

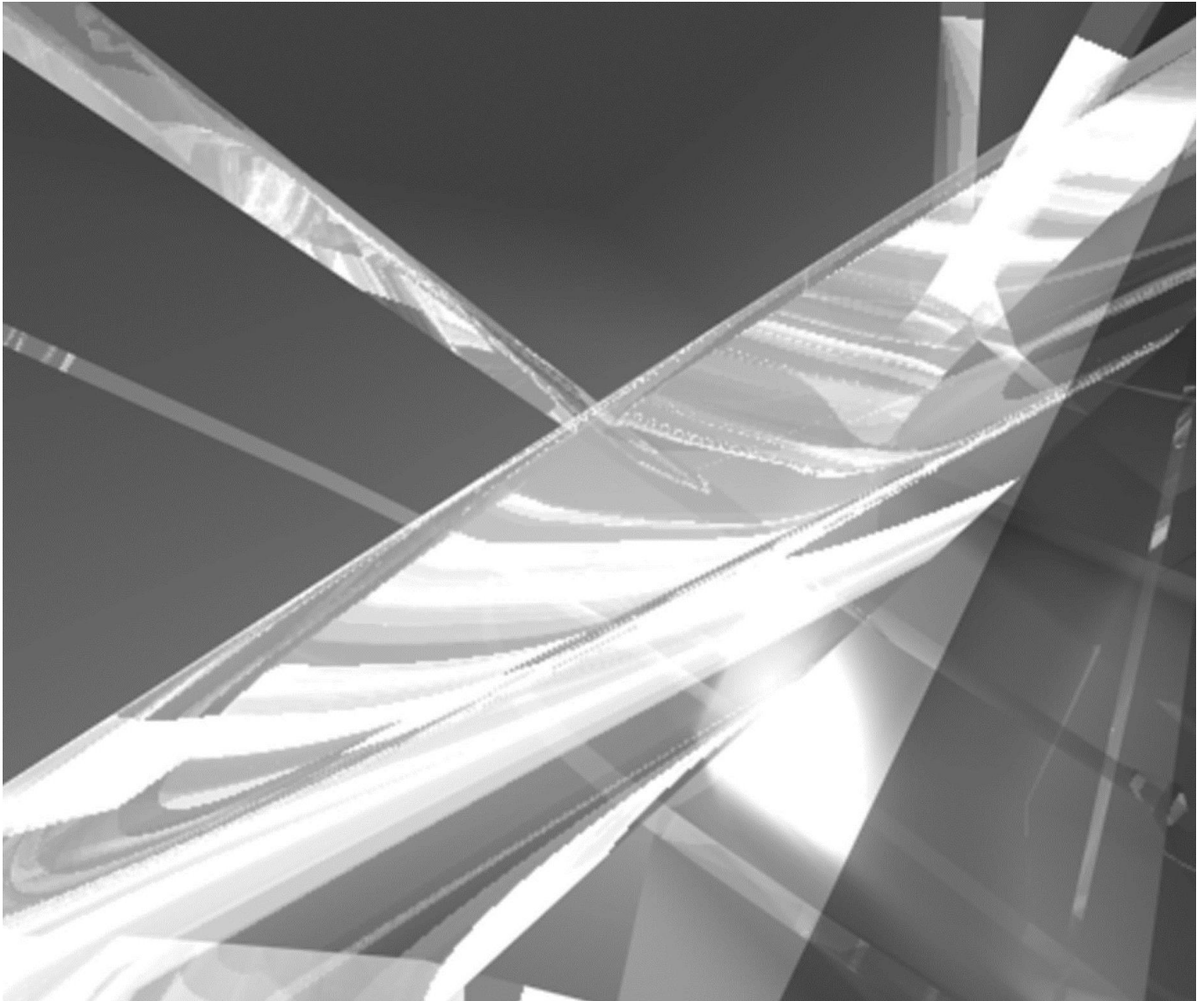


UNIVERSITY OF
WEST LONDON
London College of Music Examinations

Accordion Grades repertoire list

Valid from: 2011 until further notice

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This repertoire list should be read in conjunction with the current **Music Grades Syllabus**. Copies are available free of charge via our website, www.uwl.ac.uk/lcmexams, or on request from the LCM Exams 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 August 2016 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

www.uwl.ac.uk/lcmexams

LCM Publications

The following LCM Publications are relevant to this syllabus:

- Accordion Exercises and Examples (free download on the website)
- LL189 Specimen Aural Tests

LCM Publications are distributed by Music Exchange (tel: 0161 946 9301; email: mail@music-exchange.co.uk).

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

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

Acknowledgements

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Durations of Examinations

The Music Grades Syllabus must be followed for these examinations. However, please note the durations below are to be followed:

Step 1	Step 2	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
15 mins	15 mins	20 mins	20 mins	20 mins	25 mins	25 mins	30 mins	30 mins	35 mins

Examination Formats

Following is an overview of the four examination formats offered by LCM Examinations: grades, recital grades, leisure play and performance awards.

Please refer to the relevant section of the *Music Grades Syllabus* for full details.

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

Technical Work

A considerable and ever-expanding range of instruments is available on the market. Various instruments have different ranges, couplers and pre-constructed chords. Guidelines relating to the specifications of those which are acceptable, and their use in examinations, are as follows:

1. Range: candidates are advised to choose their pieces according to the range of their accordion. Should they experience excessive difficulty, octave transpositions by means of coupler changes will be accepted, as long as they are sensible and musical and do not impact negatively on the piece as a whole. The required couplers will be 4', 8' or 16' in order to make octave transpositions.
2. Scales and arpeggios should be played with a sense of musicality and purpose. The first aim of playing scales and arpeggios is to achieve accuracy, evenness and clarity. For the guidance of candidates the recommended tempo range is shown. However, it should be remembered that accuracy and clarity are more important than speed. All scales and arpeggios must be played from memory.
3. Recommended tempos given in supplementary material and grade handbooks should be adhered to closely.
4. Dominant 7th chords: if an accordion does not have dominant 7th chords, major chords must be used instead.
5. Diminished chords: if an accordion does not have diminished chords, candidates are advised to choose pieces without them. If introducing the diminished chord in the right hand, with only a bass note in the left, does not interrupt the flow of the music at all, and does not have a noticeable impact on the musicality in general, this option may be considered.
6. Couplers: candidates are advised to choose pieces for which their instrument has the suggested couplers, e.g. 'bandoneon' or 'clarinet'. Should an instrument not have these couplers, a substitute coupler may be used, if it serves the purpose musically and tastefully, e.g. 'flute' may be used as a substitute for 'clarinet'. Some accordions have couplers marked, for example, 'clarinet', 'flute', 'bassoon', others have couplers called 4', 8' or 16', and others 'high', 'medium', 'low', or other references.
7. Candidates will be assessed on the musicality and communicative skills demonstrated through their performance. It is therefore advisable at all levels for candidates to use an instrument incorporating as many features as possible which are appropriate to the repertoire being performed and the level of exam being taken.
8. Candidates are advised to take their own music stands and stools to the examination venue, unless they are familiar with the venue and know that the chairs are suitable.

Examples can be found in Accordion Exercises and Examples, available to download from the website.

Bellow Shakes

Basic guidelines:

- All technical work to be played from memory
- All examples are to be played in C major or C melodic minor only
- All bellow shake examples are to be played with hands together
- Tempo for all the music examples in the handbook is per the minimum tempo per crotchet
- Articulation: legato for everything
- Dynamics: mezzo forte for everything

Examples can be found in Accordion Exercises and Examples, available to download from the website.

