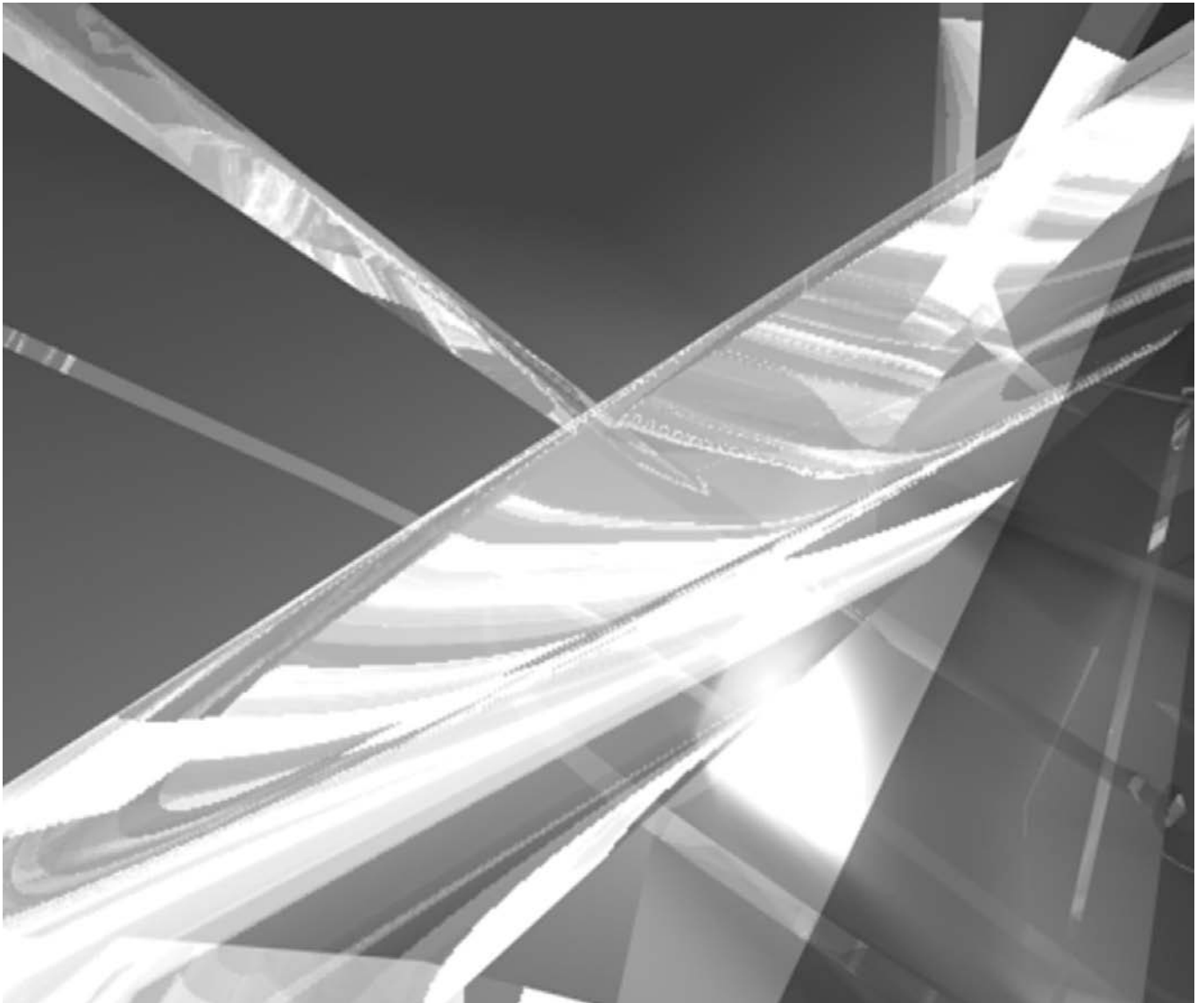




UNIVERSITY OF
WEST LONDON
London College of Music Examinations

Classical saxophone repertoire list

1 January 2011 – 31 December 2018



CLASSICAL SAXOPHONE

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

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

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

LCM Examinations

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Introduction

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

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

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

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

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

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

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

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

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

- Repeats need not be played in Technical Work studies.
- CD backing tracks may NOT be used in Technical Work studies.

LCM Publications

The following LCM Publications are relevant to this syllabus:

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

The specimen aural tests are also available as downloads from 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 examinations and performance awards for jazz saxophone
- Performance diplomas (four levels) for saxophone and jazz saxophone
- Teaching diplomas (three levels) for saxophone and jazz saxophone

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

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

Acknowledgement

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

Examination Formats

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

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

Classical Saxophone: Step 1

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

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

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

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

Component 1 - Exercises

25 marks

<i>Either:</i> No. 5 and No. 6 (lesson 3, page 5)	A Tune a Day Saxophone [original edition]	(Boston Music)
<i>Or:</i> Ex. 2 and Ex. 3 (unit 3, page 10)	Learn as You Play Saxophone	(Boosey & Hawkes)
<i>Or:</i> Ex. 3 and Ex. 4 (level 1)	Teacher On Tap Book 1: Starting Out	(Teacher On Tap)

Component 2 - Pieces

60 marks

Any *three* of the following to be chosen:

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

Component 3 - Questions on Rudiments

15 marks

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

Classical Saxophone: Step 2

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

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

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

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

Component 1 - Exercises

25 marks

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

and

Either: Ex. 2 and Ex. 5 (lesson 5A 'slurred notes', page 9) *A Tune a Day Saxophone* [original edition] (*Boston Music*)

Or: Ex. 2 and Ex. 3 (unit 4, page 12) *Learn as You Play Saxophone* (*Boosey & Hawkes*)

Or: Ex. 8 and Ex. 9 (level 1) *Teacher On Tap Book 1: Starting Out* (*Teacher On Tap*)

Component 2 - Pieces

60 marks

Any *three* of the following to be chosen:

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

Component 3 - Questions on Rudiments

15 marks

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

Classical Saxophone: Grade 1

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2.

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

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

to be played tongued and slurred:

G and F major (one octave)

A harmonic OR melodic minor (candidate's choice) (one octave)

Option 2: Scale and Study

Scale: G major (requirements as for Option 1)

Study: Lavender's Blue (in G major) (p45) *from* Complete Learn to Play Saxophone Manual (Gelling) (Koala)

Component 2 - Performance

60 marks

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

LIST A Alto/Baritone and Soprano/Tenor

BULLARD	Hungarian Sax (No. 7) OR Balanced Sax (No. 8) <i>from</i> Sixty for Sax	(ABRSM)
DIABELLI	Serenade (p19) <i>from</i> Learn as You Play Saxophone	(Boosey & Hawkes)
GARIBOLDI	No. 1 OR No. 3 <i>from</i> Easy Classical Studies (ed. Harle)	(Universal)
GELLING	Lavender's Blue (in G major) (p45) <i>from</i> Complete Learn to Play Saxophone Manual [if not played in Component 1]	(Koala)
GUMBLEY	Frog Hop OR Chant <i>from</i> Cool School	(Brass Wind)
HARRIS	Study 4 OR 8 OR 10 <i>from</i> 80 Graded Studies for Saxophone Book 1	(Faber)
LONDEIX	Shepherdess's Spinning Song OR My Friends the Animals <i>from</i> Playing the Saxophone Book 1	(Lemoine/UMP)
LYONS	No. 3 OR No. 4 <i>from</i> 24 Melodic Studies for Saxophone	(Useful Music)
PERCIVAL	Ex. 3 OR Ex. 4 OR Ex. 6 (Level 2) <i>from</i> Teacher On Tap Book 1: Starting Out	(Teacher On Tap)
RAE	First Take OR Leap Frog <i>from</i> Easy Studies in Jazz and Rock Saxophone	(Universal)

