

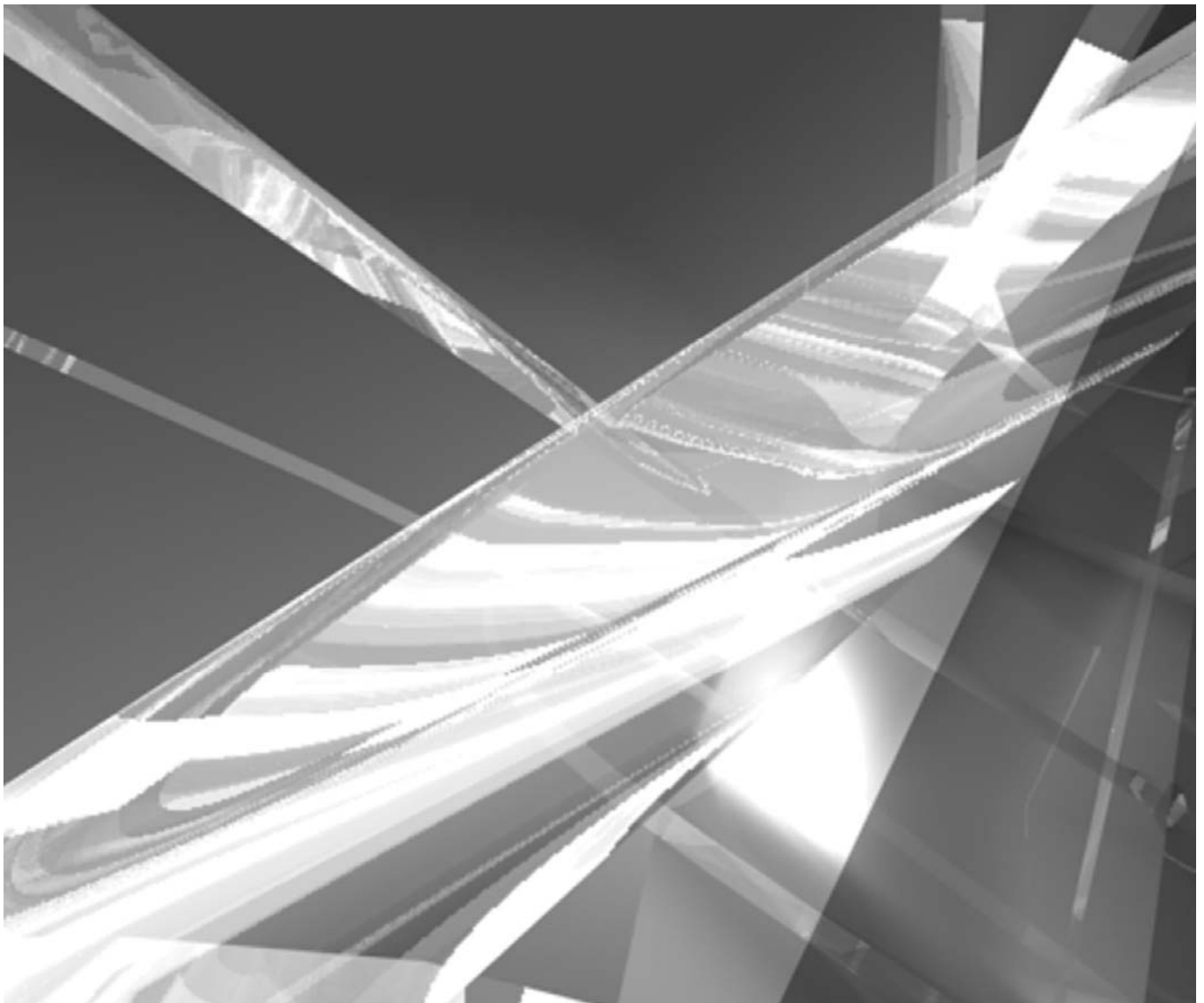


UNIVERSITY OF
WEST LONDON

LONDON COLLEGE OF MUSIC EXAMINATIONS

Violin repertoire list

1 January 2011 – 31 December 2014



VIOLIN

2011 – 2014

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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, 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.

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LCM Publications

The following LCM Publications are relevant to this syllabus:

- Step this Way: Violin (LL212) (for Step 1 & Step 2)
- Violin Handbook Grade 1 (LL214)
- Violin Handbook Grade 2 (LL215)
- Violin Handbook Grade 3 (LL216)
- Violin Handbook Grade 4 (LL217)
- Violin Handbook Grade 5 (LL218)
- Violin Handbook Grade 6 (LL219)
- Violin Handbook Grade 7 (LL220)
- Violin Handbook Grade 8 (LL221)
- 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

Grateful thanks are due to **Ann Griggs**, the principal syllabus compiler.

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 viola, cello and double bass
- Graded and leisure play examinations for Irish and Scottish Traditional Music
- Performance diplomas (four levels) for violin, viola, cello and double bass
- Teaching diplomas (three levels) for violin, viola, cello and double bass

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.