Scales, Broken Chords, Arpeggios

Basic guidelines:

- All technical work to be played from memory.
- Minor scales include harmonic as well as melodic minor of all keys prescribed in the grade unless otherwise indicated. Majors are indicated in capital letters, and minors in small letters, e.g. C and c.
- Chords and Inversions (positions):
 - All chords must be played either in full chords, broken chords or arpeggios, and in all inversions
 - Chord work is indicated as F = Full, B = Broken, A = Arpeggio, as per the musical examples
 - Positions are abbreviated to: 1 = Root, 2 = 1st Inversion, 3 = 2nd Inversion, 4 = 3rd Inversion
 - Dominant, diminished and augmented chords start on the tonic note of all major and minor scales in the grade, e.g.:
 - Dominant chord on C = C7 (C, E, G, B \flat)
 - Diminished on C = c $^{\circ}$ (C, E \flat , G \flat , B $\flat\flat$)
 - Augmented on C = C+ (C, E, G \sharp)
 - Candidates with very small hands may play triads for major, minor and augmented chords
- Hands are indicated as: S = Separately, R = Right hand only, L = Left hand only, T = Hands together. Hands together work must be played one or two octaves apart. The interval distance is governed by the starting note, as well as the range and layout of the instrument. If candidates do not have the suitable range on their instruments, they must adjust their preparation to the closest alternative for the range of their instrument.
- Tempo for all the music examples is per the minimum tempo per crotchet.
- Articulation:
 - Grades 1–5: legato for everything
 - Grades 6–8: legato and staccato for everything
- Dynamics:
 - Grades 1–5: mezzo forte for everything
 - Grades 6–8: piano and forte for everything

Examples can be found in Accordion Exercises and Examples, available to download from the website.

Performance

Original pieces written for the accordion

Original pieces should be played exactly as written. The only deviations that will be allowed will be ones governed by the limitations of the candidate's accordion. I.e., if the accordion does not have the range or a particular coupler or range or chords, then an alternative coupler can be used (e.g. flute instead of clarinet), or a phrase must be transposed by an octave, or a major chord must be used instead of a dominant 7th. However, if the candidate has an accordion with such limitations, it is advisable to choose a piece that can be played on that particular instrument, rather than a piece that requires adjusting.

Transcriptions

If the candidate adheres to the score in a technically competent manner and gives a musical performance, full marks for transcriptions may be achieved. However, if the candidate wishes to be creative by making natural and musical alterations to the score, they are encouraged to do so as long as the essence of the piece and technical standard are maintained.

Guidelines for the performance of List B and C pieces

In graded examinations, with transcriptions, full marks may be achieved if the candidate adheres to the score in a technically competent manner, and gives a musical performance. However, if the candidate wishes to be creative by making natural and musical alterations to the score, they are encouraged to do so, as long as the essence of the piece and technical standard are maintained.

This aspect of the syllabus is intended to facilitate the relatively free and spontaneous improvised 'decorations' which are common practice to most accordion transcriptions. They are the player's chance to 'personalise' a piece.

The following are some guidelines to consider in preparing for these performances. They should not be seen as hard and fast rules. At every grade and level, candidates will be expected to be able to discuss, in the Viva Voce, any alterations to the printed score presented in this section of the examination.

Changes to the notes, rhythm and harmony

The following are examples of changes that are allowed in transcriptions:

- Scales passages can be played in thirds or sixths below the melody note.
- Full chords can be used in the right hand instead of single notes.
- A bass with three chords in one bar in quadruple time can be changed to alternating basses.
- Mordents or trills can be inserted in appropriate places.
- Countermelodies can be inserted in the lower fingers below upper long notes.
- More or different coupler changes may be introduced.
- Rhythmic changes, such as two quavers instead of a crotchet, or a dotted crotchet with a quaver instead of two crotchets are allowed in transcriptions of songs where these changes would imply translations of the lyrics, e.g. in tunes like 'Skip to my Lou' or 'Beautiful Brown Eyes'.
- If the candidate's accordion does not have dominant 7th chords, they may be substituted with the major chord. If the accordion does not have diminished chords, the diminished chord can be introduced in the right hand below a long note only, with a single bass note in the left hand. However, it may only be done if this does not create a sudden interruption in the flow of an ongoing 'bass and chords' progression that might prevail in the rest of the piece. In this case, it would be advisable not to choose a piece that requires diminished chords.

Coupler changes

- Tonal variety should feature in all pieces, but in transcriptions, there is the opportunity to make bolder, more imaginative changes.
- Coupler changes are expected, particularly where there is a second chorus or verse.
- Diversity is encouraged, but coupler changes should not hold up the pulse and flow of the music and must not be inappropriate for the nature of the phrase. Again, candidates should understand and be able to explain why different couplers are used and how they affect the sound of the accordion. They must also be able to describe what happened inside the accordion as soon as a different coupler is used.

Alterations to the harmony

- Changes to the harmony can be incorporated to provide more colourful harmonisations ('altered chords'), which is a very effective interpretative tool.
- Candidates may also make more fundamental alterations to the printed harmony, for example, to make it closer to the original, in the case of arrangements, or simply in order to produce a different musical effect.

Rhythmic alterations to the harmony

A reasonable amount of change and variety is acceptable in the rhythms, but care should be taken not to distort or destroy the basic character of the music. The addition of syncopated patterns is an obvious example which will be appropriate for a number of pieces.

Scores

- If notes and markings have been made on the music, or an alternative score created, then examiners would welcome sight of this to help them understand the creative process. Candidates may play from such annotated scores. Scores need not be meticulous, and 'working documents' are quite acceptable. Provision of scores for the examiner is a desirable option but not a requirement.
- Please note that examiners will base their assessment only on what is performed. Thus, if a certain element of the interpretation is clear on the score, but not in performance, it will be disregarded by the examiner.

Teacher input

The teacher should aim to be a *facilitator*; arrangements and interpretations need to show at least some evidence of the candidate's own input, even from the earliest grades. Whilst at Grades 1 and 2 a good deal of teacher influence is likely to be evident, at higher grades aspects of interpretation, both in the performance and as reflected in subsequent discussion, should clearly be the work of the candidate, with ever-lessening evidence of the influence of the teacher in what is produced.

Assessment

- Examiners will assess the performances holistically, and will be looking for an effective, communicative performance.
- Although all interpretations should work in a basic musical sense, examiners are instructed to disregard subjective questions of taste or appropriateness in making their judgements, in order that the imagination of the candidate may be given free rein.
- Candidates may be asked to discuss their alterations to scores in the Viva Voce. At higher grades, examiners will expect a clear and detailed understanding of the process, including why and how certain decisions were taken.

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. However, the examiner may require the candidate to demonstrate simple functions of the accordion, by pushing the relevant couplers to call up voices and other features used by the candidate during the performances.
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 component 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.

See individual grades for more information.

Aural Tests

For Examples, see the LCM Specimen Aural Tests (LL189).

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 order, 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.

See individual grades for more information.

Accordion: Step 1

Candidates must be versed with the following aspects:

- Note values: semibreve, minim, crotchet, quaver and dotted minim
- Rest values: semibreve, minim, crotchet
- Notes: middle C, D, E, F, G, A, B, C
- Time signatures: simple duple, triple and quadruple time
- Da Capo al Fine
- Slurs (phrase marks)
- Difference between basses and chords in the left hand, e.g. be able to read a C major bar in 3/4 in the left hand as: C-bass, C-chord, C-chord
- Symbols: 'M' for major chords and 'm' for minor chords
- Key: C major
- Alternating basses
- Tied notes
- C major scale with the appropriate right hand fingering for the type of accordion, e.g.: 1, 2, 3, 1, 2, 3, 4, 5 for piano accordions
- Jumping over one bass, e.g. from F to G (jumping over C)

Component 1 – Technical Exercises

25 marks

Performance of all five technical exercises which can be found in Accordion Exercises and Examples, available on the website.

