

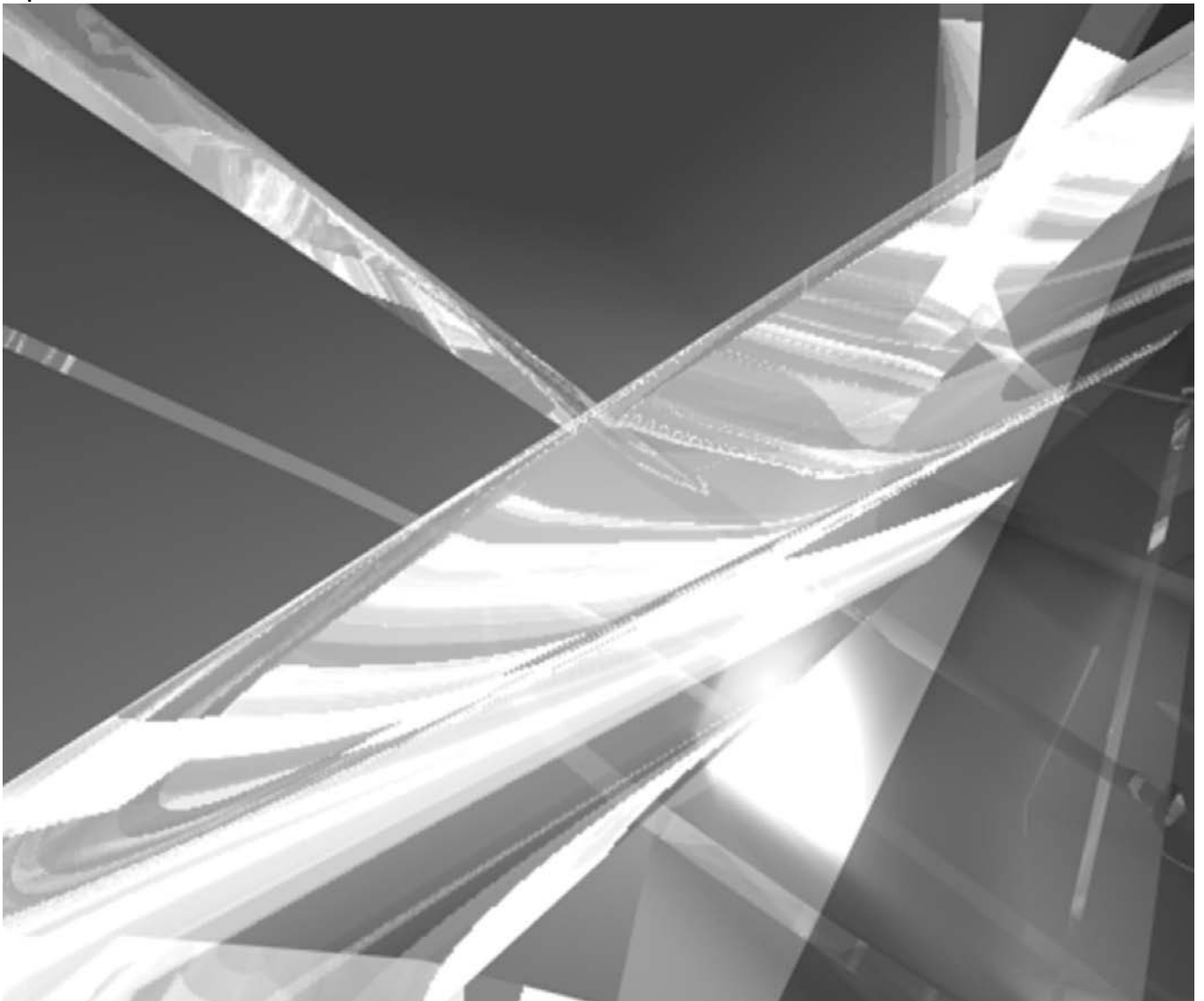


UNIVERSITY OF
WEST LONDON
London College of Music Examinations

Oboe repertoire list

1 January 2011 until further notice

Update 21.03.2025



OBOE

From 2011 until further notice

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This repertoire list should be read in conjunction with the current **Music Grades Syllabus**. Copies are available free of charge via our website: lcme.uwl.ac.uk, or from the LCM Examinations office.

Please refer to the Music Grades Syllabus for full details about graded exams, recital grades, leisure play exams and performance awards.

This repertoire list is valid from 1 January 2011 until further notice.

