

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)

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.

This syllabus for Tuba is valid for 2013–2020. Details of any planned changes to the Tuba requirements from 2021 will be posted in advance at www.abrsm.org/tuba.

This syllabus may be offered on an E♭, F, B♭ or C tuba. The syllabus is suitable for three-valved instruments at all grades. For those pieces containing notes that require a 4th valve (and where an *ossia* is not published), candidates may adapt the affected passages.

The pieces set on this syllabus may be played on any of the above four tubas. Candidates may adapt passages or transpose parts and/or accompaniments as necessary for their instrument (NB many of the syllabus pieces are biased towards E♭ tuba).

The repertoire lists indicate publication details, including clefs and where piano accompaniments are published separately. In addition, for pieces marked ‡, further information about the publications (including where parts/accompaniments are issued in different keys) is available at: www.abrsm.org/clarifications.

Examiners will ask candidates whether they are bass- or treble-clef readers.

Tuba GRADE 1

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

LIST A

- 1 **Tom Davoren** Romanza } *Shining Brass, Book 1 (ABRSM: ♯/♭ brass edition; piano accomps published*
- 2 **Philip Sparke** A Knight's Tale } *separately) ‡*
- 3 **Gurlitt** Andante (from *First Steps*, Op. 82). P. 29 from *Learn as You Play Tuba*, arr. Wastall (Boosey & Hawkes: ♯ edition; piano accomp. published separately)
- 4 **Jock McKenzie** Baroque Dreams. P. 17 from *The Jock McKenzie Tutor Book for Young Brass Players (Book 1) (Con Moto: ♯ tuba edition or ♭ brass edition; piano accomp. published separately) ‡*
- 5 **Offenbach** Can-can } *Winners Galore, arr. Lawrance (Brass Wind: ♯ tuba edition or ♭ brass edition;*
- 6 **Trad.** Russian Dance } *piano accomp. published separately) ‡*
- 7 **Trad.** Kum Ba Yah, arr. Johnson. No. 4 from *1st Recital Series (Curnow Music: ♯ tuba edition or E♭ bass edition or B♭ bass edition; piano accomp. published separately) ‡*
- 8 **Trad. Spiritual** All Night, All Day. *Easy Winners, arr. Lawrance (Brass Wind: ♯ tuba edition or ♭ brass edition; piano accomp. published separately) ‡*
- 9 **Bram Wiggins** Bisons and Buffaloes: No. 4 from *Preludes for Pachyderms for Tuba (G & M Brand: ♯/E♭ ♭ edition)*

LIST B

- 1 **Bernstein** One Hand, One Heart (from *West Side Story*). *Easy Winners, arr. Lawrance (Brass Wind: ♯ tuba edition or ♭ brass edition; piano accomp. published separately) ‡*
- 2 **Douglas Coombes** Trotting Tuba. *Keynotes Album for E♭ Bass/Tuba (Brass Wind: ♯ or E♭ ♭ editions) ‡*
- 3 **Tom Davoren** Waltz for E. } *Shining Brass, Book 1 (ABRSM: ♯/♭ brass edition; piano accomps published*
- 4 **David A. Stowell** Strollin' } *separately) ‡*
- 5 **Peter Graham** Moscow or Paris: No. 1 or No. 2 from *Cityscapes (Gramercy Music: E♭ ♯/♭ edition or B♭ ♯/♭ edition) ‡*
- 6 **Timothy Johnson** Carnival. No. 6 from *1st Recital Series (Curnow Music: ♯ tuba edition or E♭ bass edition or B♭ bass edition; piano accomp. published separately) ‡*
- 7 **Jock McKenzie** Latin Masters. P. 19 from *The Jock McKenzie Tutor Book for Young Brass Players (Book 1) (Con Moto: ♯ tuba edition or ♭ brass edition; piano accomp. published separately) ‡*
- 8 **Rendall and Thomas** Birdie Song. *Winners Galore, arr. Lawrance (Brass Wind: ♯ tuba edition or ♭ brass edition; piano accomp. published separately) ‡*
- 9 **John Ridgeon** Hide and Seek. *Gregson and Ridgeon Nine Miniatures for E♭ Bass/Tuba (Brass Wind: ♯ or E♭ ♭ editions)*

‡ See www.abrsm.org/clarifications for further publication details

LIST C

- 1 **Don Blakeson** Mister Freddie: No. 3 from *Smooth Groove* (*Brass Wind*: ♯ tuba edition or $\frac{6}{8}$ E♭ bass edition)
- 2 **Timothy Jackson** Gently or Deliberately: No. 2 or No. 4 from *Adverbial Etudes* (*Onyx Brass Publishing*: E♭ ♯ / $\frac{6}{8}$ edition or B♭ ♯ / C ♯ / F ♯ edition)
- 3 **Stuart Johnson** Tuba Ceremony: No. 1 from *The Tuneful Tuba* (*Brass Wind*: ♯ or $\frac{6}{8}$ editions)
- 4 **Peter Meechan** One, Two, Three! } *Shining Brass, Book 1* (*ABRSM*: ♯ / $\frac{6}{8}$ brass edition)
- 5 **Philip Sparke** Puppet's Dance }
- 6 **Mark Nightingale** A Small Step or Fiesta Siesta: No. 1 or No. 2 from *Easy Jazzy Tudes* (*Warwick Music*: ♯ tuba edition or $\frac{6}{8}$ brass edition)
- 7 **Philip Sparke** Bluebird's Ballad or Dance of the Dolls: No. 38 or No. 40 from *Starter Studies* (*Anglo Music*: ♯ tuba edition or E♭/B♭ bass edition) ‡

AURAL TESTS FOR THE GRADE: see pp. 90 and 91

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

Bass clef E♭ Tuba: E♭ major; C minor (one octave)

Bass clef F Tuba: F major; D minor (one octave)

Bass clef B♭ Tuba: B♭ major; G minor (one octave)

Treble clef (all Tubas) and bass clef C Tuba: C major; A minor (one octave)

Scales: in the above keys (minor in natural or harmonic or melodic form at candidate's choice)

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

SIGHT-READING: (bass or treble clef at candidate's choice) a short piece in simple time within the keys, notes and overall range of the scale requirements set for this grade. Some accidentals, dotted and tied notes may be included. See also p. 11.

