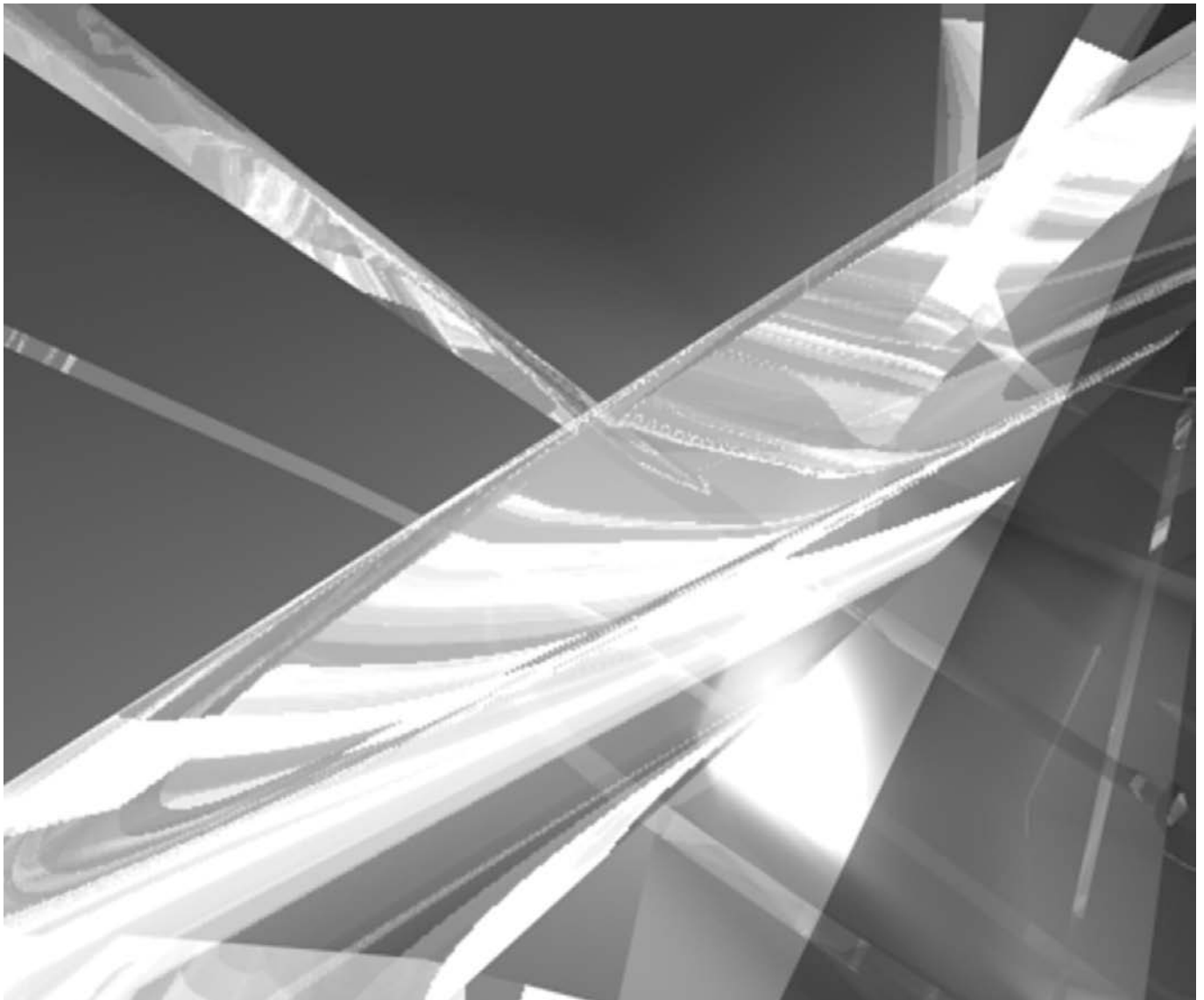




UNIVERSITY OF
WEST LONDON
London College of Music Examinations

Bassoon repertoire list

1 January 2011 until further notice



BASSOON

From 2011 until further notice

Contents

	Page
LCM Publications	3
Related Examinations	3
Grade 1	4
Grade 2	5
Grade 3	6
Grade 4	7
Grade 5	8
Grade 6	9
Grade 7	10
Grade 8	11
Viva Voce	12
Aural Tests	14

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 1 January 2011 until further notice.

