

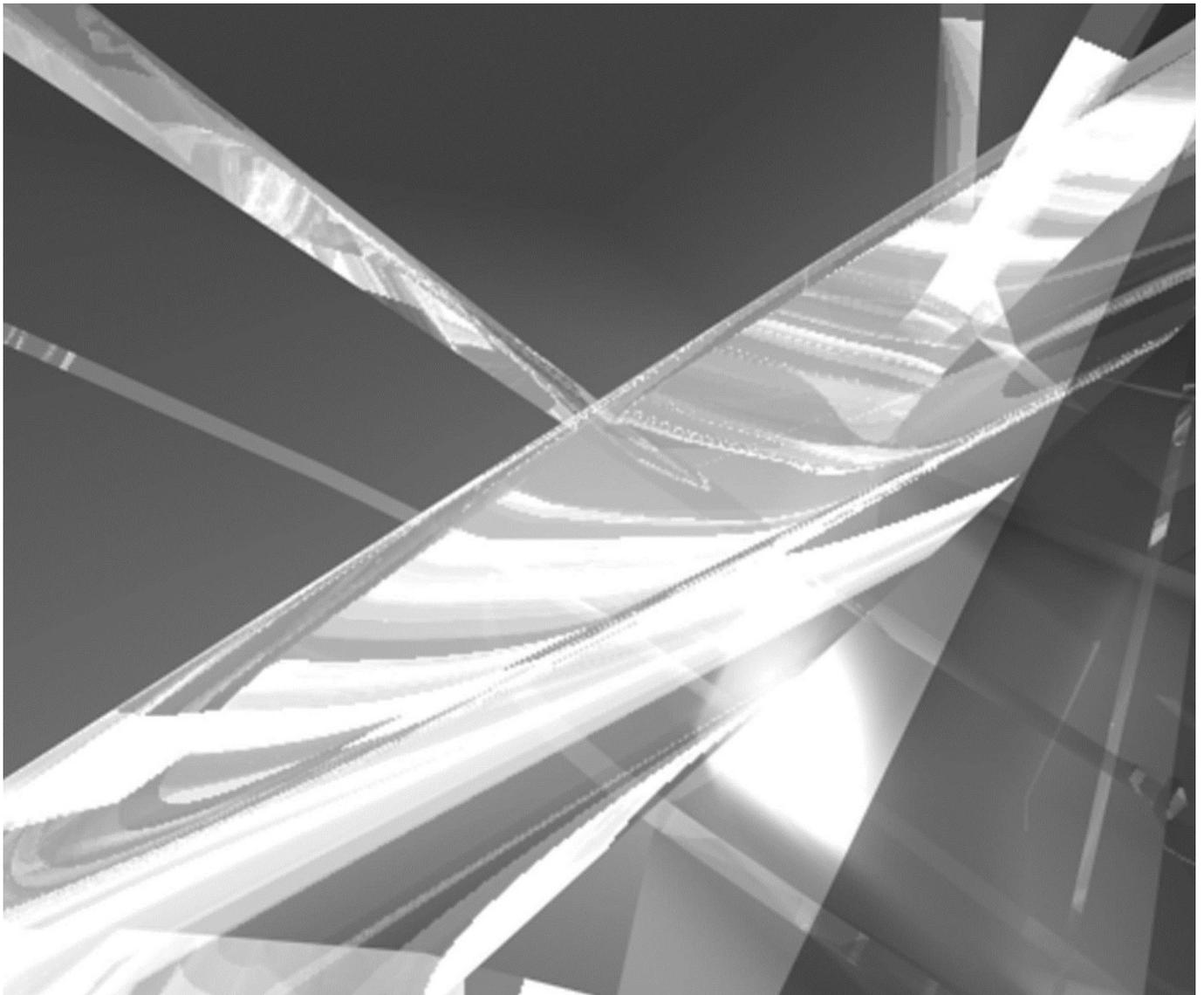


UNIVERSITY OF
WEST LONDON
London College of Music Examinations

Viola repertoire list

Valid from: 2011 until further notice

updated 13.10.2023



VIOLA

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

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

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

LCM Examinations

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LCM Publications

The following LCM Publications are relevant to this syllabus:

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

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

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

N.B. In this repertoire list, unaccompanied pieces are indicated with an *.

