

**PREREQUISITE FOR ENTRY:** Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C:

## LIST A

- 1 **C. P. E. Bach** Sonata in G minor, Wq. 135: 1st and 2nd movts, *Adagio* and *Allegro*, or 1st and 3rd movts, *Adagio* and *Vivace* (*Amadeus BP 2279/MDS*)
- 2 **Dittersdorf** Concerto in G: 1st movt, *Allegro non molto* (*Breitkopf & Härtel EB 5963*)
- 3 **Handel** Sonata in C minor, HWV 366 (Op. 1 No. 8): 1st and 2nd movts, *Largo* and *Allegro*. *Handel Complete Sonatas for Oboe and Basso continuo* (*Bärenreiter BA 4260*)
- 4 **Haydn** Concerto in C, Hob. VIIg/C1: 1st movt, *Allegro spiritoso* (*Breitkopf & Härtel EB 5349*)
- 5 **Krommer** Concerto in F, Op. 52: 2nd movt, *Adagio* (*Musica Rara 1875/Breitkopf & Härtel* or *Bärenreiter Praha H 1933/Bärenreiter*)
- 6 **A. Marcello** Concerto in D minor: 1st and 2nd movts, *Andante e spiccato* and *Adagio*, or 2nd and 3rd movts, *Adagio* and *Presto* (*with J. S. Bach's ornaments in Adagio*) (*Musica Rara 1891A/Breitkopf & Härtel*)
- 7 **Mozart** Concerto in C, K. 314: 2nd movt, *Adagio non troppo* (*Boosey & Hawkes/MDS* or *Bärenreiter BA 4856a*)
- 8 **Telemann** Sonata in B $\flat$  (from *Essercizii Musici*), TWV 41:B6: 1st and 4th movts, *Adagio* and *Vivace* (*Schott OBB 21/MDS*)
- 9 **Vivaldi** Concerto in D minor (RV 454, FVII No. 1): 1st and 2nd movts, *Allegro* and *Largo* (*oboe tacet in tutti in Allegro*) (*Musica Rara 1945A/Breitkopf & Härtel* or *Ricordi/UMP*)

## LIST B

- 1 **L. Berkeley** Sonatina, Op. 61: 1st movt, *Molto moderato*, or 2nd and 3rd movts, *Andante* and *Allegro* (*Chester/Music Sales*)
- 2 **Madeleine Dring** Showpiece: No. 1 from *Three Piece Suite* (*Emerson*)
- 3 **Dukas** Alla Gitana (*Leduc AL16172/UMP*)
- 4 **Hindemith** Sonata: 1st movt, *Munter* (*Schott ED 3676/MDS*)
- 5 **Howells** Sonata: 2nd movt, *Lento; assai espressivo e tranquillo* (*Novello/Music Sales*)
- 6 **Martínů** Concerto: 1st movt, *Moderato* (*Eschig/UMP*)
- 7 **Poulenc** Sonata: any one movt (*Chester/Music Sales*)
- 8 **Rubbra** Sonata in C, Op. 100: 1st movt, *Con moto* (*Lengnick/FM Distribution*)
- 9 **Saint-Saëns** Sonata, Op. 166: 1st or 3rd movt, *Andantino* or *Molto allegro* (*Durand/UMP*)

## LIST C

- 1 **J. S. Bach** Sinfonia (*Adagio assai*) (from Cantata No. 12). No. 5 from *Difficult Passages from the Works of J. S. Bach for Oboe* (*Boosey & Hawkes/MDS*)
- 2 **Judith Bingham** The Light, The Sea and Goats on Steep Cliffs: from *The Island of Patmos* for unaccompanied oboe (*Peters EP 71122*)
- 3 **Derek Bourgeois** Fantasy Pieces for oboe: No. 2 or No. 4 (*Brass Wind*)
- 4 **Britten** Phaeton or Niobe or Arethusa (*ignoring alternative ending*): No. 2 or No. 3 or No. 6 from *Six Metamorphoses after Ovid*, Op. 49 (*Boosey & Hawkes/MDS*)
- 5 **Mary Chandler** Noon: No. 2 from *Summer's Lease* – Variations for solo oboe (*Phylloscopus PP65/Spartan Press*)
- 6 **Ferling** 48 Studies for the Oboe, Op. 31: No. 36 in F minor or No. 41 in D $\flat$  (*Universal 17514/MDS*)
- 7 **Sigthenhorst Meyer** Three Rustical Miniatures, Op. 24: No. 3 (*Alsbach XAL10394/Spartan Press*)

**AURAL TESTS FOR THE GRADE\*:** see pp. 80 and 84

\* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

## Oboe GRADE 8

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**SCALES AND ARPEGGIOS\*:** from memory, to be played slurred, legato-tongued and staccato in the following keys:

G, A $\flat$ , A majors; G, G $\sharp$ , A minors (a twelfth)

All other keys, major and minor (two octaves)

**Scales:** in the above keys (minors in *both* melodic *and* harmonic forms)

**Scales in Thirds:** C and D majors (over two octaves), as example given on p. 85

**Chromatic Scales:** starting on B $\flat$  (two and a half octaves), G, A $\flat$  and A (a twelfth), and any other note (two octaves)

**Whole-Tone Scales:** starting on C and C $\sharp$  (two octaves), as example given on p. 85

**Arpeggios:** the common chords of the above keys for the ranges indicated

**Dominant Sevenths:** in the keys of C, D $\flat$  and D (one octave) and all other keys (two octaves)

**Diminished Sevenths:** starting on any note B $\flat$ –F $\sharp$  (two octaves)

**SIGHT-READING\*:** see p. 7.