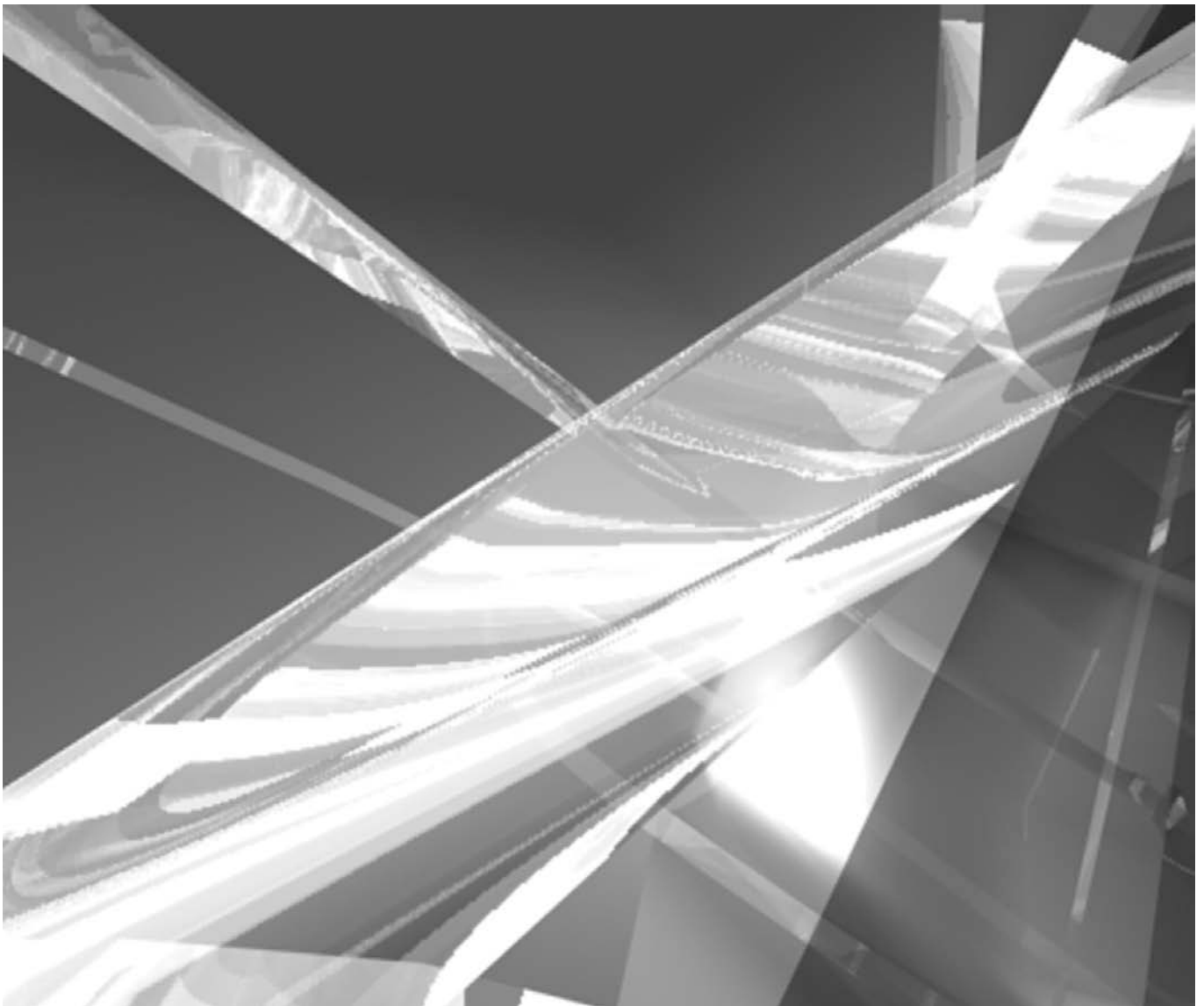




UNIVERSITY OF
WEST LONDON
London College of Music Examinations

Cello repertoire list

1 January 2011 – 31 December 2018



CELLO

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

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

This repertoire list is valid from 1 January 2011 until 31 December 2018.

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LCM Publications

The following LCM Publications are relevant to this syllabus:

- Cello Starters (Cello Step Examination) (LL11983)
- Specimen Aural Tests (LL189)
- LCM Aural Handbook (LL205)

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

The specimen aural tests are also available as downloads from www.LCMEbooks.org

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

NB. Unaccompanied pieces are marked with an *.