Related Examinations

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

- Graded and leisure play examinations for violin, cello and double bass
- Performance diplomas (four levels) for violin, viola, cello and double bass
- Teaching diplomas (three levels) for violin, viola, cello and double bass

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.

VIOLA: GRADE ONE

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

Arpeggios to be played in quavers, with separate bows (starting on the open strings).

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

| | | |
|------------------------------------|--|--|
| COHEN | Rocking Rowboats (unaccompanied), from Superstudies for Viola: Book 1 * | Faber |
| COWLES | Spinning <i>from</i> First Finger Patterns: Viola | Fentone/De Haske |
| HANDEL, arr. Blackwell | Finale from the Water Music <i>from</i> Viola Time Runners | OUP |
| LOSÝ | Bourée from Old Music for Viola | Editio Musica Budapest/Boosey and Hawkes |
| MORLEY, arr. Wilkinson/Hart | Now is the Month of Maying <i>from</i> First Repertoire for Viola: Book 1 | Faber |
| TRAD. | Pease Pudding Hot – Theme and all variations <i>from</i> The Essential String Method for Viola Book 3 | Boosey & Hawkes |
| TRAD., arr. Davey | Clown Dance <i>from</i> Abracadabra Viola * | A&C Black |
| TRAD., arr. Scott | When a Knight won his Spurs, <i>from</i> Play it Again for Viola | Faber |

LIST B

| | | |
|---------------------------------------|--|----------------------|
| BRUCKNER, arr. Wilkinson/Hart | Evening Hymn <i>from</i> First Repertoire for Viola Book 1 | Faber |
| BEETHOVEN, arr. Wilkinson/Hart | German Dance No. 2 <i>from</i> First Repertoire For Viola Book 1 | Faber |
| ELGAR, arr. Pope | Andante No. 1 <i>from</i> Six Very Easy Pieces, Op. 22 (Viola) | Bosworth/Music Sales |
| MOZART | Two Minuets <i>from</i> The Essential String Method for Viola Book 3 | Boosey & Hawkes |
| SCHUBERT | Spring Time Round <i>from</i> The Essential String Method for Viola Book 3 | Boosey & Hawkes |
| SCHUMANN, arr. Salter | Of Strange Lands And Peoples, Op. 15 <i>from</i> Starters for Viola | ABRSM Publishing |
| SMETANA, arr. Lawrance | Vltava from Ma Vlast <i>from</i> Winners Galore: Viola | Brass Wind |
| WEBER, arr. Wilkinson/Hart | Waltz, No. 18, <i>from</i> The First Repertoire For Viola, Book 2 | Faber |

LIST C

| | | |
|---------------------------------------|---|-----------------|
| BAKLANOVA, arr. Wilkinson/Hart | March <i>from</i> First Repertoire for Viola, Book 1 | Faber |
| GOODALL, arr. Lawrance | Blackadder Theme <i>from</i> Winners Galore: Viola | Brass Wind |
| HUWS JONES | Back-Scratcher <i>from</i> Ten O' Clock Rock For Viola | Boosey & Hawkes |
| MARTINI, arr. Davey | Gweedore Brae <i>from</i> Abracadabra Viola * | A&C Black |
| NORTON | Hebridean Song <i>from</i> Microjazz for Starters | Boosey & Hawkes |
| TRAD., arr. Scott | What Shall We Do With The Drunken Sailor? <i>from</i> Play It Again Viola | Faber |
| WIDGER | Over The Bridge <i>from</i> Viola Jazz, Rock'n' Bow | Spartan Press |

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).

