

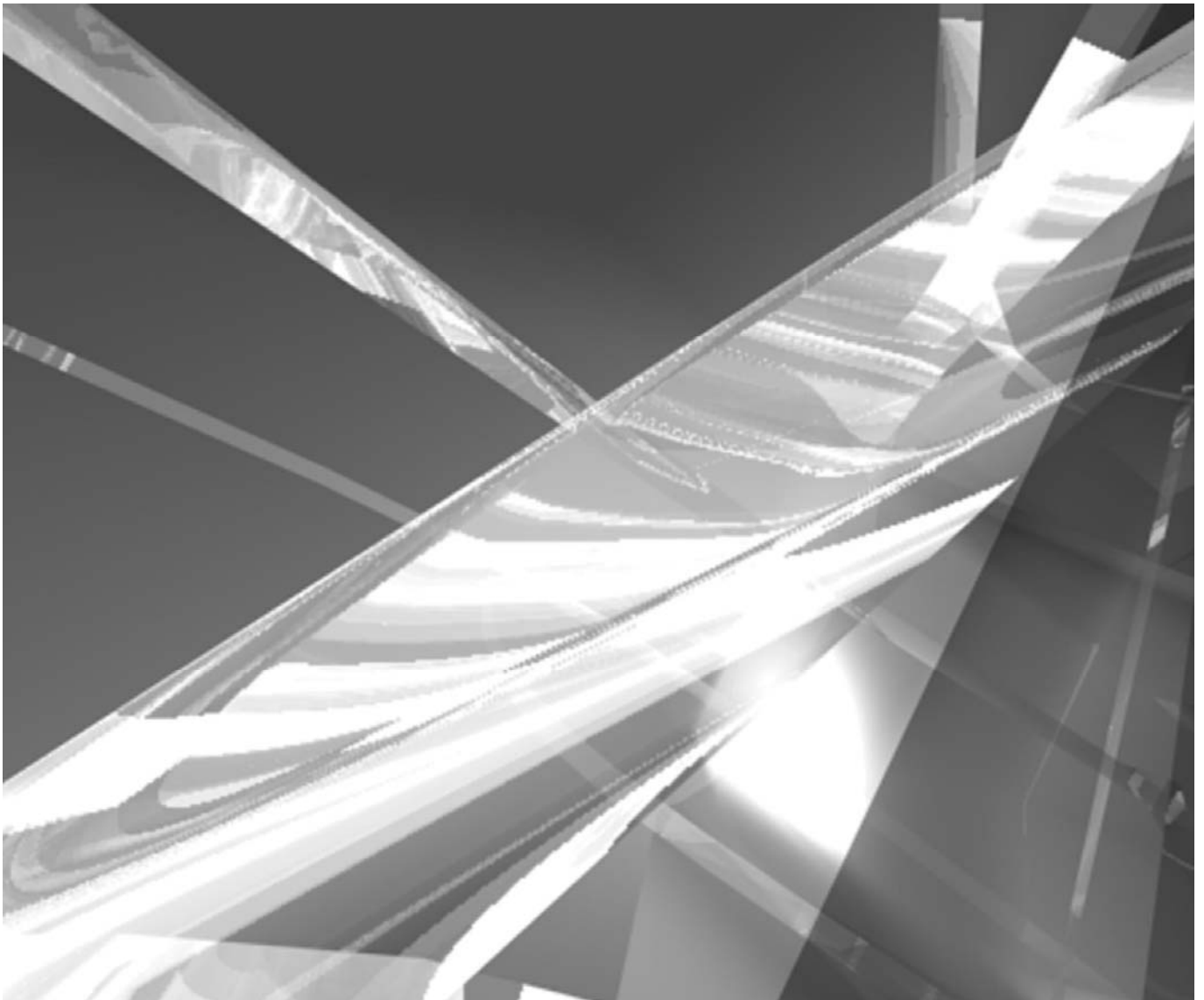


UNIVERSITY OF
WEST LONDON

LONDON COLLEGE OF MUSIC EXAMINATIONS

Timpani repertoire list

1 January 2011 – 31 December 2014



TIMPANI

2011-2014

Contents

	Page
Technical Guidelines and Equipment	3
Publications	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
Aural Tests	12

This repertoire list should be read in conjunction with the current **Music Grades Syllabus**. Copies are available free of charge via our website, 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 2011 until 31 December 2014.

Graded exams are also offered for drum kit, tuned percussion, snare drum and percussion. Repertoire lists are available on request.

