

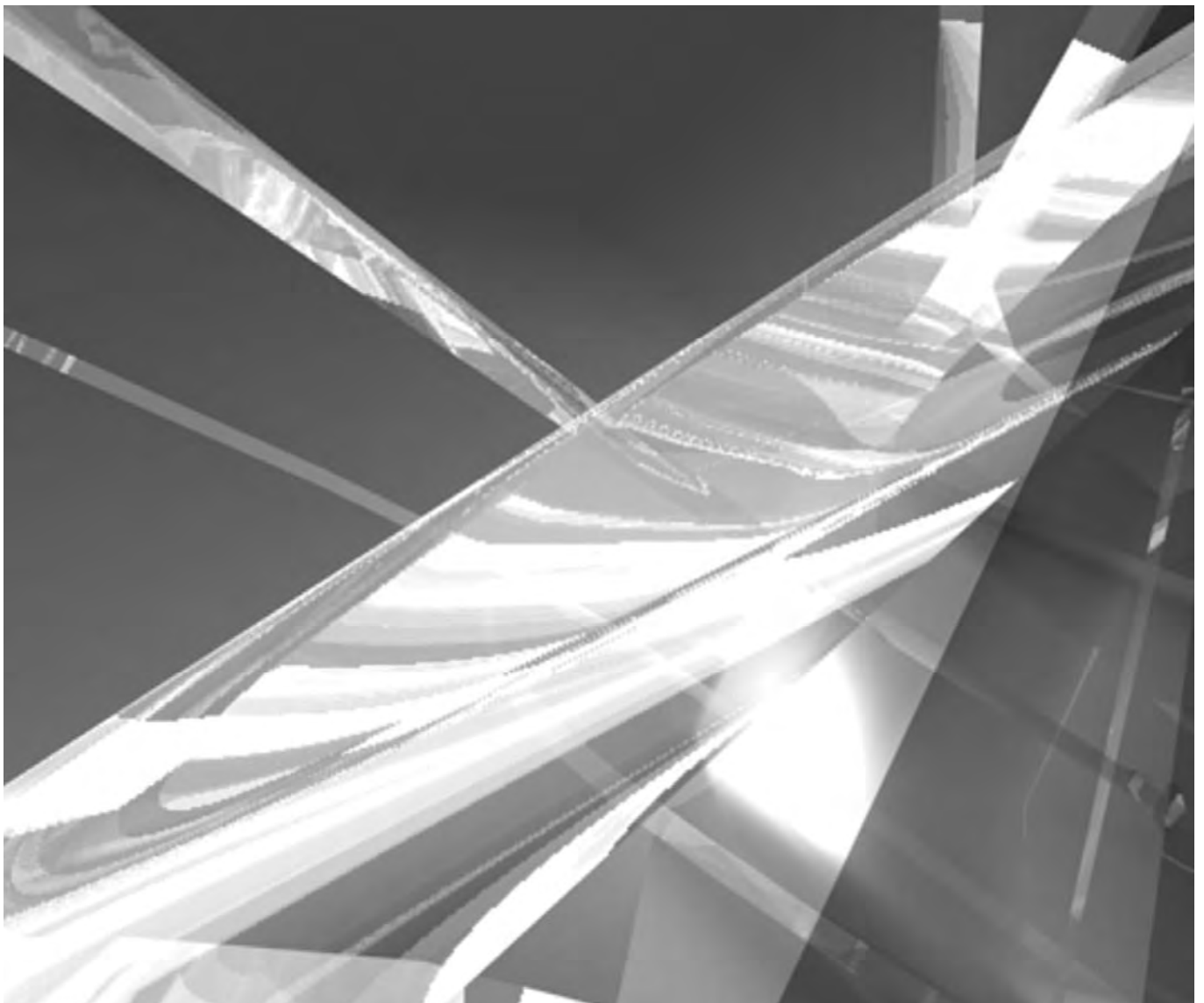


UNIVERSITY OF
WEST LONDON

LONDON COLLEGE OF MUSIC EXAMINATIONS

Tuned percussion repertoire list

1 January 2011 – 31 December 2016



TUNED PERCUSSION

2011-2016

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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 2016.

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

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The Philosophy Behind this Syllabus

The main aim of this syllabus is to equip the modern tuned percussionist with all the essential attributes that they might need to succeed as a professional musician.