VIOLIN: STEP 1

Candidates for Step 1 will find all the required material for the examination in the LCM Publication:
Step this Way, LL212

Component 1 – Exercises

25 marks

Candidates should play ANY FOUR of the following:

1. Tuning Up
2. Stepping Out
3. Hop-a-doodle
4. Our Mother's a-weaving
5. Raindrops
6. Hot Cross Buns
7. Tails Up
8. Summer Goodbye

Component 2 – List A Pieces

20 marks

Candidates should play TWO of the following:

Zum, Zum, Zum
Pease Pudding Hot
The Runaway Hen
Ponies Trotting

Component 3 – List B Pieces (accompanied)

40 marks

Candidates should play TWO of the following:

Dreaming Dragon
Sail Away
Cheeky Monkey
Step Aerobics

Component 4 – Questions on Rudiments

15 marks

Recognition and identification of the staff, treble clef, barlines, time signature, notes and rests (their name, shape and value), all relating to the music performed.

VIOLIN: STEP 2

Candidates for Step 2 will find all the required material for the examination in the LCM Publication:
Step this Way, LL212

Component 1 – Technical Work and Exercises

25 marks

Candidates will play the scales of G, D and A major (one octave from memory, separate bows)

Candidates should play ANY FOUR of the following:

1. The Bells of St. Paul's
2. Pop Goes the Weasel
3. On the Lake
4. All People that on Earth Do Dwell
5. In Holland Stands a House
6. The Old Shearer's Song
7. There is a Happy Land
8. Three Fine Geese

Component 2 – List A Pieces

20 marks

Candidates should play TWO of the following:

Frère Jacques
Waltzing Song
Summer is a-coming In
Ode to Joy

Component 3 – List B Pieces (accompanied)

40 marks

Candidates should play TWO of the following:

Fiesta
Ambling Elephant
The Ash Grove
Donkeys

Component 4 – Questions on Rudiments

15 marks

These will be based on the music played, and will cover the recognition and identification of the staff, barlines, note and rest types and values (including dotted rhythms), the position and purpose of the key and time signatures, accidentals and dynamics.

VIOLIN: GRADE ONE

Component 1 - Technical Work

15 marks

Candidates should prepare scales/arpeggios AND the study, which can be found in Violin Handbook Grade 1, LL214.

Scales and common chord arpeggios of the following keys (from memory):

G major (two octaves)

D and A major (one octave)

- Scales to be played with even notes:
- (i) in quavers, with separate bows
 - (ii) slurred with two quavers to a bow, the rhythmic pattern to each octave being crotchet, two quavers, four quavers.

Arpeggios to be played in quavers, with separate bows

Minimum tempo for scales: ♩ = 60

Minimum tempo for arpeggios: ♩ = 50

Study The Fairy Dance *

Component 2 - Performance

60 marks

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

At least one piece **MUST** be taken from Violin Handbook Grade 1, LL214.

Unaccompanied pieces are indicated *.

LIST A

from Violin Handbook Grade 1, LL214

ARBEAU	Les Bouffons
BACH	March <i>from</i> The Peasant Cantata
CARSE	Minuet <i>from</i> The Fiddler's Nursery

Additional List A choices:

BARRATT	Out-of-Step March <i>from</i> Bravo! Violin	<i>Boosey & Hawkes</i>
COHEN	Gliding along at the Octopus Ball, <i>from</i> Superstudies for Violin Book 1 *	<i>Faber</i>
HANDEL	March, <i>from</i> The Essential String Method for Violin Book 3 *	<i>Boosey & Hawkes</i>
TRAD arr. Lanning	Scarborough Fair <i>from</i> Making the Grade, Violin Grade 1	<i>Chester/Music Sales</i>

LIST B

from Violin Handbook Grade 1, LL214

BARRATT	Barrel Blues
TRAD.	The Wind that Shakes the Barley *
MOZART	Two Minuets *

Additional List B choices:

ANON, arr. de Keyser	From Old Vienna <i>from</i> Violin Playtime Book 3	<i>Faber</i>
BARRATT	Sowing Marjoram <i>from</i> Bravo! Violin	<i>Boosey & Hawkes</i>
COHEN	Let's all go to the Grizzly Bear's Grump <i>from</i> Superstudies for Violin Book 1 *	<i>Faber</i>
ROSSINI arr. Cohen	Theme from William Tell <i>from</i> Superpieces 2	<i>Faber</i>
TRAD., arr. Nelson	Pease Pudding Hot, with variations <i>from</i> The Essential String Method Book 3	<i>Boosey & Hawkes</i>

LIST C

from Violin Handbook Grade 1, LL214

KNIGHT	Sarabande
KNIGHT	The Old Ghost Train
TRAD.	What shall we do with the Drunken Sailor *

Additional List C choices:

BARRATT	Shortcake Walk, from Bravo! Violin	<i>Boosey & Hawkes</i>
BARRATT	Fivepins <i>from</i> Bravo! Violin	<i>Boosey & Hawkes</i>
COHEN	Tawny Owl Blues <i>from</i> Superstudies for Violin Book 1 *	<i>Faber</i>
ROSE	Pony Ride, No 5 <i>from</i> Fiddler's Ten	<i>Novello/Music Sales</i>
WEDGWOOD	Tangerine <i>from</i> Really Easy Jazzin' About for Violin	<i>Faber</i>

Component 3 - Viva Voce

7 marks

See pages 22-23.

