This repertoire list should be read in conjunction with the Syllabus for Graded and Leisure Play Examinations in Music Performance. Copies are available free of charge from LCM Examinations (tel: 020 8231 2364) or from local representatives, or on uwl.ac.uk/lcmexams.

Leisure Play examinations are also available, for candidates who wish to play pieces only. Please see Section 5 of the syllabus for details.

This repertoire list is valid from 1 January 2011 until 31 December 2014.
Acknowledgement

Grateful thanks are due to Stuart Corbett, the principal syllabus compiler.

LCM Publications

The following LCM Publications are relevant to this syllabus:

- Specimen Saxophone Sight Reading Tests: Grades (LL11890)
- Specimen Aural Tests (LL189)

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

Related Examinations

LCM Examinations offers examinations in a wide range of subjects, covering classical, jazz, pop/rock and traditional music genres. The following syllabuses may also be of interest:

- Graded and leisure play examinations for jazz saxophone
- Performance diplomas (four levels) for saxophone and jazz saxophone
- Teaching diplomas (three levels) for saxophone and jazz 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.

Introduction

This syllabus reflects the fact that the saxophone is not only a solo instrument, but is also an ensemble instrument, whether in the context of a band or orchestra, or a smaller ensemble such as a saxophone quartet or rock group. Therefore it includes some items which reflect links with a variety of styles. With this in mind, the demands of good ensemble awareness are recognised from the early grades upwards in the option of a duet study: this should encourage the student to recognise the importance of technical elements related to intonation, balance, tone and rhythmic security.

The Technical Work components have been structured so that the candidate can gradually accumulate technical fluency and grammatical awareness over the complete range of the instrument. Extremes of register are approached step by step. At higher grades, when candidates should be more technically assured, maximum flexibility is allowed in relation to choice of instrument, in order to encourage the candidate to offer a musically fulfilling performance.

The importance of reference material which is helpful throughout the grades is acknowledged. Therefore, some study books can be used through a number of grades.

At Grades 1-3, candidates should use one instrument only. Candidates may use one or more instruments at Grades 4-8.

Pieces in List B should generally be accompanied, unless indicated otherwise.

If a piece appears at more than one grade, greater skill levels and interpretation qualities will be expected at the higher grade.

Where the repertoire list indicates tenor saxophone, the piece may also be played on soprano saxophone.
CLASSICAL SAXOPHONE: STEP ONE

Any type of saxophone may be used. However, candidates are not allowed to change instruments during the examination.

The exercises must both be taken from the same book. The pieces may be taken from any of the set books. Some of the pieces and exercises are duets. This is to encourage ensemble awareness. The teacher or a friend may wish to play the lower part.

Component 1 - Exercises

Either: Ex.2 and Ex.3 (unit 3, page 10) Learn As You Play Saxophone (Boosey & Hawkes)
Or: Ex.3 and Ex.4 (level 1) Teacher On Tap Book 1: Starting Out (Teacher On Tap)
Or: No.5 and No.6 (lesson 3, page 5) Tune A Day Saxophone [original edition] (Boston Music)

Component 2 - Pieces

Any three of the following to be chosen:

Clown Dance Abracadabra Saxophone (A&C Black)
Fais Do-Do Abracadabra Saxophone (A&C Black)
On The Road Abracadabra Saxophone (A&C Black)
Minuetto (unit 2, page 9) Learn As You Play Saxophone (Boosey & Hawkes)
Swim, Swan, Swim (unit 3, page 10) Learn As You Play Saxophone (Boosey & Hawkes)
Boogaloo (level 1) Teacher On Tap Book 1: Starting Out (Teacher On Tap)
ANY duet [upper part] (lesson 2, page 4) Tune A Day Saxophone [original edition] (Boston Music)

Component 3 - Questions on Rudiments

Recognition/identification of stave, barlines, pitch names, note types and values, rest values, all relating to the music performed. The importance of looking after the instrument (e.g. keeping the mouthpiece clean, the pull-through, looking after reeds).
Any type of saxophone may be used. However, candidates are not allowed to change instruments during the examination.

The exercises must both be taken from the same book. The pieces may be taken from any of the set books. Some of the pieces and exercises are duets. This is to encourage ensemble awareness. The teacher or a friend may wish to play the lower part.

Component 1 - Exercises

Scale and arpeggio of D major ( tongued and slurred), one octave ascending and descending, from memory [illustrated in Tune A Day Saxophone, page 16 (in crotchets) OR Learn As You Play Saxophone, page 21]

Either: Ex.2 and Ex.3 (unit 4, page 12) Learn As You Play Saxophone (Boosey & Hawkes)
Or: Ex.8 and Ex.9 (level 1) Teacher on Tap Book 1: Starting Out (Teacher on Tap)
Or: Ex.2 and Ex.5 (lesson 5A ‘slurred notes’, page 9) Tune A Day Saxophone [original edition] (Boston Music)

Component 2 - Pieces

Any three of the following to be chosen:

Long Long Ago (page 28) Abracadabra Saxophone (A&C Black)
One Potato New Alto (Tenor) Solos Book 1 (Useful Music)
Chorale Melody (unit 3, page 11) Learn As You Play Saxophone (Boosey & Hawkes)
Heroic Song in Phrygian Mode (unit 3, page 11) Learn As You Play Saxophone (Boosey & Hawkes)
March (unit 4, page 13) Learn As You Play Saxophone (Boosey & Hawkes)
Mexican Madness [duet, upper part] (unit 4) Learn As You Play Saxophone (Boosey & Hawkes)
Introducing the Eighth Note (Quaver) (level 1) Teacher On Tap Book 1: Starting Out (Teacher On Tap)
Lightly Row (lesson 5A, page 9) Tune A Day Saxophone [original edition] (Boston Music)
Twinkle Twinkle Little Star (lesson 5, page 8) Tune A Day Saxophone [original edition] (Boston Music)

Component 3 - Questions on Rudiments

As for Step 1, including looking after the instrument, plus dotted note values and knowledge about the purpose of the key signature and time signature, accidentals and basic dynamic signs. All relating to the music performed.
CLASSICAL SAXOPHONE: GRADE ONE

Component 1 - Technical Work

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 and F major (one octave)
A harmonic OR melodic minor (candidate’s choice) (one octave)

Component 2 - Performance

Performance of three pieces: one piece from List A and two contrasting pieces from List B.

LIST A Alto/Baritone and Soprano/Tenor

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>BULLARD</td>
<td>Hungarian Sax (No.7) OR Balanced Sax (No.8) from Sixty for Sax</td>
<td>(ABRSM)</td>
</tr>
<tr>
<td>DIABELLI</td>
<td>Serenade (p.19) from Learn As You Play Saxophone</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>GARIBOLDI</td>
<td>No.1 OR No.3 from Easy Classical Studies (ed. Harle)</td>
<td>(Universal)</td>
</tr>
<tr>
<td>GUMBLEY</td>
<td>Frog Hop OR Chant from Cool School</td>
<td>(Brass Wind)</td>
</tr>
<tr>
<td>HARRIS</td>
<td>Study 4 OR 8 OR 10 from 80 Graded Studies for Saxophone Book 1</td>
<td>(Faber)</td>
</tr>
<tr>
<td>LONDEIX</td>
<td>Shepherdess’s Spinning Song OR My Friends the Animals from Playing the Saxophone Book 1</td>
<td>(Lemoine / UMP)</td>
</tr>
<tr>
<td>LYONS</td>
<td>No.3 OR No.4 from 24 Melodic Studies for Saxophone</td>
<td>(Universal)</td>
</tr>
<tr>
<td>PERCIVAL</td>
<td>Ex.3 OR Ex.4 OR Ex.6 (Level 2) from Teacher on Tap Book 1: Starting Out</td>
<td>(Teacher On Tap)</td>
</tr>
<tr>
<td>RAE</td>
<td>First Take OR Leap Frog from Easy Studies in Jazz and Rock Saxophone</td>
<td>(Universal)</td>
</tr>
</tbody>
</table>

