Classical saxophone repertoire list

1 January 2011 – 31 December 2017
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</tbody>
</table>

This repertoire list should be read in conjunction with the current [Music Grades Syllabus](http://www.uwl.ac.uk/lcmexams). 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 2017.
Introduction

This syllabus reflects the fact that the saxophone is not only a solo instrument, but is also an ensemble instrument, whether in the context of a band or orchestra, or a smaller ensemble such as a saxophone quartet or rock group. Therefore it includes some items which reflect links with a variety of styles.

Duets are included in the early stages to encourage the enjoyment of playing music with other people and to help develop ensemble awareness. The teacher, another student or a friend could play the lower part, which will not be assessed.

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

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

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

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

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

Where the repertoire list indicates tenor saxophone, the piece may also be played on soprano saxophone.

New to this edition of the repertoire list is an option to perform a study (or studies) as an alternative to scales and arpeggios. Please note that the following apply:

- Repeats need not be played in Technical Work studies.
- CD backing tracks may NOT be used in Technical Work studies.
The following LCM Publications are relevant to this syllabus:

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

LCM Publications are distributed by Music Exchange:

- tel: 0161 946 9301
- email: mail@music-exchange.co.uk

A complete list of titles may be found on their website – www.music-exchange.co.uk

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

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**Related Examinations**

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

- Graded, recital grade and leisure play examinations and performance awards for jazz saxophone
- Performance diplomas (four levels) for saxophone and jazz saxophone
- Teaching diplomas (three levels) for saxophone and jazz saxophone

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

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

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**Acknowledgement**

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

<table>
<thead>
<tr>
<th></th>
<th>Grades</th>
<th>Recital Grades</th>
<th>Leisure Play</th>
<th>Performance Awards</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Technical Work</strong></td>
<td>✓</td>
<td></td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td><strong>Performance</strong></td>
<td>3 pieces</td>
<td>4 (or 5) pieces, all selected from repertoire list</td>
<td>4 pieces (3 selected from grade list, plus 1 own choice)</td>
<td>3 pieces</td>
</tr>
<tr>
<td><strong>Viva Voce</strong></td>
<td>✓</td>
<td>Optional for Component 2</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td><strong>Sight Reading</strong></td>
<td>✓</td>
<td>Optional for Component 2</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td><strong>Aural Tests</strong></td>
<td>✓</td>
<td></td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td><strong>Structure</strong></td>
<td>Grades 1-8</td>
<td>Grades 1-8</td>
<td>Levels 1-8</td>
<td>Levels 1-8</td>
</tr>
<tr>
<td><strong>Pre-requisites</strong></td>
<td>✓</td>
<td></td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td><strong>Assessment</strong></td>
<td>Examination</td>
<td>Examination</td>
<td>Examination</td>
<td>DVD</td>
</tr>
<tr>
<td><strong>Ofqual Accreditation</strong></td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
</tbody>
</table>
Any type of saxophone may be used. However, candidates are not allowed to change instruments during the examination.

The exercises must both be taken from the same book. The pieces may be taken from any of the set books.

Some of the pieces and exercises are duets. This is to encourage ensemble awareness. The teacher or a friend may wish to play the lower part.

Some of the pieces have a CD backing track. Pieces may be performed with the backing track in the exam if the candidate wishes.

**Component 1 - Exercises**

<table>
<thead>
<tr>
<th>Either:</th>
<th>A Tune a Day Saxophone [original edition] (Boston Music)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Or:</td>
<td>Learn as You Play Saxophone (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>Or:</td>
<td>Teacher On Tap Book 1: Starting Out (Teacher On Tap)</td>
</tr>
</tbody>
</table>

**Component 2 - Pieces**

Any three of the following to be chosen:

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

**Component 3 - Questions on Rudiments**

Recognition/identification of stave, barlines, pitch names, note types and values, rest values, all relating to the music performed. The importance of looking after the instrument (e.g. keeping the mouthpiece clean, the pull-through, looking after reeds).
Classical Saxophone: Step 2

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

The exercises must both be taken from the same book. The pieces may be taken from any of the set books.

Some of the pieces and exercises are duets. This is to encourage ensemble awareness. The teacher or a friend may wish to play the lower part.

Some of the pieces have a CD backing track. Pieces may be performed with the backing track in the exam if the candidate wishes.

Component 1 - Exercises

25 marks

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

and

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

Component 2 - Pieces

60 marks

Any three of the following to be chosen:

Lightly Row (lesson 5A, page 9) A Tune a Day Saxophone [original edition] (Boston Music)
Twinkle Twinkle Little Star (lesson 5, page 8) A Tune a Day Saxophone [original edition] (Boston Music)
Annie’s Song Abracadabra Saxophone (A&C Black)
La Volta Abracadabra Saxophone (A&C Black)
Long Long Ago Abracadabra Saxophone (A&C Black)
Puff The Magic Dragon Abracadabra Saxophone (A&C Black)
Rushing River Abracadabra Saxophone (A&C Black)
Polly-Wolly-Doodle Abracadabra Saxophone [original edition, out of print] (A&C Black)
Chorale Melody (unit 3, page 11) Learn as You Play Saxophone (Boosey & Hawkes)
Heroic Song in Phrygian Mode (unit 3, page 11) Learn as You Play Saxophone (Boosey & Hawkes)
March (unit 4, page 13) Learn as You Play Saxophone (Boosey & Hawkes)
Mexican Madness [duet, upper part] (unit 4) Learn as You Play Saxophone (Boosey & Hawkes)
One Potato New Alto (Tenor) Solos Book 1 (Useful Music)
Introducing the Eighth Note (Quaver) (level 1) Teacher On Tap Book 1: Starting Out (Teacher On Tap)

Component 3 - Questions on Rudiments

15 marks

As for Step 1, including looking after the instrument, plus dotted note values and knowledge about the purpose of the key signature and time signature, accidentals and basic dynamic signs. All relating to the music performed.
Component 1 - Technical Work

Candidates should prepare Option 1 OR Option 2.