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LCM Publications

The following LCM Publications are relevant to this syllabus:

- Specimen Aural Tests (*LL189*)
- LCM Aural Handbook (*LL205*)

LCM Publications are distributed by Music Exchange (tel: 0161 946 9301; email: mail@music-exchange.co.uk). A complete list of titles may be found on their website – www.music-exchange.co.uk

Grateful thanks are due to **Sylvia Harper**, 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 bassoon, flute, recorder, clarinet and classical saxophone
- Performance diplomas (four levels) for oboe, bassoon, flute, recorder, clarinet and classical saxophone
- Teaching diplomas (three levels) for oboe, bassoon, flute, recorder, clarinet and classical saxophone

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

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

OBOE: GRADE ONE

Component 1 - Technical Work

15 marks

Scales and Arpeggios (ascending and descending from memory)

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

to be played tongued and slurred:

C, G and F majors (one octave)

Component 2 - Performance

60 marks

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

LIST A

HARRIS	No. 4 (p3) OR No. 5 (p3) <i>from</i> 80 Graded Studies for Oboe Book 1	(Faber)
HURRELL	Syncoping, No. 7 OR Smooth Move, No. 8 <i>from</i> Oboe Studies Book 3	(Music Exchange Mancheste)
	Ffigysbren (p15) <i>from</i> Learn as You Play Oboe	(Boosey & Hawkes)
WASTALL	Portsmouth (p5) <i>from</i> Winners Galore for Oboe	(Brass Wind)
TRAD.		

LIST B

ANON.	My Boy Willie (p5) <i>from</i> Time Pieces for Oboe Vol. 1	(ABRSM)
ANON.	Galliard, No. 5 <i>from</i> Let's Make the Grade Book 2	(Music Exchange Manchester)
BEETHOVEN	Theme from Choral Symphony <i>from</i> Easy Time (Treble Clef)	(Spartan Press)
DIABELLI	Serenade (p22), <i>from</i> Learn as You Play Oboe (ed. Wastall)	
	(piano accompaniments published separately)	(Boosey & Hawkes)
PURCELL	Rigadoon (p10) <i>from</i> First Book of Oboe Solos (ed. Craxton & Richardson)	(Faber)
TRAD. arr ALLEN/PULMAN	The Ash Grove <i>from</i> Easy Time (Treble Clef)	(Spartan Press)

LIST C

GORB	Weeping Willow (p2) <i>from</i> Up Front Album for Oboe	(Brass Wind)
GRAY	Green Fields <i>from</i> Oboe Music to Enjoy Book 1	(Boosey & Hawkes)
HARPER	Happy Piece <i>from</i> Progressive Practice	(c/o LCM Exams)
HINCHLIFFE	Spring Song OR Elizabethan Lament <i>from</i> The Really Easy Oboe Book	(Faber)
RICHARDSON	Melancholy Tale <i>from</i> First Book of Oboe Solos	(Faber)

Component 3 - Discussion

7 marks

See pages 12–13.

Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

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

OBOE: GRADE TWO

Component 1 - Technical Work

15 marks

Scales and Arpeggios (ascending and descending from memory)

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

to be played tongued and slurred:

C, F and G majors (one octave)

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

Component 2 - Performance

60 marks

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

LIST A

GOODWIN & BRIGHT

Skateboard Waltz (p2) *from* Oboe Studies Book 1 (Sunshine Music Co./Music Exchange)

HARRIS No. 15 (p6) *from* 80 Graded Studies for Oboe Book 1 (Faber)

SALTER The Lame Sheep (p1) OR A Rainy Day (p3) *from* 35 Melodic Studies for Oboe (Emerson E413)

VAUGHAN WILLIAMS

Linden Lea (p6) *from* Winners Galore for Oboe (Brass Wind)

WASTALL Cradle Song (p29) *from* Learn As You Play Oboe (Boosey & Hawkes)

LIST B

CZERNY Air Allemand (p7) *from* Time Pieces for Oboe Vol. 1 (ABRSM)

HOOK Minuetto *from* Learn as you Play Oboe (p22) (ed Wastall)
(piano accompaniments published separately) (Boosey & Hawkes)

HUMPERDINCK Prayer *from* Oboe Music to Enjoy (Boosey & Hawkes)

PURCELL Minuet, No. 16 *from* First Book of Oboe Solos (arr. Craxton & Richardson) (Faber)

TRAD. Highland Laddie, No. 3 *from* Let's Make The Grade: Oboe Book 2 (Music Exchange)

TRAD., arr. ALLEN/PULMAN
In the Bleak Midwinter *from* Easy Time (Treble Clef) (Spartan Press)

LIST C

GREGSON Summer Evening Serenade *from* Up Front Album for Oboe (Brass Wind)

HINCHLIFFE Dance of the Scarecrows *from* The Really Easy Oboe Book (Faber)

KELLY Gypsy Song, No. 2 *from* Trasimeno Suite (Phylloscopus)

arr. PARKER Yesterday *from* All Jazzed Up for Oboe (Brass Wind)

WEDGWOOD Tangerine (p1) OR Hot Chilli (p4) *from* Really Easy Jazzin' About: Oboe (Faber)

Component 3 - Discussion

7 marks

See pages 12–13.

Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

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

OBOE: GRADE THREE

Component 1 - Technical Work

15 marks

Scales and Arpeggios (ascending and descending from memory)

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

to be played tongued and slurred:

G, A and B flat majors (one octave)

D and F majors (a twelfth)

C major (2 octaves)

A minor (one octave)

D and E minors (a twelfth) [harmonic OR melodic at candidate's choice]

Dominant 7ths in the keys of C and G (one octave)

Component 2 - Performance

60 marks

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

LIST A

HARRIS	No. 13 (p5) <i>from</i> 80 Graded Studies for Oboe Book 1	(Faber)
LYONS	No. 9 <i>from</i> 24 Melodic Studies for Oboe	(Music Exchange Manchester)
ROSE	Calypso (p4) <i>from</i> A Miscellany for Oboe Book 1	(ABRSM)
SALTER	Spring in the Air (p5) <i>from</i> 35 Melodic Studies for Oboe	(Emerson E413)
TRAD.	Danny Boy (p15) <i>from</i> Winners Galore for Oboe	(Brass Wind)
VAN BEEKUM	No. 40 (p9) <i>from</i> Piu Mosso	(Harmonia/Hal Leonard)

LIST B

DE FESCH	Gavotta, No 6 <i>from</i> Going Solo: Oboe	(Faber)
HAND	Sea Shanty <i>from</i> Songs Without Words	(Forsyth)
O'CAROLAN	Young T. McDonough <i>from</i> Time Pieces for Oboe Vol. 1	(ABRSM)
PLEYEL	Andante and Rondo <i>from</i> Oboe Music to Enjoy	(Boosey & Hawkes)
PURCELL	Rondeau, No 4 <i>from</i> Second Book of Oboe Solos	(Faber)
RHEINBERGER	Intermezzo <i>from</i> Nine Short Pieces from Three Centuries	(OUP)

LIST C

ARLEN, arr. PARKER	Over The Rainbow <i>from</i> All Jazzed Up	(Brass Wind)
GERSHWIN, arr. REID	Summertime <i>from</i> Four Immortal Melodies	(Music Exchange Manchester)
GORB	Saturday Stroll <i>from</i> Up Front Album for Oboe	(Brass Wind)
HARPER	Will's Wicked Waltz <i>from</i> Progressive Practice	(c/o LCM Exams)
NORTON	A Restful Place <i>from</i> Microjazz for Oboe	(Boosey & Hawkes)
ROSE	Idyll <i>from</i> A Miscellany for Oboe Book 1	(ABRSM)

Component 3 - Discussion

7 marks

See pages 12–13.

Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

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

OBOE: GRADE FOUR

Component 1 - Technical Work

15 marks

Scales and Arpeggios (ascending and descending from memory)

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

to be played tongued and slurred:

A major (one octave); F and G majors (a twelfth); B flat, C and D majors (2 octaves)

A minor (one octave); E, F sharp and G minors (a twelfth); B and D minors (2 octaves)

[harmonic OR melodic at candidate's choice]

Dominant 7ths in the keys of B flat and C (a twelfth); in the keys of F and G (two octaves)

Chromatic scale starting on G (one octave)

Component 2 - Performance

60 marks

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

LIST A

BACH	No. 86 (p55) <i>from</i> Difficult Passages	(Boosey & Hawkes 9790 060010651)
HARRIS	No. 22 (p9) <i>from</i> 80 Graded Studies for Oboe Book 1	(Faber)
LYONS	No. 14 <i>from</i> 24 Melodic Studies for Oboe	(June Emerson Wind Music)
ROSE	Caribbean Cameo (p3) <i>from</i> A Miscellany for Oboe Book 2	(ABRSM)
SALTER	A Scolding (p15) <i>from</i> 35 Melodic Studies for Oboe	(Emerson E413)
VAN BEEKUM	No. 72 (p17) <i>from</i> Piu Mosso	(Harmonia/Hal Leonard)

LIST B

BACH/GOUNOD	Ave Maria (p3) <i>from</i> Seven Great Tunes: Oboe	(Music Exchange Manchester)
CORELLI	Preludio & Gavotta, No. 10 <i>from</i> First Repertoire Pieces for Oboe	(Boosey & Hawkes)
HAND	Yodelling Song, No. 5 <i>from</i> Songs Without Words	(Forsyth)
HAYDN	Andante Cantabile <i>from</i> Going Solo: Oboe	(Faber)
RAMEAU, arr. THACKRAY	Rigaudon (omitting DC) (p5) <i>from</i> Nine Short Pieces from Three Centuries	(OUP)
SCHUBERT	Minuet & Trio (omitting DC) <i>from</i> Time Pieces for Oboe Vol. 2	(ABRSM)

LIST C

BUTTERWORTH	Easy Going <i>from</i> Easy Going for Oboe	(Brass Wind)
KELLY	Carol AND South American Dance <i>from</i> Trasimeno Suite	(Phylloscopus)
KERSHAW	Highland Fling, No. 4 <i>from</i> Have Oboe, Will Travel	(Phylloscopus)
LENNON & MCCARTNEY	When I'm Sixty-Four (p1) <i>from</i> Jazzed Up Too for Oboe	(Brass Wind)
LEWIN	Pussyfoot (p5) <i>from</i> Up Front for Oboe	(Brass Wind)
NORTON	American Train <i>from</i> Microjazz for Oboe	(Boosey & Hawkes)

Component 3 - Discussion

7 marks

See pages 12–13.

Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

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

OBOE: GRADE FIVE

Component 1 - Technical Work

15 marks

Scales and Arpeggios (from memory)

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

To be played tongued and slurred:

F, G, A flat and A majors (a twelfth); B flat, C, D, E flat and E majors (two octaves)

F sharp, G and A minors (a twelfth); B, D and E minors (two octaves) [harmonic OR melodic at candidate's choice]

Dominant 7ths in the keys of B flat, C and D (a twelfth); in the keys of E flat, F and G (two octaves)

Augmented arpeggio on C (two octaves)

Chromatic scales starting on C and D (two octaves)

Component 2 - Performance

60 marks

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

LIST A

BACH	No. 50 (p29) <i>from</i> Difficult Passages	(Boosey & Hawkes 9790 060010651)
HARRIS	No. 43 (p21) <i>from</i> 80 Graded Studies for Oboe Book 1	(Faber)
HITE	No. 4 (p2) <i>from</i> Melodious and Progressive Studies Book 1	(Southern Music Co.)
LYONS	No. 11 <i>from</i> 24 Melodic Studies for Oboe	(Useful Music/Emerson)
SALTER	The Rooster (p19) <i>from</i> 35 Melodic Studies for Oboe	(Emerson E413)
VAN BEEKUM	Syncopation (p15) <i>from</i> Ornamental Oboes	(Harmonia/Hal Leonard)

LIST B

BACH	Gerechter Gott, No. 25 <i>from</i> Second Book of Oboe Solos	(Faber)
BONI	Alla Siciliana AND Allegro <i>from</i> Sonata in G	(Chester/Music Sales)
BOYCE	Gigue <i>from</i> Gavotte and Gigue	(Chester/Music Sales)
DANDRIEU, arr. ROTHWELL	Les Fifres <i>from</i> Three French Pieces	(Chester/Music Sales)
HANDEL	Sonata No. 2 in B flat: First movt. (Allegro) <i>from</i> Three Authentic Sonatas	(Music Exchange)
SAINT-SAËNS	The Swan <i>from</i> Four Immortal Melodies	(Music Exchange)

LIST C

CUI	Orientale (p8) <i>from</i> Time Pieces for Oboe Vol. 2	(ABRSM)
LE FLEMING	No. 2 (p2) <i>from</i> Four Impromptus	(Phylloscopus)
KERSHAW	Tango for Two, No. 4 <i>from</i> Have Oboe, Will Travel	(Phylloscopus)
PARKER	Fashion Parade (p1) <i>from</i> Jazzed Up Too for Oboe	Brass Wind
PIERNÉ	Pièce in G minor	(Leduc/UMP)
ROSE	Romanza (p8) <i>from</i> A Miscellany for Oboe Book 2	(ABRSM)

Component 3 - Discussion

7 marks

See pages 12–13.

Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

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

OBOE: GRADE SIX

Component 1 - Technical Work

15 marks

Scales and Arpeggios (ascending and descending from memory)

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

to be played tongued and slurred:

G, A flat and A majors (a twelfth), B flat, C, D, E flat, E and F majors (two octaves)

F sharp, G and A minors (a twelfth), B, C, C sharp, D, E and F minors (two octaves) [harmonic AND melodic]

Dominant 7ths in the keys of B flat, C and D (a twelfth); in the keys of E flat, F, G, A flat and A (two octaves)

Diminished 7th on C (two octaves)

Augmented arpeggios on C and D (two octaves)

Chromatic scales starting on C, C sharp, D and E flat (two octaves)

Component 2 - Performance

60 marks

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

LIST A

BACH	No. 57 (p32) (including DC) <i>from</i> Difficult Passages	(Boosey & Hawkes 9790 060010651)
FERLING	No. 23 (p12) <i>from</i> 48 Studies	(Universa/MDS)
HARRIS	No. 60 (p12) <i>from</i> 80 Graded Studies for Oboe Book 2	(Faber)
HITE	No. 11 (p6) <i>from</i> Melodic and Progressive Studies Book 1	(Southern Music Co.)
LYONS	No. 18 <i>from</i> 24 Melodic Studies for Oboe	(Useful Music/Emerson)
VAN BEEKUM	Scala Polka (p14) <i>from</i> Ornamental Oboes	(Harmonia/Hal Leonard)

LIST B

ALBINONI	Concerto in D minor, Op. 9 No. 2: Second movt. (Adagio)	(International)
ARNE	Pastorale	(Chester/Music Sales)
BESOZZI	Sonata in C: Fourth movt. (Allegretto)	(Chester/Music Sales)
HANDEL	Rondo <i>from</i> Air and Rondo	(Chester/Music Sales)
MARAIS	La Provençale <i>from</i> Three Old French Dances	(Chester/Music Sales)
MARCELLO	Allegretto <i>from</i> Largo and Allegretto	(Chester/Music Sales)

LIST C

DRING	Polka	(Arcadia/Emerson AM284)
JOPLIN	Weeping Willow <i>from</i> Joplin CD Showcase	(Clifton Edition C240)
KEECH	Scherzo Rondoso	(Cramer)
NIELSEN	Romance <i>from</i> Fantasy Pieces Op. 2	(Edition Wilhelm Hansen/Music Sales)
PARKER	Hunting the Haggis <i>from</i> Jazzed Up Too for Oboe	(Brass Wind)
VAUGHAN WILLIAMS	No. 2 AND No. 6 <i>from</i> Six Studies in English Folksong (cor anglais)	(Stainer & Bell)
WOOLFENDEN	Romance <i>from</i> Reflections for Oboe	(Brass Wind)

Component 3 - Discussion

7 marks

See pages 12–13.

Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

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

OBOE: GRADE SEVEN

Component 1 - Technical Work

15 marks

Scales and Arpeggios (ascending and descending from memory)

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

to be played tongued and slurred:

G, A flat and A majors (a twelfth); B flat, B, C, D flat, D, E flat, E, F and F sharp majors (two octaves)

G and A minors (a twelfth); B, C, C sharp, D, E, F and F sharp minors (two octaves)

[harmonic AND melodic minor scales]

Dominant 7ths in the keys of C, D flat and D (twelfth); in the keys of E flat, E, F, G, A flat, A and B flat (two octaves)

Diminished 7ths on B flat and C (two octaves)

Augmented arpeggios on C, C sharp and D (two octaves)

Chromatic scales starting on B, C, C sharp, D, E flat and E (two octaves)

Whole tone scales starting on C and C sharp (two octaves)

Component 2 - Performance

60 marks

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

LIST A

BACH	No. 62 (p36) <i>from</i> Difficult Passages	(Boosey & Hawkes 9790 060010651)
FERLING	No. 6 (p3) <i>from</i> 48 Studies	(Universal/MDS)
HARRIS	No. 74 (p25) <i>from</i> 80 Graded Studies for Oboe Book 2	(Faber)
HITE	No. 8 (p19) <i>from</i> Melodic and Progressive Studies Book 1	(Southern Music Co.)
VAN BEEKUM	Chromatic Study (p28) <i>from</i> Ornamental Oboes	(Harmonia/Hal Leonard)
WOOLFENDEN	Can I Get There? (p7) <i>from</i> Reflections for Oboe	(Brass Wind)

LIST B

ALBINONI	Concerto, Op. 9 No. 2: First movt. (Allegro e non presto)	(International)
BACH	Sonata in G minor: Third movt. (Allegro)	(Nagels/Barenreiter)
BONI	Sonata in G: First AND second movts. (Largo & Allegro)	(Chester/Music Sales)
CHEDEVILLE	Affettuosa AND Giga <i>from</i> Sonata in E minor	(Schott)
HANDEL	Sonata in C minor: First AND second movts. (Largo & Allegro) <i>from</i> Three Authentic Sonatas	(Nova/Music Exchange Manchester)
TELEMANN	Concerto in F minor: Third movt. (Vivace)	(Peters Edition)

LIST C

DRING	Finale, No. 3 <i>from</i> Three Piece Suite	(Emerson E434)
LE FLEMING	Con moto, No. 1 <i>from</i> Four Impromptus	(Phylloscopus)
KOECHLIN	Au Loin (cor anglais)	(Eschig/UMP)
NIELSEN	Humoresque <i>from</i> Fantasy Pieces, Op. 2	(Hansen/Music Sales)
RICHARDSON	Roundelay	(Emerson E44)
ROUGNON, arr. BROWN	Air de Ballet <i>from</i> A Nineteenth Century Collection Vol. 3	(Nova/Music Exchange Manchester)
WOOLFENDEN	Reverie <i>from</i> Reflections for Oboe	(Brass Wind)

Component 3 - Discussion

7 marks

See pages 12–13.

Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

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

OBOE: GRADE EIGHT

Component 1 - Technical Work

15 marks

Scales and Arpeggios (ascending and descending from memory)

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

to be played tongued and slurred:

A flat and A majors (a twelfth); B flat, B, C, D flat, D, E flat, E, F and F sharp majors (two octaves)

G sharp and A minors (a twelfth); B flat, B, C, C sharp, D, E flat, E, F and F sharp minors (two octaves) [harmonic AND melodic]

Dominant 7ths in the keys of C, D flat and D (a twelfth); in the keys of E flat, E, F, F sharp, G, A flat, A, B flat and B (two octaves)

Diminished 7ths on B flat, B and C (two octaves)

Augmented arpeggios on C, C sharp, D and E flat (two octaves)

Chromatic scales starting on B flat, B, C, C sharp, D, E flat, E and F (two octaves)

Whole tone scales starting on C and C sharp (two octaves)

Octatonic scales (both versions) starting on C (two octaves)

[version 1: C-D-E flat-F-F sharp-G sharp-A-B-C; version 2: C-C sharp-D sharp-E-F sharp-G-A-B flat-C]

Component 2 - Performance

60 marks

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

LIST A

BACH	No. 74 (p44) <i>from</i> Difficult Passages	(Boosey & Hawkes 9790 060010651)
BOURGEOIS	No. 3 <i>from</i> Fantasy Pieces for Oboe	(Brass Wind)
BRITTEN	Arethusa, No. 6 <i>from</i> Six Metamorphoses After Ovid	(Boosey & Hawkes)
FERLING	No. 29 OR No. 30 (p15) <i>from</i> 48 Studies for Oboe	(Universal/MDS)
WOOLFENDEN	Harlequin AND Columbine <i>from</i> Reflections for Oboe	(Brass Wind)