LIST B Alto/Baritone

BARTÓK	Dialogue <i>from</i> The Magic Saxophone	(Boosey & Hawkes)
BOYLE	Fresh Air Waltz OR Memories <i>from</i> Dances and Daydreams for Alto Sax and Piano	(Boosey & Hawkes)
FOSTER	Beautiful Dreamer (arr. De Smet)	(Fentone WA6001401)
GURLITT	Andante <i>from</i> Learn as You Play Saxophone [piano accompaniment available separately]	(Boosey & Hawkes)
HOUNSOME	Activate OR Spirals <i>from</i> Upbeat Book 1	(Music Exchange)
HYDE	Soliloquy <i>from</i> Learn as You Play Saxophone [piano accompaniment available separately]	(Boosey & Hawkes)
LYONS	One Potato <i>from</i> New Alto Saxophone Solos Book 1 (Very Easy/Medium)	(Useful Music)
PERCIVAL	Pavane OR Nashville Express OR Valse Vierd (Level 1) <i>from</i> Teacher On Tap Book 1: Starting Out	(Teacher On Tap)
STRAUSS	Rose from the South <i>from</i> The Joy of Saxophone	(Yorktown/Music Sales)
TRAD.	Scarborough Fair OR Amazing Grace OR Morning Has Broken <i>from</i> Skill Builders for	

	Alto Sax (arr. Isacoff)	(G. Schirmer/Music Sales)
TRAD.	Song of the Volga Boatmen <i>from</i> The Magic Saxophone	(Boosey & Hawkes)
WEDGWOOD	Cheeky Cherry OR Wrap It Up <i>from</i> Really Easy Jazzin' About	(Faber)
WEDGWOOD	I Believe <i>from</i> Up-Grade 1–2	(Faber)

LIST B Soprano/Tenor

ALAN	And All That Jazz <i>from</i> 1st Recital Series [accompaniment available, or may be played with CD backing]	(Curnow)
GORB	Aria <i>from</i> Up Front Album for B flat Sax	(Brass Wind)
GRETRY	Air <i>from</i> Richard Coeur de Lion <i>from</i> Learn as You Play Saxophone [piano accompaniment available separately]	(Boosey & Hawkes)
GURLITT	Andante (arr. Wastall) <i>from</i> Learn as You Play Saxophone [piano accompaniment available separately]	(Boosey & Hawkes)
HANDEL	Sarabande (arr. Both) <i>from</i> Classical Saxophone Solos (Tenor)	(Schott 7330)
HAYDN	Minuet (arr. Harle) <i>from</i> Classical Album: Saxophone	(Universal)
LEWIN	Heat Haze <i>from</i> Up Front Album for B flat Sax	(Brass Wind)
LINDSAY	Memoir <i>from</i> First Recital Series [accompaniment available, or may be played with CD backing]	(Curnow)
MOURET	Musette <i>from</i> Dances from the French Operas: Tenor Sax Vol. 1	(Studio Music)
PERCIVAL	Pavane OR Nashville Express OR Valse Vierd (Level 1) <i>from</i> Teacher On Tap Book 1: Starting Out	(Teacher On Tap)
SCHEIN	Allemande and Tripla (arr. Both) <i>from</i> Classical Saxophone Solos (Tenor)	(Schott 7330)
WEDGWOOD	I Believe <i>from</i> Selected Solos for Soprano/Tenor Saxophone	(Faber)

Component 3 - Viva Voce

7 marks

See pages 24–25.

Component 4 - Sight Reading

10 marks

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

Component 5 - Aural Tests

8 marks

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

Classical Saxophone: Grade 2

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2.

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

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

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

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

A and E harmonic OR melodic minor (candidate's choice) (one octave)

D harmonic OR melodic minor (candidate's choice) (two octaves)

Option 2: Scale and Study

Scale: F major (requirements as for Option 1)

Study: Folk Dance (p46) from Complete Learn to Play Saxophone Manual (Gelling)

(Koala)

Component 2 - Performance

60 marks

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

There should be evidence of contrast in the programme.

LIST A Alto/Baritone and Soprano/Tenor

BAERMANN	Study 12 OR 17 from 80 Graded Studies for Saxophone Book 1	(Faber)
BULLARD	Sax Rock (No. 11) OR Sax Fanfare (No. 14) from Sixty for Sax	(ABRSM)
CHEDEVILLE	Gavotte (p33) from Learn as You Play Saxophone (ed. Wastall)	(Boosey & Hawkes)
GELLING	Folk Dance (p46) from Complete Learn to Play Saxophone Manual [if not played in Component 1]	(Koala)
GUMBLEY	Tongue and Groove from Cool School	(Brass Wind)
LONDEIX	Blue Bird OR La Maumariée from Playing the Saxophone Book 1	(Lemoine/UMP)
LYONS	No. 8 OR No. 12 from 24 Melodic Studies for Saxophone	(Useful Music)
MADDEN	Silver Riddle from 20 Sensational Saxophone Studies	(Spartan Press)
PERCIVAL	Ex. 3 OR Ex. 4 OR Ex. 5 (Level 3) from Teacher On Tap Book 1: Starting Out	(Teacher On Tap)
POPP	Study 10 OR 24 from Easy Classical Studies (ed. Harle)	(Universal)
RAE	Over and Out OR Flapjack OR Overdrive from Easy Studies in Jazz and Rock	(Universal)

LIST B Alto/Baritone

BYRD	Pavane for the Earl of Salisbury from Sax Solos Vol. 1 (Alto) (ed. Harvey)	(Chester/Music Sales)
HOUNSOME	Floating Downstream (No. 3) from Upbeat Book 1	(Music Exchange)
LINGEN	Sax Parade OR Bossa Brazil from Saxophone Recital [may be played with CD backing]	(De Haske)
LYONS	Rock Steady from New Alto Saxophone Solos Book 1 (Very Easy/Medium)	(Useful Music)
MOZART	Minuet from Classical Album: Saxophone (arr. Harle)	(Universal)
NAULAIS	Coconotes	(Billaudot/UMP)
OFFENBACH	Barcarolle from Classical Saxophone Solos (arr. Both)	(Schott 73331)
PERCIVAL	March of the Nerds OR Minuet and Trio from Teacher On Tap Book 1: Starting Out	(Teacher On Tap)
SCHUBERT	The Trout from The Joy of Saxophone	(Yorktown/Music Sales)
TCHAIKOVSKY	Chanson Triste from Classical Album: Saxophone (arr. Harle)	(Universal)
TRAD.	Greensleeves OR Skillbuilders from Skillbuilders for Alto Saxophone (arr. Isacoff)	(G. Schirmer/Music Sales)
TRAD.	Skye Boat Song from The Magic Saxophone	(Boosey & Hawkes)

WASTALL	Midnight in Tobago <i>from</i> Learn as You Play Saxophone [piano accompaniment available separately]	(Boosey & Hawkes)
WEDGWOOD	All in a Day's Work <i>from</i> Up-Grade 2–3	(Faber)
WEDGWOOD	Dragonfly <i>from</i> Really Easy Jazzin' About	(Faber)

LIST B Soprano/Tenor

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

Component 3 - Viva Voce

7 marks

See pages 24–25.