VIOLA: GRADE TWO

Component 1 - Technical Work (from memory)

15 marks

Scales and common chord arpeggios of the following keys:

C, D and E flat major (two octaves)

F and B flat major (one octave)

D, G and C minor (one octave) [harmonic OR melodic at 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

| | | |
|------------------------------------|---|-----------------|
| BACH, J. S., transc. Dodd | Gavotte from Cello Suite No. 6, BWV 1012 from Schott Viola Album * Schott/MDS | |
| BYRD, arr. Nelson | Wolsey's Wilde from Piece by Piece 2 for Viola | Boosey & Hawkes |
| CARSE | Study No. 8 from Viola School of Progressive Studies Book 2 | Stainer & Bell |
| COHEN | Banana Bounce from Superstudies for Viola: Book 1 * | Faber |
| COHEN | Hear the Whistle from Superstudies for Viola: Book 1* | Faber |
| RAMEAU, arr. Wilkinson/Hart | Rigaudon from First Repertoire for Viola Book 1 | Faber |
| TRAD., arr. Nelson | Upon Paul's Steeple from The Essential String Method for Viola Book 4 | Boosey |
| TRAD., arr. Nelson | The Lincolnshire Poacher from Technitunes for Viola | Boosey & Hawkes |

LIST B

| | | |
|-------------------------------------|---|-------------------|
| BEETHOVEN, arr. Forbes | Sonatina from A Second Year Classical Album for Viola Players | Allegro Music |
| SCHUBERT, arr. Bass/Harris | M. Duport's Menuet from The Essential String Method for Viola, Book 4 | Boosey and Hawkes |
| SCHUMANN | Melody from A First Year Classical Album for Viola Players | Allegro Music |
| TRAD., arr. Waterfield/Beach | Simple Gifts from O Shenandoah! For Viola | Faber |
| BIZET, arr. Lawrance | Prelude from L'Arlesienne from Winners Galore for Viola | Brass Wind |
| BRAHMS, arr. Wilkinson/Hart | Waltz, Op. 39 No. 16 from First Repertoire for Viola, Book 2 | Faber |

LIST C

| | | |
|----------------------------------|--|---------------------|
| BAJO, arr. Wilkinson/Hart | Habanera from First Repertoire for Viola, Book 2 | Faber |
| BARTOK, arr. Bass/Harris | Jeering Song from For Children, Vol 1 from Time Pieces for Viola, Vol. 1 | ABRSM |
| KABALEVSKY, arr. Loy | Night on the River, Op. 27 No. 4 from Viola Music for Beginners | Editio Musica/Faber |
| NORTON | Snooker Table from Microjazz for Starters | Boosey & Hawkes |
| NORTON | Popular Song, from Microjazz for Starters | Boosey & Hawkes |
| TRAD., arr. Nelson | The Irish Washerwoman (upper part) from Technitunes for Viola | Boosey & Hawkes |
| WILKINSON & BASS | Banana Bay from Viva Viola | 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).

VIOLA: GRADE THREE

Component 1 - Technical Work (from memory)

15 marks

Scales and common chord arpeggios of the following keys:

C, G, D and E flat major (two octaves) A major (one octave)

C, G, D and E flat minor (two octaves) A minor (one octave) [harmonic OR melodic at 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:

- (i) separate bows
- (ii) slurred, 3 notes to a bow, even notes

Dominant 7th arpeggios in the keys of C, G and F (one octave resolving on the tonic)

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

| | | |
|--------------------------------|--|-----------------------------|
| BACH, J. S. | Away to the Inn, No. 6 <i>from</i> Basic Bach | <i>Viola World/Bosworth</i> |
| CARSE | No. 2 OR No. 5 <i>from</i> Viola School of Progressive Studies Book 2* | <i>Stainer & Bell</i> |
| COHEN | Hot Chocolate Treat <i>from</i> Superstudies for Viola: Book 2* | <i>Faber</i> |
| COHEN | Make it Snappy <i>from</i> Superstudies for Viola: Book 2* | <i>Faber</i> |
| PURCELL, arr. Dodd | Rondeau from The Fairy Queen <i>from</i> Schott Viola Album | <i>Schott</i> |
| TRAD., arr. Bass/Harris | Noel Nouvelet <i>from</i> Time Pieces for Viola: Vol. 1 | <i>ABRSM</i> |
| TELEMANN | Gavotte <i>from</i> First Repertoire for Viola: Book 3 | <i>Faber</i> |