Related Examinations

LCM Exams 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 violin, viola and double bass.
- Performance diplomas (4 levels) and teaching diplomas (3 levels) for violin, viola, cello and double bass.
- Ensemble syllabus – catering for all types of ensemble from duets and trios up to concert bands and orchestras. Six levels are offered, ranging from Grades 1–2 to DipLCM standard.

Examination Formats

Following is an overview of the four examination formats offered by LCM Examinations: grades, recital grades, leisure play and performance awards. Refer to the relevant section of the *Music Grades Syllabus* for full details.

	Grades	Recital Grades	Leisure Play	Performance Awards
Technical Work	✓	✗	✗	✗
Performance	3 pieces	4 (or 5) pieces, all selected from repertoire list	4 pieces (3 selected from grade list, plus 1 own choice)	3 pieces
Viva Voce	✓	Optional for Component 2	✗	✗
Sight Reading	✓	Optional for Component 2	✗	✗
Aural Tests	✓	✗	✗	✗
Structure	Grades 1-8	Grades 1-8	Levels 1-8	Levels 1-8
Pre-requisites	✗	✗	✗	✗
Assessment	Examination	Examination	Examination	DVD
Grading	Pass: 65-74 % Merit: 75-84 % Distinction: 85-100 %	Pass: 65-74 % Merit: 75-84 % Distinction: 85-100 %	Pass: 65-74 % Merit: 75-84 % Distinction: 85-100 %	Pass: 65-74 % Merit: 75-84 % Distinction: 85-100 %
Ofqual Accreditation	✓	✓	✗	✗

Cello: Step

The music for this examination is contained in the LCM publication: *Cello Starters*.

Mark Scheme

Exercises	25 marks
2 Studies	20 marks
2 Pieces	40 marks
Question on Rudiments	15 marks

Questions on Rudiments

These will be based on the music played, and will test the candidate's knowledge of the staff, barlines, notes and rests (their name, shape and value). They will also test the candidate's knowledge of the position and purpose of the key signature, time signature, the scale, dotted notes and accidentals.

Cello: Grade 1

Component 1 - Technical Work (from memory)

15 marks

Scales and common chord arpeggios of the following keys:

C major (two octaves)

G and D major (one octave)

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

Arpeggios to be played in quavers, with separate bows

Minimum tempo for scales: ♩ = 60 Minimum tempo for arpeggios: ♩ = 50

Component 2 - Performance

60 marks

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

LIST A

BACH, J. S.	Minuet in C <i>from</i> Suzuki Cello School, Vol. 1, revised edition	<i>Summy Birchard/Faber</i>
CLARKE, arr. Brodsky	Minuet <i>from</i> Early Music for Violoncello	<i>Editio Musica Budapest</i>
COUPERIN, arr. Forbes	A Trifle <i>from</i> Easy Classics	<i>OUP</i>
ECCLES	Minuet <i>from</i> Violoncello Music for Beginners	<i>Editio Musica Budapest</i>
LULLY	Air <i>from</i> Violoncello Music for Beginners	<i>Editio Musica Budapest</i>
PURCELL	Rigaudon <i>from</i> Violoncello Music for Beginners	<i>Editio Musica Budapest</i>
TRAD.	What shall we do with the Drunken Sailor? <i>from</i> Up-Grade for Cello, Grades 1–2	<i>Faber</i>

LIST B

CARSE	A Little Reverie <i>from</i> Two Short Pieces	<i>Stainer & Bell</i>
EVANS	Lazy Days <i>from</i> Cello Time	<i>Novello/Music Sales</i>
MOZART	Lison Dormait <i>from</i> Piece by Piece 2	<i>Boosey & Hawkes</i>
ROSE	Berceuse <i>from</i> Starters for Cello	<i>ABRSM</i>
SAINT-SAËNS, arr. Black/Harris	The Elephant <i>from</i> The Carnival of the Animals <i>from</i> Time Pieces for Cello, Vol. 1	<i>ABRSM</i>
SCHUMANN, arr. Benoy	Humming Song <i>from</i> First Year Violoncello Method *	<i>Novello/Music Sales</i>
TCHAIKOVSKY, arr. Black/Harris	Chanson Russe, Op. 39 <i>from</i> Time Pieces for Cello, Vol. 1	<i>ABRSM</i>