LIST B Alto/Baritone

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>BARTÓK</td>
<td>Dialogue from The Magic Saxophone</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>BOYLE</td>
<td>Fresh Air Waltz OR Memories from Dances and Daydreams for Alto Sax and Piano</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>FOSTER</td>
<td>Beautiful Dreamer (arr. De Smet)</td>
<td>(Fentone WA6001401)</td>
</tr>
<tr>
<td>GURLITT</td>
<td>Andante from Learn As You Play Saxophone</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>HOUNSOME</td>
<td>Activate OR Spirals from Upbeat Book 1</td>
<td>(Music Exchange)</td>
</tr>
<tr>
<td>HYDE</td>
<td>Soliloquy from Learn As You Play Saxophone</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>LYONS</td>
<td>One Potato from New Alto Saxophone Solos Book 1 (Very Easy / Medium)</td>
<td>(Useful Music)</td>
</tr>
<tr>
<td>PERCIVAL</td>
<td>Pavane OR Nashville Express OR Valse Vierd (Level 1) from Teacher On Tap Book 1: Starting Out</td>
<td>(Teacher On Tap)</td>
</tr>
<tr>
<td>STRAUSS</td>
<td>Rose from the South from The Joy of Saxophone</td>
<td>(Yorktown / Music Sales)</td>
</tr>
<tr>
<td>TRAD.</td>
<td>Scarborough Fair OR Amazing Grace OR Morning Has Broken from Skill Builders for Alto Sax (arr. Isacoff)</td>
<td>(G. Schirmer / Music Sales)</td>
</tr>
<tr>
<td>TRAD.</td>
<td>Song of the Volga Boatmen from The Magic Saxophone</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>WEDGWOOD</td>
<td>Cheeky Cherry OR Wrap It Up from Really Easy Jazzin’ About</td>
<td>(Faber)</td>
</tr>
<tr>
<td>WEDGWOOD</td>
<td>I Believe from Up-Grade 1-2</td>
<td>(Faber)</td>
</tr>
</tbody>
</table>

LIST B Soprano/Tenor

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALAN</td>
<td>And All That Jazz from 1st Recital Series</td>
<td>(Curnow)</td>
</tr>
<tr>
<td>GORB</td>
<td>Aria from Up Front Album for B flat Sax</td>
<td>(Brass Wind)</td>
</tr>
<tr>
<td>GRETRY</td>
<td>Air from Richard Coeur de Lion from Learn As You Play Saxophone</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>GURLITT</td>
<td>Andante (arr. Wastall) from Learn As You Play Saxophone</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>HANDEL</td>
<td>Sarabande (arr. Both) from Classical Saxophone Solos (Tenor)</td>
<td>(Schott 7330)</td>
</tr>
<tr>
<td>HAYDN</td>
<td>Minuet (arr. Harle) from Classical Album: Saxophone</td>
<td>(Universal)</td>
</tr>
<tr>
<td>LEWIN</td>
<td>Heat Haze from Up Front Album for B flat Sax</td>
<td>(Brass Wind)</td>
</tr>
</tbody>
</table>
LINDSAY  Memoir from First Recital Series [accompaniment available, or may be played with CD backing] (Curnow)
MOURET  Musette from Dances from the French Operas: Tenor Sax Vol.1 (Studio Music)
PERCIVAL  Pavane OR Nashville Express OR Valse Vierd (Level 1) from Teacher On Tap Book 1: Starting Out (Teacher On Tap)
SCHEIN  Allemande and Tripla (arr. Both) from Classical Saxophone Solos (Tenor) (Schott 7330)
WEDGWOOD  I Believe from Selected Solos for Soprano / Tenor Saxophone (Faber)

**Component 3 - Viva Voce**

See pages 22-23.

**Component 4 - Sight Reading**

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. Specimen tests are available (LL11890).

**Component 5 - Aural Tests**

See pages 24-28. Specimen tests and a handbook are available (details on page 3).
Component 1 - Technical Work

**Scales and Arpeggios** (ascending and descending, from memory)

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

To be played tongued and slurred in the following keys and ranges:
- C, G, F and B flat major (one octave)
- D major (two octaves)
- A and E harmonic OR melodic minor (candidate’s choice) (one octave)
- D harmonic OR melodic minor (candidate’s choice) (two octaves)

Component 2 - Performance

Performance of three pieces: one piece from List A and two contrasting pieces from List B.

**LIST A** Alto/Baritone and Soprano/Tenor

- **BAERMANN** Study 12 OR 17 from 80 Graded Studies for Saxophone Book 1 (Faber)
- **BULLARD** Sax Rock (No.11) OR Sax Fanfare (No.14) from Sixty for Sax (ABRSM)
- **CHEDEVILLE** Gavotte (p.33) from Learn As You Play Saxophone (ed. Wastall) (Boosey & Hawkes)
- **GUMBLEY** Tongue and Groove from Cool School (Brass Wind)
- **LONDEIX** Blue Bird OR La Maumariée from Playing The Saxophone Book 1 (Lemoine / UMP)
- **LYONS** No.8 OR No.12 from 24 Melodic Studies for Saxophone (Useful Music)
- **MADDEN** Silver Riddle from 20 Sensational Saxophone Studies (Rothco Music)
- **PERCIVAL** Ex.3 OR Ex.4 OR Ex.5 (Level 3) from Teacher On Tap Book 1: Starting Out (Teacher On Tap)
- **POPP** Study 10 OR 24 from Easy Classical Studies (ed. Harle) (Universal)
- **RAE** Over and Out OR Flapjack OR Overdrive from Easy Studies in Jazz and Rock (Universal)

**LIST B** Alto/Baritone

- **BYRD** Pavane for the Earl of Salisbury from Saxophone Solos Vol.1 (Alto)(ed. Harvey) (Chester / Music Sales)
- **HOUNSOME** Floating Downstream (No.3) from Upbeat Book 1 (Music Exchange)
- **LINGEN** Sax Parade OR Bossa Brazil from Saxophone Recital [may be played with CD backing] (De Haske)
- **LYONS** Rock Steady from New Alto Saxophone Solos Book 1 (Very Easy / Medium) (Useful Music)
- **MOZART** Minuet from Classical Album: Saxophone (arr. Harle) (Universal)
- **NAULAIS** Coconotes (Billaudot / UMP)
- **OFFENBACH** Barcarolle from Classical Saxophone Solos (arr. Both) (Schott 73331)
- **PERCIVAL** March of the Nerds OR Minuet and Trio from Teacher On Tap Book 1: Starting Out (Teacher On Tap)
- **SCHUBERT** The Trout from The Joy of Saxophone (Yorktown / Music Sales)
- **TCHAIKOVSKY** Chanson Triste from Classical Album: Saxophone (arr. Harle) (Universal)
- **TRAD.** Greensleeves OR Skillbuilders from Skillbuilders for Alto Saxophone (arr. Isacoff) (G. Schirmer / Music Sales)

