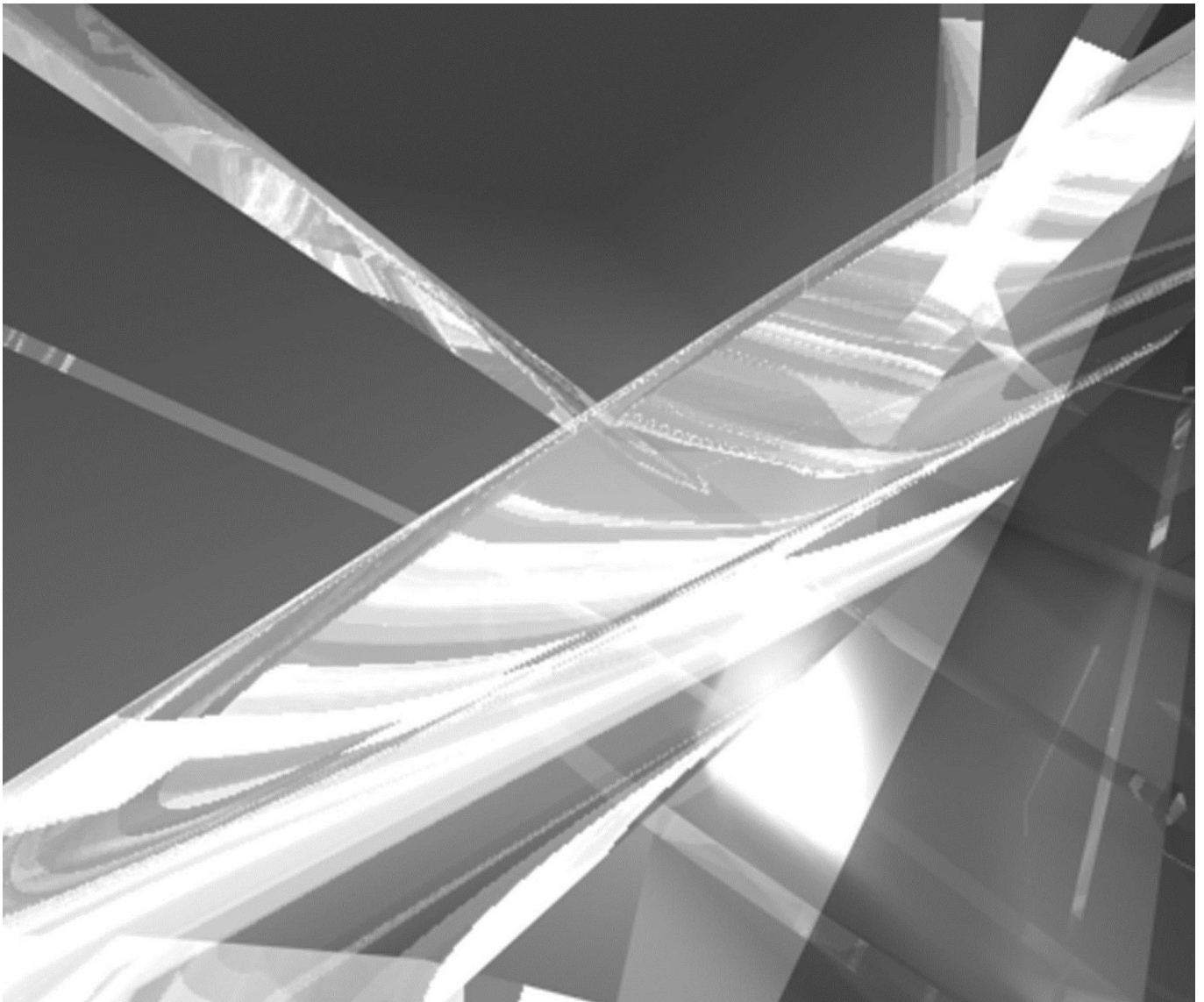




UNIVERSITY OF
WEST LONDON
London College of Music Examinations

Baritone / Euphonium repertoire list

From 2011 until further notice



BARITONE / EUPHONIUM

From 2011 until further notice

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This repertoire list should be read in conjunction with the current **Music Grades Syllabus**. Copies are available free of charge via our website, lcme.uwl.ac.uk, 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 2011 until further notice.

LCM Examinations

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Introduction

This syllabus is designed for candidates who read in either treble or bass clef.

Where the music listed is not available in the required clef a manuscript transposition may be used in its place. The accompanist must, however, perform from an original published copy.

Candidates should indicate to the examiner whether they read in treble or bass clef at the start of the examination.

Acknowledgement

Grateful thanks are due to **Ray Bidwell**, the principal syllabus compiler.

LCM Publications

The following LCM Publications are relevant to this syllabus:

- 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

Related Examinations

LCM Examinations offers examinations in a wide range of subjects, covering classical, jazz, pop/rock and traditional music genres. The following syllabuses may also be of interest.

Graded and leisure play examinations for:

- French Horn, Trumpet/Cornet/Flugelhorn, Trombone, Tuba.
- Jazz Trumpet, Jazz Trombone.

