



UNIVERSITY OF  
**WEST LONDON**  
London College of Music Examinations

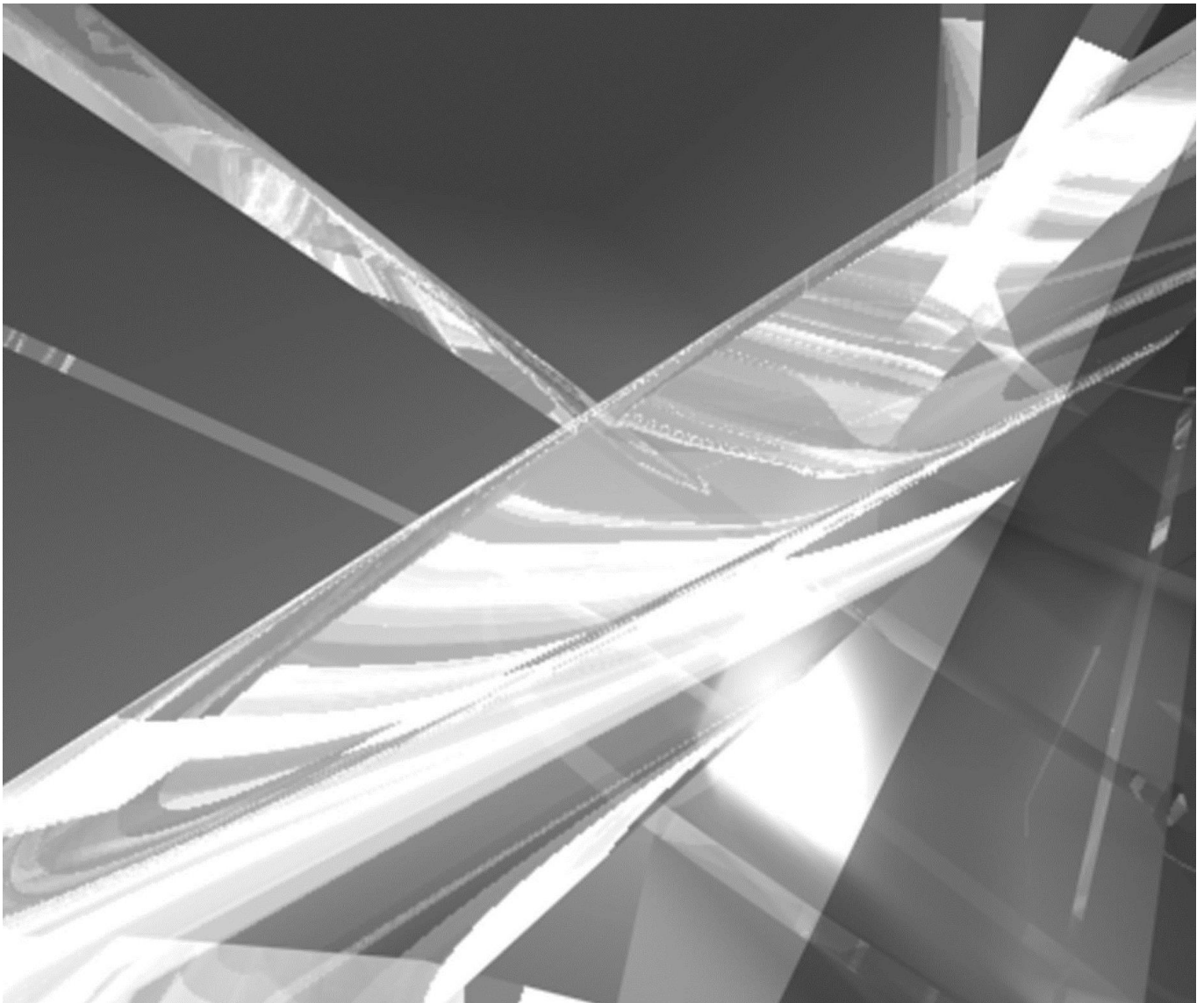
---

# Flute repertoire list

---

Valid from: 2011 until further notice

updated 13.10.2023





---

# FLUTE

---

## Contents

	Page
LCM Publications .....	3
Related Examinations .....	3
Examination Formats .....	4
Step 1 .....	5
Step 2 .....	5
Grade 1 .....	6
Grade 2 .....	7
Grade 3 .....	8
Grade 4 .....	9
Grade 5 .....	10
Grade 6 .....	11
Grade 7 .....	12
Grade 8 .....	13
Viva Voce .....	14
Aural Tests .....	16

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](http://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

## **Director of Examinations**

John Howard BA PhD FRSA

## **Chief Examiner in Music**

Philip Aldred BEd FLCM

## **LCM Examinations University of West London**

St Mary's Road  
Ealing  
London  
W5 5RF

tel: +44 (0)20 8231 2364

email: [lcm.exams@uwl.ac.uk](mailto:lcm.exams@uwl.ac.uk)

[lcme.uwl.ac.uk](http://lcme.uwl.ac.uk)

© Copyright 2011 by the University of West London, LCM Examinations

May 2013 edition

---

# Acknowledgement

---

Grateful thanks are due to **Elaine Smith**, the principal syllabus compiler.

---

## LCM Publications

---

The following LCM Publications are relevant to this syllabus:

- Flute Handbook: Grade 1 (*LL101*)
- Flute Handbook: Grade 2 (*LL102*)
- Flute Handbook: Grade 3 (*LL103*)
- Flute Handbook: Grade 4 (*LL104*)
- Flute Handbook: Grade 5 (*LL105*)
- Specimen Flute Sight Reading Tests: Grades and Diplomas (*LL11873*)
- Specimen Aural Tests (*LL189*)
- LCM Aural Handbook: A Practical Guide to Teaching and Preparing for LCM Aural Tests (*LL205*)

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

The specimen aural tests are also available as downloads from [www.LCMEbooks.org](http://www.LCMEbooks.org)

---

## 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 exams, and performance awards, for Jazz Flute
- Performance diplomas (four levels) and teaching diplomas (three levels) for Flute
- Performance diplomas (four levels) and teaching diplomas (three levels) for Jazz Flute

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.