**LIST B** Soprano/Tenor

- **BRAHMS** Sunday (arr. Harle) from Classical Album for Sax (Universal)
- **COUPERIN** Gavotte from Classical Sax Solos (Tenor) (arr. Both) (Schott 7330)
- **HANNICKEL** The Matador from 1st Recital Series (Curnow)
- **HARRIS** Foxtrot from First Repertoire Pieces Saxophone (Tenor) (Boosey & Hawkes)
- **LED BURY** Takin’ It Easy from All Jazzed Up for Saxophone (Brass Wind)
- **LYONS** Wheels Within Wheels OR Laura’s Lament from New Tenor Sax Solos Book 1 (Useful Music)
- **MACDOWELL** To a Wild Rose from 1st Recital Series (Curnow)
<table>
<thead>
<tr>
<th>Component 3 - Viva Voce</th>
<th>7 marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>See pages 22-23.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Component 4 - Sight Reading</th>
<th>10 marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>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. Specimen tests are available (LL11890).</td>
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</table>

<table>
<thead>
<tr>
<th>Component 5 - Aural Tests</th>
<th>8 marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>See pages 24-28. Specimen tests and a handbook are available (details on page 3).</td>
<td></td>
</tr>
</tbody>
</table>
Component 1 - Technical Work

**Scales and Arpeggios** (ascending and descending, from memory)
(Suggested tempo: m.m: crotchet = 60 when played in quavers)
to be played tongued and slurred in the following keys and ranges:
C and E flat major (two octaves); G, A, F and B flat major (one octave)
D and C harmonic OR melodic minor (candidate's choice) (two octaves)
A, G, B and E harmonic OR melodic minor (candidate's choice) (one octave)

Component 2 - Performance

Performance of three pieces: one piece from List A and two contrasting pieces from List B.

**LIST A** Alto/Baritone and Soprano/Tenor

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>BRIARD</td>
<td>Study No.1 (p.4) from Learn As You Play Saxophone (ed. Wastall)</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>BULLARD</td>
<td>Classic Sax (No.21) OR Staccato Sax (No.22) from Sixty for Sax</td>
<td>(ABRSM)</td>
</tr>
<tr>
<td>GARNIER</td>
<td>Study No.21 from 80 Graded Studies for Saxophone Book 1</td>
<td>(Faber)</td>
</tr>
<tr>
<td>GUMBLEY</td>
<td>Blue Funk OR Skedaddle from Cool School</td>
<td>(Brass Wind)</td>
</tr>
<tr>
<td>KÖHLER</td>
<td>Study 20 OR 29 from Easy Classical Studies (ed. Harle)</td>
<td>(Universal)</td>
</tr>
<tr>
<td>LONDEIX</td>
<td>The Seeds of Love from Playing the Saxophone Book 1</td>
<td>(Lemoine / UMP)</td>
</tr>
<tr>
<td>LYONS</td>
<td>No.10 OR No.13 from 24 Melodic Studies for Saxophone</td>
<td>(Useful Music)</td>
</tr>
<tr>
<td>Percival</td>
<td>Ex.7 OR Ex.9 OR Ex.10 (Level 4) from Teacher On Tap Book 1: Starting Out</td>
<td>(Teacher On Tap)</td>
</tr>
<tr>
<td>RAE</td>
<td>In the Beginning OR Freeway OR Discomatic from Easy Studies in Jazz and Rock Saxophone</td>
<td>(Universal)</td>
</tr>
</tbody>
</table>

**LIST B** Alto/Baritone

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANON.</td>
<td>Nana and El Paño (arr. Lewin) from Twenty Two Unaccompanied Pieces for Saxophone</td>
<td>(ABRSM)</td>
</tr>
<tr>
<td>BACH, J.S</td>
<td>Gavotte from French Suite No.5 (arr. Lewin) from Twenty Two Unaccompanied Pieces for Saxophone</td>
<td>(ABRSM)</td>
</tr>
<tr>
<td>BENJAMIN</td>
<td>Jamaican Rumba from Learn As You Play Saxophone (ed. Wastall)</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>FINZI</td>
<td>Carol from Learn As You Play Saxophone (ed. Wastall)</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>GERSHWYN</td>
<td>Summertime from Play Gershwin (E flat)</td>
<td>(Faber)</td>
</tr>
<tr>
<td>HANDEL</td>
<td>Bourée from Classical Album for Alto Saxophone (arr. Harle)</td>
<td>(Universal)</td>
</tr>
<tr>
<td>HAYDN</td>
<td>Serenade from Classical Album for Alto Saxophone (arr. Harle)</td>
<td>(Universal)</td>
</tr>
<tr>
<td>HOUNSOME</td>
<td>Musical Box OR Just Lounging About from Upbeat Book 1</td>
<td>(Music Exchange)</td>
</tr>
<tr>
<td>ILYNSKY</td>
<td>Berceuse from First Repertoire Pieces For Alto Saxophone</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>JOPLIN</td>
<td>The Entertainer from Skill Builders for Alto Saxophone (ed. Isacoff)</td>
<td>(G. Schirmer / Music Sales)</td>
</tr>
<tr>
<td>LINGEN</td>
<td>Pop Ballad OR Sax 'o' Funk from Saxophone Recital [may be played with CD backing]</td>
<td>(De Haske)</td>
</tr>
<tr>
<td>LYONS</td>
<td>Wheels Within Wheels from New Alto Saxophone Solos Book 1 (Very Easy / Medium)</td>
<td>(Useful Music)</td>
</tr>
<tr>
<td>Percival</td>
<td>Last Tango in Coonabarabran OR Café Rio from Teacher On Tap Book 1: Starting Out</td>
<td>(Teacher on Tap)</td>
</tr>
<tr>
<td>RAE</td>
<td>Waltz for Emily from Blue Saxophone</td>
<td>(Universal)</td>
</tr>
<tr>
<td>SCHUBERT</td>
<td>Serenade from First Repertoire Pieces for Alto Saxophone</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>SHOSTAKOVICH</td>
<td>March from The Magic Saxophone</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>STRAVINSKY</td>
<td>Shrove Tide Fair Themes from The Magic Saxophone</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>SULLIVAN</td>
<td>The Sun and I from Saxophone Solos Vol.2 (Alto) (ed. Harvey)</td>
<td>(Chester / Music Sales)</td>
</tr>
<tr>
<td>VIZZUTTI</td>
<td>Dream from Explorations [may be played with CD backing]</td>
<td>(De Haske)</td>
</tr>
<tr>
<td>WEDGWOOD</td>
<td>Smooth Operator from Really Easy Jazzin' About</td>
<td>(Faber)</td>
</tr>
</tbody>
</table>
LIST B  Soprano/Tenor

ANON.  Nana and El Paño (arr. Lewin) from Twenty-Two Unaccompanied Pieces for Saxophone (ABRSM)

BACH, J S  Gavotte from French Suite No.5 (arr. Lewin) from Twenty-Two Unaccompanied Pieces for Saxophone (ABRSM)

BACH, J S  Minuet from 1st Recital Series [accomp. available, or may be played with CD backing] (Curnow)

BENJAMIN  Jamaican Rumba from Learn As You Play Saxophone (Tenor Sax) (ed. Wastall) (Boosey & Hawkes) [piano accompaniment available separately]

BRAHMS  Waltz from 1st Recital Series [accomp. available, or may be played with CD backing] (Curnow)

DVOŘÁK  Slavonic Dance from 1st Recital Series (Curnow) [accompaniment available, or may be played with CD backing]

FAURÉ  Pavane from Classical Album for B flat Instruments Book 2 (Studio Music)

FINZI  Carol from Learn As You Play Saxophone (ed. Wastall) [tenor saxophone] (Boosey & Hawkes) [piano accompaniment available separately]

GERSHWIN  Summertime from Play Gershwin (B flat version) (Faber)

