B $\flat$ minor	✓	✓	✓
E $\flat$ minor	✓	✓	✓
G $\sharp$ minor	✓	✓	✓

**Dominant 7th** arpeggios, hands together *and* separately, in root position, in the keys of C, B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$  and F $\sharp$  (4 octaves). These should start on the *dominant* of the specified key.

**Diminished 7th** arpeggios, hands together *and* separately, beginning on B, B $\flat$ , A, A $\flat$ , G and F $\sharp$  (4 octaves).

### Option 2: Studies

CLEMENTI: Study in A from Gradus ad Parnassum  
and  
MOSZKOWSKI: Study in A flat, Op.78

### C. ELECTRONIC KEYBOARD

Candidates should prepare EITHER Option 1 OR Option 2 (both included in *LCM Keyboard Handbook 2013: Grade 8*).

#### Option 1: Scales, Arpeggios & Exercise

To be played legato from memory, with the exception of the Scale/Chord Exercise which may be played using the music.

The examiner will ask for a selection of the following items, in any order:

Scales (recommended tempo crotchet = 150 when played in quavers)

Major – C, G, E, A $\flat$ , D $\flat$ , F $\sharp$ , three octaves, hands together, straight or swung (examiner's choice)

Minor – A, B, G, F $\sharp$ , F, B $\flat$  harmonic **and** melodic, three octaves, hands together, straight or swung (examiner's choice)

Contrary motion major – D, A, B, F, B $\flat$ , E $\flat$ , two octaves, straight only

Contrary motion harmonic minor – B, F $\sharp$ , G $\sharp$ , E $\flat$ , two octaves, straight only

Chromatic similar motion – from any note, three octaves, straight only

Chromatic contrary motion – starting on any note, two octaves, straight only

Pentatonic – C $\sharp$ , E major, three octaves, hands together, swung only

A Blues, three octaves, hands together, swung only

Arpeggios (recommended tempo crotchet = 110 when played in quavers)

Major – C, G, E, A $\flat$ , D $\flat$ , F $\sharp$ , three octaves, hands together, straight only

Minor – A, B, G, F $\sharp$ , F, B $\flat$ , three octaves, hands together, straight only

Diminished 7th on C, B, C $\sharp$ , three octaves, hands together, straight only

Dominant 7th in the key of C, G, D, F, B $\flat$ , three octaves, hands together, straight only

Scale/Chord Exercise (as shown in *LCM Keyboard Handbook 2013: Grade 8*)

#### Option 2: Scale Study (not required to be played from memory)

PEGLER: Jig Buster

### D. ELECTRONIC ORGAN

To be played legato from memory. A copy of the music may be used for the Scale/Chord Exercise and Pedal Exercise.

Scales (recommended tempo crotchet = 150 when played in quavers)

To be played straight or swung, at the examiner's request

Major – C, G, E, F $\sharp$ , A $\flat$ , D $\flat$  three octaves hands together

Minor – A, G, F, F $\sharp$ , B $\flat$ , B harmonic and melodic three octaves hands together

Contrary motion major – D, F, B, E $\flat$ , A, B $\flat$  two octaves

Contrary motion harmonic minor – B, G $\sharp$ , F $\sharp$ , E $\flat$  two octaves

Chromatic Similar Motion from any note three octaves

Chromatic Contrary Motion starting on any note two octaves

Pentatonic on E, C $\sharp$  (major form) two octaves hands together

Blues on A two octaves hands together

Arpeggios (recommended tempo crotchet = 110 when played in quavers)

Major – C, G, E, F $\sharp$ , A $\flat$ , D $\flat$  three octaves hands together

Minor – A, G, F, F $\sharp$ , B $\flat$ , B three octaves hands together

Diminished 7th on C, B, C $\sharp$  three octaves hands together

Dominant 7th in the key of C, F, G, D, B $\flat$  three octaves hands together

Scale/Chord Exercise (as shown in *LCM Organ Handbook 2006: Grades 7 & 8*)

Pedal Exercise (as shown in *LCM Organ Handbook 2006: Grades 7 & 8* – one to be played, chosen by the examiner)

## E. CLASSICAL GUITAR

The examiner will request a *selection* of any of the following, but **always including** a Key Study ‘melodic theme’ (which may be awarded up to 5 marks).