Component 4 - Sight Reading

10 marks

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

Component 5 - Aural Tests

8 marks

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

Classical Saxophone: Grade 3

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2.

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

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

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

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

D and C harmonic OR melodic minor (candidate's choice) (two octaves)

A, G, B and E harmonic OR melodic minor (candidate's choice) (one octave)

Option 2: Scale and Study

Scale: C major (requirements as for Option 1)

Study: Swing Low Sweet Chariot (p47) from Complete Learn to Play Saxophone Manual (Gelling)

(Koala)

Component 2 - Performance

60 marks

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

There should be evidence of contrast in the programme.

LIST A Alto/Baritone and Soprano/Tenor

BRIARD	Study No. 1 (p4) from Learn as You Play Saxophone (ed. Wastall)	(Boosey & Hawkes)
BULLARD	Classic Sax (No. 21) OR Staccato Sax (No. 22) from Sixty for Sax	(ABRSM)
GARNIER	Study No. 21 from 80 Graded Studies for Saxophone Book 1	(Faber)
GELLING	Swing Low Sweet Chariot (p47) from Complete Learn to Play Saxophone Manual [if not played in Component 1]	(Koala)
GUMBLEY	Blue Funk OR Skedaddle from Cool School	(Brass Wind)
KÖHLER	Study 20 OR 29 from Easy Classical Studies (ed. Harle)	(Universal)
LONDEIX	The Seeds of Love from Playing the Saxophone Book 1	(Lemoine/UMP)
LYONS	No. 10 OR No. 13 from 24 Melodic Studies for Saxophone	(Useful Music)
PERCIVAL	Ex. 7 OR Ex. 9 OR Ex. 10 (Level 4) from Teacher On Tap Book 1: Starting Out	(Teacher On Tap)
RAE	In the Beginning OR Freeway OR Discomatic from Easy Studies in Jazz and Rock Saxophone	(Universal)

LIST B Alto/Baritone

ANON.	Nana and El Paño (arr. Lewin) from Twenty-Two Unaccompanied Pieces for Saxophone	(ABRSM)
BACH, J S	Gavotte from French Suite No. 5 (arr. Lewin) from Twenty-Two Unaccompanied Pieces for Saxophone	(ABRSM)
BENJAMIN	Jamaican Rumba from Learn as You Play Saxophone (ed. Wastall) [piano accompaniment available separately]	(Boosey & Hawkes)
FINZI	Carol from Learn as You Play Saxophone (ed. Wastall) [piano accompaniment available separately]	(Boosey & Hawkes)
GERSHWIN	Summertime from Play Gershwin (E flat)	(Faber)
HANDEL	Bourée from Classical Album for Alto Saxophone (arr. Harle)	(Universal)
HAYDN	Serenade from Classical Album for Alto Saxophone (arr. Harle)	(Universal)
HOUNSOME	Musical Box OR Just Lounging About from Upbeat Book 1	(Music Exchange)
ILYNSKY	Berceuse from First Repertoire Pieces for Alto Saxophone	(Boosey & Hawkes)
JOPLIN	The Entertainer from Skill Builders for Alto Saxophone (ed. Isacoff)	(G. Schirmer/Music Sales)
LINGEN	Pop Ballad OR Sax 'o' Funk from Saxophone Recital [may be played with CD backing]	(De Haske)

LYONS	Wheels Within Wheels <i>from</i> New Alto Saxophone Solos Book 1 (Very Easy / Medium) <i>(Useful Music)</i>
PERCIVAL	Last Tango in Coonabarabran OR Café Rio <i>from</i> Teacher On Tap Book 1: Starting Out <i>(Teacher on Tap)</i>
RAE	Waltz for Emily <i>from</i> Blue Saxophone <i>(Universal)</i>
SCHUBERT	Serenade <i>from</i> First Repertoire Pieces for Alto Saxophone <i>(Boosey & Hawkes)</i>
SHOSTAKOVICH	March <i>from</i> The Magic Saxophone <i>(Boosey & Hawkes)</i>
STRAVINSKY	Shrove Tide Fair Themes <i>from</i> The Magic Saxophone <i>(Boosey & Hawkes)</i>
SULLIVAN	The Sun and I <i>from</i> Saxophone Solos Vol. 2 (Alto) (ed. Harvey) <i>(Chester/Music Sales)</i>
VIZZUTTI	Dream <i>from</i> Explorations [may be played with CD backing] <i>(De Haske)</i>
WEDGWOOD	Smooth Operator <i>from</i> Really Easy Jazzin' About <i>(Faber)</i>

LIST B Soprano/Tenor

ANON.	Nana and El Paño (arr. Lewin) <i>from</i> Twenty-Two Unaccompanied Pieces for Saxophone <i>(ABRSM)</i>
BACH, J S	Gavotte <i>from</i> French Suite No. 5 (arr. Lewin) <i>from</i> Twenty-Two Unaccompanied Pieces for Saxophone <i>(ABRSM)</i>
BACH, J S	Minuet <i>from</i> 1st Recital Series [accomp. available, or may be played with CD backing] <i>(Curnow)</i>
BENJAMIN	Jamaican Rumba <i>from</i> Learn as You Play Saxophone (Tenor Sax) (ed. Wastall) <i>(Boosey & Hawkes)</i> [piano accompaniment available separately]
BRAHMS	Waltz <i>from</i> 1st Recital Series [accomp. available, or may be played with CD backing] <i>(Curnow)</i>
DVOŘÁK	Slavonic Dance <i>from</i> 1st Recital Series <i>(Curnow)</i> [accompaniment available, or may be played with CD backing]
FAURÉ	Pavane <i>from</i> Classical Album for B flat Instruments Book 2 <i>(Studio Music)</i>
FINZI	Carol <i>from</i> Learn as You Play Saxophone (ed. Wastall) [tenor saxophone] <i>(Boosey & Hawkes)</i> [piano accompaniment available separately]
GERSHWIN	Summertime <i>from</i> Play Gershwin (B flat version) <i>(Faber)</i>
HANDEL	Bourée <i>from</i> Classical Album for Saxophone (arr. Harle) <i>(Universal)</i>
HARRIS	Showtime <i>from</i> Selected Solos for Soprano/Tenor Saxophone Grades 1–3 <i>(Faber)</i>
HAYDN	Serenade <i>from</i> Classical Album for Saxophone (arr. Harle) <i>(Universal)</i>
ILYNSKY	Berceuse <i>from</i> First Repertoire Pieces for Tenor Sax (ed. Wastall) <i>(Boosey & Hawkes)</i>
KELLY	Argumentative <i>from</i> Mood Pieces [soprano saxophone] <i>(Stainer & Bell)</i>
KINYON	Folk Song Blues <i>from</i> Learn as You Play Saxophone <i>(Boosey & Hawkes)</i> [piano accompaniment available separately]
LYONS	Soft Song OR Moonrock <i>from</i> New Tenor Sax Solos Book 1 <i>(Useful Music)</i>
PERCIVAL	Last Tango in Coonabarabran OR Café Rio <i>from</i> Teacher On Tap Book 1: Starting Out <i>(Teacher on Tap)</i>
RAE	Waltz for Emily <i>from</i> Blue Saxophone <i>(Universal)</i>
SCHUBERT	Serenade <i>from</i> First Repertoire Pieces for Tenor Sax (ed. Wastall) <i>(Boosey & Hawkes)</i>
TRAD.	The Welsh Pipers Melody <i>from</i> Tenor Saxophone Solos Vol. 1 (ed. Harvey) <i>(Chester/Music Sales)</i>
VAN GORP	The Henley Regatta OR Go Out Shopping <i>from</i> Master Swop (Pop Swing): Tenor Sax <i>(De Haske)</i> [accompaniment available separately, or CD backing may be used]