# 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.

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

---

# FLUTE: INTRODUCTORY EXAMS

---

Candidates for Step 1 and Step 2 will find all the required material for both examinations in:  
**Herfurth & Stuart** A Tune A Day for Flute (original edition) (*Music Sales*).

Studies and pieces may be played unaccompanied, or with a simple supporting instrumental/keyboard accompaniment, provided that this has been agreed and rehearsed in conjunction with the teacher and/or candidate ahead of the examination.

---

## FLUTE: STEP 1

---

### **Component 1 - Technical Work and Exercises** **25 marks**

Nos. 1, 2, 3 and 4 from Lesson 5A (page 10)

### **Component 2 - Studies** **20 marks**

No. 5 from Lesson 5A (page 10) and No. 9 from Lesson 6 (page 12)

### **Component 3 - Pieces** **40 marks**

Nos. 2 and 3 from Lesson 6A (page 13)

### **Component 3 - Questions on Rudiments** **15 marks**

Recognition/identification of staff, barlines, pitch names, note types and values, rest values, all relating to the music performed.

---

## FLUTE: STEP 2

---

### **Component 1 - Technical Work and Exercises** **25 marks**

#### **Scales**

G and F major (one octave from memory)

#### **Exercises**

Nos. 5 and 6 from Lesson 7 (page 14)

Nos. 3, 4 and 5 from Lesson 8 (page 15)

No. 3 from Lesson 10 (page 17)

### **Component 2 - Studies** **20 marks**

No. 7 from Lesson 8 (page 15) and No. 6 from Lesson 10 (page 17)

### **Component 3 - Pieces** **40 marks**

No. 2 from Lesson 11 (page 19) and No. 5 from Lesson 12 (page 20)

### **Component 4 - Questions on Rudiments** **15 marks**

As for Step 1, but now including dotted note values and knowledge about the position and purpose of the key and time signatures, accidentals and basic dynamic signs, all relating to the music performed.

---

# FLUTE: GRADE 1

---

## Component 1 - Technical Work

15 marks

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

(suggested tempo: *m.m. crotchet* = 120–160 when played in crotchets)

to be played tongued and slurred:

C, G and F major (one octave) (C major to be played in the middle **not** the low register)

## Component 2 - Performance

60 marks

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

At least one piece **MUST** be selected from **Flute Handbook: Grade 1** (LCM Publications LL101/Music Exchange).

### LIST A

<b>KÖHLER</b>	Allegretto <i>from</i> Flute Handbook: Grade 1	(LCM Publications LL101/Music Exchange)
<b>LEDBURY</b>	Itchy Feet <i>from</i> Flute Salad: Unaccompanied Pieces for Solo Flute	(Brass Wind)
<b>RAE</b>	No. 3 OR No. 4 OR No. 5 <i>from</i> 40 Modern Studies for Flute	(Universal UE16589)
<b>VESTER</b>	No. 5 OR No. 10 OR No. 14 <i>from</i> 125 Easy Classical Studies for Flute	(Universal UE16042)

### LIST B

<b>BACH</b>	Gavotte <i>from</i> First Solos for the Flute Player (ed. Moyse)	(G Schirmer/Music Sales)
<b>BEETHOVEN</b>	Menuetto <i>from</i> A Treasury of Flute Music	(G Schirmer/Music Sales)
<b>BORODIN</b>	Polovtsian Dance <i>from</i> 59 Easy Winners	(Brass Wind)
<b>DIABELLI</b>	Allegretto <i>from</i> Flute Handbook: Grade 1	(LCM Publications LL101/Music Exchange)
<b>FAURÉ</b>	Berceuse <i>from</i> Dolly Suite <i>from</i> 59 Easy Winners	(Brass Wind)
<b>PURCELL</b>	Rigaudon <i>from</i> Flute Fancies (arr. Hugh M Stuart)	(Boston Music/Music Sales)

### LIST C

<b>CHAMBERLAIN</b>	The Groovy Witch OR Touchstone OR Roller-Coaster OR Make Believe OR O Soldier Soldier <i>from</i> Step It Up	(Faber 0571521703)
<b>FIBICH</b>	Poem <i>from</i> Flute Fancies (arr. Hugh M Stuart)	(Music Sales)
<b>HAND</b>	Daydreaming <i>from</i> A Very Easy Twentieth Century Album (ed. Wye)	(Novello/Music Sales)
<b>HAZELL</b>	Thinking of This and That <i>from</i> Up Front for Flute	(Brass Wind)
<b>HOUNSOME</b>	Activate OR Floating Downstream <i>from</i> Upbeat! for Flute	(Subject/Music Exchange)
<b>LEWIN</b>	Canton Garden <i>from</i> Up Front For Flute	(Brass Wind)
<b>LYONS</b>	Calypso Facto <i>from</i> Compositions for Flute Vol. 1	(Useful Music)
<b>TURNBULL</b>	Reflections <i>from</i> Flute Handbook: Grade 1	(LCM Publications LL101/Music Exchange)

## Component 3 - Viva Voce

7 marks

See pages 14–15.

## 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 (LL11873, and in Flute Handbook: Grade 1, LL101).

## Component 5 - Aural Tests

8 marks

See pages 16–20. Specimen tests are available (LL189, and in Flute Handbook: Grade 1, LL101). [The current aural test specifications differ slightly from the Handbook examples. Please check the specifications below.]