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

LIST A

- 1 **Craig Alan** Soliloquy for Tuba. *No. 2 from 1st Recital Series (Curnow Music: ♯ tuba edition or E♭ bass edition or B♭ bass edition; piano accomp. published separately) †*
- 2 **Grétry** Air (from *Richard Coeur de Lion*). *P. 44 from Learn as You Play Tuba, arr. Wastall (Boosey & Hawkes: ♯ edition; piano accomp. published separately)*
- 3 **Hook** The Lass of Richmond Hill. *Easy Winners, arr. Lawrance (Brass Wind: ♯ tuba edition or ♪ brass edition; piano accomp. published separately) †*
- 4 **Jock McKenzie** Gentle River. *P. 28 from The Jock McKenzie Tutor Book for Young Brass Players (Book 1) (Con Moto: ♯ tuba edition or ♪ brass edition; piano accomp. published separately) †*
- 5 **Paul Mealor** A Little Waltz or Pastoral: No. 3 or No. 4 from *Bass Impressions (Con Moto: ♯ / E♭ ♪ / B♭ ♪ edition)*
- 6 **Mozart** Aria (from *The Marriage of Figaro*). *Winners Galore, arr. Lawrance (Brass Wind: ♯ tuba edition or ♪ brass edition; piano accomp. published separately) †*
- 7 **Philip Sparke** My Lady's Pavan } *Shining Brass, Book 1 (ABRSM: ♯/♭ brass edition; piano accomps published*
- 8 **David A. Stowell** A Walk in the Rain } *separately) †*
- 9 **Bram Wiggins** The Unhappy Hippo: No. 5 from *Preludes for Pachyderms for Tuba (G & M Brand: ♯/E♭ ♪ edition)*

LIST B

- 1 **Lionel Bart** Where is Love? (from *Oliver*). *Easy Winners, arr. Lawrance (Brass Wind: ♯ tuba edition or ♪ brass edition; piano accomp. published separately) †*
- 2 **James Curnow** Tuba Dances. *No. 10 from 1st Recital Series (Curnow Music: ♯ tuba edition or E♭ bass edition or B♭ bass edition; piano accomp. published separately) †*
- 3 **Tom Davoren** Hangin' with Monti } *Shining Brass, Book 1 (ABRSM: ♯/♭ brass edition; piano accomps published*
- 4 **Philip Sparke** Tennessee Rag } *separately) †*
- 5 **Howard Goodall** Blackadder Theme. *Winners Galore, arr. Lawrance (Brass Wind: ♯ tuba edition or ♪ brass edition; piano accomp. published separately) †*
- 6 **Peter Graham** Seville or Kyoto: No. 3 or No. 4 from *Cityscapes (Gramercy Music: E♭ ♯/♭ edition or B♭ ♯/♭ edition) †*
- 7 **Jock McKenzie** The Chase (omitting DC). *P. 30 from The Jock McKenzie Tutor Book for Young Brass Players (Book 1) (Con Moto: ♯ tuba edition or ♪ brass edition; piano accomp. published separately) †*
- 8 **Christopher Norton** Make Mine a Tuba. *P. 45 from Learn as You Play Tuba, arr. Wastall (Boosey & Hawkes: ♯ edition; piano accomp. published separately)*
- 9 **John Ridgeon** Prelude or March. *Gregson and Ridgeon Nine Miniatures for E♭ Bass/Tuba (Brass Wind: ♯ or E♭ ♪ editions)*

LIST C

- 1 **Don Blakeson** Chickpea or Sink It: No. 11 or No. 12 from *Smooth Groove (Brass Wind: ♯ tuba edition or ♪ E♭ bass edition)*
- 2 **Timothy Jackson** Longingly or Gracefully: No. 8 or No. 9 from *Adverbial Etudes (Onyx Brass Publishing: E♭ ♯ / ♭ edition or B♭ ♯ / C ♯ / F ♯ edition)*
- 3 **Stuart Johnson** Lament: No. 3 from *The Tuneful Tuba (Brass Wind: ♯ or ♪ editions)*
- 4 **Peter Meechan** Haunted House } *Shining Brass, Book 1 (ABRSM: ♯/♭ brass edition)*
- 5 **David A. Stowell** High Street } *separately) †*
- 6 **Mark Nightingale** Ready, Aim, Fire! or Big Mama: No. 4 or No. 5 from *Easy Jazzy Tudes (Warwick Music: ♯ tuba edition or ♪ brass edition)*
- 7 **Philip Sparke** Baroque Ballad: No. 46 from *Starter Studies (Anglo Music: ♯ tuba edition or E♭/B♭ bass edition) †*

AURAL TESTS FOR THE GRADE: see pp. 90 and 91

† See www.abrsm.org/clarifications for further publication details

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

Bass clef E \flat Tuba: D \flat , F majors; C, F minors (one octave)

Bass clef F Tuba: E \flat , G majors; D, G minors (one octave)

Bass clef B \flat Tuba: A \flat , C majors; G, C minors (one octave)

Treble clef (all Tubas) and bass clef C Tuba: B \flat , D majors; A, D minors (one octave)

Scales: in the above keys (minors in natural *or* harmonic *or* melodic form at candidate's choice)

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

SIGHT-READING: (bass or treble clef at candidate's choice) a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this grade. Some accidentals, dotted and tied notes may be included. See also p. 11.

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

LIST A

- 1 **Tom Davoren** Rondo Olympia } *Shining Brass, Book 1* (ABRSM: $\text{F}/\frac{6}{8}$ brass edition; piano accomps published
- 2 **Lucy Pankhurst** Sicilienne } separately) †
- 3 **Fauré** Pavane. *Easy Winners*, arr. Lawrance (Brass Wind: F tuba edition or $\frac{6}{8}$ brass edition; piano accomp. published separately) †
- 4 **Jacob** In Folk-song Style: No. 5 from *Six Little Tuba Pieces* (Emerson E118: F/Eb $\frac{6}{8}$ edition)
- 5 **Jock McKenzie** Alpine Vista. P. 38 from *The Jock McKenzie Tutor Book for Young Brass Players (Book 1)* (Con Moto: F tuba edition or $\frac{6}{8}$ brass edition; piano accomp. published separately) †
- 6 **Paul Mealor** At the Carnival or A Prayer to Sunrise: No. 1 or No. 2 from *Bass Impressions* (Con Moto: F/Eb $\frac{6}{8}/\text{Bb}$ $\frac{6}{8}$ edition)
- 7 **Morley** It Was a Lover and His Lass. *Winner Scores All*, arr. Lawrance (Brass Wind: F tuba edition or $\frac{6}{8}$ brass edition; piano accomp. published separately) †
- 8 **Schumann** The Merry Peasant (from *Album for the Young*). P. 62 from *Learn as You Play Tuba*, arr. Wastall (Boosey & Hawkes: F edition; piano accomp. published separately)
- 9 **Bram Wiggins** Jumbo's Jaunt or Whales: No. 7 or No. 8 from *Preludes for Pachyderms* (G & M Brand: F/Eb $\frac{6}{8}$ edition)