Component 3 - Viva Voce

7 marks

See pages 24–25.

Component 4 - Sight Reading

10 marks

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

Component 5 - Aural Tests

8 marks

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

Classical Saxophone: Grade 4

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

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2.

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

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

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

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

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

A, B, F sharp and G harmonic OR melodic minor (candidate's choice) (one octave)

Chromatic scale starting on G (one octave)

Option 2: Scale and Study

Scale: A minor [harmonic OR melodic – candidate's choice] (requirements as for Option 1)

Study: El Condor Pasa (p.136) *from* Complete Learn to Play Saxophone Manual (Gelling)

(Koala)

Component 2 - Performance

60 marks

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

There should be evidence of contrast in the programme.

LIST A Alto/Baritone and Soprano/Tenor

BAERMANN	Study No. 32 <i>from</i> 80 Graded Studies for Saxophone Book 1	(Faber)
BRIARD	Study No. 3 (p50) <i>from</i> Learn as You Play Saxophone	(Boosey & Hawkes)
BULLARD	Show Stopping Sax (No. 32) OR Roundabout Sax (No. 31) <i>from</i> Sixty for Sax	(ABRSM)
GARIBOLDI	Study No. 42 <i>from</i> Easy Classical Studies (ed. Harle)	(Universal)
GELLING	Swing Low Sweet Chariot (p47) <i>from</i> Complete Learn to Play Saxophone Manual [if not played in Component 1]	(Koala)
GUMBLEY	Cheekie Charlie OR Blues for Caroline <i>from</i> Cool School	(Brass Wind)
LONDEIX	Scottish Melody (p34) <i>from</i> Playing the Saxophone Book 2	(Lemoine/UMP)
LYONS	No. 14 <i>from</i> 24 Melodic Studies for Saxophone	(Useful Music)
PERCIVAL	Ex. 3 OR Ex. 7 OR Ex. 8 (Level 5) <i>from</i> Teacher On Tap Book 1: Starting Out	(Teacher On Tap)
RAE	One Way Ticket OR Road Hog <i>from</i> Easy Studies in Jazz and Rock Saxophone	(Universal)

LIST B Alto/Baritone

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

LYONS	Sweet and Sad OR Laura's Lament <i>from</i> Alto Saxophone Solos Book 1 (Very Easy/Medium)	(Useful Music)
MALTBY	Heather on the Hill <i>from</i> First Repertoire Pieces for Alto Saxophone	(Boosey & Hawkes)
PERCIVAL	Adagio OR Polka (Level 4) <i>from</i> Teacher On Tap Book 1: Starting Out	(Teacher on Tap)
RACHMANINOV	Romance <i>from</i> John Harle's Sax Album	(Boosey & Hawkes)
RAE	Vintage Blue <i>from</i> Blue Saxophone	(Universal)
TELEMANN	Gavotte (arr. Lewin) <i>from</i> Twenty-Two Unaccompanied Pieces for Saxophone	(ABRSM)
VIZZUTTI	Space OR Rain Forest <i>from</i> Explorations [may be played with CD backing]	(De Haske)
WEDGWOOD	Sometime Maybe <i>from</i> Jazzin' About	(Faber)

LIST B Soprano/Tenor

ANON.	The Golden Vanity (arr. Lewin) <i>from</i> Twenty-Two Unaccompanied Pieces for Saxophone	(ABRSM)
BACH, J S	Minuet I OR II <i>from</i> Suite No. 1 (trans. Londeix) [solo saxophone]	(Lemoine/UMP)
BACH, J S	Musette <i>from</i> First Repertoire Pieces for Tenor Sax (ed. Wastall)	(Boosey & Hawkes)
BEETHOVEN	Scherzo <i>from</i> Solos for the Tenor Sax Player (ed. Teal)	(G. Schirmer/Music Sales)
BERNSTEIN	America <i>from</i> Amazing Solos for Tenor Sax	(Boosey & Hawkes)
BIZET	Seguidilla <i>from</i> Amazing Solos for Tenor Sax	(Boosey & Hawkes)
BLEMANT	Petit Jeu <i>from</i> First Repertoire Pieces for Tenor Sax (ed. Wastall)	(Boosey & Hawkes)
BLYTON	Saxe Blue <i>from</i> Saxophone Solos Vol. 1 (B flat Tenor)	(Chester/Music Sales)
COWLES	Bala Ballade <i>from</i> Tenor Saxophone Solos Vol.2 (ed. Harvey)	(Chester/Music Sales)
CURNOW	Divergents <i>from</i> 1st Recital Series	(Curnow)
	[accompaniment available, or may be played with CD backing]	
HAYDN	Serenade <i>from</i> 1st Recital Series	(Curnow)
	[accompaniment available, or may be played with CD backing]	
JOPLIN	Magnetic Rag <i>from</i> Ragtime Favourites [may be played with CD backing]	(Fentone)
KELLY	Cheerful <i>from</i> Mood Pieces [soprano saxophone]	(Stainer & Bell)
KELLY	Sarabande <i>from</i> Don Quixote Suite [soprano saxophone]	(Emerson)
LYONS	Runway <i>from</i> New Tenor Sax Solos Book 1	(Useful Music)
LYONS	Set Free OR Butterfly Waltz <i>from</i> New Tenor Sax Solos Book 2	(Useful Music)
MALTBY	Heather on the Hill <i>from</i> First Repertoire Pieces for Tenor Sax (ed. Wastall)	(Boosey & Hawkes)
PERCIVAL	Adagio OR Polka (Level 4) <i>from</i> Teacher On Tap Book 1: Starting Out	(Teacher on Tap)
PROKOFIEV	Troika <i>from</i> Amazing Solos for Tenor Sax	(Boosey & Hawkes)
RAE	Vintage Blue <i>from</i> Blue Saxophone	(Universal)
TELEMANN	Gavotte (arr. Lewin) <i>from</i> Twenty-Two Unaccompanied Pieces for Saxophone	(ABRSM)
VAN GORP	This Is My OR Por Favor <i>from</i> Master Swop (Pop Swing)	(De Haske)
	[accompaniment available separately, or CD backing may be used]	

Component 3 - Viva Voce

7 marks

See pages 24–25.