LIST B

| | | |
|--------------------------------------|--|----------------------------|
| DIABELLI | Siciliano <i>from</i> First Repertoire for Viola: Book 3 | <i>Faber</i> |
| GOEDICKE, arr. Wilkinson/Hart | Prelude <i>from</i> First Repertoire for Viola: Book 3 | <i>Faber</i> |
| GRIEG | Morning from Peer Gynt Suite <i>from</i> The Classic Experience: Viola | <i>Cramer</i> |
| HAYDN | German Dance No.14 <i>from</i> First Repertoire for Viola: Book 2 | <i>Faber</i> |
| MOZART | Minuet and Trio, K585 <i>from</i> Chester String Series: Viola Vol.1 | <i>Chester/Music Sales</i> |
| SAINT-SAËNS, arr. Gottlieb | The Swan | <i>Carl Fischer</i> |
| TCHAIKOVSKY, arr. Dodd | Rococo Theme from Op. 33, <i>from</i> Schott Viola Album | <i>Schott</i> |

LIST C

| | | |
|--------------------------------------|--|-------------------------------|
| BERNSTEIN, arr. Wastall | I Feel Pretty from West Side Story <i>from</i> Session Time for Strings: Viola | <i>Boosey and Hawkes</i> |
| GERSHWIN, arr. Wastall | Summertime from Porgy and Bess (solo part) <i>from</i> Session Time for Strings: Viola | <i>Boosey and Hawkes</i> |
| GRIEG, arr. Wilkinson/Hart | Kuhreigen <i>from</i> First Repertoire for Viola: Book 2 | <i>Faber</i> |
| HOLST, arr. Bass/Harris | Jupiter from The Planets <i>from</i> Time Pieces for Viola: Vol. 1 | <i>ABRSM</i> |
| JOPLIN | The Entertainer <i>from</i> 14 Easy Tunes for Viola | <i>Fentone/De Haske</i> |
| KABALEVSKY | Night on the River, Op. 27 <i>from</i> Viola Music for Beginners | <i>Editio Musica Budapest</i> |
| SAGRERAS, arr. Wilkinson/Hart | Mazurka <i>from</i> First Repertoire for Viola Book 3 | <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).

VIOLA: GRADE FOUR

Component 1 - Technical Work (from memory)

15 marks

Scales and common chord arpeggios of the following keys:
G, D, F, E flat and D flat major (two octaves) G, D, F and E minor (two octaves)
[harmonic OR melodic at 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: (i) separate bows
(ii) slurred, 3 notes to a bow

Chromatic scales starting with first finger on D, A and E (one octave)
To be played (i) separate bows
(ii) slurred, 4 notes to a bow

Dominant 7th arpeggios in the keys of G, D and A (one octave resolving on the tonic)
To be played (i) separate bows
(ii) slurred, 4 notes to a bow

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

| | | |
|------------------------------|---|------------------------|
| COHEN | Looping the Loop <i>from</i> Technique Takes Off * | Faber |
| FARNABY | Bonny Sweet Robin <i>from</i> Chester String Series: Viola Book 2 | Chester/Music Sales |
| HANDEL | Sonata in C, 1st movt: Adagio AND 2nd movt: Allegro <i>from</i> Music for Viola Vol.1 | Editio Musica Budapest |
| MARAIS, arr. Classens | Caprice, No. 18 <i>from</i> L'Alto Classique, Vol. B | UMP |
| PACHELBEL, arr. Dorff | Canon | Presser |
| PERGOLESI | Arietta <i>from</i> Chester String Series: Viola, Vol. 2 | Chester/Music Sales |
| WOHLFAHRT | No. 36 <i>from</i> 60 Studies for Viola, Op. 45. | Peters |

LIST B

| | | |
|-----------------------------------|---|-----------------|
| BIZET, arr. Lanning | Farandole <i>from</i> L'Arlesienne Suite No. 2 <i>from</i> The Classic Experience for Viola | Cramer |
| ELGAR, arr. Lanning | Chanson de Matin, Op. 15 No. 2 <i>from</i> The Classic Experience for Viola | Cramer |
| GOUNOD, arr. Classens | Ave Maria <i>from</i> L'Alto Classique, Vol. B | UMP |
| MOZART | Allegro <i>from</i> Amazing Solos: Viola | Boosey & Hawkes |
| SCHUBERT, arr. Bass/Harris | The Trout, Op. 32, D550 <i>from</i> Time Pieces for Viola Vol. 2 | ABRSM |
| TRAD., arr. Harrison | Mayim-mayim <i>from</i> Amazing Solos: Viola | Boosey & Hawkes |
| TRAD., arr. Harrison | Stars, No Moon <i>from</i> Amazing Solos: Viola | Boosey & Hawkes |