---

# FLUTE: GRADE 2

---

## Component 1 - Technical Work

15 marks

**Scales and Arpeggios** (ascending and descending, from memory)  
(suggested tempo: *m.m. crotchet* = 92–126 when played in quavers)  
to be played tongued and slurred:  
C, G, D and F major (two octaves)  
A, E and D minor (one octave) [harmonic OR melodic minor scales, at candidate's choice]

## Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C.  
At least one piece **MUST** be selected from **Flute Handbook: Grade 2** (LCM Publications LL102 / Music Exchange).

### LIST A

<b>CHAMBERLAIN</b>	Take Your Partner <i>from</i> Step It Up	(Faber 0571521703)
<b>DICK</b>	Sun Shower OR Dorset Street <i>from</i> A Very Easy 20th Century Album (ed. Wye)	(Novello/Music Sales)
<b>KÖHLER</b>	Moderato <i>from</i> Flute Handbook: Grade 2	(LCM Publications LL102/Music Exchange)
<b>LEDBURY</b>	You Said OR Yesterday's Song OR Waltzer OR On the Dot <i>from</i> Flute Salad: Unaccompanied Pieces for Solo Flute	(Brass Wind)
<b>RAE</b>	No. 10 OR No. 17 <i>from</i> 40 Modern Studies for Flute	(Universal UE16589)

### LIST B

<b>BACH</b>	Gavotte <i>from</i> Flute Fancies (arr. Hugh M. Stuart)	(Boston Music/Music Sales)
<b>GRIEG</b>	Arietta <i>from</i> Flute Handbook: Grade 2	(LCM Publications LL102/Music Exchange)
<b>HANDEL</b>	Bourrée <i>from</i> Sonata in G, Op. 1 No. 5	(Bärenreiter BA4225)
<b>HAYDN</b>	Menuetto <i>from</i> First Solos for the Flute Player (ed. Moyses)	(G Schirmer/Music Sales)
<b>MOZART</b>	Andante <i>from</i> First Solos for the Flute Player (ed. Moyses)	(G Schirmer/Music Sales)
<b>RIMSKY-KORSAKOV</b>	Theme from Scheherazade <i>from</i> 59 Easy Winners (ed. Lawrence)	(Brass Wind)
<b>WEBER</b>	Andante con espressione <i>from</i> First Solos for the Flute Player (ed. Moyses)	(G Schirmer/Music Sales)

### LIST C

<b>BERNSTEIN</b>	I Feel Pretty OR One Hand, One Heart <i>from</i> 59 Easy Winners (ed. Lawrence)	(Brass Wind)
<b>CHAMBERLAIN</b>	Red Admiral OR King of the Swing OR Jig Along <i>from</i> Step It Up	(Faber)
<b>GORB</b>	Belly Dance <i>from</i> Up Front Album for Flute	(Brass Wind)
<b>GREGSON</b>	Desert Landscape <i>from</i> Up Front Album for Flute	(Brass Wind)
<b>HAND</b>	Arietta <i>from</i> A Very Easy 20th Century Album (ed. Wye)	(Novello/Music Sales)
<b>HART</b>	Day Dreamin' OR Bertie's Blues <i>from</i> All Jazzed Up for Flute	(Brass Wind)
<b>LEWIN</b>	Just Drifting <i>from</i> Up Front Album for Flute	(Brass Wind)
<b>LYONS</b>	Direct Action OR Waterfall <i>from</i> Compositions for Flute Vol. 1	(Useful Music)
<b>SCULTHORPE</b>	Left Bank Waltz <i>from</i> Two Easy Pieces	(Faber 057151715X)
<b>TURNBULL</b>	Nightsong <i>from</i> Flute Handbook: Grade 2	(LCM Publications LL102/Music Exchange)

## Component 3 - Viva Voce

7 marks

See pages 14–15.

## 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 (LL11873, and in Flute Handbook: Grade 2, LL102).

## Component 5 - Aural Tests

8 marks

See pages 16–20. Specimen tests are available (LL189, and in Flute Handbook: Grade 2, LL102). [The current aural test specifications differ slightly from the Handbook examples. Please check the specifications below.]

---

# FLUTE: GRADE 3

---

## Component 1 - Technical Work

15 marks

**Scales and Arpeggios** (ascending and descending, from memory)  
(suggested tempo: *m.m. crotchet* = 92–138 when played in quavers)  
to be played tongued and slurred:

C, G, D, A and F major (two octaves)

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

## Component 2 - Performance

60 marks

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

At least one piece **MUST** be selected from **Flute Handbook: Grade 3** (LCM Publications LL103/Music Exchange).

### LIST A

<b>LEDBURY</b>	Cocoa Beat OR Flute Salad <i>from</i> Flute Salad: Unaccompanied Pieces for Solo Flute	(Brass Wind)
<b>RAE</b>	No. 13 OR No. 16 OR No. 19 <i>from</i> 40 Modern Studies for Flute	(Universal UE16589)
<b>SOUSSMANN</b>	Allegro Moderato <i>from</i> Flute Handbook: Grade 3	(LCM Publications LL103/Music Exchange)
<b>VESTER</b>	No. 38 OR No. 46 OR No. 47 <i>from</i> 125 Easy Classical Studies for Flute	(Universal UE16042)