LIST B

ALBINONI	Concerto, Op. 7 No. 6: Second AND third movts. (Adagio & Allegro)	(Boosey & Hawkes)
BACH	Sonata in G minor: First movt. (Allegro)	(Nagels/Barenreiter)
HANDEL	Sonata in F: First AND second movts. (Adagio & Allegro) <i>from</i> Three Authentic Sonatas	(Nova/Music Exchange Manchester)
MARCELLO	Concerto in C minor: Adagio & Allegro	(IMC)
TELEMANN	Sonata in E minor: First AND second movts. (Largo & Allegro)	(Schott)
VIVALDI	Sonata in C minor: First AND fourth movts. (Adagio & Allegro)	(Schott)

LIST C

DRING	Showpiece, No. 1 <i>from</i> Three Piece Suite	(Emerson E434)
DUCK	Lento AND Con moto <i>from</i> Sonatina	(Phylloscopus)
GROVLEZ	Sarabande and Allegro	(Leduc/UMP)
HINDEMITH	Sonata: First movt. (Munter)	(Schott)
LE FLEMING	No. 3 AND No. 4 <i>from</i> Four Impromptus	(Phylloscopus)
POULENC	Elegie & Deploration <i>from</i> Sonata	(Chester/Music Sales)
RUBBRA	Duo (cor anglais)	(Lengnick/Complete Music)

Component 3 - Discussion

7 marks

See pages 12–13.

Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

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

Discussion

Notes:

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

Requirements:

GRADES 1 AND 2

Candidates should be able to:

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

GRADE 3

In addition to the requirements for Grades 1 and 2, candidates may be asked to:

- identify intervals up to and including a fifth by numerical value only (e.g. 'second', 'fourth', etc.);
- describe the mood or character of pieces using appropriate descriptive terminology ('fast and lively', 'gentle and flowing', 'like a dance', etc.);
- identify contrasts of mood within pieces;
- discuss any pictorial or descriptive element of the music.

GRADE 4

In addition to the requirements for Grades 1-3, candidates may be asked to:

- identify intervals up to and including an octave by numerical value only (e.g. 'fourth', 'seventh', etc.);
- demonstrate basic knowledge of composers of the music performed, including their nationality and approximate dates;
- discuss their approaches to learning the pieces, and to identify any particular difficulties (musical or technical) which were encountered;
- demonstrate a basic understanding of the workings of their instrument, and to name its principal constituent parts.

GRADE 5

In addition to the requirements for Grades 1-4, candidates may be asked to:

- identify intervals up to and including an octave by number and type (e.g. 'Major 2nd', 'Perfect 4th', etc.);
- demonstrate knowledge of basic formal structures (e.g. contrasting or repeated sections);
- identify principal modulations (by naming the new key or its relationship to the home key);
- identify major and minor chords as occurring in the music (either as chords or as melodic patterns);
- identify the historical period of the music performed (Renaissance, Baroque, etc.).

GRADE 6

In addition to the requirements for Grades 1-5, candidates may be asked to:

- discuss their personal responses to the music performed: the extent to which they like or dislike it, or find it challenging or rewarding, and why;
- approaches to learning the music, including the use of certain techniques, and aspects of interpretation;
- identify melodic and harmonic features of the music (e.g. sequence, melodic inversion, circle of 5ths, pedal points, etc.);
- demonstrate knowledge of formal structures (e.g. ternary, binary, rondo etc.);
- demonstrate a self-critical awareness of their own performance, indicating to the examiner which aspects of their performance they were happy or unhappy with, and why.

GRADE 7

In addition to the requirements for Grades 1-6, candidates may be asked to:

- identify more complex chords, including sevenths and dissonances, as occurring in the music (either as chords or as melodic patterns);
- identify cadences;
- give basic biographical information about the composers of the music performed;
- demonstrate awareness of the historical and stylistic context of the music;
- demonstrate a widening musical awareness a little beyond the music performed.

GRADE 8

In addition to the requirements for Grades 1-7, candidates may be asked to:

- demonstrate knowledge of other music by the same composers;
- identify any interval by number and type;
- discuss with the examiner a range of issues arising from the music performed, demonstrating evidence of a rounded musical awareness, in terms both of the repertoire itself, and the candidate's response to it as a performer.