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 24-28. Specimen tests are available (LL189 and in Violin Handbook Grade 1, LL214).

VIOLIN: GRADE TWO

Component 1 - Technical Work

15 marks

Candidates should prepare scales/arpeggios AND the study, which can be found in Violin Handbook Grade 2, LL215.

Scales and common chord arpeggios of the following keys (from memory):

G, A and B flat major (two octaves)

C and F major (one octave)

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

Scales to be played with even notes: (i) in quavers, with separate bows
(ii) slurred with two quavers to a bow, the rhythmic pattern to each octave being crotchet, two quavers, four quavers.

Arpeggios to be played in quavers, with separate bows

Minimum tempo for scales: ♩ = 80

Minimum tempo for arpeggios: ♩ = 66

Study: Country Gardens *

Component 2 - Performance

60 marks

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

At least one piece **MUST** be taken from Violin Handbook Grade 2, LL215.

Unaccompanied pieces are indicated *.

LIST A

from Violin Handbook Grade 2, LL215

BACH, C. P. E. March in D *

HAYDN Allegro in C

MOZART Lied

Additional List A choices:

COLLEDGE Moto Perpetuo *from* Shooting Stars *Boosey & Hawkes*

MARTINI, G. B. Gavotte *from* The Young Violinist's Repertoire Book 1 *Faber*

MOZART, arr. Harrison Allegro *from* Amazing Solos *Boosey & Hawkes*

RAMEAU Rigaudon *from* The Young Violinist's Repertoire Book 1 *Faber*

TRAD., arr. Cohen She Moved Through the Fair *from* Bags of Folk *Faber*

LIST B

from Violin Handbook Grade 2, LL215

COHEN Saturday Night Stomp *

ELGAR Andante

TRAD. Red-Haired Boy *

Additional List B choices:

COHEN Toffee Nut Fudge Cake *from* Superstudies for Violin Book 1 * *Faber*

TRAD. The Flower of the Quern *from* The Ceilidh Collection* *Boosey & Hawkes*

TRAD. The Flowers of Edinburgh *from* Jigs, Reels and Hornpipes * *Boosey & Hawkes*

TRAD. The Girl I Left Behind Me *from* Jigs, Reels and Hornpipes * *Boosey & Hawkes*

TRAD., arr. Reid The Londonderry Air *Nova/Spartan Press*

LIST C

from Violin Handbook Grade 2, LL215

BARRATT Three Variations on 'Cat in the Snow'

BLAKE Walking in the Air

TRAD. The Sailor's Hornpipe

Additional List C choices:

MARTIN	Jig <i>from</i> Little Suite No. 4	<i>Stainer and Bell</i>
NORTON	Evening Star <i>from</i> Microjazz Violin Collection 1	<i>Boosey & Hawkes</i>
TRAD.	The Wraggle Taggle Gypsies <i>from</i> What Else Can I Play? Violin Grade 2	<i>IMP/Faber</i>
TRAD., arr. Cohen	The Lark in the Clear Air <i>from</i> Bags of Folk *	<i>Faber</i>

Component 3 - Viva Voce

7 marks

See pages 22-23.

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 24-28. Specimen tests are available (LL189 and in Violin Handbook Grade 2, LL215).

VIOLIN: GRADE THREE

Component 1 - Technical Work

15 marks

Candidates should prepare scales/arpeggios AND the study, which can be found in Violin Handbook Grade 3, LL216.

Scales and common chord arpeggios of the following keys (from memory):

G, D, A and B flat major (two octaves), E major (one octave)

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

Scales to be played:

- (i) in quavers, with separate bows
- (ii) slurred with two quavers to a bow, the rhythmic pattern to each octave being crotchet, two quavers, four quavers.

Arpeggios to be played in quavers, with separate bows

Chromatic scales from the open strings G, D and A (one octave), to be played in quavers, with separate bows

Dominant 7th arpeggios in the keys of C, G and D (one octave resolving on the tonic, starting on the open strings G, D and A respectively), to be played in quavers, with separate bows

Minimum tempo for scales: ♩ = 88

Minimum tempo for arpeggios: ♩ = 72

Study: Mary, Young and Fair *

Component 2 - Performance

60 marks

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

At least one piece **MUST** be taken from Violin Handbook Grade 3, LL216.

Unaccompanied pieces are indicated *.