LIST B

- 1 **Craig Alan** Polonaise for Polar Bears. No. 5 from *1st Recital Series* (Curnow Music: F tuba edition or Eb bass edition or Bb bass edition; piano accomp. published separately) †
- 2 **Bogár** Quick Dance. P. 62 from *Learn as You Play Tuba*, arr. Wastall (Boosey & Hawkes: F edition; piano accomp. published separately)
- 3 **Andrew Duncan** The Old Steam Railway: No. 2 from *A Haworth Suite* (The Music Company: F/Eb $\frac{6}{8}/\text{Bb}$ $\frac{6}{8}$ edition)
- 4 **John Frith** Broken Dreams } *Shining Brass, Book 1* (ABRSM: $\text{F}/\frac{6}{8}$ brass edition; piano accomps published
- 5 **Peter Meechan** Purple Shade } separately) †
- 6 **Andrew Lloyd Webber** The Music of the Night or Close Every Door to Me. *Winner Scores All*, arr. Lawrance (Brass Wind: F tuba edition or $\frac{6}{8}$ brass edition; piano accomp. published separately) †
- 7 **Jock McKenzie** Friday Rag or Absolutely Tango'ed. P. 37 or P. 49 from *The Jock McKenzie Tutor Book for Young Brass Players (Book 1)* (Con Moto: F tuba edition or $\frac{6}{8}$ brass edition; piano accomp. published separately) †
- 8 **Monty Norman** James Bond Theme. *Easy Winners*, arr. Lawrance (Brass Wind: F tuba edition or $\frac{6}{8}$ brass edition; piano accomp. published separately) †
- 9 **Weill** Mack the Knife. *Big Chillers for Tuba/Eb Bass*, arr. Ledbury (Brass Wind: F or Eb $\frac{6}{8}$ editions)

LIST C

- 1 **Don Blakeson** American Smoothie or Red Chilli Sauce: No. 8 or No. 18 from *Smooth Groove* (Brass Wind: F tuba edition or $\frac{6}{8}$ Eb bass edition)
- 2 **Timothy Jackson** How's Tricks? } *Shining Brass, Book 1* (ABRSM: $\text{F}/\frac{6}{8}$ brass edition)
- 3 **Peter Meechan** Summer Sound } separately) †
- 4 **Timothy Jackson** Agitatedly or Cheekily: No. 12 or No. 13 from *Adverbial Etudes* (Onyx Brass Publishing: Eb $\text{F}/\frac{6}{8}$ edition or Bb F/C F/F F edition)
- 5 **Stuart Johnson** Jim's Tune: No. 5 from *The Tuneful Tuba* (Brass Wind: F or $\frac{6}{8}$ editions)
- 6 **Mark Nightingale** Ermie's Blues or Skipping: No. 10 or No. 11 from *Easy Jazzy Tudes* (Warwick Music: F tuba edition or $\frac{6}{8}$ brass edition)
- 7 **Philip Sparke** Tyrolean Tune or In the Black Mountains: No. 27 or No. 28 from *Skilful Studies* (Anglo Music: F tuba edition or Eb/Bb bass edition) †

AURAL TESTS FOR THE GRADE: see pp. 90 and 92

† See www.abrsm.org/clarifications for further publication details

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

Bass clef $E\flat$ Tuba: F \sharp , G majors; $E\flat$, G minors (one octave)

C major (a twelfth)

Bass clef F Tuba: A \flat , A majors; F, A minors (one octave)

D major (a twelfth)

Bass clef $B\flat$ Tuba: D \flat , D majors; $B\flat$, D minors (one octave)

G major (a twelfth)

Treble clef (all Tubas) and bass clef C Tuba: $E\flat$, E majors; C, E minors (one octave)

A major (a twelfth)

Scales: in the above keys (minors in harmonic *or* melodic form at candidate's choice)

Chromatic Scale: *Bass clef $E\flat$ Tuba:* starting on $E\flat$ (one octave)

Bass clef F Tuba: starting on F (one octave)

Bass clef $B\flat$ Tuba: starting on $B\flat$ (one octave)

Treble clef (all Tubas) and bass clef C Tuba: starting on C (one octave)

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

SIGHT-READING: (bass or treble clef at candidate's choice) a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this grade. See also p. 11.

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

LIST A

- 1 **Charpentier** Prelude to Te Deum } *Savoir Faire for Tuba/E♭ Bass, arr. Mowat (Brass Wind: ♯ or E♭ $\frac{4}{4}$ editions) †*
- 2 **Saint-Saëns** L'éléphant } *Savoir Faire for Tuba/E♭ Bass, arr. Mowat (Brass Wind: ♯ or E♭ $\frac{4}{4}$ editions) †*
- 3 **Tom Davoren** Beaufort Allegro } *Shining Brass, Book 2 (ABRSM: ♯/ $\frac{4}{4}$ brass edition; piano accomps published separately) †*
- 4 **John Frith** Jiggedy Jig } *Shining Brass, Book 2 (ABRSM: ♯/ $\frac{4}{4}$ brass edition; piano accomps published separately) †*
- 5 **Grieg** Solveig's Song (from *Peer Gynt*). *Great Winners, arr. Lawrance (Brass Wind: ♯ tuba edition or $\frac{4}{4}$ brass edition; piano accomp. published separately) †*
- 6 **Jacob** Restful Prelude: No. 1 from *Six Little Tuba Pieces (Emerson E118: ♯/E♭ $\frac{4}{4}$ edition)*
- 7 **Lully** Gavotte. No. 10 from } *First Solos for the Tuba Player, arr. Weksselblatt (G. Schirmer: ♯ edition)*
- 8 **Rameau** La Villageoise. No. 12 from } *First Solos for the Tuba Player, arr. Weksselblatt (G. Schirmer: ♯ edition)*
- 9 **Mozart** Papageno's Song (from *The Magic Flute*). *From Vivaldi to Fats Waller for Tuba, arr. Ramskill (Brass Wind: ♯ or E♭ $\frac{4}{4}$ editions)*