HANDEL  Bourée from Classical Album for Saxophone (arr. Harle) (Universal)

HARRIS  Showtime from Selected Solos for Soprano/Tenor Saxophone Grades 1-3 (Faber)

HAYDN  Serenade from Classical Album for Saxophone (arr. Harle) (Universal)

ILYNSKY  Berceuse from First Repertoire Pieces for Tenor Sax (ed. Wastall) (Boosey & Hawkes)

KELLY  Argumentative from Mood Pieces [soprano saxophone] (Stainer & Bell)

KINYON  Folk Song Blues from Learn As You Play Saxophone (Boosey & Hawkes) [piano accompaniment available separately]

LYONS  Soft Song OR Moonrock from New Tenor Sax Solos Book 1 (Useful Music)

PERCIVAL  Last Tango in Coonabarabran OR Café Rio from Teacher On Tap Book 1: Starting Out (Teacher on Tap)

RAE  Waltz for Emily from Blue Saxophone (Universal)

SCHUBERT  Serenade from First Repertoire Pieces for Tenor Sax (ed. Wastall) (Boosey & Hawkes)

TRAD.  The Welsh Pipers Melody from Tenor Saxophone Solos Vol.1 (ed. Harvey) (Chester / Music Sales)

VAN GORP  The Henley Regatta OR Go Out Shopping from Master Swop (Pop Swing): Tenor Sax (De Haske) [accompaniment available separately, or CD backing may be used]

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. Specimen tests are available (LL11890).

Component 5 - Aural Tests

8 marks

See pages 24-28. Specimen tests and a handbook are available (details on page 3).
CLASSICAL SAXOPHONE: GRADE FOUR

N.B. At Grade 4-8 candidates may use one or more saxophones.

Component 1 - Technical Work 15 marks

Scales and Arpeggios (ascending and descending, from memory)
(suggested tempo: m.m. crotchet = 72 when played in quavers)
to be played tongued and slurred in the following keys and ranges:
C, D, E, F, B flat and E flat major (two octaves); G, A and A flat major (one octave)
E, D and C harmonic OR melodic minor (candidate’s choice) (two octaves)
A, B, F sharp and G harmonic OR melodic minor (candidate’s choice) (one octave)
Chromatic scale starting on G (one octave)

Component 2 - Performance 60 marks

Performance of three pieces: one piece from List A and two contrasting pieces from List B.

LIST A  Alto/Baritone and Soprano/Tenor

<table>
<thead>
<tr>
<th>Series</th>
<th>Composition</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>BAERMANN</td>
<td>Study No.32 from 80 Graded Studies for Saxophone Book 1</td>
<td>(Faber)</td>
</tr>
<tr>
<td>BRIARD</td>
<td>Study No.3 (p.50) from Learn As You Play Saxophone</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>BULLARD</td>
<td>Show Stopping Sax (No.32) OR Roundabout Sax (No.31) from Sixty for Sax</td>
<td>(ABRSM)</td>
</tr>
<tr>
<td>GARIBOLDI</td>
<td>Study No.42 from Easy Classical Studies (ed. Harle)</td>
<td>(Universal)</td>
</tr>
<tr>
<td>GUMBLEY</td>
<td>Cheekie Charlie OR Blues for Caroline from Cool School</td>
<td>(Brass Wind)</td>
</tr>
<tr>
<td>LONDEIX</td>
<td>Scottish Melody (p.34) from Playing The Saxophone Book 2</td>
<td>(Lemoine / UMP)</td>
</tr>
<tr>
<td>LYONS</td>
<td>No.14 from 24 Melodic Studies for Saxophone</td>
<td>(Useful Music)</td>
</tr>
<tr>
<td>PERCIVAL</td>
<td>Ex.3 OR Ex.7 OR Ex.8 (Level 5) from Teacher On Tap Book 1: Starting Out</td>
<td>(Teacher On Tap)</td>
</tr>
<tr>
<td>RAE</td>
<td>One Way Ticket OR Road Hog from Easy Studies in Jazz and Rock Saxophone</td>
<td>(Universal)</td>
</tr>
</tbody>
</table>

LIST B  Alto/Baritone

<table>
<thead>
<tr>
<th>Series</th>
<th>Composition</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANON.</td>
<td>The Golden Vanity (arr. Lewin) from Twenty-Two Unaccompanied Pieces for Saxophone</td>
<td>(ABRSM)</td>
</tr>
<tr>
<td>BACH, JS</td>
<td>Minuet I OR II from Suite No.1 (trans. Londeix) [solo saxophone]</td>
<td>(Lemoine / UMP)</td>
</tr>
<tr>
<td>BACH, JS</td>
<td>Musette from First Repertoire Pieces for Alto Saxophone</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>BLEMANT</td>
<td>Petit Jeu from First Repertoire Pieces for Alto Saxophone</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>BLYTON</td>
<td>In Memoriam of Scott Fitzgerald from Sax Solos (Alto) Book 1 (ed. Harvey)</td>
<td>(Chester / Music Sales)</td>
</tr>
<tr>
<td>CHOPIN</td>
<td>Nocturne from The Joy of Sax</td>
<td>(Music Sales)</td>
</tr>
<tr>
<td>HARE</td>
<td>Banana Rag from The Magic Saxophone</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>HOUNSOME</td>
<td>Highland Caper from Upbeat Book 1</td>
<td>(Music Exchange)</td>
</tr>
<tr>
<td>JOPLIN</td>
<td>Magnetic Rag from Ragtime Favourites [may be played with CD backing]</td>
<td>(Fentone)</td>
</tr>
<tr>
<td>LYONS</td>
<td>Morning Glory from New Alto Saxophone Solos Book 2</td>
<td>(Useful Music)</td>
</tr>
<tr>
<td>LYONS</td>
<td>Sweet and Sad OR Laura’s Lament from Alto Saxophone Solos Book 1 (Very Easy / Medium)</td>
<td>(Useful Music)</td>
</tr>
<tr>
<td>MALTBY</td>
<td>Heather on the Hill from First Repertoire Pieces for Alto Saxophone</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>PERCIVAL</td>
<td>Adagio OR Polka (Level 4) from Teacher On Tap Book 1: Starting Out</td>
<td>(Teacher on Tap)</td>
</tr>
<tr>
<td>RACHMANINOV</td>
<td>Romance from John Harle’s Sax Album</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>RAE</td>
<td>Vintage Blue from Blue Saxophone</td>
<td>(Universal)</td>
</tr>
<tr>
<td>TELEMANN</td>
<td>Gavotte (arr. Lewin) from Twenty-Two Unaccompanied Pieces for Saxophone</td>
<td>(ABRSM)</td>
</tr>
<tr>
<td>VIZZUTTI</td>
<td>Space OR Rain Forest from Explorations [may be played with CD backing]</td>
<td>(De Haske)</td>
</tr>
<tr>
<td>WEDGWOOD</td>
<td>Sometime Maybe from Jazzin’ About</td>
<td>(Faber)</td>
</tr>
</tbody>
</table>

LIST B  Soprano/Tenor

<table>
<thead>
<tr>
<th>Series</th>
<th>Composition</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANON.</td>
<td>The Golden Vanity (arr. Lewin) from Twenty-Two Unaccompanied Pieces for Saxophone</td>
<td>(ABRSM)</td>
</tr>
<tr>
<td>BACH, JS</td>
<td>Minuet I OR II from Suite No.1 (trans. Londeix) [solo saxophone]</td>
<td>(Lemoine / UMP)</td>
</tr>
<tr>
<td>BACH, JS</td>
<td>Musette from First Repertoire Pieces for Tenor Sax (ed.Wastall)</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
</tbody>
</table>
Component 3 - Viva Voce

See pages 22-23.