Aural Tests

Notes:

1. **GRADE 1 TEST 1(b); GRADE 3 TEST 2(b):** where a candidate wishes to respond to either of these tests in the alternative manner as specified, the examiner must be informed in advance of the tests being administered. This may be done either via the Centre representative or attendant on the day (in advance of the examination), or by the candidate (in the examination, in advance of the tests).
2. In tests where the identification of note values (rhythmic values) is required, such as Grade 2, test 1(c), candidates are required to respond by listing the rhythmic values in the order in which they occur in the extract, e.g. 'minim, crotchet, crotchet' or 'minim, four quavers'.
3. In tests where a sung response is required, candidates may use any clear and appropriate syllable or vowel sound (e.g. 'ah', 'la', 'oo', etc.) They may also hum or whistle. Candidates may request tests to be transposed if required by their vocal range. Candidates may play back such tests on their instrument if they prefer; in this case, examiners must be informed prior to the administration of the tests (see note 1 above).
4. In tests where responses describing pitch are required, candidates may use letter-names (A, B, C, etc.), tonic sol-fa (doh, re mi, etc.), or number (1, 2, 3, etc., or 1st, 2nd, 3rd, etc.) (Where a minor key is used, it will be assumed that doh=tonic.)
5. Please note that from Grade 2 onwards, candidates are required to beat time (i.e. conduct), NOT to tap or clap the pulse. They may join in during the initial playing, or a second playing may be given.
6. Candidates may request any test to be given one repeat playing without loss of marks.
7. **Please note that in all cases, examiners will use a piano to conduct the tests.** Examiners will ask candidates to stand or sit in such a position that they cannot see the piano keyboard.
8. Please note that the printed wording is a guide only. Examiners are encouraged to conduct the tests in a conversational manner.

Requirements:

GRADE 1

Rhythm

A short harmonised passage, of approximately 6-8 bars in length, will be played. The passage will be in either 2/4 or 3/4 time. Candidates will be asked to:

- 1 (a) identify the time signature as "2" or "3" time (2 marks).
- 1 (b) clap or tap on each pulse beat, in time, in 2 or 3 time, accenting the first beat of each bar, as the examiner plays the passage again (2 marks).

Candidates may elect to respond to tests 1(a) and 1(b) in reverse order. In this case, the examiner should be informed in advance of the tests being administered (see Note 1 above).

Pitch

Two notes of different pitches will be played, one after the other. Candidates will be asked to:

- 2 (a) identify as "first" or "second" which of the two notes is EITHER the higher OR the lower, at the examiner's discretion (1 mark).

The two notes will be played again. Candidates will be asked to:

- 2 (b) sing back one of the two notes (EITHER the first OR the second, at the examiner's discretion) (1 mark).

The key-chord of a major key will be played, followed by a short unharmonised melody in the same key, of approximately 4 bars in length. The examiner will stop playing before the final (tonic) note. The candidate will be asked to:

- 2 (c) sing clearly the missing final tonic (2 marks).

GRADE 2

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 3/4 or 4/4 time. Candidates will be asked to:

- 1 (a) identify the time signature as "3" or "4" time (1 mark).
- 1 (b) beat (conduct) time, with a clear beat-shape (conducting pattern), in time with the examiner's playing, as the examiner plays the passage again (1 mark).

The examiner will select one bar from the passage, and will play it in an unharmonised version. Candidates will be asked to:

- 1 (c) identify and describe the note values (rhythmic values of the notes) in the bar (2 marks).

Pitch

A major or minor triad will be played, followed by one note taken from the triad. Candidates will be asked to:

- 2 (a) identify the note as "bottom, middle or top" OR "Doh, Mi or Soh" OR "root, 3rd or 5th" (candidate's choice) (1 mark).

The triad will be played again. Candidates will be asked to:

- 2 (b) state if the triad is major or minor (1 mark).

The key-chord of a major key (C, F, G, and D majors only) will be played, and the key stated, followed by the first five notes of the scale in ascending order. The examiner will then play any ONE of these notes again. Candidates will be asked to:

- 2 (c) identify the note, EITHER by letter name OR by tonic sol-fa name OR by number (1, 2, 3, 4 or 5) as elected by the candidate (1 mark).

The test will be repeated, using a different example (1 mark).

GRADE 3

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in 6/8 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a clear beat-shape (conducting pattern), 2 beats in the bar (NOT 6 beats in the bar), in time with the examiner's playing, as the examiner plays the passage again (1 mark).

The candidate will be shown three lines of music (marked 1, 2 and 3), each of which will contain four individual bars of music in 6/8 time (marked a, b, c and d). The examiner will indicate which line of music is being used. One of the bars on that line will be played, twice. Candidates will be asked to:

- 1 (b) indicate which bar (a, b, c or d) has been played (1 mark).

The test will be repeated, using a different example (1 mark).

Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The intervals will be restricted to the following: Major 2nd, Major 3rd, Perfect 4th, Perfect 5th. Candidates will be asked to:

- 2(a) identify the interval, by numerical value only (2nd, 3rd, 4th, 5th) (1 mark).

The test will be repeated, using a different interval (1 mark).

The key-chord of a major or minor key (C, G, D, F and Bb majors; A and E minors only) will be played, and the key stated. A short unharmonised melody, in the same key, of approximately 3 bars in length, will be played, twice. Rhythms will be limited to crotchets, quavers, minims, dotted minims and semibreves. Candidates will be asked to:

- 2 (b) sing back the melody (3 marks).

Candidates may elect to respond to test 2(b) by playing the melody on their instrument, instead of singing. In this case, the examiner should be informed in advance of the tests being administered (see note 1 above).