LIST A

from Violin Handbook Grade 3, LL216

BACH	Gavotte from Cello Suite BWV1012 *
HANDEL	March in D
HEDGES	Old Romantic (Dottily Diminished)

Additional List A choices:

CORELLI	Allegro <i>from</i> The Violin of Bygone Days	<i>Universal/MDS</i>
HERBERT, arr. Alan	Fantasy on Dagger Dance from Natoma <i>from</i> 1st Recital Series for Violin	<i>Curnow Music</i>
PACHELBEL, arr. Lanning	Canon <i>from</i> The Classic Experience: Violin	<i>Cramer</i>
PLAYFORD	Mr Isaac's Maggot <i>from</i> Going Solo	<i>Faber</i>
TRAD. arr. Alan	The Water Is Wide <i>from</i> 1st Recital Series for Violin	<i>Curnow Music</i>

LIST B

from Violin Handbook Grade 3, LL216

COHEN	Magic Carpet Ride *
SCHUBERT	Waltz
STEIBELT	Divertimento

Additional List B choices:

HEDGES	Mini Melodrama <i>from</i> Companion Pieces for Fast Trackers	<i>Piper</i>
HEDGES	Bluesy Lullaby <i>from</i> Companion Pieces for Fast Trackers	<i>Piper</i>
JOHNSON	Excursion <i>from</i> 1st Recital Series for Violin	<i>Curnow Music</i>
SCHUMANN	The Two Grenadiers <i>from</i> Suzuki Violin School Vol. 2	<i>Summy-Birchard/Alfred</i>
TELEMANN, arr. van Beringen	Die Anmut (Grade, La Grace) <i>from</i> Festive Baroque	<i>De Haske</i>
TRAD. arr. Hannickel	Barbara Allen <i>from</i> 1st Recital Series for Violin	<i>Curnow Music</i>

LIST C

from Violin Handbook Grade 3, LL216

BARTÓK	Peasant's Flute
HUMPERDINCK	Sleep Song
KNIGHT	Country Dance with Variations

Additional List C choices:

BERNSTEIN	America from West Side Story <i>from</i> Making the Grade: Violin Grade 3	<i>Chester/Music Sales</i>
NELSON	Hurry on Down <i>from</i> Piece By Piece Book 2	<i>Boosey & Hawkes</i>
NELSON	Morag's Lament <i>from</i> Piece By Piece Book 2	<i>Boosey & Hawkes</i>
ROGERS	Cricket Calypso <i>from</i> Switch on to Jazz	<i>Fentone/De Haske</i>
TRAD., arr. Nelson	Skye Boat Song <i>from</i> Moving Up Again	<i>Boosey & Hawkes</i>
WATERFIELD	Through the Rainbow <i>from</i> Gypsy Jazz: Easy Level	<i>Faber</i>

Component 3 - Viva Voce

7 marks

See pages 22-23.

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 24-28. Specimen tests are available (LL189 and in Violin Handbook Grade 3, LL216).

VIOLIN: GRADE FOUR

Component 1 - Technical Work

15 marks

Candidates should prepare scales/arpeggios AND the study, which can be found in Violin Handbook Grade 4, LL217.

Scales and common chord arpeggios of the following keys (from memory):

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

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

Scales to be played: (i) in quavers, with separate bows
(ii) slurred with two crotchets to a bow, the rhythmic pattern to each octave being crotchet, two quavers, four quavers

Arpeggios to be played: (i) separate bows
(ii) slurred three notes to a bow

Chromatic scales starting on A, E and B (one octave)

To be played: (i) separate bows
(ii) slurred four notes to a bow

Dominant 7th arpeggios in the keys of D, A and E (one octave resolving on the tonic)

To be played: (i) separate bows
(ii) slurred, four notes to a bow

Minimum tempo for scales: ♩ = 96

Minimum tempo for arpeggios: ♩ = 80

Study: Ode to Joy (in 3rd position) *

Component 2 - Performance

60 marks

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

At least one piece **MUST** be taken from Violin Handbook Grade 4, LL217.

Unaccompanied pieces are indicated *.

LIST A

from Violin Handbook Grade 4, LL217

BACH Gavotte II *from* English Suite No. 6 BWV 811*
CORELLI Allemande *from* Sonata in E minor Op. 5 No. 8
HANDEL He Shall Feed his Flock

Additional List A choices:

COFALIK/RYCHLIK	Dolls March <i>from</i> At the Circus	<i>Barenreiter</i>
COHEN	Gossips in a London Street <i>from</i> Technique Takes Off *	<i>Faber</i>
MONTEVERDI, arr. Huws Jones	Sinfonia: I Tune the Lyre <i>from</i> The Young Violinist's Early Music Collection	<i>Faber</i>
PURCELL	Rondeau <i>from</i> Violin Favourites Volume 1	<i>Fentone/De Haske</i>
TELEMANN	Sonata No. 4 in G major; 4th movt, Allegro <i>from</i> Sechs Sonaten	<i>Schott</i>