LIST B

- 1 **Elmer Bernstein** Great Escape March } *Great Winners, arr. Lawrance (Brass Wind: ♯ tuba edition or $\frac{4}{4}$ brass edition; piano accomp. published separately) †*
- 2 **Ron Goodwin** 633 Squadron } *Great Winners, arr. Lawrance (Brass Wind: ♯ tuba edition or $\frac{4}{4}$ brass edition; piano accomp. published separately) †*
- 3 **Andrew Duncan** Flying a Kite over Haworth Moor: No. 1 from *A Haworth Suite (The Music Company: ♯ / E♭ $\frac{4}{4}$ / B♭ $\frac{4}{4}$ edition)*
- 4 **Mark Goddard** Daydreams: No. 4 from *Party Pieces (Spartan Press: ♯ or E♭ $\frac{4}{4}$ or B♭ $\frac{4}{4}$ editions)*
- 5 **Edward Gregson** Folk Song. *Gregson and Ridgion Nine Miniatures for E♭ Bass/Tuba (Brass Wind: ♯ or E♭ $\frac{4}{4}$ editions)*
- 6 **Herman Hupfeld** As Time Goes By. *Big Chillers for Tuba/E♭ Bass, arr. Ledbury (Brass Wind: ♯ or E♭ $\frac{4}{4}$ editions)*
- 7 **Kahn and Donaldson** That's My Baby. *A Little Light Music for Tuba, arr. Iveson (Brass Wind: ♯ or E♭ $\frac{4}{4}$ editions)*
- 8 **Peter Meechan** Way Down South } *Shining Brass, Book 2 (ABRSM: ♯/ $\frac{4}{4}$ brass edition; piano accomps published separately) †*
- 9 **David A. Stowell** Open Plains } *Shining Brass, Book 2 (ABRSM: ♯/ $\frac{4}{4}$ brass edition; piano accomps published separately) †*

LIST C

- 1 **Derek Bourgeois** Majestic or Pompous: from *Per Tuba ad Astra (Brass Wind: ♯ or $\frac{4}{4}$ editions)*
- 2 **Tom Davoren** Quiet Moment } *Shining Brass, Book 2 (ABRSM: ♯/ $\frac{4}{4}$ brass edition)*
- 3 **Timothy Jackson** Circulation } *Shining Brass, Book 2 (ABRSM: ♯/ $\frac{4}{4}$ brass edition)*
- 4 **Timothy Jackson** Delicately: No. 15 from *Adverbial Etudes (Onyx Brass Publishing: E♭ ♯ / $\frac{4}{4}$ edition or B♭ ♯ / C ♯ / F ♯ edition)*
- 5 **Stuart Johnson** Ragtime Tuba: No. 6 from *The Tuneful Tuba (Brass Wind: ♯ or $\frac{4}{4}$ editions)*
- 6 **Mark Nightingale** The Shout or The Pink Pig: No. 17 or No. 19 from *Easy Jazzy Tudes (Warwick Music: ♯ tuba edition or $\frac{4}{4}$ brass edition)*
- 7 **Philip Sparke** Penny Parade or Hungarian Dance: No. 34 or No. 38 from *Skilful Studies (Anglo Music: ♯ tuba edition or E♭/B♭ bass edition) †*

AURAL TESTS FOR THE GRADE: see pp. 90 and 92

† See www.abrsm.org/clarifications for further publication details

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

Bass clef *E♭* Tuba: A♭ major; G# minor (one octave)

B, D♭ majors; C, D minors (a twelfth)

Bass clef *F* Tuba: B♭ major; B♭ minor (one octave)

D♭, E♭ majors; D, E minors (a twelfth)

Bass clef *B♭* Tuba: E♭ major; E♭ minor (one octave)

F#, A♭ majors; G, A minors (a twelfth)

Treble clef (all Tubas) and bass clef *C* Tuba: F major; F minor (one octave)

A♭, B♭ majors; A, B minors (a twelfth)

Scales: in the above keys (minors in harmonic *or* melodic form at candidate's choice)

Chromatic Scale: *Bass clef *E♭* Tuba:* starting on D♭ (a twelfth)

*Bass clef *F* Tuba:* starting on E♭ (a twelfth)

*Bass clef *B♭* Tuba:* starting on A♭ (a twelfth)

*Treble clef (all Tubas) and bass clef *C* Tuba:* starting on B♭ (a twelfth)

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

SIGHT-READING: (bass or treble clef at candidate's choice) a short piece in simple or compound time within the keys, notes and overall range of the scale requirements set up to and including this grade. See also p. 11.

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

LIST A

- 1 **Byron Adams** Intrada or Intermezzo: 1st or 2nd movt from *Suite on Old Nautical Airs* for Tuba (*Editions BIM: ♯ edition*)
- 2 **John Frith** Canzona } *Shining Brass, Book 2 (ABRSM: ♯/♭ brass edition; piano accomps published*
- 3 **David A. Stowell** Jam Bouree } *separately* ‡
- 4 **Gounod** Marche funèbre d'une marionnette. *Savoir Faire for Tuba/E♭ Bass, arr. Mowat (Brass Wind: ♯ or E♭ brass editions)* ‡
- 5 **Grieg** In the Hall of the Mountain King (from *Peer Gynt*). No. 6 from *First Solos for the Tuba Player, arr. Wekselblatt (G. Schirmer: ♯ edition)*
- 6 **Jacob** Scottish: No. 6 from *Six Little Tuba Pieces (Emerson E118: ♯/E♭ brass edition)*
- 7 **Saint-Saëns** Le cygne (The Swan), arr. Wyss. *The Thomas Wyss Tuba Collection (Kirklees Music: E♭ brass edition)*
- 8 **Vaughan Williams** Nos 2 and 6: from *Six Studies in English Folksong (Stainer & Bell H174: ♯ edition; piano accomp. published separately, H47)*
- 9 **Vivaldi** Largo from 'Winter'. *From Vivaldi to Fats Waller for Tuba, arr. Ramskill (Brass Wind: ♯ or E♭ brass editions)*