### LIST B

<b>BACH, JS</b>	Menuetts 1 AND 2 <i>from</i> Sonata in C, BWV 1033 <i>from</i> Six Sonatas for Flute and Keyboard Book 2	(Chester/Music Sales)
<b>DANDRIEU</b>	Rondeau <i>from</i> First Solos for the Flute Player (ed. Moyse)	(G Schirmer/Music Sales)
<b>GARIBALDI</b>	Duettino No. 7 <i>from</i> First Repertoire Pieces for Flute	(Boosey & Hawkes)
<b>HANDEL</b>	Menuetto <i>from</i> Sonata in G, Op. 1 No. 5	(Bärenreiter BA4225)
<b>MENDELSSOHN</b>	Andante espressivo <i>from</i> First Solos for the Flute Player (ed. Moyse)	(G Schirmer/Music Sales)
<b>MOZART</b>	Aria <i>from</i> Don Juan <i>from</i> A Treasury of Flute Music	(G Schirmer/Music Sales)
<b>MUSSORGSKY</b>	A Tear <i>from</i> Roll Over Bach – Flute Solos	(Brass Wind)
<b>POPP</b>	Piece No. 2 <i>from</i> First Repertoire Pieces for Flute	(Boosey & Hawkes)
<b>PURCELL</b>	Air <i>from</i> Flute Handbook: Grade 3	(LCM Publications LL103/Music Exchange)
<b>RUST</b>	Andantino <i>from</i> First Solos for the Flute Player (ed. Moyse)	(G Schirmer/Music Sales)
<b>VIVALDI</b>	Allegro <i>from</i> Sonata in C <i>from</i> First Repertoire Pieces for Flute	(Boosey & Hawkes)

### LIST C

<b>BAXTER</b>	Wondrous Night	(Hazeley, Guildford)
<b>DODGSON</b>	Marionette <i>from</i> A Very Easy 20th Century Album (ed. Wye)	(Novello/Music Sales)
<b>FAURÉ</b>	Song Without Words Op. 17 No. 1 <i>from</i> A Fauré Flute Album (ed. Wye)	(Novello/Music Sales)
<b>GORB</b>	Windsurfer's Waltz <i>from</i> Up Front Album for Flute	(Brass Wind)
<b>HART</b>	No Dice <i>from</i> All Jazzed Up for Flute	(Brass Wind)
<b>HOLCOMBE</b>	Only You <i>from</i> Contemporary Flute Solos in Pop/Jazz Styles	(Musicians Publications)
<b>HOROVITZ</b>	Rumba <i>from</i> A Very Easy 20th Century Album (ed. Wye)	(Novello/Music Sales)
<b>KERSHAW</b>	Simple Samba OR Tantalising Tango <i>from</i> Let's Dance	(Pan Educational Music)
<b>LYONS</b>	The Garden Tiger <i>from</i> Compositions for Flute Vol. 1	(Useful Music)
<b>SCULTHORPE</b>	Sea Chant <i>from</i> Two Easy Pieces	(Faber 057151715X)
<b>TURNBULL</b>	Conversation <i>from</i> Flute Handbook: Grade 3	(LCM Publications LL103/Music Exchange)

## Component 3 - Viva Voce

7 marks

See pages 14–15.

## 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 (LL11873, and in Flute Handbook: Grade 3, LL103).

## Component 5 - Aural Tests

8 marks

See pages 16–20. Specimen tests are available (LL189, and in Flute Handbook: Grade 3, LL103). [The current aural test specifications differ slightly from the Handbook examples. Please check the specifications below.]

---

# FLUTE: GRADE 4

---

## Component 1 - Technical Work

15 marks

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

(suggested tempo: *m.m. crotchet* = 100–138 when played in quavers)

to be played tongued and slurred:

C, G, D, A, E, F, E flat, A flat major (two octaves)

A, E, F sharp, D, G, and F minor (two octaves) [harmonic OR melodic minor scales, at candidate's choice]

Chromatic scale starting on D (two octaves)

## Component 2 - Performance

60 marks

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

At least one piece **MUST** be selected from **Flute Handbook: Grade 4** (LCM Publications LL104/Music Exchange).

### LIST A

<b>DROUET</b>	No. 8 <i>from</i> 25 Famous Studies for Flute	(Peters or Schott or Leduc/UMP)
<b>HOLCOMBE</b>	Bright Eyes OR After Hours OR Sweet Greetings <i>from</i> 12 Intermediate Jazz Etudes for Flute [with optional keyboard chord accompaniment]	(Musicians Publications)
<b>LEDBURY</b>	Going Solo AND One More Time <i>from</i> Flute Salad: Unaccompanied Pieces for Solo Flute	(Brass Wind)
<b>LEDBURY</b>	Rag 'n' Flute AND JSB <i>from</i> Flute Salad: Unaccompanied Pieces for Solo Flute	(Brass Wind)
<b>POPP</b>	Allegretto <i>from</i> Flute Handbook: Grade 4	(LCM Publications LL104/Music Exchange)
<b>RAE</b>	No. 18 OR No. 26 <i>from</i> 40 Modern Studies for Flute	(Universal UE16589)

### LIST B

<b>BACH, JS</b>	Siciliana <i>from</i> Sonata No. 2 in E flat <i>from</i> Six Sonatas for Flute and Keyboard Book 1	(Chester/Music Sales)
<b>HANDEL</b>	Minuet <i>from</i> Sonata in E minor, Halle No. 2	(Bärenreiter BA4225)
<b>HOOK</b>	1st movt <i>from</i> Sonata No.4 <i>from</i> First Repertoire Pieces for Flute (ed. Wastall)	(Boosey & Hawkes)
<b>MARCELLO</b>	Allegro <i>from</i> Sonata No. 12 Op. 1 <i>from</i> First Repertoire Pieces for Flute (ed. Wastall)	(Boosey & Hawkes)
<b>MENDELSSOHN</b>	Allegretto non troppo <i>from</i> A Treasury of Flute Music	(G Schirmer/Music Sales)
<b>POPP</b>	Cantilena <i>from</i> Sonatina No. 1 <i>from</i> First Repertoire Pieces for Flute (ed. Wastall)	(Boosey & Hawkes)
<b>PURCELL</b>	Rondeau <i>from</i> Flute Handbook: Grade 4	(LCM Publications LL104/Music Exchange)
<b>REICHART</b>	Andantino moderato <i>from</i> First Solos for the Flute Player (ed. Moyse)	(G Schirmer/Music Sales)
<b>VERACINI</b>	Largo <i>from</i> Sonata No. 2 <i>from</i> First Repertoire Pieces for Flute (ed. Wastall)	(Boosey & Hawkes)