Performance diplomas (four levels) and teaching diplomas (three levels) for:

- French Horn, Trumpet/Cornet/Flugelhorn, Trombone, Bass Trombone, Baritone / Euphonium, Tuba.
- Jazz Trumpet, Jazz Trombone.

A flexible Ensemble syllabus is also available, catering for all types of ensemble from duets and trios up to concert bands and brass bands. Six levels are offered, ranging from Grades 1–2 to DipLCM standard.

Syllabuses are available free of charge from the LCM Exams office or from local representatives, or may be downloaded from the LCM Exams website.

GRADE ONE

Component 1 - Technical Work

15 marks

FLEXIBILITY

RIDGEON No. 1 *from* How Brass Players Do It (treble clef) (Brass Wind)

OR

GANE & CREES No. 1.6 OR No. 1.7 *from* How Trombonists Do It (bass clef) (Brass Wind)

SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m. crotchet = 60 when played in quavers*)

Scales and Arpeggios in the following keys and ranges.

Scales to be played both tongued and slurred.

Arpeggios to be played tongued only.

Bass Clef

Keys	1 octave	melodic OR harmonic (candidate's choice)
B \flat major	✓	
G minor	✓	✓

Treble Clef

Keys	1 octave	melodic OR harmonic (candidate's choice)
C major	✓	
A minor	✓	✓

Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

LIST A

BOURGEOIS No. 2 *from* Splinters of Bone (Brass Wind)

EDNEY Hymnus OR Intrada *from* Little Suite *from* Up Front Melodic Studies for Trombone, Book 1 (Brass Wind)

GREGSON No. 1 OR No. 2 OR No. 3 *from* 20 Supplementary Tunes for Beginner Brass (treble) (Brass Wind)

GREGSON No. 1 OR No. 2 OR No. 4 *from* 20 Supplementary Tunes for Beginner Brass (bass) (Brass Wind)

MILLER No. 11 OR No. 12 OR No. 14 *from* Simple Studies for Beginner Brass (treble) (Faber)

NIGHTINGALE No. 3 *from* Eazy Jazzy 'Tudes (Warwick)

WIGGINS No. 24 *from* First Tunes and Studies for the Trumpet (treble) (OUP)

WIGGINS No. 24 *from* First Tunes and Studies Bass Clef (OUP archive/Allegro Music)

LIST B

ANON. The Barley Break *from* The Magic Trombone (Boosey & Hawkes)

BACH Chorale *from* Amazing Solos for Trumpet (Boosey & Hawkes)

DIABELLI The Joker *from* The Magic Trombone (Boosey & Hawkes)

HAYDN Minuet *from* Bravo! Trumpet (Boosey & Hawkes)

SCHUBERT German Dance *from* Bravo! Trumpet (Boosey & Hawkes)

SUSATO La Mourisque *from* Winner Scores All (Brass Wind)

TALLIS Canon *from* The Really Easy Trombone Book (Faber)

LIST C

ADAM/HANNICKEL	Abide with Me OR Now Thank We All Our God <i>from</i> Tons of Tunes for Church	(Curnow)
ADAM/HANNICKEL	Ode to Joy OR Michael Row the Boat Ashore <i>from</i> Tons of Tunes for the Beginner	(Curnow)
BUTTERWORTH	Lydian Tune <i>from</i> Up Front Album for Trombone, Book 1	(Brass Wind)
BUTTERWORTH	Thai Waltz <i>from</i> Keynotes Album for Trombone	(Brass Wind)
CARR	Summer Daze <i>from</i> Up Front Album for Trombone, Book 1	(Brass Wind)
CROSSE	Intrada <i>from</i> Up Front Album for Trumpet, Book 1	(Brass Wind)
HANNICKEL	No. 1 (Sail Away) <i>from</i> First Recital Series for Euphonium	(Curnow)
HOROVITZ	Merlin's Tower <i>from</i> Up Front Album for Trombone, Book 1	(Brass Wind)
RUNSWICK	Offshore <i>from</i> Up Front Album for Trumpet, Book 1	(Brass Wind)
TRACEY	Sundance <i>from</i> Up Front Album for Trombone, Book 1	(Brass Wind)
WEDGWOOD	Apple Pie OR I Believe <i>from</i> Up-Grade! For Trumpet, Grades 1–2	(Faber)
WOOLFENDEN	The Dragon Throne <i>from</i> Up Front Album for Trombone, Book 1	(Brass Wind)

Component 3 - Discussion

7 marks

See pages 20–21.

Component 4 - Sight Reading

10 marks

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 22–26. Specimen tests and a handbook are available (details on page 3).

GRADE TWO

Component 1 - Technical Work

15 marks

FLEXIBILITY

RIDGEON No. 2 OR No. 4 *from* How Brass Players Do It (treble clef) (Brass Wind)

OR

GANE & CREES No. 2.1 (first four positions only) *from* How Trombonists Do It (bass clef) (Brass Wind)

SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m.* crotchet = 60 when played in quavers)

Scales and Arpeggios in the following keys and ranges.

Scales to be played both tongued and slurred, *piano* and *forte*.

Arpeggios to be played tongued only, *piano* and *forte*.