Component 4 - Sight Reading

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. Specimen tests are available (LL11890).

Component 5 - Aural Tests

See pages 24-28. Specimen tests and a handbook are available (details on page 3).
N.B. At Grade 4-8 candidates may use one or more saxophones.

**Component 1 - Technical Work**

**Scales and Arpeggios** (ascending and descending, from memory)

*(suggested tempo: m.m. crotchet = 72 when played in quavers)*

To be played tongued and slurred in the following keys and ranges:

- C, E, B, F, B flat, E flat and D flat major (two octaves); G, A and A flat major (one octave)
- E, B, C sharp, D and F harmonic OR melodic minor (candidate’s choice) (two octaves)
- A, F sharp and G harmonic OR melodic minor (candidate’s choice) (one octave)
- Chromatic scale starting on D (two octaves)
- Dominant 7th in the keys of G and F (two octaves); Dominant 7th in the key of C (one octave)

**Component 2 - Performance**

Performance of three pieces: one piece from List A and two contrasting pieces from List B.

**LIST A  Alto/Baritone and Soprano/Tenor**

- **BACH, J S** Menueet or Gigue from Suite No.1 (trans. Londeix) *(Lemoine / UMP)*
- **BULLARD** Melodious Sax (No.34) OR Lamenting Sax (No.35) from Sixty for Sax *(ABRSM)*
- **GUMBLEY** Major Road Ahead OR It Takes Two from Cool School *(Brass Wind)*
- **HUGOT** No.52 from Easy Classical Studies (ed. Harle) *(Universal)*
- **LACOUR** No.29 OR No.30 from 50 Etudes Faciles et Progressives Book 2 *(Billaudot / UMP)*
- **LYONS** No.11 OR No.15 OR No.17 from 24 Melodic Studies for Saxophone *(Useful Music)*
- **PAISIELLO** No.52 from Easy Classical Studies (ed. Harle) *(Universal)*
- **TULOU** No.50 from Easy Classical Studies (ed. Harle) *(Universal)*

**LIST B  Alto/Baritone**

- **ALBÉNIZ** Tango (arr. Stüber) *(Schott BSS 33749)*
- **ANON.** Master Erskine’s Hornpipe (arr. Lewin) from Twenty-Two Unaccompanied Pieces for Sax. *(ABRSM)*
- **BACH, J S** Gigue from Suite No.1 (trans. Londeix) [solo saxophone] *(Lemoine / UMP)*
- **BACH, J S** Menuet and Badinerie from Saxophone Solos Vol. 2 (Alto) (ed. Harvey) *(Chester / Music Sales)*
- **BIZET** L’Arlesienne from Saxophone Solos Vol. 2 (Alto) (ed. Harvey) *(Chester / Music Sales)*
- **DALL’ ABACO** Passepied (arr. Lewin) from Twenty-Two Unaccompanied Pieces for Saxophone *(ABRSM)*
- **DAMASE** Note A Note *(Billaudot / UMP)*
- **DVORÁK** Larghetto from Solos for the Alto Sax Player (ed. Teal) *(Schirmer / Music Sales)*
- **ELGAR** Salut d’Amour (arr. Stüber) *(Schott BSS 33750)*
- **ELLERBY** Sleepy from Charismatic Cats *(Brass Wind)*
- **FAURÉ** Pavane from Playing With The Band [may be played with CD backing] *(Carl Fischer)*
- **GERSHWIN** Bess You Is My Woman from Play Gershwin (E flat) *(Faber)*
- **HARVEY** Caprice Anglais from Saxophone Solos Vol. 2 (Alto) (ed. Harvey) *(Chester / Music Sales)*
- **HEATH** Reflections *(Studio Music)*
- **JACOB** Quick March from Miscellanies for Alto Saxophone *(Emerson)*
- **JOPLIN** Ragtime Dance from Ragtime Favourites [may be played with CD backing] *(Fentone)*
- **LYONS** Butterfly Waltz from New Alto Sax Solos Book 2 *(Useful Music)*
- **LYONS** Cross Country OR The Swinging Roundabout from New Alto Sax Solos Vol.2 *(Useful Music)*
- **MANCINI** The Pink Panther (arr. De Smet) *(Fentone)*
- **PERCIVAL** Canzonetta (Level 5) from Teacher On Tap Book 1: Starting Out OR Romance (Level 6) from Teacher On Tap Book 2: Intermediate *(Teacher On Tap)*
- **STRACHEY** These Foolish Things from The Magic Saxophone *(Boosey & Hawkes)*
- **VIZZUTTI** The Sea OR The Orient OR Timbuktu from Explorations [may be played with CD backing] *(De Haske)*
- **WEDGWOOD** Ragamuffin OR Tequila Sunrise from Jazzin’ About *(Faber)*
- **WOLF-FERRARI** Strimpellata from First Repertoire Pieces for Alto Sax *(Boosey & Hawkes)*
LIST B  Soprano/Tenor

ANON.  Master Erskine’s Hornpipe (arr. Lewin) from Twenty-Two Unaccompanied Pieces for Saxophone

BACH, J S  Gigue from Suite No.1 (trans. Londeix) [solo saxophone] (Lemoine / UMP)

BOUILLON  Valse Fantasie from First Repertoire Pieces for Tenor Sax (Boosey & Hawkes)

CORELLI  Pastorale from Classic Saxophone Solos (Tenor) (ed. Both) (Schott 7330)

COWLES  Bala Breeze from Tenor Saxophone Solos Vol. 1 (Chester / Music Sales)

DALL’ ABACO  Passepied (arr. Lewin) from Twenty-Two Unaccompanied Pieces for Saxophone (ABRSM)

DVOŘÁK  Lament from Solos for The Tenor Sax Player (ed. Teal) (G. Schirmer / Music Sales)

ELLERBY  Sleepy from Charismatic Cats (Brass Wind)

GERSHWIN  Bess You is My Woman from Play Gershwin (B flat) (Faber)

GOLTERMANN  Cantilena from Solos for The Tenor Sax Player (ed. Teal) (G. Schirmer / Music Sales)

GRANADOS  Andaluza from Tenor Saxophone Solos, Vol.1 (ed. Harvey) (Chester / Music Sales)

HARRIS  Saxsequential from Selected Solos for Soprano/Tenor Saxophone Grades 4-6 (Faber)

HARVEY  Christopher’s Calypso from Tenor Saxophone Solos (Chester / Music Sales)

arr. HURNICKEL  Swing Low from 1st Recital Series (Curnow)

[accompaniment available, or may be played with CD backing]

JOPLIN  Ragtime Dance from Ragtime Favourites [may be played with CD backing] (Fentone)

KELLY  Sentimental OR Nervous from Mood Pieces (Stainer & Bell)

LYONS  Cross Country OR The Swinging Roundabout from New Tenor Sax Solos Vol.2 (Useful Music)

MANCINI  The Pink Panther (arr. De Smet) (Fentone)

PERCIVAL  Canzonetta (Level 5) from Teacher On Tap Book 1: Starting Out OR Romance (Level 6) from Teacher On Tap Book 2: Intermediate (Teacher On Tap)

SCHUMANN  Romance from Solos for The Tenor Sax Player (ed. Teal) (G. Schirmer / Music Sales)

TELEMANN  Sonata in C Minor, second or fourth movement (Leduc / UMP)

VAN GORP  In Search of the Light OR Relaxation from Master Swop (Pop Swing) (De Haske)

[Wolfgang-Ferrari  Strimpellata from First Repertoire Pieces for Tenor Sax (Boosey & Hawkes)

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. Specimen tests are available (LL11890).