1. Notes and rest values
2. Lead-in
3. Waltz time and ties
4. Alternating basses
5. Bellow shake exercise

Component 2 – List A Pieces

20 marks

Choose any two pieces (only one from each book) in simple triple time from the following selection:

Alfred 204 Palmer/Hughes Book 2	Drink to Me Only With Thine Eyes	Traditional
	Come to the Sea (Vieni sul Mar)	Traditional
	The Echo Waltz	Traditional
Bèrben E 336 B Ricreazioni per Fisarmonica	II Micio e Paoletta	Luigi Ravasio
	Tornano le Rondinelle	Luigi Ravasio
Bèrben E 3391 B Childhood Songs	Bee	Sandro Garbatini
Bèrben E 3124 B Toys – Songs Quattro pezzi facilissimi per fisarmonica	Lullaby	Sandro Garbatini
Bèrben E 3144 B Prime Emozioni – Quattro pezzi per fisarmonica	Piccolo Montanaro	Vincenzo Galassetti
Bèrben E 5602 B from Primi Ricreazioni – 23 piccoli pezzi melodici facili e progressivi per fisarmonica	Annarosa	Pierantonio Cuni
	Glicine	Pierantonio Cuni

Component 3 – List B Pieces

40 marks

Choose any two pieces (only one from each book) in simple duple or quadruple time from the following selection:

Alfred 202 Palmer/Hughes Book 1	The Can-Can	Jacques Offenbach
	Vegetables on Parade	Bill Palmer/Bill Hughes
Alfred 204 Palmer/Hughes Book 2	Camptown Races	Stephen Foster Collins
	The Big Parade	Bill Palmer/Bill Hughes
	The Caissons Go Rolling Along	Edmund Louis Gruber
Bèrben E 336 B Ricreazioni per Fisarmonica	L'Asinello a Passeggio	Luigi Ravasio
Bèrben E 3124 B Toys – Songs Quattro pezzi facilissimi per fisarmonica	Magic Wand	Sandro Garbatini

Component 4 – Questions

15 marks

Simple questions about the music played and the accordion used: names and values of notes and rests, the staff, the treble and bass clef, bars, barlines and double barlines, and the couplers used for the pieces, e.g. 'Clarinet' (8').

Accordion: Step 2

Candidates must be versed with the prescribed aspects for Step 1, as well as with the following new aspects:

- Note values: dotted crotchet and quaver
- Notes: B below middle C, middle C, D, E, F, G, A, B, C, D, E, F, G, A and black notes – sharps, flats and naturals
- Keys: F major and G major
- Scales with the appropriate right hand fingering for the type of accordion used, e.g.: F major scale with 1, 2, 3, 4, 1, 2, 3, 4 and G major scale with 1, 2, 3, 1, 2, 3, 4, 5 for piano accordions
- Dynamics: *f*, *p*, *mf*, *cresc.* and *decresc.* ‘Hairpin’ symbols
- Accents
- 8va (octave higher symbol)
- Glissando
- Jumping over two basses, e.g. F to D (jumping over C and G)

Component 1 – Technical Exercises

25 marks

Performance of all five technical exercises which can be found in Accordion Exercises and Examples, available on the website.

1. Position changes
2. Sharps, flats and naturals
3. Scales
4. Dotted crotchets and bass jumps
5. Bellow shake exercise

Component 2 – List A Pieces

20 marks

Choose any two pieces (only one from each book) in simple triple time from the following selection:

Alfred 204 Palmer/Hughes Book 2	Vive L'Amour (Hooray for Love) (solo or duet with teacher version)	Traditional
	Over the Waves	Bill Palmer/Bill Hughes
	Chiapanecas (Mexican Hand-clapping song)	Traditional
	The Merry Widow Waltz	Franz Léhar
Bèrben E 3029 B Birilli – Cinque pezzi facili per Fisarmonica	Lilla	Sandro Garbatini
Bèrben E 3497 B Simple Songs – tre pezzi facilissimi per fisarmonica	Carousel	Sandro Garbatini
Bèrben E 3144 B Prime Emozioni – Quattro pezzi per fisarmonica	Aria Francese	Vincenzo Galassetti
Bèrben E 4171 B Primi Passi – Otto pezzi facilissimi per fisarmonica	Birillo	Roberto Quaglia
	L'Arcobaleno	
Bèrben E 5602 B Prime Ricerche – 23 piccoli pezzi melodici facile e progressivi per fisarmonica	Natività	Pierantonio Cuni
	Colombina	
	Magica Notte	

Component 3 – List B Pieces

40 marks

Choose any two pieces (only one from each book) in simple duple or quadruple time from the following selection:

Alfred 204 Palmer/Hughes Book 2	Marine's Hymn	Traditional
	She'll Be Coming Round the Mountain	Traditional
	Golden Slippers	James A. Bland
	Country Gardens	Sir Percy Aldridge Grainger

Bèrben E 3391 B Childhood Songs	Butterfly	Sandro Garbatini
	Dragonfly	
	Ladybird	
Bèrben E 3124 B Toys – Songs Quattro pezzi facilissimi per fisarmonica	Twinkles	Sandro Garbatini
Bèrben E 3497 B Simple Songs – tre pezzi facilissimi per fisarmonica	Curtsey	Sandro Garbatini
	Pretence	
Bèrben E 4171 B Primi Passi – Otto pezzi facilissimi per fisarmonica	La Farfalla	Roberto Quaglia
Bèrben E 5602 B Prime Ricerche – 23 piccoli pezzimelodici facili e progressivi per fisarmonica	Claretta	Pierantonio Cuni
	Primule	
	Balocchi	

Component 4 – Questions

15 marks

Simple questions about the music played and the accordion used: names and values of notes and rests, the staff, the treble and bass clef, bars, barlines and double barlines, ties, accidentals, the purpose of the time signature and the key signature, and the couplers used for the pieces, e.g. 'Clarinet' (8'). Also, in the case of such couplers, how the original instruments are played (e.g. blown, struck, bowed, etc.)

Accordion: Grade 1

Candidates must be versed with all the prescribed aspects for Step 1–2, as well as with the following new aspects:

- Note values: dotted quavers with semiquaver
- Rest values: quavers
- Notes: middle B below middle C to C above the treble stave on two leger lines, and black notes – sharps, flats and naturals
- ‘7’ symbol for dominant 7th chords, e.g. C7 = dominant 7th chord in C row
- Keys: D major
- *Fermata* and *ritardando*
- Jumping over three basses, e.g. F to A (jumping over C, G and D)

Component 1 – Technical Work

15 marks

Scales, Broken Chords, Arpeggios and Bellow Shakes (see page 5 for general guidelines. You can also find musical examples in Accordion Exercises and Examples, available on the website.)

GRADE 1	Prescribed Keys/Starting Notes	Refer to Musical Examples on		Chords F = Full B = Broken	Range/ Positions	Hands	Minimum tempo per crotchet
		Technical Examples	Bellow Shake				
SCALES					Range		
MAJOR	C, G, D, F	1			1 Octave	S & T	72
MINORS	a, e, b, d	2, 3			1 Octave	S & T	72
CHROMATIC	C	4			1 Octave	R	72
BELLOW SHAKE	C only		1, 2, 3, 4		1 Octave	T	72
CHORDS					Positions		
MAJOR	C, G, D, F	5		F & B	1, 2, 3	R	72
MINOR	a, e, b, d	6		F & B	1, 2, 3	R	72
AUGMENTED on	C ⁺ , G ⁺ , D ⁺ , F ⁺	7		F & B	1, 2, 3	R	72
DOMINANT 7th on	C ⁷ , G ⁷ , D ⁷ , F ⁷	8		F & B	1, 2, 3, 4	R	72
DIMINISHED 7th on	c ^o , g ^o , d ^o , f ^o	9		F & B	1, 2, 3, 4	R	72

Component 2 – Performance

60 marks

Choose any three pieces from the following selection numbered 1–9 (one piece can be your own composition):

1	Bèrben E 450 B Any one piece from I Bimbi Danzano (5 Pezzi facilissimi):	Valzer	Adamo Volpi
		Marcetta	
		Gavottina	
2	MAP Edition From Pinocchio Suite	Dance of the Puppets	Adamo Volpi
3	Bèrben E 3029 B Any one piece from Birilli – Cinque pezzi facili per fisarmonica	Avorio	Sandro Garbatini
		Giallo	
		Rosso	
4	Alfred 204 Palmer/Hughes Book 2 Any one Waltz from the following selection	La Donna e Mobile <i>from</i> <i>‘Rigoletto’</i>	Giuseppe Verdi
		Arabian Enchantment <i>from</i> <i>‘Schéhérazade’</i>	Nikolai Rimsky-Korsakov
		Danube Waves	S. Ivanovici (Ion Ivanovici)
5	Alfred 204 Palmer/Hughes Book 2 Any one piece from the following selection	Arkansas Traveler (Square Dance)	Traditional
		Country Fair (Varsouviana)	Folk Dance
6	Bèrben E 3124 B from Toys – Songs Quattro pezzi facilissimi per fisarmonica	Stars	Sandro Garbatini