### LIST C

<b>BERKELEY, L</b>	2nd movt (Adagio) <i>from</i> Sonatina	(Schott OFB1040)
<b>BOCK &amp; HORNICK</b>	Sunrise, Sunset <i>from</i> Roll Over Bach – Flute Solos	(Brass Wind)
<b>DODGSON</b>	Merry Andrew OR Polka <i>from</i> Up Front Album for Flute	(Brass Wind)
<b>FAURÉ</b>	Nell OR Song Without Words Op. 17 No. 3 <i>from</i> A Fauré Flute Album (ed. Wye)	(Novello/Music Sales)
<b>GREGSON</b>	Siciliana <i>from</i> Up Front Album for Flute	(Brass Wind)
<b>HOLCOMBE</b>	Firefly <i>from</i> Contemporary Flute Solos in Pop/Jazz Styles	(Musicians Publications)
<b>LLOYD WEBBER, W</b>	Mulberry Cottage	(Peters 7482)
<b>LLOYD WEBBER, W</b>	The Gardens at Eastwell	(Stainer & Bell)
<b>LYONS</b>	A Blackbird Sang in Albert Square or I'm Flying <i>from</i> Compositions for Flute Vol. 1	(Useful Music)
<b>KERSHAW</b>	Busy Bossa Nova OR Rumbustious Rumba <i>from</i> Let's Dance	(Pan Educational Music)
<b>POWNING</b>	Rondo for a Reluctant Radish <i>from</i> Vegetable Suite	(Chester/Music Sales)
<b>TURNBULL</b>	Pause For Thought <i>from</i> Flute Handbook: Grade 4	(LCM Publications LL104/Music Exchange)
<b>WAGNER</b>	The Song to the Evening Star <i>from</i> Flute Favourites Vol.3	(Fentone F598)
<b>WEDGWOOD</b>	Falling OR Summer Nights <i>from</i> After Hours	(Faber 057152270X)

## Component 3 - Viva Voce

7 marks

See pages 14–15.

## 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 (LL11873, and in Flute Handbook: Grade 4, LL104).

## Component 5 - Aural Tests

8 marks

See pages 16–20. Specimen tests are available (LL189, and in Flute Handbook: Grade 4, LL104). [The current aural test specifications differ slightly from the Handbook examples. Please check the specifications below.]

---

# FLUTE: GRADE 5

---

## Component 1 - Technical Work

15 marks

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

(*suggested tempo: m.m. crotchet = 100–138 when played in quavers*)

to be played tongued and slurred:

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

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

Chromatic scales starting on D and A (two octaves)

Dominant 7th arpeggios in the keys of C, G and F (two octaves)

## Component 2 - Performance

60 marks

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

At least one piece **MUST** be selected from **Flute Handbook: Grade 5** (LCM Publications LL105/Music Exchange).

### LIST A

<b>DEMERSSEMAN</b>	Tarentelle Napolitaine <i>from</i> Flute Handbook: Grade 5 (LCM Publications LL105/Music Exchange)
<b>DROUET</b>	No. 1 <i>from</i> 25 Famous Studies for Flute (Peters or Schott or Leduc/UMP)
<b>HINDEMITH</b>	No. 1 <i>from</i> Acht Stücke (Schott ED4760/MDS)
<b>HOLCOMBE</b>	Desert Moon OR Winning Ways <i>from</i> 12 Intermediate Jazz Etudes for Flute (Studio Music) [with optional keyboard chordal accompaniment]
<b>LEDBURY</b>	Boiling Point <i>from</i> Flute Salad: Unaccompanied Pieces for Solo Flute (Brass Wind)
<b>LEDBURY</b>	Right Foot Down AND Rock Blues <i>from</i> Flute Salad: Unaccompanied Pieces for Solo Flute (Brass Wind)
<b>RAE</b>	No. 15 OR No. 21 OR No. 23 OR No. 25 <i>from</i> 40 Modern Studies for Flute (Universal UE16589)
<b>VESTER</b>	No. 90 OR No. 94 OR No. 98 OR No. 99 OR No. 101 <i>from</i> 125 Easy Classical Studies for Flute (Universal UE16042)

### LIST B

<b>BACH</b>	Rondeau AND Sarabande <i>from</i> Suite in B Minor (G Schirmer/Music Sales)
<b>BARTOK</b>	An Evening in the Village <i>from</i> Roll Over Bach – Flute Solos (Brass Wind)
<b>FAURÉ</b>	Pièce OR Pavane <i>from</i> A Fauré Flute Album (ed. Wye) (Novello/Music Sales)
<b>GLUCK</b>	Dance of the Blessed Spirits (Schott ED10719)
<b>HANDEL</b>	Siciliana and Gig <i>from</i> Flute Handbook: Grade 5 (LCM Publications LL105/Music Exchange)
<b>LECLAIR</b>	3rd AND 4th movts (Largo and Giga) <i>from</i> Sonata No. 3 in C (3 Sonatas) (Boosey & Hawkes 7276)
<b>MOZART</b>	Andante in C, K315 (Peters EP8959 or Kevin Mayhew)
<b>QUANTZ</b>	3rd AND 4th movts (Grazioso and Vivace) <i>from</i> Sonata in E Minor (Schott FTR 61)
<b>RABBONI</b>	Sonata No. 1 in G OR Sonata No. 5 in C (complete) <i>from</i> Sonatas 1–12 (Kevin Mayhew)
<b>SCHUMANN</b>	Reconnaissance <i>from</i> Beginner's Repertoire for Flute Vol. III (ed. Phillips) (Allegro/OUP)
<b>TCHAIKOVSKY</b>	The Lark's Song <i>from</i> Beginner's Repertoire for Flute Vol. III (ed. Phillips) (Allegro/OUP)