Bass Clef

Keys	1 octave	melodic AND harmonic
C major	✓	
A \flat major	✓	
A minor	✓	✓
D minor	✓	✓

Treble Clef

Keys	1 octave	melodic AND harmonic
D major	✓	
B \flat major	✓	
B minor	✓	✓
E minor	✓	✓

Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

LIST A

BOURGEOIS No. 4 OR No. 5 *from* Splinters of Bone (Brass Wind)

EDNEY Blues-Like OR Get Counting *from* Up Front Melodic Studies for Trombone, Book 1 (Brass Wind)

GREGSON No. 6 OR No. 10 OR No. 14 *from* 20 Supplementary Tunes for Beginner Brass (treble) (Brass Wind)

GREGSON No. 6 OR No. 8 OR No. 9 *from* 20 Supplementary Tunes for Beginner Brass (bass) (Brass Wind)

MILLER No. 16 OR No. 21 OR No. 26 *from* Simple Studies for Beginner Brass (treble) (Faber)

NIGHTINGALE No. 6 *from* Eazy Jazzy 'Tudes (Warwick)

WIGGINS No. 45 OR No. 56 *from* First Tunes and Studies for the Trumpet (treble) (OUP)

WIGGINS No. 45 OR No. 56 *from* First Tunes and Studies Bass Clef (OUP archive/Allegro Music)

LIST B

BACH O Sacred Head Sore Wounded *from* Going Solo for Trombone or Euphonium (Faber)

CLARKE The Duke of Gloucester's March *from* Bravo! Trumpet (Boosey & Hawkes)

HENRY VIII Helas Madame *from* The Magic Trombone (Boosey & Hawkes)

MONTEVERDI Ave Maris Stella *from* The Magic Trombone (Boosey & Hawkes)

MOZART Aria *from* Winner Scores All (Brass Wind)

PRAETORIUS Tanz des Burgermeisters *from* Amazing Solos for Trumpet (Boosey & Hawkes)

LIST C

ADAM/HANNICKEL	Do, Lord OR Beautiful Saviour <i>from</i> Tons of Tunes for Church	(Curnow)
ADAM/HANNICKEL	I've Been Working on the Railroad <i>from</i> Tons of Tunes for the Beginner	(Curnow)
BULLARD	Acrobats OR Circus Rock <i>from</i> Circus Skills for Trumpet	(Spartan Press)
CARR	Elephantasy <i>from</i> Cool Cat and Friends	(Brass Wind)
CROSSE	Elegy <i>from</i> Up Front Album for Trombone, Book 2	(Brass Wind)
FOSTER	Beautiful Dreamer <i>from</i> World Famous Melodies	(Fentone)
GREGSON	Processional <i>from</i> Up Front Album for Trombone, Book 2	(Brass Wind)
HANNICKEL	Fantasy for Euphonium <i>from</i> First Recital Series for Euphonium	(Curnow)
LENNON/McCARTNEY	Yellow Submarine <i>from</i> Winner Scores All (arr. Lawrance)	(Brass Wind)
MOWAT	Hardy Country <i>from</i> Slide Show for Trombone	(Brass Wind)
RAMSKILL	Casey Jones OR When the Saints Come Marching In <i>from</i> All Jazzed Up: Trombone	(Brass Wind)
VERDI	Grand March from Aida <i>from</i> World Famous Melodies	(Fentone)
WEDGWOOD	Dragonfly OR Easy Tiger <i>from</i> Really Easy Jazzin' About for Trumpet	(Faber)

Component 3 - Discussion

7 marks

See pages 20–21.

Component 4 - Sight Reading

10 marks

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 22–26. Specimen tests and a handbook are available (details on page 3).

GRADE THREE

Component 1 - Technical Work

15 marks

FLEXIBILITY

RIDGEON No. 7 OR No. 8 *from* How Brass Players Do It (treble clef) (Brass Wind)

OR

GANE & CREES No. 3.1 (positions 1–6, page 9) *from* How Trombonists Do It (bass clef) (Brass Wind)

SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m.* crotchet = 60 when played in quavers)

Scales and Arpeggios in the following keys and ranges, to be played tongued and slurred, *piano* and *forte*:

Bass Clef

Keys	1 octave	a twelfth	melodic AND harmonic
E^b major	✓		
G major		✓	
C minor	✓		✓
B^b minor	✓		✓

Chromatic scale starting on B^b (1 octave)

Whole-tone scale starting on B^b (1 octave)

Treble Clef

Keys	1 octave	a twelfth	melodic AND harmonic
F major	✓		
A major		✓	
D minor	✓		✓
C minor	✓		✓

Chromatic scale starting on C (1 octave)

Whole-tone scale starting on C (1 octave)

Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

LIST A

BOURGEOIS No. 6 OR No. 9 *from* Splinters of Bone (Brass Wind)

EDNEY Any TWO of No. 15 (Shall We Dancel) *from* Up Front Melodic Studies for Trombone, Book 2 (Brass Wind)

GREGSON No. 15 OR No. 17 OR No. 19 *from* 20 Supplementary Tunes for Beginner Brass (treble) (Brass Wind)

GREGSON No. 16 OR No. 17 OR No. 18 *from* 20 Supplementary Tunes for Beginner Brass (bass) (Brass Wind)