Component 5 - Aural Tests  8 marks

See pages 24-28. Specimen tests and a handbook are available (details on page 3).
**CLASSICAL SAXOPHONE: GRADE SIX**

N.B. At Grade 4-8 candidates may use one or more saxophones.

### Component 1 - Technical Work

**Scales and Arpeggios** (ascending and descending, from memory)

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

- to be played tongued and slurred in the following keys and ranges:
  - Major keys - up to five sharps and flats.
  - Minor keys - up to four sharps and flats - melodic AND harmonic (two octaves, or to the twelfth, within compass of instrument)
  - Chromatic Scale starting on B (two octaves)
  - Whole Tone Scale starting on C (two octaves)
  - Dominant 7ths in the keys of B flat, E flat and E (two octaves)
  - Diminished 7th starting on D (two octaves)

### Component 2 - Performance

**Performance of three pieces:** one piece from List A and two contrasting pieces from List B.

**List A**  Alto/Baritone and Soprano/Tenor

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANDERSON</td>
<td>No.61 (Moderato) <em>from</em> Easy Classical Studies</td>
<td>(Universal)</td>
</tr>
<tr>
<td>BACH, JS</td>
<td>Courante <em>from</em> Suite No.1 (trans. Londeix)</td>
<td>(Leomine / UMP)</td>
</tr>
<tr>
<td>BULLARD</td>
<td>Seafaring Sax (No.45) OR Expressive Sax (No.46) <em>from</em> Sixty for Sax</td>
<td>(ABRSM)</td>
</tr>
<tr>
<td>GUMBLEY</td>
<td>Cool School <em>from</em> Cool School</td>
<td>(Brass Wind)</td>
</tr>
<tr>
<td>LACOUR</td>
<td>No.26 OR No.33 <em>from</em> 50 Etudes Faciles et Progressives Book 2</td>
<td>(Billautd / UMP)</td>
</tr>
<tr>
<td>LANGEY</td>
<td>No.3 (p.82) OR No.38 (p.99) <em>from</em> Forty Eight Melodic Studies <em>from</em> The Saxophone</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>LYONS</td>
<td>No.16 OR No.21 <em>from</em> 24 Melodic Studies for Saxophone</td>
<td>(Useful Music)</td>
</tr>
<tr>
<td>NIEHAUS</td>
<td>Stan’s Idea OR You’re It <em>from</em> Basic Jazz Conceptions for Saxophone</td>
<td>(Try)</td>
</tr>
<tr>
<td>PERCIVAL</td>
<td>Ex.2 OR Ex.5 OR Ex.8 (Level 8) <em>from</em> Teacher On Tap Book 2: Intermediate</td>
<td>(Teacher On Tap)</td>
</tr>
<tr>
<td>RAE</td>
<td>Helix (No.7) <em>from</em> 20 Modern Studies for Solo Saxophone</td>
<td>(Universal)</td>
</tr>
<tr>
<td>SCHUBERT</td>
<td>The Brook <em>from</em> Playing The Saxophone (trans. Londeix) Book 2</td>
<td>(Lemoine/UMP)</td>
</tr>
<tr>
<td>TULOU</td>
<td>No.60 (Allegro Moderato) <em>from</em> Easy Classical Studies</td>
<td>(Universal)</td>
</tr>
</tbody>
</table>

**List B**  Alto/Baritone

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>BACH, JS</td>
<td>Sarabande <em>from</em> Suite No.1 (trans. Londeix)</td>
<td>(Leomine / UMP)</td>
</tr>
<tr>
<td>BINGE</td>
<td>Romance <em>from</em> Concerto for Alto Sax</td>
<td>(Weinberger / Elkin)</td>
</tr>
<tr>
<td>BIZET</td>
<td>Intermezzo (Minuetto) <em>from</em> Les Soli de l’Arlesienne</td>
<td>(Choudens / UMP)</td>
</tr>
<tr>
<td>BRAHMS</td>
<td>Hungarian Dance No.5 <em>from</em> Playing With The Band [may be played with CD backing]</td>
<td>(Carl Fischer)</td>
</tr>
<tr>
<td>CARPENTER</td>
<td>Chorino Carinhoso <em>from</em> John Harle’s Sax Album</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>DEBUSSY</td>
<td>Goliwog’s Cake Walk OR Arabesque No.1 <em>from</em> Claude Debussy: Saxophone Album (arr. Rae)</td>
<td>(Universal)</td>
</tr>
<tr>
<td>DELIBES</td>
<td>Barcarolle <em>from</em> Alto Saxophone Solos Vol.1 (ed. Harvey)</td>
<td>(Chester / Music Sales)</td>
</tr>
<tr>
<td>ELGAR</td>
<td>Chanson de Matin Op.15 No.2 <em>from</em> An Elgar Saxophone Album</td>
<td>(Novello / Music Sales)</td>
</tr>
<tr>
<td>ELLERBY</td>
<td>Contrapuntal OR Cat Patrol <em>from</em> Charismatic Cats</td>
<td>(Brass Wind)</td>
</tr>
<tr>
<td>HEATH</td>
<td>Reflections</td>
<td>(Studio Music)</td>
</tr>
<tr>
<td>JACOB</td>
<td>Gavotte <em>from</em> Miscellanies for Alto Saxophone</td>
<td>(Emerson)</td>
</tr>
<tr>
<td>JEANJEAN</td>
<td>Heureux Temps</td>
<td>(Editions Musicales Andrieu Frères)</td>
</tr>
<tr>
<td>JOPLIN</td>
<td>Pleasant Moments <em>from</em> Ragtime Favourites [may be played with CD backing]</td>
<td>(Fentone)</td>
</tr>
<tr>
<td>LANGE</td>
<td>A Vintage Dance (arr. Lewin) <em>from</em> Twenty-Two Unaccompanied Pieces for Saxophone</td>
<td>(ABRSM)</td>
</tr>
<tr>
<td>LANTIER</td>
<td>Sicilienne</td>
<td>(Leudic / UMP)</td>
</tr>
<tr>
<td>LEWIN</td>
<td>Hawk Gets Bird <em>from</em> Twenty-Two Unaccompanied Pieces for Saxophone</td>
<td>(ABRSM)</td>
</tr>
<tr>
<td>LYONS</td>
<td>The Quick Brown Fox <em>from</em> New Alto Sax Solos Vol.2</td>
<td>(Useful Music)</td>
</tr>
<tr>
<td>PERCIVAL</td>
<td>Scherzo (Level 8) OR Appoggiatura Variations (Level 10) <em>from</em> Teacher On Tap Book 2: Intermediate</td>
<td>(Teacher On Tap)</td>
</tr>
<tr>
<td>PLANEL</td>
<td>Chanson Triste <em>from</em> Suite Romantique</td>
<td>(UMP)</td>
</tr>
<tr>
<td>RACHMANINOV</td>
<td>Vocalise <em>from</em> John Harle’s Sax Album</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>VIZZUTTI</td>
<td>Enchantment <em>from</em> Explorations [may be played with CD backing]</td>
<td>(De Haske)</td>
</tr>
</tbody>
</table>
LIST B  Soprano/Tenor

