

GRADE 7

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.

For information on instruments (including a related-instrument option) see page 9.

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

ALTO or BARITONE SAXOPHONE IN E♭

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 J. S. Bach	Allegro (1st movt from <i>Sonata in G minor</i> , BWV 1020), trans. Harle	J. S. Bach: Sonata in G minor, BWV 1020 (Universal: E♭/B♭ edition)
	2 Bozza	Aria	Bozza: Aria for Alto Saxophone (Leduc)
	3 Guilhaud	Madrigal (from <i>Trois Pièces</i>), arr. Strevens	Guilhaud: Trois Pièces, for Alto or Baritone Saxophone (Samek Music)
	4 Handel	Adagio <i>and</i> Allegro <i>observing repeat</i> (1st <i>and</i> 2nd movts from <i>Sonata No. 3</i>), trans. Rascher	Handel: Sonata No. 3 for Alto Saxophone (Hal Leonard–Faber)
	5 Koechlin	Pour les traits rapides (from <i>15 études</i> , Op. 188)	No. 1 from Koechlin: <i>Études</i> , for Alto Saxophone (Billaudot) <i>or</i> No. 1 from Koechlin: <i>15 études</i> , Op. 188, for Alto Saxophone (Billaudot)
	6 P. Maurice	Farandoulo di chatouno <i>or</i> Dis Alyscamps l'amo souspire (No. 1 <i>or</i> No. 4 from <i>Tableaux de Provence</i>)	P. Maurice: Tableaux de Provence, for Alto Saxophone (Lemoine)
	7 Saint-Saëns	Ad libitum–Allegretto (2nd movt from <i>Sonata</i> , Op. 166), trans. Rainford	Saint-Saëns: Sonata, Op. 166, for Alto Saxophone (Forton Music)
	8 Singelée	5 ^e Solo de concert, Op. 91 <i>complete; observing printed cadenza</i>	Singelée: 3 ^e et 5 ^e Solos de concert / Concertino Op. 78, for Alto Saxophone (Lemoine)
	9 Philip Sparke	Moto Perpetuo (No. 6 from <i>Super Solos for Alto Saxophone</i>)	Philip Sparke: Super Solos for Alto Saxophone (Anglo Music)
	10 D. Stone	Idyll	D. Stone: Idyll for Alto Saxophone (Emerson)
B	1 Binge	Rondo (3rd movt from <i>Concerto for Alto Saxophone</i>)	Binge: Concerto for Alto Saxophone (Weinberger)
	2 Creston	With tranquility (2nd movt from <i>Sonata</i> , Op. 19)	Creston: Sonata, Op. 19, for Alto Saxophone (Shawnee Press)
	3 Mick Foster	Witney's Lament (No. 4 from <i>Five Contemporary Dances</i>)	Mick Foster: Five Contemporary Dances (Saxtet Publications: E♭/B♭ edition)
	4 Milhaud	Danse	Milhaud: Danse, for Alto Saxophone (Billaudot)
	5 Roberto Pintos	Calle abajo (from <i>Tangos</i>)	Roberto Pintos: Tangos for Alto Saxophone (Doblinger)
	6 Yuri Povolotsky	Armenian Montmartre (2nd movt from <i>Suite in Retro Style</i>) <i>observing printed cadenza</i>	Yuri Povolotsky: Suite in Retro Style for Alto Saxophone (Forton Music)
	7 James Rae	Toccata Latino (1st movt from <i>Sonatina for Alto Saxophone</i>)	James Rae: Sonatina for Alto Saxophone (Reedimensions)
	8 Ravel	Pièce en forme de Habanera, trans. Viard	Ravel: Pièce en forme de Habanera, for Alto Saxophone (Leduc)
	9 Thomys	No. 2 <i>and</i> No. 3 (from <i>Miniatures in Various Styles</i>)	Thomys: Miniatures in Various Styles for Alto Saxophone (PWM)
	10 P. Woods	Slowly (2nd movt from <i>Sonata for Alto Saxophone</i>) <i>lowest line in bb. 67–68</i>	P. Woods: Sonata for Alto Saxophone (Advance Music)