MILLER No. 28 OR No. 34 OR No. 38 *from* Simple Studies for Beginner Brass (treble) (Faber)

NIGHTINGALE No. 13 *from* Easy Jazzy 'Tudes (Warwick)

WIGGINS No. 45 OR No. 53 OR No. 64 *from* First Tunes and Studies for the Trumpet (treble) (OUP)

WIGGINS No. 45 OR No. 53 OR No. 64 *from* First Tunes and Studies Bass Clef (OUP archive/Allegro Music)

LIST B

FAURÉ	Pavane <i>from</i> Easy Winners for Treble Brass	(Brass Wind)
GLUCK	Che Faro <i>from</i> Great Winners for Treble Brass	(Brass Wind)
HAYDN	Rondino <i>from</i> Slide Show for Trombone	(Brass Wind)
MOZART	March of the Priests <i>from</i> Slide Show for Trombone	(Brass Wind)
MOZART	Der Vogelfanger bin Ich Ja <i>from</i> Onstage Brass for Trumpet	(Stainer & Bell)
PURCELL	Trumpet Air <i>from</i> Old English Trumpet Tunes, Book 1	(OUP)

LIST C

ADAM/HANNICKEL	Oh, Won't You Sit Down? <i>from</i> Tons of Tunes for Church	(Curnow)
BENEDICT	The Carnival of Venice <i>from</i> First Recital Series for Euphonium	(Curnow)
BLAKE	Walking in the Air <i>from</i> Winner Scores All	(Brass Wind)
BULLARD	Sad Clown OR Sentimental Serenade <i>from</i> Circus Skills for Trumpet	(Spartan)
CARR	Doodle-oo <i>from</i> Cool Cat and Friends	(Brass Wind)
JOHN/RICE	Can You Feel the Love Tonight <i>from</i> Undercover Hits for Trumpet	(Brass Wind)
KANDER/EBB	New York, New York <i>from</i> Undercover Hits for Trombone	(Brass Wind)
LAWRENCE	Prelude <i>from</i> Badinage	(Brass Wind)
LLOYD WEBBER	Close Every Door <i>from</i> Winner Scores All	(Brass Wind)
LOESSER	Guys and Dolls <i>from</i> Undercover Hits for Trombone	(Brass Wind)
RAMSKILL	Calypso <i>from</i> All Jazzed Up: Trombone	(Brass Wind)
RAMSKILL	Guaglione OR Perfidia <i>from</i> Latino	(Brass Wind)
TRAD.	Dixie OR Down by the Riverside <i>from</i> World Famous Melodies	(Fentone/De Haske)
TRAD.	Loch Lomond <i>from</i> First Recital Series for Euphonium	(Curnow)

Component 3 - Discussion

7 marks

See pages 20–21.

Component 4 - Sight Reading

10 marks

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 22–26. Specimen tests and a handbook are available (details on page 3).

GRADE FOUR

Component 1 - Technical Work

15 marks

FLEXIBILITY

RIDGEON No. 9 OR No. 11 *from* How Brass Players Do It (treble clef) (Brass Wind)

OR

GANE & CREES No. 4.1 *from* How Trombonists Do It (bass clef) (Brass Wind)

SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m. crotchet* = 72 when played in quavers)

Scales and Arpeggios in the following keys and ranges, to be played tongued and slurred, *piano* and *forte*:

Bass Clef

Keys	1 octave	a twelfth	melodic AND harmonic
D major	✓		
F# major		✓	
A \flat major		✓	
B minor	✓		✓
E minor	✓		✓
E \flat minor	✓		✓

Chromatic scale starting on A \flat (a twelfth)

Whole-tone scale starting on E \flat (1 octave)

Treble Clef

Keys	1 octave	a twelfth	melodic AND harmonic
E major	✓		
G# major		✓	
B \flat major		✓	
C# minor	✓		✓
F# minor	✓		✓
F minor	✓		✓

Chromatic scale starting on B \flat (a twelfth)

Whole-tone scale starting on F (1 octave)

Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

LIST A

BOURGEOIS No. 11 *from* Splinters of Bone (Brass Wind)

EDNEY No. 20 OR No. 21 *from* Up Front Melodic Studies for Trombone, Book 2 (Brass Wind)

GREGSON No. 16 OR No. 18 OR No. 20 *from* 20 Supplementary Tunes for Beginner Brass (treble) (Brass Wind)

GREGSON No. 19 OR No. 20 *from* 20 Supplementary Tunes for Beginner Brass (bass) (Brass Wind)

MILLER No. 1 OR No. 4 *from* Progressive Studies for Trumpet (treble) (Faber)

NIGHTINGALE No. 15 *from* Eazy Jazzy 'Tudes (Warwick)

WIGGINS No. 53 OR No. 98 *from* First Tunes and Studies for the Trumpet (treble) (OUP)

WIGGINS No. 53 OR No. 98 *from* First Tunes and Studies Bass Clef (OUP archive/Allegro Music)

