

BRASS GRADES: requirements and information

This section provides a summary of the most important points that teachers and candidates need to know when taking ABRSM graded brass exams. Further details, as well as administrative information relating to the exams, are given in ABRSM's Information & Regulations (available at www.abrsm.org/regulations) which should be read before an exam booking is made.

Entering for an exam

Eligibility: There are eight grades of exam for each instrument (Bass Trombone, Grades 6–8 only) and candidates may be entered for any grade irrespective of age and without previously having taken any other grade on the same instrument. Candidates for a Grade 6, 7 or 8 exam must already have passed ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a solo Jazz instrument; for full details, including a list of accepted alternatives, see Regulation 1d at www.abrsm.org/regulations.

Access: ABRSM endeavours to make its exams as accessible as possible to all candidates, regardless of sensory impairments, learning difficulties or particular physical needs. There is a range of alternative tests and formats as well as sets of guidelines for candidates with particular access needs (see www.abrsm.org/specificneeds). Where a candidate's needs are not covered by the guidelines, each case is considered on an individual basis. Further information is available from the Access Co-ordinator (accesscoordinator@abrsm.ac.uk).

Exam booking: Details of exam dates, locations, fees and how to book an exam are available online at www.abrsm.org/exambooking.

Elements of the exam

All ABRSM graded brass exams comprise the following elements: three Pieces; Scales and arpeggios; Sight-reading; and Aural tests. In all grades, marks are allocated as follows:

Pieces: 1	30
2	30
3	30
Scales and arpeggios	21
Sight-reading (& Transposition*)	21
Aural tests	18
Total	<u>150</u>

Marking scheme: 100 marks are required for a Pass, 120 for a Merit and 130 for a Distinction. A Pass in each individual section is not required to pass overall. See pp. 102–103 for the marking criteria used by examiners.

* Horn & Trumpet Grades 6–8. Maximum marks: 12 for sight-reading, 9 for transposition (one combined mark will be recorded)

Pieces

Programme planning: Candidates must choose one piece from each of the three lists (A, B and C) in each grade. In the exam, they should inform the examiner which pieces they are performing, and they are welcome to use the form on p. 105 for this purpose.

Accompaniment: All pieces in Lists A and B must be performed with a live piano accompaniment, whereas all pieces in List C must be performed solo. Candidates must provide their own accompanist, who may remain in the exam room only while accompanying. The candidate's teacher may act as accompanist (examiners will not). If necessary, the accompanist may simplify any part of the piano accompaniment, provided the result is musically satisfactory.

Exam music & editions: Wherever the syllabus includes an arrangement or transcription, the edition listed in the syllabus must be used in the exam; in all such cases the abbreviation 'arr.' or 'trans.' appears in the syllabus entry. For all other pieces, the editions quoted in the syllabus are given for guidance only and candidates may use any edition of their choice (in- or out-of-print or downloadable). Information on obtaining exam music is given on p. 12.

Interpreting the score: Printed editorial suggestions such as fingering, phrasing, metronome marks, realization of ornaments etc. need not be strictly observed. Whether the piece contains musical indications or not, candidates are always encouraged to interpret the score in a stylistically appropriate manner. Ultimately, examiners' marking will be determined by consideration of pitch, time, tone, shape and performance, and how control of these contributes to the overall musical outcome.

Repeats: All da capo and dal segno indications should be observed but all other repeats (including first-time bars) should be omitted unless they are very brief (i.e. of a few bars) or unless the syllabus specifies otherwise.

Cadenzas & tuttis: Cadenzas should not be played unless the syllabus specifies otherwise. Lengthy orchestral tutti sections should be cut.

Performing from memory: Candidates are free to perform any of their pieces from memory; in such cases they must ensure that a copy of the music is available for the examiner to refer to if necessary. No additional marks are awarded for playing from memory.

Page-turns: Examiners will be understanding if a page-turn causes a lack of continuity during a piece, and this will not affect the marking. A variety of solutions for awkward page-turns exists, including the use of an additional copy of the music or a photocopy of a section of the piece (but see 'Photocopies' on p. 10). In cases where candidates believe there is no solution to a particularly awkward page-turn, they may apply to bring a page-turner to the exam. The request must be made to syllabus@abrsm.ac.uk no later than the closing date for entry, and details of the piece, edition and nature of the difficulty should be given. If permission is granted, a confirmation letter will be issued which must be taken to the exam as verification. Examiners are

unable to help with page-turning. In a Grade 8 exam, a candidate's accompanist is permitted to bring a page-turner to assist with page-turns in the piano part (prior permission is not required).