LIST B

from Violin Handbook Grade 4, LL217

BÉRIOT Rondo
CARSE Study No. 17 from Progressive Studies Book 1 *
TRAD. Brochan Lom *

Additional List B choices:

COFALIK/RYCHLIK	Trapeze Artist <i>from</i> At the Circus	<i>Barenreiter</i>
COFALIK/RYCHLIK	Equestrienne <i>from</i> At the Circus	<i>Barenreiter</i>
HEDGES	Highland Fling <i>from</i> Companion Pieces for Fast Trackers	<i>Piper</i>
ORFF, arr. Cohen	The CanCan <i>from</i> Nifty Shifts *	<i>Faber</i>
SCHUMANN	F.A.E. Sonata; 2 nd movt, Intermezzo	<i>Peters</i>

LIST C

from Violin Handbook Grade 4, LL217

KABALEVSKY The Clown
TRAD. arr. Radanovics Polly Wolly Doodle
WOOLRICH Midnight Song

Additional List C choices:

BIZET, arr. Cowles	Toreador's Song <i>from</i> World Famous Melodies	<i>Fentone/De Haske</i>
GRIEG, arr. Cowles	Anitra's Dance <i>from</i> World Famous Melodies	<i>Fentone/De Haske</i>
ROGERS	Indian Rope Trick <i>from</i> Switch on to Jazz	<i>Fentone/De Haske</i>
TRAD., arr. Cowles	He's Got The Whole World <i>from</i> World Famous Melodies	<i>Fentone/De Haske</i>
TRAD., arr. Hannickel	In a French Cafe <i>from</i> 1st Recital Series for Violin	<i>Curnow Music</i>

Component 3 - Viva Voce

7 marks

See pages 22-23.

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 24-28. Specimen tests are available (LL189 and in Violin Handbook Grade 4, LL217).

VIOLIN: GRADE FIVE

Component 1 - Technical Work

15 marks

Candidates should prepare scales/arpeggios AND the study, which can be found in Violin Handbook Grade 5, LL218.

Scales and common chord arpeggios of the following keys (from memory):

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

C, E, B and G sharp minor (two octaves); G minor (3 octaves) [harmonic OR melodic at candidate's choice]

Scales to be played:

- (i) in quavers, with separate bows
- (ii) slurred with two crotchets to the bow, the rhythmic pattern to each octave being crotchet, two quavers, four quavers

Arpeggios to be played:

- (i) separate bows
- (ii) for two octave arpeggios, slurred six notes to a bow
- (iii) for three octave arpeggios, slurred three notes to a bow

Chromatic scales starting on G, A and B flat (two octaves)

To be played:

- (i) separate bows
- (ii) slurred, four notes to a bow

Dominant 7th arpeggios in the keys of C and D (two octaves resolving on the tonic)

To be played:

- (i) separate bows
- (ii) slurred, four notes to a bow

Minimum tempo for scales: ♩ = 104

Minimum tempo for arpeggios: ♩ = 90

Study: Cohen Serenade *

Component 2 - Performance

60 marks

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

At least one piece **MUST** be taken from Violin Handbook Grade 5, LL218.

Unaccompanied pieces are indicated *.

LIST A

from Violin Handbook Grade 5, LL218

BOCCHERINI	Minuet <i>from</i> Quintet in E major Op. 11 No. 5
CORELLI	Sarabande & Gigue <i>from</i> Sonata in E minor Op. 5 No. 8
HAYDN/HOFFSTETTER	Serenade <i>from</i> String Quartet Op. 3 No. 5

Additional List A choices:

BOYCE	Matalotte <i>from</i> Old Masters for Young Players Book 2	<i>Schott</i>
DE FESCH	Sonata in G, Op. 8 No. 4; 1st and 2nd movts, Largo and Allemande <i>from</i> Baroque Violin Pieces, Book 2	<i>ABRSM</i>
STEIBELT, arr. Doflein	Sonatine in C, Op. 33 No. 1; 1st movt, Allegro Moderato <i>from</i> Music for Violin and Piano, Book 2	<i>Schott</i>

LIST B

from Violin Handbook Grade 5, LL218

ELGAR	Chanson de Matin
KREISLER	Aucassin und Nicolette
DUSHKIN (attrib. PARADIS)	Sicilienne

Additional List B choices:

DVOŘÁK	Romantic Piece Op. 75 No. 1	<i>Simrock</i>
DE FALLA, arr. Kochanski	Nana; No. 2 <i>from</i> Suite Populaire Espagnole	<i>Chester/Music Sales</i>
SUK	Melody <i>from</i> Suk Compositions for Violin and Piano	<i>Barenreiter</i>
TCHAIKOVSKY, arr. Huws Jones	Waltz <i>from</i> Serenade for Strings Op. 48 No. 15 <i>from</i> Going Solo: Violin	<i>Faber</i>