LIST B

GOUNOD	Soldiers' March <i>from</i> Onstage Brass for Trumpet	(Stainer & Bell)
HANDEL	March from Scipio <i>from</i> Old English Trumpet Tunes, Book 1	(OUP)
HASSE	Bourrée <i>from</i> Festive Baroque	(De Haske)
MOWAT	His Humour <i>from</i> Slide Show for Trombone	(Brass Wind)
PURCELL	Fairest Isle <i>from</i> Going Solo Trumpet	(Faber)
WARLOCK	Basse Dance <i>from</i> Slide Show for Trombone	(Brass Wind)

LIST C

BERNSTEIN	Maria <i>from</i> Amazing Solos for Trumpet	(Boosey & Hawkes)
BIZET	Toreador's Song <i>from</i> World Famous Melodies	(Fentone)
BULLARD	Russian Galop <i>from</i> Circus Skills for Trumpet	(Spartan Press)
CARR	Farewell to my Dog <i>from</i> Cool Cat and Friends	(Brass Wind)
GLYN	Stomp <i>from</i> Star Turn	(Spartan Press)
GODDARD	Hornpipe <i>from</i> Party Pieces for Trombone, Grades 2-5	(Spartan Press)
GOTTSCHALK	Tournament Galop <i>from</i> Undercover Hits for Trombone	(Brass Wind)
HANNICKEL	At the Harvest Fair <i>from</i> First Recital Series for Euphonium	(Curnow)
HUPFIELD	As Time Goes By <i>from</i> Big Chillers	(Brass Wind)
LAWRENCE	Aubade OR Dance <i>from</i> Badinage	(Brass Wind)
MUSSORGSKY	The Old Castle <i>from</i> Going Solo Trombone	(Faber)
OFFENBACH	Can-Can <i>from</i> World Famous Melodies	(Fentone/De Haske)
PEARSON	Tongue in Cheek <i>from</i> Going Solo Trumpet	(Faber)
RAMSKILL	Feelings OR Praia d'Ouro <i>from</i> Latino	(Brass Wind)
WEILL	Mack the Knife <i>from</i> Big Chillers	(Brass Wind)

Component 3 - Discussion

7 marks

See pages 20–21.

Component 4 - Sight Reading

10 marks

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 22–26. Specimen tests and a handbook are available (details on page 3).

GRADE FIVE

Component 1 - Technical Work

15 marks

FLEXIBILITY

RIDGEON No. 14 OR No. 16 *from* How Brass Players Do It OR How Low Brass Do It (Brass Wind)
OR

SPARKE No. 1 (Ups and Downs) OR No. 2 (Cantilena 1) *from* Super Studies (Anglo Music Press)

SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m.* crotchet = 72 when played in quavers)

Scales and Arpeggios in the following keys and ranges, to be played tongued and slurred, *piano* and *forte*:

Bass Clef

Keys	a twelfth	2 octaves	melodic AND harmonic
F major		✓	
A major	✓		
B \flat major	✓		
F minor		✓	✓
G minor	✓		✓
A minor	✓		✓
C minor	✓		✓

Chromatic scale starting on B \flat (a twelfth)

Whole-tone scale starting on F (2 octaves)

Dominant 7th arpeggio in the key of B \flat (2 octaves)

Treble Clef

Keys	a twelfth	2 octaves	melodic AND harmonic
G major		✓	
B major	✓		
C major	✓		
G minor		✓	✓
A minor	✓		✓
B minor	✓		✓
D minor	✓		✓

Chromatic scale starting on C (a twelfth)

Whole-tone scale starting on G (2 octaves)

Dominant 7th arpeggio in the key of C (2 octaves)

Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

LIST A

BOURGEOIS	No. 7 OR No. 10 <i>from</i> Ace of Trumpets	(Brass Wind)
CLARKE	Castletown <i>from</i> Featuring Rhythm	(Brass Wind)
EDNEY	No. 25 OR No. 26 <i>from</i> Up Front Melodic Studies for Trombone, Book 2	(Brass Wind)
KONAGAYA	Daydream <i>from</i> New Concert Studies for Euphonium, Vol. 2 (ed. Mead)	(De Haske)
NIGHTINGALE	No. 18 <i>from</i> Eazy Jazzy 'Tudes	(Warwick)
SPARKE	Party Piece <i>from</i> Skilful Studies for Baritone/Euphonium	(Anglo Music Press)
VIZZUTI	Ballad <i>from</i> Twenty Dances for Euphonium	(De Haske)

LIST B

BACH	March <i>from</i> Bach for Trombone	(Brass Wind)
GLUCK	Air <i>from</i> Orpheus and Euridice (arr. Hanmer)	(Studio Music)
HANDEL	Lo, See the Conquering Hero <i>from</i> Just Brass Trombone Solos	(Chester/Music Sales)
MOZART	È amore un ladroncello <i>from</i> Onstage Brass for Trumpet	(Stainer & Bell)
PURCELL	I Attempt from Love's Sickness <i>from</i> Trombone Solos, Volume 1	(Chester/Music Sales)
SCHUBERT	Marche Militaire <i>from</i> First Recital Series for Euphonium	(Curnow)
TELEMANN	Triste <i>from</i> Second Book of Trombone Solos	(Faber)

