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**WEST LONDON**

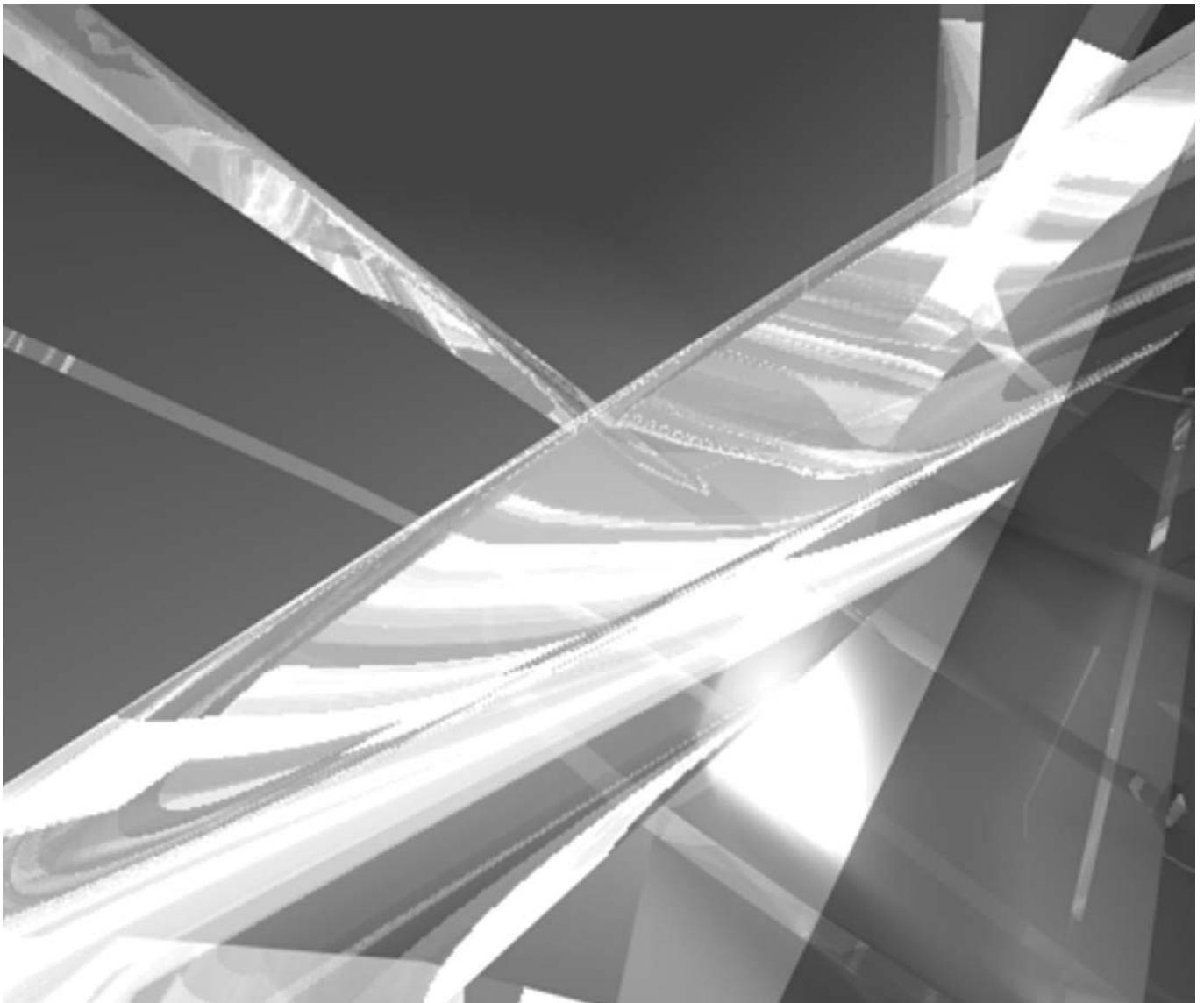
LONDON COLLEGE OF MUSIC EXAMINATIONS

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# French horn repertoire list

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1 January 2011 – 31 December 2014





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# FRENCH HORN

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2011-2014

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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](http://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.

# **LCM Examinations**

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# Acknowledgement

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Grateful thanks are due to **Ray Bidwell**, the principal syllabus compiler.

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## LCM Publications

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The following LCM Publications are relevant to this syllabus:

- Specimen Aural Tests (revised 2006) (*LL189*)
- LCM Aural Handbook: A Practical Guide to Teaching and Preparing for LCM Aural Tests (*LL205*)

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

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## Related Examinations

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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:

- Trumpet / Cornet / Flugelhorn, Trombone, Baritone / Euphonium, Tuba.
- Jazz Trumpet, Jazz Trombone.