The two most important attributes are undoubtedly technique and musicianship. In this syllabus, these two aspects are given equal importance right the way through from Grades 1 to 8.

Every single musical title that follows in these pages has an accompaniment of some form or another (excepting the studies). This is intended to encourage the candidate to listen and respond to other musicians, which is an essential part of musical development.

No matter in which branch of the profession the modern tuned percussionist operates, they will not succeed without a solid multi-mallet technique. In this syllabus the candidate is required to accommodate a third mallet (albeit for only a very limited element of the pieces) as early as Grade 3, and will be expected to be competent with four mallets by Grade 7.

The pieces and studies in this syllabus provide a steady progression for the candidate and, with the invaluable assistance of their tutor, will equip the candidate with the knowledge necessary to make the advancement from keen beginner to a fine musician.

Most importantly, the direction of the syllabus is a new and exciting one. Most of the pieces have been specifically composed for this syllabus and they are all, first and foremost, pieces of music for performing, not just for testing the ability of the candidate. Enjoy it!

David Hext, syllabus compiler

All publications in this syllabus are obtainable from:

Southern Percussion

Elmwood

The Drive

Rayleigh

Essex SS6 8XQ

tel: 01702 522101 fax: 01702 521031

email: sales@southernpercussion.co.uk

www.southernpercussion.co.uk

Technical Guidelines

1. Wherever possible sticking must be hand to hand, although it is acceptable for two, but no more than two, consecutive notes to be played with one stick where necessary. Where double, triple and quadruple stopping are concerned, sticking is at the candidate's discretion.
2. Where a piece or study requires three or four mallets, the candidate must keep all mallets in their hands throughout the piece, except where stated otherwise. Both Stevens grips and cross grips are acceptable.
3. In Grades 2 and 3, it is permissible for candidates to play rolls as measured semiquavers, although it is expected that they should be able to perform a faster roll by Grade 4. Only notes written as rolls should be played as such, unless the syllabus dictates otherwise. Other sustained notes should be left to resonate.

Examination Guidelines

1. Required tempi for all aspects of the examination are indicated in the relevant grade handbooks, which contain almost all of the required music and also give fuller details, examples and information on ALL aspects of the examination.
2. Special reference should be made to the aural test rubric in this list. Some tests may differ slightly from the tests supplied in the handbooks.
3. For information on accompaniments and accompanists, please see Regulation 23 of the syllabus.
4. Scales, arpeggios, sight reading and studies may be played on any of the accepted tuned instruments except where stipulated otherwise.

Equipment

1. Normally, candidates will use equipment provided at the venue. **It is the candidate's responsibility to ensure that appropriate instruments are available at the venue.**
2. Candidates wishing to use their own instruments and equipment must notify the centre representative/co-ordinator well in advance of making an entry, and this will only be allowed where space permits. All such personal instruments must be assembled and ready to use at the start of the scheduled examination time.
3. Candidates will normally use their own sticks. Alternatively, candidates should liaise with the centre representative in advance of the examination if they intend to use sticks provided at the venue.
4. Where a piece offers the candidate a choice of which instrument to perform on, it is always the first named instrument which is preferred. For example, if a piece is titled "for Xylophone or Glockenspiel" then it is preferred on Xylophone. Marimba is accepted as a substitute for Xylophone, as is Vibraphone for Glockenspiel. Appropriate sticks must be used. In ALL other instances, the specified instrument must be used.
5. A candidate using inappropriate or damaged sticks may be prevented from taking the examination. If, in the opinion of the examiner, a candidate's choice of sticks or technique demonstrates a potential to damage instruments, the examination can be terminated.

CD Recordings

CD recordings of the piano accompaniments for Tuned Percussion pieces are available. These may be used in the examination as an alternative to playing with live accompaniment.

Please refer to Regulation 23 of the syllabus for information regarding the provision and operation of CD equipment.