LCM Examinations

Director of Examinations

John Howard BA PhD

Chief Examiner in Music

Philip Aldred BEd FLCM

University of West London

LCM Examinations

St Mary's Road

Ealing

London

W5 5RF

tel: +44 (0)20 8231 2364

fax: +44 (0)20 8231 2433

email: lcm.exams@uwl.ac.uk

uwl.ac.uk/lcmexams

Technical Guidelines and Equipment

1. **It is the responsibility of the candidate to ensure that appropriate instruments are available at the examination venue.** Time will be allowed at the start of the examination to adjust and tune the drums, but this should not exceed one minute.
2. Candidates should normally bring their own sticks to the examination. Alternatively, candidates should liaise with the centre representative in advance of the examination if they intend to use sticks provided at the venue.
3. It is recommended that the following timpani sizes are used: EITHER (a) 25", 28", (30") OR (b) 22.5", 25", (28"). The examinations may be taken on either rotary-tuned or pedal-tuned timpani.
4. Tempi are indicated in the relevant grade books, which contain all of the required music and also give fuller details, examples and information on ALL aspects of the examination. Candidates should bring their own music to the examination.
5. Examiners reserve the right to terminate the examination if, in their opinion, a candidate's choice of sticks or techniques demonstrates the potential to damage the instrument, or if the dynamic level of the performance combined with the acoustics of the examination venue constitutes a health and safety hazard.

LCM Publications

The following LCM Publications are relevant to this syllabus:

- Timpani Grades 1-5 (*Stainer & Bell H427*)
- Timpani Grades 6-8 (*Stainer & Bell H450*)
- Specimen Aural Tests (*LCM Publications LL189*)
- LCM Aural Handbook: A Practical Guide to Teaching and Preparing for LCM Aural Tests (*LCM LL205*)

The LCM Timpani Handbooks are published by Stainer & Bell Ltd (tel: 020 8343 3303; email: post@stainer.co.uk).

Website – www.stainer.co.uk

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

TIMPANI: GRADE ONE

Component 1 - Technical Work (Tuning Test)

15 marks

The candidate will be required to tune one drum to the given note, without the aid of tuning gauges. The examiner will sound the given note three times.

Component 2 - Performance

60 marks

THREE pieces are to be performed:

Jack Richards	Study
Jack Richards	Freewheel
Jack Richards	Troopers

Component 3 - Viva Voce

7 marks

The examiner will ask simple questions asking candidates to identify basic terms and signs including: the stave; bars and barlines; note values; location and purpose of the time signature; repeat signs. All as occurring in the music performed. In addition the candidate should know names of the parts of the instrument.

Component 4 - Sight Reading

10 marks

The candidate will be asked to play a short piece of a standard appropriate to the grade. Two examples are given in the examination handbook. 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 12-16. Sample tests are available (LL189, and in *Timpani Grades 1-5*, H427).

Timpani Grades 1-5 contains all the pieces required for this examination, in addition to examples of the Viva Voce, Sight Reading and Aural Tests sections of the examination.

See page 3 for publisher details.

TIMPANI: GRADE TWO

Component 1 - Technical Work (Tuning Test)

15 marks

The candidate will be required to tune two drums to given notes, without the aid of tuning gauges. The examiner will sound the given note three times.

Component 2 - Performance

60 marks

THREE pieces are to be performed:

Jack Richards	Study
Jack Richards	Roll Up
Jack Richards	Hurry Along

Component 3 - Viva Voce

7 marks

The examiner will ask questions on areas covered in the previous grade, plus common musical terms and signs as found in the pieces played. All as occurring in the music performed. In addition the candidate should know names of the parts of the instrument.

Component 4 - Sight Reading

10 marks

The candidate will be asked to play a short piece of a standard appropriate to the grade. Two examples are given in the examination handbook. 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 12-16. Sample tests are available (LL189, and in *Timpani Grades 1-5*, H427).

Timpani Grades 1-5 contains all the pieces required for this examination, in addition to examples of the Viva Voce, Sight Reading and Aural Tests sections of the examination.

See page 3 for publisher details.

TIMPANI: GRADE THREE

Component 1 - Technical Work (Tuning Test)

15 marks

The candidate will be required to tune one drum to a given note, and another to either a Perfect 4th or Perfect 5th above the given note, without the aid of tuning gauges. The examiner will sound the given note three times.

Component 2 - Performance

60 marks

THREE pieces are to be performed:

Jack Richards	Study
Brian Stone	Proudly Go
Brian Stone	Jiggery

Component 3 - Viva Voce

7 marks

The examiner will ask questions on areas covered in previous grades, plus common musical terms and signs as found in the pieces played. All as occurring in the music performed. In addition the candidate should know names of the parts of the instrument.