LIST C

BENNETT	Murder on the Orient Express <i>from</i> Undercover Hits for Trombone	(Brass Wind)
BORODIN	First Theme from Polovtsian Dances <i>from</i> First Recital Series for Euphonium	(Curnow)
DUBIN / WARREN	Keep Young and Beautiful <i>from</i> Undercover Hits	(Brass Wind)
EMERSON	First movement <i>from</i> Summer Suite	(Emerson)
FAURÉ	By the Waterside for Baritone	(Winwood)
GERSHWIN	Let's Call the Whole Thing Off <i>from</i> Slide Show for Trombone (arr. Mowat)	(Brass Wind)
GLYN	Good News <i>from</i> Star Turn	(Spartan Press)
GODDARD	Daydreams OR Ragamuffin <i>from</i> Party Pieces for Trombone, Grades 2-5	(Spartan Press)
GRIEG	Solveig's Song <i>from</i> Great Winners for Treble Brass	(Brass Wind)
HODDINOTT	Promenade <i>from</i> Top Line Album for Trombone	(Brass Wind)
KANDER / EBB	Razzle Dazzle <i>from</i> Undercover Hits for Trombone	(Brass Wind)
KOSMA	Autumn Leaves <i>from</i> Big Chillers	(Brass Wind)
LAWRENCE	Badinage <i>from</i> Badinage	(Brass Wind)
MANCINI	Moon River <i>from</i> Let's Face the Music	(Brass Wind)
RAMSKILL	Hernando's Hideaway <i>from</i> Latino	(Brass Wind)
VERDI	Triumphant March <i>from</i> Onstage Brass for Trumpet	(Stainer & Bell)
WOOD	Aubade	(Brand/R Smith)

Component 3 - Discussion

7 marks

See pages 20–21.

Component 4 - Sight Reading

10 marks

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 22–26. Specimen tests and a handbook are available (details on page 3).

GRADE SIX

Component 1 - Technical Work

15 marks

FLEXIBILITY

RIDGEON No. 17 OR No. 18 *from* How Brass Players Do It OR How Low Brass Do It (Brass Wind)
OR

SPARKE No. 2 (Flexible Variations) OR No. 12 (Variations) *from* Super Studies (Anglo Music Press)

SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: m.m. crotchet = 60 when played in semiquavers)

Scales and Arpeggios in the following keys and ranges, to be played tongued and slurred, *piano* and *forte*:

Bass Clef

Keys	a twelfth	2 octaves	melodic AND harmonic
E major		✓	
G major		✓	
A \flat major		✓	
C major	✓		
E minor		✓	✓
G minor		✓	✓
B minor	✓		✓

Chromatic scales starting on E, F \sharp and G (2 octaves)

Whole-tone scale starting on G (2 octaves)

Dominant 7th arpeggios in the keys of B and C (2 octaves)

Diminished 7th arpeggio beginning on F (2 octaves)

Treble Clef

Keys	a twelfth	2 octaves	melodic AND harmonic
F \sharp major		✓	
A major		✓	
B \flat major		✓	
D major	✓		
F \sharp minor		✓	✓
A minor		✓	✓
C \sharp minor	✓		✓

Chromatic scales starting on F \sharp , G \sharp and A (2 octaves)

Whole-tone scale starting on A (2 octaves)

Dominant 7th arpeggios in the keys of C \sharp and D (2 octaves)

Diminished 7th arpeggio beginning on G (2 octaves)

Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

LIST A

BOURGEOIS	No. 8 <i>from</i> Ace of Trumpets	(Brass Wind)
CLARKE	Pandora <i>from</i> Featuring Rhythm	(Brass Wind)
GREEN	No. 5 <i>from</i> Euphonium Eurhythmics	(Warwick)
NIGHTINGALE	No. 9 <i>from</i> Tipping the Scales	(Warwick)
VAN DER ROOST	Arlequino <i>from</i> New Concert Studies for Euphonium	(De Haske)
VIZZUTTI	Easy Etude <i>from</i> New Concert Studies for Euphonium	(De Haske)

LIST B

BACH	Anglais <i>from</i> Bach for Trombone (arr. Mowat)	(Brass Wind)
CACCINI	Ave Maria (arr. Fretwell)	(Prima Arts)
MARCELLO	First and Second movements <i>from</i> Sonata No. 1 in F (treble)	(Marc Reift/MusT)
MARCELLO	First and Second movements <i>from</i> Sonata No. 1 in F (bass)	(IMC1978/MDS)
MOZART	First Movement <i>from</i> Concerto in Two Movements K. 412	(Brand/R Smith)
PURCELL	Rondeau AND Rigaudon <i>from</i> Suite (arr. Sturzenegger)	(Marc Reift/MusT)
TELEMANN	Die Tapferkeit <i>from</i> Festive Baroque for Trombone	(De Haske)

