

Grade 8 (3 hours)

- Section 1 10 questions (30 marks)
- Section 2 Writing a melody of 12 or 16 bars in length using notes from major, minor, pentatonic major, pentatonic minor, blues or whole-tone scales or from the Aeolian, Dorian or Mixolydian modes or a serial tone row. Clef, time signature, instrument and tonality/serial row are prescribed and an optional start is given. (15 marks)
- Section 3 Re-writing a short extract from a Romantic orchestral work as a score in C (wind, brass or percussion sections) (15 marks)
- Section 4 Harmonising two phrases of a chorale in the style of J S Bach (no bass line given and modulation will normally be necessary) (20 marks)
- Section 5 Analysis – 10 questions (20 marks)

Questions and tasks may cover all matters specified in previous grades and also the following:

Form

1. The concerto – the number and type of movements likely to be found in Baroque, Classical and Romantic concertos – definitions for each as defined in the workbook
2. The cadenza
3. Étude
4. Nocturne/Song without words
5. The Lied
6. Mazurka
7. Prelude
8. Waltz

Composers

Composers of particular relevance to this grade are those writing in the Romantic period (approximately 1830-1900), e.g. the later works of Beethoven and works by Brahms, Chopin, Mendelssohn, Schubert and Schumann

Pitch

1. Recognising and writing all Dorian mode and whole-tone scales
2. Recognising and writing all Mixolydian mode scales
3. Identifying an extract written using Mixolydian mode
4. Recognising and writing serial tone rows (and their retrogrades)
5. Writing a melody of 12 or 16 bars in length using notes from the major, minor, pentatonic major, pentatonic minor, blues or whole-tone scales or using notes from the Aeolian, Dorian or Mixolydian mode or a serial tone row
6. Writing an effective modulation through a pivot chord
7. Recognising and writing passing $\overset{6}{3}$ and $\overset{6}{4}$
8. Recognising and writing chromatic chords – the Neapolitan 6th, augmented 6th chords (Italian, French and German), secondary dominants, borrowed chords from the tonic minor key
9. Recognising and writing suspensions
10. Harmonising two phrases of a chorale in an appropriate style (no bass line given and modulation will normally be necessary)

Theory of Music

11. Recognising features of Romantic piano/orchestral composition as defined in the workbook
12. Transposing music for any transposing instruments for the grade (transposing interval to be known include those for Grades 6 and 7 and also piccolo, cor anglais, cornet in B♭, xylophone and glockenspiel)
13. Ranges of piccolo, cor anglais, cornet in B♭, tuba, xylophone, glockenspiel, as defined in the workbook

General knowledge

Romantic period as defined in the workbook

Serial technique as defined in the workbook

Musical words and symbols

Layout of Romantic scores (for orchestra/concertos) as defined in the workbook

English, Italian, French and German words given in the workbook