Component 4 - Sight Reading

10 marks

The candidate will be asked to play a short piece of a standard appropriate to the grade. Two examples are given in the examination handbook. 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 12-16. Sample tests are available (LL189, and in *Timpani Grades 1-5*, H427).

NB Test specifications differ slightly from those printed in *Timpani Grades 1-5*.

Timpani Grades 1-5 contains all the pieces required for this examination, in addition to examples of the Viva Voce, Sight Reading and Aural Tests sections of the examination.

See page 3 for publisher details.

TIMPANI: GRADE FOUR

Component 1 - Technical Work (Tuning Test)

15 marks

The candidate will be required to tune one drum to a given note, and another to either a Perfect 4th or Perfect 5th or Major 3rd above the given note, without the aid of tuning gauges. The examiner will sound the given note three times.

Component 2 - Performance

60 marks

THREE pieces are to be performed:

Jack Richards	Study
Brian Stone	Scotty
Brian Stone	Dynamic Day

Component 3 - Viva Voce

7 marks

The examiner will ask questions on areas covered in previous grades, plus common musical terms and signs as found in the pieces played. All as occurring in the music performed. In addition the candidate should know names of the parts of the instrument.

Component 4 - Sight Reading

10 marks

The candidate will be asked to play a short piece of a standard appropriate to the grade. Two examples are given in the examination handbook. 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 12-16. Sample tests are available (LL189, and in *Timpani Grades 1-5*, H427).

Timpani Grades 1-5 contains all the pieces required for this examination, in addition to examples of the Viva Voce, Sight Reading and Aural Tests sections of the examination.

See page 3 for publisher details.

TIMPANI: GRADE FIVE

Component 1 - Technical Work (Tuning Test)

15 marks

The candidate will be required to tune two drums from a given 'A' to the following intervals: Perfect 4th, Perfect 5th, Major 3rd or Minor 3rd above or below, without the aid of tuning gauges. The examiner will sound the given note three times.

Component 2 - Performance

60 marks

THREE pieces are to be performed, selected from the following list:

Jack Richards & Brian Stone	Study	LCM Timpani Grades 1-5	(Stainer & Bell)
Jack Richards	Gold Star	LCM Timpani Grades 1-5	(Stainer & Bell)
Brian Stone	Softly Softly	LCM Timpani Grades 1-5	(Stainer & Bell)
Tchaikovsky, arr. Lindsay	Fantasy on Chanson Triste	1st Recital Series for Timpani	(Curnow Music)
Mendelssohn, arr. Hannickel	Venetian Boat Song #1	1st Recital Series for Timpani	(Curnow Music)

Component 3 - Viva Voce

7 marks

The examiner will ask questions on areas covered in previous grades, plus common musical terms and signs as found in the pieces played. All as occurring in the music performed. In addition the candidate should know the names of the parts of the instrument.

Component 4 - Sight Reading

10 marks

The candidate will be asked to play a short piece of a standard appropriate to the grade. Two examples are given in the examination handbook. 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 12-16. Sample tests are available (LL189, and in *Timpani Grades 1-5*, H427).

NB Test specifications differ slightly from those printed in *Timpani Grades 1-5*.

Timpani Grades 1-5 contains all the pieces required for this examination, in addition to examples of the Viva Voce, Sight Reading and Aural Tests sections of the examination.

See page 3 for publisher details.

TIMPANI: GRADE SIX

Component 1 - Technical Work (Tuning Test)

15 marks

The candidate will be required to tune the drums to any requested pitches, from a given pitch of A. The given pitch of A will be sounded THREE times. The test must be performed without the aid of tuning gauges.

Component 2 - Performance

60 marks

THREE pieces are to be performed, selected from the following list:

Martyn Williams	Prelude	LCM Timpani Grades 6-8	<i>(Stainer & Bell)</i>
Jo Treasure	Sunbeam Samba	LCM Timpani Grades 6-8	<i>(Stainer & Bell)</i>
Stanley Glasser	Steam Train	LCM Timpani Grades 6-8	<i>(Stainer & Bell)</i>
James Curnow	Exchanges	1st Recital Series for Timpani	<i>(Curnow Music)</i>
Joplin, arr. Curnow	Maple Leaf Rag	1st Recital Series for Timpani	<i>(Curnow Music)</i>

Component 3 - Viva Voce

7 marks

Candidates will be expected to answer questions on all areas covered by the viva voce sections in Grades 1-5. By this grade, candidates are expected to demonstrate a full knowledge and understanding of the timpani and their component parts; the materials out of which they are made, including alternative materials; the standard drum sizes; all matters related to tuning (both rotary and pedal); and the history of the timpani. Additionally, a full knowledge and understanding of any matters arising from the rhythms, notation or playing techniques in the pieces performed will be expected, including interaction with the piano accompaniment in Piece 1.