Option 1: Scales and Arpeggios (ascending and descending from memory)

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

to be played tongued and slurred:
G and F major (one octave)
A harmonic OR melodic minor (candidate’s choice) (one octave)

Option 2: Scale and Study

Scale: G major (requirements as for Option 1)
Study: Lavender’s Blue (in G major) (p.45) from Complete Learn to Play Saxophone Manual (Gelling)

Component 2 - Performance

Performance of three pieces: one piece from List A, one piece from List B, one piece from either List A or List B.

There should be evidence of contrast in the programme.

List A

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>BULLARD</td>
<td>Hungarian Sax (No.7) OR Balanced Sax (No.8) from Sixty for Sax (ABRSM)</td>
<td></td>
</tr>
<tr>
<td>DIABELLI</td>
<td>Serenade (p.19) from Learn as You Play Saxophone (Boosey &amp; Hawkes)</td>
<td></td>
</tr>
<tr>
<td>GARIBOLDI</td>
<td>No.1 OR No.3 from Easy Classical Studies (ed. Harle) (Universal)</td>
<td></td>
</tr>
<tr>
<td>GELLING</td>
<td>Lavender’s Blue (in G major) (p.45) from Complete Learn to Play Saxophone Manual [if not played in Component 1] (Koala)</td>
<td></td>
</tr>
<tr>
<td>GUMBLEY</td>
<td>Frog Hop OR Chant from Cool School (Brass Wind)</td>
<td></td>
</tr>
<tr>
<td>HARRIS</td>
<td>Study 4 OR 8 OR 10 from 80 Graded Studies for Saxophone Book 1 (Faber)</td>
<td></td>
</tr>
<tr>
<td>LONDEIX</td>
<td>Shepherdess’s Spinning Song OR My Friends the Animals from Playing the Saxophone Book 1 (Lemoine / UMP)</td>
<td></td>
</tr>
<tr>
<td>LYONS</td>
<td>No.3 OR No.4 from 24 Melodic Studies for Saxophone (Useful Music)</td>
<td></td>
</tr>
<tr>
<td>PERCIVAL</td>
<td>Ex.3 OR Ex.4 OR Ex.6 (Level 2) from Teacher On Tap Book 1: Starting Out (Teacher On Tap)</td>
<td></td>
</tr>
<tr>
<td>RAE</td>
<td>First Take OR Leap Frog from Easy Studies in Jazz and Rock Saxophone (Universal)</td>
<td></td>
</tr>
</tbody>
</table>

List B

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

8
LIST B Soprano/Tenor

ALAN And All That Jazz from 1st Recital Series (Curnow)
[accompaniment available, or may be played with CD backing]

GORB Aria from Up Front Album for B flat Sax (Brass Wind)

GRETRY Air from Richard Coeur de Lion from Learn as You Play Saxophone (Boosey & Hawkes)
[piano accompaniment available separately]

GURLITT Andante (arr. Wastall) from Learn as You Play Saxophone (Boosey & Hawkes)
[piano accompaniment available separately]

HANDEL Sarabande (arr. Both) from Classical Saxophone Solos (Tenor) (Schott 7330)

HAYDN Minuet (arr. Harle) from Classical Album: Saxophone (Universal)

LEWIN Heat Haze from Up Front Album for B flat Sax (Brass Wind)

LEWIN Memoir from First Recital Series [accompaniment available, or may be played with CD backing] (Curnow)

MOURET Musette from Dances from the French Operas: Tenor Sax Vol.1 (Studio Music)

PERCIVAL Pavane OR Nashville Express OR Valse Vierd (Level 1) from Teacher On Tap Book 1: Starting Out (Teacher On Tap)

SCHEN Allemande and Tripla (arr. Both) from Classical Saxophone Solos (Tenor) (Schott 7330)

WEDGWOOD I Believe from Selected Solos for Soprano / Tenor Saxophone (Faber)

Component 3 - Viva Voce
7 marks

See pages 24-25.

Component 4 - Sight Reading
10 marks

Up to one minute’s preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are available (LL11890).

Component 5 - Aural Tests
8 marks

See pages 26-30. Specimen tests and a handbook are available (details on page 4).
Component 1 - Technical Work

Candidates should prepare Option 1 OR Option 2.

Option 1: Scales and Arpeggios (ascending and descending, from memory)

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

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

Option 2: Scale and Study

Scale: F major (requirements as for Option 1)
Study: Folk Dance (p.46) from Complete Learn to Play Saxophone Manual (Gelling) (Koala)

Component 2 - Performance

Performance of three pieces: one piece from List A, one piece from List B, one piece from either List A or List B.
There should be evidence of contrast in the programme.

LIST A Alto/Baritone and Soprano/Tenor

<table>
<thead>
<tr>
<th>Artist</th>
<th>Piece</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>BAERMANN</td>
<td>Study 12 OR 17 from 80 Graded Studies for Saxophone Book 1</td>
<td>(Faber)</td>
</tr>
<tr>
<td>BULLARD</td>
<td>Sax Rock (No.11) OR Sax Fanfare (No.14) from Sixty for Sax</td>
<td>(ABRSM)</td>
</tr>
<tr>
<td>CHEDEVILLE</td>
<td>Gavotte (p.33) from Learn as You Play Saxophone (ed. Wastall)</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>GELLING</td>
<td>Folk Dance (p.46) from Complete Learn to Play Saxophone Manual [if not played in Component 1]</td>
<td>(Koala)</td>
</tr>
<tr>
<td>GUMBLEY</td>
<td>Tongue and Groove from Cool School</td>
<td>(Brass Wind)</td>
</tr>
<tr>
<td>LONDEIX</td>
<td>Blue Bird OR La Maumariée from Playing the Saxophone Book 1</td>
<td>(Lemoine / UMP)</td>
</tr>
<tr>
<td>LYONS</td>
<td>No.8 OR No.12 from 24 Melodic Studies for Saxophone</td>
<td>(Useful Music)</td>
</tr>
<tr>
<td>MADDEN</td>
<td>Silver Riddle from 20 Sensational Saxophone Studies</td>
<td>(Spartan Press)</td>
</tr>
<tr>
<td>PERCIVAL</td>
<td>Ex.3 OR Ex.4 OR Ex.5 (Level 3) from Teacher On Tap Book 1: Starting Out</td>
<td>(Teacher On Tap)</td>
</tr>
<tr>
<td>POPP</td>
<td>Study 10 OR 24 from Easy Classical Studies (ed. Harle)</td>
<td>(Universal)</td>
</tr>
<tr>
<td>RAE</td>
<td>Over and Out OR Flapjack OR Overdrive from Easy Studies in Jazz and Rock</td>
<td>(Universal)</td>
</tr>
</tbody>
</table>