Scales and arpeggios should be played ascending *and* descending, chords should be played ascending only. All presentations should be performed from memory.

- a) 2 octave scales in ANY key: chromatic, major, harmonic and melodic minor
- b) 3 octave scales in the keys of F# to A: chromatic, major, harmonic and melodic minor
- c) 1 octave A major scale in 4 different fingerboard positions
- d) 1 octave G and E major scale in 3rds, 6ths, 8ths and 10ths
- e) 2 octave arpeggios starting from ANY root note: major, minor, dominant 7th, diminished 7th
- f) 3 octave arpeggios with root notes of F# to A: major, minor, dominant 7th
- g) Chords: A major in 4 different fingerboard positions
- h) **Key Study:** 3 octave F# major scale, 2 octave E $\flat$  harmonic and melodic minor scales, plus ONE melodic theme of the candidate’s choice (as shown in *Classical Guitar Playing Grade 8*);  
(i) *March* in F# major (Tchaikovsky); OR (ii) *Pavane* in E $\flat$  minor (Fauré)

## F. VOICE (CLASSICAL SINGING)

Perform, in *Italian or German*, Lesson 8 – The appoggiatura from above and below from **Vaccai** *Metodo Pratico* (Edition Peters)

AND any TWO exercises from Lessons 5, 6 and 7 (candidate choice) from **Vaccai**

AND any other TWO exercises from **Vaccai** Lessons 1–7, which will be chosen by the examiner.

AND sing an unaccompanied Folk or Traditional song (candidate choice) in any language.

## G. VOICE (POPULAR MUSIC VOCALS)

Major scale to range of major 13th - first very slowly and then at a fast tempo

Chromatic scale - 1 octave ascending - first very slowly and then at a fast tempo

Minor *arpeggio* ascending with natural minor *scale* descending

Major 9th and minor 9th arpeggio - 1 octave ascending and descending

Intervals: any diatonic interval from the major scale up to and including one octave, plus minor 2nd, minor 3rd, diminished 5th, minor 6th and minor 7th

Key/pitch to be chosen by *the candidate*, and stated to the examiner. The examiner will then provide the tonic note before candidate sings from memory – using any vowel sound(s) or sol-fa syllables (such as ‘lah’). A ‘neutral’ (non-stylised) voice should be used during this section of the exam, avoiding excessive vibrato.

Consonant and vowel sounds should be accurate and distinct, and where a single consonant or vowel is used its clarity should be maintained.

Tempos are at the candidate’s discretion – subject to the guidelines given in the *Popular Music Vocals Handbook*.

All scales and arpeggios may be requested by the examiner to be sung either legato or articulated.

## Component 2 - Performance

60 marks

*Each item should not exceed 5 minutes in duration.*

1. Perform a hymn or worship song of considerable difficulty, intended to lead the congregation in singing. This will typically be in an extended or uncommon metre, with lines of varying lengths, and with some prominent extended harmony such as 7ths, 9ths, suspensions, dissonances etc. The performance should take the form of an extended introduction developed by the candidate, five verses, and a short coda. Some clear and imaginative contrast should be achieved between the verses, e.g. change of registration, contrast of dynamics, inversion of parts, melodic variation, etc. At least one of the verses must be in a re-harmonisation developed by the candidate.

2. Perform a piece of approximately Grade 8 standard, suitable as a voluntary or incidental music within worship.
3. Perform ONE of the following:
  - (a) a pointed psalm. The performance should take the form of six verses, with an introduction. Some clear contrast should be achieved between the verses, e.g. change of registration, contrast of dynamics, variation of timing, inversion of parts, re-harmonisation, etc.
  - (b) a vocal solo, of approximately Grade 8 standard, suitable for use in worship.
  - (c) a Christian rock song. A typical presentation at this grade might consist of introduction, three or four verses, chorus, 'middle 8' and coda, and should include some variation of style and tempo. Candidates may sing and accompany themselves if they wish.