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
C	1	J. S. Bach Courante (from <i>Suite No.1 in G</i>), trans. Londeix	J. S. Bach: Suite No.1 for Solo Saxophone (Lemoine)
	2	Ned Bennett Oxford Street	The Jazz Sax Collection for Alto or Baritone Saxophone (Faber) or The Jazz Sax Collection for Tenor or Soprano Saxophone (Faber)
	3	Alan Bullard Saxophone Comique or Reflective Sax (No. 50 or No. 55 from <i>Sixty for Sax</i>)	Alan Bullard: Sixty for Sax (ABRSM)
	4	P.-M. Dubois Polka (No. 7 from <i>17 Études dansantes</i>)	P.-M. Dubois: 17 Études dansantes, for Solo Saxophone (Billaudot)
	5	Ferling Study in A minor	No. 63 from More Graded Studies for Saxophone, Book 2 (Faber)
	6	Chris Gumbley Hopscotch (No.11 from <i>15 More Crazy Jazz Studies for Solo Saxophone</i>)	Chris Gumbley: 15 More Crazy Jazz Studies for Solo Saxophone (Gumbles Publications)
	7	James Rae Leggiero (No.15 from <i>18 Concert Etudes for Solo Saxophone</i>)	James Rae: 18 Concert Etudes for Solo Saxophone (Universal)
	8	James Rae Scale Force or Hocus Pocus (No.28 or No.34 from <i>36 More Modern Studies for Solo Saxophone</i>)	James Rae: 36 More Modern Studies for Solo Saxophone (Universal)
	9	Karen Street Not Strictly Tango (from <i>Streetworks</i>)	Karen Street: Streetworks for Solo Saxophone (Gumbles Publications)
	10	Jeffery Wilson Fly Bird (No.9 from <i>Jazz Paraphrase for Saxophone</i>) <i>subtone optional</i>	Jeffery Wilson: Jazz Paraphrase for Saxophone (Camden Music)

SOPRANO or TENOR SAXOPHONE IN B \flat

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1	J. S. Bach Allegro (1st movt from <i>Sonata in G minor</i> , BWV 1020), trans. Harle	J. S. Bach: Sonata in G minor, BWV 1020 (Universal: E \flat /B \flat edition)
	2	Balay Andante et Allegretto, arr. Mourey	Balay: Andante et Allegretto, for Tenor Saxophone (Editions Marc Reift)
	3	Devienne Adagio (from <i>Sonata No. 4</i>), trans. Jaeckel <i>ending at b. 41</i>	Devienne: Adagio and Rondo for Tenor Saxophone (Southern Music)
	4	Glinka Nocturne 'La Séparation', arr. Ivanov	Six pièces russes, Vol. 2, for Tenor or Soprano Saxophone (Lemoine)
	5	Grétry Tambourin (from <i>Suite Rococo</i>), arr. Bazelaire & Londeix	Grétry: Suite Rococo, for Tenor Saxophone (Schott)
	6	Guilhaud Madrigal (from <i>Trois Pièces</i>), arr. Strevens	Guilhaud: Trois Pièces, for Soprano or Tenor Saxophone (Samek Music)
	7	Saint-Saëns Allegro Appassionato, Op. 43, arr. Teal	Solos for the Tenor Saxophone Player (G. Schirmer)
	8	F. Schmitt Songe de Coppélius	F. Schmitt: Songe de Coppélius, for Tenor or Soprano Saxophone (Lemoine)
	9	Philip Sparke Moto Perpetuo (No.6 from <i>Super Solos for Tenor Saxophone</i>)	Philip Sparke: Super Solos for Tenor Saxophone (Anglo Music)
	10	Vivaldi Allegro (1st movt from <i>Concerto in A minor</i> , RV 461), trans. Kynaston	Vivaldi: Concerto in A minor for Soprano Saxophone (Leduc)