LIST B Alto/Baritone

<table>
<thead>
<tr>
<th>Artist</th>
<th>Piece</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>BYRD</td>
<td>Pavane for the Earl of Salisbury from Sax Solos Vol.1 (Alto) (ed. Harvey)</td>
<td>(Chester / Music Sales)</td>
</tr>
<tr>
<td>HOUNSOME</td>
<td>Floating Downstream (No.3) from Upbeat Book 1</td>
<td>(Music Exchange)</td>
</tr>
<tr>
<td>LINGEN</td>
<td>Sax Parade OR Bossa Brazil from Saxophone Recital [may be played with CD backing]</td>
<td>(De Haske)</td>
</tr>
<tr>
<td>LYONS</td>
<td>Rock Steady from New Alto Saxophone Solos Book 1 (Very Easy / Medium)</td>
<td>(Useful Music)</td>
</tr>
<tr>
<td>MOZART</td>
<td>Minuet from Classical Album: Saxophone (arr. Harle)</td>
<td>(Universal)</td>
</tr>
<tr>
<td>NAULAI S</td>
<td>Coconotes</td>
<td>(Billaudt / UMP)</td>
</tr>
<tr>
<td>OFFENBACH</td>
<td>Barcarolle from Classical Saxophone Solos (arr. Both)</td>
<td>(Schott 73331)</td>
</tr>
<tr>
<td>PERCIVAL</td>
<td>March of the Nerds OR Minuet and Trio from Teacher On Tap Book 1: Starting Out</td>
<td>(Teacher On Tap)</td>
</tr>
<tr>
<td>SCHUBERT</td>
<td>The Trout from The Joy of Saxophone</td>
<td>(Yorktown / Music Sales)</td>
</tr>
<tr>
<td>TCHAIKOVSKY</td>
<td>Chanson Triste from Classical Album: Saxophone (arr. Harle)</td>
<td>(Universal)</td>
</tr>
<tr>
<td>TRAD.</td>
<td>Greensleeves OR Skillbuilders from Skillbuilders for Alto Saxophone (arr. Isacoff)</td>
<td>(G. Schirmer / Music Sales)</td>
</tr>
<tr>
<td>TRAD.</td>
<td>Skye Boat Song from The Magic Saxophone</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>WASTALL</td>
<td>Midnight in Tobago from Learn as You Play Saxophone [piano accompaniment available separately]</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>WEDGWOOD</td>
<td>All in a Day's Work from Up-Grade 2-3</td>
<td>(Faber)</td>
</tr>
<tr>
<td>WEDGWOOD</td>
<td>Dragonfly from Really Easy Jazzin' About</td>
<td>(Faber)</td>
</tr>
</tbody>
</table>
LIST B  Soprano/Tenor

BRAHMS  Sunday (arr. Harle) from Classical Album for Sax  (Universal)
COUPERIN  Gavotte from Classical Sax Solos (Tenor) (arr. Both)  (Schott 7330)
HANNICKEL  The Matador from 1st Recital Series  (Curnow)
  [accompaniment available, or may be played with CD backing]
HARRIS  Foxtrot from First Repertoire Pieces Saxophone (Tenor)  (Boosey & Hawkes)
LED BURY  Takin’ It Easy from All Jazzed Up for Saxophone  (Brass Wind)
LYONS  Wheels Within Wheels OR Laura’s Lament from New Tenor Sax Solos Book 1  (Useful Music)
MACDOWELL  To a Wild Rose from 1st Recital Series  (Curnow)
  [accompaniment available, or may be played with CD backing]
MOZART  Minuet from Classical Album: Saxophone (Tenor) (arr. Harle)  (Universal)
PERCIVAL  March of the Nerds OR Minuet and Trio from Teacher On Tap Book 1: Starting Out  (Teacher On Tap)
RAYE  I’ll Remember April from Jazz and Blues Greats  (Wise / Music Sales)
TCHAIKOVSKY  Chanson Triste OR Old French Song from Classical Album: Saxophone (Tenor) (arr. Harle)  (Universal)
TRAD.  Peruvian Dance Tune from Amazing Solos for the Tenor Sax Player  (Boosey & Hawkes)
VERDI  La Donna e Mobile from Selected Solos for Soprano/Tenor Saxophone Grades 1-3  (Faber)
WASTALL  Midnight in Tobago from Learn as You Play Saxophone  (Boosey & Hawkes)
  [piano accompaniment available separately]

Component 3 - Viva Voce  7 marks

See pages 24-25.

Component 4 - Sight Reading  10 marks

Up to one minute’s preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are available (LL11890).

Component 5 - Aural Tests  8 marks

See pages 26-30. Specimen tests and a handbook are available (details on page 4).
Component 1 - Technical Work

Candidates should prepare Option 1 OR Option 2.

Option 1: Scales and Arpeggios (ascending and descending, from memory)
(Suggested tempo: m.m: crotchet = 60 when played in quavers)
to be played tongued and slurred in the following keys and ranges:
C and E flat major (two octaves); G, A, F and B flat major (one octave)
D and C harmonic OR melodic minor (candidate’s choice) (two octaves)
A, G, B and E harmonic OR melodic minor (candidate’s choice) (one octave)

Option 2: Scale and Study

Scale: C major (requirements as for Option 1)
Study: Swing Low Sweet Chariot (p.47) from Complete Learn to Play Saxophone Manual (Gelling)

Component 2 - Performance

Performance of three pieces: one piece from List A, one piece from List B, one piece from either List A or List B.

There should be evidence of contrast in the programme.