Component 4 - Sight Reading

10 marks

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

Component 5 - Aural Tests

8 marks

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

Classical Saxophone: Grade 5

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

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2.

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

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

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

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

E, B, C sharp, D and F harmonic OR melodic minor (candidate's choice) (two octaves)

A, F sharp and G harmonic OR melodic minor (candidate's choice) (one octave)

Chromatic scale starting on D (two octaves)

Dominant 7th in the keys of G and F (two octaves); Dominant 7th in the key of C (one octave)

Diminished 7th starting on C (two octaves)

Option 2: Scale and Study

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

Study: Perpetual Motion (p137) from Complete Learn to Play Saxophone Manual (Gelling)

(Koala)

Component 2 - Performance

60 marks

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

There should be evidence of contrast in the programme.

LIST A Alto/Baritone and Soprano/Tenor

BACH, J S	Menuet or Gigue from Suite No. 1 (trans. Londeix)	(Lemoine/UMP)
BULLARD	Melodious Sax (No. 34) OR Lamenting Sax (No. 35) from Sixty for Sax	(ABRSM)
GELLING	Perpetual Motion (p137) from Complete Learn to Play Saxophone Manual [if not played in Component 1]	(Koala)
GUMBLEY	Major Road Ahead OR It Takes Two from Cool School	(Brass Wind)
HUGOT	No. 52 from Easy Classical Studies (ed. Harle)	(Universal)
LACOUR	No. 29 OR No. 30 from 50 Etudes Faciles et Progressives Book 2	(Billaudot/UMP)
LYONS	No. 11 OR No. 15 OR No. 17 from 24 Melodic Studies for Saxophone	(Useful Music)
PAISIELLO	Amabile (p60) from Playing the Saxophone Book 2 (trans. Londeix)	(Lemoine/UMP)
PERCIVAL	Ex. 9 OR Ex. 10 OR Ex. 11 (Level 5) from Teacher On Tap Book 1: Starting Out	(Teacher On Tap)
TULOU	No. 50 from Easy Classical Studies (ed. Harle)	(Universal)

LIST B Alto/Baritone

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

HEATH	Reflections	(Studio Music)
JACOB	Quick March <i>from</i> Miscellanies for Alto Saxophone	(Emerson)
JOPLIN	Ragtime Dance <i>from</i> Ragtime Favourites [may be played with CD backing]	(Fentone)
LYONS	Butterfly Waltz <i>from</i> New Alto Sax Solos Book 2	(Useful Music)
LYONS	Cross Country OR The Swinging Roundabout <i>from</i> New Alto Sax Solos Vol. 2	(Useful Music)
MANCINI	The Pink Panther (arr. De Smet)	(Fentone)
PERCIVAL	Canzonetta (Level 5) <i>from</i> Teacher On Tap Book 1: Starting Out OR Romance (Level 6) <i>from</i> Teacher On Tap Book 2: Intermediate	(Teacher On Tap)
STRACHEY	These Foolish Things <i>from</i> The Magic Saxophone	(Boosey & Hawkes)
VIZZUTTI	The Sea OR The Orient OR Timbuktu <i>from</i> Explorations [may be played with CD backing]	(De Haske)
WEDGWOOD	Ragamuffin OR Tequila Sunrise <i>from</i> Jazzin' About	(Faber)
WOLF-FERRARI	Strimpellata <i>from</i> First Repertoire Pieces for Alto Sax	(Boosey & Hawkes)

LIST B Soprano/Tenor

ANON.	Master Erskine's Hornpipe (arr. Lewin) <i>from</i> Twenty-Two Unaccompanied Pieces for Saxophone	(ABRSM)
BACH, J S	Gigue <i>from</i> Suite No. 1 (trans. Londeix) [solo saxophone]	(Lemoine/UMP)
BOUILLON	Valse Fantasia <i>from</i> First Repertoire Pieces for Tenor Sax	(Boosey & Hawkes)
CORELLI	Pastorale <i>from</i> Classic Saxophone Solos (Tenor) (ed. Both)	(Schott 7330)
COWLES	Bala Breeze <i>from</i> Tenor Saxophone Solos Vol. 1	(Chester/Music Sales)
DALL' ABACO	Passepiéd (arr. Lewin) <i>from</i> Twenty-Two Unaccompanied Pieces for Saxophone	(ABRSM)
DVOŘÁK	Lament <i>from</i> Solos for the Tenor Sax Player (ed. Teal)	(G. Schirmer/Music Sales)
ELLERBY	Sleepy <i>from</i> Charismatic Cats	(Brass Wind)
GERSHWIN	Bess You is My Woman <i>from</i> Play Gershwin (B flat)	(Faber)
GOLTERMANN	Cantilena <i>from</i> Solos for the Tenor Sax Player (ed. Teal)	(G. Schirmer/Music Sales)
GRANADOS	Andaluzá <i>from</i> Tenor Saxophone Solos. Vol. 1 (ed. Harvey)	(Chester/Music Sales)
HARRIS	Saxsequential <i>from</i> Selected Solos for Soprano/Tenor Saxophone Grades 4–6	(Faber)
HARVEY	Christopher's Calypso <i>from</i> Tenor Saxophone Solos	(Chester/Music Sales)
arr. HURNICKEL	Swing Low <i>from</i> 1st Recital Series [accompaniment available, or may be played with CD backing]	(Curnow)
JOPLIN	Ragtime Dance <i>from</i> Ragtime Favourites [may be played with CD backing]	(Fentone)
KELLY	Sentimental OR Nervous <i>from</i> Mood Pieces	(Stainer & Bell)
LYONS	Cross Country OR The Swinging Roundabout <i>from</i> New Tenor Sax Solos Vol. 2	(Useful Music)
MANCINI	The Pink Panther (arr. De Smet)	(Fentone)
PERCIVAL	Canzonetta (Level 5) <i>from</i> Teacher On Tap Book 1: Starting Out OR Romance (Level 6) <i>from</i> Teacher On Tap Book 2: Intermediate	(Teacher On Tap)
SCHUMANN	Romance <i>from</i> Solos for the Tenor Sax Player (ed. Teal)	(G. Schirmer/Music Sales)
TELEMANN	Sonata in C Minor, second or fourth movement	(Leduc/UMP)
VAN GORP	In Search of the Light OR Relaxation <i>from</i> Master Swop (Pop Swing) [accompaniment available separately, or CD backing may be used]	(De Haske)
WOLF-FERRARI	Strimpellata <i>from</i> First Repertoire Pieces for Tenor Sax	(Boosey & Hawkes)

Component 3 - Viva Voce

7 marks

See pages 24–25.

Component 4 - Sight Reading

10 marks

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

Component 5 - Aural Tests

8 marks

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

Classical Saxophone: Grade 6

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

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2.

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

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

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

Major keys - up to five sharps and flats.