Publications

The following publications are relevant to this syllabus:

- Tuned Percussion Grades 1-2 (*Stainer & Bell H415*)
- Tuned Percussion Grades 3-4 (*Stainer & Bell H416*)
- Tuned Percussion Grades 5-6 (*Stainer & Bell H417*)
- Tuned Percussion Grades 7-8 (*Stainer & Bell H418*)
- Tuned Percussion CD Grades 1-4 (*Stainer & Bell CD0090*)
- Tuned Percussion CD Grades 5-8 (*Stainer & Bell CD0091*)
- Specimen Aural Tests (*LCM Publications LL189*)
- LCM Aural Handbook: A Practical Guide to Teaching and Preparing for LCM Aural Tests (*LCM LL205*)

The Handbooks and CDs 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

TUNED PERCUSSION: GRADE ONE

Component 1 - Technical Work (from memory)

15 marks

SCALES

C and F major (one octave)
A and D harmonic minor (one octave)

ARPEGGIOS

C and F major (one octave)
A and D minor (one octave)

Component 2 - Performance

60 marks

STUDY

One study to be played from the three included in *Tuned Percussion Grades 1 & 2* (H415).

PIECES

TWO pieces are to be performed, one from each list.
In place of the pieces from List B, candidates may choose a piece from the alternative list.

List A (all compositions are by David Hext, and are featured in *Tuned Percussion Grades 1 & 2*, H415)

Strollin'
Swingtime
Willow Holme Waltz

List B (all compositions are by David Hext, and are featured in *Tuned Percussion Grades 1 & 2*, H415)

Little Town Steps
The Windmill II
The Music Box II

Alternative Pieces (not included in *Tuned Percussion Grades 1 & 2*)

Haydn (arr. Zemplini) Song *from Percussion Music for Beginners* (tempo: crotchet = 90-100) (*Editio Musica Budapest*)
Sejourne/Velluet Vibra-Slow *from Les Claviers à Percussions Parcourent le Monde Vol.1* (*Alfonce Production*)
NB: This piece is to be performed with CD accompaniment.

Component 3 - Viva Voce

7 marks

The examiner will ask simple questions asking candidates to identify basic terms and signs including the staff; bars and barlines; note values; location and purpose of the time signature; location of certain notes on the instrument keyboard. All as occurring in the music performed. In addition the candidate should be familiar with the names of the components of their instruments and the materials from which they are made or are likely to be made.

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 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 14-18. Sample tests are available (LL189, and in *Tuned Percussion Grades 1 & 2*, H415).

Tuned Percussion Grades 1 & 2 contains all the studies and pieces required for this examination, in addition to advice on, and examples of, the Viva Voce, Sight Reading, and Aural Tests sections of the examination. The CD of Piano Accompaniments for Grades 1-4 may be used in the exam as an alternative to playing with live accompaniment. See page 5 for ordering details.

TUNED PERCUSSION: GRADE TWO

Component 1 - Technical Work (from memory)

15 marks

SCALES

G and D major (one octave)
E and B harmonic minor (one octave)
A and E melodic minor (one octave)

ARPEGGIOS

G and D major (one octave, played twice)
E and B minor (one octave, played twice)

Component 2 - Performance

60 marks

STUDY

One study to be played from the three included in *Tuned Percussion Grades 1 & 2* (H415).

PIECES

TWO pieces are to be performed, one from each list.
In place of the pieces from List B, candidates may choose a piece from the alternative list.

List A (all compositions are by David Hext, and are featured in *Tuned Percussion Grades 1 & 2*, H415)

Little Rock
Bernard's Beguine
Mooney's Tune

List B (all compositions are by David Hext, and are featured in *Tuned Percussion Grades 1 & 2*, H415)

Grosvenor March
Eddie and Norbert
Carousel II

Alternative Pieces (not included in *Tuned Percussion Grades 1 & 2*)

Beethoven (arr. Zemplini) *Waltz from Percussion Music for Beginners* (tempo: crotchet = 80-90)
(Editio Musica Budapest)

NB: In this piece, all dotted minims should be rolled.

Barratt *Floating from Bravo! Percussion Book 2* (tempo: crotchet = 60-70) (Boosey & Hawkes)
NB: In this piece, the final note should be rolled.

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. Examiners will look for understanding as well as definition.

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 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 14-18. Sample tests are available (LL189, and in *Tuned Percussion Grades 1 & 2*, H415).

Tuned Percussion Grades 1 & 2 contains all the studies and pieces required for this examination, in addition to advice on, and examples of, the Viva Voce, Sight Reading, and Aural Tests sections of the examination. The CD of Piano Accompaniments for Grades 1-4 may be used in the exam as an alternative to playing with live accompaniment. See page 5 for ordering details.