LIST B

- 1 **Tom Davoren** Lindy Hop! } *Shining Brass, Book 2 (ABRSM: ♯/♭ brass edition; piano accomps published*
- 2 **Peter Meechan** Final Thought } *separately* ‡
- 3 **Andrew Duncan** A Lazy Summer's Day at Brontë Falls: No. 3 from *A Haworth Suite (The Music Company: ♯ / E♭ brass edition)*
- 4 **Gordon and Warren** Chattanooga Choo Choo. *A Little Light Music for Tuba, arr. Iveson (Brass Wind: ♯ or E♭ brass editions)*
- 5 **Edward Gregson** Habanera and Ragtime. *Gregson and Ridgeon Nine Miniatures for E♭ Bass/Tuba (Brass Wind: ♯ or E♭ brass editions)*
- 6 **Don Haddad** Allegro con brio: 3rd movt from *Suite for Tuba (Shawnee Press: ♯ edition)*
- 7 **Cole Porter** Night and Day. *Big Chillers for Tuba/E♭ Bass, arr. Ledbury (Brass Wind: ♯ or E♭ brass editions)*
- 8 **Simon Proctor** Bakerloo Boogie: from *Take the Tube for Tuba/E♭ Bass (Brass Wind: ♯ or E♭ brass editions)*
- 9 **Alec Wilder** Effie Goes Folk Dancing: 5th movt from *Suite No. 1 ('Effie Suite') for Tuba (Margun Music: ♯ edition)*

LIST C

- 1 **Blazhevich** No. 10: from *70 Studies for B♭ Tuba, Vol. 1 (Robert King AL28596: ♯ edition)*
- 2 **Derek Bourgeois** Joyful: from *Per Tuba ad Astra (Brass Wind: ♯ or ♭ editions)*
- 3 **Timothy Jackson** Creepily: No. 18 from *Adverbial Etudes (Onyx Brass Publishing: E♭ ♯ / ♭ edition or B♭ ♯ / C ♯ / F ♯ edition)*
- 4 **Stuart Johnson** Wagner Tubas: No. 8 from *The Tuneful Tuba (Brass Wind: ♯ or ♭ editions)*
- 5 **Peter Meechan** Air } *Shining Brass, Book 2 (ABRSM: ♯/♭ brass edition)*
- 6 **David A. Stowell** Flennon Study (either version) }
- 7 **Mark Nightingale** Passion Fruit Samba or The Turkey: No. 18 or No. 22 from *Easy Jazzy Tudes (Warwick Music: ♯ tuba edition or ♭ brass edition)*

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

‡ See www.abrsm.org/clarifications for further publication details

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

Bass clef $E\flat$ Tuba: $D\flat$, E majors; C#, E minors (a twelfth)

$B\flat$, B majors; $B\flat$ minor (two octaves)

Bass clef F Tuba: E \flat , F# majors; E \flat , F# minors (a twelfth)

C, $D\flat$ majors; C minor (two octaves)

Bass clef $B\flat$ Tuba: A \flat , B majors; G#, B minors (a twelfth)

F, F# majors; F minor (two octaves)

Treble clef (all Tubas) and bass clef C Tuba: $B\flat$, $D\flat$ majors; $B\flat$, C# minors (a twelfth)

G, A \flat majors; G minor (two octaves)

Scales: in the above keys (minors in harmonic *or* melodic form at candidate's choice)

Chromatic Scale: *Bass clef $E\flat$ Tuba:* starting on E \flat (a twelfth)

Bass clef F Tuba: starting on F (a twelfth)

Bass clef $B\flat$ Tuba: starting on $B\flat$ (a twelfth)

Treble clef (all Tubas) and bass clef C Tuba: starting on C (a twelfth)

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

Dominant Seventh: *Bass clef $E\flat$ Tuba:* in the key of E \flat (two octaves)

Bass clef F Tuba: in the key of F (two octaves)

Bass clef $B\flat$ Tuba: in the key of $B\flat$ (two octaves)

Treble clef (all Tubas) and bass clef C Tuba: in the key of C (two octaves)

SIGHT-READING: (bass or treble clef at candidate's choice) 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 **Arban** The Carnival of Venice. No. 17 from } *First Solos for the Tuba Player, arr. Wechselblatt (G. Schirmer:*
- 2 **Schumann** The Happy Farmer. No. 2 from } *♯ edition)*
- 3 **Berlioz** Air gai
- 4 **B. Marcello** Largo and Allegro
- 5 **Rimsky-Korsakov** Andante cantabile (from Concerto) } *Concert and Contest Collection for Tuba, arr. Voxman*
(Rubank: ♯ edition; piano accomp. published separately)
(observing cadenza)
- 6 **Jacob** Hornpipe or Bourree: No. 2 or No. 4 from *Tuba Suite (Boosey & Hawkes: ♯ edition)*
- 7 **Mozart** Romanza (only): from Horn Concerto No. 4. No. 4 from *Classics for Tuba, arr. Woods and Death (Studio Music: ♯/E♭ ♯ edition)*
- 8 **Saint-Saëns** Danse macabre. *Savoir Faire for Tuba/E♭ Bass, arr. Mowat (Brass Wind: ♯ or E♭ ♯ editions) ‡*
- 9 **Vivaldi** Allegro (from Sonata No. 3), arr. Swanson (*Alfred BWI00473: ♯ edition*)

LIST B

- 1 **Nigel Clarke** Fighting Windmills: from *Sketches from Don Quixote for Tuba (Brass Wind: ♯ or E♭ ♯ editions)*
- 2 **Tony Cliff** Low-down Blues or Demented Waltz: No. 1 or No. 3 from *Suite Syncopation (Winwood Music: ♯/E♭ ♯ edition)*
- 3 **Peter Davis** Stomp: No. 2 from *Two Character Pieces for Tuba (Warwick Music: ♯/E♭ ♯ edition)*
- 4 **Walter Hartley** Aria for Tuba (*Elkan-Vogel: ♯ edition*)
- 5 **Hindemith** Allegro assai: 2nd movt from Sonata for Bass Tuba (*Schott ED 4636: ♯ edition*)
- 6 **Jim Parker** Soldier, Soldier. *The Music of Jim Parker for Tuba/E♭ Bass (Brass Wind: ♯ or E♭ ♯ editions)*
- 7 **Simon Proctor** Circle Line Dance: from *Take the Tube for Tuba/E♭ Bass (Brass Wind: ♯ or E♭ ♯ editions)*
- 8 **John Sweden** Waltz La Souterraine (*Warwick Music: ♯/E♭ ♯ edition*)
- 9 **Fats Waller** Ain't Misbehavin'. *Big Chillers for Tuba/E♭ Bass, arr. Ledbury (Brass Wind: ♯ or E♭ ♯ editions)*