Performance diplomas (four levels) and teaching diplomas (three levels) for:

- French Horn, Trumpet / Cornet / Flugelhorn, Trombone, Bass Trombone, Baritone / Euphonium, Tuba.
- Jazz Trumpet, Jazz Trombone.

A flexible Ensemble syllabus is also available, catering for all types of ensemble from duets and trios up to concert bands and brass 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.

# FRENCH HORN: GRADE ONE

## Component 1 - Technical Work

15 marks

### FLEXIBILITY

**LAWRANCE** Ex 1.1 *from* Graded Lip Flexibilities for Horn in F/B flat

(Brass Wind)

### SCALES AND ARPEGGIOS (ascending and descending, from memory)

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

Scales and Arpeggios in the following keys and ranges.

Scales to be played both tongued and slurred.

Arpeggios to be played tongued only.

Keys	1 octave	melodic OR harmonic (candidate's choice)
C major	✓	
A minor	✓	✓

## Component 2 - Performance

60 marks

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

### LIST A

<b>CALLAND</b>	Lullaby OR Ready, Steady, Go! <i>from</i> Top Brass	(Stainer & Bell)
<b>DAVIS</b>	Geared Up OR Tiny Minuet <i>from</i> Polished Brass	(Brass Wind)
<b>GREGSON</b>	No.1 <i>from</i> 20 Supplementary Tunes for Beginner Brass	(Brass Wind)
<b>HORNER</b>	No.32 <i>from</i> Primary Studies	(Elkan-Vogel / UMP)
<b>MILLER</b>	No.9 <i>from</i> Simple Studies for Beginner Brass	(Faber)
<b>NIGHTINGALE</b>	No.2 (Fiesta Siesta) OR No.4 (Ready, Aim, Fire!) <i>from</i> Easy Jazzy 'Tudes (treble clef brass)	(Warwick)

### LIST B

<b>BEETHOVEN</b>	Eccossaise <i>from</i> Horn Music for Beginners	(Faber)
<b>GERVAISE</b>	Allemande <i>from</i> Bravo! Horn in F	(Boosey & Hawkes)
<b>PURCELL</b>	March <i>from</i> Eight Easy Pieces for Horn (arr. Langrish)	(OUP / Allegro)
<b>PURCELL</b>	Rigaudon <i>from</i> World Famous Classics	(Fentone)
<b>RAMEAU</b>	La Villageoise <i>from</i> Eight Easy Pieces for Horn (arr. Langrish)	(OUP / Allegro)
<b>SUSATO</b>	La Mourisque <i>from</i> Ten Easy Tunes for Horn	(Fentone / De Haske)

### LIST C

<b>ALAN</b>	Ancient Towers <i>from</i> First Recital Series for F Horn	(Curnow)
<b>BOURGEOIS</b>	Cornucopia <i>from</i> Up Front Album for F Horn, Book 1	(Brass Wind)
<b>CAMPBELL</b>	Chorale <i>from</i> Horn Solos, Book 1	(Faber)
<b>CARSE</b>	Little Serenade <i>from</i> Two Easy Pieces	(Stainer & Bell)
<b>GANGE</b>	Melody <i>from</i> The Jaunty Horn	(Piper)
<b>GUNNING</b>	Sad Cafe <i>from</i> The Really Easy Horn Book	(Faber)
<b>JOHNSON</b>	Evening Shadows <i>from</i> First Recital Series for F Horn	(Curnow)
<b>PEARSON</b>	Stepwise <i>from</i> The Really Easy Horn Book	(Faber)
<b>PREMRU</b>	Wimbledon Waltz <i>from</i> Up Front Album for F Horn, Book 1	(Brass Wind)
<b>RANDALL</b>	Swings and Roundabouts for Horn and Piano	(Broadbent and Dunn)
<b>RIDGEON</b>	Hopscotch, No.1 <i>from</i> Nine Miniatures for French Horn	(Brass Wind)
<b>RUNSWICK</b>	New Boogie <i>from</i> Up Front Album for F Horn, Book 1	(Brass Wind)
<b>STRAVINSKY</b>	Andante OR Balalaika <i>from</i> Starting Out (arr. Skirrow)	(Spartan Press)
<b>TRAD.</b>	Russian Lullaby <i>from</i> Horn Solos, Book 1	(Faber)
<b>WEDGWOOD</b>	Cheeky Cherry <i>from</i> Really Easy Jazzin' About for Horn	(Faber)

### **Component 3 - Viva Voce**

7 marks

See pages 20-21.