TUNED PERCUSSION: GRADE THREE

Component 1 - Technical Work (from memory)

15 marks

SCALES

B flat, E flat and A major (one octave)
F sharp, G and C harmonic minor (one octave)
D, B and G melodic minor (one octave)
Chromatic starting on C (one octave)

ARPEGGIOS

E flat and B flat major (one octave, played twice)
C and G minor (one octave, played twice)

Component 2 - Performance

60 marks

STUDY

One study to be played from the three included in *Tuned Percussion Grades 3 & 4* (H416).

PIECES

TWO pieces are to be performed, one from each list.
In place of the pieces from List B, candidates may choose a piece from the alternative list.

List A (all compositions are by David Hext, and are featured in *Tuned Percussion Grades 3 & 4*, H416)

Sandyford Down
Orford Lighthouse
Five for Tea

List B (all compositions are by David Hext, and are featured in *Tuned Percussion Grades 3 & 4*, H416)

Pavlov's Dogs
Samba
Cleo II

Alternative Pieces (not included in *Tuned Percussion Grades 3 & 4*)

Barratt	Fivestones <i>from</i> Bravo! Percussion Book 1 (tempo: crotchet = 120-130) NB: In this piece, both dotted minims should be rolled.	(Boosey & Hawkes)
Sejourne/Velluet	Benson Funk <i>from</i> Les Claviers à Percussions Parcourent le Monde Vol.1 NB: This piece is to be performed with CD accompaniment.	(Alfonce Production)

Component 3 - Viva Voce

7 marks

The examiner will ask questions on areas covered in previous grades as well as expecting the candidate to demonstrate an improved understanding of musical and technical aspects.

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 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 14-18. Sample tests are available (LL189, and in *Tuned Percussion Grades 3 & 4*, H416).
NB Test specifications differ slightly from those printed in *Tuned Percussion Grades 3 & 4*.

Tuned Percussion Grades 3 & 4 contains all the studies and pieces required for this examination, in addition to advice on, and examples of, the Viva Voce, Sight Reading, and Aural Tests sections of the examination. The CD of Piano Accompaniments for Grades 1-4 may be used in the exam as an alternative to playing with live accompaniment. See page 5 for ordering details.

TUNED PERCUSSION: GRADE FOUR

Component 1 - Technical Work (from memory)

15 marks

SCALES

A flat and E major (one octave)
C sharp and F harmonic minor (one octave)
F sharp and C melodic minor (one octave)
Chromatic starting on F sharp (one octave)

ARPEGGIOS

A flat, E and A major (one octave, played twice)
C sharp, F and F sharp minor (one octave, played twice)

BROKEN SCALES

Broken thirds in C major (one octave)
Broken thirds in A harmonic minor (one octave)

Component 2 - Performance

60 marks

STUDY

One study to be played from the three included in *Tuned Percussion Grades 3 & 4* (H416).

PIECES

TWO pieces are to be performed, one from each list.
In place of the pieces from List B, candidates may choose a piece from the alternative list.

List A (all compositions are by David Hext, and are featured in *Tuned Percussion Grades 3 & 4*, H416)

Ballad for Beej
Boy Jamie
Capriccio

List B (all compositions are by David Hext, and are featured in *Tuned Percussion Grades 3 & 4*, H416)

Smokey Cottage
Bunsen's Blues
Calypso

Alternative Pieces (not included in *Tuned Percussion Grades 3 & 4*)

Keith Bartlett Mr B *from* Play Percussion
Keith Bartlett Dreamy *from* Play Percussion

(UMP)

(UMP)

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. Examiners will look for understanding as well as definition.

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 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 14-18. Sample tests are available (LL189, and in *Tuned Percussion Grades 3 & 4*, H416).

Tuned Percussion Grades 3 & 4 contains all the studies and pieces required for this examination, in addition to advice on, and examples of, the Viva Voce, Sight Reading, and Aural Tests sections of the examination. The CD of Piano Accompaniments for Grades 1-4 may be used in the exam as an alternative to playing with live accompaniment. See page 5 for ordering details.