LIST C

BRITTEN, arr. Black/Harris	A New Year Carol <i>from</i> Time Pieces for Cello, Vol. 1	<i>ABRSM</i>
BULLARD	Square Dance, <i>from</i> Party Time for Cello and Piano	<i>ABRSM</i>
LEGG	The Swing <i>from</i> Superstudies for Cello Book 1 *	<i>Faber</i>
MACMILLAN	March <i>from</i> Northern Skies	<i>Boosey & Hawkes</i>
NELSON	Christ Church Bells <i>from</i> Piece by Piece 1	<i>Boosey & Hawkes</i>
NORTON	Hebridean Song <i>from</i> The Microjazz Cello Collection 1	<i>Boosey & Hawkes</i>
TRAD., arr. Passchier	Bobby Shafto <i>from</i> Abracadabra Cello (teacher's line)	<i>A & C Black</i>

Component 3 - Viva Voce

7 marks

See pages 18–19.

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 20–24. Specimen tests are available (LL189).

Cello: Grade 2

Component 1 - Technical Work (from memory)

15 marks

Scales and common chord arpeggios of the following keys:

C, G and D major (two octaves)

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

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

Arpeggios to be played in quavers, with separate bows

Minimum tempo for scales: ♩ = 80 Minimum tempo for arpeggios: ♩ = 66

Component 2 - Performance

60 marks

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

LIST A

ANON	Studentenlied <i>from</i> Violoncello Music for beginners Vol. 2	<i>Editio Musica Budapest</i>
CORELLI, arr. Moffat/Rapp	Largo Affetuoso <i>from</i> Melodies by Old Masters for Young Cellists, Vol. 1	<i>Schott</i>
HANDEL	Chorus from Judas Maccabaeus <i>from</i> Suzuki Cello School Vol. 2	<i>Summy Birchard/Faber</i>
MORLEY, arr. Black/Harris	Now is the Month of Maying <i>from</i> Time Pieces for Cello, Vol. 2	<i>ABRSM</i>
PURCELL, arr. Black/Harris	Come, Ye Sons of Art <i>from</i> Time Pieces for Cello, Vol. 2	<i>ABRSM</i>
TRAD, arr. Legg/Gout	Scarborough Fair <i>from</i> First repertoire for Cello Book 1	<i>Faber</i>

LIST B

BEETHOVEN, arr. Nelson	Bagatelle <i>from</i> Piece by Piece 2	<i>Boosey & Hawkes</i>
CARSE	Merry Dance	<i>Stainer & Bell</i>
SCHUBERT, arr. Forbes	Serenade, An den Mond <i>from</i> Easy Classics for Cello: Book 1	<i>OUP</i>
SCHUMAN, arr. Forbes	A Distant Land, Op. 15 no. 1 <i>from</i> Easy Classics for Cello: Book 1	<i>OUP</i>
SULLIVAN, arr. Wells	The Sun Whose Rays from Mikado <i>from</i> A Night at the Opera	<i>Kevin Mayhew</i>
VERDI, arr. Wells	Triumphal March from Aida <i>from</i> A Night at the Opera	<i>Kevin Mayhew</i>
WEBER	Hunters' Chorus from Der Freischutz <i>from</i> Suzuki Cello School, Vol. 2, Revised Edition	<i>Summy Birchard/Faber (piano accomp. published separately)</i>

LIST C

BART, arr. Legg/Gout	As Long As He Needs Me <i>from</i> Play Showtime	<i>Faber</i>
GODDARD	Swingin' <i>from</i> Part Pieces for Cello & Piano	<i>Spartan</i>
HARRIS	King Penguin's Strut <i>from</i> Time Pieces for Cello, Vol. 2	<i>ABRSM</i>
MANCINI, arr. Bruce/Wells	The Pink Panther <i>from</i> More Time Pieces for Cello, Vol. 1	<i>ABRSM</i>
NORTON	The Huntsman <i>from</i> The Microjazz Cello Collection 2	<i>Boosey & Hawkes</i>
WELLS	Accurately Accented Accidental Accident <i>from</i> Cello Scenes	<i>Cramer</i>
WILLIAMS, arr. Davies	Schindler's List <i>from</i> Short Cello Pieces	<i>Bosworth</i>

Component 3 - Viva Voce

7 marks

See pages 18–19.

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 20–24. Specimen tests are available (LL189).