7	Bèrben E 5346 B from Tutto Valzer – cinque pezzi facili per fisarmonica	Valzer 1G	Sandro Garbatini
8	Bèrben E 4171 B any one piece from Primi Passi – Otto pezzi facilissimi per fisarmonica	La Pallina	Roberto Quaglia
		Ninna Nanna	
9	Bèrben E 5602 B any one piece from Prime Recreazioni – 23 piccoli pezzi melodici facili e progressivi per fisarmonica	Bamby	Pierantonio Cuni
		Isabella	
		Penombra	
		Piccolo Alpino	
		Jingle Bells	Anonimo
		Festa di Primavera	Pierantonio Cuni
		Fiocchi di Neve	
		Home on the Range	Anonimo
		Mimosa	Pierantonio Cuni
My Bonnie			

Component 3 – Viva Voce

7 marks

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: stave, bars and barlines, 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.)
- discuss any alterations which have been made to the printed score in List B and C pieces, and explain why such alterations were made
- explain to the examiner which couplers (tones/sounds) were used for the pieces played. Be able to show the examiner by pushing the relevant couplers and explain what happens inside the accordion
- Show an understanding of the sounds used and be able to explain how the original instruments would be played (blown, bowed, etc)

See page 8 for additional notes.

Component 4 – Sight Reading

10 marks

Candidates will be expected to sight read a short passage of about 8–12 bars. They will be given up to 1 minute to study the passage first. Bellow movements and counter basses will not be indicated.

Component 5 – Aural Tests

8 marks

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 on page 9).

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).

See page 9 for additional notes.

Accordion: Grade 2

Candidates must be versed with all the aspects prescribed for Step 1 to Grade 1, as well as the following new aspects: quaver triplets, tempo marks (*Allegro*, *Moderato*, *Andante*, *Tempo di Valse*, *Alla Marcia*, *poco ritard.*), 1st & 2nd time bar, counter basses (1st inversions), melody in the bass, left hand scales and leger lines below middle C down to F. Keys: B \flat and G minor over 2 octaves, chromatic scale, staccato, **p, pp, mp, f, ff, mf**, *legato*, semiquavers and diminished chords. They must know the symbol 'd' as well as the ° symbol for diminished chords.

Component 1 – Technical Work

15 marks

Scales, Broken Chords, Arpeggios and Bellow Shakes (see page 5 for general guidelines. You can also find musical examples in *Accordion Exercises and Examples*, available on the website.)

GRADE 2	Prescribed Keys/Starting Notes	Refer to Musical Examples on		Chords	Range/Positions	Hands	Minimum tempo per crotchet
		Technical Examples	Bellow Shake				
SCALES					Range		
MAJOR	C, G, D, F, B \flat	10			2 Octaves	S	84
		1			1 Octave	T	84
MINOR	a, e, b, d, g	11, 12			2 Octaves	S	84
		2, 3			1 Octave	T	84
CHROMATIC	C	13			2 Octaves	R	84
BELLOW SHAKE	C only		1, 2, 3, 4		1 Octave	T	84
CHORDS					Positions		
MAJOR	C, G, D, F, B \flat	5		F	1, 2, 3	R	84
				B	1, 2, 3	S	84
						T	72
MINOR	a, e, b, d, g	6		F	1, 2, 3	R	84
				B	1, 2, 3	S	84
						T	72
AUGMENTED on	C $^+$, G $^+$, D $^+$, F $^+$, B $^+$	7		F & B	1, 2, 3	R	84
DOMINANT 7th on	C 7 , G 7 , D 7 , F 7 , B 7	14		F & B	1, 2, 3, 4	R	84
DIMINISHED 7th on	c $^{\circ}$, g $^{\circ}$, d $^{\circ}$, f $^{\circ}$, b $^{\circ}$	15		F & B	1, 2, 3, 4	R	84

Component 2 – Performance

60 marks

Choose any three pieces from the following selection numbered 1–12 (one piece can be your own composition):

1	Bèrben E 201 B Any one piece from Pierino si Diverte (6 Pezzi Facili)	II Gatto ed il Topolino	Gianfelice Fugazza
		Proverbio Cinese	
2	Bèrben E 450 B Any one piece from I Bimbi Danzano (5 Pezzi facilissimi)	Polka	Adamo Volpi
		Tarantella	
3	Hohner MH 121054 Musikmappe Book 1 Any one of the following two pieces:	Sonatina in the Olden Style	Wilhelm Bernau
		No. 9 Andante	
4	Bèrben E 336 B from Ricerazioni per Fisarmonica	Piccolo Prigioniero	Luigi Ravasio
5	Bèrben E 5346 B Any one of the following Waltzes from Tutto Valzer – cinque pezzi facili per fisarmonica	Valzer 2A	Sandro Garbatini
		Valzer 4B	
		Valzer 5S	
6	Bèrben E 3307 B from Youth Songs – Quattro pezzi facili per fisarmonica	Sensation	Sandro Garbatini

7	Alfred 206 Palmer/Hughes Book 3 Any one Waltz from the following selection:	Riding on the Range	Bill Palmer & Bill Hughes
		The Waltzing Cuckoo	
		Cielito Lindo (Beautiful Heaven)	Carlos Fernandez
		Emperor Waltz	Johann Strauss
		Fascination	Fermo Dante Marchetti
8	Alfred 206 Palmer/Hughes Book 3 Any one Folk piece from the following selection:	Song of the Volga Boatmen	Russian Folk Song
		Oh Susanna!	Stephen Collins Foster
		Alouette (Duet version with teacher only)	French Canadian Folk Song
		Zacatecas	Genaro Codinas
9	Bèrben E 4171 B Any one of the following pieces from Primi Passi – Otto pezzi facilissimi per fisarmonica	La Giostra	Roberto Quaglia
		Colombina	
		Burattino Triste	
10	Bèrben E 5602 B Any one of the following pieces from Prime Recreazioni – 23 piccoli pezzi melodici facili e progressivi per fisarmonica	Alex	Pierantonio Cuni
		Nuvole	
11	Alfred 206 Palmer/Hughes Book 3	William Tell	Gioachino Rossini
12	Alfred 206 Palmer/Hughes Book 3	Little Brown Jug Polka	Joseph Eastburn Winner

Component 3 – Viva Voce

7 marks

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: stave, bars and barlines, 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.)
- discuss any alterations which have been made to the printed score in List B and C pieces, and explain why such alterations were made
- explain to the examiner which couplers (tones/sounds) were used for the pieces played. Be able to show the examiner by pushing the relevant couplers and explain what happens inside the accordion

Show an understanding of the sounds used and be able to explain how the original instruments would be played (blown, bowed, etc).

See page 8 for additional notes.

Component 4 – Sight Reading

10 marks

Candidates will be expected to sight read a short passage of about 8–12 bars. They will be given up to 1 minute to study the passage first. Bellow movements and counter basses will not be indicated.

Component 5 – Aural Tests

8 marks

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).

See page 9 for additional notes.

Accordion: Grade 3

Candidates must be versed with all the aspects prescribed for Step 1 to Grade 2, as well as the following new aspects: Time signatures 3/8, 6/8, 9/8 with dotted quavers and semiquavers, *loco*, *Dal segno*, ^ heavy accent, *allegro*, *accelerando* and grace notes. Keys: E^b and C minor, chromatic scales and double thirds, and the counter bass row.

Component 1 – Technical Work

15 marks

Scales, broken chords, arpeggios and bellow shakes (see page 5 for general guidelines. You can also find musical examples in Accordion Exercises and Examples, available on the website.)