Minor keys - up to four sharps and flats - melodic AND harmonic (two octaves, or to the twelfth, within compass of instrument)

Chromatic Scale starting on B (two octaves)

Whole tone scale starting on C (two octaves)

Dominant 7ths in the keys of B flat, E flat and E (two octaves)

Diminished 7th starting on D (two octaves)

Option 2: Scale and Studies

Scale: E minor [harmonic OR melodic – candidate's choice] (requirements as for Option 1)

Study: Firefly Frolic *from* 20 Sensational Saxophone Studies (Madden)

(Spartan Press)

and

Study: Latin Satin (p.175) *from* Complete Learn to Play Saxophone Manual (Gelling)

(Koala)

Component 2 - Performance

60 marks

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

There should be evidence of contrast in the programme.

LIST A Alto/Baritone and Soprano/Tenor

ANDERSON	No. 61 (Moderato) <i>from</i> Easy Classical Studies	<i>(Universal)</i>
BACH, JS	Courante <i>from</i> Suite No. 1 (trans. Londeix)	<i>(Lemoine/UMP)</i>
BULLARD	Seafaring Sax (No. 45) OR Expressive Sax (No. 46) <i>from</i> Sixty for Sax	<i>(ABRSM)</i>
GELLING	Latin Satin (p175) <i>from</i> Complete Learn to Play Saxophone Manual [if not played in Component 1]	<i>(Koala)</i>
GELLING	19.0 New Notes (Low) AND 19.1 High Notes (Line 2 only) <i>from</i> Complete Learn to Play Saxophone Manual	<i>(Koala)</i>
GUMBLEY	Cool School <i>from</i> Cool School	<i>(Brass Wind)</i>
LACOUR	No. 26 OR No. 33 <i>from</i> 50 Etudes Faciles et Progressives Book 2	<i>(Billaudot/UMP)</i>
LANGY	No. 3 (p82) OR No. 38 (p99) of Forty Eight Melodic Studies <i>from</i> The Saxophone	<i>(Boosey & Hawkes)</i>
LYONS	No. 16 OR No. 21 <i>from</i> 24 Melodic Studies for Saxophone	<i>(Useful Music)</i>
MADDEN	Firefly Frolic <i>from</i> 20 Sensational Saxophone Studies [if not played in Component 1]	<i>(Spartan Press)</i>
NIEHAUS	Stan's Idea OR You're It <i>from</i> Basic Jazz Conceptions for Saxophone	<i>(Try)</i>
PERCIVAL	Ex. 2 OR Ex. 5 OR Ex. 8 (Level 8) <i>from</i> Teacher On Tap Book 2: Intermediate	<i>(Teacher On Tap)</i>
RAE	Helix (No. 7) <i>from</i> 20 Modern Studies for Solo Saxophone	<i>(Universal)</i>
SCHUBERT	The Brook <i>from</i> Playing the Saxophone (trans. Londeix) Book 2	<i>(Lemoine/UMP)</i>
TULOU	No. 60 (Allegro Moderato) <i>from</i> Easy Classical Studies	<i>(Universal)</i>

LIST B Alto/Baritone

BACH, JS	Sarabande <i>from</i> Suite No. 1 (trans. Londeix)	<i>(Lemoine/UMP)</i>
BINGE	Romance <i>from</i> Concerto for Alto Sax	<i>(Weinberger/Elkin)</i>
BIZET	Intermezzo (Minuetto) <i>from</i> Les Soli de l'Arlesienne	<i>(Choudens/UMP)</i>
BRAHMS	Hungarian Dance No. 5 <i>from</i> Playing with the Band [may be played with CD backing]	<i>(Carl Fischer)</i>
CARPENTER	Chorino Carinhoso <i>from</i> John Harle's Sax Album	<i>(Boosey & Hawkes)</i>

DEBUSSY	Golliwogg's Cake Walk OR Arabesque No. 1 <i>from</i> Claude Debussy: Saxophone Album (arr. Rae)	(Universal)
DELIBES	Barcarolle <i>from</i> Alto Saxophone Solos Vol. 1 (ed. Harvey)	(Chester/Music Sales)
ELGAR	Chanson de Matin Op. 15 No. 2 <i>from</i> An Elgar Saxophone Album	(Novello/Music Sales)
ELLERBY	Contrapuntal OR Cat Patrol <i>from</i> Charismatic Cats	(Brass Wind)
HEATH	Reflections	(Studio Music)
JACOB	Gavotte <i>from</i> Miscellanies for Alto Saxophone	(Emerson)
JEANJEAN	Heureux Temps	(Editions Musicales Andrieu Frères)
JOPLIN	Pleasant Moments <i>from</i> Ragtime Favourites [may be played with CD backing]	(Fentone)
LANGE	A Vintage Dance (arr. Lewin) <i>from</i> Twenty-Two Unaccompanied Pieces for Saxophone	(ABRSM)
LANTIER	Sicilienne	(Leduc/UMP)
LEWIN	Hawk Gets Bird <i>from</i> Twenty-Two Unaccompanied Pieces for Saxophone	(ABRSM)
LYONS	The Quick Brown Fox <i>from</i> New Alto Sax Solos Vol. 2	(Useful Music)
PERCIVAL	Scherzo (Lev. 8) OR Appoggiatura Variations (Lev. 10) <i>from</i> Teacher On Tap Book 2: Intermediate	(Teacher On Tap)
PLANEL	Chanson Triste <i>from</i> Suite Romantique	(UMP)
RACHMANINOV	Vocalise <i>from</i> John Harle's Sax Album	(Boosey & Hawkes)
VIZZUTTI	Enchantment <i>from</i> Explorations [may be played with CD backing]	(De Haske)
LIST B Soprano/Tenor		
BACH, J S	Sarabande <i>from</i> Suite No. 1 (trans. Londeix)	(Lemoine/UMP)
COWAN	Shadows	(Boosey & Hawkes)
COWLES	Bala Bounce <i>from</i> Tenor Saxophone Solos Vol. 2	(Chester/Music Sales)
DEBUSSY	Sarabande <i>from</i> Solos for the Tenor Saxophone Player (ed. Teal)	(G. Schirmer/Music Sales)
ELLERBY	Contrapuntal OR Cat Patrol <i>from</i> Charismatic Cats	(Brass Wind)
GRANADOS	Playera <i>from</i> Solos for the Tenor Saxophone Player (ed. Teal)	(G. Schirmer/Music Sales)
GRIEG	No. 8: <i>from</i> Violin Sonata No. 1 (arr. Teal) <i>from</i> Solos for the Tenor Sax Player	(G. Schirmer/Music Sales)
JOPLIN	New Rag OR Pleasant Moments <i>from</i> Ragtime Favourites [may be played with CD backing]	(Fentone)
KELLY	Bemused OR Carefree <i>from</i> Mood Pieces [soprano saxophone]	(Stainer & Bell)
KELLY	Sancho Panza on his Donkey AND Tarantelle <i>from</i> Don Quixote Suite [soprano saxophone]	(Emerson)
LANGE	A Vintage Dance (arr. Lewin) <i>from</i> Twenty-Two Unaccompanied Pieces for Saxophone	(ABRSM)
LEWIN	Hawk Gets Bird <i>from</i> Twenty-Two Unaccompanied Pieces for Saxophone	(ABRSM)
LYONS	The Quick Brown Fox <i>from</i> New Tenor Sax Solos Vol. 2	(Useful Music)
MENDELSSOHN	Song Without Words <i>from</i> Solos for the Tenor Saxophone Player	(G. Schirmer/Music Sales)
MOZART	Divertimento No. 12 <i>from</i> Classic Saxophone Solos (Tenor) (ed. Both)	(Schott 7330)
PERCIVAL	Scherzo (Lev. 8) OR Appoggiatura Variations (Lev. 10) <i>from</i> Teacher On Tap Book 2: Intermediate	(Teacher On Tap)
TOMASI	Chant Corse	(Leduc/UMP)
VAN GORP	Francis' Dream Waltz OR Swing Party <i>from</i> Master Swop (Pop Swing) [accompaniment available separately, or CD backing may be used]	(De Haske)

Component 3 - Viva Voce

7 marks

See pages 24–25.