LIST C

| | | |
|---------------------------------------|---|------------------|
| COPLAND | Vieux Poeme <i>from</i> Copland for Viola | Boosey & Hawkes |
| ELLINGTON, arr. Harrison | It Don't Mean a Thing <i>from</i> Amazing Solos: Viola | Boosey & Hawkes |
| JOPLIN, arr. Cowles | Maple Leaf Rag <i>from</i> Joplin Ragtime Favourites: Viola | Fentone/De Haske |
| OFFENBACH | Valse and Galop <i>from</i> La Belle Helene <i>from</i> First Repertoire for Viola: Book 3 | Faber |
| PROKOFIEV, arr. Wilkinson/Hart | March, Op. 65 No. 10 <i>from</i> First Repertoire for Viola: Book 3 | Faber |
| RODRIGUEZ, arr. Huws Jones | La Cumparsita (viola melody) <i>from</i> The Fiddler Playing Viola Collection | |

SHOSTAKOVICH, arr. Otty Romance *from The Gadfly*, Op. 97

Boosey & Hawkes
SJ Music

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).

VIOLA: GRADE FIVE

Component 1 - Technical Work (from memory)

15 marks

Scales and common chord arpeggios of the following keys:

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

A, E, C sharp and F minor (two octaves); C minor (three octaves) [harmonic OR melodic at 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:

- (i) separate bows
- (ii) for two octave arpeggios, slurred 6 notes to a bow
- (iii) for three octave arpeggios, slurred 3 notes to a bow

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

To be played:

- (i) separate bows
- (ii) slurred, 4 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, 4 notes to a bow

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

| | | |
|---------------------------------------|---|-------------------------------|
| BACH, J. S. | Gigue from Cello Suite No. 1, BWV 1007 <i>from</i> Six Suites for Solo Cello (Viola Edition)* | <i>Peters</i> |
| BOCCHERINI | Sonata in C minor, 3rd movt, Minuetto and Trio | <i>Schott</i> |
| ECCLES | Sonata in G minor: 1st movt, Largo AND 2nd movt, Corrente | <i>Peters</i> |
| HANDEL | Sonata in G minor, 2nd movt, Allegro | <i>Schott</i> |
| TELEMANN, arr. Bergmann/Forbes | Suite in D: 3rd movt, Sarabande and 4th movt, Rondeau | <i>Schott</i> |
| VERACINI, arr. Szeredi | Largo <i>from</i> Music for Viola III | <i>Editio Musica Budapest</i> |
| VIVALDI, arr. Katims | Sonata in G minor: 2nd movt, Giga AND 3rd movt, Vivace | <i>UMP</i> |

LIST B

| | | |
|---------------------------------|---|--------------------------------|
| BEETHOVEN, arr. Doktor | March from Notturmo, Op. 42 <i>from</i> Solos for the Viola Player | <i>G. Schirmer/Music Sales</i> |
| BRIDGE | Berceuse <i>from</i> Bridge Four Pieces for Viola and Piano | <i>Faber</i> |
| FAURÉ, arr. Szeredi | Après un Rêve <i>from</i> Music for Viola III | <i>Editio Musica Budapest</i> |
| GRIEG | Last Spring <i>from</i> Classical and Romantic Pieces for Viola and Piano | <i>OUP</i> |
| MOZART, arr. Piatigorsky | Sonatina in C: 1st movt, Allegro Brillante | <i>Elkan-Vogel/UMP</i> |
| RUBINSTEIN | Allegro con Moto, No. 2 <i>from</i> 3 Salonstücke Op. 11 | <i>Amadeus Verlag</i> |
| TCHAIKOVSKY, arr. Loy | Chant sans Paroles, Op. 2 No. 3 <i>from</i> Viola Music for Beginners | <i>Editio Musica Budapest</i> |