BACH, J S  Sarabande from Suite No.1 (trans. Londeix)  (Lemoine / UMP)
COWAN  Shadows  (Boosey & Hawkes)
COWLES  Bala Bounce from Tenor Saxophone Solos Vol.2  (Chester / Music Sales)
DEBUSSY  Sarabande from Solos for the Tenor Saxophone Player (ed. Teal)  (G. Schirmer / Music Sales)
ELLERBY  Contrapuntal OR Cat Patrol from Charismatic Cats  (Brass Wind)
GRANADOS  Playera from Solos for the Tenor Saxophone Player (ed. Teal)  (G. Schirmer / Music Sales)
GRIEG  No.8: from Violin Sonata No.1 (arr. Teal) from Solos for the Tenor Sax Player  (G. Schirmer / Music Sales)
JOPLIN  New Rag OR Pleasant Moments from Ragtime Favourites [may be played with CD backing]  (Fentone)
KELLY  Bemused OR Carefree from Mood Pieces [soprano saxophone]  (Stainer & Bell)
KELLY  Sancho Panza on his Donkey AND Tarantelle from Don Quixote Suite [soprano saxophone]  (Emerson)
LANGE  A Vintage Dance (arr. Lewin) from Twenty-Two Unaccompanied Pieces for Saxophone  (ABRSM)
LEWIN  Hawk Gets Bird from Twenty-Two Unaccompanied Pieces for Saxophone  (ABRSM)
LYONS  The Quick Brown Fox from New Tenor Sax Solos Vol.2  (Useful Music)
MENDELSSOHN  Song Without Words from Solos for the Tenor Saxophone Player  (G. Schirmer / Music Sales)
MOZART  Divertimento No.12 from Classic Saxophone Solos (Tenor) (ed. Both)  (Schott 7330)
PERCIVAL  Scherzo (Level 8) OR Appoggiatura Variations (Level 10) from Teacher On Tap Book 2: Intermediate  (Teacher On Tap)
TOMASI  Chant Corse  (Leduc / UMP)
VAN GORP  Francis’ Dream Waltz OR Swing Party from Master Swop (Pop Swing)  (De Haske)

[accompaniment available separately, or CD backing may be used]

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. Specimen tests are available (LL11890).

Component 5 - Aural Tests  8 marks

See pages 24-28. Specimen tests and a handbook are available (details on page 3).
Classical Saxophone: Grade Seven

N.B. At Grade 4-8 candidates may use one or more saxophones.

Component 1 - Technical Work

15 marks

Scales and Arpeggios (ascending and descending, from memory)
(suggested tempo: m.m. crocet = 60 when played in semiquavers)

to be played tongued and slurred in the following keys and ranges:

- All major and minor keys (harmonic AND melodic) (two octaves, or to the twelfth, within the compass of the instrument)
- Chromatic Scale starting on B flat or F (two octaves)
- Whole Tone Scale starting on C and C sharp (two octaves)
- Dominant 7ths in all keys up to 4 sharps and 4 flats (two octaves or to the twelfth, within the compass of the instrument)
- Diminished 7th starting on C sharp (two octaves)

Component 2 - Performance

60 marks

Performance of three pieces: one piece from List A and two contrasting pieces from List B.

**LIST A**  Alto/Baritone and Soprano/Tenor

- **Bach, J S**  Cantata No.1 (p.83) from Playing The Saxophone Book 2 (ed. Londeix)  (Lemoine / UMP)
- **Bullard**  Spooky Sax (No.52) OR Sax Valsant (No.53) OR Fluent Sax (No.51) from Sixty for Sax  (ABRSM)
- **Ed. Harle**  Nos.76 AND No.77 from Easy Classical Studies  (Universal)
- **Lacour**  No.38 AND No.40 from 50 Etudes Faciles et Progressives Book 2  (Billaudot / UMP)
- **Langey**  No.9 (p.85) OR No.31 (p.96) of Forty Eight Melodic Studies from The Saxophone (Boosey & Hawkes)
- **Lyons**  No.23 from 24 Melodic Studies for Saxophone  (Useful Music)
- **Mozart**  Andante Quasi Adagio (ed. Londeix) from Playing The Saxophone Book 2 (p.84)  (Lemoine / UMP)
- **Niehaus**  Nos.76 AND No.77 from Easy Classical Studies  (Universal)
- **Percival**  Ex.2 OR Ex.5 (Level 11) OR Ex.2 (Level 13) from Teacher On Tap Book 3: Advanced  (Teacher On Tap)
- **Rae**  No.23 from 24 Melodic Studies for Saxophone  (Useful Music)
- **Wilson**  No.38 AND No.40 from Easy Classical Studies  (Universal)

**LIST B**  Alto/Baritone

- **Bach, J S**  Prelude from Suite No.1 (trans. Londeix)  (Lemoine / UMP)
- **Bing**  Concerto for Alto Sax. 3rd movement (Rondo) only  (Weinberger / Elkin)
- **Bozza**  Aria for Alto Saxophone  (Leduc / UMP)
- **Cowell**  Scherzino  (Studio Music)
- **Debussy**  Dance Bohemienne OR La plus que lente from Claude Debussy: Saxophone Album (arr. Rae)  (Universal)
- **Dubois**  Bourrée (Allegro Vivo) from Suite Francaise [unaccompanied]  (Leduc / UMP)
- **Haydn**  Gypsy Rondo from Solos for the Alto Sax Player (ed. Teal)  (G. Schirmer / Music Sales)
- **Ibert**  L'Age d'Or  (Leduc / UMP)
- **Jacob**  Moto Perpetuo from Miscellanies for Alto Saxophone  (G. Schirmer / Music Sales)
- **Joplin**  Elite Syncopations [may be played with CD backing]  (Emerson)
- **Percival**  Little Fugue OR Rondino OR Courante from Teacher On Tap Book 3: Advanced  (Teacher On Tap)
- **Panel**  Danseseuse from Suite Romantique  (Leduc / UMP)
- **Rameau**  Tambourin  (Leduc / UMP)
- **Rimsky-Korsakov**  Dance of the Tumblers from Playing With The Band [may be played with CD backing]  (Carl Fischer)
- **Woods**  Sonatina for Alto Sax. 2nd movement (Slowly) only (inclusive of harmonic effects)  (Kendor)
LIST B Soprano/Tenor

ANON. Spanish Love Song from Selected Solos for Saxophone (ed. Harris) (Faber)

BACH, J C Sinfonia in B-Dur from Classic Saxophone Solos (Tenor) (ed. Both) (Schott)

BACH, J S Prelude from Suite No.1 (trans. Londeix) (Lemoine / UMP)

BOCCHERINI Adagio from Les Classiques de Saxophones (arr. Mule) (Leduc / UMP)

CLERISSE Sérénade Variée (Leduc / UMP)

HANDEL Love In Her Eyes Sits Playing from Saxophone Solos Vol.1 (B flat Tenor) (Chester / Music Sales)

HANDEL Sonata in G Minor, Op.1, No.6, 1st and 2nd movements (Leduc / UMP)

HARVEY Rue Maurice-Berteaue from Tenor Saxophone Solos Vol.2 (ed. Harvey) (Chester / Music Sales)

JOPLIN Elite Syncopations [may be played with CD backing] (Lemoine / UMP)

KELLY Fanfares for a Stately Progress from Don Quixote Suite [soprano saxophone] (Emerson)

MILLARS Andante and Rondo from Tenor Saxophone Solos Vol.2 (ed. Harvey) (Chester / Music Sales)

MOSZKOWSKI Spanish Dance No.2 from Solos for the Tenor Sax Player (ed. Teal) (G. Schirmer / Music Sales)

PERCIVAL Little Fugue OR Rondino OR Courante from Teacher On Tap Book 3: Advanced (Teacher On Tap)

RAVEL Pièce en Forme de Habanera (Leduc / UMP)

RODRIGUEZ La Cumparsita from Selected Solos for Saxophone (ed. Harris) (Faber)

SAINT-SAËNS Allegro Appassionato from Solos for the Tenor Sax Player (ed. Teal) (G. Schirmer / Music Sales)

TUTHILL 1st movt from Sonata for Tenor Saxophone (Southern Music)

Component 3 - Viva Voce

See pages 22-23.