### LIST C

<b>ARRIEU</b>	1st movt (Allegro Moderato) <i>from</i> Sonatine (Amphion/UMP)
<b>BENNETT</b>	Siesta <i>from</i> Summer Music (Novello/Music Sales)
<b>BONET</b>	La Partida <i>from</i> A First Latin-American Flute Album (ed. Wye) (Novello/Music Sales)
<b>BRAGA</b>	La Serenata (arr. Brett) (De Haske)
<b>DEBUSSY</b>	The Little Negro OR En Bateau (arr. Robin de Smet) (De Haske)
<b>GIAMMARIO</b>	Bluer than Blue OR The Happy Hooter <i>from</i> Triptych in Time (Musicians Publications)
<b>GOUNOD</b>	Entrée des Jeunes Nubiennes <i>from</i> Time Pieces for Flute Vol. 3 (ABRSM 9781860966170)
<b>HART</b>	City Life 1 OR City Life 3 <i>from</i> City Life: Jazzy Solos for Flute (Brass Wind)
<b>HOLCOMBE</b>	Lazy Afternoon <i>from</i> Contemporary Flute Solos in Pop/Jazz Styles (Musicians Publications)
<b>KERSHAW</b>	Haunting Habanera <i>from</i> Let's Dance (Pan Educational Music)
<b>SICHLER</b>	Un Oiseau en Mai (Leduc/UMP)
<b>TRAD.</b>	Junana <i>from</i> A First Latin-American Flute Album (ed. Wye) (Novello/Music Sales)
<b>TURNBULL</b>	Processional <i>from</i> Flute Handbook: Grade 5 (LCM Publications LL105/Music Exchange)

## Component 3 - Viva Voce

7 marks

See pages 14–15.

## 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 (LL11873, and in Flute Handbook Grade 5 LL105).

## Component 5 - Aural Tests

8 marks

See pages 16–20. Specimen tests are available (LL189, and in Flute Handbook Grade 5 LL105). [The current aural test specifications differ slightly from the Handbook examples. Please check the specifications below.]

---

# FLUTE: GRADE 6

---

## Component 1 - Technical Work

15 marks

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

(suggested tempo: *m.m. crotchet* = 100–138 when played in quavers)

to be played tongued and slurred:

All major keys (two octaves)

A, E, F sharp, D, G, C, F, B flat and E flat minor (two octaves) [harmonic AND melodic minor scales]

Chromatic scales starting B flat (two octaves)

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

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

## Component 2 - Performance

60 marks

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

### LIST A

<b>BOURGOIS</b>	No. 1 OR No. 2 OR No. 3 <i>from</i> Fantasy Pieces	(Brass Wind)
<b>DROUET</b>	No. 2 OR No. 4 OR No. 13 <i>from</i> 25 Famous Studies for Flute	(Peters or Schott or Leduc/UMP)
<b>HINDEMITH</b>	No. 3 OR No. 4 <i>from</i> Acht Stücke	(Schott ED4760/MDS)
<b>HOLCOMBE</b>	Going to See the Man OR Apple Shine <i>from</i> 12 Intermediate Jazz Etudes for Flute	(Studio Music JE005)
<b>KÖHLER</b>	No. 2 OR No. 6 OR No. 7 OR No. 11 <i>from</i> Progress in Flute Playing Op. 33, Book 1	(Chester/Music Sales)
<b>LEDBURY</b>	Imaginings <i>from</i> Flute Salad: Unaccompanied Pieces for Solo Flute	(Brass Wind)
<b>RAE</b>	No. 28 OR No. 33 OR No. 34 <i>from</i> 40 Modern Studies for Flute	(Universal UE 16589)

### LIST B

<b>BACH, JS</b>	Minuet AND Badinerie <i>from</i> Suite in B Minor	(G Schirmer/Music Sales)
<b>BACH, JS</b>	2nd AND 3rd movts (Allegro and Adagio) <i>from</i> Sonata in C BWV1033 <i>from</i> Six Sonatas for Flute and Keyboard Book 2	(Chester/Music Sales)
<b>BLAVET</b>	1st AND 2nd movts (Adagio and Allemande (Allegro Moderato)) <i>from</i> Sonata No. 4 ('La Lumagne')	(Boosey & Hawkes M060091810)
<b>HANDEL</b>	1st AND 2nd movts (Larghetto and Allegro) <i>from</i> Sonata in A minor, Op. 1 No. 4	(Bärenreiter BA4225)
<b>LECLAIR</b>	1st AND 2nd movts (Adagio and Allegro) <i>from</i> Sonata No. 3 in C <i>from</i> 3 Sonatas	(Boosey & Hawkes 7276 or Schott FTR47 (individual sonata))
<b>QUANTZ</b>	1st AND 2nd movts (Adagio and Allegro) <i>from</i> Sonata in E Minor	(Schott FTR 61)
<b>RABBONI</b>	Sonata No. 3 in E OR Sonata No. 6 in F (complete) <i>from</i> Sonatas 1–12	(Kevin Mayhew)
<b>TELEMANN</b>	1st AND 2nd movts <i>from</i> Sonata in A minor (Der Getreue Musikmeister)	(various)
<b>VIVALDI</b>	Largo AND Allegro ma non presto <i>from</i> Sonata No. 6, 'Il Pastor Fido' <i>from</i> 6 Sonatas Vol. 2	(IMC/MDS)