LIST A Alto/Baritone and Soprano/Tenor

BRIARD
Study No.1 (p.4) from Learn as You Play Saxophone (ed. Wastall) (Boosey & Hawkes)

BULLARD
Classic Sax (No.21) OR Staccato Sax (No.22) from Sixty for Sax (ABRSM)

GARNIER
Study No.21 from 80 Graded Studies for Saxophone Book 1 (Faber)

GELLING
Swing Low Sweet Chariot (p.47) from Complete Learn to Play Saxophone Manual [if not played in Component 1] (Koala)

GUMBLEY
Blue Funk OR Skedaddle from Cool School (Brass Wind)

KÖHLER
Study 20 OR 29 from Easy Classical Studies (ed. Harle) (Universal)

LONDEIX
The Seeds of Love from Playing the Saxophone Book 1 (Lemoine / UMP)

LYONS
No.10 OR No.13 from 24 Melodic Studies for Saxophone (Useful Music)

PERCIVAL
Ex.7 OR Ex.9 OR Ex.10 (Level 4) from Teacher On Tap Book 1: Starting Out (Teacher On Tap)

RAE
In the Beginning OR Freeway OR Discomatic from Easy Studies in Jazz and Rock Saxophone (Universal)

LIST B Alto/Baritone

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

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

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

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

GERSHWIN
Summertime from Play Gershwin (E flat) (Faber)

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

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

HOUNSOME
Musical Box OR Just Lounging About from Upbeat Book 1 (Music Exchange)

ILYNSKY
Berceuse from First Repertoire Pieces for Alto Saxophone (Boosey & Hawkes)

JOPLIN
The Entertainer from Skill Builders for Alto Saxophone (ed. Isacoff) (G. Schirmer / Music Sales)

LINGEN
Pop Ballad OR Sax ‘o’ Funk from Saxophone Recital [may be played with CD backing] (De Haske)

LYONS
Wheels Within Wheels from New Alto Saxophone Solos Book 1 (Very Easy / Medium) (Useful Music)
**Component 3 - Viva Voce**

7 marks

See pages 24-25.

**Component 4 - Sight Reading**

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are available (LL11890).

**Component 5 - Aural Tests**

8 marks

See pages 26-30. Specimen tests and a handbook are available (details on page 4).
N.B. At Grade 4-8 candidates may use one or more saxophones.

Component 1 - Technical Work

Candidates should prepare Option 1 OR Option 2.

Option 1: Scales and Arpeggios (ascending and descending, from memory)
(suggested tempo: m.m. crotchet = 72 when played in quavers)
to be played tongued and slurred in the following keys and ranges:
C, D, E, F, B flat and E flat major (two octaves); G, A and A flat major (one octave)
E, D and C harmonic OR melodic minor (candidate’s choice) (two octaves)
A, B, F sharp and G harmonic OR melodic minor (candidate’s choice) (one octave)
Chromatic scale starting on G (one octave)

Option 2: Scale and Study
Scale: A minor [harmonic OR melodic – candidate’s choice] (requirements as for Option 1)
Study: El Condor Pasa (p.136) from Complete Learn to Play Saxophone Manual (Gelling)

Component 2 - Performance

Performance of three pieces: one piece from List A, one piece from List B, one piece from either List A or List B.
There should be evidence of contrast in the programme.

LIST A Alto/Baritone and Soprano/Tenor

<table>
<thead>
<tr>
<th>Artist</th>
<th>Piece</th>
<th>Composer/Arranger</th>
</tr>
</thead>
<tbody>
<tr>
<td>BAEERMANN</td>
<td>Study No.32</td>
<td>from 80 Graded Studies for Saxophone Book 1 (Faber)</td>
</tr>
<tr>
<td>BULLARD</td>
<td>Study No.3 (p.50)</td>
<td>from Learn as You Play Saxophone (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>GARIBOLDI</td>
<td>Study No.42</td>
<td>from Easy Classical Studies (ed. Harle) (Universal)</td>
</tr>
<tr>
<td>GELLING</td>
<td>Swing Low Sweet Chariot (p.47)</td>
<td>from Complete Learn to Play Saxophone Manual [if not played in Component 1] (Koala)</td>
</tr>
<tr>
<td>GUMBLEY</td>
<td>Cheekie Charlie OR Blues for Caroline</td>
<td>from Cool School (Brass Wind)</td>
</tr>
<tr>
<td>LONDEIX</td>
<td>Scottish Melody (p.34)</td>
<td>from Playing the Saxophone Book 2 (Lemoine / UMP)</td>
</tr>
<tr>
<td>LYONS</td>
<td>No.14</td>
<td>from 24 Melodic Studies for Saxophone (Useful Music)</td>
</tr>
<tr>
<td>PERCIVAL</td>
<td>Ex.3 OR Ex.7 OR Ex.8 (Level 5)</td>
<td>from Teacher On Tap Book 1: Starting Out (Teacher On Tap)</td>
</tr>
<tr>
<td>RAE</td>
<td>One Way Ticket OR Road Hog</td>
<td>from Easy Studies in Jazz and Rock Saxophone (Universal)</td>
</tr>
</tbody>
</table>

LIST B Alto/Baritone

<table>
<thead>
<tr>
<th>Artist</th>
<th>Piece</th>
<th>Composer/Arranger</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANON.</td>
<td>The Golden Vanity (arr. Lewin)</td>
<td>from Twenty-Two Unaccompanied Pieces for Saxophone (ABRSM)</td>
</tr>
<tr>
<td>BACH, JS</td>
<td>Minuet I OR II</td>
<td>from Suite No.1 (trans. Londeix) [solo saxophone] (Lemoine / UMP)</td>
</tr>
<tr>
<td>BACH, JS</td>
<td>Musette</td>
<td>from First Repertoire Pieces for Alto Saxophone (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>BLEMANT</td>
<td>Petit Jeu</td>
<td>from First Repertoire Pieces for Alto Saxophone (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>BLYTON</td>
<td>In Memoriam of Scott Fitzgerald</td>
<td>from Sax Solos (Alto) Book 1 (ed. Harvey) (Chester / Music Sales)</td>
</tr>
<tr>
<td>CHOPIN</td>
<td>Nocturne</td>
<td>from The Joy of Sax (Music Sales)</td>
</tr>
<tr>
<td>HARE</td>
<td>Banana Rag</td>
<td>from The Magic Saxophone (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>HOUNSOME</td>
<td>Highland Caper</td>
<td>from Upbeat Book 1 (Music Exchange)</td>
</tr>
<tr>
<td>JOPLIN</td>
<td>Magnetic Rag</td>
<td>from Ragtime Favourites [may be played with CD backing] (Fentone)</td>
</tr>
<tr>
<td>LYONS</td>
<td>Morning Glory</td>
<td>from New Alto Saxophone Solos Book 2 (Useful Music)</td>
</tr>
</tbody>
</table>
LYONS
Sweet and Sad OR Laura’s Lament from Alto Saxophone Solos Book 1 (Very Easy / Medium)