LIST C

from Violin Handbook Grade 5, LL218

COHEN	Prelude
SAINT-SAËNS	The Swan
TCHAIKOVSKY	Chanson Triste

Additional List C choices:

COHEN	Helter Skelter <i>from</i> Technique Takes Off *	<i>Faber</i>
COPLAND	I Bought Me a Cat <i>from</i> Copland for Violin	<i>Boosey & Hawkes</i>
JOPLIN, arr. Cowles	The Chrysanthemum <i>from</i> Ragtime Favourites	<i>Fentone</i>
RAVEL	Berceuse sur le Nom de Gabriel Faure	<i>UMP</i>
RIEDING	Concerto in G; Op. 24, 2nd movt, Andante Sostenuto	<i>Bosworth/Music Sales</i>

Component 3 - Viva Voce

7 marks

See pages 22-23.

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 24-28. Specimen tests are available (LL189 and in Violin Handbook Grade 5, LL218).

VIOLIN: GRADE SIX

Component 1 - Technical Work

15 marks

Candidates should prepare scales/arpeggios AND the study, which can be found in Violin Handbook Grade 6, LL219.

Scales and common chord arpeggios of the following keys (from memory):

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

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

Scales to be played:

- (i) in quavers, with separate bows
- (ii) slurred, one octave to a bow, the rhythmic pattern to each octave being crotchet, two quavers, four quavers

Arpeggios to be played:

- (i) separate bows
- (ii) for two octave arpeggios slurred six notes to a bow
- (iii) for three octave arpeggios slurred three notes to a bow

Chromatic scales: starting on A flat, B flat and C (two octaves)

To be played:

- (i) separate bows
- (ii) slurred, four notes to a bow

Dominant 7th arpeggios in the keys of C, D and E flat (two octaves resolving on the tonic)

To be played:

- (i) separate bows
- (ii) slurred, four notes to a bow

Diminished 7th arpeggio starting on G (two octaves)

To be played:

- (i) separate bows
- (ii) slurred, four notes to a bow

Minimum tempo for scales: ♩ = 144

Minimum tempo for arpeggios: ♩ = 100

Study: An extract from Dont No. 11 *from Op. 37 **

Component 2 - Performance

60 marks

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

At least one piece **MUST** be taken from Violin Handbook Grade 6, LL219.

Unaccompanied pieces are indicated *.

LIST A

from Violin Handbook Grade 6, LL219

COHEN	Looping the Loop*
CORELLI	Allegro <i>from</i> Sonata in E major Op. 5 No. 11
HANDEL	Allegro <i>from</i> Sonata in F major HWV370

Additional List A choices:

ARNE	Sonata in B flat	<i>OUP</i>
BACH	Sonata No. 2 in A BWV1015; 1st movt, Dolce	<i>Barenreiter</i>
BACH	Sonata in B minor BWV1014; 3rd and 4th movements	<i>Barenreiter</i>
HANDEL	Sonata in E Op. 1 No. 15 HWV373; Adagio and Allegro	<i>Barenreiter</i>
TESSARINI	Concerto in G Op. 1 No. 3; 1st movement, Allegro	<i>Boosey & Hawkes</i>
VERACINI	Sonata No. 1 in F; 4th movt, Allegro <i>from</i> 12 Sonatas for Violin Vol. 1	<i>Peters</i>
VIVALDI	Concerto in A minor; 1st movt	<i>Peters</i>

LIST B

from Violin Handbook 2011 Grade 6 LL219

BRAHMS	Hungarian Dance No. 5 in G minor
CUI	Orientale
DVOŘÁK	Scherzo and Trio <i>from</i> Sonatina in G Op. 100

Additional List B choices:

BOHM	Sarabande in G minor <i>from</i> Solos for Young Violinists Vol. 2	<i>IMP/Faber</i>
ELGAR	Chanson de Nuit Op. 15 No. 1	<i>Novello/Music Sales</i>
FAURE	Berceuse Op. 16 <i>from</i> Anthology of Original Pieces	<i>Peters</i>
HINDEMITH	Meditation	<i>Schott</i>
KREISLER	Tempo di Menuetto <i>from</i> Solos for Young Violinists Vol. 3	<i>IMP/Faber</i>
RACHMANINOV	Vocalise Op. 34 No. 14	<i>Boosey & Hawkes</i>

LIST C

from Violin Handbook 2011 Grade 6 LL219

ALBENIZ, arr. Forbes	Tango
BARTÓK	Nos. I & II from Romanian Folk Dances
SHOSTAKOVICH	Romance in C

Additional List C choices:

ANON arr. Waterfield & Kraemer	Invitation to the Dance <i>from</i> Gypsy Jazz, Intermediate Level	<i>Faber</i>
ELGAR	Sospiri <i>from</i> Violin Favourites Vol. 1	<i>Fentone/De Haske</i>
JANACEK	Romance <i>from</i> Works for Violin and Piano	<i>Barenreiter</i>
KAYSER	No 7 <i>from</i> Studies Op. 20 *	<i>Peters</i>
MARTINU	Scherzando, No. 4 <i>from</i> Five Madrigal Stanzas	<i>G. Schirmer/Music Sales</i>
WALLEN	Woogie Boogie <i>from</i> Unbeaten Tracks	<i>Faber</i>

Component 3 - Viva Voce

7 marks

See pages 22-23.