LIST C

- 1 **Blazhevich** No. 11 or No. 14: from *70 Studies for B♭ Tuba, Vol. 1 (Robert King AL28596: ♯ edition)*
- 2 **Derek Bourgeois** Happy: from *Per Tuba ad Astra (Brass Wind: ♯ or ♯ editions)*
- 3 **Jonathan Cranston** Moderato: No. 2 from *Ten Progressive Studies for Tuba (Con Moto: ♯/♯ edition)*
- 4 **Jock McKenzie** Hornpipe or Mazurka: from *Rhythms of Life (Con Moto: ♯ tuba edition or ♯ brass edition)*
- 5 **Mark Nightingale** On the Off-beat or Transposition Blues: No. 23 or No. 27 from *Easy Jazzy Tudes (Warwick Music: ♯ tuba edition or ♯ brass edition)*
- 6 **Piet Swerts** Tuba Rag } *Performance Studies for Tuba (De Haske: ♯ (tuba in C) edition or ♯ (bass BC/TC)*
- 7 **Jan Van der Roost** Saudade } *edition) ‡*

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

‡ See www.abrsm.org/clarifications for further publication details

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

Bass clef $E\flat$ Tuba: F major; $E\flat$ minor (a twelfth)

A, C, $D\flat$ majors; B, C, $C\sharp$ minors (two octaves)

Bass clef F Tuba: G major; F minor (a twelfth)

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

Bass clef $B\flat$ Tuba: C major; $B\flat$ minor (a twelfth)

E, G, $A\flat$ majors; $F\sharp$, G, $G\sharp$ minors (two octaves)

Treble clef (all Tubas) and bass clef C Tuba: D major; C minor (a twelfth)

$F\sharp$, A, $B\flat$ majors; $G\sharp$, A, $B\flat$ minors (two octaves)

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

Chromatic Scales: *Bass clef $E\flat$ Tuba:* starting on A, $B\flat$, B and C (two octaves)

Bass clef F Tuba: starting on B, C, $D\flat$ and D (two octaves)

Bass clef $B\flat$ Tuba: starting on E, F, $F\sharp$ and G (two octaves)

Treble clef (all Tubas) and bass clef C Tuba: starting on $F\sharp$, G, $A\flat$ and A (two octaves)

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

Dominant Seventh: *Bass clef $E\flat$ Tuba:* in the key of F (two octaves)

Bass clef F Tuba: in the key of G (two octaves)

Bass clef $B\flat$ Tuba: in the key of C (two octaves)

Treble clef (all Tubas) and bass clef C Tuba: in the key of D (two octaves)

Diminished Seventh: *Bass clef $E\flat$ Tuba:* starting on $B\flat$ (two octaves)

Bass clef F Tuba: starting on C (two octaves)

Bass clef $B\flat$ Tuba: starting on F (two octaves)

Treble clef (all Tubas) and bass clef C Tuba: starting on G (two octaves)

SIGHT-READING: (bass or treble clef at candidate's choice) 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 **Byron Adams** Hornpipe: 4th movt from *Suite on Old Nautical Airs* for Tuba (*Editions BIM: ♯ edition*)
- 2 **Anon.** Hornpipe. *No. 14 from First Solos for the Tuba Player*, arr. Wekselblatt (*G. Schirmer: ♯ edition*)
- 3 **Handel** Andante and Allegro, arr. Wyss. *The Thomas Wyss Tuba Collection* (*Kirklees Music: E♭ $\frac{6}{8}$ edition*)
- 4 **Massenet** Meditation (from *Thaïs*), arr. Meador (*Warwick Music: ♯/E♭ $\frac{6}{8}$ edition*)
- 5 **Mozart** Rondo (*only*): from Horn Concerto No. 4. *No. 4 from Classics for Tuba*, arr. Woods and Death (*Studio Music: ♯/E♭ $\frac{6}{8}$ edition*)
- 6 **Senallé** Introduction and Allegro spiritoso, arr. Catelinet (*Hinrichsen H853: ♯ / E♭ $\frac{6}{8}$ / B♭ $\frac{6}{8}$ edition*)
- 7 **Tcherepnin** Andante, Op. 64 (*Belaieff BEL 223: ♯ edition*)
- 8 **Trad., arr. Steadman-Allen** Dashing Away with the Smoothing Iron (*Winwood Music: ♯/E♭ $\frac{6}{8}$ edition*)
- 9 **Vaughan Williams** Romanza: 2nd movt from Concerto for Bass Tuba (*OUP: ♯ edition*)

LIST B

- 1 **Andrew Duncan** A Cat and Mouse Chase Down Haworth Main Street!: No. 4 from *A Haworth Suite* (*The Music Company: ♯ / E♭ $\frac{6}{8}$ / B♭ $\frac{6}{8}$ edition*)
- 2 **Arthur Frackenpohl** Variations for Tuba ('The Cobbler's Bench') (*observing cadenza*) (*Shawnee Press: ♯ edition*)
- 3 **John Frith** Tuba Treat (*Camden Music: ♯/E♭ $\frac{6}{8}$ edition*)
- 4 **Hindemith** Allegro pesante: 1st movt from Sonata for Bass Tuba (*Schott ED 4636: ♯ edition*)
- 5 **Joseph Horowitz** Andante: 2nd movt from Tuba Concerto (*Studio Music: ♯/E♭ $\frac{6}{8}$ edition*)
- 6 **Leroy Ostransky** Serenade and Scherzo. *Concert and Contest Collection for Tuba*, arr. Voxman (*Rubank: ♯ edition; piano accomp. published separately*)
- 7 **Simon Proctor** Ulloco or Oca: from *Tuber Music* (*Brass Wind: ♯ or E♭ $\frac{6}{8}$ editions*)
- 8 **Philip Sparke** A Song for Susie (*Anglo Music AMP 211-401: ♯/E♭ $\frac{6}{8}$ edition*)
- 9 **Alec Wilder** Effie Chases a Monkey and Effie Falls in Love: 1st and 2nd movts from Suite No. 1 ('Effie Suite') for Tuba (*Margun Music: ♯ edition*)

LIST C

- 1 **Blazhevich** No. 15 or No. 20: from *70 Studies for B♭ Tuba*, Vol. 1 (*Robert King AL28596: ♯ edition*)
- 2 **Derek Bourgeois** Allegro moderato or Commodo: No. 1 or No. 4 from *Fantasy Pieces for Tuba* (*Brass Wind: ♯ or $\frac{6}{8}$ editions*)
- 3 **Derek Bourgeois** Convivial: from *Per Tuba ad Astra* (*Brass Wind: ♯ or $\frac{6}{8}$ editions*)
- 4 **Jonathan Cranston** Andante or Allegro: No. 8 or No. 9 from *Ten Progressive Studies for Tuba* (*Con Moto: ♯/ $\frac{6}{8}$ edition*)
- 5 **Jock McKenzie** Dixieland or Samba: from *Rhythms of Life* (*Con Moto: ♯ tuba edition or $\frac{6}{8}$ brass edition*)
- 6 **Bertrand Moren** Bagatelle } *Performance Studies for Tuba* (*De Haske: ♯ (tuba in C) edition or $\frac{6}{8}$ (bass BC/TC)*)
- 7 **Jan Van der Roost** Allegria } *edition* †