(Useful Music)

MALTBY
Heather on the Hill from First Repertoire Pieces for Alto Saxophone

(Boosey & Hawkes)

PERCIVAL
Adagio OR Polka (Level 4) from Teacher On Tap Book 1: Starting Out

(Teacher on Tap)

RACHMANINOV
Romance from John Harle’s Sax Album

(Boosey & Hawkes)

RAE
Vintage Blue from Blue Saxophone

(Universal)

TELEMANN
Gavotte (arr. Lewin) from Twenty-Two Unaccompanied Pieces for Saxophone

(ABRSM)

VIZZUTTI
Space OR Rain Forest from Explorations [may be played with CD backing]

(De Haske)

WEDGWOOD
Sometime Maybe from Jazzin’ About

(Faber)

LIST B Soprano/Tenor

ANON.
The Golden Vanity (arr. Lewin) from Twenty-Two Unaccompanied Pieces for Saxophone

(ABRSM)

BACH, J S
Minuet I OR II from Suite No.1 (trans. Londeix) [solo saxophone]

(Lemoine / UMP)

BACH, J S
Musette from First Repertoire Pieces for Tenor Sax (ed.Wastall)

(Boosey & Hawkes)

BEETHOVEN
Scherzo from Solos for the Tenor Sax Player (ed.Teal)

(G. Schirmer / Music Sales)

BERNSTEIN
America from Amazing Solos for Tenor Sax

(Boosey & Hawkes)

BIZET
Seguidilla from Amazing Solos for Tenor Sax

(Boosey & Hawkes)

BLEMANT
Petit Jeu from First Repertoire Pieces for Tenor Sax (ed.Wastall)

(Boosey & Hawkes)

BLYTON
Saxe Blue from Saxophone Solos Vol.1 (B flat Tenor)

(Chester / Music Sales)

COWLES
Bala Ballade from Tenor Saxophone Solos Vol.2 (ed.Harvey)

(Chester / Music Sales)

CURNOW
Divergents from 1st Recital Series

(Curnow)

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

HAYDN
Serenade from 1st Recital Series

(Curnow)

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

JOPLIN
Magnetic Rag from Ragtime Favourites [may be played with CD backing]

(Fentone)

KELLY
Cheerful from Mood Pieces [soprano saxophone]

(Stainer & Bell)

KELLY
Sarabande from Don Quixote Suite [soprano saxophone]

(Emerson)

LYONS
Runway from New Tenor Sax Solos Book 1

(Useful Music)

LYONS
Set Free OR Butterfly Waltz from New Tenor Sax Solos Book 2

(Useful Music)

MALTBY
Heather on the Hill from First Repertoire Pieces for Tenor Sax (ed.Wastall)

(Boosey & Hawkes)

PERCIVAL
Adagio OR Polka (Level 4) from Teacher On Tap Book 1: Starting Out

(Teacher on Tap)

PROKOFIEV
Troika from Amazing Solos for Tenor Sax

(Boosey & Hawkes)

RAE
Vintage Blue from Blue Saxophone

(Universal)

TELEMANN
Gavotte (arr. Lewin) from Twenty-Two Unaccompanied Pieces for Saxophone

(ABRSM)

VAN GORP
This Is My OR Por Favor from Master Swop (Pop Swing)

(De Haske)

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

Component 3 - Viva Voce

7 marks

See pages 24-25.

Component 4 - Sight Reading

10 marks

Up to one minute’s preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are available (LL11890).

Component 5 - Aural Tests

8 marks

See pages 26-30. Specimen tests and a handbook are available (details on page 4).
Classical Saxophone: Grade 5

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

Component 1 - Technical Work

Candidates should prepare Option 1 OR Option 2.

**Option 1: Scales and Arpeggios** (ascending and descending, from memory)

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

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

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

**Option 2: Scale and Study**

Scale: Chromatic scale starting on D (requirements as for Option 1)

Study: Perpetual Motion (p.137) *from* Complete Learn to Play Saxophone Manual (Gelling)

Component 2 - Performance

Performance of three pieces: one piece from List A, one piece from List B, one piece from either List A or List B.

There should be evidence of contrast in the programme.

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

- **BACH, J S** Menueet or Gigue *from* Suite No.1 (trans. Londeix) *(Lemoine / UMP)*
- **BULLARD** Melodious Sax (No.34) OR Lamenting Sax (No.35) *from* Sixty for Sax *(ABRSM)*
- **GELLING** Perpetual Motion (p.137) *from* Complete Learn to Play Saxophone Manual [if not played in Component 1] *(Koala)*
- **GUMBLEY** Major Road Ahead OR It Takes Two *from* Cool School *(Brass Wind)*
- **HUGOT** No.52 *from* Easy Classical Studies (ed.Harle) *(Universal)*
- **LACOUR** No.29 OR No.30 *from* 50 Etudes Faciles et Progressives Book 2 *(Billaudot / UMP)*
- **LYONS** No.11 OR No.15 OR No.17 *from* 24 Melodic Studies for Saxophone *(Useful Music)*
- **PAISIELLO** Amabile (p.60) *from* Playing the Saxophone Book 2 (trans. Londeix) *(Lemoine / UMP)*
- **PERCIVAL** Ex.9 OR Ex.10 OR Ex.11 (Level 5) *from* Teacher On Tap Book 1: Starting Out *(Teacher On Tap)*
- **TULOU** No.50 *from* Easy Classical Studies (ed. Harle) *(Universal)*