LIST C

| | | |
|-----------------------------------|--|-----------------------------|
| BASS | Landscape with Rumba <i>from</i> Time Pieces for Viola, Vol. 2 | <i>ABRSM</i> |
| BENNETT, arr. Leigh Jacobs | Buskin <i>from</i> Six Country Dances | <i>Novello /Music Sales</i> |
| BURRELL | Songs for Harvey* | <i>UMP</i> |
| COHEN | The Bees Knees <i>from</i> Technique Takes Off* | <i>Faber</i> |

DEBUSSY Romance
JOPLIN, arr. Goddard Bethena *from* Joplin Rags for Viola and Piano
SITT, arr. Arnold Tarantella, Op. 26 No. 12

IMP/Faber
Spartan Press
Viola World/Music Sales

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).

VIOLA: GRADE SIX

Component 1 - Technical Work (from memory)

15 marks

Scales and common chord arpeggios of the following keys:

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

B, F sharp and B flat minor (two octaves); C and D 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) for two octave arpeggios, slurred 6 notes to a bow
- (iii) for three octave arpeggios, slurred 3 notes to a bow

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

To be played:

- (i) separate bows
- (ii) slurred, 4 notes to a bow

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

To be played:

- (i) separate bows
- (ii) slurred, 4 notes to a bow

Diminished 7th arpeggios starting on C, D and G (two octaves)

To be played:

- (i) separate bows
- (ii) slurred, 4 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

| | | |
|-----------------------------------|---|--------------------------------|
| BACH, J. S. | Suite No. 1 in G, BWV 1007: 3rd movt, Courante <i>from Six Suites for Solo Cello (Viola Edition) *</i> | <i>Peters</i> |
| BONPORTI, arr. Martos/Nagy | Two Inventions Bizzarria | <i>Kunzelmann</i> |
| FRANCOEUR | Sonata in A major; Allemande | <i>Viola World/Music Sales</i> |
| HANDEL, arr. Pilkington | Sonata in G minor, Op. 1 No. 6: 1st AND 2nd movts | <i>Stainer and Bell</i> |
| MARCELLO | Sonata in E minor, 1st movt, Adagio AND 2nd movt, Allegro | <i>IMP/Faber</i> |
| TELEMANN, arr. Szeredi | Sonata in E minor for Viola de Gamba, TWV41: 1st movt, Cantabile AND 2nd movt, Allegro <i>from</i> Music for Viola 1 | <i>Editio Musica Budapest</i> |
| VIVALDI | Allegro, 2nd movt <i>from</i> Sonata No.3 in A minor <i>from</i> Six Sonatas (trans.Primrose) | <i>Kalmus/MDS</i> |

LIST B

| | | |
|------------------------------|--|---------------|
| ALBENIZ, arr. Forbes | Tango | <i>OUP</i> |
| BRAHMS, arr. Forbes | Hungarian Dances Nos. 1 AND 3 | <i>Peters</i> |
| DVORAK, arr. Hallmann | Sonatina in G, Op. 100 2nd movt, Larghetto | <i>Peters</i> |
| FAURÉ, arr. Howat | Sicilienne, Op. 78 | <i>Peters</i> |
| MAZAS, arr. Pagels | Study No. 1 from Etudes Speciales, Op. 36 * | <i>IMC</i> |
| MOZART, arr. Klengel | Andante from Sonata in C (K330) <i>from</i> Classical Pieces for Viola Vol.2 | <i>Peters</i> |
| SCHUMANN | No. 4 <i>from</i> Märchenbilder (Fairy Tales) Op.113 | <i>Peters</i> |

LIST C

| | | |
|-----------------------------|-------------------------------------|----------------------|
| COWLES | Blue Variations for Viola and Piano | <i>Spartan Press</i> |
| GRANADOS | Danza Espanola No. 2, Orientale | <i>UME</i> |
| IBERT, arr. Neuberth | Aria | <i>Leduc/UMP</i> |

MARTINŮ
MASSENET, arr. Arnold
STRAVINSKY, arr. Forst
VAUGHAN WILLIAMS

Pierrot's Serenade
Meditation from Thaïs
Dance of the Princesses *from* The Firebird
Carol *from* Suite for Viola and Orchestra

ABRSM
Viola World/Music Sales
Edition Musicae
OUP

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).