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

† See www.abrsm.org/clarifications for further publication details

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

Bass clef $E\flat$ Tuba: $E\flat$, E, F, $F\sharp$, G, $A\flat$ majors; $E\flat$, E, F, $F\sharp$, G, $G\sharp$ minors (a twelfth)

All other keys, major and minor (two octaves)

Bass clef F Tuba: F, $F\sharp$, G, $A\flat$, A, $B\flat$ majors; F, $F\sharp$, G, $G\sharp$, A, $B\flat$ minors (a twelfth)

All other keys, major and minor (two octaves)

Bass clef $B\flat$ Tuba: $B\flat$, B, C, $D\flat$, D, $E\flat$ majors; $B\flat$, B, C, $C\sharp$, D, $E\flat$ minors (a twelfth)

All other keys, major and minor (two octaves)

Treble clef (all Tubas) and bass clef C Tuba: C, $D\flat$, D, $E\flat$, E, F majors; C, $C\sharp$, D, $E\flat$, E, F minors (a twelfth)

All other keys, major and minor (two octaves)

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

Chromatic Scales: *Bass clef $E\flat$ Tuba:* starting on any note A–D (two octaves)

Bass clef F Tuba: starting on any note B–E (two octaves)

Bass clef $B\flat$ Tuba: starting on any note E–A (two octaves)

Treble clef (all Tubas) and bass clef C Tuba: starting on any note $F\sharp$ –B (two octaves)

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

Dominant Sevenths: *Bass clef $E\flat$ Tuba:* in the keys of $E\flat$, E and $F\sharp$ (two octaves)

Bass clef F Tuba: in the keys of F, $F\sharp$ and $A\flat$ (two octaves)

Bass clef $B\flat$ Tuba: in the keys of $B\flat$, B and $D\flat$ (two octaves)

Treble clef (all Tubas) and bass clef C Tuba: in the keys of C, $D\flat$ and $E\flat$ (two octaves)

Diminished Sevenths: *Bass clef $E\flat$ Tuba:* starting on B and C (two octaves)

Bass clef F Tuba: starting on $D\flat$ and D (two octaves)

Bass clef $B\flat$ Tuba: starting on $F\sharp$ and G (two octaves)

Treble clef (all Tubas) and bass clef C Tuba: starting on $A\flat$ and A (two octaves)

SIGHT-READING: (bass or treble clef at candidate's choice) 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** Minuet and Badinerie. No. 1 from } *Classics for Tuba, arr. Woods and Death (Studio Music:*
- 2 **Brahms** Hungarian Dance No. 5. No. 3 from } *♯/E♭ $\frac{6}{8}$ edition)*
- 3 **J. S. Bach** Vivace from a Cello Suite, arr. Wyss } *The Thomas Wyss Tuba Collection (Kirklees Music:*
- 4 **Paganini** Variations on a Theme by Rossini, arr. Wyss } *E♭ $\frac{6}{8}$ edition)*
- 5 **Capuzzi** Andante and Rondo, arr. Catelinet (*Hinrichsen H1474: ♯ / E♭ $\frac{6}{8}$ / B♭ $\frac{6}{8}$ edition)*
- 6 **Edouard Chappot** Lento and Allegretto: 2nd and 3rd movts from Concerto for Tuba (*Editions Marc Reift EMR 2034: ♯ edition)*
- 7 **James Curnow** Fantasia for Tuba (*Curnow Music: ♯/E♭ $\frac{6}{8}$ edition)*
- 8 **Handel** Adagio and Allegro: 1st and 2nd movts from Sonata in C minor, Op. 1 No. 8, arr. Foster (*observing upper line in ossias) (Warwick Music: ♯/E♭ $\frac{6}{8}$ edition)*
- 9 **Michael Hopkinson** Allegro moderato or Allegro giocoso (*observing cadenzas*): 1st or 3rd movt from Concerto for Tuba ('Concerto Euphonique') (*Kirklees Music: E♭ $\frac{6}{8}$ edition*)
- 10 **Vaughan Williams** Finale–Rondo alla tedesca (*observing cadenza*): 3rd movt from Concerto for Bass Tuba (*OUP: ♯ edition*)

LIST B

- 1 **John Frith** Hailstorm for Tuba (*Warwick Music: ♯/E♭ $\frac{6}{8}$ edition*)
- 2 **Edward Gregson** Allegro giocoso (*observing cadenza on p. 9*): 3rd movt from Tuba Concerto (*Novello NOV120484: ♯ edition*)
- 3 **Hindemith** Variationen–Moderato, commodo: 3rd movt from Sonata for Bass Tuba (*Schott ED 4636: ♯ edition*)
- 4 **Joseph Horowitz** Allegro: 1st movt from Tuba Concerto (*Studio Music: ♯/E♭ $\frac{6}{8}$ edition*)
- 5 **Monti** Csardas, arr. Reift (*Editions Marc Reift: ♯ or E♭ $\frac{6}{8}$ or B♭ $\frac{6}{8}$ editions*)
- 6 **William Presser** Capriccio for Tuba (*Presser: ♯ edition*)
- 7 **Simon Proctor** Ysano: from *Tuber Music (Brass Wind: ♯ or E♭ $\frac{6}{8}$ editions)*
- 8 **Corrado Saglietti** Adagio and Allegro con spirito: 2nd and 3rd movts from Concerto for Tuba (*mute optional) (Editions BIM: ♯ edition*)
- 9 **Philip Sparke** Allegro: 2nd movt from Tuba Concerto (*Anglo Music AMP 187-401: ♯/E♭ $\frac{6}{8}$ edition*)
- 10 **Tomasi** Être ou ne pas être (Monologue d'Hamlet) (*Leduc AL23327: ♯ edition*)