### **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 22-26. Specimen tests and a handbook are available (details on page 3).

# FRENCH HORN: GRADE TWO

## Component 1 - Technical Work

15 marks

### FLEXIBILITY

**LAWRANCE** Ex 2.1 from Graded Lip Flexibilities for Horn in F/B flat

(Brass Wind)

### SCALES AND ARPEGGIOS (ascending and descending, from memory)

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

Scales and Arpeggios in the following keys and ranges.

Scales to be played both tongued and slurred, *piano* and *forte*.

Arpeggios to be played tongued only, *piano* and *forte*.

Keys	1 octave	melodic AND harmonic
D major	✓	
Bb major	✓	
B minor	✓	✓
D minor	✓	✓

## Component 2 - Performance

60 marks

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

### LIST A

<b>CALLAND</b>	Brass Bells OR Blowing Blue from Top Brass	(Stainer & Bell)
<b>DAVIS</b>	Jumping Jack Rap OR Rat Rag from Polished Brass	(Brass Wind)
<b>HORNER</b>	No.30 from Primary Studies	(Elkan-Vogel / UMP)
<b>MILLER</b>	No.21 from Simple Studies for Beginner Brass	(Faber)
<b>NIGHTINGALE</b>	No.7 (The Sleuth) OR No.8 (Three-Step) from Easy Jazzy 'Tudes (treble clef brass)	(Warwick)
<b>SPARKE</b>	No.12 OR No.13 from Skilful Studies for Horn	(Anglo)

### LIST B

<b>ARBEAU</b>	Pavane from Horn Solos, Book 1	(Faber)
<b>BEETHOVEN</b>	German Dance from Horn Music for Beginners	(Faber)
<b>COURT</b>	March Majestic from First Recital Series for F Horn	(Curnow)
<b>GANGE</b>	Slow Dance from The Jaunty Horn	(Piper)
<b>HAYDN</b>	St Anthony Chorale from Horn Solos, Book 1	(Faber)
<b>RANDALL</b>	Marching Tune	(Broadbent and Dunn)

### LIST C

<b>BISSILL</b>	Promenade from Going Solo for Horn	(Faber)
<b>BRIGHTMORE</b>	Sad Story from Three Easy Solos	(Emerson)
<b>BULLARD</b>	Circus Rock from Circus Skills for Horn	(Spartan Press)
<b>CAMPBELL</b>	Hunting Song from Horn Solos, Book 1	(Faber)
<b>CURNOW</b>	The Red Balloon from First Recital Series for F Horn	(Curnow)
<b>DI CAPUA</b>	O sole mio from All Jazzed Up for F Horn	(Brass Wind)
<b>GANGE</b>	A Jaunty Tune from The Jaunty Horn	(Piper)
<b>GREGSON</b>	Gavotte, No.6 from Nine Miniatures for Horn in F	(Brass Wind)
<b>GUNNING</b>	Rag Doll, No.9 from The Really Easy Horn Book	(Faber)
<b>LAWRANCE</b>	Occasional Fanfare, No.5 from Six Modern Pieces	(Brass Wind)
<b>PEARSON</b>	Girls and Boys from The Really Easy Horn Book	(Faber)
<b>SPIRITUAL</b>	Nobody Knows from Going Solo Horn	(Faber)
<b>TCHAIKOVSKY</b>	Old French Song from Horn Music for Beginners	(Faber)
<b>WEDGWOOD</b>	Easy Tiger OR Keep Truckin' from Really Easy Jazzin' About for Horn	(Faber)



### **Component 3 - Viva Voce**

7 marks

See pages 20-21.

### **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 22-26. Specimen tests and a handbook are available (details on page 3).

# **FRENCH HORN: GRADE THREE**

## **Component 1 - Technical Work**

15 marks

### **FLEXIBILITY**

**LAWRANCE** Ex 3.1 *from* Graded Lip Flexibilities for Horn in F/B flat

(Brass Wind)

### **SCALES AND ARPEGGIOS** (ascending and descending, from memory)

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

Scales and Arpeggios in the following keys and ranges, to be played tongued and slurred, *piano* and *forte*:

Keys	1 octave	a twelfth	melodic AND harmonic
Eb major	✓		
G major		✓	
C minor	✓		✓
E minor	✓		✓

Chromatic scale starting on C (1 octave)

Whole tone scale starting on C (1 octave)