Component 4 - Sight Reading

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. Specimen tests are available (LL11890).

Component 5 - Aural Tests

See pages 24-28. Specimen tests and a handbook are available (details on page 3).
Theory of Music Grade Five must have been passed (see Regulations in the syllabus).

N.B. At Grade 4-8 candidates may use one or more saxophones.

Component 1 - Technical Work 15 marks

**Scales and Arpeggios** (ascending and descending, from memory)
*(suggested tempo: m.m. crotchet = 72 when played in semiquavers)*

to be played tongued and slurred in the following keys and ranges:

- All major and minor keys (harmonic AND melodic) (two octaves, or to the twelfth, within compass of instrument)
- Whole Tone Scales on C and C sharp (two octaves)
- Chromatic scales starting on any note (two octaves or to the twelfth, within the compass of the instrument)
- Diminished 7th starting on C, C sharp and D (two octaves)

Component 2 - Performance 60 marks

Performance of **three** pieces: one piece from List A and two contrasting pieces from List B.

Candidates may offer ONE own choice piece (not included in the Grades 1-8 lists) in place of one of the List B pieces.

**LIST A** Alto/Baritone and Soprano/Tenor

**BULLARD** Sax in the Clouds (No.57) OR Lively Sax (No.58) OR Sax Polonaise (No.60) *from* Sixty for Sax *(ABRSM)*

**DEBUSSY** Syrinx (trans. Londeix) *(Jobert / UMP)*

ed. **HARLE** No.79 OR No.80 *from* Easy Classical Studies *(Universal)*

**LACOUR** No.48 AND No.49 *from* 50 Etudes Faciles et Progressives. Book 2 *(Billaudot / UMP)*

**LANGEY** No.12 (p.86) OR No.36 (p.98) *from* The Saxophone *(Boosey & Hawkes)*

arr. **LONDEIX** Ostinato by Bernier (p.90) AND Vivo by Dubois *from* Playing the Saxophone *(Lemoine / UMP)*

**LYONS** No.24 *from* 24 Melodic Studies for Saxophone *(Useful Music)*

**PERCIVAL** Ex.4 (Level 13) OR Ex.1 (Level 14) OR Ex.3 (Level 15) *from* Teacher On Tap Book 3: Advanced *(Teacher On Tap)*

**RAE** Meditations (No.11) OR Switch Back (No.16) OR Sidewinder (No.19) OR Cyclone (No.20) *from* 20 Modern Studies for Solo Saxophone *(Universal)*

**LIST B** Alto/Baritone

**BACH, J S** Courante OR Allemande *from* Suite No.1 (trans. Londeix) [solo saxophone] *(Lemoine / UMP)*

**BACH, J S** Sonata in G Minor BWV1020 (trans. Harle), any 2 contrasting movements *(Universal)*

**BINGE** Concerto for Alto Sax, first movement *(Weinberger / Elkin)*

**FAURÉ** Elegie *from* Gabriel Fauré: Saxophone Album (arr. Rae) *(Universal)*

**GROVLEZ** Sarabande and Allegro *(Leduc / UMP)*

**HANDEL** Allegro *from* Alto Solos. Vol.2 (ed. Harvey) *(Chester / Music Sales)*

**JACOB** Rhapsody for Cor Anglais or Saxophone *(Stainer & Bell)*

**JACOB** Scalaric Prelude AND Folk Song *from* Miscellanies for Alto Saxophone *(Emerson)*

**JOPLIN** Fig Leaf Rag (with higher notes at end) *from* Ragtime Favourites [may be played with CD backing] *(Fentone)*

**MILHAUD** Brazilierna *from* Scaramouche for Alto Sax *(Salabert / UMP)*

**MONTBRUN** Any TWO from Ronde, Valse, Ballade *from* 6 Pièces Musicales d’Etudes *(Leduc / UMP)*

**PERCIVAL** Turn Etude OR Oily Rag OR Bopsicle *from* Teacher On Tap Book 3: Advanced *(Teacher On Tap)*

**RIDOUT** Concertino (complete) *(Emerson)*

**ROREM** Making Up Picnic on the Marne *(Boosey & Hawkes)*

**SAINT-SAËNS** Bacchanale *from* Playing With The Band [may be played with CD backing] *(Carl Fischer)*

**WOODES** Sonata for Alto Sax, 1st movement (with improvisation) OR 3rd movement *(Kendor Music Inc)*

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**LIST B  Soprano/Tenor**

<table>
<thead>
<tr>
<th>Composers</th>
<th>Pieces</th>
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<td><strong>ALBENIZ</strong></td>
<td>Barcarolle</td>
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<tr>
<td><strong>BACH, J S</strong></td>
<td>Courante OR Allemande <em>from</em> Suite No.1 (trans. Londeix) [solo saxophone]</td>
</tr>
<tr>
<td><strong>BACH, J S</strong></td>
<td>Sonata No.4 (arr. Gee) (complete)</td>
</tr>
<tr>
<td><strong>BACH, J S</strong></td>
<td>Sonata in G Minor, any two contrasting movements (trans. Harle)</td>
</tr>
<tr>
<td><strong>BRAHMS</strong></td>
<td>Hungarian Dance No.1 <em>from</em> Solos For the Tenor Saxophone Player (ed. Teal)</td>
</tr>
<tr>
<td><strong>CLERISSE</strong></td>
<td>A l’ombre du clocher</td>
</tr>
<tr>
<td><strong>COWLES</strong></td>
<td>Of Spain</td>
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<td><strong>FIOCCO</strong></td>
<td>Arioso <em>from</em> Tenor Saxophone Solos</td>
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<tr>
<td><strong>FIOCCO</strong></td>
<td>Concerto in G, 1st movement (trans. Londeix)</td>
</tr>
<tr>
<td><strong>HANDEL</strong></td>
<td>Andante and Allegro (trans. Gee)</td>
</tr>
<tr>
<td><strong>HANDEL</strong></td>
<td>Passacaglia <em>from</em> Classic Saxophone Solos (Tenor) (ed. Both)</td>
</tr>
<tr>
<td><strong>HANDEL</strong></td>
<td>1st movt, Larghetto AND 2nd movt, Allegro <em>from</em> Sonata en Sol Mineur (trans. Londeix)</td>
</tr>
<tr>
<td><strong>JOPLIN</strong></td>
<td>Fig Leaf Rag (with higher notes at end) <em>from</em> Ragtime Favourites [may be played with CD backing]</td>
</tr>
<tr>
<td><strong>PERCIVAL</strong></td>
<td>Turn Etude OR Oily Rag OR Bopsicle <em>from</em> Teacher On Tap Book 3: Advanced</td>
</tr>
<tr>
<td><strong>TUTHILL</strong></td>
<td>Sonata, 1st AND 2nd movements</td>
</tr>
<tr>
<td><strong>VILLA-LOBOS</strong></td>
<td>Fantasia, 1st movement (Animé)</td>
</tr>
</tbody>
</table>

**Component 3 - Viva Voce**

See pages 22-23.

**Component 4 - Sight Reading**

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. Specimen tests are available (LL11890).

**Component 5 - Aural Tests**

See pages 24-28. Specimen tests and a handbook are available (details on page 3).
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 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'.

4. In tests where a sung response is required, 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'.

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 or minor 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).

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