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 24-28. Specimen tests are available (LL189, and in Violin Handbook Grade 6, LL219).

VIOLIN: GRADE SEVEN

Component 1 - Technical Work

15 marks

Candidates should prepare scales/arpeggios AND the study, which can be found in Violin Handbook Grade 7, LL220.

Scales and common chord arpeggios of the following keys (from memory):

D, B and A flat major (three octaves)

D, B and G sharp minor (three octaves) [harmonic AND melodic]

Scales to be played:

- (i) in quavers, with separate bows
- (ii) slurred, one octave to a bow, the rhythmic pattern to each octave being crotchet, two quavers, four quavers

Arpeggios to be played:

- (i) separate bows
- (ii) slurred three notes to a bow

Chromatic scales starting on D, B and A flat (two octaves), to be played

- (i) separate bows
- (ii) slurred, twelve notes to a bow

Double stop scales, to be played evenly, with separate bows:

- in 3rds: D major (one octave)
- in 6ths: G major (one octave)
- in octaves: G major (one octave)

Dominant 7th arpeggios resolving on the tonic in the keys of: B and A flat (two octaves), D (three octaves)

To be played:

- (i) separate bows
- (ii) slurred, four notes to a bow

Diminished 7th arpeggios starting on D (two octaves) and G sharp (three octaves)

To be played:

- (i) separate bows
- (ii) slurred, four notes to a bow

Minimum tempo for scales: ♩ = 152

Minimum tempo for arpeggios: ♩ = 104

Study: Dont No. 9, from Op. 37 *

Component 2 - Performance

60 marks

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

At least one piece **MUST** be taken from Violin Handbook Grade 7, LL220.

Unaccompanied pieces are indicated *.

LIST A

from Violin Handbook Grade 7, LL220

MAZAS	No. 6 <i>from</i> Etudes Speciales Op. 36 *
TELEMANN	Largo <i>from</i> Fantasia in B flat TWV40:14 *
VIVALDI	Allegro <i>from</i> Concerto in E Op. 8 No. 1: 'Spring'

Additional List A choices:

BACH	Sonata No. 2 in A BWV1015; 4th movt, Presto	<i>Barenreiter</i>
GEMINIANI	Sonata in C minor; 1st movt, Largo, <i>from</i> Eighteenth-Century Violin Sonatas Book 2 <i>ABRSM</i>	
HANDEL	Sonata in A, Op. 1, No. 3 HWV361; 1st movt, Andante AND 2nd movt, Allegro	<i>Barenreiter</i>
HANDEL	Sonata in A, Op. 1, No. 14 HWV372; 1st movt, Adagio AND 2nd movt, Allegro	<i>Barenreiter</i>
VIVALDI	Concerto in A minor Op. 3 No. 6 RV 376; 3rd movt, Presto	<i>Peters</i>

LIST B

from Violin Handbook Grade 7, LL220

HAYDN	Adagio <i>from</i> Concerto No. 2 in G
MOZART	Allegro <i>from</i> Sonata in E minor K304
TCHAIKOVSKY, arr. Watson Forbes	Barcarolle

Additional List B choices:

DVOŘÁK	Sonatina in G major, Op. 100, last movt	<i>Simrock</i>
KREISLER	Polichinelle-Serenade	<i>Schott</i>
MOZART	Sonata in G, K301; 1st movt, Allegro con spirito	<i>Henle</i>
PAGANINI	Cantabile <i>from</i> Romantic Violinist	<i>Boosey & Hawkes</i>
SARASATE	Playera Op. 23 No. 1	<i>Simrock</i>
SCHUBERT	Sonatina Op. 137 No. 1, in D, 1st movt	<i>Henle</i>

LIST C

from Violin Handbook Grade 7, LL220

BARTÓK	Nos. IV & V <i>from</i> Romanian Folk Dances
IRELAND	Cavatina
LLOYD WEBBER, W.	Benedictus

Additional List C choices:

BRIDGE	Moto Perpetuo	<i>Stainer & Bell</i>
COPLAND	Nocturne	<i>Boosey and Hawkes</i>
DEBUSSY	La Fille aux Cheveux de lin	<i>Durand</i>
GLAZUNOV	Serenade Espagnole Op. 20 No. 2	<i>Schott</i>
HUBAY	Bolero	<i>Bosworth/Music Sales</i>
WILLIAMS	Theme from Schindler's List <i>from</i> Three Pieces from Schindler's List	<i>MCA/Music Sales</i>

Component 3 - Viva Voce

7 marks

See pages 22-23.

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 24-28. Specimen tests are available (LL189, and in Violin Handbook Grade 7, LL220).