LIST C

CURNOW	Joyride <i>from</i> First Recital Series for Euphonium	(Curnow)
DVOŘÁK	Rusalka's Song to the Moon <i>from</i> Shepherd's Song	(Winwood)
ELGAR	Serenade (arr. Wilson)	(Winwood)
GOSSEC	Tambourin <i>from</i> Child's Choice	(Winwood)
IPOLITOV-IVANOV	Cortège <i>from</i> Undercover Hits	(Brass Wind)
MICHAEL/RIDGELEY	Careless Whisper <i>from</i> Let's Face the Music	(Brass Wind)
MOWAT	Bone Idyll <i>from</i> Slide Show for Trombone (arr. Mowat)	(Brass Wind)
RAMSKILL	Brazil OR La Cumparsita <i>from</i> Latino	(Brass Wind)
ROSA / CHILD	Livin' la Vida Loca <i>from</i> Let's Face the Music	(Brass Wind)
SAINT-SAËNS	The Swan (arr. Mead)	(Studio Music)
SANDERS	Square Dance	(Stainer & Bell)
SHEARING	Lullaby of Birdland <i>from</i> Big Chillers	(Brass Wind)
SPARKE	Soliloquy for B \flat Cornet	(Studio Music)
TRAD.	Londonderry Air <i>from</i> Just Brass Trombone Solos, Volume 1 (arr. Iveson)	(Chester/Music Sales)
WAGNER	Walter's Prize Song <i>from</i> Three Operatic Arias	(Brand/R Smith)
YASUHIDE	Prelude for Euphonium and Piano	(Studio Music)
YOUNG	Intermezzo <i>from</i> Euphonium Sonata	(Brand/R Smith)

Component 3 - Discussion

7 marks

See pages 20–21.

Component 4 - Sight Reading

10 marks

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 22–26. Specimen tests and a handbook are available (details on page 3).

GRADE SEVEN

Component 1 - Technical Work

15 marks

FLEXIBILITY

RIDGEON No. 21 OR No. 22 *from* How Brass Players Do It OR How Low Brass Do It (Brass Wind)
OR

SPARKE No. 4 (Baroque Melody) OR No. 5 (TuKu) *from* Super Studies (Anglo Music Press)

SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m. crotchet* = 60 when played in semiquavers)

Scales and Arpeggios in the following keys and ranges, to be played tongued and slurred, *piano* and *forte*:

Bass Clef

Keys	a twelfth	2 octaves	melodic AND harmonic
A major		✓	
F# major		✓	
D \flat major	✓		
D major	✓		
E \flat major	✓		
C# minor	✓		✓
D minor	✓		✓
E \flat minor	✓		✓
A minor		✓	✓
F# minor		✓	✓

Chromatic scales starting on G# and A (2 octaves)

Whole-tone scale starting on A \flat (2 octaves)

Dominant 7th arpeggios in the keys of D \flat and D (2 octaves)

Diminished 7th arpeggios beginning on F# and G (2 octaves)

Treble Clef

Keys	a twelfth	2 octaves	melodic AND harmonic
B major		✓	
G# major		✓	
E \flat major	✓		
E major	✓		
F major	✓		
D# minor	✓		✓
E minor	✓		✓
F minor	✓		✓
B minor		✓	✓
G# minor		✓	✓

Chromatic scales starting on B \flat and B (2 octaves)

Whole-tone scale starting on B \flat (2 octaves)

Dominant 7th arpeggios in the keys of E \flat and E (2 octaves)

Diminished 7th arpeggios beginning on G# and A (2 octaves)

Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

LIST A

BOURGEOIS	No. 3 <i>from</i> Fantasy Pieces for Trumpet	(Brass Wind)
CURNOW	The Harmonious Tunsmith <i>from</i> New Concert Studies for Euphonium	(De Haske)
GREEN	No. 11 <i>from</i> Euphonium Eurhythmics	(Warwick)
KONAGAYA	Lamentoso <i>from</i> New Concert Studies for Euphonium	(De Haske)
NIGHTINGALE	No. 8 <i>from</i> Tipping the Scales	(Warwick)
VIZZUTTI	Funk <i>from</i> Twenty Dances for Euphonium	(De Haske)

LIST B

CAPUZZI	Rondo from Andante and Rondo <i>from</i> Concerto for Double Bass	(Hinrichsen)
GLUCK	Che faro senza Euridice <i>from</i> The Baroque Trombone	(Faber)
HANDEL	Prelude and Fugue (arr. Sturzenegger)	(Marc Reift/MusT)
HAYDN	Adagio <i>from</i> Solos for the Trombone Player	(G Schirmer/Music Sales)
MOZART	Adagio <i>from</i> Adagio and Rondo	(Winwood Music)
VIVALDI	Third and Fourth movements <i>from</i> Sonata No. 3 in A minor	(EMR325/MusT)

LIST C

CURNOW	Rhapsody for Euphonium	(Winwood)
ELGAR	Idylle, Op. 4 No. 1	(Winwood)
FAURÉ	Vocalise	(Warwick)
GOLLAND	Peace	(Hallamshire)
GRAHAM	A Time for Peace <i>from</i> Gramercy Solo Album	(Gramercy)
HARBACH / KERN	Smoke Gets in Your Eyes <i>from</i> Let's Face the Music	(Brass Wind)
HOPKINSON	First movement <i>from</i> Concerto for Tuba	(Kirklees)
HOROVITZ	Lento <i>from</i> Euphonium Concerto	(Novello/Music Sales)
NEWTON	Baritone Aria	(Marc Reift/MusT)
RICHARDS	Midnight Euphonium	(Studio Music)
SPARKE	Aubade for Euphonium	(Studio Music)
VAUGHAN WILLIAMS	Second movement <i>from</i> Tuba Concerto	(OUP)
YASUHIDE	First movement <i>from</i> Euphonium Sonata	(Studio Music)
YOUNG	Second and Third movements <i>from</i> Euphonium Suite	(Brand/R Smith)

Component 3 - Discussion

7 marks

See pages 20–21.