### **Component 3 - Viva Voce**

**7 marks**

See pages 22–23.

### **Component 4 - Sight Reading or Test(s)**

**10 marks**

Candidates offering voice as their principal instrument may perform the requirements for *either* Classical Singing *or* Popular Music Vocals.

#### **A. PIPE ORGAN**

(a) a short piece written on three staves; (b) an easy piece for two hands to be transposed up or down a tone or semitone, as directed by the examiner. Up to one minute's preparation time will be allowed to study the tests before playing, during which the candidate may try parts of the tests if they wish.

#### **B. PIANO**

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. Specimen tests are included in *Piano Handbook 2013: Grade 8* (LL259).

#### **C. ELECTRONIC ORGAN & ELECTRONIC KEYBOARD**

Chord sequence test *or* accompanying test (candidate's choice). See page 21 for requirements.

#### **D. CLASSICAL GUITAR**

An 8-bar piece, of a standard appropriate to the grade, ranging up to 9th position, with a key signature range of 4 flats to 5 sharps. 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. Specimen tests are included in *Classical Guitar Playing Grade 8*.

#### **E. VOICE (CLASSICAL SINGING)**

The examiner will give the key and the candidate's starting note; the candidate will then have a short period of time (approx. 30 seconds) to look through the extract. The examiner will then play the accompaniment once through. After a further short pause (approx. 30 seconds) the test will be performed in full; only this final performance will be marked. The candidate may practise the vocal line at any point during the preparation time.

Option of high or low voice test. Major or minor key. May modulate and may include duplets. Time signatures as for previous grades, plus 3/8, 2/2 and 4/2. Range – up to an 11th.

Specimen tests are available (LL10780).

#### **F. VOICE (POPULAR MUSIC VOCALS)**

Harmonisation of a melodic phrase. The examiner will play, up to 5 times, the tonic chord followed by a 2 bar phrase in either 4/4 or 6/8 time. The phrase may be in a major or minor key and will contain no interval greater than a major 6th and no note value shorter than a semiquaver (16th note). The candidate should join in on the final playing, singing a suitable harmony line.



## **Component 5 - Aural Tests**

**8 marks**

See pages 24–26. Specimen tests are available (LL189).

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# Chord Sequence and Accompanying Tests

## (Electronic Organ & Keyboard only)

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### Chord Sequence Test (Electronic Organ & Electronic Keyboard)

This short test is designed to help keyboard and organ players develop the important skill of being able to improvise a melody line over a given chord sequence.

A written chord sequence of 8 bars will be provided, with chord symbols. The candidate may play through the sequence once and will then be asked to play it again, this time adding an improvised melody line. The performance may be given with or without the use of a rhythm unit, at the candidate's choice.

Specimen tests are included in the graded handbooks and in *Chord Sequence & Accompanying Test Samples for Electronic Keyboard & Organ* (LL190).

The keys and time signatures in which the tests will be set are as follows. (All requirements are cumulative. Keys and time signatures set in previous grades may be used.)

Grade	Keys	Time Signatures
2	C major, G major, F major	2/4, 3/4, 4/4
4	A minor, D minor, D major	6/8, 12/8
6	B $\flat$ major, E minor, G minor	9/8, 2/2
8	A major, E major, B minor	

### Accompanying Test (Electronic Organ & Electronic Keyboard)

This short test is designed to help keyboard and organ players learn how to accompany another musician.

A written test of 8 bars will be provided. This will consist of a 3-stave system. The top line (the melody) is for the examiner to play. The second line (the counter-melody) is for the candidate to play using the right hand. The bottom line is for the candidate to play using the left hand. The candidate may read the chord symbols or bass clef in the left hand, or may use a combination of both.

The candidate may choose to attempt both hands, or the left hand only (with pedals - organ only). A Pass will be achieved if the chord symbols are correctly interpreted, reasonably fluently. Higher marks will be awarded according to the degree of detail attempted and achieved in both hands. A Distinction candidate will play both hands fairly accurately and fluently.