Photocopies: Performing from unauthorized photocopies (or other kinds of copies) of copyright editions is not allowed. ABRSM may withhold the exam result where it has evidence of an illegal copy (or copies) being used. In the UK, copies may be used in certain limited circumstances – for full details, see the MPA's *Code of Fair Practice* at www.mpaonline.org.uk. In all other cases, application should be made to the copyright holder before any copy is made, and evidence of permission received should be brought to the exam.

Scales and arpeggios

Examiners will usually ask for at least one of each type of scale/arpeggio etc. required at each grade, as well as aiming to hear a balance of the specified articulations. They will also ask trombone, baritone, euphonium and tuba candidates if they are bass- or treble-clef readers.

When asking for requirements, examiners will specify only:

- the key (including minor form – harmonic *or* melodic – in the Grade 6–8 scales) or the starting note
- the articulation

All scales and arpeggios should:

- be played from memory
- be played from the lowest possible tonic/starting note, unless the syllabus indicates otherwise*
- ascend and descend according to the specified range
- be played without undue accentuation and at a pace that is consistent with accuracy and distinctness

The choice of breathing place is left to the candidate's discretion, but taking a breath should not disturb the flow of the scale or arpeggio.

Arpeggios and dominant sevenths are required in root position only.

For transposing instruments, the naming of scales applies to the notation, not the concert pitch; for example, D major for trumpet in B \flat will sound in C, not D.


Books of the scale requirements are published for all brass instruments by ABRSM.

























Below is the pattern for the whole-tone scale, set for all instruments at Grade 8:




























* Disregarding additional lower notes available to trombones with a trigger or to baritones, euphoniums and tubas with a 4th valve

The following scale and arpeggio speeds are given as a general guide:

Scales†, Dominant & Diminished 7ths (pattern = )

<i>Grade / Speed</i>	1	2	3	4	5	6	7	8
Horn	 = 50	 = 56	 = 66	 = 72	 = 80	 = 96	 = 108	 = 120
Trombone	 = 44	 = 48	 = 56	 = 63	 = 72	 = 96	 = 108	 = 120
All other brass	 = 50	 = 56	 = 66	 = 72	 = 80	 = 104	 = 116	 = 132

Arpeggios (pattern = )

<i>Grade / Speed</i>	1	2	3	4	5	6	7	8
Horn	 = 72	 = 80	 = 92	 = 100	 = 112	 = 56	 = 66	 = 76
Trombone	 = 66	 = 72	 = 84	 = 92	 = 104	 = 46	 = 56	 = 60
All other brass	 = 72	 = 80	 = 92	 = 100	 = 112	 = 56	 = 66	 = 76

† including chromatic & whole-tone

Sight-reading (and transposition)

Sight-reading: At all grades, candidates will be asked to play a short unaccompanied piece of music which they have not previously seen. They will be given up to half a minute in which to look through and, if they wish, try out all or any part of the test before they are required to play it for assessment. Examiners will ask trombone, baritone, euphonium and tuba candidates if they are bass- or treble-clef readers. For practice purposes, books of specimen sight-reading tests are published for all brass instruments by ABRSM.

Transposition (*Horn and Trumpet only*): At Grades 6–8, Horn and Trumpet candidates will be asked to transpose a short unaccompanied piece of music which they have not previously seen. They will be given up to half a minute in which to look through and, if they wish, try out all or any part of the test before they are required to play it for assessment.

Aural tests

The requirements are the same for all instruments. Full details of the Aural tests are given on pp. 90–95.

(continued overleaf)

BASS TROMBONE (Grades 6 to 8 only)

from 2010

This syllabus for Bass Trombone is valid for 2010–2020. Details of any planned changes to the Bass Trombone requirements from 2021 will be posted in advance at www.abrsm.org/basstrombone.