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
B 1	P.-M. Dubois	Vieille chanson et Rondinade <i>complete</i>	P.-M. Dubois: Vieille chanson et Rondinade, for Tenor Saxophone (Billaudot)
2	Mick Foster	Witney's Lament (No. 4 from <i>Five Contemporary Dances</i>)	Mick Foster: Five Contemporary Dances (Saxtet Publications: Eb/Bb edition)
3	Armando Ghidoni	Paysages... <i>observing printed cadenza</i>	Armando Ghidoni: Paysages... (Leduc: Eb/Bb edition)
4	Luc Grethen	Bon Voyage! <i>observing printed cadenza</i>	Luc Grethen: Bon Voyage! for Soprano Saxophone (Accolade)
5	Mark Nightingale	Trigger-Happy	Mark Nightingale: Trigger-Happy for Tenor Saxophone (Warwick Music)
6	Piazzolla	Café 1930 (from <i>Histoire du Tango</i>), trans. Isoda	Piazzolla: Histoire du Tango, for Soprano Saxophone (Lemoine)
7	Amy Quate	Laguna Madre <i>observing printed cadenza</i>	Amy Quate: Laguna Madre for Soprano Saxophone (Leduc)
8	Ravel	Pièce en forme de Habanera, trans. Viard	Ravel: Pièce en forme de Habanera, for Soprano Saxophone (Leduc)
9	Andy Scott	Fujiko	Andy Scott: Fujiko for Soprano/Tenor Saxophone (Astute Music)
10	Villa-Lobos	Lent (2nd movt from <i>Fantasia for Saxophone</i>)	Villa-Lobos: Fantasia for Soprano or Tenor Saxophone (Peermusic Classical)

as List C on page 129

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 11, 14 & 17

	RANGE	ARTICULATION (chosen by the examiner)
SCALES		
F#, G majors and minors (minors harmonic <i>and</i> melodic)	a 12th	legato-tongued / staccato / slurred
C, Eb, E majors and minors (minors harmonic <i>and</i> melodic)	2 oct.	
EXTENDED-RANGE SCALE		
Eb major	see p.17	legato-tongued / staccato / slurred
SCALE IN THIRDS		
D major	2 oct.	legato-tongued / staccato / slurred
CHROMATIC SCALES		
starting on F# and G	a 12th	legato-tongued / staccato / slurred
starting on C and Eb	2 oct.	
ARPEGGIOS		
F#, G majors and minors	a 12th	legato-tongued / staccato / slurred
C, Eb, E majors and minors	2 oct.	
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of B and C	a 12th	legato-tongued / staccato / slurred
in the keys of F and Ab	2 oct.	
DIMINISHED SEVENTHS		
starting on F# and G	a 12th	legato-tongued / staccato / slurred
starting on C and Eb	2 oct.	

SIGHT-READING: a short piece of previously unseen music; for further details see pages 12 & 18–19

AURAL TESTS: administered by the examiner from the piano; for further details see pages 134 & 138

WOODWIND 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 woodwind exams. Further details, as well as administrative information relating to the exams, are given in ABRSM's Information & Regulations (available at www.abrsm.org/examregulations) which should be read before an exam booking is made.

Entering for an exam

Eligibility: There are eight grades of exam for each instrument (Descant Recorder, Grades 1–5 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/examregulations.

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.

Instruments

Recorder: There are separate syllabuses for Descant (Soprano) and Treble (Alto) recorders. Descant Recorder exams are available at Grades 1–5 only.

Related instrument option: Treble Recorder candidates at Grades 6–8 may play *one* of their three pieces on a Descant or Tenor recorder where indicated in the Lists. There is no advantage to be gained over other candidates in taking this option, and all the other requirements must be played on a Treble recorder.

Flute: In Grades 1–3, candidates may play an adapted flute (e.g. non-metal and/or with curved head-joint) sounding at concert pitch.

Oboe: In Grades 1–3, candidates may play an adapted (junior) oboe.

Clarinet: The majority of the pieces in this syllabus are published for clarinet in B \flat ; certain pieces may be offered on a clarinet in A where the syllabus indicates a published edition for this instrument.