A tempo indication is given at the top of the test. The examiner will play the melody on the candidate's keyboard at the given tempo. The candidate will then be given a short time to look at, but not play, the music. The examiner will then play the melody again, having given a count-in for the candidate to join in, using the same keyboard. Whilst the rhythm unit may be used initially to decide the tempo (at the examiner's instruction), the test will be done without the use of the rhythm unit.

Specimen tests are included in the graded handbooks and in *Chord Sequence & Accompanying Test Samples for Electronic Keyboard & Organ* (LL190).

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# Viva Voce

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## **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 all grades; 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 articulation, use of correct terminology, and a sense of engagement with, and understanding of, the music performed.*

## **Requirements:**

### **GRADE 2**

Candidates should be able to:

- name, and explain the meaning of, all basic notational elements in the scores of 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 how they chose the items and put the programme together;
- explain how each item might be used in the context of a service or act of worship.

### **GRADE 4**

In addition to the requirements for Grade 2, candidates may be asked to:

- identify intervals up to and including an octave by numerical value only (e.g. 'fourth', 'seventh', 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, and discuss any descriptive element of the music;
- demonstrate an understanding of word-setting in any vocal items;
- discuss their approaches to learning the pieces, and to identify any particular difficulties (musical or technical) which were encountered;
- explain how any of the items would fit into a service or act of worship;
- demonstrate a basic understanding of the workings of their instrument, and to name its principal constituent parts. (Singers may be asked questions on vocal technique.)

## **GRADE 6**

In addition to the requirements for previous grades, candidates may be asked to:

- identify intervals up to and including an octave by number and type (e.g. 'Major 2nd', 'Perfect 4th', etc.);
- 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, aspects of interpretation, and use within the context of a service or act of worship;
- identify melodic and harmonic features of the music (e.g. sequence, melodic inversion, circle of 5ths, pedal points, modulations, etc.);
- demonstrate knowledge of formal structures (e.g. ternary, binary, verse structures, etc.);
- identify major and minor chords as occurring in the music (either as chords or as melodic patterns), and/or identify the constituent pitches of any chord symbol occurring in the music;
- identify the approximate dates of the music performed, and historical period (Renaissance, Baroque, etc.) if appropriate;
- 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.

## **GRADE 8**

In addition to the requirements for previous grades, 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); and/or identify the constituent pitches of such chords occurring in the music as chord symbols;
- identify cadences;
- identify any interval by number and type;
- give basic biographical information about the composers of the music performed, and demonstrate knowledge of other music by the same composers;
- 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, its historical and stylistic context, its place, effect and appropriateness in worship, and the candidate's response to it as a performer.

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# Aural Tests

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## **Notes:**

1. *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 order, e.g. 'minim, crotchet, crotchet' or 'minim, four quavers'.*
2. *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. 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).*
3. *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.)*
4. *Please note that in Grades 2 and 4, 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.*
5. *Candidates may request any test to be given one repeat playing without loss of marks.*
6. ***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.***
7. *Please note that the printed wording is a guide only. Examiners are encouraged to conduct the tests in a conversational manner.*

## **Requirements:**

### **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 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 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 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).



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# Repertoire and Resources

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The following suggestions represent a starting point and are by no means intended to be exclusive. Repertoire is divided into lists which indicate the grade at which each item might *typically* be performed; however, candidates are free to perform these items at a higher or lower grade than that indicated, provided the *performance* is of the required level. The instrument used and the performance style adopted may also affect the grade at which an item is suitable for presentation.

## Anthologies:

Sing With all my Soul (ed. William Llewellyn)	RSCM
Music from Taizé (various titles)	Decani Music
Music from the Iona Community	Wild Goose Publications
BBC Songs of Praise	OUP/BBC
Oxford (Church music) anthologies	OUP
Novello (Church music) anthologies	Novello/Music Sales
Margaret Rizza: various compilations	Kevin Mayhew
Carols for Choirs (4 volumes)	OUP

## Hymn books:

Mission Praise	Collins
Junior Praise	Collins
New English Hymnal	Canterbury Press, Norwich
New English Praise	Canterbury Press, Norwich
Common Praise	Canterbury Press, Norwich
Celebration Hymnal	Kevin Mayhew
New Hymns and Worship Songs	Kevin Mayhew
Hymns Old and New	Kevin Mayhew
Rejoice and Sing	OUP
100 Hymns for Today	Hymns Ancient and Modern