## **Component 2 - Performance**

60 marks

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

### **LIST A**

<b>CALLAND</b>	Keep Moving <i>from</i> Top Brass	(Stainer & Bell)
<b>DAVIS</b>	Horn of Wonder <i>from</i> Polished Brass	(Brass Wind)
<b>HORNER</b>	No.53 <i>from</i> Primary Studies	(Elkan-Vogel / UMP)
<b>LAWRANCE</b>	Arietta OR Off Beat <i>from</i> Featuring Melody for Treble Brass	(Brass Wind)
<b>MAXIME-ALPHONSE</b>	No.6 <i>from</i> 200 New Studies for Horn, Book 1	(Leduc / UMP)
<b>MILLER</b>	No.29 <i>from</i> Simple Studies for Beginner Brass	(Faber)
<b>SPARKE</b>	No.30 OR No.33 <i>from</i> Skilful Studies for Horn	(Anglo)

### **LIST B**

<b>FAURÉ</b>	Pavane <i>from</i> Easy Winners for Treble Brass	(Brass Wind)
<b>GOSSEC</b>	Tambourin <i>from</i> World Famous Classics (French Horn)	(Fentone)
<b>HANDEL</b>	Largo <i>from</i> World Famous Classics (French Horn)	(Fentone)
<b>HANMER</b>	Prelude <i>from</i> Suite for Horn	(Emerson)
<b>MOZART</b>	Andante <i>from</i> La ci darem la mano <i>from</i> First Recital Series for F Horn	(Curnow)
<b>RANDALL</b>	Serenade	(Broadbent and Dunn)

### **LIST C**

<b>BISSILL</b>	Sad Song <i>from</i> Going Solo for Horn	(Faber)
<b>BRIGHTMORE</b>	No.3 <i>from</i> Three Easy Solos	(Emerson)
<b>BULLARD</b>	Tightrope Walker <i>from</i> Circus Skills for Horn	(Spartan Press)
<b>CARR</b>	Foot it Featly <i>from</i> Up Front Album for F Horn, Book 2	(Brass Wind)
<b>DVOŘÁK</b>	Slavonic Dance <i>from</i> Up and Running (arr. Skirrow)	(Spartan Press)
<b>HENSHER</b>	Ragtime Horn <i>from</i> Ten Easy Tunes for Horn	(Fentone / De Haske)
<b>HUMPHRIES</b>	Minuet and Trio <i>from</i> Ten Easy Tunes	(Fentone / De Haske)
<b>JOHNSON</b>	Excursion <i>from</i> First Recital Series for F Horn	(Curnow)
<b>PARKER</b>	Penguin Parade <i>from</i> Top Line Album for Horn	(Brass Wind)
<b>RIDGEON</b>	Introduction and Dance <i>from</i> Nine Miniatures for F Horn	(Brass Wind)
<b>SIMAKU</b>	The Blossoming Rose <i>from</i> Six Albanian Folksongs	(Emerson)
<b>TCHAIKOVSKY</b>	Humoresque <i>from</i> Going Solo Horn	(Faber)
<b>WIGGINS</b>	Tally Ho! <i>from</i> The Horn Player's Debut	(Studio)
<b>WOOLFENDEN</b>	Space Patrol <i>from</i> Up Front Album for F Horn, Book 2	(Brass Wind)

### **Component 3 - Viva Voce**

7 marks

See pages 20-21.

### **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 22-26. Specimen tests and a handbook are available (details on page 3).

# FRENCH HORN: GRADE FOUR

## Component 1 - Technical Work

15 marks

### FLEXIBILITY

**LAWRANCE** Ex 4.1 from Graded Lip Flexibilities for Horn in F/B flat

(Brass Wind)

### SCALES AND ARPEGGIOS (ascending and descending, from memory)

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

Scales and Arpeggios in the following keys and ranges, to be played tongued and slurred, *piano* and *forte*:

Keys	a twelfth	2 octaves	melodic AND harmonic
E major		✓	
F major		✓	
Bb major	✓		
F minor		✓	✓
B minor	✓		✓

Chromatic scale starting on A (a twelfth)

Whole tone scale starting on F (2 octave)

Dominant 7th arpeggio in the key of C (1 octave)

## Component 2 - Performance

60 marks

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

### LIST A

<b>CALLAND</b>	Wistful Waltz from Top Brass	(Stainer & Bell)
<b>DAVIS</b>	Irish Jig from Polished Brass	(Brass Wind)
<b>FRANZ</b>	No.5 from Complete Method for the French Horn	(Carl Fischer / Boosey & Hawkes)
<b>HORNER</b>	No.62 from Primary Studies	(Elkan-Vogel / UMP)
<b>LAWRANCE</b>	Romance from Featuring Melody for Treble Brass	(Brass Wind)
<b>MAXIME-ALPHONSE</b>	No.10 from 200 New Studies, Book 1	(Leduc / UMP)
<b>SPARKE</b>	No.32 from Skilful Studies for Horn	(Anglo)