LIST C

- 1 **M. Arnold** Fantasy for Tuba, Op. 102 (*Faber: ♯ edition*)
- 2 **Blazhevich** No. 27 or No. 32: from *70 Studies for B♭ Tuba, Vol. 1 (Robert King AL28596: ♯ edition)*
- 3 **Derek Bourgeois** Allegro moderato e pesante or Allegro moderato: No. 5 or No. 6 from *Fantasy Pieces for Tuba (Brass Wind: ♯ or $\frac{6}{8}$ editions)*
- 4 **Derek Bourgeois** Complex: from *Per Tuba ad Astra (Brass Wind: ♯ or $\frac{6}{8}$ editions)*
- 5 **Jonathan Cranston** Moderato: No. 10 from *Ten Progressive Studies for Tuba (Con Moto: ♯ / $\frac{6}{8}$ edition)*
- 6 **Martin Ellerby** El Patricko Latino (La Danza } *Performance Studies for Tuba (De Haske: ♯ (tuba in C)*
Cubana) } *edition or $\frac{6}{8}$ (bass BC/TC) edition) †*
- 7 **Kees Schoonenbeek** You Can Count on It!
- 8 **Jock McKenzie** Krivo Horo or Rock: from *Rhythms of Life (Con Moto: ♯ tuba edition or $\frac{6}{8}$ brass edition)*

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

† See www.abrsm.org/clarifications for further publication details

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

Bass clef $E\flat$ Tuba: E, F, F \sharp , G, A \flat majors; E, F, F \sharp , G, G \sharp minors (a twelfth)

All other keys, major and minor (two octaves)

Bass clef F Tuba: F \sharp , G, A \flat , A, B \flat majors; F \sharp , G, G \sharp , A, B \flat minors (a twelfth)

All other keys, major and minor (two octaves)

Bass clef $B\flat$ Tuba: B, C, D \flat , D, E \flat majors; B, C, C \sharp , D, E \flat minors (a twelfth)

All other keys, major and minor (two octaves)

Treble clef (all Tubas) and bass clef C Tuba: D \flat , D, E \flat , E, F majors; C \sharp , D, E \flat , E, F minors (a twelfth)

All other keys, major and minor (two octaves)

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

Chromatic Scales: *Bass clef $E\flat$ Tuba:* starting on any note A– $E\flat$ (two octaves)

Bass clef F Tuba: starting on any note B–F (two octaves)

Bass clef $B\flat$ Tuba: starting on any note E– $B\flat$ (two octaves)

Treble clef (all Tubas) and bass clef C Tuba: starting on any note F \sharp –C (two octaves)

Whole-Tone Scales: *Bass clef $E\flat$ Tuba:* starting on D and $E\flat$ (two octaves)

Bass clef F Tuba: starting on E and F (two octaves)

Bass clef $B\flat$ Tuba: starting on A and $B\flat$ (two octaves)

Treble clef (all Tubas) and bass clef C Tuba: starting on B and C (two octaves)

} as example given
on p. 10

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

Dominant Seventh: *Bass clef $E\flat$ Tuba:* in the keys of D, $E\flat$, E, F, F \sharp , G and A \flat (two octaves)

Bass clef F Tuba: in the keys of E, F, F \sharp , G, A \flat , A and $B\flat$ (two octaves)

Bass clef $B\flat$ Tuba: in the keys of A, $B\flat$, B, C, D \flat , D and $E\flat$ (two octaves)

Treble clef (all Tubas) and bass clef C Tuba: in the keys of B, C, D \flat , D, $E\flat$, E and F (two octaves)

Diminished Seventh: *Bass clef $E\flat$ Tuba:* starting on B, C and D \flat (two octaves)

Bass clef F Tuba: starting on D \flat , D and $E\flat$ (two octaves)

Bass clef $B\flat$ Tuba: starting on F \sharp , G and A \flat (two octaves)

Treble clef (all Tubas) and bass clef C Tuba: starting on A \flat , A and $B\flat$ (two octaves)

SIGHT-READING: (bass or treble clef at candidate's choice) see p. 11.

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.

Aural Tests GRADE 1

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is *not* required to state the time signature.
- B To sing as ‘echoes’ three phrases played by the examiner.** The phrases will be two bars long, in a major key, and within the range of tonic–mediant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify where a change in pitch occurs during a phrase played by the examiner.** The phrase will be two bars long, in a major key, and the change will affect only one of the notes. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should state whether the change was near the beginning or near the end. If necessary, the examiner will play both versions of the phrase again (although this will affect the assessment).
- D 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: dynamics (loud/quiet, or sudden/gradual changes); the second will be articulation (smooth/detached).

Aural Tests GRADE 2

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is *not* required to state the time signature.
- B To sing as ‘echoes’ three phrases played by the examiner.** The phrases will be two bars long, in a major key, and within the range of tonic–dominant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify a change in either pitch or rhythm during a phrase played by the examiner.** The phrase will be two bars long, in a major key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/clapping. If necessary, the examiner will play both versions of the phrase again (although this will affect the assessment).
- D 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 *one* of the following: dynamics (loud/quiet, or sudden/gradual changes), articulation (smooth/detached); the second will be tempo (becoming slower/faster, or staying the same).

Aural Tests GRADE 3

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time, three time or four time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. 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.
- B To sing as ‘echoes’ three phrases played by the examiner.** The phrases will be two bars long, in a major or minor key, and within the range of an octave. First the examiner will play the key-chord and the starting note and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify a change in either pitch or rhythm during a phrase played by the examiner.** The phrase will be up to four bars long, in a major or minor key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/clapping. If necessary, the examiner will play both versions of the phrase again (although this will affect the assessment).
- D 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 *one* of the following: dynamics (loud/quiet, or sudden/gradual changes), articulation (smooth/detached), tempo (becoming slower/faster, or staying the same); the second will be tonality (major/minor key).

Aural Tests GRADE 4

- A To sing or play from memory a melody played twice by the examiner.** 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 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 melody again and allow a second attempt (although this will affect the assessment).
- B To sing five notes from score in free time.** The candidate may choose to sing from treble or bass clef. The notes will be within the range of a third above and below the tonic in the key of C, F or G major. The test will begin and end on the tonic and will not contain intervals greater than a third. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.
- C(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 *one* of the following: dynamics, articulation, tempo, tonality; the second will be character.
- (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.

Aural Tests GRADE 5

- A To sing or play from memory a melody played twice by the examiner.** 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 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 melody again and allow a second attempt (although this will affect the assessment).
- B To sing six notes from score in free time.** The candidate may choose to sing from treble or bass clef. The notes will be within the range of a fifth above and a fourth below the tonic, in a major key with up to two sharps or flats. The test will begin and end on the tonic and will not contain intervals greater than a third, except for the rising fourth from dominant to tonic. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.
- C(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 *one* of the following: dynamics, articulation, tempo, tonality, character; the second will be style and period.
- (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.

Aural Tests GRADE 6

- 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.