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LCM Publications

The following LCM Publications are relevant to this syllabus:

- Specimen Aural Tests (*LL189*)
- LCM Aural Handbook (*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 oboe, flute, recorder, clarinet and classical saxophone
- Performance diplomas (four levels) for oboe, bassoon, flute, recorder, clarinet and classical saxophone
- Teaching diplomas (three levels) for oboe, bassoon, flute, recorder, clarinet and classical saxophone

A flexible Ensemble syllabus is also available, catering for all types of ensemble from duets and trios up to concert bands and wind 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.

BASSOON: GRADE ONE

Component 1 - Technical Work

15 marks

Scales and Arpeggios (ascending and descending from memory)
(suggested tempo: *m.m. crotchet* = 60 when played in quavers)

To be played tongued and slurred:

C and F major (one octave)

Component 2 - Performance

60 marks

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

LIST A

LANGLEY	The Bassoon: No. 8 OR No. 12	(Boosey & Hawkes)
WEISSENBORN	Bassoon Studies Op. 8 Vol. 1 No. 8	(Peters P2277a)

LIST B

ANON.	Nobody's Jigg, No. 17 <i>from</i> First Book of Bassoon Solos (Hilling & Bergmann)	(Faber)
HANDEL	Jog, No. 1 <i>from</i> Going Solo (arr Sheen)	(Faber)
LULLY	Chanson, No. 1 <i>from</i> Music for Bassoon (ed Hara)	(Editio Musica Budapest/Faber)
SCHUBERT	Waltz, No. 14 <i>from</i> First Book of Bassoon Solos (Hilling and Bergmann)	(Faber)

LIST C

BOYLE	Little Suite: 5th movement, Berceuse	(Boosey & Hawkes)
HANMER	Song Without Words, No. 1 <i>from</i> Bassoon Bagatelles	(Emerson-E16)
HAZELL	West Point <i>from</i> Up Front Album for Bassoon	(Brass Wind)
HUGHES	Minuet, No. 1 <i>from</i> 6 Low Solos	(Emerson E10)
SHEEN	Rondo, No. 3 <i>from</i> The Really Easy Bassoon Book	(Faber)

Component 3 - Discussion

7 marks

See pages 12–13.

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 14–18. Specimen tests are available (LL189).

BASSOON: GRADE TWO

Component 1 - Technical Work

15 marks

Scales and Arpeggios (ascending and descending from memory)
(suggested tempo: *m.m. crotchet* = 60 when played in quavers)

To be played tongued and slurred:

C and F major (two octaves)

D minor (two octaves) A minor (one octave) [harmonic OR melodic at candidate's choice]

Component 2 - Performance

60 marks

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

LIST A

LANGHEY	The Bassoon: No. 21	(Boosey & Hawkes)
WEISSENBORN	Bassoon Studies Op. 8 Vol. 1: No. 12	(Peters P2277a)

LIST B

BOISMORTIER	Rigaudon (from Suite Op. 40) page 41, <i>from</i> Learn As You Play Bassoon (piano accompaniment published separately)	(Boosey & Hawkes)
GALLIARD	Sonata No. 1 in A minor: 1st movement, Cantabile	(Peters H753a)
HANDEL	March <i>from</i> Classical and Romantic Pieces for Bassoon Book 1 (ed Forbes)	(OUP Archive/Allegro Music)
HAYDN	Trio (<i>from</i> Symphony No. 80) (Sheen) <i>from</i> The Really Easy Bassoon Book	(Faber)
TRAD.	Welsh Folk Song 1, No. 22 <i>from</i> First Book of Bassoon Solos (Hilling and Bergmann)	(Faber)

LIST C

BURNESSE	4 Easy Pieces: Romance AND Philippa's Tune	(Paterson/Music Sales)
ELLIOTT	Ivor the Engine Suite: No. 4, A Gentle Waltz	(Paterson/Music Sales)
HUGHES	Bolero, No. 3 <i>from</i> 6 Low Solos	(Emerson E10)
NORTON	Stamping Ground <i>from</i> Microjazz for Bassoon	(Boosey & Hawkes)
SHEEN	The Dancing Lesson, No. 4 <i>from</i> The Really Easy Bassoon Book	(Faber)

Component 3 - Discussion

7 marks

See pages 12–13.