VIOLA: GRADE SEVEN

Component 1 - Technical Work (from memory)

15 marks

Scales and common chord arpeggios of the following keys:

C, D, E flat and D flat major (three octaves)

C, D, E flat and C 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 semiquavers, four semiquavers.

Arpeggios to be played: (i) separate bows
(ii) slurred, 9 notes to a bow

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

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

Double stop scales (one octave): in 6ths: E flat major; in octaves: C major

To be played evenly, with separate bows

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

To be played: (i) separate bows
(ii) slurred, 4 notes to a bow

Diminished 7th arpeggios starting on C sharp and D (two octaves) and C (three octaves)

To be played: (i) separate bows
(ii) slurred, 4 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. | Cello Suite No.1 in G, BWV 1007: Allemande <i>from</i> Six Suites for Solo Cello (Viola Edition) * | <i>Peters</i> |
| BACH, J. S. | Cello Suite No. 3 BWV1009, Bourée I AND Bourée II <i>from</i> Six Suites for Solo Cello (Viola Edition) * | <i>Peters</i> |
| DITTERSDORF | Theme and Variations <i>from</i> Sonata in E flat | <i>IMC</i> |
| FLACKTON, arr. Cummings | Sonata, Op. 2, No. 6, 1st movt; Andante AND 2nd movt: Allegro. | <i>Schott</i> |
| STAMITZ, C | Sonata in B flat for Viola; 1st movt, Allegro | <i>Amadeus</i> |
| TELEMANN, arr. Szeredi | Sonata in E minor for Viola da Gamba, TWV41; 3rd movt, Recitativo and Arioso AND 4th movt, Vivace | <i>Editio Musica Budapest</i> |
| TELEMANN | Fantasia No. 9 TWV 40:22: 1st movt, Siciliana AND 2nd movt, Vivace | <i>Bosworth</i> |
| VIVALDI | Concerto in G RV417: 2nd movt: Andante AND 3rd movt: Allegro | <i>Editio Musica Budapest</i> |
| VIVALDI, arr. Arnold | Sonata in G, RV10: Second movement (Allegro moderato) | <i>Viola World/Music Sales</i> |

LIST B

| | | |
|---------------|--|----------------------------|
| BENDA | Concerto in F major, 3rd movt, Rondeau | <i>Schott</i> |
| FAURÉ | Lamento | <i>IMC</i> |
| JACOB | Air and Dance | <i>OUP</i> |
| PISTON | Interlude | <i>Boosey & Hawkes</i> |

RACHMANINOV, arr. Davis Vocalise, Op. 34 No. 14

IMC

SCHUBERT, arr. von Wrochem Arpeggione Sonata in A minor, D821; 2nd movt, Adagio

Barenreiter

LIST C

| | | |
|------------------------------|--|--|
| ALBÉNIZ, arr. Amaz | Puerta de Tierra | <i>Union Musical Ediciones/Music Sales</i> |
| BLOCH | Processional <i>from</i> Meditation and Processional | <i>G. Schirmer/Music Sales</i> |
| CAMPAGNOLI | The Third <i>from</i> Kreuz: Select Studies for the Viola Book 2 | <i>Stainer & Bell</i> |
| GERSHWIN, arr. Arnold | No. 2 <i>from</i> Three Preludes | <i>Viola World/Music Sales</i> |
| JOPLIN | Pineapple Rag | <i>Viola World</i> |
| MILHAUD | La Bruxelloise <i>from</i> Quatre Visages | <i>Heugel/UMP</i> |
| VAUGHAN WILLIAMS | Prelude No. 1 <i>from</i> Suite for Viola Group 1 | <i>OUP</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).