VIOLIN: GRADE EIGHT

Component 1 - Technical Work

15 marks

Candidates should prepare scales/arpeggios AND the study, which can be found in Violin Handbook Grade 8, LL221.

Scales and common chord arpeggios of the following keys (from memory):

E flat major (two octaves); G, A, D flat major (three octaves)

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

Scales to be played: (i) in quavers, with separate bows
(ii) slurred, one octave to a bow, the rhythmic pattern to be crotchet, two quavers, four quavers

Arpeggios to be played: (i) separate bows
(ii) for two octave arpeggios, slurred six notes to a bow
(iii) for three octave arpeggios, slurred nine notes to a bow

Chromatic scales starting on A, E flat and C sharp (two octaves) and G (three octaves)

To be played: (i) separate bows
(ii) slurred, twelve notes to a bow

Double stop scales, to be played evenly, with separate bows:

in 3rds: B flat major (one octave)
in 6ths: E major (two octaves)
in octaves: D major, G harmonic minor, G melodic minor (one octave)

Dominant 7th arpeggios, resolving on the tonic, in the keys of: E flat (two octaves), G, A and D flat (three octaves)

To be played: (i) separate bows
(ii) slurred, four notes to a bow

Diminished 7th arpeggios starting on D sharp (two octaves); G, A and C sharp (three octaves)

To be played: (i) separate bows
(ii) slurred, four notes to a bow

Minimum tempo for scales: ♩ = 160

Minimum tempo for arpeggios: ♩ = 108

Study: Dont No. 20, from Op. 37 *

Component 2 - Performance

60 marks

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

At least one piece **MUST** be taken from Violin Handbook Grade 8, LL221.

Unaccompanied pieces are indicated *.

LIST A

from Violin Handbook Grade 8, LL221

ALBINONI 3rd movement *from* Concerto in A
BACH Gigue *from* Partita in D minor, BWV 1004 *
TELEMANN 1st movt. *from* Fantasia No. 5 TWV40:18 *

Additional List A choices:

BACH	Concerto in A minor; 1st movt	<i>Barenreiter/Urtext</i>
CORELLI	Sonata in F Op. 5 No. 4; 3rd movt, Vivace, 4th movt, Adagio and 5th movt, Allegro <i>from</i> 12 Sonatas Op. 5 Vol. 1	<i>Schott</i>
DONT	No. 8 <i>from</i> 24 Studies, Op. 37 *	<i>IMC2378</i>
HANDEL	Sonata in D Op. 1 No. 13 HWV371; 1st movt, Affettuoso and 2nd movt Allegro	<i>Barenreiter</i>
NERUDA	Sonata in A minor, 2nd movt, Andante AND 3rd movt, Presto <i>from</i> Bohemian Violin Sonatas Vol. 1	<i>Henle</i>
TELEMANN	Fantasia No. 10: Presto, Largo and Allegro <i>from</i> 12 Fantasias for Solo Violin *	<i>Barenreiter</i>

LIST B

from Violin Handbook Grade 8, LL221

BEETHOVEN Romance in F
SUK Un Poco Triste
SHOSTAKOVICH Frühlingswalzer (Spring Waltz)

Additional List B choices:

ALBENIZ	Pavana-Capricho Op.12	<i>Union Musical Ediciones/Music Sales</i>
BEETHOVEN	Concerto in D, Op. 61, 2nd movt	<i>Breitkopf</i>
BRAHMS	Sonata in A Op. 100, 1st OR 3rd movt	<i>Wiener Urtext/Universal/MDS</i>
FRANCK	Sonata in A, 4th movt, Allegretto poco mosso	<i>Henle</i>
GRIEG	Violin Sonata in C minor, Op. 45, 2nd movt	<i>Peters</i>
SCHUBERT	Duo Op.162	<i>Peters</i>

LIST C

from Violin Handbook Grade 8, LL221

BARTÓK No. VI from Romanian Folk Dances
KREISLER Praeludium and Allegro
MASSENET Meditation

Additional List C choices:

COPLAND	Hoe Down	<i>Boosey & Hawkes</i>
DE FALLA arr. Kochanski	Jota Suite, 6th movt <i>from</i> Populaire Espagnole,	<i>Chester/Music Sales</i>
GERSHWIN	Summertime AND A Woman is a Sometime Thing <i>from</i> Selections for Violin from Porgy and Bess	<i>Chappell/Faber</i>
KREISLER	Schon Rosmarin	<i>Schott</i>
NARDINI	Concerto in E minor, last movt, Allegretto Giocoso	<i>Ricordi</i>
TAKEMITSU	Distance de Fee	<i>Schott</i>

Component 3 - Viva Voce

7 marks

See pages 22-23.

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 24-28. Specimen tests are available (LL189, and in Violin Handbook Grade 8, LL221).

Viva Voce

Notes:

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

Requirements:

GRADES 1 AND 2

Candidates should be able to:

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

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).