**List B** Alto/Baritone

- **ALBÉNIZ** Tango (arr.Stüber) *(Schott BSS 33749)*
- **ANON.** Master Erskine’s Hornpipe (arr. Lewin) *from* Twenty-Two Unaccompanied Pieces for Sax. *(ABRSM)*
- **BACH, J S** Gigue *from* Suite No.1 (trans. Londeix) [solo saxophone] *(Lemoine / UMP)*
- **BACH, J S** Menuet and Badinerie *from* Saxophone Solos Vol. 2 (Alto) (ed. Harvey) *(Chester / Music Sales)*
- **BIZET** L’Arlesienne *from* Saxophone Solos Vol. 2 (Alto) (ed. Harvey) *(Chester / Music Sales)*
- **DALL’ABACO** Passepied (arr. Lewin) *from* Twenty-Two Unaccompanied Pieces for Saxophone *(ABRSM)*
- **DAMASE** Note A Note *(Billaudot / UMP)*
- **DVORÁK** Larghetto *from* Solos for the Alto Sax Player (ed. Teal) *(Schirmer / Music Sales)*
- **ELGAR** Salut d’Amour (arr. Stüber) *(Schott BSS 33750)*
- **ELLERBY** Sleepy *from* Charismatic Cats *(Brass Wind)*
- **FAURÉ** Pavane *from* Playing with the Band [may be played with CD backing] *(Carl Fischer)*
- **GERSHWIN** Bess You Is My Woman *from* Play Gershwin (E flat) *(Faber)*
Component 3 - Viva Voce

7 marks

See pages 24-25.

Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are available (LL11890).

Component 5 - Aural Tests

8 marks

See pages 26-30. Specimen tests and a handbook are available (details on page 4).
Classical Saxophone: Grade 6

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

Component 1 - Technical Work  15 marks

Candidates should prepare Option 1 OR Option 2.

Option 1: Scales and Arpeggios  (ascending and descending, from memory)
(suggested tempo: m.m. crotchet = 60 when played in semiquavers)
to be played tongued and slurred in the following keys and ranges:
Major keys - up to five sharps and flats.
Minor keys - up to four sharps and flats - melodic AND harmonic (two octaves, or to the twelfth, within compass of
instrument)
Chromatic Scale starting on B (two octaves)
Whole tone scale starting on C (two octaves)
Dominant 7ths in the keys of B flat, E flat and E (two octaves)
Diminished 7th starting on D (two octaves)

Option 2: Scale and Studies
Scale: E minor [harmonic OR melodic – candidate’s choice] (requirements as for Option 1)
Study: Firefly Frolic from 20 Sensational Saxophone Studies (Madden)  (Spartan Press)
Study: Latin Satin (p.175) from Complete Learn to Play Saxophone Manual (Gelling)  (Koala)

Component 2 - Performance  60 marks

Performance of three pieces: one piece from List A, one piece from List B, one piece from either List A or List B.
There should be evidence of contrast in the programme.

LIST A  Alto/Baritone and Soprano/Tenor

<table>
<thead>
<tr>
<th>Composers</th>
<th>Pieces from</th>
<th>Publishers</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANDERSON</td>
<td>No.61 (Moderato) from Easy Classical Studies</td>
<td>Universal</td>
</tr>
<tr>
<td>BACH, JS</td>
<td>Courante from Suite No.1 (trans. Londeix)</td>
<td>Lemoine / UMP</td>
</tr>
<tr>
<td>BULLARD</td>
<td>Seafaring Sax (No.45) OR Expressive Sax (No.46) from Sixty for Sax</td>
<td>ABRSM</td>
</tr>
<tr>
<td>GELLING</td>
<td>Latin Satin (p.175) from Complete Learn to Play Saxophone Manual</td>
<td>Koala</td>
</tr>
<tr>
<td>GELLING</td>
<td>19.0 New Notes (Low) AND 19.1 High Notes (Line 2 only) from Complete Learn to Play Saxophone Manual</td>
<td>Koala</td>
</tr>
<tr>
<td>GUMBLEY</td>
<td>Cool School from Cool School</td>
<td>Brass Wind</td>
</tr>
<tr>
<td>LACOUR</td>
<td>No.26 OR No.33 from 50 Etudes Faciles et Progressives Book 2</td>
<td>Billaudot / UMP</td>
</tr>
<tr>
<td>LANGEY</td>
<td>No.3 (p.82) OR No.38 (p.99) of Forty Eight Melodic Studies from The Saxophone</td>
<td>Boosey &amp; Hawkes</td>
</tr>
<tr>
<td>LYONS</td>
<td>No.16 OR No.21 from 24 Melodic Studies for Saxophone</td>
<td>Usefull Music</td>
</tr>
<tr>
<td>MADDEN</td>
<td>Firefly Frolic from 20 Sensational Saxophone Studies [if not played in Component 1]</td>
<td>Spartan Press</td>
</tr>
<tr>
<td>NIEHAUS</td>
<td>Stan’s Idea OR You’re It from Basic Jazz Conceptions for Saxophone</td>
<td>Try</td>
</tr>
<tr>
<td>PERCIVAL</td>
<td>Ex.2 OR Ex.5 OR Ex.8 (Level 8) from Teacher On Tap Book 2: Intermediate</td>
<td>Teacher On Tap</td>
</tr>
<tr>
<td>RAE</td>
<td>Helix (No.7) from 20 Modern Studies for Solo Saxophone</td>
<td>Universal</td>
</tr>
<tr>
<td>SCHUBERT</td>
<td>The Brook from Playing the Saxophone (trans. Londeix) Book 2</td>
<td>Lemoine/UMP</td>
</tr>
<tr>
<td>TULOU</td>
<td>No.60 (Allegro Moderato) from Easy Classical Studies</td>
<td>Universal</td>
</tr>
</tbody>
</table>

LIST B  Alto/Baritone

<table>
<thead>
<tr>
<th>Composers</th>
<th>Pieces from</th>
<th>Publishers</th>
</tr>
</thead>
<tbody>
<tr>
<td>BACH, JS</td>
<td>Sarabande from Suite No.1 (trans. Londeix)</td>
<td>Lemoine / UMP</td>
</tr>
<tr>
<td>BINGE</td>
<td>Romance from Concerto for Alto Sax</td>
<td>Weinberger / Elkin</td>
</tr>
<tr>
<td>BIZET</td>
<td>Intermezzo (Minuetto) from Les Soli de l’Arlesienne</td>
<td>Choudens / UMP</td>
</tr>
<tr>
<td>BRAHMS</td>
<td>Hungarian Dance No.5 from Playing with the Band [may be played with CD backing]</td>
<td>Carl Fischer</td>
</tr>
</tbody>
</table>
Component 3 - Viva Voce

7 marks

See pages 24-25.