GRADE 3	Prescribed Keys/Starting Notes	Refer to Musical Examples on		Chords	Range/Positions	Hands	Minimum tempo per crotchet
		Technical Examples	Bellow Shake				
SCALES					Range		
MAJOR	C, G, D, F, B ^b , E ^b	10			2 Octaves	S & T	96
MINOR	a, e, b, d, g, c	11, 12			2 Octaves	S & T	96
CHROMATIC	C	13			2 Octaves	R	96
		4			1 Octave	L	84
DOUBLE 3rds MAJOR & MINOR	C, G, D, a, e, b	16, 17, 18			1 Octave	R	72
BELLOW SHAKE	C, c		Major: 1, 2, 3, 4 Minor: 5, 6, 7, 8		1 Octave	T	96
CHORDS & ARPEGGIOS					Positions		
MAJOR	C, G, D, F, B ^b , E ^b	19		F	1, 2, 3	R	96
				ARP	2 Octaves	S	96
						T	84
MINOR	a, e, b, d, g, c	20		F	1, 2, 3	R	96
				ARP	2 Octaves	S	96
						T	84
AUGMENTED on	C ⁺ , G ⁺ , D ⁺ , F ⁺ , B ^{b+} , E ^{b+}	7		F & B	1, 2, 3	R	96
DOMINANT 7 th on	C ⁷ , G ⁷ , D ⁷ , F ⁷ , B ^{b7} , E ^{b7}	21		F	1, 2, 3, 4	R	96
				B	1, 2, 3, 4	S	96
						T	84
DIMINISHED 7 th on	c ^o , g ^o , d ^o , f ^o , b ^{b o} , e ^{b o}	22		F	1, 2, 3, 4	R	96
				B	1, 2, 3, 4	S	96
						T	84

Component 2 – Performance

60 marks

Choose any three pieces from the following selection numbered 1–13 (one piece can be your own composition):

1	Bèrben E 338 B Any one piece from I Successi di Pierino (6 Pezzi facili):	Quando l'organo suona	Gianfelice Fugazza
		La gavotta del burattino	
		L'allegro cow-boy	
		Il gatto ed il gomitolino di lana	
		Barcarola	
		Il mago burlone	

2	Bèrben E 4361 B Any one of the following 5 pieces from Note e Fiori (7 Ballabili facili):	Robinia	Sandro Garbatini	
		Tuberosa		
		Cobea		
		Narciso		
		Fiordaliso		
3	Bèrben E 1608 B Any one of the following three pieces from Quattro Bagatelle:	Ninna Nanna	Gervasio Marcosignori	
		Gavotta		
		Danza Picena		
4	Hohner MH 120028/MH999010 From Für Akkordeon	Die flinken Akrobaten	Herman Zilcher	
5	Bèrben E 336 B Ricerazioni per Fisarmonica	Bianche Margherite	Luigi Ravasio	
6	Bèrben E 5346 B from Tutto Valzer – cinque pezzi facili per fisarmonica	Valzer 3R	Sandro Garbatini	
7	Any one Waltz from the following selection:	Alfred 206 Palmer/Hughes Book 3	Santa Lucia	Traditional
		Alfred 208 Palmer/Hughes Book 4	You Tell Me Your Dream	Charles N. Daniels
			The Star Spangled Banner	John Stafford Smith
8	Alfred 206 Palmer/Hughes Book 3	Let's Dance the Polka (solo or duet with teacher version)	Bill Palmer & Bill Hughes	
9	Any one 6/8 March from the following selection:	Alfred 206 Palmer/Hughes Book 3	Mexican Hat Dance	Mexican National Dance
		Alfred 208 Palmer/Hughes Book 4	A-Hunting We Will Go!	Bill Palmer & Bill Hughes
			Light Cavalry	Franz von Suppé
10	Alfred 208 Palmer/Hughes Book 4	Themes from Second Hungarian Rhapsody	Franz Liszt	
11	Alfred 208 Palmer/Hughes Book 4	Cotton-Eyed Joe (Square Dance)	Traditional	
12	Bèrben E 3144 B Any one of the following pieces from Prime Emozioni – Quattro pezzi per fisarmonica	Rina	Vincenzo Galassetti	
		Giuseppina		
13	Bèrben E 5602 B Any one of the following pieces from Prime Ricerazioni – 23 piccoli pezzi melodici facili e progressivi per fisarmonica	La Damina	Pierantonio Cuni	
		Farfalla		

Component 3 – Viva Voce

7 marks

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
- be able to explain any of the couplers used in the performance – why they were used, what they achieve and how they are employed. Discuss how the bellows are used for phrasing

See page 8 for additional notes.

Component 4 – Sight Reading

10 marks

Candidates will be expected to sight read a short passage of about 8–12 bars. They will be given up to 1 minute to study the passage first. Bellow movements and counter basses will not be indicated.

Component 5 – Aural Tests

8 marks

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 B \flat 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 on page 9).

See page 9 for additional notes.

Accordion: Grade 4

Candidates must be versed with all the aspects prescribed for Step 1 to Grade 3, as well as the following new aspects: Cut common time, trills, syncopation, march bass ('boom – cha – cha – boom'). Many double notes and chords in RH, keys: A^b major and f minor.

Component 1 – Technical Work

15 marks

Scales, broken chords, arpeggios and bellow shakes (see page 5 for general guidelines. You can also find musical examples in Accordion Exercises and Examples, available on the website.)

GRADE 4	Prescribed Keys/Starting Notes	Refer to Musical Examples on		Chords	Range/ Positions	Hands	Minimum tempo per crotchet
		Technical Examples	Bellow Shake Sheet				
SCALES							
MAJOR	C, G, D, A, F, B ^b , E ^b , A ^b	10			Range 2 Octaves	S & T	108
MINOR	a, e, b, f [#] , d, g, c, f	11, 12			2 Octaves	S & T	108
CHROMATIC	C	13			2 Octaves	R	108
		4			1 Octave	L	96
DOUBLE 3rds MAJOR & MINOR	C, G, D, F, a, e, b, d	16, 17, 18			1 Octave	R	84
BELLOW SHAKE	C, c		Major: 1, 2, 3, 4 Minor: 5, 6, 7, 8		1 Octave	T	108
CHORDS							
MAJOR	C, G, D, A, F, B ^b , E ^b , A ^b	23		F	1, 2, 3, 1	R	108
				B	1, 2, 3, 1	S	108
						T	96
MINOR	a, e, b, d, g, c, f	24		F	1, 2, 3, 1	R	108
				B	1, 2, 3, 1	S	108
						T	96
AUGMENTED on	C ⁺ , G ⁺ , D ⁺ , A ⁺ , F ⁺ , B ^{b+} , E ^{b+} , A ^{b+}	7		F & B	1, 2, 3	R	108
DOMINANT 7th on	C ⁷ , G ⁷ , D ⁷ , A ⁷ , F ⁷ , B ^{b7} , E ^{b7} , A ^{b7}	14		F	1, 2, 3, 4	R	108
				B	1, 2, 3, 4	S	108
						T	96
DIMINISHED 7th on	c ^o , g ^o , d ^o , a ^o , f ^o , b ^o , e ^o , a ^o	15		F	1, 2, 3, 4	R	108
				B	1, 2, 3, 4	S	108
						T	96

Component 2 – Performance

60 marks

Choose any three pieces from the following selection numbered 1–13 (one piece can be your own composition):

1	Bèrben E 1608 B from Quattro Bagatelle	Scherzo	Gervasio Marcosignori
2	Bèrben E 336 B Any one of the following from Riconrazioni per Fisarmonica	Luana	Luigi Ravasio
		Fresco Ruscello	
3	Bèrben E 3029 B from Birilli – Cinque pezzi facili per Fisarmonica	Azzurro	Sandro Garbatini
4	Bèrben E 3307 B Any one of the following from Youth Songs – Quattro pezzi facili per fisarmonica	Couple	Sandro Garbatini
		Flight	
		Young Rhythm	

5	Bèrben E 3592 B Any ONE of the following from Romantic Rhythms – tre pezzi per fisarmonica	Inspiration	Sandro Garbatini
		Don't Let Me Alone	
		Give Me Your Hand	
6	Bèrben E 4471 B	Rock-Toccata Pour enfants	Gianluca Pica
7	Hohner MH 120028/MH 999010 Any one of the following two pieces:	Einmarsch der Exoten	Herman Zilcher
		Die Schöne Tänzerin	
8	Alfred 208 Palmer/Hughes Book 4 Any one March from the following selection:	Scotland, the Brave	Traditional
		The Thunderer	John Philip Sousa
		Jumping Beans (solo or duet with teacher version)	Bill Palmer & Bill Hughes
9	Alfred 208 Palmer/Hughes Book 4	Comedian's Dance	Dmitri Kabalevsky (G. Kabalevsky in book)
10	Alfred 208 Palmer/Hughes Book 4	La Cucaracha	Traditional
11	Bèrben E 5509 B From Zerothree – Tre Pezzi facili per fisarmonica	Joke	Sandro Garbatini
12	Ricordi	Marcia alla Turca <i>from</i> Sonata K 331	W A Mozart Arr. P Lupo
13	Alfred 208 Palmer/Hughes Book 4	Ciribiribin	Alberto Pestalozza

Component 3 – Viva Voce

7 marks

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

See page 8 for additional notes.