### LIST B

<b>HUMPERDINCK</b>	Hansel and Gretel from Horn Talk	(Brass Wind)
<b>LAWRANCE</b>	Fanfare and Response from In Concert for F Horn	(Brass Wind)
<b>MENDELSSOHN</b>	Nocturne from Horn Solos, Book 1	(Faber)
<b>OFFENBACH</b>	Barcarolle from Classic Experience Collection for Horn	(Cramer)
<b>BACH, arr. Stolzel</b>	Bist du bei mir from World Famous Classics	(Fentone)
<b>TARTINI</b>	Sarabande from Festive Baroque for Horn	(De Haske)

### LIST C

<b>BAKER</b>	Cantilena	(Chester / Music Sales)
<b>BISSILL</b>	Waltz to Take Away from Going Solo Horn	(Faber)
<b>BIZET</b>	Theme from L'Arlesienne from Going Solo Horn	(Faber)
<b>CARR</b>	Ghosts of Fountains Abbey from Top Line Album for Horn in F	(Brass Wind)
<b>CARSE</b>	Scherzando from Two Easy Pieces	(Stainer & Bell)
<b>DAMASE</b>	Berceuse Op.19	(Leduc / UMP)
<b>HANMER</b>	Finale from Suite for Horn	(Emerson)
<b>HORVIT</b>	March from Circus Suite	(Southern Music)
<b>KHACHATURIAN</b>	Adagio from Classic Experience Collection for Horn	(Cramer)
<b>LLOYD WEBBER</b>	Summer Pastures, No.5 from Country Impressions	(Stainer & Bell)

<b>PUCCINI</b>	Nessun Dorma <i>from</i> Going Solo Horn	(Faber)
<b>SATIE</b>	Gymnopedie No.2 <i>from</i> Up and Running (arr. Skirrow)	(Spartan Press)
<b>SIMAKU</b>	Wedding Song <i>from</i> Six Albanian Folksongs	(Emerson)
<b>TCHAIKOVSKY</b>	Theme from Symphony No.5 <i>from</i> Horn Solos, Book 1	(Faber)

### **Component 3 - Viva Voce**

7 marks

See pages 20-21.

### **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 22-26. Specimen tests and a handbook are available (details on page 3).

# FRENCH HORN: GRADE FIVE

## Component 1 - Technical Work

15 marks

### FLEXIBILITY

**LAWRANCE** Ex 5.1 from Graded Lip Flexibilities for Horn in F/B flat

(Brass Wind)

**SCALES AND ARPEGGIOS** (ascending and descending, from memory)

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

Scales and Arpeggios in the following keys and ranges, to be played tongued and slurred, *piano* and *forte*:

Keys	2 octaves	melodic AND harmonic
G major	✓	
D major	✓	
E♭ major	✓	
D minor	✓	✓
E minor	✓	✓
E♭ minor	✓	✓

Chromatic scale starting on G (2 octaves)

Whole tone scale starting on G (2 octaves)

Dominant 7th arpeggio in the key of G (2 octaves)

## Component 2 - Performance

60 marks

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

### LIST A

<b>CALLAND</b>	The Distant Horizon <i>from</i> Top Brass	(Stainer & Bell)
<b>DAVIS</b>	Heads or Tails <i>from</i> Polished Brass	(Brass Wind)
<b>FRANZ</b>	No.8 OR No.11 <i>from</i> Complete Method for French Horn	(Carl Fischer / B&H)
<b>HORNER</b>	No.82 <i>from</i> Primary Studies	(Elkan-Vogel / UMP)
<b>LAWRANCE</b>	Hornpipe OR Syncopated Dance <i>from</i> Featuring Melody for Treble Brass	(Brass Wind)
<b>SCHULLER</b>	No.1 <i>from</i> Studies for Unaccompanied Horn	(OUP)

### LIST B

<b>BISSILL</b>	March of the Gimps <i>from</i> Going Solo Horn	(Faber)
<b>CHERUBINI</b>	Sonata No.1 <i>from</i> Two Sonatas	(G Schirmer / Music Sales)
<b>DAMASE</b>	Berceuse	(Leduc / UMP)
<b>FAURÉ</b>	Pie Jesu <i>from</i> Requiem, Op.48	(De Haske)
<b>HANDEL</b>	Mirth Admit Me of Thy Crew <i>from</i> Horn Solos, Book 2	(Faber)
<b>MOZART</b>	Romance <i>from</i> Concerto No.3, K.447	(Barenreiter)