In Grades 1–3, candidates may play a clarinet in E \flat or C (including those that have been adapted for young beginners), provided the piano accompaniments are suitably transposed where necessary. Certain pieces at these grades are published with an accompaniment for clarinet in C and these are indicated in the repertoire lists.

Bassoon: In Grades 1–3, candidates may play a bassoon of reduced size (sounding a fourth or fifth above concert pitch), provided the piano accompaniments are suitably transposed where necessary. Certain pieces at these grades are published with transposed accompaniments and these are indicated in the repertoire lists.

Saxophone: Candidates enter for an exam on Soprano, Alto, Tenor or Baritone saxophone. There are separate repertoire lists for the E \flat and B \flat instruments; all other requirements are common to the four instruments.

Related instrument option: At all grades, candidates for any of the four saxophones (Soprano, Alto, Tenor, Baritone) have the option of playing their List C piece on one of the other three. There is no advantage to be gained over other candidates in taking this option, and all the other requirements must be played using the saxophone on which the candidate has entered.

Some pieces and/or books listed refer to a specific saxophone. This information is included to accurately reflect published titles and to give an indication of which instrument the piece was originally intended for. However, all pieces set on the *Alto or Baritone Saxophone in E \flat* lists may be played on either of those instruments in the exam. Similarly, all pieces set on the *Soprano or Tenor Saxophone in B \flat* lists may be played on either of those instruments.

In Grades 1–3, candidates may play a non-metal saxophone.

Elements of the exam

All ABRSM graded woodwind 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	21
Aural tests	18
Total	150

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. 146–147 for the marking criteria used by examiners.

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. 149 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.

Woodwind grades: requirements and information

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. 13.

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' below). In cases where candidates at Grades 6–8 believe there is no solution to a particularly awkward page-turn, they may bring a page-turner to the exam (prior permission is not required; the turner may be a candidate's teacher). Similarly, an accompanist for a Grade 6–8 exam is permitted to bring a page-turner to assist with turns in the piano part. Examiners are unable to help with page-turning.

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. 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 in even notes
- be played from the lowest possible tonic/starting note unless the syllabus indicates otherwise*
- ascend and descend according to the specified range (and pattern)

Slurred requirements should be legato throughout. The choice of breathing place is left to the candidate's discretion, maintaining the flow as much as possible.





























Arpeggios and dominant sevenths are required in root position only. All dominant sevenths should finish by resolving on the tonic.

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

Examples of scale/arpeggio etc. patterns specified in this syllabus are given on pp. 14–17.

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

The following speeds are given as a general guide:

	pattern	Grade / Speed							
		1	2	3	4	5	6	7	8
Scales (incl. chromatic, extended-range & whole-tone)		 = 50	 = 56	 = 63	 = 72	 = 84	 = 96	 = 112	 = 132
Arpeggios (excl. extended-range)		 = 72	 = 84	 = 96	 = 108	 = 126	 = 48	 = 54	 = 63
Dom. & Dim. 7ths; Extended-range arpeggios					 = 54	 = 63	 = 72	 = 80	 = 96
Scales in 3rds							 = 88	 = 100	 = 120

* Disregarding low B available to flutes with foot-joints.

Sight-reading

Candidates will be asked to play a short unaccompanied piece of music which they have not previously seen. They will be given 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. The tables on pp. 18–19 show the introduction of elements at each grade. For practice purposes, books of sample sight-reading tests are published for all woodwind instruments by ABRSM.

Aural tests

The requirements are the same for all subjects. Full details of the Aural tests are given on pp. 134–139.

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 stop the performance of a piece when they have heard enough to form a judgment. They will not issue or discuss 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 taken 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. 146–147 show the marking criteria used by examiners. 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. 146–147 (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 being assessed. 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

Some tests allow for a second attempt or for an additional playing by the examiner, if necessary. The examiner will also be ready to prompt, where helpful, although this may affect the assessment.

Marks are not awarded for each individual test or deducted for mistakes; instead they reflect the candidate’s overall response in this section. The marking criteria for the aural tests are given on p. 147.

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 choose 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 7

- 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 may 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 may 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.