Component 4 – Sight Reading

10 marks

Candidates will be expected to sight read a short passage of about 8–12 bars. They will be given up to 1 minute to study the passage first. Bellow movements and counter basses will not be indicated.

Component 5 – Aural Tests

8 marks

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).

See page 9 for additional notes.

Accordion: Grade 5

Candidates must be versed with all the aspects prescribed for Step 1 to Grade 4, as well as the following new aspects: Bass solos, scales with both hands, many tempo marks, double notes and chords in RH, two-part writing for right hand. Keys: E and B major, and C[#] and G[#] minor.

Component 1 – Technical Work

15 marks

Scales, broken chords, arpeggios and bellow shakes (see page 5 for general guidelines. You can also find musical examples in Accordion Exercises and Examples, available on the website.)

GRADE 5	Prescribed Keys/Starting Notes	Refer to Musical Examples on		Chords	Range/Positions	Hands	Minimum tempo per crotchet	
		Technical Examples	Bellow Shake					
SCALES								
MAJOR	C, G, D, A, E, B, F, B ^b , E ^b , A ^b	10			2 Octaves	S & T	116	
MINOR	a, e, b, f [#] , c [#] , g [#] , d, g, c, f	11, 12			2 Octaves	S & T	116	
CHROMATIC	C, G	13			2 Octaves	R	116	
		4			1 Octave	L	108	
DOUBLE 3rds MAJOR & MINOR	C, G, D, F, B ^b a, e, b, d, g	16, 17, 18			1 Octave	R	96	
DOUBLE 3rds CHROMATIC	Start on C+E only	25	Major: 2, 3, 4, 9, 10 Minor: 5, 6, 7, 8		1 Octave	R	72	
					1 Octave	T	116	
BELLOW SHAKE	C, c				1 Octave	T	108	
CHORDS & ARPEGGIOS								
MAJOR	C, G, D, A, E, B, F, B ^b , E ^b , A ^b	23			F	1, 2, 3, 1	R	116
					B	1, 2, 3, 1	S	116
							T	108
MINOR	a, e, b, f [#] , c [#] , g [#] , d, g, c, f	24			F	1, 2, 3, 1	R	116
					B	1, 2, 3, 1	S	116
							T	108
AUGMENTED on	C ⁺ , G ⁺ , D ⁺ , A ⁺ , E ⁺ , B ⁺ , F ⁺ , B ^{b+} , E ^{b+} , A ^{b+}	7			F & B	1, 2, 3	R	116
DOMINANT 7th on	C ⁷ , G ⁷ , D ⁷ , A ⁷ , E ⁷ , B ⁷ , F ⁷ , B ^{b7} , E ^{b7} , A ^{b7}	26			F	1, 2, 3, 4	T	116
					ARP	2 Octaves	S	108
							T	96
DIMINISHED 7th on	c ^o , g ^o , d ^o , a ^o , e ^o , f ^o , b ^o , e ^{b o} , a ^{b o}	27			F	1, 2, 3, 4	T	116
					ARP	2 Octaves	S	108
							T	96

Component 2 – Performance

60 marks

Choose any three pieces from the following selection numbered 1–15 (one piece can be your own composition):

1	Any one Polka from the following selection:	Alfred 209 Palmer/Hughes Book 5	Clarinet Polka (solo or duet with teacher version)	Traditional
		Alfred 210 Palmer/Hughes Book 6	Mexican Polka	Bill Palmer & Bill Hughes
			Drink! Drink! Polka	Folk Tune

2	Any one Piece from the following selection:	Alfred 209 Palmer/Hughes Book 5	The Glow Worm	Paul Lincke
			Ragtime Cowboy Joe	Lewis F. Muir/Maurice Abrahams/Grant Clarke
		Alfred 210 Palmer/Hughes Book 6	Sharpshooter's March	Gerado Metallo
3	Any one Waltz from the following selection:	Alfred 209 Palmer/Hughes Book 5	Parade of the Tin Soldiers	Leon Jessel
			Treasure Waltz <i>from</i> 'The Gypsy Baron'	Johann Strauss
		Alfred 210 Palmer/Hughes Book 6	La Spagnola	Vincenzo Di Chiara
4	Alfred 210 Palmer/Hughes Book 6 Any one 6/8 March from the following selection:	Our Director (March)	Frederick Ellsworth Bigelow	
			Repsz Band	Harry James Lincoln
5	Alfred 209 Palmer/Hughes Book 5	Two Guitars	Traditional	
6	Alfred 209 Palmer/Hughes Book 5	Nine Blind Mice	Bill Palmer & Bill Hughes	
7	Alfred 209 Palmer/Hughes Book 5	Roumanian Rhapsody No. 1	Georges Enesco	
8	Alfred 210 Palmer/Hughes Book 6	Dengoza (Tango)	Ernesto Julio de Nazareth	
9	Alfred 210 Palmer/Hughes Book 6	Hungarian Dance No. 4	Johannes Brahms	
10	Bèrben E 5509 B Any one of the following pieces from Zerothree – Tre Pezzi facili per fisarmonica	Soft	Sandro Garbatini	
		Lively		
11	Bèrben E 2154 B	Scherzo	Sandro Garbatini	
12	Bèrben E 3269 B from <i>Seconde Emozioni</i> – Quattro pezzi per fisarmonica	Dolce Ricordo	Vincenzo Galassetti	
		Una Gita a Paris		
13	Bèrben E 203 B from <i>Quadretti Armoniosi</i> (5 Pezzi facili):	Serenatella Strana	Vittorio Melocchi	
14	Bèrben E 556 B	Piccola Barcarola	Bio Boccosi	
15	Hohner MH 120028/MH 999010	Variationen über ein Fränkisches Volkslied	Herman Zilcher	

Component 3 – Viva Voce

7 marks

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 (Baroque, etc.)

See page 8 for additional notes.

Component 4 – Sight Reading

10 marks

Candidates will be expected to sight read a short passage of about 8–12 bars. They will be given up to 1 minute to study the passage first. Bellow movements and counter basses will not be indicated.

Component 5 – Aural Tests

8 marks

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).

See page 9 for additional notes.

Accordion: Grade 6

Component 1 – Technical Work

15 marks

Scales, broken chords, arpeggios and bellow shakes (see page 5 for general guidelines. You can also find musical examples in Accordion Exercises and Examples, available on the website.)