### LIST C

<b>BISSILL</b>	Forthright Fanfare <i>from</i> Going Solo Horn	(Faber)
<b>COPLAND</b>	Fanfare for the Common Man <i>from</i> Copland for Horn	(Boosey & Hawkes)
<b>DUNHILL</b>	No.1 AND No.2 <i>from</i> Cornucopia	(Boosey & Hawkes)
<b>HARDY</b>	Moody Horn	(UMP)
<b>HORVIT</b>	Lions and Tigers <i>from</i> Circus Suite	(Southern Music)
<b>LEDBURY</b>	Bagatelle <i>from</i> Cornucopia for Horn in F	(Brass Wind)
<b>ORR</b>	Serenade	(Schott)
<b>PARKER</b>	Blues Train <i>from</i> Top Line Album for Horn in F	(Brass Wind)
<b>RAMSKILL</b>	In the Fast Lane <i>from</i> Jazzed Up Too (Horn in F)	(Brass Wind)
<b>SAINT-SAËNS</b>	Romance in F, Op.36	(Durand / UMP)

<b>SKRYABIN</b>	Romance	(Billaudot / UMP)
<b>SONDHEIM</b>	Send in the Clowns <i>from</i> A Little Light Music for French Horn	(Brass Wind)
<b>WILLIAMS</b>	Raiders March <i>from</i> Great Winners for Treble Brass	(Brass Wind)
<b>WOOLFENDEN</b>	Shore Dance <i>from</i> Horn Dances	(Brass Wind)

### **Component 3 - Viva Voce**

7 marks

See pages 20-21.

### **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 22-26. Specimen tests and a handbook are available (details on page 3).

# FRENCH HORN: GRADE SIX

## Component 1 - Technical Work

15 marks

### FLEXIBILITY

**LAWRANCE** Ex 6.1 from Graded Lip Flexibilities for Horn in F/B flat

(Brass Wind)

### SCALES AND ARPEGGIOS (ascending and descending, from memory)

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

Scales and Arpeggios in the following keys and ranges, to be played tongued and slurred, *piano* and *forte*:

Keys	2 octaves	melodic AND harmonic
A major	✓	
Ab major	✓	
Db major	✓	
F# major	✓	
C# minor	✓	✓
G minor	✓	✓
A minor	✓	✓

Chromatic scale starting on D and E (2 octaves)

Whole tone scale starting on D (2 octaves)

Dominant 7th arpeggio in the keys of C and A (2 octaves)

Diminished 7th arpeggio beginning on G (2 octaves)

## Component 2 - Performance

60 marks

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

### LIST A

<b>FRANZ</b>	Etude No.15 OR No.20 <i>from</i> Etudes and Concert Etudes	(Kalmus)
<b>HORNER</b>	No.87 OR No.90 <i>from</i> Primary Studies	(Elkan-Vogel / UMP)
<b>KOPPRASCH</b>	No.17 OR No.25 <i>from</i> 60 Studies Book 1	(International Music Company / MDS)
<b>LAWRANCE</b>	Restless <i>from</i> Featuring Melody for Treble Brass	(Brass Wind)
<b>MAXIME-ALPHONSE</b>	No.12 <i>from</i> 200 New Studies, Book 3	(Leduc / UMP)
<b>SCHULLER</b>	No.4 <i>from</i> Studies for Unaccompanied Horn	(OUP)

### LIST B

<b>BOYCE</b>	First movement from Symphony No. 4 <i>from</i> O Solo Mio for F Horn	(Brass Wind)
<b>DANZI</b>	Romanze <i>from</i> Concerto in Eb	(Peters)
<b>HANDEL</b>	I See a Huntsman <i>from</i> Solos for the Horn Player	(G Schirmer / Music Sales)
<b>MOZART</b>	Larghetto and Rondo <i>from</i> Concerto No.3, K.447	(Breitkopf)
<b>MOZART</b>	Andante <i>from</i> Concerto No.2 in Eb, K.417	(Barenreiter)
<b>ROSETTI</b>	Romanze (complete) <i>from</i> Concerto in D minor	(Simrock)

### LIST C

<b>BOZZA</b>	En Irlande	(Leduc / UMP)
<b>BRAHMS</b>	Scherzo from Serenade in D <i>from</i> Solos for the Horn Player	(G Schirmer / Music Sales)
<b>DUNHILL</b>	No.3 AND No.4 <i>from</i> Cornucopia	(Boosey & Hawkes)
<b>EAST</b>	No.1 AND No.2 <i>from</i> Four Occasional Pieces	(Ricordi)
<b>HINDEMITH</b>	Second movement <i>from</i> Horn Sonata	(Schott)
<b>JACQUES</b>	Cantilena and Fanfare <i>from</i> Four Bagatelles for Horn and Piano	(Stainer & Bell)
<b>KODÁLY</b>	Intermezzo from Hány János <i>from</i> Absolutely Horn	(Brass Wind)