Bass Trombone GRADE 6

PREREQUISITE FOR ENTRY: ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or any solo Jazz subject. For alternatives, see www.abrsm.org/prerequisite.

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

LIST A

- 1 **Beethoven** Danse villageoise, arr. Goudenhoofft (*simplified version*) (Billaudot GB4482)
- 2 **Dukas** Theme from *The Sorcerer's Apprentice*. Power Bass – Solos for Bass Trombone, arr. Green (Brass Wind)
- 3 **Handel** Largo (*either version*): 3rd movt from Sonata in F, Op. 1 No. 12, trans. Yeo for Bass Trombone (IMC 3308)
- 4 **Jacob** V.I.P.: No. 1 from *Cameos for Bass Trombone* (Emerson E110a)
- 5 **J. B. Loeillet** Cantabile: 1st movt from Sonata (in A \flat), arr. Sturzenegger for Bass Trombone (Editions Marc Reift EMR 307N)
- 6 **Patrick McCarty** Andantino: 2nd movt from Sonata for Bass Trombone (Ensemble Publications)

LIST B

- 1 **Jean-Michel Defaye** Danse profane: No. 2 from *Deux Danses* for Bass Trombone (Leduc AL25465)
- 2 **Tom Dosssett** Scene 5: from *Scenes* for Bass Trombone (Warwick Music)
- 3 **Tom Dosssett** Sweet Lullaby for Bass Trombone (Warwick Music)
- 4 **Robert Eaves** Introduction and Burlesque for Bass Trombone (*starting 3 bars before Fig. 2*) (G & M Brand)
- 5 **Jonathan Warburton** Almost Swing! for Bass Trombone (Warwick Music)
- 6 **Guy Woolfenden** Moving On for Bass Trombone (Warwick Music)

LIST C

- 1 **Bordogni, trans. Ostrander** Andante cantabile: No. 3 from *Melodious Etudes for Bass Trombone* (Carl Fischer)
- 2 **Andy Derrick** Pomp Piece or An Air: No. 1 or No. 2 from *Bass Bone Bonanza* (Warwick Music)
- 3 **Michael Eversden** Allegro giocoso: No. 2 from *50 Studies for Bass Trombone* (Warwick Music)
- 4 **Grigoriev** Maestoso: No. 6 from *24 Studies for Bass Trombone* (IMC 3094)
- 5 **Guy Warrack** Grade 6 Study. *Studies for Bass Trombone* (ABRSM)
- 6 **Weissenborn, arr. Lake** Allegretto: No. 2 from *12 Studies for Bass Trombone* (Neuschel Music)

AURAL TESTS FOR THE GRADE: see pp. 90 and 93

SCALES AND ARPEGGIOS: from memory, to be played both tongued and with legato tonguing in the following keys:

A \flat major (a twelfth)

C, D, E \flat majors; C \sharp , D, E \flat minors (two octaves)

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

Chromatic Scales: starting on C and D \flat (two octaves)

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

Dominant Seventh: in the key of A (two octaves)

Diminished Seventh: starting on C (two octaves)

SIGHT-READING: see p. 11.

PREREQUISITE FOR ENTRY: ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or any solo Jazz subject. For alternatives, see www.abrsm.org/prerequisite.

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

LIST A

- 1 **J. S. Bach** *Badinerie (observing 1st repeat)*, arr. Mortimer for Bass Trombone (*Editions Marc Reift EMR 510N*)
- 2 **S. Leduc** *Andante (low B may be adapted)*, arr. Goudenhooff for Bass Trombone (*Billaudot GB4139*)
- 3 **B. Marcello** *Largo and Allegro (lower line in ossia): 3rd and 4th movts from Sonata No. 5 (in B♭)*, arr. Mortimer for Bass Trombone (*Editions Marc Reift EMR 2046N*)
- 4 **Saint-Saëns** *L'éléphant. Power Bass – Solos for Bass Trombone*, arr. Green (*Brass Wind*)
- 5 **Senaille** *Allegro spiritoso: from Andante and Allegro spiritoso*, arr. for Bass Trombone (*Editions Marc Reift EMR 293A*)
- 6 **Vivaldi** *Allegro: 2nd movt from Sonata No. 1 in B♭*, arr. Mortimer for Bass Trombone (*Editions Marc Reift EMR 323N*)