GRADE 6	Prescribed Keys/Starting Notes	Refer to Musical Examples on		Chords	Range/Positions	Hands	Minimum tempo per crotchet
		Technical Examples	Bellow Shake				
SCALES					Range		
MAJOR	C, G, D, A, E, B, F [#] , F, B ^b , E ^b , A ^b , D ^b	10			2 Octaves	T	126
MINOR	a, e, b, f [#] , c [#] , g [#] , d [#] , d, g, c, f, b ^b	11, 12			2 Octaves	T	126
CHROMATIC	C, G, D	13			2 Octaves	R	126
		4			1 Octave	L	116
DOUBLE 3rds MAJOR & MINOR	C, G, D, F, B ^b , E ^b a, e, b, d, g, c	16, 17, 18			1 Octave	R	108
DOUBLE 3rds CHROMATIC	Start on C+E only	25			1 Octave	R	84
MAJORS IN 10ths	C, G, D, F, B ^b	28			1 Octave	T	96
MINORS IN 10ths <u>HARMONIC ONLY</u>	a, e, b, d, g	29			1 Octave	T	84
MAJORS CONTRARY	C, G	30			1 Octave	T	84
BELLOW SHAKE	C, c		Major: 9, 10 Minor: 7, 8, 11, 12		1 Octave	T	126
					1 Octave	T	116
CHORDS & ARPEGGIOS					Positions		
MAJOR	C, G, D, A, E, B, F [#] , F, B ^b , E ^b , A ^b , D ^b	23		F	1, 2, 3, 1	T	126
				B	1, 2, 3, 1	S	126
						T	116
MINOR	a, e, b, f [#] , c [#] , g [#] , d [#] , d, g, c, f, b ^b	24		F	1, 2, 3, 1	T	126
				B	1, 2, 3, 1	S	126
						T	116
AUGMENTED	C ⁺ , G ⁺ , D ⁺ , A ⁺ , E ⁺ , B ⁺ , F ^{#+} , F ⁺ , B ^{b+} , E ^{b+} , A ^{b+} , D ^{b+}	32		F	1, 2, 3	R	126
				ARP	2 Octaves	R	116
DOMINANT 7 th on	C ⁷ , G ⁷ , D ⁷ , A ⁷ , E ⁷ , B ⁷ , F ^{#7} , F ⁷ , B ^{b7} , E ^{b7} , A ^{b7} , D ^{b7}	26		F	1, 2, 3, 4	T	126
				ARP	2 Octaves	S	116
						T	108
DIMINISHED 7 th on	c ^o , g ^o , d ^o , a ^o , e ^o , b ^o , f ^{#o} , f ^o , b ^{b o} , e ^{b o} , a ^{b o} , d ^{b o}	27		F	1, 2, 3, 4	T	126
				ARP	2 Octaves	S	116
						T	108

Component 2 – Performance

60 marks

Choose any three pieces from the following selection numbered 1–13 (one piece can be your own composition):

1	Bèrben E 194 B	Penso Sempre a Te (hot swing)	Fransesco Ferrari	
2	Bèrben E 338 B	Danza Nella Jungla	Vittorio Melocchi	
3	Any ONE of the following pieces:	Bèrben E 503 B	Note in Festa	Wolmer Beltrami
		Bèrben E 2382 B	Tarantella	
		Bèrben E 1160 B	Holiday for Accordion	
4	Any ONE of the following pieces:	Bèrben E 103 B	Capriccio	Bio Boccosi
		Bèrben E 457 B	Scherzando col Mantice	
		Bèrben E 3154 B	Omaggio a Piazzola	
5	Any ONE of the following pieces:	Bèrben E 610 B	Echi della Versilia	Luciano Fancelli
		Bèrben E 2566 B	Hellzapopping (Guzzini)	
		Bèrben E 114 B	Stranezze	
6	Any ONE Waltz from the following selection:	Alfred 210 Palmer/Hughes Book 6	Waltz Theme (solo version only)	Auguste Durand
		Alfred 211 Palmer/Hughes Book 7	Roses From the South	Johann Strauss
		Alfred 212 Palmer/Hughes Book 8	Espana	Emmanuel Chabrier/Arr. Emile Waldteufel/Palmer/Hughes
			Medley of Strauss Waltzes	Johann Strauss Arr. Bill Palmer/Bill Hughes
7	Any ONE 6/8 March from the following selection:	Alfred 211 Palmer/Hughes Book 7	Semper Fidelis	John Philip Sousa
		Alfred 212 Palmer/Hughes Book 8	Washington Post	
8	Any ONE of the following pieces:	Alfred 212 Palmer/Hughes Book 8	Saber Dance	Aram Khatchaturian
		Alfred 211 Palmer/Hughes Book 7	Entry of the Gladiators	Julius Fucik
9	Alfred 212 Palmer/Hughes Book 8	Toccata in D minor	Johann Sebastian Bach	
10	Any ONE of the following pieces:	Alfred 212 Palmer/Hughes Book 8	Laughing Polka (solo or duet with teacher)	
			Dark Eyes	Traditional
			Funiculi, Funicula! (Tarantella)	Luigi Denza
		Alfred 211 Palmer/Hughes Book 7	Relative Samba	Bill Palmer & Bill Hughes
			La Cumparsita	Gerardo Matos Rodriguez
Alfred 210 Palmer/Hughes Book 6	El Relicario	José Padilla		
11	Alfred 211 Palmer/Hughes Book 7 Any ONE of the following:	Hungarian Dance No. 5	Johannes Brahms	
		Turkish Rondo	Wolfgang Amadeus Mozart	
12	Bèrben E 3269 B Any one piece from Seconde Emozioni – Quattro pezzi per fisarmonica	Gioiosa	Vincenzo Galassetti	
		Daniele		
13	Bèrben E 203 B Any ONE of the following 4 pieces from Quadretti Armoniosi (5 Pezzi facili):	II Vecchio Organetto	Vittorio Melocchi	
		Marionette		
		Filastrocca		
		Scherzando con l'Eco		

Component 3 – Viva Voce

7 marks

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.

See page 8 for additional notes.

Component 4 – Sight Reading

10 marks

Candidates will be expected to sight read a short passage of about 8–12 bars. They will be given up to 1 minute to study the passage first. Bellow movements and counter basses will not be indicated.

Component 5 – Aural Tests

8 marks

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).

See page 9 for additional notes.

Accordion: Grade 7

Component 1 – Technical Work

15 marks

Scales, broken chords, arpeggios and bellow shakes (see page 5 for general guidelines. You can also find musical examples in Accordion Exercises and Examples, available on the website.)

GRADE 7	Prescribed Keys/Starting Notes	Refer to Musical Examples on		Chords	Range/ Positions	Hands	Minimum tempo per crotchet
		Technical Examples	Bellow Shake				
SCALES							
MAJOR	C, G, D, A, E, B, F [#] , F, B ^b , E ^b , A ^b , D ^b , G ^b	10			2 Octaves	T	138
MINOR	a, e, b, f [#] , c [#] , g [#] , d [#] , d, g, c, f, b ^b , e ^b	11, 12			2 Octaves	T	126
CHROMATIC	C, G, D, F	13			2 Octaves	T	138
DOUBLE 3rds MAJOR & MINOR	C, G, D, A, F, B ^b , E ^b a, e, b, f [#] , d, g, c	16, 17, 18			1 Octave	R	116
DOUBLE 3rds CHROMATIC	Start on C+E only	25			1 Octave	R	96
MAJORS IN 10ths	C, G, D, F, B ^b , E ^b	28			1 Octave	T	108
MINORS IN 10ths (HARMONIC ONLY)	a, e, b, d, g, c	29			1 Octave	T	96
MAJORS CONTRARY	C, G, D	30			1 Octave	T	96
BELLOW SHAKE	C, c		2, 3, 4, 5, 6, 7		1 Octave	T	138
			8, 9, 10, 11		1 Octave	T	126
CHORDS & ARPEGGIOS							
MAJOR	C, G, D, A, E, B, F [#] , F, B ^b , E ^b , A ^b , D ^b , G ^b	23		F	1, 2, 3, 1	T	138
				B	1, 2, 3, 1	S	138
						T	126
MINOR	a, e, b, f [#] , c [#] , g [#] , d [#] , d, g, c, f, b ^b , e ^b	24		F	1, 2, 3, 1	T	138
				B	1, 2, 3, 1	S	138
						T	126
AUGMENTED	C ⁺ , G ⁺ , D ⁺ , A ⁺ , E ⁺ , B ⁺ , F ^{#+} , F ⁺ , B ^{b+} , E ^{b+} , A ^{b+} , D ^{b+} , G ^{b+}	32		F	1, 2, 3	R	138
				ARP	2 Octaves	R	126
DOMINANT 7th on	C ⁷ , G ⁷ , D ⁷ , A ⁷ , E ⁷ , B ⁷ , F ^{#7} , F ⁷ , B ^{b7} , E ^{b7} , A ^{b7} , D ^{b7} , G ^{b7}	26		F	1, 2, 3, 4	T	138
				ARP	2 Octaves	S	126
						T	116
DIMINISHED 7th on	c ^o , g ^o , d ^o , a ^o , e ^o , b ^o , f ^o , f ^o , b ^{b o} , e ^{b o} , a ^{b o} , d ^{b o} , g ^{b o}	27		F	1, 2, 3, 4	T	138
				ARP	2 Octaves	S	126
						T	116