Component 4 - Sight Reading

10 marks

The candidate will be asked to play a short piece of a standard appropriate to the grade. Two examples are given in the examination handbook. 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 12-16. Sample tests are available (LL189, and in *Timpani Grades 6-8*, H450).

NB Test specifications differ slightly from those printed in *Timpani Grades 6-8*.

Timpani Grades 6-8 contains all the pieces required for this examination, in addition to examples of the Viva Voce, Sight Reading and Aural Tests sections of the examination.

See page 3 for publisher details.

TIMPANI: GRADE SEVEN

Component 1 - Technical Work (Tuning Test)

15 marks

The candidate will be required to tune the drums to any requested pitches, from a given pitch of A. The given pitch of A will be sounded THREE times. The test must be performed without the aid of tuning gauges.

Component 2 - Performance

60 marks

THREE pieces are to be performed, selected from the following list:

Martyn Williams	Bagatelle	LCM Timpani Grades 6-8	(Stainer & Bell)
Andrew Melvin	Minuet and Trio	LCM Timpani Grades 6-8	(Stainer & Bell)
Jo Treasure	Quietly Confident OR Pond World	LCM Timpani Grades 6-8	(Stainer & Bell)
Mike Hannickel	Winter Thunder	1st Recital Series for Timpani	(Curnow Music)
Mozart, arr. Lindsay	Eine Kleine Nachtmusik	1st Recital Series for Timpani	(Curnow Music)

Component 3 - Viva Voce

7 marks

Candidates will be expected to answer questions on all areas covered by the viva voce sections in Grades 1-6. Candidates are expected to demonstrate a full knowledge and understanding of the timpani and their component parts; the materials out of which they are made, including alternative materials; the standard drum sizes; all matters related to tuning (both rotary and pedal); and the history of the timpani. Additionally, a full knowledge and understanding of any matters arising from the rhythms, notation or playing techniques in the pieces performed will be expected, including interaction with the piano accompaniment in Piece 1.

Component 4 - Sight Reading

10 marks

The candidate will be asked to play a short piece of a standard appropriate to the grade. Two examples are given in the examination handbook. 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 12-16. Sample tests are available (LL189, and in *Timpani Grades 6-8*, H450).

NB Test specifications differ slightly from those printed in *Timpani Grades 6-8*.

Timpani Grades 6-8 contains all the pieces required for this examination, in addition to examples of the Viva Voce, Sight Reading and Aural Tests sections of the examination.

See page 3 for publisher details.

TIMPANI: GRADE EIGHT

Component 1 - Technical Work (Tuning Test)

15 marks

The candidate will be required to tune the drums to any requested pitches, from a given pitch of A. The given pitch of A will be sounded THREE times. The test must be performed without the aid of tuning gauges.

Component 2 - Performance

60 marks

THREE pieces are to be performed, selected from the following list:

Martin Read	The Return of Jack the Painter	LCM Timpani Grades 6-8	(Stainer & Bell)
Stanley Glasser	Springtime	LCM Timpani Grades 6-8	(Stainer & Bell)
Philip G Drew	Vulcan's Wrath	LCM Timpani Grades 6-8	(Stainer & Bell)
Mike Hannickel	Declivities	1st Recital Series for Timpani	(Curnow Music)

Component 3 - Viva Voce

7 marks

Candidates will be expected to answer questions on all areas covered by the viva voce sections in Grades 1-7. Candidates are expected to demonstrate a full knowledge and understanding of the timpani and their component parts; the materials out of which they are made, including alternative materials; the standard drum sizes; all matters related to tuning (both rotary and pedal); and the history of the timpani. Candidates may also be asked questions about the wider musical uses and applications of the instrument, including in orchestral contexts, and should be able to cite examples of relevant repertoire. Additionally, a full knowledge and understanding of any matters arising from the rhythms, notation or playing techniques in the pieces performed will be expected, including interaction with the piano accompaniment in Piece 1.

Component 4 - Sight Reading

10 marks

The candidate will be asked to play a short piece of a standard appropriate to the grade. Two examples are given in the examination handbook. 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 12-16. Sample tests are available (LL189, and in *Timpani Grades 6-8*, H450). NB Test specifications differ slightly from those printed in *Timpani Grades 6-8*.

Timpani Grades 6-8 contains all the pieces required for this examination, in addition to examples of the Viva Voce, Sight Reading and Aural Tests sections of the examination.

See page 3 for publisher details.

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).