### LIST C

<b>AUBERT</b>	Madrigal	(Durand/UMP)
<b>BUSSER</b>	Les Cygnes OR Les Ecureuils	(Leduc/UMP)
<b>FAURÉ</b>	Morceau de Concours	(Bourne Co./MDS 319699)
<b>GARLAND</b>	In the Mood <i>from</i> Roll Over Bach – Flute Solos	(Brass Wind)
<b>GAUBERT</b>	Madrigal	(Enoch/UMP)
<b>HERNANDEZ</b>	El Diablo Suelto <i>from</i> A First Latin-American Flute Album (ed. Wye)	(Novello/Music Sales)
<b>MASSENET</b>	Meditation <i>from</i> Thaïs	(Fentone)
<b>MIYAGI</b>	The Sea in Spring <i>from</i> James Galway Showpieces	(Novello/Music Sales)
<b>POWNING</b>	Pavane for a Parsimonious Parsnip AND Tarantella for a Troublesome Turnip <i>from</i> Vegetable Suite	(Chester/Music Sales)
<b>SAMELA</b>	Urpila (with 8ve repeat) <i>from</i> A First Latin-American Flute Album (ed. Wye)	(Novello/Music Sales)
<b>TRAD.</b>	Camino Pelao <i>from</i> A First Latin-American Flute Album (ed. Wye)	(Novello/Music Sales)

## Component 3 - Viva Voce

7 marks

See pages 14–15.

## 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 (LL11873).

## Component 5 - Aural Tests

8 marks

See pages 16–20. Specimen tests are available (LL189).

---

# FLUTE: GRADE 7

---

## Component 1 - Technical Work

15 marks

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

to be played tongued and slurred:

C major (three octaves), all other major keys (two octaves)

C minor (three octaves), all other minor keys (two octaves) [harmonic AND melodic minor scales]

Chromatic scale starting on any note (two octaves)

Dominant 7th arpeggios in the keys of A, E, and A flat (two octaves)

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

## Component 2 - Performance

60 marks

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

### LIST A

<b>BACH, CPE</b>	Allegro (2/4) OR Poco adagio <i>from</i> Sonata in A minor, Wq 132	(Bärenreiter BA6820)
<b>BOURGEOIS</b>	No. 4 OR No. 5 <i>from</i> Fantasy Pieces	(Brass Wind)
<b>DROUET</b>	No. 11 OR No. 12 OR No. 23 <i>from</i> 25 Famous Studies for Flute	(Peters or Schott or Leduc/UMP)
<b>HOLCOMBE</b>	Green Pastures <i>from</i> 12 Intermediate Jazz Etudes for Flute [with optional keyboard chordal accompaniment]	(Studio Music)
<b>KÖHLER</b>	No. 10 OR No. 12 OR No. 13 OR No. 15 <i>from</i> Progress in Flute Playing Op. 33, Book 1	(Chester/Music Sales)
<b>RAE</b>	No. 30 OR No. 36 OR No. 39 <i>from</i> 40 Modern Studies for Flute	(Universal UE16589)
<b>STAMITZ, A</b>	No. 2 OR No. 3 <i>from</i> 8 Caprices	(Peters Edition 8197)

### LIST B

<b>BACH, JS</b>	1st AND 2nd movts (Adagio ma non tanto and Allegro) <i>from</i> Sonata No. 5 in E minor <i>from</i> Sonatas for Flute and Keyboard Book 2	(Chester/Music Sales)
<b>BLAVET</b>	1st AND 2nd movts (Adagio and Allemande (Allegro Moderato)) <i>from</i> Sonata No. 6 "La Bouget" <i>from</i> Sonatas Vol. 2	(Boosey & Hawkes 9181)
<b>DONIZETTI</b>	Sonata in C (complete)	(Peters Edition 8044)
<b>HANDEL</b>	Sonata in G minor Op. 1 No. 2 (complete)	(Bärenreiter BA4225 or Faber)
<b>LECLAIR</b>	1st AND 2nd movts (Andante and Allegro ma poco) <i>from</i> Sonata No. 1 in G <i>from</i> 3 Sonatas	(Boosey & Hawkes 7276 or Schott FTR49 (individual sonata))
<b>MOZART</b>	2nd movt (Andante ma non troppo) <i>from</i> Concerto in D, K314	(Peters Edition 9029)
<b>RABONNI</b>	Sonata No. 8 in C OR Sonata No. 9 in G minor <i>from</i> Sonatas 1–12	(Kevin Mayhew)

### LIST C

<b>ARNOLD</b>	1st movt (Allegro) <i>from</i> Sonatina	(Lengnick/Faber)
<b>BANTOCK</b>	Pagan Poem	(Stainer & Bell)
<b>BAX</b>	Shadow Dance, No. 1 <i>from</i> Four Pieces	(Studio Music)
<b>BERKELEY, L</b>	1st movt OR 3rd movt <i>from</i> Sonatina	(Schott OFB1040/MDS)
<b>BLOCH</b>	1st AND 2nd movts <i>from</i> Suite Modale	(Broude Brothers)
<b>BUTTERWORTH</b>	Aubade <i>from</i> Contemporary Music for Flute	(Boosey & Hawkes)
<b>CHAMINADE</b>	Sérénade aux Etoiles, Op. 142	(Enoch/UMP)
<b>LLOYD WEBBER</b>	Allegretto piacevole <i>from</i> Sonatina in D	(Peters Edition EP7482)
<b>MOUQUET</b>	Pan et Les Nymphes <i>from</i> La Flute de Pan	(Lemoine /UMP)
<b>POULENC</b>	2nd movt (Cantilena) <i>from</i> Sonata	(Chester/Music Sales)
<b>RICHARDSON</b>	3rd movt (Allegro vivace) <i>from</i> Sonatina for Flute and Piano	(Weinberger)
<b>ROUSSEL</b>	1st movt (Pan) <i>from</i> Jouers de Flute	(Durand/UMP)
<b>TAFFANEL</b>	Allegretto grazioso AND Scherzando <i>from</i> French Flute Encores (ed. Edward Blakeman)	(Pan Educational Music)