Component 4 - Sight Reading

10 marks

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 22–26. Specimen tests and a handbook are available (details on page 3).

GRADE EIGHT

Component 1 - Technical Work

15 marks

FLEXIBILITY

RIDGEON No. 28 OR No. 29 *from* How Brass Players Do It OR How Low Brass Do It (Brass Wind)
OR

SPARKE No. 8 (Threasy Does It) OR No. 9 (Finger Twister) *from* Super Studies (Anglo Music Press)

SCALES AND ARPEGGIOS (ascending and descending, from memory)

(suggested tempo: *m.m. crotchet* = 72 when played in semiquavers)

Scales and Arpeggios in the following keys and ranges, to be played tongued and slurred, *piano* and *forte*:

Bass Clef

Keys	A twelfth	2 octaves	melodic and harmonic
The major scales from B - E \flat	✓		
The major scales from E - B \flat		✓	
The minor scales from B - E \flat	✓		✓
The minor scales from E - B \flat		✓	✓

Chromatic scales starting on any note E to B \flat (2 octaves)

Whole-tone scales starting on F \sharp and E (2 octaves)

Dominant 7ths in the keys of A to E \flat (2 octaves)

Diminished 7ths starting on B \flat and A \flat (2 octaves)

Augmented arpeggios starting on F, G, G \sharp and B \flat (2 octaves)

Treble Clef

Keys	A twelfth	2 octaves	melodic and harmonic
The major scales from C \sharp - F	✓		
The major scales from F \sharp - C		✓	
The minor scales from C \sharp - F	✓		✓
The minor scales from F \sharp - C		✓	✓

Chromatic scales starting on any note F \sharp to C (2 octaves)

Whole-tone scales starting on G \sharp and F \sharp (2 octaves)

Dominant 7ths in the keys of B to F (2 octaves)

Diminished 7ths starting on C and B \flat (2 octaves)

Augmented arpeggios starting on G, A, B \flat and C (2 octaves)

Component 2 – Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

LIST A

BOURGEOIS	No.8 <i>from</i> Fantasy Pieces for Trumpet	(Brass Wind)
GRAHAM	A Bach Invention <i>from</i> New Concert Studies for Euphonium	(De Haske)
GREEN	No.12 <i>from</i> Euphonium Eurhythmics	(Warwick)
NIGHTINGALE	No.11 AND No.12 <i>from</i> Tipping the Scales	(Warwick)
SCHOONENBEEK	Alba <i>from</i> New Concert Studies for Euphonium (ed. Mead)	(De Haske)
SWERTS	Hommage à J S Bach <i>from</i> New Concert Studies for Euphonium	(De Haske)
VIZZUTTI	Polka <i>from</i> Twenty Dances for Euphonium	(De Haske)

LIST B

BACH	Prelude AND Bourées 1 and 2 <i>from</i> Cello Suite No. 3 (arr. Lafosse)	(Leduc/UMP)
GALLIARD	Sonata No. 5 in D minor (complete)	(IMC 2221/MDS)
HAYDN	Larghetto for Trombone	(Winwood)
MOZART	Rondo <i>from</i> Adagio and Rondo	(Winwood)
PERGOLESI	Sinfonia	(Marc Reift/MusT)
WEBER	Rondo Giocoso <i>from</i> Bassoon Concerto in F (arr. Siebert)	(Studio Music)

LIST C

BOUTRY	Any ONE movement <i>from</i> Mosaïque	(Billaudot/UMP)
BUTTERWORTH	Third AND Fifth movements <i>from</i> Partita for Euphonium	(Comus Edition)
ELGAR	Romance Op. 62	(Winwood)
GRAHAM	Whirlwind <i>from</i> Gramercy Solo Album B♭	(Gramercy)
HARTLEY	Sonata Euphonica	(UMP)
HOROVITZ	First OR Third movements <i>from</i> Euphonium Concerto	(Novello/Music Sales)
MONTI	Czardas <i>from</i> Monti's Czardas	(Winwood)
ROPER	First movement <i>from</i> Sonata for Euphonium	(Studio Music)
SPARKE	Fantasy for Euphonium	(Brand/R Smith)
SPARKE	Rhapsody for B♭ Baritone	(Studio Music)
WILBY	Concert Galop	(Winwood)
YASUHIDE	Prelude AND Allemande en forme de Tango <i>from</i> À la Suite Classique	(Studio Music)
YASUHIDE	Third movement <i>from</i> Euphonium Sonata	(Studio Music)
YOUNG	First OR Third movements <i>from</i> Euphonium Concerto	(Brand/R Smith)

Component 3 - Discussion

7 marks

See pages 20–21.

Component 4 - Sight Reading

10 marks

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 22–26. Specimen tests and a handbook are available (details on page 3).

Discussion

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 Discussion will always be the music performed in the Performance section of the exam.
3. The knowledge required for the Discussion 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 articulation, 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.)

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.

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.

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).