Component 4 - Sight Reading

10 marks

Up to one minute’s preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are available (LL11890).

Component 5 - Aural Tests

8 marks

See pages 26-30. Specimen tests and a handbook are available (details on page 4).
N.B. At Grade 4-8 candidates may use one or more saxophones.

Component 1 - Technical Work

Candidates should prepare Option 1 OR Option 2.

Option 1: Scales and Arpeggios (ascending and descending, from memory)
(suggested tempo: m.m. crotchet = 60 when played in semiquavers)
to be played tongued and slurred in the following keys and ranges:
All major and minor keys (harmonic AND melodic) (two octaves, or to the twelfth, within the compass of the instrument)
Chromatic Scale starting on B flat or F (two octaves)
Whole tone scale starting on C and C sharp (two octaves)
Dominant 7ths in all keys up to 4 sharps and 4 flats (two octaves or to the twelfth, within the compass of the instrument)
Diminished 7th starting on C sharp (two octaves)

Option 2: Scale and Studies
Scale: B major (requirements as for Option 1)
Study: Bridge Water from 20 Sensational Saxophone Studies (Madden) (Spartan Press)
Study: Siciliano (Bach) (p.142) from Complete Learn to Play Saxophone Manual (Gelling) (Koala)

Component 2 - Performance

Performance of three pieces: one piece from List A, one piece from List B, one piece from either List A or List B.
There should be evidence of contrast in the programme.

LIST A Alto/Baritone and Soprano/Tenor

BACH, J S Cantata No.1 (p.83) from Playing the Saxophone Book 2 (ed. Londeix) (Lemoine / UMP)
BACH, J S Siciliano (p.142) from Complete Learn to Play Saxophone Manual (arr. Gelling) [if not played in Component 1] (Koala)
BULLARD Spooky Sax (No.52) OR Sax Valsant (No.53) OR Fluent Sax (No.51) from Sixty for Sax (ABRSM)
FERLING / MULE Allegretto (No.32, p.17) from Quarante-Huit Etudes (Leduc / UMP)
ed. HARLE Nos.76 AND No.77 from Easy Classical Studies (Universal)
LACOUR No.38 AND No.40 from 50 Etudes Faciles et Progressives Book 2 (Billaudot / UMP)
LANGEY No.9 (p.85) OR No.31 (p.96) of Forty Eight Melodic Studies from The Saxophone (Boosey & Hawkes)
LYONS No.23 from 24 Melodic Studies for Saxophone (Useful Music)
MADDEN Bridge Water from 20 Sensational Saxophone Studies [if not played in Component 1] (Spartan Press)
MOZART Andante Quasi Adagio (ed. Londeix) from Playing the Saxophone Book 2 (p.84) (Lemoine / UMP)
NIEHAUS Blue Haze from Basic Jazz Conception for Saxophone (Try)
PERCIVAL Ex.2 OR Ex.5 (Level 11) OR Ex.2 (Level 13) from Teacher On Tap Book 3: Advanced (Teacher On Tap)
RAE Inside Out (No.18) from 20 Modern Studies for Solo Saxophone (Universal)
WILSON Monody for Solo Saxophone (Camden Music / Spartan Press)
LIST B Alto/Baritone

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

BINGE
- Concerto for Alto Sax. 3rd movement (Rondo) only (Weinberger / Elkin)

BOZZA
- Aria for Alto Saxophone (Leduc / UMP)

COWLES
- Scherzino (Studio Music)

DEBUSSY
- Dance Bohemienne OR La plus que lente from Claude Debussy: Saxophone Album (arr. Rae) (Universal)

DUBOIS
- Bourrée (Allegro Vivo) from Suite Française [unaccompanied] (Leduc / UMP)

HAYDN
- Gypsy Rondo from Solos for the Alto Sax Player (ed. Teal) (G. Schirmer / Music Sales)

IBERT
- L’Age d’Or (Leduc / UMP)

JACOB
- Moto Perpetuo from Miscellanies for Alto Saxophone (Emerson)

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

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

PLANEL
- Danseuses from Suite Romantique (Leduc / UMP)

RAMEAU
- Tambourin (Leduc / UMP)

RIMSKY-KORSAKOV
- Dance of the Tumblers from Playing with the Band [may be played with CD backing] (Carl Fischer)

WOODS
- Sonata for Alto Sax. 2nd movement (Slowly) only (inclusive of harmonic effects) (Kendor)

LIST B Soprano/Tenor

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

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

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

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

CLERISSE
- Sérénade Variée (Leduc / UMP)

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

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

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

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

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

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

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

RAVEL
- Pièce en Forme de Habanera (Leduc / UMP)

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

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

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

Component 3 - Viva Voce

See pages 24-25.

Component 4 - Sight Reading

Up to one minute’s preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are available (LL11890).

Component 5 - Aural Tests

See pages 26-30. Specimen tests and a handbook are available (details on page 4).
N.B. At Grade 4-8 candidates may use one or more saxophones.

**Component 1 - Technical Work**

Candidates should prepare Option 1 OR Option 2.

**Option 1: Scales and Arpeggios** (ascending and descending, from memory)

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

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

- All major and minor keys (harmonic AND melodic) (two octaves, or to the twelfth, within compass of instrument)
- Whole tone scales on C and C sharp (two octaves)
- Chromatic scales starting on any note (two octaves or to the twelfth, within the compass of the instrument)
- D and F major scales in broken 3rds (two octaves)
- Dominant 7ths in all keys (two octaves or to the twelfth, within the compass of the instrument)
- Diminished 7th starting on C, C sharp and D (two octaves)

**Option 2: Scale and Studies**

Scale: Whole tone scale on C sharp (requirements as for Option 1)

Study: Favourite Games from *20 Sensational Saxophone Studies* (Madden) *(Spartan Press)*

and

Study: Andante (No.49, p.25) from *Quarante-Huit Etudes* (Ferling / Mule) *(Leduc / UMP)*

**Component 2 - Performance**

Performance of three pieces: one piece from List A, one piece from List B, one piece from either List A or List B.