Cello: Grade 3

Component 1 - Technical Work (from memory)

15 marks

Scales and common chord arpeggios of the following keys:

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

D minor (two octaves); G and C minor (one octave) [harmonic OR melodic, candidate's choice]

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

Arpeggios to be played in quavers, with separate bows

Minimum tempo for scales: ♩ = 88 Minimum tempo for arpeggios: ♩ = 72

Component 2 - Performance

60 marks

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

LIST A

ANON	Gavotte, No. 20 <i>from</i> Violoncello Music for Beginners 2	<i>Editio Musica Budapest</i>
BACH, J. S., arr. Bächli	Tanz <i>from</i> Melodien Grosser Meister	<i>Hug/MDS (GH9224)</i>
CIRRI	Sonata No. 2 in G; third movement, Menuetto I and II	<i>Peters</i>
GALLIARD, arr. Legg/Gout	Hornpipe a l'Inglese <i>from</i> First Repertoire for Cello, Book 2	<i>Faber</i>
LULLY	Air <i>from</i> Violoncello Music for Beginners Vol. 2	<i>Editio Musica Budapest</i>
TELEMANN, arr. Moffatt/Rapp	Gavotta <i>from</i> Melodies by Old Masters for Young Cellists 1	<i>Schott</i>
TRAD.	Danny Boy <i>from</i> Jigs, Reels and More	<i>Boosey & Hawkes</i>

LIST B

BEETHOVEN, arr. Black/Harris	Ich Liebe Dich <i>from</i> Time Pieces for Cello, Vol. 2	<i>ABRSM</i>
BORODIN, arr. Legg/Gout	Polovtsian Dance <i>from</i> First Repertoire for Cello, Book 2	<i>Faber</i>
MOZART, arr. Rapp	Bagatelle <i>from</i> Melodies by Old Masters for Young Cellists Vol. 1	<i>Schott</i>
OFFENBACH	Barcarolle <i>from</i> The Tales of Hoffmann <i>from</i> The Classic Experience: Cello	<i>Cramer</i>
SCHUBERT, arr. De Smet	To Music <i>from</i> Cello Canto	<i>Fentone/De Haske</i>
SMETANA, arr. Bruce/Wells	Vltava <i>from</i> Ma Vlast <i>from</i> More Time Pieces for Cello Vol. 1	<i>ABRSM</i>
TCHAIKOVSKY	Dolly's Funeral <i>from</i> Violoncello Music for Beginners Book 3	<i>Editio Musica Budapest</i>

LIST C

BLAKE	Walking in the Air <i>from</i> The Snowman Suite for Cello	<i>Chester/Music Sales</i>
HEWITT-JONES	Rumba <i>from</i> Ragtime, Serenade & Rumba	<i>Musicland</i>
KERSHAW	Jumbo-Rumba <i>from</i> Six Elephant Dances	<i>Studio Music</i>
NORTON	Inter-City Stomp <i>from</i> The Microjazz Cello Collection 2	<i>Boosey & Hawkes</i>
RADANOVICS	Keep Cool <i>from</i> Jazzy Cello 1	<i>Universal Edition</i>
SEWELL	Yell Yell <i>from</i> Five Scottish Dances	<i>Broadbent & Dunn</i>
TRAD., arr. Huws Jones	The Keel Row <i>from</i> Jigs, Reels and More	<i>Boosey & Hawkes</i>
WEDGWOOD	Hungarian Stomp, No. 2 <i>from</i> Jazzin' About: Cello	<i>Boosey & Hawkes</i>

Component 3 - Viva Voce

7 marks

See pages 18–19.

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 20–24. Specimen tests are available (LL189).

Cello: Grade 4

Component 1 - Technical Work (from memory)

15 marks

Scales and common chord arpeggios of the following keys:

G, A, F, B flat and E flat major (two octaves)

D, G and C minor (two octaves) [harmonic OR melodic, candidate's choice]

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

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

Chromatic scales starting on C and G (one octave), to be played in quavers, with separate bows