LIST B

- 1 **Tom Dossett** *Furiant for Bass Trombone (Warwick Music)*
- 2 **Tom Dossett** *Caprice: from Trilogy for Bass Trombone (Warwick Music)*
- 3 **Pierre Gabaye** *Tubabillage (Leduc AL22765)*
- 4 **Semler-Collery** *Andantino cantabile or Allegretto con spirito: from Deux pièces brèves (Eschig)*
- 5 **Robert Spillman** *Andante: No. 1 from Two Songs (Edition Musicus)*
- 6 **Gareth Wood** *Toccata for Bass Trombone (Warwick Music)*

LIST C

- 1 **Bordogni, trans. Ostrander** *Andantino con moto: No. 22 from Melodious Etudes for Bass Trombone (Carl Fischer)*
- 2 **Philip Cranmer** *Grade 7 Study. Studies for Bass Trombone (ABRSM)*
- 3 **Andy Derrick** *Show Piece: No. 6 from Bass Bone Bonanza (Warwick Music)*
- 4 **Michael Eversden** *Presto or Allegro: No. 5 or No. 6 from 50 Studies for Bass Trombone (Warwick Music)*
- 5 **Grigoriev** *Veloce: No. 9 from 24 Studies for Bass Trombone (IMC 3094)*
- 6 **Weissenborn, arr. Lake** *Allegretto grazioso (low B may be adapted): No. 5 from 12 Studies for Bass Trombone (Neuschel Music)*

AURAL TESTS FOR THE GRADE: see pp. 90 and 94

SCALES AND ARPEGGIOS: from memory, to be played tongued, with legato tonguing and staccato in the following keys:

C, D♭, D, E♭, E, F majors; C, C♯, D, E♭, E, F minors (two octaves)

All other keys, major and minor (a twelfth)

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

Chromatic Scales: starting on any note C–E♭ (two octaves)

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

Dominant Sevenths: in the keys of F and G (two octaves)

Diminished Sevenths: starting on C and D♭ (two octaves)

SIGHT-READING: see p. 11.

PREREQUISITE FOR ENTRY: ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or any solo Jazz subject. For alternatives, see www.abrsm.org/prerequisite.

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

LIST A

- 1 **Bruch** Theme from *Kol Nidrei* } *Power Bass – Solos for Bass Trombone, arr. Green*
- 2 **Saint-Saëns** Allegro appassionato (*low B may be adapted*) } (*Brass Wind*)
- 3 **Harold East** 2nd movt: from *Sonatina for Bass Trombone (Ricordi)*
- 4 **Guilmant** Morceau symphonique, Op. 88 (*starting at Allegro moderato, b. 39*) (*Editions Marc Reift EMR 2007*)
- 5 **Vivaldi** Andante *and* Allegro, *or* Largo *and* Allegro: 1st *and* 2nd movts, *or* 3rd *and* 4th movts from *Sonata No. 2 in F*, arr. Mortimer for Bass Trombone (*Editions Marc Reift EMR 324N*)
- 6 **Weber** Romance for Bass Trombone (*Brass Wind*)

LIST B

- 1 **Roger Boutry** Tubaroque (*Leduc AL21635*)
- 2 **Stephen Dodgson** Alla Polacca: 4th movt from *Concerto for Bass Trombone (Neuschel Music)*
- 3 **Tom Dossett** Carousel Song for Bass Trombone (*Warwick Music*)
- 4 **Tom Dossett** Gaillarde (*observing cadenza*): from *Trilogy for Bass Trombone (Warwick Music)*
- 5 **Jan Koetsier** Allegro Maestoso for Bass Trombone Op. 58 No. 2 (*Editions Marc Reift EMR 216*)
- 6 **Richard Lieb** Concertino Basso (*observing cadenza*) (*Carl Fischer*)