There should be evidence of contrast in the programme.

Candidates may offer ONE own choice piece (not included in the Grades 1-8 lists), which is appropriately demanding technically and/or expressively for this level, in place of one of the listed pieces.

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

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

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

**FERLING / MULE** Allegro con Brio (No.26, p.13) from *Quarante-Huit Etudes* *(Leduc / UMP)*

**FERLING / MULE** Andante (No.49, p.25) from *Quarante-Huit Etudes* [if not played in Component 1] *(Leduc / UMP)*

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

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

**LANGEY** No.12 (p.86) OR No.36 (p.98) of Forty Eight Melodic Studies from *The Saxophone* *(Boosey & Hawkes)*

**arr. LONDEIX** Ostinato by Bernier (p.90) AND Vivo by Dubois from *Playing the Saxophone Book 2* *(Lemoine / UMP)*

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

**MADDEN** Favourite Games from *20 Sensational Saxophone Studies* [if not played in Component 1] *(Spartan Press)*

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

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

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

Sonata in G Minor BWV1020 (trans. Harle), any 2 contrasting movements  
(Trans. Harle) [complete]  
(Universal)

**BINGE**  
Concerto for Alto Sax, first movement  
(Trans. Harle) [complete]  
(Weinberger / Elkin)

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

**GROVLEZ**  
Sarabande and Allegro  
(Trans. Harle) [complete]  
(Weinberger / Elkin)

**HANDEL**  
Allegro from Alto Solos. Vol.2 (ed. Harvey)  
(Trans. Harle) [complete]  
(Chester / Music Sales)

**JACOB**  
Rhapsody for Cor Anglais or Saxophone  
(Trans. Harle) [complete]  
(Stainer & Bell)

**JACOB**  
Scalic Prelude AND Folk Song from Miscellanies for Alto Saxophone  
(Trans. Harle) [complete]  
(Emerson)

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

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

**MONTBRUN**  
Any TWO from Ronde, Valse, Ballade from 6 Pièces Musicales d’Etudes  
(Trans. Harle) [complete]  
(Leduc / UMP)

**PERCIVAL**  
Turn Etude OR Oily Rag OR Bopsicle from Teacher On Tap Book 3: Advanced  
(Trans. Harle) [complete]  
(Emerson)

**ROREM**  
Making Up from Picnic on the Marne  
(Trans. Harle) [complete]  
(Boosey & Hawkes)

**SAINT-SAËNS**  
Bacchanale from Playing with the Band [may be played with CD backing]  
(Trans. Harle) [complete]  
(Carl Fischer)

**WOODS**  
Sonata for Alto Sax, 1st movement (with improvisation) OR 3rd movement  
(Trans. Harle) [complete]  
(Kendor Music Inc)

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**LIST B  Soprano/Tenor**

**ALBENIZ**  
Barcarolle  
(Trans. Harle) [complete]  
(Union Musical Española)

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

**BACH, J S**  
Sonata No.4 (arr. Gee) (complete)  
(Trans. Harle) [complete]  
(Southern 55882)

**BACH, J S**  
Sonata in G Minor, any two contrasting movements (trans. Harle)  
(Trans. Harle) [complete]  
(Universal)

**BRAHMS**  
Hungarian Dance No.1 from Solos for the Tenor Saxophone Player (ed. Teal)  
(Trans. Harle) [complete]  
(Schirmer / Music Sales)

**BROWN**  
Tangram  
(Trans. Harle) [complete]  
(Warwick)

**CLERISSE**  
A l’ombre du clocher  
(Trans. Harle) [complete]  
(Leduc / UMP)

**COWLLES**  
Of Spain  
(Trans. Harle) [complete]  
(Studio Music)

**FIOCCO**  
Arioso from Tenor Saxophone Solos  
(Trans. Harle) [complete]  
(Chester / Music Sales)

**FIOCCO**  
Concerto in G, 1st movement (trans. Londeix)  
(Trans. Harle) [complete]  
(Schott)

**HANDEL**  
Andante and Allegro (trans. Gee)  
(Trans. Harle) [complete]  
(Southern Music)

**HANDEL**  
Passacaglia from Classic Saxophone Solos (Tenor) (ed. Both)  
(Trans. Harle) [complete]  
(Emerson)

**HANDEL**  
1st movt, Larghetto AND 2nd movt, Allegro from Sonata en Sol Mineur (trans. Londeix)  
(Trans. Harle) [complete]  
(Fentone / UMP)

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

**PERCIVAL**  
Turn Etude OR Oily Rag OR Bopsicle from Teacher On Tap Book 3: Advanced  
(Trans. Harle) [complete]  
(Emerson)

**TUTHILL**  
Sonata, 1st AND 2nd movements  
(Trans. Harle) [complete]  
(Southern Music 55867)

**VILLA-LOBOS**  
Fantasia, 1st movement (Animé)  
(Trans. Harle) [complete]  
(Stainer & Bell)

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**Component 3 - Viva Voce**

7 marks

See pages 24-25.

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**Component 4 - Sight Reading**

10 marks

Up to one minute’s preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are available (LL11890).

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**Component 5 - Aural Tests**

8 marks

See pages 26-30. Specimen tests and a handbook are available (details on page 4).
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;

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.
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 or minor interval up to and including an octave. Candidates will be asked to:

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

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

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

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

Grade 5

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

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

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

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

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

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

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

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

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

The test will be repeated, using a different example (1 mark).
Grade 6

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

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

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

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

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

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

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

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

Grade 7

1 (a) A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:

• to identify the time signature
• to identify whether the passage is in a major or minor key
• to describe the overall dynamics
• to describe the basic overall form (this will be limited to AB, ABA, AAB, ABAB, AABA) (2 marks).

1 (b) The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections may also be played again. Candidates will be asked a selection of the following:

• to suggest an appropriate tempo marking
• to describe changes in tempo
• to name the key
• to describe phrasing patterns
• to describe dynamics
• to describe articulation
• to identify modulations
• to identify ornaments
• to confirm their description of the form (4 marks).

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

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

The test will be repeated, using a different example (1 mark).
Grade 8

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

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