Minimum tempo for scales: ♩ = 96 Minimum tempo for arpeggios: ♩ = 80

Component 2 - Performance

60 marks

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

LIST A

BOYCE	Minuet from Concerto Grosso in B minor <i>from</i> Time Pieces for Cello, Vol. 3	ABRSM
CIRRI	Sonata No. 3 in F, first movement	Peters
DE FESCH	Minuetto <i>from</i> Sonata in C Op. 8 No. 4	Peters
HANDEL	Bourree <i>from</i> Suzuki Cello School Vol. 2	Summy Bichard/Faber
MARCELLO	Sonata in E minor, Op. 2 No. 2: fourth movement	Peters
RAMEAU	Tambourin <i>from</i> Violoncello Music for Beginners 3	Editio Musica Budapest
VIVALDI	Concerto in C, RV 399, first movement, Allegro	Kunzelmann/Peters

LIST B

DVORAK, arr. Legg/Gout	Lento, second movement from American Quartet <i>from</i> First repertoire for Cello, Book 3	Faber
FRANCK	Panis Angelicus <i>from</i> Up-Grade for Cello Grades 3–4	Faber
GRIEG, arr. Forbes	Norwegian Dance <i>from</i> Classical and Romantic Pieces for Cello and Piano	OUP
PUCCINI	O Mio Babbino Caro from Gianni Schicchi <i>from</i> The Classic Experience: Cello	Cramer
SCHUBERT	The Trout <i>from</i> Violoncello Music for Beginners Book 3	Editio Musica Budapest
SQUIRE	Romance Op. 5 No. 1	Stainer & Bell
TCHAIKOVSKY	Sweet Reverie <i>from</i> Violoncello Music for Beginners Book 3	Editio Musica Budapest

LIST C

BLAKE	Dance of the Snowmen <i>from</i> The Snowman Suite for Cello	Chester/Music Sales
GERSHWIN	Let's Call the Whole Thing Off <i>from</i> Play Gershwin for Cello and Piano	Faber
JOPLIN	The Entertainer <i>from</i> 14 Easy Tunes for Cello	Fentone/De Haske
SATIE, arr. Arkell	Gymnopedie No. 3 <i>from</i> Three Gymnopedies	Fentone/De Haske
SEWELL	Cam Ye o'er Frae France <i>from</i> Five Scottish Dances	Broadbent & Dunn
TRAD., arr. Legg/Gout	Habanera-qu Tu <i>from</i> First Repertoire for Cello, Book 2	Faber
WEDGWOOD	Hoe Down Show Down <i>from</i> Jazzin' About: Cello	Faber
WILLIAMS	Raider's March <i>from</i> Short Cello Pieces	Bosworth

Component 3 - Viva Voce

7 marks

See pages 18–19.

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 20–24. Specimen tests are available (LL189).

Cello: Grade 5

Component 1 - Technical Work (from memory)

15 marks

Scales and common chord arpeggios of the following keys:

A, E, B flat, E flat and A flat major (two octaves)

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

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

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

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

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

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

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

Diminished 7th arpeggio starting on D (one octave) to be played in quavers, with separate bows

Minimum tempo for scales: ♩ = 104 Minimum tempo for arpeggios: ♩ = 90

Component 2 - Performance

60 marks

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

LIST A

BOCCHERINI	Minuet <i>from</i> Suzuki Cello School Vol. 3	<i>Summy Birchard/Faber</i>
BREVAL	Sonata in C Op. 42; first movement, Allegro	<i>Schott</i>
CORELLI	Adagio <i>from</i> Sonata No. 5 <i>from</i> First Repertoire for Cello Book 3	<i>Faber</i>
FLACKTON	Minuet and Variations <i>from</i> Sonata No. 3 in F	<i>Schott</i>
MARCELLO	Sonata in E minor, Op. 2 No. 2, second movement, Allegro	<i>Peters</i>
PERGOLESI, arr. Pejtsik	Nina <i>from</i> Violoncello Music for Beginners 3	<i>Editio Musica Budapest</i>
VIVALDI	Largo <i>from</i> Sonata No. 3 <i>from</i> First Repertoire for Cello Book 3	<i>Faber</i>

LIST B

BORODIN	Nocturne <i>from</i> String Quartet No. 2 <i>from</i> Classic Experience Encores: Cello	<i>Cramer</i>
DE FALLA	Romanza <i>from</i> Tres Obras para Cello y Piano	<i>Manuel de Falla Ediciones/Music Sales</i>
DVORAK	Allegro Appassionato, Op. 75 No. 3 <i>from</i> Cello Meets Piano	<i>Kevin Mayhew</i>
MOZART	Ave Verum <i>from</i> Violoncello Music for Beginners 3	<i>Editio Musica Budapest</i>
SCHUBERT	Gratzer Galopp, D925 <i>from</i> Cello Meets Piano	<i>Kevin Mayhew</i>
SCHUMANN	Traumerei Op. 15 No. 7	<i>Schott</i>
TCHAIKOVSKY	Chanson Triste, Op. 40 No. 2 <i>from</i> Cello Meets Piano	<i>Kevin Mayhew</i>