LIST C

- 1 **Bordogni, trans. Ostrander** Allegretto: No. 19 from *Melodious Etudes for Bass Trombone (Carl Fischer)*
- 2 **Michael Eversden** Allegro (*low Bs may be adapted*) *and* Con animo: No. 36 *and* No. 37 from *50 Studies for Bass Trombone (Warwick Music)*
- 3 **Grigoriev** Allegretto *and* Allegretto: No. 14 *and* No. 18 from *24 Studies for Bass Trombone (IMC 3094)*
- 4 **Malcolm Macdonald** Grade 8 Study. *Studies for Bass Trombone (ABRSM)*
- 5 **Jérôme Naulais** Bien rythmé *or* Gigue: No. 12 *or* No. 20 from *Etudes variées sur la virtuosité, le style et le rythme for Bass Trombone, Vol. 1 (Billaudot GB6555)*
- 6 **Weissenborn, arr. Lake** Allegro vivace (*low Bs may be adapted*): No. 12 from *12 Studies for Bass Trombone (Neuschel Music)*

AURAL TESTS FOR THE GRADE: see pp. 90 and 95

SCALES AND ARPEGGIOS: from memory, to be played tongued, with legato tonguing and staccato in the following keys:

- C, D \flat , D, E \flat , E, F, F \sharp , G majors; C, C \sharp , D, E \flat , E, F, F \sharp , G minors (two octaves)
- All other keys, major and minor (a twelfth)

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

Chromatic Scales: starting on any note B–E \flat (two octaves)

Whole-Tone Scales: starting on D and E \flat (two octaves), as example given on p. 10

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

Dominant Sevenths: in the keys of E, F, F \sharp , G and A \flat (two octaves)

Diminished Sevenths: starting on C, D \flat and D (two octaves)

SIGHT-READING: see p. 11.

In the exam

Examiners: Generally, there will be one examiner in the exam room; however, for training and quality assurance purposes, a second examiner may sometimes be present. Examiners may ask to look at the music before or after the performance of a piece (a separate copy is not required: the candidate's or accompanist's copy will suffice). Examiners may also decide to stop the performance of a piece when they have heard enough to form a judgment. They will not issue, or comment on, a candidate's result; instead, the mark form (and certificate for successful candidates) will be issued by ABRSM after the exam.

Tuning: In Grades 1–5, the teacher or accompanist may help tune the candidate's instrument before the exam begins. In Grades 6–8, candidates must tune their instruments themselves. Examiners are unable to help with tuning.

Music stands: All ABRSM Centres provide a music stand, but candidates are welcome to bring their own if they prefer. The examiner will be happy to help adjust the height or position of the stand.

Order of the exam: The individual sections of the exam may be undertaken in any order, at the candidate's choice, although it is always preferable for accompanied pieces to be performed consecutively.

Assessment

The tables on pp. 102–103 show the marking criteria used by examiners. These criteria (newly revised and amended) have been in use in exams from January 2014. In each element of the exam, ABRSM operates the principle of marking from the required pass mark positively or negatively, rather than awarding marks by deduction from the maximum or addition from zero. In awarding marks, examiners balance the extent to which the qualities and skills listed on pp. 102–103 (broadly categorized by pitch, time, tone, shape and performance) are demonstrated and contribute towards the overall musical outcome.

Obtaining exam music

Exam music is available from music retailers as well as online, including at the ABRSM music shop: www.abrsm.org/shop. Every effort has been made to ensure that all the publications listed will remain available for the duration of the syllabus. Candidates are advised to obtain their music well in advance of the exam in case of any delays with items not kept in stock by retailers. Apart from queries relating to exams, all enquiries about the music (e.g. editorial, availability) should be addressed to the relevant publisher: contact details are listed at www.abrsm.org/publishers.

AURAL TESTS: included in the Practical exams for all subjects

Listening lies at the heart of all good music-making. Developing aural awareness is fundamental to musical training because having a ‘musical ear’ impacts on all aspects of musicianship. Singing, both silently in the head and out loud, is one of the best ways to develop the ‘musical ear’. It connects the internal imagining of sound, the ‘inner ear’, with the external creation of it, without the necessity of mechanically having to ‘find the note’ on an instrument (important though that connection is). By integrating aural activities in imaginative ways in the lesson, preparation for the aural tests within an exam will be a natural extension of what is already an essential part of the learning experience.

In the exam

Aural tests are an integral part of all Practical graded exams.

The tests are administered by the examiner from the piano. For any test that requires a sung response, pitch rather than vocal quality is the object. The examiner will be happy to adapt to the vocal range of the candidate, whose responses may be sung to any vowel (or consonant followed by a vowel), hummed or whistled (and at a different octave, if appropriate).