Component 4 - Sight Reading

10 marks

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

Component 5 - Aural Tests

8 marks

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

Classical Saxophone: Grade 7

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

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2.

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

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

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

All major and minor keys (harmonic AND melodic) (two octaves, or to the twelfth, within the compass of the instrument)

Chromatic Scale starting on B flat or F (two octaves)

Whole tone scale starting on C and C sharp (two octaves)

Dominant 7ths in all keys up to 4 sharps and 4 flats (two octaves or to the twelfth, within the compass of the instrument)

Diminished 7th starting on C sharp (two octaves)

Option 2: Scale and Studies

Scale: B major (requirements as for Option 1)

Study: *Bridge Water* from 20 Sensational Saxophone Studies (Madden) (Spartan Press)
and

Study: *Siciliano* (Bach) (p142) from Complete Learn to Play Saxophone Manual (Gelling) (Koala)

Component 2 - Performance

60 marks

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

LIST A Alto/Baritone and Soprano/Tenor

BACH, J S	Cantata No. 1 (p83) from <i>Playing the Saxophone Book 2</i> (ed. Londeix)	(Lemoine/UMP)
BACH, J S	<i>Siciliano</i> (p142) from <i>Complete Learn to Play Saxophone Manual</i> (arr. Gelling) [if not played in Component 1]	(Koala)
BULLARD	<i>Spooky Sax</i> (No. 52) OR <i>Sax Valsant</i> (No. 53) OR <i>Fluent Sax</i> (No. 51) from <i>Sixty for Sax</i>	(ABRSM)
FERLING/MULE	<i>Allegretto</i> (No. 32, p. 17) from <i>Quarante-Huit Etudes</i>	(Leduc/UMP)
ed. HARLE	Nos. 76 AND No. 77 from <i>Easy Classical Studies</i>	(Universal)
LACOUR	No. 38 AND No. 40 from <i>50 Etudes Faciles et Progressives Book 2</i>	(Billaudot/UMP)
LANGLEY	No. 9 (p85) OR No. 31 (p96) of <i>Forty Eight Melodic Studies</i> from <i>The Saxophone</i>	(Boosey & Hawkes)
LYONS	No. 23 from <i>24 Melodic Studies for Saxophone</i>	(Useful Music)
MADDEN	<i>Bridge Water</i> from 20 Sensational Saxophone Studies [if not played in Component 1]	(Spartan Press)
MOZART	<i>Andante Quasi Adagio</i> (ed. Londeix) from <i>Playing the Saxophone Book 2</i> (p84)	(Lemoine/UMP)
NIEHAUS	<i>Blue Haze</i> from <i>Basic Jazz Conception for Saxophone</i>	(Try)
PERCIVAL	Ex. 2 OR Ex. 5 (Lev. 11) OR Ex. 2 (Lev. 13) from <i>Teacher On Tap Book 3: Advanced</i>	(Teacher On Tap)
RAE	<i>Inside Out</i> (No. 18) from <i>20 Modern Studies for Solo Saxophone</i>	(Univeral)
WILSON	<i>Monody for Solo Saxophone</i>	(Camden Music/Spartan Press)

LIST B Alto/Baritone

BACH, J S	<i>Prelude</i> from <i>Suite No.1</i> (trans. Londeix)	(Lemoine/UMP)
BINGE	<i>Concerto for Alto Sax. 3rd movement</i> (Rondo) only	(Weinberger/Elkin)
BOZZA	<i>Aria for Alto Saxophone</i>	(Leduc/UMP)
COWLES	<i>Scherzino</i>	(Studio Music)

DEBUSSY	Dance Bohemienne OR La plus que lente <i>from</i> Claude Debussy: Saxophone Album (arr. Rae)	(Universal)
DUBOIS	Bourrée (Allegro Vivo) <i>from</i> Suite Française [unaccompanied]	(Leduc/UMP)
HAYDN	Gypsy Rondo <i>from</i> Solos for the Alto Sax Player (ed. Teal)	(G. Schirmer/Music Sales)
IBERT	L'Age d'Or	(Leduc/UMP)
JACOB	Moto Perpetuo <i>from</i> Miscellanies for Alto Saxophone	(Emerson)
JACOB	Variations on a Dorian Theme	(Emerson)
JOPLIN	Elite Syncopations [may be played with CD backing]	(Lemoine/UMP)
PERCIVAL	Little Fugue OR Rondino OR Courante <i>from</i> Teacher On Tap Book 3: Advanced	(Teacher On Tap)
PLANEL	Danseuses <i>from</i> Suite Romantique	(Leduc/UMP)
RAMEAU	Tambourin	(Leduc/UMP)
RIMSKY-KORSAKOV	Dance of the Tumblers <i>from</i> Playing with the Band [may be played with CD backing]	(Carl Fischer)
WOODS	Sonata for Alto Sax. 2nd movement (Slowly) only (inclusive of harmonic effects)	(Kendor)

LIST B Soprano/Tenor

ANON.	Spanish Love Song <i>from</i> Selected Solos for Saxophone (ed. Harris)	(Faber)
BACH, J C	Sinfonia in B-Dur <i>from</i> Classic Saxophone Solos (Tenor) (ed. Both)	(Schott)
BACH, J S	Prelude <i>from</i> Suite No. 1 (trans. Londeix)	(Lemoine/UMP)
BOCCHERINI	Adagio <i>from</i> Les Classiques de Saxophones (arr. Mule)	(Leduc/UMP)
CLERISSE	Sérénade Variée	(Leduc/UMP)
HANDEL	Love in her Eyes Sits Playing <i>from</i> Saxophone Solos Vol. 1 (B flat Tenor)	(Chester/Music Sales)
HANDEL	Sonata in G Minor, Op. 1, No. 6, 1st and 2nd movements	(Leduc/UMP)
HARVEY	Rue Maurice-Berteau <i>from</i> Tenor Saxophone Solos Vol. 2 (ed. Harvey)	(Chester/Music Sales)
JOPLIN	Elite Syncopations [may be played with CD backing]	(Lemoine/UMP)
KELLY	Fanfares for a Stately Progress <i>from</i> Don Quixote Suite [soprano saxophone]	(Emerson)
MILLARS	Andante and Rondo <i>from</i> Tenor Saxophone Solos Vol. 2 (ed. Harvey)	(Chester/Music Sales)
MOSZKOWSKI	Spanish Dance No. 2 <i>from</i> Solos for the Tenor Sax Player (ed. Teal)	(G. Schirmer/Music Sales)
PERCIVAL	Little Fugue OR Rondino OR Courante <i>from</i> Teacher On Tap Book 3: Advanced	(Teacher On Tap)
RAVEL	Pièce en Forme de Habañera	(Leduc/UMP)
RODRIGUEZ	La Cumparsita <i>from</i> Selected Solos for Saxophone (ed. Harris)	(Faber)
SAINT-SAËNS	Allegro Appassionato <i>from</i> Solos for the Tenor Sax Player (ed. Teal)	(G. Schirmer/Music Sales)
TUTHILL	1st movt <i>from</i> Sonata for Tenor Saxophone	(Southern Music)

Component 3 - Viva Voce

7 marks

See pages 24–25.