LIST C

BRIDGE	Spring Song	<i>Stainer & Bell</i>
GERSHWIN, arr. De Smet	Summertime	<i>Fentone</i>
LLOYD WEBBER	Memory <i>from</i> Play Showtime	<i>Faber</i>
MOONEY	The Irish Tenor <i>from</i> Position Pieces Book 1 *	<i>Boosey & Hawkes</i>
SEWELL	I'll Make You Fain To Follow Me <i>from</i> Five Scottish Dances	<i>Broadbent & Dunn</i>
SHOSTAKOVICH, arr. Otty	Romance <i>from</i> The Gadfly Op. 97a	<i>SJ Music</i>
VAUGHAN WILLIAMS	Andante Tranquillo <i>from</i> Six Studies in English Folk Songs	<i>Stainer & Bell</i>
WEDGWOOD	Rock-a-bow Baby <i>from</i> Jazzin' About for Cello & Piano	<i>Faber</i>

Component 3 - Viva Voce

7 marks

See pages 18–19.

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 20–24. Specimen tests are available (LL189).

Cello: Grade 6

Component 1 - Technical Work (from memory)

15 marks

Scales and common chord arpeggios of the following keys:

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

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

[harmonic AND melodic]

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

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

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

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

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

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

Diminished 7th arpeggios starting on C sharp, D, F and A flat (two octaves)

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

Minimum tempo for scales: ♩ = 144 Minimum tempo for arpeggios: ♩ = 100

Component 2 - Performance

60 marks

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

LIST A

ALBRECHTSBERGER, arr. Stutchewsky

Scherzando *from* Lost Melodies Universal/MDS

BACH, J. S. Minuets 1 & 2 *from* Cello Suite No. 1 in G, BWV 1007 *from* Six Cello Suites * Barenreiter

HANDEL Arioso Schott

MARAIS Le Matelotte *from* Five Old French Dances Chester/Music Sales

MARCELLO Sonata in F Op. 2 No. 1; 1st movt., Largo AND 2nd movt., Allegro *from* Six Sonatas Peters

TELEMANN Viola da Gamba Sonata in A minor; 1st movt, Largo AND 2nd movt, Allegro Peters

VIVALDI Sonata No. 5 in E minor RV 40; 3rd movt, Largo AND 4th movt, Allegro *from* Complete Sonatas for Cello Barenreiter

LIST B

BLOCH Supplication, No. 2 *from* Jewish Life *from* Ernest Bloch Music for Cello & Piano Carl Fischer

DUSHKIN (Paradis) Sicilienne Schott

CUI Orientale Op. 50, No. 9 Simrock

ELGAR Chanson de Matin *from* Learning the Tenor Clef Faber

MEDELSSOHN Song Without Words, Op. 109 *from* The Great Cello Solos Chester/Music Sales

SAINT-SAËNS Le Cygne (The Swan) Novello/Music Sales

SIBELIUS Romance, Op. 78, No. 2 Edition Wilhelm Hansen/Music Sales

LIST C

BARTOK Joc Cu Bata AND Buciumeana, Nos. 1 and 4 *from* Romanian Folk Dances (for Cello) Universal/MDS

BRIDGE Cradle Song *from* Four Pieces for Cello and Piano Faber

DELIUS Serenade *from* Hassan *from* A Hassan Sequence Thames

HINDEMITH Kleine Sonate: second movement, Lebhaft Schott 8186/MDS

JOPLIN
MACONCHY
SEIBER

The Strenuous Life *from* Cello Meets Piano
No. 3, The Clock OR No. 4, Vigil *from* Divertiment
Tango *from* Learning the Tenor Clef

Kevin Mayhew
Lengnick/Faber
Faber

Component 3 - Viva Voce

7 marks

See pages 18–19.

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 20–24. Specimen tests are available (LL189).