GRADE 4

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4 or 6/8 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in 6/8 time should be conducted with a 2-beat pattern). (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. The phrase will include no rhythmic values shorter than a semiquaver, but may include simple dotted patterns. Candidates will be asked to:

- 1 (b) clap or tap back the rhythm of the phrase (2 marks).

Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The interval will be restricted to any major, minor or perfect interval up to and including an octave. Candidates will be asked to:

- 2(a) identify the interval, by numerical value and type (1 mark).

The test will be repeated, using a different interval (1 mark).

The candidate will be shown three similar versions of a short melody (marked 1, 2 and 3). The versions will differ in pitch, but not in rhythm. One of the versions will be played, twice. Candidates will be asked to:

- 2 (b) identify which version was played (2 marks).

GRADE 5

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4, 6/8 or 6/4 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in 6/8 or 6/4 time should be conducted with a 2-beat or 6-beat pattern as appropriate). (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. Candidates will be asked to:

- 1 (b) identify and describe the note values (rhythmic values of the notes) in the phrase (2 marks).

Pitch

An interval will be played twice, with the pitches sounded together. The interval may be any major, minor or perfect interval within the octave, as well as the augmented 4th / diminished 5th. Candidates will be asked to:

- 2(a) identify the interval, by type and numerical value (1 mark).

The test will be repeated, using a different interval (1 mark).

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:

- 2 (b) identify the cadence, either by its conventional name, or as "finished" (perfect and plagal) or "unfinished" (imperfect or interrupted) (1 mark).

The test will be repeated, using a different example (1 mark).

GRADE 6

Rhythm and Pitch

A harmonised passage, in simple time, of not more than six bars in length, and containing some syncopated patterns, will be played, twice. Candidates will be asked to:

- 1(a) identify the time signature (1 mark).
- 1(b) identify whether the passage is in a major or minor key (1 mark).
- 1(c) identify, by number and type, any interval within the octave, occurring in the melody-line between two succeeding notes. These pitches will be played again, first as occurring in the melody, and then with the pitches sounded together (1 mark).

A short phrase from the passage, of 1-2 bars in length, will be played again in an unharmonised version. Candidates will be asked to:

- 1(d) clap or tap back the rhythm of the phrase (1 mark).
- 1(e) identify and describe the note values (rhythmic values) in the phrase (2 marks).

Pitch

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, or interrupted) in the home key. Candidates will be asked to:

- 2 (a) identify the cadence by its conventional name (1 mark).

The key-chord of a major key will be sounded, and the key named. A short harmonised passage in the same key, of approximately 4 bars in length, will be played. The passage will contain one modulation to a related key (dominant, subdominant, or relative minor), finishing with a perfect cadence in that key. Candidates will be asked to:

- 2 (b) identify the key into which the passage has modulated, either by name or by relationship to the home key (candidate's choice) (1 mark).

GRADE 7

- 1 (a) A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:
 - to identify the time signature
 - to identify whether the passage is in a major or minor key
 - to describe the overall dynamics
 - to describe the basic overall form (this will be limited to AB, ABA, AAB, ABAB, AABA) (2 marks).
- 1 (b) The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections may also be played again. Candidates will be asked a selection of the following:
 - to suggest an appropriate tempo marking
 - to describe changes in tempo
 - to name the key
 - to describe phrasing patterns
 - to describe dynamics
 - to describe articulation
 - to identify modulations
 - to identify ornaments
 - to confirm their description of the form (4 marks).
- 2. The key-chord of a major or minor key will be sounded. A short harmonised passage in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:
identify the cadence by its conventional name. (1 mark).
The test will be repeated, using a different example (1 mark).

GRADE 8

1. A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:
 - to identify the time signature;
 - to identify whether the passage is in a major or minor key;
 - to suggest an appropriate tempo marking;
 - to describe and identify any particularly noticeable aspects of the dynamics, phrasing, articulation, modulation, ornamentation, texture, etc. (examiners may play certain extracts from the passage again);
 - to suggest a musical style (Renaissance, Baroque, Classical, Romantic, Twentieth Century or Modern, Jazz / Popular);
 - to identify any interval in the melodic line between two successive notes, up to and including a Major 10th (the two pitches will be played again, as occurring in the melody);
 - to clap back, or identify and describe the note values (rhythmic values) of, a short phrase of 1-2 bars in duration, taken from the passage and played again in an unharmonised version;
 - to identify a cadence, taken from the passage, played again by the examiner (4 marks).
2. The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections, of up to 4 bars in length, may also be played again, sometimes with changes in phrasing, tempo, articulation and/or dynamics. Candidates will be asked a selection of the following:
 - to name the key
 - to identify modulations
 - to identify ornaments
 - to describe the overall form (in addition to those specified for Grade 7, these may include ABCA, ABCBA, AA'BA, ABA'B, and similar structures, as well as more organic forms, or forms based on imitative or fugal structures);
 - to identify simple melodic, rhythmic or harmonic devices, such as sequence, inversion, repetition, pedal points, augmentation / diminution, motivic development, etc.
 - to identify changes in phrasing, tempo, articulation and/or dynamics, in short passages, of up to 2 bars in length, played in two different styles by the examiner (4 marks).