TUNED PERCUSSION: GRADE FIVE

Component 1 - Technical Work (from memory)

15 marks

SCALES

B, D flat and F sharp major (one octave)
G sharp, B flat and E flat harmonic minor (one octave)
C sharp, G sharp and F melodic minor (one octave)
Chromatic starting on A (one octave)
Contrary motion chromatic starting on C (one octave)

ARPEGGIOS

B, D flat and F sharp major (one octave, played twice)
G sharp, B flat and E flat minor (one octave, played twice)

BROKEN SCALES

Broken thirds in F and D major (one octave)
Broken thirds in D and B harmonic minor (one octave)
Broken octaves in E flat and E major (one octave)
Broken octaves in C and C sharp harmonic minor (one octave)

Component 2 - Performance

60 marks

STUDY

One study to be played from the two included in *Tuned Percussion Grades 5 & 6* (H417).

PIECES

TWO pieces are to be performed, one from each list.
All pieces by David Hext are featured in *Tuned Percussion Grades 5 & 6* (H417).

List A

David Hext Daytrip
David Hext Lilac Girl
David Hext Bells of Peover

List B

David Hext Sunset Drive
Keith Bartlett Boogalie-Woogalie from Play Percussion (UMP)
Sejourne/Velluet 7/8 from Les Claviers à Percussions Parcourant le Monde Vol.1 (Alfonce Production)

Component 3 - Viva Voce

7 marks

The examiner will ask questions on areas covered in the previous grades, plus common musical terms and signs as found in the pieces played. Examiners will look for understanding as well as definition.

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 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 14-18. Sample tests are available (LL189, and in *Tuned Percussion Grades 5 & 6*, H417).
NB Test specifications differ slightly from those printed in *Tuned Percussion Grades 5 & 6*.

Tuned Percussion Grades 5 & 6 contains all the studies and pieces required for this examination, in addition to advice on, and examples of, the Viva Voce, Sight Reading, and Aural Tests sections of the examination. The CD of Piano Accompaniments for Grades 5-8 may be used in the exam as an alternative to playing with live accompaniment. See page 5 for ordering details.

TUNED PERCUSSION: GRADE SIX

Component 1 - Technical Work (from memory)

15 marks

SCALES

- C and G major (two octaves)
- A and E harmonic minor (two octaves)
- B flat and E flat melodic minor (one octave)
- Chromatic starting on E flat (two octaves)
- Contrary motion chromatic starting on F sharp (one octave)

ARPEGGIOS

- C and G major (two octaves)
- A and E minor (two octaves)

BROKEN SCALES

- Broken thirds in B flat and A major (one octave)
- Broken thirds in G and F sharp melodic minor (one octave)
- Broken octaves in A flat and B major (one octave)
- Broken octaves in F sharp harmonic minor (one octave)
- Broken octaves in G sharp melodic minor (one octave)

Component 2 - Performance

60 marks

STUDY

One study to be played from the two included in *Tuned Percussion Grades 5 & 6* (H417).

PIECES

TWO pieces are to be performed, one from each list.

All pieces by David Hext are featured in *Tuned Percussion Grades 5 & 6* (H417).

List A

- | | |
|------------|--------------------|
| David Hext | Something She Said |
| David Hext | Cradle Jazz |
| David Hext | Eagle Pond |

List B

- | | |
|----------------|--|
| David Hext | Sack The Juggler |
| Gossec | Gavotte (arr. Zemplini) <i>from</i> Percussion Music for Beginners (tempo: minim = 70-80)
<i>(Editio Musica Budapest)</i> |
| Keith Bartlett | Rudolph's Rag <i>from</i> Play Percussion
<i>(UMP)</i> |

Component 3 - Viva Voce

7 marks

The examiner will ask questions on areas covered in the previous grades, plus common musical terms and signs as found in the pieces played. Examiners will look for understanding as well as definition.

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 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 14-18. Sample tests are available (LL189, and in *Tuned Percussion Grades 5 & 6*, H417).
NB Test specifications differ slightly from those printed in *Tuned Percussion Grades 5 & 6*.

Tuned Percussion Grades 5 & 6 contains all the studies and pieces required for this examination, in addition to advice on, and examples of, the Viva Voce, Sight Reading, and Aural Tests sections of the examination. The CD of Piano Accompaniments for Grades 5-8 may be used in the exam as an alternative to playing with live accompaniment. See page 5 for ordering details.