## Repertoire (hymns, anthems, etc.):

### Grade 2:

Abba Father  
All Heaven Waits  
At This Time of Giving  
Away in a Manger  
Every Star Shall Sing a Carol  
Father God, I Wonder  
Father I Place into Your Hands  
Glory Be to Jesus  
Go, Tell it on the Mountain  
God Who Made the Earth  
I Love the Sun  
I Will Sing, I Will Sing a Song unto the Lord  
Jesus' Hands Were Kind Hands  
Jesus Loves Me, this I Know  
Lord Jesus, Think on Me  
Now the Day is Over  
O When the Saints go Marching In  
The Lord Bless You and Keep You (Mason)

### Grade 4:

A New Commandment  
Alleluia, Alleluia, Give Thanks to the Risen Lord  
Amazing Grace! – How Sweet the Sound  
As the Deer Pants for the Water  
As Water to the Thirsty (has *obbligato* instrumental parts)  
Be Still for the Presence of the Lord  
Born in the Night  
Christ is the One Who Calls  
Colours of Day  
Father, Although I Cannot See  
Father God, We Worship You  
For I'm Building a People of Power  
I, the Lord of Sea and Sky  
Jesus Put This Song into Our Hearts  
Like a Candle Flame  
Like a Mighty River Flowing  
Morning Glory, Starlit Sky  
O Happy Day  
Spirit of God, Unseen as the Wind  
The Lord's My Shepherd  
We Shall Stand  
We'll Walk the Land  
Will You Come and Follow Me?  
With all My Heart

You Shall Go Out With Joy

**Grade 6:**

Another Year Completed  
At the Name of Jesus (*Camberwell*)  
Because Your Life is Better  
Born by the Holy Spirit's Breath  
Celebrate in the Lord  
Christ Triumphant, Ever Reigning  
Come and See  
Come See the Beauty of the World  
Everlasting God  
Finished the Strife of Battle Now  
The Servant King  
Give Thanks with a Grateful Heart  
God Forgave My Sin  
God Has Spoken  
Hark, What a Sound  
Hail Redeemer, King Divine!  
How Deep the Father's Love  
I Met You at the Cross  
I Want to Thank You  
In Heavenly Love Abiding  
It's Good to Praise the Lord  
Let All the Earth Hear This Voice  
Light Has Dawned  
My Heart Overflows  
O Let the Son of God Enfold You  
O Lord Who Gave the Dawn its Glow  
O Lord Whose Saving Name  
The Battle Belongs to the Lord  
The Lord Your God in the Midst of You  
The Trumpets Sound, the Angels Sing  
When I Was Lost  
When Israel Was in Egypt's Land (Let My People Go)  
When the Lord in Glory Comes

**Grade 8:**

All Creatures of Our God and King  
And Art Thou Come With Us to Dwell (*Gonfalon Royal*)  
And Can it Be, That I Should Gain  
Come Labour On  
Come My Way, My Truth, My Life (Vaughan Williams)  
Darkness is Like a Shroud  
Dear Lord and Father of Mankind  
For all the Saints  
Glorious Things of Thee are Spoken  
Guide Me, O Thou Great Redeemer  
How Shall I Sing That Majesty  
How Shall They Hear the Word of God  
I'll Go in the Strength of the Lord  
Let All Mortal Flesh Keep Silence  
Let All the World in Ev'ry Corner Sing (*Luckington*)  
Lift High the Cross  
Litany to the Holy Spirit (Peter Hurford)  
Lo! He Comes With Clouds Descending  
Lord Jesus Christ  
My Song is Love Unknown  
O Holy City, Seen of John (Herbert Howells)  
O Lord My God (How Great Thou Art)  
Peter Feared the Cross  
Praise My Soul the King of Heaven  
The Kingdom is Upon You!  
The Lord Reigns  
There's a Wideness in God's Mercy (*Corvedale*)  
Tonight (Glory to God)  
We Will Seek Your Face, Almighty God