Component 2 – Performance

60 marks

Choose any three pieces from the following selection numbered 1–14 (one piece can be your own composition):

1	Bèrben E 164 B	Rapsodia d'Autunno	Bio Boccosi	
2	Bèrben E 229 B/MAP Editions	Pupazzetti	Luciano Fancelli	
3	MAP Editions	Bats at Sunset	Peitro Frosini	
4	Ricordi/MAP Editions	Czardas or Danza Orientale <i>from</i> 'Atlantic Musicale'	Gianfelice Fugazza	
5	Bèrben E 387 B/MAP Editions	Scherzo	John Gart	
6	Bèrben E 3742 B	Grafeld's Impression	Bogdan Precz	
7	Any one of the following pieces:	Bèrben E 286 B	Concertino in Re Minore	Adamo Volpi
		Bèrben E 122 B/MAP Editions	Preludio Op. 31	
8	Alfred 213 Palmer/Hughes Book 9 Any one of the following pieces:	Russian Sailor's Dance	Reinhold Glière	
		Neapolitan Song <i>from</i> 'Swan Lake Ballet'	Peter Ilyich Tchaikovsky	
9	Alfred 213 Palmer/Hughes Book 9	P. H. Rumba	Bill Palmer/Bill Hughes	
10	Alfred 213 Palmer/Hughes Book 9	Juarez Spanish Waltz	Bill Palmer/Bill Hughes	
11	Alfred 213 Palmer/Hughes Book 9	Canzone Amorosa <i>from</i> 'A Day in Venice' Op. 25	Ethelbert Nevin	
12	Alfred 213 Palmer/Hughes Book 9 Any one March from the following selection:	The Stars and Stripes Forever (solo version only)	John Philip Sousa	
		La Cinquataine (The Golden Wedding)	Jean Gabriel Marie	
13	Alfred 213 Palmer/Hughes Book 9	El Choclo (Tango)	Angel Villoldo	
14	Alfred 213 Palmer/Hughes Book 9	Czardas	Vittorio Monti	

Component 3 – Viva Voce

7 marks

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

See page 8 for additional notes.

Component 4 – Sight Reading

10 marks

Candidates will be expected to sight read a short passage of about 8–12 bars. They will be given up to 1 minute to study the passage first. Bellow movements and counter basses will not be indicated.

Component 5 – Aural Tests

8 marks

- 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).

See page 9 for additional notes.

Accordion: Grade 8

Component 1 – Technical Work

15 marks

Scales, broken chords, arpeggios and bellow shakes (see page 5 for general guidelines. You can also find musical examples in Accordion Exercises and Examples, available on the website.)

GRADE 8	Prescribed Keys/Starting Notes	Refer to Musical Examples on		Chords	Range/Positions	Hands	Minimum tempo per crotchet
		Technical Examples	Bellow Shake				
SCALES							
MAJOR	C, G, D, A, E, B, F [#] , C [#] , F, B ^b , E ^b , A ^b , D ^b , G ^b , C ^b	10			2 Octaves	T	144
MINOR	a, e, b, f [#] , c [#] , g [#] , d [#] , a [#] , d, g, c, f, b ^b , e ^b , a ^b	11, 12			2 Octaves	T	144
CHROMATIC	C, G, D, F, B ^b	13			2 Octaves	T	138
DOUBLE 3rds MAJOR & MINOR	C, G, D, A, F, B ^b , E ^b a, e, b, f [#] , d, g, c	16, 17, 18			1 Octave	R	126
DOUBLE 3rds CHROMATIC	Start on C+E only	25			1 Octave	R	108
MAJORS IN 10ths	C, G, D, F, B ^b , E ^b	28			1 Octave	T	116
MINORS IN 10ths	a, e, b, d, g, c	29			1 Octave	T	108
MAJORS CONTRARY	C, G, D, F	30			1 Octave	T	108
BELLOW SHAKE	C, c		Major: 9, 10, 13, 14		1 Octave	T	138
			Minor: 11, 12, 15		1 Octave	T	108
CHORDS & ARPEGGIOS							
MAJOR	C, G, D, A, E, B, F [#] , C [#] , F, B ^b , E ^b , A ^b , D ^b , G ^b , C ^b	23		F	1, 2, 3, 1	T	144
				B	1, 2, 3, 1	S	144
						T	138
MINOR	a, e, b, f [#] , c [#] , g [#] , d [#] , a [#] , d, g, c, f, b ^b , e ^b , a ^b	24		F	1, 2, 3, 1	T	144
				B	1, 2, 3, 1	S	144
						T	138
AUGMENTED	C ⁺ , G ⁺ , D ⁺ , A ⁺ , E ⁺ , B ⁺ , F ^{#+} , C ^{#+} , F ⁺ , B ^{b+} , E ^{b+} , A ^{b+} , D ^{b+} , G ^{b+} , C ^{b+}	32		F	1, 2, 3	R	144
				ARP	2 Octaves	R	138
DOMINANT 7th on	C ⁷ , G ⁷ , D ⁷ , A ⁷ , E ⁷ , B ⁷ , F ^{#7} , C ^{#7} , F ⁷ , B ^{b7} , E ^{b7} , A ^{b7} , D ^{b7} , G ^{b7} , C ^{b7}	26		F	1, 2, 3, 4	T	144
				ARP	2 Octaves	S	138
						T	126
DIMINISHED 7th on	c ^o , g ^o , d ^o , a ^o , e ^o , b ^o , f ^{#o} , c ^{#o} , f ^o , b ^{b o} , e ^{b o} , a ^{b o} , d ^{b o} , g ^{b o} , c ^{b o}	27		F	1, 2, 3, 4	T	144
				ARP	2 Octaves	S	138
CHROMATIC CHORDS	C	31		F	1 Octave	R	144
				B			138

Component 2 – Performance

60 marks

Choose any three pieces from the following selection numbered 1–14 (one piece can be your own composition):

1	Bèrben E 453 B	Mister van Damme	Wolmer Beltrami
2	Bèrben E 163 B/MAP Editions	Acquarelli Cubani <i>from</i> 'Tre Impressioni'	Luciano Fancelli
3	Bèrben E 569 B/MAP Editions	Flirtation	Pietro Frosini
4	Hohner 00133204	Konzertrondo	Wolfgang Jacobi
5	Bèrben E 1168 B	Ciaccona (Variations on the Portuguese theme La Folia)	Jehuda Oppenheimer
6	Bèrben E 2821 B	Fantasia Polacca	Bogdan Precz
7	Bèrben E 139 B/MAP Editions	Fileuse	Adamo Volpi
8	Alfred 214 Palmer/Hughes Book 10	La Virgen de la Macarenas	Traditional
9	Alfred 214 Palmer/Hughes Book 10	March of the Toys <i>from</i> 'Babes in Toyland'	Victor Herbert
10	Alfred 214 Palmer/Hughes Book 10	Waltz in D Flat major (The Minute Waltz)	Frederic Chopin
11	Alfred 214 Palmer/Hughes Book 10	Hungarian Dance No. 6	Johannes Brahms
12	Alfred 214 Palmer/Hughes Book 10	Flight of the Bumblebee	Nikolai Rimsky-Korsakov
13	Alfred 214 Palmer/Hughes Book 10	The Young Prince and the Young Princess <i>from</i> 'Schéhérazade'	Nikolai Rimsky-Korsakov
14	Alfred 214 Palmer/Hughes Book 10	Variations on a Ukrainian Theme (Schöne Minka)	Traditional

Component 3 – Viva Voce

7 marks

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
- demonstrate a complete understanding of the capabilities and facilities of their instrument.

See page 8 for additional notes.

Component 4 – Sight Reading

10 marks

Candidates will be expected to sight read a short passage of about 8–12 bars. They will be given up to 1 minute to study the passage first. Bellow movements and counter basses will not be indicated.

Component 5 – Aural Tests

8 marks

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)

See page 9 for additional notes.