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 14–18. Specimen tests are available (LL189).

BASSOON: GRADE THREE

Component 1 - Technical Work

15 marks

Scales and Arpeggios (ascending and descending from memory)
(suggested tempo: *m.m. crotchet = 60 when played in quavers*)

To be played tongued and slurred:

F, C and D major (two octaves), G major (one octave)

E and D minor (two octaves), G minor (one octave) [harmonic OR melodic at candidate's choice]

Component 2 - Performance

60 marks

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

LIST A

LANGHEY	The Bassoon: No. 29 AND No. 42	(Boosey & Hawkes)
WEISSENBORN	Bassoon Studies Op. 8 Vol. 1: No. 7	(Peters P2277a)

LIST B

BEETHOVEN	German Dance, No. 25 <i>from</i> Music for Bassoon	(Editio Musica Budapest/Faber)
HANDEL	March No. 1, <i>from</i> Classical and Romantic Pieces for Bassoon Book 1 (ed. Forbes)	(OUP Archive/Allegro Music)
MERCI	Sonata in G minor: 2nd movement, Cantabile	(Schott 10402/MDS)
SCHUBERT, arr. Sheen	Trio from Symphony No. 5 <i>from</i> Going Solo	(Faber)

LIST C

BOYLE	Capriccioso, 6th movement <i>from</i> Little Suite	(Boosey & Hawkes)
ELLIOTT	Donkey Trot <i>from</i> Ivor The Engine Suite	(Paterson/Music Sales)
JACOB	A Little Waltz AND Polka <i>from</i> Four Sketches	(Emerson E73)
SAINT-SAËNS, arr. Sheen	The Elephant, No. 11 <i>from</i> The Really Easy Bassoon Book	(Faber)

Component 3 - Discussion

7 marks

See pages 12–13.

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 14–18. Specimen tests are available (LL189).

BASSOON: GRADE FOUR

Component 1 - Technical Work

15 marks

Scales and Arpeggios (ascending and descending from memory)
(suggested tempo: *m.m. crotchet = 60 when played in quavers*)

To be played tongued and slurred:

C, G, D, F, A, B flat and E flat major (two octaves)

E, D, A, B, G and C minor (two octaves) [harmonic OR melodic at candidate's choice]

Chromatic scale starting on G (one octave)

Component 2 - Performance

60 marks

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

LIST A

OZI	42 Caprices: No. 8	(IMC2299/MDS)
WEISSENBORN	Bassoon Studies Op. 8 Vol. 1: No. 4 OR No. 8	(Peters-P2277a)

LIST B

BOISMORTIER	Rondeau No. 1 <i>from</i> 8 Little Pieces Op. 40	(Peters-P8380)
GALLIARD	Sonata No. 1 in A minor, 2nd movement Spiritoso e Staccato a Tempo Moderato	(Hinrichsen/Peters H753a)
HAYDN, arr. Sheen	Trio from Symphony No. 85 in B flat (La Reine), No. 6 <i>from</i> Going Solo	(Faber)
VIVALDI	Sicilienne and Allegretto, No 4 <i>from</i> Classical and Romantic Pieces for Bassoon, Book 1	(OUP Archive/Allegro Music)

LIST C

ELLIOTT	Ivor the Engine Suite: 3rd movement, A Little Reverie	(Paterson/Music Sales)
HOWELLS	Minuet (Grace for a Fresh Egg)	(Novello/Music Sales)
PARKER	Jaunty Tune, No. 1 <i>from</i> 3 Trifles	(Stainer & Bell)
VILLETTE	Cantilène	(Leduc/UMP)

Component 3 - Discussion

7 marks

See pages 12–13.