VIOLA: GRADE EIGHT

Component 1 - Technical Work (from memory)

15 marks

Scales and common chord arpeggios of the following keys:

C, D, E flat and A flat major (three octaves)

C, D, E 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 semiquavers, four semiquavers

Arpeggios to be played:

- (i) separate bows, even notes
- (ii) for two octave arpeggios, slurred 6 notes to a bow
- (iii) for three octave arpeggios, slurred 9 notes to a bow

Chromatic scales starting on C, D, E flat and A flat (three octaves)

To be played:

- (i) separate bows
- (ii) slurred, 12 notes to a bow

Double stop scales, to be played evenly, with separate bows:

In 3rds: E flat major (two octaves)

In 6ths: A flat major (two octaves)

In octaves: G major and C minor [harmonic AND melodic] (one octave)

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

To be played:

- (i) separate bows
- (ii) slurred, 4 notes to a bow

Diminished 7th arpeggios starting on C, D, E flat and A flat (three octaves)

To be played:

- (i) separate bows
- (ii) slurred, 4 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. C., arr. Cassadesus | Concerto in C minor; 2nd movt. | Salabert/UMP |
| BACH, J. S. | Cello Suite No. 2 in D minor, BWV 1008; Prelude: 1st movt, Prelude <i>from Six Suites for Solo Cello (Viola Edition) *</i> | Peters |
| BONPORTI, arr. Martos/Nagy | Invenzione No. 6 in F minor, Op. 10 No. 6: complete <i>from</i> Two Inventions for Viola | Kunzelmann/Peters |
| FRESCOBALDI, arr. Szeredi | Tocatta <i>from</i> Music for Viola III | Editio Musica Budapest |
| HANDEL | Concerto in B minor: Allegro Moderato OR Allegro Molto | Eschig/UMP |
| STAMITZ, A | Viola Concerto No. 3 in G: 1st movt, Allegro | Breitkopf & Hartel |
| TELEMANN | Sonata in D, TWV41:D6 (complete) | International/MDS |

LIST B

| | | |
|--------------------------------|--|-----------------|
| BEETHOVEN, arr. Forbes | Seven Variations on The Magic Flute | Peters |
| BERLIOZ, arr. Macdonald | 3rd movt, Serenade <i>from</i> Harold In Italy | Barenreiter |
| BRAHMS | Sonata in F minor Op.120 No.1; 3rd movt. | Henle HN231/MDS |
| BRUCH | Romance Op. 85 | Schott |

| | | |
|------------------------------|--|-------------|
| MOZART, arr. Szaleski | Theme and Variations | PWM |
| FRANCK | Sonata in D; 4th movt: Allegretto Poco Mosso | Viola World |
| SCHUMANN | Adagio and Allegro | Peters |

LIST C

| | | |
|----------------------------|--|-------------------------|
| BARTOK, arr. Arnold | Romanian Folk Dances: Nos.1, 5 AND 6 | Viola World/Music Sales |
| BRIDGE | Allegro Appassionata <i>from</i> Two Pieces for Viola and Piano | Stainer and Bell |
| BRITTEN | Elegy for Solo Viola | Faber |
| DITTERSDORF | 1 st movt., Allegro Moderato <i>from</i> Viola Sonata in E flat | Hofmeister |
| KODALY | Adagio | Editio Musica Budapest |
| MINSKY, arr. Dalton | The Flag Waver <i>from</i> Three American Pieces for unaccompanied viola * | OUP |
| PUTZ | Blues for Benny | Schott |

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 articulacy, use of correct terminology, and a sense of engagement with, and understanding of, the music performed.*

Requirements:

GRADES 1 AND 2

Candidates should be able to:

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

GRADE 3

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

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

GRADE 4

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

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

GRADE 5

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

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

GRADE 6

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

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

GRADE 7

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

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

GRADE 8

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

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

Aural Tests

Notes:

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

Requirements:

GRADE 1

Rhythm

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

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

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

Pitch

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

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

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

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

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

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

GRADE 2

Rhythm

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

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

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

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

Pitch

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

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

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

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

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

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

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

GRADE 3

Rhythm

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

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

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

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

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

Pitch

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

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

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

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

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

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

GRADE 4

Rhythm

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

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

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

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

Pitch

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

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

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

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

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

GRADE 5

Rhythm

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

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

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

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

Pitch

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

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

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

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

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

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

GRADE 6

Rhythm and Pitch

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

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

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

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

Pitch

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

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

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

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

GRADE 7

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

GRADE 8

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

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