Assessment

A number of tests allow for a second attempt or for an additional playing by the examiner, if necessary. Also, where there is hesitation on the part of the candidate, the examiner will be ready to prompt, if necessary. In any such cases, this will affect the assessment.

Marks are not awarded for each individual test nor deducted for mistakes but reflect the candidate’s overall response in this section. The marking criteria for the aural tests are given on p. 103.

Specimen tests

Examples of the tests are given in *Specimen Aural Tests* and *Aural Training in Practice* (from 2011), available for purchase from music retailers and from www.abrsm.org/shop.

Deaf or hearing-impaired candidates

Deaf or hearing-impaired candidates may opt to respond to alternative tests in place of the standard tests, if requested at the time of entry. Further information, including the syllabus for the alternative tests, is available at www.abrsm.org/specificneeds.

- A To sing or play from memory the *upper* part of a two-part phrase played twice by the examiner.** The upper part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this will affect the assessment).
- B To sing a melody from score, with an accompaniment played by the examiner.** The candidate may choose to sing from treble or bass clef. The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this will affect the assessment).
- C To identify the cadence at the end of a phrase as perfect or imperfect.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be in root position. Before the first playing, the examiner will play the key-chord.
- D(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be: texture or structure; the second will be *one* of the following: dynamics, articulation, tempo, tonality, character, style and period, texture/structure.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.

- A To sing or play from memory the *lower* part of a two-part phrase played twice by the examiner.** The lower part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this will affect the assessment).
- B To sing the *upper* part of a two-part phrase from score, with the lower part played by the examiner.** The candidate may choose to sing from treble or bass clef. The upper part will be within the range of an octave, in a major or minor key with up to four sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this will affect the assessment).
- C(i) To identify the cadence at the end of a phrase as perfect, imperfect or interrupted.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be in root position. Before the first playing, the examiner will play the key-chord.
- (ii) To identify the two chords forming the above cadence.** The chords will be limited to the tonic, subdominant, dominant, dominant seventh or submediant (all in root position). First the examiner will name and play the key-chord, then play the two chords as a pair. The candidate may answer using technical names (tonic, dominant, etc.), chord numbers (I, V, etc.) or letter names (C major, G major, etc.).
- (iii) To identify whether the modulation at the end of a different passage is to the dominant, subdominant or relative minor.** The passage, played once by the examiner, will begin in a major key. First the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant, subdominant, relative minor) or the letter name of the new key.
- D(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two of the following features the questions will be about: dynamics, articulation, tempo, tonality, character, style and period, texture, structure.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time, four time or 6/8 time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time, four time or 6/8 time.

- A(i) To sing or play from memory the *lowest* part of a three-part phrase played twice by the examiner.** The lowest part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this will affect the assessment).
- (ii) To identify the cadence at the end of a continuing phrase as perfect, imperfect, interrupted or plagal.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). Before the first playing, the examiner will play the key-chord.
- (iii) To identify the three chords (including their positions) forming the above cadential progression.** The chords will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). First the examiner will name and play the key-chord, then play the three chords in sequence, finally playing each chord individually, pausing for the candidate to identify it. The candidate may answer using technical names (tonic, first inversion, etc.), chord numbers (Ib, etc.) or letter names (C major in first inversion, etc.).
- B To sing the *lower* part of a two-part phrase from score, with the upper part played by the examiner.** The candidate may choose to sing from treble or bass clef. The lower part will be within the range of an octave, in a major or minor key with up to four sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this will affect the assessment).
- C To identify whether the modulations at the end of two different passages are to the dominant, subdominant or relative minor/major.** The first passage will begin in a major key and the second will begin in a minor key; each passage will be played once by the examiner. Before playing each passage, the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant*, subdominant, relative minor/major) or the letter name of the new key. (* Minor-key passages may modulate to the dominant major or minor but the candidate is only required to specify 'dominant' in such cases.)
- D To describe the characteristic features of a piece played by the examiner.** After hearing the piece, the candidate should describe any notable features (such as texture, structure, character, style and period, etc.). The examiner will prompt the candidate with questions only if this becomes necessary.