LAWRANCE	Elegy OR Carnival <i>from</i> In Concert for F Horn	(Brass Wind)
RANDALL	Lullaby for Horn and Piano	(Broadbent & Dunn)
RIDOUT	First movement <i>from</i> Concertino for Horn	(Emerson)
STRAUSS, F	Nocturno Op.7	(Universal Edition)
STRAUSS, R	Andante (Op. Posth.)	(Boosey & Hawkes)
WAGNER	Tannhäuser Overture <i>from</i> Horn Talk	(Brass Wind)
WOOLFENDEN	War Dance <i>from</i> Horn Dances	(Brass Wind)

### **Component 3 - Viva Voce**

7 marks

See pages 20-21.

### **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 22-26. Specimen tests and a handbook are available (details on page 3).

# **FRENCH HORN: GRADE SEVEN**

## **Component 1 - Technical Work**

15 marks

### **FLEXIBILITY**

**LAWRANCE** Ex 7.1 from Graded Lip Flexibilities for Horn in F/B flat

(Brass Wind)

### **SCALES AND ARPEGGIOS** (ascending and descending, from memory)

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

Scales and Arpeggios in the following keys and ranges, to be played tongued and slurred, *piano* and *forte*:

Keys	2 octaves	melodic AND harmonic
All major keys	✓	
All minor keys	✓	✓

Chromatic scale starting on any note (2 octaves)

Whole tone scale starting on A and B (2 octaves)

Dominant 7th arpeggio in the keys of Bb, B, Db and D (2 octaves)

Diminished 7th arpeggio beginning on C and Ab (2 octaves)

## **Component 2 - Performance**

60 marks

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

### **LIST A**

<b>BOURGEOIS</b>	No.2 from Fantasy Pieces for Horn	(Brass Wind)
<b>FRANZ</b>	Etude No.18 OR No.19 from Etudes and Concert Etudes	(Kalmus)
<b>KOPPRASCH</b>	No.15 OR No. 28 from 60 Studies, Book 1	(International Music Company / MDS)
<b>LAWRANCE</b>	La Chase from Featuring Melody for Treble Brass	(Brass Wind)
<b>MAXIME-ALPHONSE</b>	No.37 from 200 New Studies, Book 3	(Leduc / UMP)
<b>SCHULLER</b>	No.2 from Studies for Unaccompanied Horn	(OUP)

### **LIST B**

<b>BEETHOVEN</b>	Scherzo from Septet from Solos for the Horn Player	(G Schirmer / Music Sales)
<b>BORODIN</b>	Intermezzo No.1 from Five Pieces from Little Suite	(MusT)
<b>CHABRIER</b>	Espana from Horn Talk	(Brass Wind)
<b>HUMMEL</b>	Third movement from Sonatine for Horn, Op.75a	(Schott)
<b>MOZART</b>	Concerto No.1 in D, K.412 from Four Horn Concertos	(G Schirmer / Music Sales)
<b>ROSETTI</b>	Rondo from Concerto in D minor	(Simrock)

### **LIST C**

<b>ABBOTT</b>	Alla Caccia	(Arcadia / Weinberger)
<b>BARTOS</b>	Rondo from Adagio Elegiaco e Rondo	(Schott)
<b>BOZZA</b>	Chant Lointain	(Leduc / UMP)
<b>BRAHMS</b>	Third movement from Symphony No.3 from Horn Talk	(Brass Wind)
<b>CARR</b>	Idyll from A Day in the Country	(Broadbent & Dunn)
<b>CLEWS</b>	Burlesca and Serenata from Partita for Horn	(Patersons)
<b>COOKE</b>	Rondo in B flat	(Schott)
<b>DAMASE</b>	Pavane Variée	(Lemoine / UMP)
<b>DUNHILL</b>	No.5 AND No.6 from Cornucopia	(Boosey & Hawkes)
<b>GLAZUNOV</b>	Reverie, Op.24	(Peters)
<b>HINDEMITH</b>	First movement from Horn Sonata	(Schott)
<b>NIELSEN</b>	Canto Serioso	(Skandinavisk Musikforlag / Music Sales)
<b>RAVEL</b>	Pavane pour une infante défunte from Solos for the Horn Player	(G Schirmer / Music Sales)
<b>RIDOUT</b>	Second AND Third movement from Concertino for Horn	(Emerson)
<b>WOOLFENDEN</b>	Sword Dance from Horn Dances	(Brass Wind)

### **Component 3 - Viva Voce**

7 marks

See pages 20-21.