TUNED PERCUSSION: GRADE SEVEN

Component 1 - Technical Work (from memory)

15 marks

SCALES

All majors (two octaves)

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

Chromatics starting on any note (two octaves)

Contrary motion chromatic starting on A (one octave)

ARPEGGIOS

All majors (two octaves); A, D, G, C, F and B flat minor (two octaves)

BROKEN SCALES

Broken thirds in E flat and E major (one octave); Broken thirds in C and C sharp melodic minor (two octaves)

Broken octaves in D flat and F sharp major (two octaves); Broken octaves in B flat and E flat melodic minor (two octaves)

BROKEN CHORDS

Dominant Sevenths in the keys of C, G and F (i.e. starting on G, D and C) (one octave, played twice)

Diminished Seventh starting on B (one octave, played twice)

Component 2 - Performance

60 marks

STUDY

One study to be played from the two included in *Tuned Percussion Grades 7 & 8* (H418).

PIECES

TWO pieces are to be performed, one from each list.

All pieces by David Hext are featured in *Tuned Percussion Grades 7 & 8* (H418).

List A

David Hext	Minuet
David Hext	Azzuri
David Hext	Chickernut *

List B

David Hext	Strawberry Blonde	
Keith Bartlett	Rondo à la Rumba <i>from</i> Play Percussion	(UMP)
Sejourne/Velluet	Ballade en Sol <i>from</i> Les Claviers à Percussions Parcourent le Monde Vol.2	(Alfonce Production)

* Chickernut features sections in which the candidate may, instead of the printed notes, play improvised or prepared solos based on the harmonic structure of the chord sequences in the piano accompaniment. Candidates will not be penalised for not choosing this option but, should they choose it, they may be awarded extra marks for originality, style and technical prowess.

Component 3 - Viva Voce

7 marks

The examiner will ask questions on areas covered in the previous grades, plus common musical terms and signs as found in the pieces played. Examiners will look for understanding as well as definition.

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 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 14-18. Sample tests are available (LL189, and in *Tuned Percussion Grades 7 & 8*, H418).

NB Test specifications differ slightly from those printed in *Tuned Percussion Grades 7 & 8*.

Tuned Percussion Grades 7 & 8 contains all the studies and pieces required for this examination, in addition to advice on, and examples of, the Viva Voce, Sight Reading, and Aural Tests sections of the examination. The CD of Piano Accompaniments for Grades 5-8 may be used in the exam as an alternative to playing with live accompaniment. See page 5 for ordering details.

TUNED PERCUSSION: GRADE EIGHT

Component 1 - Technical Work (from memory)

15 marks

SCALES

All majors and minors (harmonic and melodic) (two octaves)
Contrary motion chromatic starting on E flat (one octave)

ARPEGGIOS

All majors and minors (two octaves)

BROKEN SCALES

All majors and minors previously learnt (two octaves)

BROKEN CHORDS

Dominant Sevenths in the keys of D, B flat and A (i.e. starting on A, F and E) (two octaves)
Diminished Sevenths starting on D sharp and G (two octaves)

Component 2 - Performance

60 marks

STUDY

One study to be played from the two included in *Tuned Percussion Grades 7 & 8* (H418).

PIECES

TWO pieces are to be performed, one from each list.

All pieces by David Hext are featured in *Tuned Percussion Grades 7 & 8* (H418).

List A

David Hext	Canzonetta
David Hext	Une Petite Chanson
David Hext	Chess Piece

List B

David Hext	Ianto's Dance *
Sejourne/Velluet	Loco Samba OR Syncopop from <i>Les Claviers à Percussions Parcourant le Monde Vol.2</i> (Alfonce Production)

* Ianto's Dance features sections in which the candidate may, instead of the printed notes, play improvised or prepared solos based on the harmonic structure of the chord sequences in the piano accompaniment. Candidates will not be penalised for not choosing this option but, should they choose it, they may be awarded extra marks for originality, style and technical prowess.

Component 3 - Viva Voce

7 marks

The examiner will ask questions on areas covered in the previous grades, plus common musical terms and signs as found in the pieces played. Examiners will look for understanding as well as definition.

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 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 14-18. Sample tests are available (LL189, and in *Tuned Percussion Grades 7 & 8*, H418).
NB Test specifications differ slightly from those printed in *Tuned Percussion Grades 7 & 8*.

Tuned Percussion Grades 7 & 8 contains all the studies and pieces required for this examination, in addition to advice on, and examples of, the Viva Voce, Sight Reading, and Aural Tests sections of the examination. The CD of Piano Accompaniments for Grades 5-8 may be used in the exam as an alternative to playing with live accompaniment. See page 5 for ordering 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).