Component 4 - Sight Reading

10 marks

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

Component 5 - Aural Tests

8 marks

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

Classical Saxophone: Grade 8

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

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2.

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

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

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

All major and minor keys (harmonic AND melodic) (two octaves, or to the twelfth, within compass of instrument)

Whole tone scales on C and C sharp (two octaves)

Chromatic scales starting on any note (two octaves or to the twelfth, within the compass of the instrument)

D and F major scales in broken 3rds (two octaves)

Dominant 7ths in all keys (two octaves or to the twelfth, within the compass of the instrument)

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

Option 2: Scale and Studies

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

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

Study: Andante (No.29, p.15) from Quarante-Huit Etudes (Ferling / Mule) (Leduc / UMP)

Component 2 - Performance

60 marks

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

There should be evidence of contrast in the programme.

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

LIST A Alto/Baritone and Soprano/Tenor

BULLARD	Sax in the Clouds (No. 57) OR Lively Sax (No. 58) OR Sax Polonaise (No. 60) from Sixty for Sax (ABRSM)
DEBUSSY	Syrinx (trans. Londeix) (Jobert/UMP)
FERLING/MULE	Allegro con Brio (No. 26, p13) from Quarante-Huit Etudes (Leduc/UMP)
FERLING/MULE	Andante (No. 29, p15) from Quarante-Huit Etudes [if not played in Component 1] (Leduc/UMP)
ed. HARLE	No. 79 OR No. 80 from Easy Classical Studies (Universal)
LACOUR	No. 48 AND No. 49 from 50 Etudes Faciles et Progressives. Book 2 (Billaudot/UMP)
LANGEY	No. 12 (p86) OR No. 36 (p98) of Forty Eight Melodic Studies from The Saxophone (Boosey & Hawkes)
arr. LONDEIX	Ostinato by Bernier (p90) AND Vivo by Dubois from Playing the Saxophone Book 2 (Lemoine/UMP)
LYONS	No. 24 from 24 Melodic Studies for Saxophone (Useful Music)
MADDEN	Favourite Games from 20 Sensational Saxophone Studies [if not played in Component 1] (Spartan Press)
PERCIVAL	Ex. 4 (Level 13) OR Ex. 1 (Level 14) OR Ex. 3 (Level 15) from Teacher On Tap Book 3: Advanced (Teacher On Tap)
RAE	Meditations (No. 11) OR Switch Back (No. 16) OR Sidewinder (No. 19) OR Cyclone (No. 20) from 20 Modern Studies for Solo Saxophone (Universal)

LIST B Alto/Baritone

BACH, J S	Courante OR Allemande <i>from</i> Suite No. 1 (trans. Londeix) [solo saxophone]	(Lemoine/UMP)
BACH, J S	Sonata in G Minor BWV1020 (trans. Harle), any 2 contrasting movements	(Universal)
BINGE	Concerto for Alto Sax, first movement	(Weinberger/Elkin)
FAURÉ	Elegie <i>from</i> Gabriel Fauré: Saxophone Album (arr. Rae)	(Universal)
GROVLEZ	Sarabande and Allegro	(Leduc/UMP)
HANDEL	Allegro <i>from</i> Alto Solos. Vol. 2 (ed. Harvey)	(Chester/Music Sales)
JACOB	Rhapsody for Cor Anglais or Saxophone	(Stainer & Bell)
JACOB	Scalic Prelude AND Folk Song <i>from</i> Miscellanies for Alto Saxophone	(Emerson)
JOPLIN	Fig Leaf Rag (with higher notes at end) <i>from</i> Ragtime Favourites [may be played with CD backing]	(Fentone)
MILHAUD	Braziliera <i>from</i> Scaramouche for Alto Sax	(Salabert/UMP)
MONTBRUN	Any TWO from Ronde, Valse, Ballade <i>from</i> 6 Pièces Musicales d'Etudes	(Leduc/UMP)
PERCIVAL	Turn Etude OR Oily Rag OR Bopsicle <i>from</i> Teacher On Tap Book 3: Advanced	(Teacher On Tap)
RIDOUT	Concertino (complete)	(Emerson)
ROREM	Making Up <i>from</i> Picnic on the Marne	(Boosey & Hawkes)
SAINT-SAËNS	Bacchanale <i>from</i> Playing with the Band [may be played with CD backing]	(Carl Fischer)
WOODS	Sonata for Alto Sax, 1st movement (with improvisation) OR 3rd movement	(Kendor Music Inc)

LIST B Soprano/Tenor

ALBENIZ	Barcarolle	(Union Musical Española)
BACH, J S	Courante OR Allemande <i>from</i> Suite No. 1 (trans. Londeix) [solo saxophone]	(Lemoine/UMP)
BACH, J S	Sonata No. 4 (arr. Gee) (complete)	(Southern 55882)
BACH, J S	Sonata in G Minor, any two contrasting movements (trans. Harle)	(Universal)
BRAHMS	Hungarian Dance No. 1 <i>from</i> Solos for the Tenor Saxophone Player (ed. Teal)	(Schirmer/Music Sales)
BROWN	Tangram	(Warwick)
CLERISSE	A l'ombre du clocher	(Leduc/UMP)
COWLES	Of Spain	(Studio Music)
FIOCCO	Arioso <i>from</i> Tenor Saxophone Solos	(Chester/Music Sales)
FIOCCO	Concerto in G, 1st movement (trans. Londeix)	(Schott)
HANDEL	Andante and Allegro (trans. Gee)	(Southern Music)
HANDEL	Passacaglia <i>from</i> Classic Saxophone Solos (Tenor) (ed. Both)	(Schott)
HANDEL	1st movt, Larghetto AND 2nd movt, Allegro <i>from</i> Sonata en Sol Mineur (trans. Londeix)	(Leduc/UMP)
JOPLIN	Fig Leaf Rag (with higher notes at end) <i>from</i> Ragtime Favourites [may be played with CD backing]	(Fentone)
PERCIVAL	Turn Etude OR Oily Rag OR Bopsicle <i>from</i> Teacher On Tap Book 3: Advanced	(Teacher On Tap)
TUTHILL	Sonata, 1st AND 2nd movements	(Southern Music 55867)
VILLA-LOBOS	Fantasia, 1st movement (Animé)	(Emerson)

Component 3 - Viva Voce

7 marks

See pages 24–25.

Component 4 - Sight Reading

10 marks

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

Component 5 - Aural Tests

8 marks

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

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

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

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

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

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

Grade 5

Rhythm

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

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

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

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

Pitch

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

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

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

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

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

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

Grade 6

Rhythm and Pitch

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

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

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

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

Pitch

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

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

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

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

Grade 7

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

Grade 8

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

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