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 14–18. Specimen tests are available (LL189).

BASSOON: GRADE FIVE

Component 1 - Technical Work

15 marks

Scales and Arpeggios (ascending and descending from memory)
(suggested tempo: *m.m. crotchet* = 60 when played in quavers)

To be played tongued and slurred:

C, D, G, F, A, E, B and A flat major (two octaves), B flat major (three octaves)

C, D, E, A, B, G, F and F sharp minor (two octaves), B flat minor (three octaves)

[harmonic OR melodic at candidate's choice]

Chromatic scale starting on A (two octaves)

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

Component 2 - Performance

60 marks

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

LIST A

OROMSZEGI	20 Advanced Bassoon Studies: No. 4	(Emerson-E86)
OZI	42 Caprices: No. 18	(IMC2299/MDS)
WEISSENBORN	Bassoon Studies Op. 8 Vol. 2: No. 8	(Peters-P2277b)

LIST B

BEETHOVEN	Theme and Variations, No. 9 <i>from</i> Classical and Romantic Pieces for Bassoon, Book 2	(OUP Archive/Allegro Music)
ECCLES	Sonata in G minor: 4th movement, Vivace	(IMC3038/MDS)
MARCELLO	Sonata in E minor: 1st movement, Adagio	(IMC2215/MDS)
TELEMANN	Sonata in F minor: 4th movement, Vivace	(IMC1151/MDS)

LIST C

FAURÉ	Pièce	(Leduc/UMP)
FOSTER	Rondo Op. 10 No. 2	(Stainer & Bell)
GOUNOD, arr. EMERSON	Funeral March of a Marionette	(Emerson E182)
WALKER	A la Russe	(Weinberger/Faber)

Component 3 - Discussion

7 marks

See pages 12–13.

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 14–18. Specimen tests are available (LL189).

BASSOON: GRADE SIX

Component 1 - Technical Work

15 marks

Scales and Arpeggios (ascending and descending from memory)
(suggested tempo: *m.m. crotchet* = 60 when played in quavers)

To be played tongued and slurred:

D, G, F, A, E, F sharp and D flat major (two octaves), C and B major (three octaves)

E, D, A, G, C, C sharp, G sharp and E flat minor (two octaves), B minor (three octaves) [harmonic AND melodic]

Chromatic scale starting on B (three octaves)

Dominant 7th arpeggios in the keys of G and D (two octaves)

Diminished 7th arpeggio starting on C (two octaves)

Component 2 - Performance

60 marks

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

LIST A

OROMSZEGI	20 Advanced Bassoon Studies: No. 3	(Emerson E86)
OZI	42 Caprices: No. 14	(IMC2299/MDS)
WEISSENBORN	Bassoon Studies Op. 8 Vol. 2: No. 6 OR No. 13	(Peters P2277b)

LIST B

BOISMORTIER	Sonata in D minor Op. 50 No. 4: 2nd movement, Allegro	(Musica Rara MR2169/Breitkopf)
MOZART	Rondo (3rd movement) from Sonata in B flat (K292) from Bassoon Solos Vol. 2	(Chester/Music Sales)
TELEMANN	Sonata in F minor, 1st movement Andante Cantabile	(IMC1151/MDS)

LIST C

BITSCH	Rondoletto	(Leduc/UMP)
MILDE	Tarantella Op. 20	(IMC2283/MDS)
PARKER	Ground Force from The Magic of Jim Parker	(Brass Wind)
TANSMAN	Sonatine: 2nd movement, Aria	(Eschig/UMP)

Component 3 - Discussion

7 marks

See pages 12–13.

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 14–18. Specimen tests are available (LL189).