### **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 22-26. Specimen tests and a handbook are available (details on page 3).

# FRENCH HORN: GRADE EIGHT

Theory of Music Grade Five must have been passed (see Regulations in the syllabus).

## Component 1 - Technical Work

15 marks

### FLEXIBILITY

**LAWRANCE** Ex 8.1 *from* Graded Lip Flexibilities for Horn in F/B flat

(Brass Wind)

**SCALES AND ARPEGGIOS** (ascending and descending, from memory)

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

Keys	2 octaves	3 octaves	hand stopped	melodic AND harmonic
A, Bb and B major		✓		
All other major keys	✓			
A, Bb and B minor		✓		✓
All other minor keys	✓			✓
B major	✓		✓	
A minor	✓		✓	✓

Chromatic scales starting on A, B flat and B (3 octaves) or any other note (2 octaves)

Whole tone scale starting on A, Bb and B (3 octaves)

Dominant 7th in all keys, all inversions (2 octaves)

Diminished 7th starting on any note (2 octaves)

## Component 2 - Performance

60 marks

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

### LIST A

<b>BOURGEOIS</b>	No.3 OR No.5 <i>from</i> Fantasy Pieces for Horn	(Brass Wind)
<b>DAVIES</b>	Le Basquish <i>from</i> Four Studies	(Broadbent & Dunn)
<b>FRANZ</b>	Etude No.26 <i>from</i> Etudes and Concert Etudes	(Kalmus)
<b>HORNER</b>	No.96 OR No.100 <i>from</i> Primary Studies for the French Horn	(Elkan-Vogel / UMP)
<b>KOPPRASCH</b>	No.18 OR No.26 <i>from</i> 60 Selected Studies for Horn, Book 1	(International Music Company / MDS)
<b>SCHULLER</b>	No.3 <i>from</i> Studies for Unaccompanied Horn	(OUP N8777)

### LIST B

<b>BACH</b>	Quoniam Tu Solus Sanctus <i>from</i> Absolutely Horn	(Brass Wind)
<b>BEETHOVEN</b>	First movement OR Second and Third movements <i>from</i> Sonata Op.17	(Peters P149)
<b>CHERUBINI</b>	Sonata No.2 <i>from</i> Two Sonatas	(G Schirmer / Music Sales)
<b>HAYDN</b>	First OR Third movement <i>from</i> Concerto No.1 in D	(Breitkopf)
<b>MOZART</b>	Rondo in Eb, K.371	(Barenreiter)
<b>ROSETTI</b>	First OR Third movement <i>from</i> Horn Concerto in Eb	(International Music Company / MDS)

### LIST C

<b>ARNOLD</b>	Fantasy for Horn, Op.88	(Faber)
<b>AUBIN</b>	Third movement <i>from</i> Horn Concerto	(Leduc / UMP)
<b>BOZZA</b>	En Forêt	(Leduc / UMP)
<b>BRUCKNER</b>	Second movement <i>from</i> Symphony No.7 <i>from</i> Absolutely Horn	(Brass Wind)
<b>CARR</b>	The Happy Fox <i>from</i> A Day in the Country	(Broadbent)
<b>FARNON</b>	Conversation and Games (Complete)	(Warwick)
<b>GOMELSKAYA</b>	Bagatelle	(Guildhall)
<b>HINDEMITH</b>	Third movement <i>from</i> Horn Sonata	(Schott)

<b>NEULING</b>	Bagatelle	<i>(Pro Musica / Hans Gerig)</i>
<b>POULENC</b>	Elégie	<i>(Chester / Music Sales)</i>
<b>RANDALL</b>	Nocturne and Scherzo for Horn and Piano	<i>(Broadbent &amp; Dunn)</i>
<b>SAINT-SAËNS</b>	Romance in E, Op.67	<i>(Hamelle / UMP)</i>
<b>STRAUSS</b>	Allegro OR Andante <i>from</i> Concerto Op.11	<i>(Universal Edition)</i>
<b>VINTER</b>	Hunter's Moon	<i>(Boosey &amp; Hawkes)</i>

### **Component 3 - Viva Voce**

7 marks

See pages 20-21.

### **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 22-26. Specimen tests and a handbook are available (details on page 3).

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# Viva Voce

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## 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.

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# Aural Tests

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## 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).