## Component 3 - Viva Voce

7 marks

See pages 14–15.

## 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 (LL11873).

## Component 5 - Aural Tests

8 marks

See pages 16–20. Specimen tests are available (LL189).

---

# FLUTE: GRADE 8

---

## Component 1 - Technical Work

15 marks

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

to be played tongued and slurred:

C major (three octaves), all other major keys (two octaves)

C minor (three octaves), all other minor keys (two octaves) [harmonic AND melodic minor scales]

Chromatic scales starting on C (three octaves), starting on any other note (two octaves)

Dominant 7th arpeggios in the key of F (three octaves) in all other keys (two octaves)

Diminished 7th arpeggios starting on C (three octaves) and starting on B and B flat (two octaves)

## Component 2 - Performance

60 marks

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

### LIST A

<b>BACH, JS</b>	Courante AND Sarabande <i>from</i> Partita in A minor, BWV 1013	(Bärenreiter BA4401)
<b>BENNETT</b>	Poco lento AND Allegro con grazia <i>from</i> Sonatina for Solo Flute	(Universal UE12350)
<b>BOURGEOIS</b>	No. 6 OR No. 7 OR No. 8 OR No. 9 <i>from</i> Fantasy Pieces	(Brass Wind)
<b>DEBUSSY</b>	Syrinx for Solo Flute	(Novello/Music Sales)
<b>DROUET</b>	No. 19 OR No. 21 <i>from</i> 25 Famous Studies for Flute	(Peters or Schott or Leduc/UMP)
<b>KÖHLER</b>	No. 2 OR No. 3 OR No. 8 OR No. 12 <i>from</i> Progress in Flute Playing Op. 33, Book 2	(Chester/Music Sales)
<b>LIEBERMANN</b>	No. 1 AND No. 4 <i>from</i> Eight Pieces (flute, alto flute or piccolo)	(Presser)
<b>RAE</b>	No. 38 OR No. 40 <i>from</i> 40 Modern Studies for Flute	(Universal UE16589)

### LIST B

<b>BACH, JS</b>	1st and 2nd movts (Adagio ma non tanto & Allegro) <i>from</i> Sonata No. 6 in E major BWV1035 <i>from</i> Six Sonatas for Flute and Keyboard Book 2	(Chester/Music Sales)
<b>BLAVET</b>	1st AND 2nd AND 3rd movts (Andante, Allegro (Allemande) and Tranquillo) <i>from</i> Sonata No. 2 'La Vibray' <i>from</i> Sonatas Vol. 1	(Boosey & Hawkes 9180)
<b>GLUCK</b>	1st and 2nd movts OR 2nd and 3rd movts <i>from</i> Concerto in G	(Hug 8745A)
<b>HANDEL</b>	Sonata in A minor HWV374 (Halle Sonata No. 1) (complete)	(Bärenreiter BA4225/Faber)
<b>MOZART</b>	1st movt <i>from</i> Flute Concerto No. 2 in D, K. 314	(Peters Edition 9029)
<b>PERGOLESI</b>	Concerto in G (complete)	(IMC 1843)
<b>TELEMANN</b>	Sonata in F major (complete) <i>from</i> Hortus Musicus – Vier Sonaten TWV 41:F2	(Bärenreiter)

### LIST C

<b>ARNOLD</b>	1st movt (Allegro moderato) <i>from</i> Flute Concerto No. 2, Op. 111	(Faber 0571568947)
<b>BAX</b>	No. 3 (Naiad) <i>from</i> Four Pieces	(Studio Music)
<b>BERKELEY, L</b>	1st movt OR 3rd movt <i>from</i> Sonata	(Chester/Music Sales)
<b>BURTON</b>	1st movt (Allegretto grazioso) <i>from</i> Sonatina	(Carl Fisher CF03643)
<b>FAURÉ</b>	Fantaisie	(Chester/Music Sales or Peters P9890)
<b>HENZE</b>	1st movt <i>from</i> Sonatine	(Schott FTR90/MDS)
<b>HINDEMITH</b>	1st movt (Heiter Bewegt) <i>from</i> Sonata	(Schott ED2522/MDS)
<b>HYDE</b>	Forlana <i>from</i> Contemporary Music for Flute	(Boosey & Hawkes)
<b>MARTINU</b>	1st movt (Allegro Moderato) <i>from</i> Sonata	(Associated Music Publishers/Music Sales)
<b>MATHIAS</b>	Sonatine (complete)	(Allegro/OUP)
<b>POULENC</b>	1st movt (Allegretto malinconico) <i>from</i> Sonata for Flute and Piano	(Chester/Music Sales)
<b>REINECKE</b>	1st movt <i>from</i> Sonata 'Undine'	(G Schirmer/Music Sales)

## Component 3 - Viva Voce

7 marks

See pages 14–15.

## 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 (LL11873).

## Component 5 - Aural Tests

8 marks

See pages 16–20. 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).