Cello: Grade 7

Component 1 - Technical Work (from memory)

15 marks

Scales and common chord arpeggios of the following keys:

C, D, E and F major (three octaves); F sharp, E flat, A flat and D flat major (two octaves)

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

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

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

Chromatic scales starting on E, F and G (two octaves)

To be played: (i) separate bows
(ii) slurred, 12 notes to a bow

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

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

Diminished 7th arpeggios starting on E, F sharp and A (two octaves)

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

Minimum tempo for scales: ♩ = 152 Minimum tempo for arpeggios: ♩ = 104

Component 2 - Performance

60 marks

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

LIST A

BACH, J. S.	Arioso <i>from</i> The Great Cello Solos	Chester/Music Sales
BACH, J. S.	Sarabande from Suite No. 2 in D minor, BWV1008 <i>from</i> Six Cello Suites *	Bärenreiter
BOCCHERINI	Sonata No. 1 in C: First movement, Allegro	Ricordi
COUPERIN	Sicilienne AND Air de Diable from Pieces en Concert	Leduc/UMP
GEMINIANI	Sonata in D minor; Op. 5, No. 2; second movement, Presto	Peters
TELEMANN	Sonata in E minor; first AND second movements	Peters
VIVALDI	Sonata No. 6 in B flat RV 46; third movement, Largo AND fourth movement, Allegro <i>from</i> Complete Sonatas for Cello	Barenreiter

LIST B

BRUCH	Four Pieces, Op. 70: No. 1, Aria OR No. 2, Finnish	Simrock/Schott
FAURÉ	Sicilienne, Op. 78 <i>from</i> Anthology of Selected Pieces for Cello and Piano	Peters
GRANADOS	Oriente, Op. 37 No. 2 (trans Piatigorsky)	IMC/MDS
RACHMANINOV	Vocalise, Op. 34. No. 14	Boosey & Hawkes
RAVEL	Piece en forme de Habenera	Leduc/UMP
SCHUMANN	Fantasiestucke, Op. 73, No. 1	Peters
SQUIRE	Tarantella, Op. 23	Stainer & Bell

LIST C

BLAKE	Jump <i>from</i> Jazz Dances for Cello & Piano	Highbridge Music 520
CASSADO	Serenade	Universal/MDS
COHEN	The Mandolin Player AND Ride Like the Wind <i>from</i> Technique Takes Off: Cello *	Faber
KABALEVSKY	No. 5, Scherzo <i>from</i> Five Studies, Op. 67 *	Peters
LENNON & McCARTNEY, arr. Lloyd Webber, J.	When I'm Sixty-Four <i>from</i> Encore! Julian Lloyd Webber	Chester/Music Sales

MINSKY The Train Whistle *from* Ten American Cello Etudes
POULENC Serenade (trans. Gendron)

OUP
Heugel/UMP

Component 3 - Viva Voce

7 marks

See pages 18–19.

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 20–24. Specimen tests are available (LL189).

Cello: Grade 8

Component 1 - Technical Work (from memory)

15 marks

Scales and common chord arpeggios of the following keys:

B, F, B flat and A flat major (three octaves)

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

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

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

Chromatic scales starting on D flat, E flat, F sharp, A and B (three octaves)

To be played (i) separate bows
 (ii) slurred, 12 notes to a bow

Double stop scales (one octave) to be played separate bows, even notes:

In 3rds: F major
 In 6ths: C major
 In octaves: A major

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

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

Diminished 7th arpeggios starting on E flat, G and B (two octaves)

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

Minimum tempo for scales: ♩ = 160 Minimum tempo for arpeggios: ♩ = 108

Component 2 - Performance

60 marks

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

LIST A

BACH, J. S.	Prelude <i>from</i> Suite No. 3 in C, BWV 1009 <i>from</i> Six Cello Suites *	Barenreiter
BACH, J. S.	Sonata No. 3 in G minor for Viola da Gamba, BWV 1029; third movement, Allegro <i>from</i> Bach Sonatas for Viola da Gamba	Henle
BOCCHERINI	Concerto No. 3 in G, WV 480: First movement (with cadenza)	Schott
CERVETTO	Sonata in D, Op. 2 No. 10, second movement, Allegro	Schott
FRANCOEUR	Largo Cantabile AND Gigue, fourth AND fifth movements <i>from</i> Sonata in E	Schott
SAMMARTINI	Sonata in G: First movement, Allegro	IMC/MDS
VIVALDI	Cello Concerto in B minor, RV424(F111/9), first movement, Allegro non molto <i>from</i> Six Great Cello Concertos	Ricordi