BASSOON: GRADE SEVEN

Component 1 - Technical Work

15 marks

Scales and Arpeggios (ascending and descending from memory)
(suggested tempo: *m.m. crotchet* = 60 when played in quavers)

To be played tongued and slurred:

C, B and B flat major (three octaves), all other major scales (two octaves)

C, B and B flat minor (three octaves), all other minor scales (two octaves) [harmonic AND melodic]

Chromatic scale starting on low B flat (three octaves)

Dominant 7th arpeggios in the keys of Eb and F (three octaves) and C, D, G, A and Bb (two octaves)

Diminished 7th arpeggios starting on low C and B flat (three octaves)

Component 2 - Performance

60 marks

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

LIST A

MILDE	30 Concert Studies Op. 26 Vol. 1: No. 1 OR No. 4	(IMC467/MDS)
OZI	42 Caprices: No. 39	(IMC2299/MDS)
WEISSENBORN	Bassoon Studies Op. 8 Vol. 2: No. 15	(Peters P2277b)

LIST B

BOISMORTIER	Sonata in C minor Op. 50 No. 5, 3rd and 4th movements, Largo and Allegro	(Musica Rara MR2169/Breitkopf)
MARCELLO	Sonata in G major, complete	(IMC3106/MDS)
MOZART	Sonata in B flat K292: 1st movement, Allegro	(Chester/Music Sales)
STAMITZ	Concerto in F: 1st movement, Allegro Maestoso	(Sikorski 339/MusT)
VANHALL	Concerto in C: 2nd movement, Adagio	(Simrock/Schauer)

LIST C

JACOB	Partita for Solo Bassoon: movements 1 and 3, Preludio and Presto	(OUP Archive/Allegro Music)
LYONS	Arthritis III No. 2	(Useful Music/Faber)
RIDOUT	Sonata for Bassoon: 1st movement	(Emerson E109)
VINTER	Reverie	(Cramer)

Component 3 - Discussion

7 marks

See pages 12–13.

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 14–18. Specimen tests are available (LL189).

BASSOON: GRADE EIGHT

Component 1 - Technical Work

15 marks

Scales and Arpeggios (ascending and descending from memory)
(suggested tempo: *m.m. crotchet = 60 when played in quavers*)

To be played tongued and slurred:

C, D, B, B flat and D flat major (three octaves), all other major keys (two octaves)

C, D, B, B flat and C sharp minor (three octaves), all other minor keys (two octaves) [harmonic AND melodic]

Chromatic scales starting on B flat, B and C (three octaves)

Dominant 7th arpeggios in the keys of E flat, E, F, F sharp and G (three octaves)

Diminished 7th arpeggios starting on C, C sharp and D (three octaves)

Component 2 - Performance

60 marks

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

LIST A

OROMSZEGI	20 Advanced Bassoon Studies: No. 1 OR No. 17	(EmersonE86)
OZI	42 Caprices: No. 42	(IMC2299/MDS)
WEISSENBORN	Bassoon Studies Op. 8 Vol. 2: No. 33 OR No. 35	(Peters P2277b)

LIST B

FASCH	Sonata in C: 1st and 2nd movements, Largo and Allegro	(Peters P5893)
KOZELUCH	Concerto in C: 2nd movement without cadenza	(IMC3186/MDS)
MOZART	Concerto in B flat K191: 1st movement, Allegro	(Peters P4347a)
SPOHR	Adagio	(Simrock/Schauer)
WEBER	Andante and Hungarian Rondo Op. 35	(Sikorski-339/MusT)

LIST C

ARNOLD	Fantasy for Bassoon	(Faber)
ELGAR	Romance Op. 62	(Novello/Music Sales)
FRANCAIX	Divertissement: 4th movement, Allegro	(Schott-FAG17/MDS)
LARSSON	Concertino for Bassoon: Op. 45 No. 4, complete	(Gehrmans GEHR5136)
LEWIS	Concerto Burlesco: First movement (without cadenza) AND second movement	(Goodmusic GMCO066)
PIERNÉ	Solo de Concert Op. 35	(Leduc/UMP)
TANSMAN	Sonatine, 3rd movement, Scherzo	(Eschig/UMP)

Component 3 - Discussion

7 marks

See pages 12–13.

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 14–18. Specimen tests are available (LL189).

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 articulacy, use of correct terminology, and a sense of engagement with, and understanding of, the music performed.*

Requirements:

GRADES 1 AND 2

Candidates should be able to:

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

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).