LIST B

BEETHOVEN	Sonata in D, Op. 102 No. 2; first movement, Allegro con brio <i>from</i> Sonatas for Cello and Piano	Barenreiter
BRAHMS	Sonata in F, Op. 99, fourth movement, Allegro molto	Peters
ELGAR	Concerto in E minor: Third movement (Adagio)	Novello/Music Sales
FAURÉ	Elegie, Op. 24 <i>from</i> Anthology of Selected pieces for Cello and Piano	Peters
FRANCK	Sonata in A; first movement, Allegretto ben moderato	IMC/MDS
RACHMANINOV	Sonata in G minor, Op. 19, third movement, Andante	Boosey & Hawkes
SAINT-SAËNS	Allegro Appassionato, Op.43 <i>from</i> The Complete Shorter Works for Cello and Piano	Faber

LIST C

BLOCH	Prayer from Jewish Life <i>from</i> Ernest Bloch Music for Cello & Piano	Fischer
BRIDGE	Elegie <i>from</i> Four Pieces for Cello	Faber

GERSHWIN, arr. Lloyd Webber, J.	You is My Woman Now <i>from</i> Encore! Julian Lloyd Webber	<i>Chester/Music Sales</i>
DE FALLA	Ritual Fire Dance	<i>Chester/Music Sales</i>
LLOYD WEBBER, A.	Variations 1–4	<i>Really Useful Group/Music Sales</i>
MINSKY	Truckin' Through the South <i>from</i> Ten American Cello Etudes	<i>OUP</i>
NYMAN	Miserere Paraphrase <i>from</i> On The Fiddle (Cello)	<i>Chester/Music Sales</i>

Component 3 - Viva Voce

7 marks

See pages 18–19.

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 20–24. Specimen tests are available (LL189).

Viva Voce

Notes:

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

Requirements:

GRADES 1 AND 2

Candidates should be able to:

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

GRADE 3

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

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

GRADE 4

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

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

GRADE 5

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

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

GRADE 6

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

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

GRADE 7

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

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

GRADE 8

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

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

Aural Tests

Notes:

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

Requirements:

GRADE 1

Rhythm

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

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

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

Pitch

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

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

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

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

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

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

GRADE 2

Rhythm

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

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

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

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

Pitch

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

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

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

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

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

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

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

GRADE 3

Rhythm

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

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

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

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

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

Pitch

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

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

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

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

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

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

GRADE 4

Rhythm

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

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

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

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

Pitch

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

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

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

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

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

GRADE 5

Rhythm

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

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

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

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

Pitch

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

Candidates will be asked to:

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

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

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

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

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

GRADE 6

Rhythm and Pitch

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

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

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

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

Pitch

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

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

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

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

GRADE 7

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

GRADE 8

1. A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:
 - to identify the time signature;
 - to identify whether the passage is in a major or minor key;
 - to suggest an appropriate tempo marking;
 - to describe and identify any particularly noticeable aspects of the dynamics, phrasing, articulation, modulation, ornamentation, texture, etc. (examiners may play certain extracts from the passage again);
 - to suggest a musical style (Renaissance, Baroque, Classical, Romantic, Twentieth Century or Modern, Jazz / Popular);
 - to identify any interval in the melodic line between two successive notes, up to and including a Major 10th (the two pitches will be played again, as occurring in the melody);
 - to clap back, or identify and describe the note values (rhythmic values) of, a short phrase of 1-2 bars in duration, taken from the passage and played again in an unharmonised version;
 - to identify a cadence, taken from the passage, played again by the examiner (4 marks).

2. The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections, of up to 4 bars in length, may also be played again, sometimes with changes in phrasing, tempo, articulation and/or dynamics. Candidates will be asked a selection of the following:
 - to name the key
 - to identify modulations
 - to identify ornaments
 - to describe the overall form (in addition to those specified for Grade 7, these may include ABCA, ABCBA, AA'BA, ABA'B, and similar structures, as well as more organic forms, or forms based on imitative or fugal structures);
 - to identify simple melodic, rhythmic or harmonic devices, such as sequence, inversion, repetition, pedal points, augmentation / diminution, motivic development, etc.
 - to identify changes in phrasing, tempo, articulation and/or dynamics, in short passages, of up to 2 bars in length, played in two different styles by the examiner (4 marks).